

Implementing Equity for Hip-Hop in Madison

The University of Wisconsin-Madison Department of Community and Environmental Sociology
Capstone Class

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Introduction

Randy Stoecker

The Task Force on Equity in Music and Entertainment, formed by Madison city government and led by the Urban Community Arts Network in Madison, released its report in February of 2019. The Madison Common Council voted to formally accept the report and refer it to council staff to work on an implementation plan. But progress on implementation has been slow, with Mayor Rhodes-Conway refusing one of the first requests of the Task Force: to fund a city staff position to help implement the recommendations in the report.

That is where our capstone class comes in. This is the fourth capstone class to provide research support for UCAN's efforts to eliminate racialized discrimination against Hip-Hop in Madison, Wisconsin. This is not a minor issue. When performance venues refuse to book local artists, when police discourage venues from hosting Hip-Hop artists or more visibly surveil their performances compared to artists of other genres, and when radio stations refuse to play local Hip-Hop, they create and maintain a form of institutionalized racism that has consequences across the community. Every Hip-Hop artist is hoping to at least make a supplementary income from their work, if not build a career from it. The money they earn goes to their families and into the local economy. Denying an entire genre of artists equitable access to stages affects the economic health of not just local African Americans but a wide diversity of youthful emerging artists. It is also a form of discrimination that prevents an entire culture, historically influenced by African Americans, from becoming part of the mosaic of cultural diversity that city leaders say they value. Finally, institutionalized discrimination against Hip-Hop undermines community. Not only can the lack of Hip-Hop performances exacerbate the isolation of African Americans in the city, it prevents people from building community across race. Hip-Hop is not just a "Black" genre in Madison. It is likely the most racially diverse entertainment genre in the city, attracting artists and audiences from every racial/cultural group in Madison. Denying Hip-Hop frequent and varied performance spaces and airtime can help maintain racial segregation and even inter-racial conflict.

Our research over the past four years has shown the importance of music and entertainment equity and the need for change. Our first project, using City of Madison police data, showed that live Hip-Hop performances were no more likely to require police interventions than many other genres, including country and karaoke.¹ Our second project showed that the most prominent local print news media provided the most negative coverage of Hip-Hop, and that such coverage portrayed Black artists more negatively than white artists.² Our third project helped amplify the voices of artists and their stories of first-hand discrimination against the

¹ Cody Fearing, Taylor Konkle, Jacquelyn Laitsch, Hannah Pierce, Claire Rater, Teddy Varelis, Randy Stoecker. 2017. Analyzing the Relationship Between Live Music Performances and Violence in Madison. Department of Community and Environmental Sociology University of Wisconsin-Madison. <http://comm-org.wisc.edu/drafts/hiphopviolence.pdf>.

² Mari Verbeten, Aiyana Groh, Jennifer Holland, Randy Stoecker, Iffat Bhuiyan, Bobbie Briggs, Sydney Courier-Oaster, Kathryn Giguere, Rachel Goldbaum, Grace Spella, and Sydney Weiser. 2018. Hip-Hop through the Lens of Madison Print Media. Department of Community and Environmental Sociology University of Wisconsin-Madison. <http://comm-org.wisc.edu/drafts/hiphopmedia.pdf>.

genre in the city.³ These three projects helped establish and inform the Task Force on Equity in Music and Entertainment.

This final research project provides research support for three of the major recommendations from the Task Force report: establishing anti-bias training for venue staff and owners; bringing Hip-Hop into more festivals; creating more venues for Hip-Hop artists. Randy Stoecker, the instructor, met with UCAN twice over the summer to discuss which recommendations to prioritize. That process identified these three as the most important starting points.

The capstone class developed the research outline in the beginning weeks of fall semester, 2019, in collaboration with UCAN leadership. Karen Reece, UCAN president, was frequently present in class meetings to give feedback on project design and direction, and we met twice with other UCAN members to get broader feedback. As a result, each group adjusted their project to best fit UCAN members' interests.

The training report goes into detail about the potential sources, availability, and impact of anti-bias training. In addition, rather than simply advocating for mandated training, the report explores the legal challenges of mandating training and how anti-bias trainings can be incentivized. The festivals report provides information useful to both artists who want to access festivals and festival organizers who would consider booking Hip-Hop artists or would like to establish their own Hip-Hop festival. The alternative venues report looks at possible locations for new venues and reviews a variety of alternative spaces that could host Hip-Hop performances to support emerging artists. In addition, there is an appendix to the project that provides a primer on lobbying that groups can use to influence policy related to these issues.

In the current context of Madison attempting to reopen in the midst of a pandemic, and mass protests for racial justice, now seems an especially appropriate time for us all to redouble our efforts for racial justice in all the ways that can be achieved. One way is through entertainment equity.

We hope these reports will be useful to the broader Hip-Hop community, venue owners, festival organizers, and all who are committed to helping Madison walk the talk of being a welcoming and inclusive city.

Randy Stoecker, Professor
Department of Community and Environmental Sociology, University of Wisconsin-Madison
Contact: rstoecker@wisc.edu

³ Elisa Guerrero, Maire Cait Mullen, Toni Ray, and Randy Stoecker, with Natalie Carr, Avery Cotter, Ann a Dawley, Jacob Erlein, Chloe Green, Kayla Kramschuster, Hannah Pauly, Julia Prange, Kathryn Ruffalo, Zoey Rugel, and Gilad Zvi. 2019. Voices of Hip-Hop in Madison. Department of Community and Environmental Sociology University of Wisconsin-Madison. <http://comm-org.wisc.edu/drafts/hiphopvoices.pdf>.

Implicit Bias Training Resource Guide

Shira Benau, Julia Hagen, James Pyecroft, Anna Walther

Summary

Our group was tasked with analyzing recommendation number 8 of the Task Force on Equity in Music and Entertainment report that advocates for anti-bias practices and bi-cultural and cross-cultural interactions training programs for operator license-holders in Madison. Our findings are organized into background information, implicit bias training information, and options/best practices for developing an implicit bias training program in Madison.

Background: Madison has a Hip-Hop Equity Problem

Black artists, and Hip-Hop artists in particular, are under-represented in Madison venues. This further isolates residents of color from commercial and community events and can hurt Madison businesses. Additionally, Hip-Hop is the most popular genre of music in the country and the favorite genre of Americans ages 18-34. Private and public interests can benefit from dispelling the myths suggesting Hip-Hop is a more violent genre. We can do this by challenging bias against patrons/artists of color in the food and entertainment industries.

About Implicit Bias Trainings

An implicit bias training program can be used as a preventative measure, as opposed to the highly publicized examples of companies that implement training programs following an issue regarding racial or ethnic discrimination within their company. This section also includes an interview with Alex Lindenmeyer, co-owner of Short Stack Eatery, a popular restaurant in downtown Madison, regarding a series of implicit bias and diversity training programs that their company has hosted.

Best Practices for an Effective Implicit Bias Training Program

We researched implicit bias trainings to learn best practices for such trainings. We review skills required to conduct the training, present the content, and manage participants. There are many steps to ensure the best practices are being executed. Additionally, we provide contacts who have conducted implicit bias trainings within the city.

Options for Developing an Implicit Bias Training

In the past, the City of Madison held Tavern Safety Programs for downtown area bars which included a presentation from the City of Madison Department of Civil Rights (DCR). Though the Department of Civil Rights (DCR) currently offers implicit bias training to businesses in Madison, there is no longer a Tavern Safety Program. In recent years, The State of Wisconsin has stripped municipalities from enforcing various local ordinances, which presents a challenge for mandated implicit bias training for bar employees in Madison. We also present a list of potential collaborators for establishing implicit bias training.

Purpose of the Implicit Bias Training Resource Guide

We created this guide in response to recommendation number 8 of the Task Force on Equity in Music and Entertainment. This guide can support grant proposals and presentations, and provide practical advice on implementing training programs.

Madison has a Hip-Hop Equity Problem

Madison is renowned as one of Wisconsin's music and entertainment hubs. Visitors flock downtown to experience vibrant bars, buzzing nightlife, and the local music scene. Despite this reputation, not everyone feels included and represented. The Task Force on Equity in Music and Entertainment found that musicians and entertainers of color, especially within the community of Hip-Hop, do not have equal access to performance opportunities or venues in Madison. Hip-Hop artists, especially artists of color, struggle to book gigs 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 by losing patrons of color and Hip-Hop fans, and the City of Madison losing artists of color.⁴

Local news stories show that Hip Hop artists face additional barriers to booking gigs around Madison due to false perceptions of Hip-Hop being more violent than other genres, and venues book comparatively fewer Hip-Hop acts than other genres.⁵ Some venues removed Hip-Hop records from jukeboxes and enforced dress codes that targeted Hip-Hop fashion.⁶ Police presence is disproportionately high around live Hip Hop performances⁷— despite the fact that previous research found that live Hip-Hop produced no more violence than other genres.⁸

Importance of Hip-Hop for Madison's Music Business

R&B/Hip Hop is now the most consumed music genre in the U.S. Over one-fourth of the music consumption—which includes album sales, track equivalent albums, and on-demand audio/video streaming equivalent albums—come from R&B and Hip Hop.⁹ With the exception of pop music, the most popular music genre among survey respondents ages of 16-34 is Rap/Hip

⁴ Task Force on Equity in Music and Entertainment, "Report to City of Madison Common Council November 28, 2018."

⁵Knutsen, K. (2009). "Fight witnesses condemn Madison police as Brink Lounge stops booking hip-hop." accessed December 9, 2019 from <https://isthmus.com/music/fight-witnesses-condemn-madison-police-as-brink-lounge-stops-booking-hip-hop/>

⁶Patenaude, J. (2019). "Task Force on Equity in Music and Entertainment breaks the anti-hip-hop cycle in Madison." Madison Magazine. Accessed December 9, 2019 from <https://www.channel3000.com/madison-magazine/arts-and-culture/task-force-on-equity-in-music-and-entertainment-breaks-the-anti-hip-hop-cycle-in-madison/1085621385>

⁷Cisar, K. (2008). "Hip-hop Tiptoe: Local music scene seeks answers to longstanding tensions." Madison.com. Accessed December 9, 2019 from https://madison.com/entertainment/music/hip-hop-tiptoe-local-music-scene-seeks-answers-to-longstanding/article_598b2bfe-eb11-11de-bc4a-001cc4c002e0.html

⁸ Fearing, C., et al. (2017). Analyzing the Relationship Between Live Music Performances and Violence in Madison. Department of Community and Environmental Sociology University of Wisconsin-Madison. <http://comm-org.wisc.edu/drafts/hiphopviolence.pdf>.

⁹ "Mid-Year Report U.S. 2019," The Nielsen Music Company. Accessed December 9, 2019 from <https://www.nielsen.com/wp-content/uploads/sites/3/2019/06/nielsen-us-music-mid-year-report-2019.pdf>

Hop.¹⁰ In Madison, over half (54%) of people ages 20-24 and 42% of people ages 25-34 prefer Rap/Hip Hop to any other genre.¹¹ In total, almost two thirds of the national Hip Hop audience is between the ages of 18-34.¹²

This means that Madison venues' ambivalent relationship with Hip Hop isn't just bad for local artists: it hurts music/entertainment businesses with young clientele of color. Young Madisonians looking to enjoy a night out with local music will struggle to find performances representing their favorite genre. Venue owners' incorrect assumptions¹³ about Hip Hop as a "dangerous" genre are inadvertently suppressing their own profitability.

Hip Hop is Important from a Social Standpoint

The Task Force on Equity in Music Entertainment writes that:

"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. This leads to less of the hopelessness and isolation that fosters crime and violence."¹⁴

Without adequate musical representation, patrons of color feel excluded from Madison's music scene and disconnected from the community.

Music and art are critical first steps in making Madison more inclusive and welcoming to people of color. Black and LatinX Madisonians constitute a minority of metro-Madison's residents and face worse social, economic, and educational outcomes than their white counterparts. According to the American Community Survey's five year estimates of 2013-2017, 6.5 percent of people living in the city of Madison are black while 78.8 percent are white.¹⁵ While under-represented in the general population, under-representation of artists and music enjoyed by residents of color may further alienate residents from Madison commercial and community events.

¹⁰ "Favorite music genres among consumers in the United States as of July 2018, by age group," statistica.com. Accessed December 9, 2019 from <https://www.statista.com/statistics/253915/favorite-music-genres-in-the-us/>

¹¹ *ibid.*

¹² Gaille, Brandon. "25 Good Hip Hop Demographics." February 5, 2015. Accessed December 2, 2019 at <https://brandongaille.com/25-good-hip-hop-demographics/>

¹³ Fearing, A., Konkle, T. R., Laitsch, J., Pierce, H., Rater, C., Reece, K., ... Varelis, T. (2018). Is Hip-Hop Violent? Analyzing the Relationship Between Live Music Performances and Violence. *Journal of Black Studies*, 49(3), 235–255. <https://doi.org/10.1177/0021934718754313>.

¹⁴ Task Force on Equity in Music and Entertainment, "Report to City of Madison Common Council November 28, 2018."

¹⁵ American Community Survey 2013-2017. Table B02001.

Discrimination is not Unique to the Entertainment Industry

Although existing research about venue treatment of patrons is not specific to entertainment or alcohol-serving venues, the pervasiveness of discrimination by food service providers against patrons of color is well-documented. Rusche and Brewster surveyed two hundred servers across eighteen full-service chain restaurants. They found that nearly two-thirds of the servers heard coworkers make racist comments, a quarter heard managers make racist comments, and 69.6 percent reported observing the use of coded language in their workplaces.¹⁶ In another study, Rusche and Brewster found that three-quarters of restaurant workers at least sometimes discussed the race of their customers with their coworkers.¹⁷

Such racialized discourse has been a factor in the vast majority of cases alleging racial discrimination in restaurant establishments filed with the U.S. Equal Employment Opportunities Commission.¹⁸ Dirks and Rice document situations where servers simply were unwilling to serve Black patrons and would “play the game” of “Pass the [Black] Table.”¹⁹ This type of blatant aversion to serving Black customers led to a recent lawsuit filed by an employee against a P.F. Chang’s China Bistro in Kansas City.²⁰ The claimant in this case, a Black woman, alleged that, “restaurant management insisted that she serve the restaurant’s black customers when white servers wouldn’t [and that] on a nearly daily basis, Caucasian servers openly opposed serving minority customers.”²¹ Servers have even been known to pay their coworkers to wait on Black customers seated in their section.²² Reports by Rusche, Brewster, Dirks, and Rice indicate that, when servers do wait on Black patrons, they often admittedly provide inferior service. Here in Madison, Urban Community Arts Network leaders have observed differences in how venue staff handle conflict occurring in mostly white crowds compared to mostly Black crowds. With mostly white crowds the venue staff (who are also mostly white) seem likely to directly intervene in conflicts, but with Black crowds they seem more likely to call police. All of these studies and stories point to bias against patrons by food and drink vendors—implicit bias trainings can challenge these dispositions and promote equitable practices by venues hosting artists and attracting patrons of color.

¹⁶ Rusche, S. E., Brewster, Z. W. ‘Because they tip for shit!’: The Social Psychology of Everyday Racism in Restaurants. *Sociology Compass*, November 2008, Vol.2(6), pp.2008-2029.

<https://doi.org/10.1111/j.1751-9020.2008.00167.x>.

¹⁷ Brewster, Z. W. (2012). Racially Discriminatory Service in Full-Service Restaurants: The Problem, Cause, and Potential Solutions. *Cornell Hospitality Quarterly*, 53(4), 274–285.

<https://doi.org/10.1177/1938965512458178>.

¹⁸ Equal Employment Opportunity Commission. 2011. Significant EEOC race/color cases.

<http://www.eeoc.gov/eeoc/initiatives/e-race/caselist.cfm#code>.

¹⁹ Dirks, Danielle, Rice, Stephen K. 2004. Dining while black: Tipping as social artifact. *Cornell Hotel and Restaurant Administration Quarterly* 45 (1): 30-47.

²⁰ Brewster, Z. W. (2012). Racially Discriminatory Service in Full-Service Restaurants: The Problem, Cause, and Potential Solutions. *Cornell Hospitality Quarterly*, 53(4), 274–285.

²¹ Raletz, Alyson E. 2011. P.F. Chang’s settles server’s racial discrimination lawsuit in K.C.

<http://molawyersmedia.com/blog/2011/01/13/p-f-changs-settles-servers-racial-discrimination-lawsuit-in-k-c/>.

²² Schmit, Julie, Copeland, Larry. 2004. Cracker Barrel customer says bias was flagrant. *USA Today*.

http://www.usatoday.com/money/companies/2004-05-07-cracker-barrel_x.htm.

Implicit Bias Training Can Help Break the Cycle

The Task Force identified implicit bias training as a strategy to challenge venue staff's preconceived notions about Hip-Hop and its fans. They recommended implementing programming that train all venue staff in "anti-bias practices and bi-cultural and cross-cultural interactions." They propose that such training be provided by the City of Madison Racial Equity and Social Justice Initiative Staff, Department of Civil Rights, or by a local organization contracted by the City. The Task Force also recommended that the training be provided at no cost to venue owner aside from costs associated with staff salaries, building utilities, etc., and venues should implement clear anti-bias procedures and specific discipline policies for violation of these procedures.

Guidance for this training, the Task Force continued, should be provided by the City of Madison Racial Equity and Social Justice Initiative staff. They recommended that this training be required, in addition to Tavern Safety training, for an entertainment license or a bartending license. Ideally, The Alcohol License Review Committee (ALRC) should recommend that all staff be trained. Venue owners, bartenders, and other venue staff should complete trainings annually. New staff should attend training as soon as possible after hire.

About Implicit Bias Trainings

One of the increasingly popular forms of anti-bias training is implicit bias training. In contrast to trainings that focus on the sociology and history of racism,²³ implicit bias training focuses on individual attitudes and behaviors in interactions with others. Implicit bias generally refers to the subconscious biases people hold toward races, genders, socioeconomic status, and other identities. Implicit bias training works to help people first identify biases that they carry, and then debunk these biases so that they do not impact interpersonal relationships and reinforce racism, sexism, and other "-ism"s. There are various types of implicit bias trainings. Trainings that focus on habit-breaking may be the most effective in reducing bias.²⁴ This section offers resources on implicit bias training in business settings, including the nightclub & bartending industries.

Implicit Bias Trainings in City and Corporate Settings

While materials about implicit bias trainings in corporate settings are limited, we have found some examples that might be useful.

These include Papa John's Pizzeria, the Napa Valley Wine Company, and most famously, Starbucks Coffee, which implemented implicit bias trainings after public incidents of discrimination and bias²⁵. Following the highly publicized arrest of two black men in a Philadelphia Starbucks in April of 2018, Starbucks implemented an implicit bias training for its nearly 175,000 employees. Starbucks closed more than 8,000 of its stores for a day to provide this training, making it one of the largest-scale examples of an implicit bias training in a corporate setting. While consumers and management alike saw the training as a positive step in the right direction, few other large companies have shown the same level of responsibility.

²³ Judith Katz. 2003. *White Awareness: Handbook for Anti-racism Training*. University of Oklahoma Press. Lisa M. Johnson, Becky F. Antle and Anita P. Barbee. 2009. Addressing disproportionality and disparity in child welfare: Evaluation of an anti-racism training for community service providers. *Children and Youth Services Review*, Volume 31, Issue 6, June 2009, Pages 688-696.

²⁴ "Break The Prejudice Habit", www.breaktheprejudicehabit.com.

²⁵ Gassam, Janice. "Does Unconscious Bias Training Really Work?", *Forbes*, October 29, 2019.

According to Heather McGhee, president of social advocacy group Demos, "So few companies, if any, have taken the kind of responsibility that Starbucks has to have said, a) this was about race, b) this wasn't just one bad apple and c) we have the right and responsibility to do something about it,"²⁶. This responsibility to note that there is an issue within a corporate culture and take action to change that culture is a responsibility that should be carried throughout the nightlife industry.

Implicit bias trainings may also help business owners increase profits. The Boston Consulting Group found that businesses with diverse leadership experienced more financial growth than those without. A similar study from the consulting firm McKinsey and Company found that diverse and inclusive professional environments yielded higher profits than their less inclusive counterparts²⁷. More diverse leadership clearly benefits businesses financially; and one way to implement diverse staff and leadership is through these trainings, as a more inclusive company culture can lead to diversity in hiring and promotions.

We discussed implicit bias trainings for companies with Alex Lindenmeyer, co-owner and kitchen manager of Short Stack Eatery, a popular restaurant in Madison, WI²⁸. Short Stack Eatery has participated in multiple social justice and implicit bias trainings with their staff, including Nehemiah/Justified Anger's US Black History Course (which Short Stack participates in annually), Step Up for Equity's Bias Training (also annually), and monthly trainings through the City of Madison's Office of Civil Rights. Lindenmeyer said the most useful aspects of the trainings were practicing having hard or uncomfortable conversations around bias and race. Lindenmeyer also said that since the staff has participated in these trainings since the opening of the restaurant, the company's culture reflects this inclusivity. When asked why more local businesses don't implement this kind of training, Lindenmeyer responded, "Because they are blind to their own bias. They refuse to confront the fact that bias and racist tendencies live within all non-black people in this country." When asked how the city could encourage more local businesses to complete these trainings, Lindenmeyer said that the city could offer free trainings, offer trainings at convenient times and locations or on-site location, or provide some kind of public recognition to businesses that participated. Overall, Lindenmeyer provided some excellent context on the value of implicit bias and social justice trainings to a small business, as well as some interesting input on the Madison small business culture.

Successful Examples from the Nightlife & Bartending Industry

What makes an implicit bias training successful? One of the biggest barriers is that large corporations and small businesses alike are often hesitant to have any training of this sort. There is a misconception that implicit bias trainings, or any kind of social justice training, are only necessary in response to an issue, but these kinds of training can be highly beneficial as a preventative measure in order to promote an inclusive and tolerant workplace. In this day and age, any well-executed implicit bias training in a business setting will be successful in that it will encourage discussion about sensitive topics and open the door for future discussions and trainings.

There are limited resources available about implicit bias trainings particularly in the nightlife & bartending industry. We were, however, able to connect with Jackie Summers, a bartender,

²⁶ Noguchi, Yiuqi. "Starbucks Training Focuses on the Evolving Study of Unconscious Bias", NPR.org, May 17th, 2018.

²⁷ Lorenzo, Rocio. "How Diverse Leadership Teams Boost Innovation", BCG.org, January 23, 2018.

²⁸ Alex Lindenmeyer, via email interview with Julia Hagen on November 21, 2019.

public speaker, and creator of Sorel Liquor, who has been facilitating social justice trainings and giving speeches for bartenders at festivals, trainings, and lecture series for years. Articles praising Summers' work confirms his expertise. A 2019 article from Fortune online assessed Summers' work at the 2019 Taste of the Cocktail festival in New Orleans²⁹.

Summers found himself largely underrepresented in the bartending and licensing industry. As one of the only Black people in America with a Liquor brand, Summers experienced countless micro and macro-aggressive comments in his work. Summers used this as motivation to launch his social justice trainings for other bartenders and bar operators, showing others that there is a space in the nightlife industry for this kind of work.

What are Best Practices for an Effective Implicit Bias Training Program?

The most effective implicit bias training programs result from the layout and set up of the training, the attitudes of the members within the training, and the content of the training. This section will go over the characteristics of an effective implicit bias training program.

First, attendees must not feel forced to participate.³⁰ Otherwise there may be resentment and hostility throughout the training. Such attitudes will affect the outcomes of the training and toxify the environment as a whole. If one or two participants present themselves as unengaged or resistant to the training, others may become less engaged as well. Although we are recommending that the training should be mandatory for all staff, the facilitator must be able to manage unengaged and uncooperative participants.

The beginning of the training should offer some introduction and ground rules. Ground rules help participants feel comfortable to participate and share their experiences and thoughts. Additionally, explaining the 'why' of the training before getting further into the session will help people feel more emotionally and personally engaged. The 'why' should be specific to each different group. For the training content, first is recognizing that implicit bias exists and can cause harm within the workplace and general day to day life. It is also important for participants to understand that implicit bias is a social justice issue. Within the training it is important to recognize bias and understand the context of bias within a specific workplace. Doing this makes it easier to create a tangible training and produce a practical understanding among participants. That way, participants can dissect the bias and dismantle it. But facilitators need to understand that there could be resistance to this process. When going through the steps of removing an unconscious bias, it can help to frame the conversation about fair treatment and respect rather than discrimination.

²⁹ Lyons, Billy. "What I Learned in Inclusion Training at The World's Top Cocktail Festival," Fortune.com, August 10, 2019. See contact information for Summers in Appendix A.

³⁰ Ross, Howard. *Proven Strategies for Addressing Unconscious Bias in the Workplace*. Diversity Best Practices, 2008, *Proven Strategies for Addressing Unconscious Bias in the Workplace*, www.cookcross.com/docs/UnconsciousBias.pdf.

In addition to creating awareness of implicit biases, a beneficial training will also offer tangible strategies for refraining from committing discriminatory acts in the future.³¹ Getting participants to commit to actions in the training is a beneficial end goal of each training.

A more engaged training contrasts with potentially unengaging lectures that may be less helpful in dismantling implicit bias.³² Thus an experienced facilitator that knows how to engage a room should conduct the training. The facilitator should provide thought provoking questions and guide the group through tough conversations. As long as the group is able to discuss and share their own stories and experiences, the overall outcome of the training will be much more effective. For more information on effective implicit bias trainings, Melissa Gombar³³, the Affirmative Action Manager at the City of Madison's Department of Civil Rights, MGombar@cityofmadison.com, is a significant contact. Ms Gombar used to train downtown bars in harassment and discrimination prevention. The implicit bias training she created focuses on implicit bias overall and on hiring. She knows the research on the effectiveness of implicit bias training and how it influences behavior change. She believes that curriculum development around implicit bias requires creativity and a "just in time" quality that gives participants exactly what they need when they need it.

Options for Developing an Implicit Bias Training Program³⁴

In the past, The City of Madison held Tavern Safety Programs for downtown area bars. The City of Madison Racial Equity & Social Justice Initiative (RESJI) and the Department of Civil Rights (DCR) offer implicit bias training to employees and residents of Madison. Here we identify possible ways to more easily implement such trainings.

Adding Implicit Bias Training to the City of Madison's Tavern Safety Training Program

The Madison's Tavern Safety Training Program offers training events on a number of topics that are well attended. Bar owners often pay for their employees to participate in the training events. Adding implicit bias training to the list of trainings could also ensure that implicit bias training reaches a broad audience of bar/venue employees and owners.

The city of Madison deputy clerk, Jim Verbick jverbick@cityofmadison.com, is responsible for organizing the Tavern Safety Program. In the past, the trainings have lasted two to three hours, with four different city departments co-leading the training. The fire department discusses fire and capacity issues. The police stress proper IDing and calling 911 in the case of an emergency or disturbance. The ALRC and city attorney stress the importance of safe and legal drinking. The Department of Civil Rights (DCR) talks about dress codes.

³¹ *ibid.*,

³² *ibid.*,

³³ In order to get in contact with Melissa Gombar, her email is mgombar@cityofmadison.com.

³⁴ Information in the section comes from Interview with City of Madison Alder Mike Verveer unless noted otherwise.

There are benefits in working with the DCR and RESJI for providing implicit bias training. As of 2014³⁵, RESJI and the DCR offer implicit bias training to employees and residents of Madison.³⁶ However, when providing training for the community in Madison, DCR and RESJI may charge a fee. The slides for a presentation on implicit bias by Toriana Pettaway and Melissa Gombar³⁷ are an example of the current approach that the City of Madison takes towards implicit bias training. The DCR Equal Opportunities Division Manager, Byron Bishop, BBishop@cityofmadison.com, is also a resource for outreach and training activities. Through the DCR, RESJI also does trainings; however, due to recent turnover, the position for the RESJI Equity Coordinator is currently vacant. This vacancy is a problem because the equity coordinator is responsible for developing and implementing trainings.³⁸ According to Alder Verveer, as of November 2019, no new elected officials from the April 2019 election had received required training from RESJI.

Previous trainings were voluntary, and uniformed police officers would visit bars around the downtown area and campus to hand out fliers to bar employees *suggesting* that they attended the trainings. The majority of the bar employees at the training worked in downtown Madison or the campus area and were often college students.

However, there are challenges in adding implicit bias training to Madison's tavern safety training program. The most glaring issue is that Madison has not held a tavern safety training meeting since 2016. Free of cost, the police continue to provide safety trainings directly at bars in the downtown area. However, the DCR has never been part of these trainings. In the past an establishment would have to pay for any training session the DCR led, like implicit bias training. However, as of December 2019, there is no charge for implicit bias trainings that are led by the DCR.

Limitations to Mandating Implicit Bias Training

In recent years, Wisconsin has limited the ability of municipalities to create and enforce local ordinances. The following statutes and laws may prevent mandating implicit bias training for bar employees in Madison.

Mandated Training: Wisconsin Statute Chapter 125

Alder Verveer stated that the city attorney's office would need to be consulted to see if any mandated training is possible. However, the city attorney directed questions to the DCR. According to Alder Verveer, any mandated implicit bias training could be affected by the Wisconsin Statute, Chapter 125. Chapter 125 is devoted to the laws surrounding Alcohol Beverages. Chapter 125.17 (issuance of operators' license), is dedicated to bartender licenses in Wisconsin.³⁹ When asked by a member of our group, a research assistant at the Wisconsin Legislative Reference Bureau was unable to interpret 125.17 in relation to mandating implicit

³⁵ https://madison.com/wsj/news/local/education/university/uw-madison-prof-anti-bias-programs-mean-well-but-there/article_f6f1a802-e176-5039-b1e7-5f5c1c0ee2fa.html

³⁶ See <https://www.cityofmadison.com/civil-rights/programs/trainings> for information on trainings.

³⁷ <https://bloximages.chicago2.vip.townnews.com/madison.com/content/tncms/assets/v3/editorial/f/bb/fbb85369-17b5-55e4-bd16-8b2a2d26f81a/5c4537b748218.pdf.pdf>.

³⁸ <https://www.cityofmadison.com/council/documents/resource/14-03CivilRights.pdf>

³⁹ <https://docs.legis.wisconsin.gov/statutes/statutes/125/Title>

bias training.⁴⁰ Unfortunately, 125.17(6) could mean that Madison may not mandate any additional implicit bias training for an operators' license. 125.15(6) states that “no municipal governing body may require that applicants for operators' licenses undergo training in addition to that under par (a)”. Par (a) states no municipal governing body may issue an operator's license 'unless the applicant has successfully completed a responsible beverage server training course”. However, Madison could require that applicants receive informational materials about implicit bias.⁴¹ The Wisconsin Technical College System (WTCS) Board decides what is included in the curriculum and may be able to integrate implicit bias training into the existing curriculum. If they are open to adjusting the curriculum without involving state legislators or political actors, then UCAN or other organizations advocating for implicit bias trainings may be able to advocate for changes in the curriculum within the existing statutory limitations.⁴²

Mandated Training: Preemption and the Wisconsin Constitutional Home Rule Law

The Wisconsin Constitutional Home Rule Law could also prevent Madison from mandating implicit bias training.⁴³ The Wisconsin Legislative Council Information Memorandum states: “Generally, a city or village may enact a charter ordinance that preempts a state law, but local preemption of a state law is not effective if the state law applies uniformly to every city or village, or if the matter is solely of statewide concern.”⁴⁴ If implicit bias training gets mandated at a city level in Madison, any Wisconsinite who wants to block implicit bias training may invoke Wisconsin case laws and contact state legislators. In turn, these legislators may then prevent mandated training. League of Wisconsin Municipalities Legal Counsel, Claire Silverman, could prove to be a helpful contact in understanding Wisconsin’s Home Rule Law.⁴⁵

Mandated Training: Wisconsin Assembly Bill 748

In 2017, Wisconsin passed Assembly Bill 748, which “preempts local governments from enacting or enforcing ordinances.” The bill could preempt Madison from requiring any additional training requirements that are not at a state level. Some groups have a focus on the various employment matters that are affected by Assembly Bill 748 at a local level. In particular,

⁴⁰ <https://legis.wisconsin.gov/lrb/research-and-analysis/>

⁴¹ 125.17(6)(c) states:

'No municipal governing body may require that applicants for operators' licenses undergo training in addition to that under par. (a) but may require applicants to purchase at cost materials that deal with relevant local subjects not covered in the course under par. (a)."

125.17(6)(a) states:

a) Except as provided in par. (b), no municipal governing body may issue an operator's license unless the applicant has successfully completed a responsible beverage server training course at any location that is offered by a technical college district and that conforms to curriculum guidelines specified by the technical college system board or a comparable training course, which may include computer-based training and testing, that is approved by the department or the department of safety and professional services, or unless the applicant fulfills one of the following requirements:

1. The person is renewing an operator's license.
2. Within the past 2 years, the person held a Class "A", "Class A" or "Class C" license or a Class "B" or "Class B" license or permit or a manager's or operator's license.
3. Within the past 2 years, the person has completed such a training course.

⁴² <https://www.wtcsystem.edu/about-us/governance/wtcs-board>

⁴³ http://legis.wisconsin.gov/lc/publications/im/IM2013_01.pdf

⁴⁴ http://legis.wisconsin.gov/lc/publications/im/IM2013_01.pdf

⁴⁵ <https://www.lwm-info.org/742/League-of-Wisconsin-Municipalities>

Progressive Restaurants and Activists of Wisconsin Network (PRAWN),⁴⁶ could be helpful as they focus on the imbalance of power in the food and beverage communities of Wisconsin.

Tavern League of Wisconsin⁴⁷

Currently, the Tavern League has minimal input on Madison's ALRC decisions. According to ALRC member and Alder Mike Verveer, the Dane County members aren't politically active in ALRC decisions. However, the Tavern League used to have a more significant presence than they currently demonstrate at ALRC meetings. The Tavern League has always had a non-voting seat on the ALRC. The Dane County's Tavern League Vice President and the owner of Paul's Club, James (Jim) Boxruf, currently fills the non-voting seat. However, before Boxruf joined the ALRC as a non-voting member, the position was vacant for a few years. Boxruf is also the only Madison bar owner that attends the Dane County Tavern League's monthly meetings. According to Alder Verveer, the Dane County Tavern League hasn't focused on the policies and politics of the Madison's ALRC for a number of years. However, Alder Verveer says that many Madison bars are members of the Tavern League because of their saferide program that provides cab vouchers to bar owners to then give to patrons that have been overserved and should not drive home.⁴⁸ In addition, the \$125 Tavern League yearly membership fee offers discounts on bartender training, potential enrollment in a group health care plan, and provides legislative support for participating bars.⁴⁹ It may be worth exploring whether the Tavern League could be an ally is attempting to develop an implicit bias training program.

The organizations and people listed at the end of this document can help with addressing any challenges and legal barriers found when mandating implicit bias training for bar employees in Madison.

Comparing Enforcement and Incentives for Implicit Bias Training

This section outlines the differences between incentivizing versus mandating training. Suggested below are a variety of different tools to incentivize participation in implicit bias training.

There are always barriers and restrictions to engaged and full participation in implicit bias trainings. One barrier is people not having time or not wanting to take time out of their day for the training. Forcing someone to participate then may lead to resistance.

Incentives can combat this potential resistance. One incentive is to ensure that companies pay their employees to attend the training as if it was during work hours. Another incentive is to provide food for participants, especially if the training is long or during a mealtime. Food could be obtained from the city budget or as a donation from neighboring companies who support the work of the training. Presenting the value of the training beforehand is an effective way to encourage participation.

Within the training, another incentive to encourage active participation is to document completion. By rewarding participants for completion of training, employees will feel more inclined to actively engage and participate. Additionally, promotions such as monetary

⁴⁶ <https://prawnorg.weebly.com/>

⁴⁷ Information in the section comes from Interview with Alder Verveer unless noted otherwise.

⁴⁸ <https://www.tlw.org/saferide/>

⁴⁹ <https://www.tlw.org/membership/>

incentives for completing the training could motivate participants. Just like potential food donations, other neighboring companies may feel inclined to donate monetary incentives such as gift cards or other useful gifts to incentivize participation.

Incentive Program Examples: Offset Entertainment License Fee

An example of an incentive-type mechanism to involve venues in training and licensing programs is to offset fees associated with renewing alcohol, entertainment, and operator licenses. Regardless of capacity, all live music venues in Madison must acquire and renew their alcohol and entertainment licenses annually. There is a \$250 renewal fee that venues must pay in order to receive renewal. Thus, if an organization were to secure funding to offset this fee for venues participating in a training or licensing program, they could incentivize participation in the absence of a mandate from the city.

Incentive Program Examples: Offset Operator License Fee

Currently, Operator License fees are paid for by an individual or an employer. However, these fees could be reimbursed for those who attend a voluntary implicit bias training. Wisconsin requires that an employee or owner who has a valid operator's license must be present to oversee the sale of alcohol at any establishment.⁵⁰ Operator's license are sometimes referred as a bartender's license, but it is not limited to serving alcohol. Employees of liquor stores, supermarkets, and gas stations are also required to carry an operator's license as there must always be someone present whenever alcohol is sold. To obtain an operator's license, applicants must complete a responsible beverage server training course. The training course covers alcohol beverage laws, signs of intoxication, the safe serving of alcohol beverages, etc. These courses are offered online, through local technical colleges, and other organizations approved by the Department of Revenue or the Department of Safety and Professional Services (DSPS). The Operator's License must be renewed every two years. In the City of Madison, there is an \$80.00 fee for first-time applicants and a \$45.00 renewal fee every two years. There is also a provisional operator license fee of \$15.00 each time a license is (re)issued.⁵¹

Funding Options

UCAN or other organizations may be interested in applying for grants if they wish to offset license renewal fees for venues participating in a non-obligatory training and licensing program. If so, they are eligible to use the UW Grants Information Collection.⁵² This is a collection of physical and online resources collecting resources available to students, faculty members, non-profit leaders, and other community members.

Many of the physical resources are located on the second floor of Memorial Library. This, unfortunately, is only accessible if you have a WisCard I.D. Visitors without this identification are welcome to visit Memorial Library but must first obtain a day pass at the Welcome Desk near the library entrance on State Street. Day passes are subject to limitations and are granted to those who produce valid identification (an unexpired government-issued photo ID such as a Driver's License, State ID, or passport). Visitors may obtain a day pass once every 7 days. Visitors requiring more frequent access should apply in order to conduct grants research may

⁵⁰ <https://docs.legis.wisconsin.gov/statutes/statutes/125/I/17/>

⁵¹ <https://www.cityofmadison.com/clerk/licenses-permits#ExistingServers>

⁵² <https://www.library.wisc.edu/memorial/collections/grants-information-collection/>

apply for an Extended Day Pass or contact the Grants Librarian. The following UW-Madison library resources may be helpful:

- Tips on Writing a Grant Proposal: <https://researchguides.library.wisc.edu/proposalwriting>
- Tools for Finding Grants for your Non-profit: <https://researchguides.library.wisc.edu/grantsfornonprofits>
- Finding Federal Funding: <https://researchguides.library.wisc.edu/federalfunding>

And here are links to general information about funding for the arts:

- Americans for the Arts: <https://www.americansforthearts.org/by-topic/grantmaking>
- Arts Wisconsin: <https://www.artswisconsin.org/resources/funding-resources/>
- Madison community foundation: <https://www.madisongives.org/nonprofits/apply-for-a-madison-community-foundation-grant>
- Wisconsin Humanities Council: <https://www.wisconsinhumanities.org/grants/>
- The City of Madison 2019 Neighborhood Grant Program: <https://www.cityofmadison.com/dpced/planning/neighborhood-grants/1576/>

APPENDIX A: Potential Collaborators for establishing anti-bias training

City of Madison Employees:

Melissa Gombar, MGombar@cityofmadison.com. DCR Affirmative Action Division Manager
In the past Gombar has led Madison's diversity training. Gombar's past presentation for implicit bias⁵³

Byron Bishop, BBishop@cityofmadison.com. DCR Equal Opportunities Division Manager
Also leads raining activities and outreach for Madison.
As of December 2019 there is no charge for implicit bias trainings that are led by the DCR or RESJI. Requests for trainings can be placed from the DCR website form⁵⁴. When requesting a training please choose which training you would like to receive, the amount of people, and the date. The DCR also created this Racial Equity Toolkit⁵⁵.

Organizations that are dedicated to improving social justice in Madison:

Madison YWCA Racial Justice Workshops⁵⁶

Madison's YWCA offers racial justice workshops that address the ways that racial inequality is impacted on interpersonal, institutional, and structural levels. The YWCA offers three workshops; Level 100: Understanding Othering and Belonging,⁵⁷ Level 200: Deconstructing Racism,⁵⁸ and Level 300: The Impact of the System of Inequity⁵⁹. The price to attend all three workshops is \$250. There is also the option of attending an individual workshop for \$100.

Groundwork Madison⁶⁰

Groundwork Madison is an allyship of white people working towards racial justice. Each Fall, Groundwork Madison holds a seven week workshop that focuses on community education, leadership, and allyship in racial justice. Here is a description⁶¹ of the 2019 workshop

Madison, WI Institutes for the Healing of Racism⁶²

⁵³<https://bloximages.chicago2.vip.townnews.com/madison.com/content/tncms/assets/v3/editorial/f/bb/fbb85369-17b5-55e4-bd16-8b2a2d26f81a/5c4537b748218.pdf.pdf>

⁵⁴ <https://www.cityofmadison.com/civil-rights/programs/trainings/request-a-training>

⁵⁵ <https://www.cityofmadison.com/civil-rights/documents/RESJIprocessguide.pdf>

⁵⁶ <https://www.ywcamadison.org/what-were-doing/race-gender-equity/racial-justice-workshops/>

⁵⁷ <https://www.ywcamadison.org/what-were-doing/race-gender-equity/racial-justice-workshops/#collapse21>

⁵⁸ <https://www.ywcamadison.org/what-were-doing/race-gender-equity/racial-justice-workshops/#collapse22>

⁵⁹ <https://www.ywcamadison.org/what-were-doing/race-gender-equity/racial-justice-workshops/#collapse23>

⁶⁰ <https://groundworkmadison.com/>

⁶¹ https://docs.google.com/document/d/181PjZndxTDN1eHYQ8HKLBVD_fbQI9SrruLJzXpIPjk/edit?fbclid=IwAR2CXQIEg88doD42oPckMrpAF-KTj9rrlKeW7mjEViYusllwhvjvG8nb_U

⁶² <https://madisonhealingracism.org/>

The local chapter of the Institutes for the Healing of Racism offers a 10-week series about the history of racism and to help heal racism in Madison.

Nehemiah Center for Urban Leadership Development⁶³

Nehemiah focuses on *“Engaging the greater Madison community to empower African American individuals, families, and communities to bring about hope, transformation, and justice.”* Through the Justified Anger project they also offer a popular African American history course.

Progressive Restaurants and Activists of Wisconsin Network (PRAWN)

“By focusing on both restaurants and consumers in Wisconsin, we hope to benefit both Wisconsin's more than 200,000 restaurant employees by undoing some of the damage that the Wisconsin Restaurant Association has done to both our employees and industry.”⁶⁴

Organizations dedicated to improving social justice outside of Madison:

The Restaurant Opportunities Centers United ROC

“The Restaurant Opportunities Centers United (ROC United) engages people who work in the industry, employers and consumers to ensure all people who work in restaurants can achieve financial independence and improve their quality of life.”⁶⁵

Race Forward

“Race Forward catalyzes movement building for racial justice. In partnership with communities, organizations, and sectors, we build strategies to advance racial justice in our policies, institutions, and culture.”⁶⁶ Race forward also created this [Racial Equity Toolkit](#) for restaurants.⁶⁷

Radical Xchange

“Through event series, pop-up forums and partnerships, Radical Xchange is a means through which individuals and businesses can experience hospitality in an intersectional and innovative way.”⁶⁸

Ashtin Berry⁶⁹

⁶³ <https://nehemiah.org>

⁶⁴ <https://prawnorg.weebly.com/>

⁶⁵ <https://rocunited.org/our-work/>

⁶⁶ <https://www.raceforward.org/>

⁶⁷ <https://www.raceforward.org/practice/tools/adding-racial-equity-menu-equity-toolkit-restaurant-employers>

⁶⁸ <https://www.radxc.com/>

⁶⁹ ashtinberry@gmail.com

Besides her work with Radical Xchange, Berry is also one of the most influential bar professionals promoting social justice.^{70 71 72 73 74} Berry also does consulting with those looking to build an implicit bias training. Please email Berry for consultation options.

Jackie Summers⁷⁵,

Owner of Sorel Liquor and facilitator of implicit bias training for bartenders and bar-owners.

Teaching Tolerance⁷⁶

This project from the Southern Poverty Law Center helps teachers and students in ways to promote diversity and how to also participate in democracy. Teaching Tolerance's programs are of no cost. The trainings and programs emphasize social justice and anti-bias "through the four domains of identity, diversity, justice and action."⁷⁷

Project Implicit and the Implicit Association Test (IAT)⁷⁸

"Project Implicit is a non-profit organization and international collaboration between researchers who are interested in implicit social cognition - thoughts and feelings outside of conscious awareness and control. The goal of the organization is to educate the public about hidden biases and to provide a "virtual laboratory" for collecting data on the Internet."⁷⁹

⁷⁰ <https://www.winemag.com/content/40-under-40-2019-ashtin-berry/>

⁷¹ <https://www.eater.com/2019/3/8/18254869/restaurant-activism-intersectionality-radical-xchange>

⁷² <https://imbibemagazine.com/ashtin-berry/>

⁷³ https://www.bonappetit.com/story/ashtin-berry-restaurant-inclusivity?utm_source=facebook&utm_medium=social&utm_campaign=onsite-share&utm_brand=bon-appetit&utm_social-type=earned&fbclid=IwAR2ZydxCx9r8Jr-5GjwWe1S59zVKQRUQi5--OzxtftTkHrCN5sLpkXI_E

⁷⁴ <https://imbibemagazine.com/ashtin-berry/>

⁷⁵ jack@jackfrombrooklyn.com

⁷⁶ <https://www.tolerance.org/>

⁷⁷ <https://www.tolerance.org/about>

⁷⁸ <https://implicit.harvard.edu/implicit/takeatest.html>

⁷⁹ <https://implicit.harvard.edu/implicit/aboutus.html>

APPENDIX B: Online tools and other Resources:

Project Implicit's Implicit Association Test (IAT)⁸⁰

Online tests and a virtual laboratory that focuses on educating the public about unconscious biases.

Race Forward's Racial Equity Toolkit for restaurants⁸¹

Toolkit that helps businesses plan and implement racial equity.

Madison DCR's Racial Equity Toolkit⁸²

Madison DCR's guide to establishing racial equity and social justice.

DCR's Implicit Bias Training⁸³

Slides from Madison's implicit bias training. The training covers topics ranging from understanding an awareness of personal biases, how to identify both institutional and structural bias, and lastly how to bring the lessons from the training into action to counter implicit bias.

⁸⁰ <https://implicit.harvard.edu/implicit/takeatest.html>

⁸¹ <https://www.raceforward.org/practice/tools/adding-racial-equity-menu-equity-toolkit-restaurant-employers>

⁸² <https://www.cityofmadison.com/civil-rights/documents/RESJlprocessguide.pdf>

⁸³

<https://bloximages.chicago2.vip.townnews.com/madison.com/content/tncms/assets/v3/editorial/f/bb/fbb85369-17b5-55e4-bd16-8b2a2d26f81a/5c4537b748218.pdf.pdf>

APPENDIX C: Search Terms Related to Implicit Bias:

Here are some search terms to include when searching for online resources. Including multiple search terms will increase the amount of information that comes up.

- unconscious bias
- color-blind racism
- diversity and inclusion training
- colorblind racial ideology (CBRI)
- microaggression education
- racial bias education
- implicit association test

Madison Hip-Hop in Festivals Resource Guide

Marah Birnbaum, Rick Kempf, Maya Pierick, Abigail Sann

Summary

Our group was tasked with supporting recommendations 2, 3, 4, 5, and 24 of the *Task Force on Equity in Music and Entertainment Report* to improve equitable festival access for local Hip-Hop artists in Madison. We did two research projects for this recommendation. One was a study of Hip-Hop prevalence in Madison music festivals. The other was an interview study of festival organizers. From this research we can provide resources for artists and festival organizers.

Prevalence of Hip-Hop in Madison Music Festivals

We compiled the 2019 artist line-ups for twenty Madison Music Festivals to assess representation and inclusion of local and non-local Hip-Hop artists. The analysis showed that Hip-Hop accounted for 12% of total acts in Madison festivals for 2019. Local Hip-Hop comprised 62% of the total Hip-Hop acts, a greater percentage of local artists than for all genres. This indicates that the difficulty of accessing the Madison festival scene as a local artist may be due to a lack of Hip-Hop representation in festivals generally, rather than only a challenge specific to local Hip-Hop artists. While the majority of Madison festivals had at least one local Hip-Hop artist, only four of the 20 featured a Hip-Hop stage.

Accessing Madison Music Festivals

We interviewed six organizers of Madison music festivals, some of whom organize more than one event, to better understand issues of funding, insurance, permitting, security, and tips on increasing accessibility for artists. From the interviews, we created a list of insights about different booking and screening processes and obstacles local Hip-Hop artists might face. The main challenges that Hip-Hop artists face are the subjectivities of booking committees about “family friendly” entertainment, and higher insurance costs for festivals that include Hip-Hop.

Addressing Bias

We discuss ways that festival organizers and artists might address these challenges. These include: 1) improving the screening process to be more inclusive of artists who are not yet established 2) eliminating the stereotype that Hip-Hop shows induce violent incidents and are not “family friendly” 3) working to decrease bias in the artist selection process.

Resources for Festival Organizers

We provide resources to assist individuals who are interested in organizing a music festival, with consideration to barriers that might uniquely affect a Hip-Hop festival. This section focuses on funding opportunities, insurance requirements, and the permitting process (including park event permits, street use permits, additional permit, and security options).

Madison Festival Scene Overview

One of the many challenges that Hip-Hop artists face in Madison is underrepresentation in the music festival scene. This document builds on the work of past years' collaboration between UW-Madison Community and Environmental Sociology Capstone classes and the Urban Community Arts Network (UCAN). Through community organizing and lobbying efforts, UCAN challenges common misconceptions and racial bias to strengthen the local Hip-Hop scene. The 2019 report "Voices of Hip-Hop in Madison" focuses on Madison Hip-Hop artists' accounts of misrepresentation and underrepresentation in the Madison music scene.⁸⁴ We focus specifically on representation in local music festivals.

We are four students with various levels of knowledge about the Madison festival and Hip-Hop scenes. In collaboration with UCAN, we compiled resources on the current lack of Madison festival stage access for local Hip-Hop artists. The policy recommendations proposed in the City of Madison's *Task Force on Equity in Music and Entertainment Report*, chaired by UCAN, guided our research. Our document supports Task Force recommendations 2, 3, 4, 5, and 24 to improve festival access for local Hip-Hop artists.⁸⁵

We compiled the 2019 artist line-ups for twenty Madison Music Festivals to assess representation and inclusion of local and non-local Madison Hip-Hop artists. The festival line-up data supports Hip-Hop artists' descriptions of the Madison music scene—very few Madison music festivals include local Hip-Hop. Under-representation of local Hip-Hop in Madison's music festivals reflects an overall under-representation of Hip-Hop in Madison's broader music scene. Our research aims to support aspiring and current organizers in creating Hip-Hop-focused or Hip-Hop-friendly festivals. We also highlight insights from festival organizers that may be useful for local Hip-Hop artists who are trying to get booked in current festivals.

We conducted six interviews with Madison festival organizers to better understand issues of funding, insurance, permitting, security, and tips on increasing accessibility for artists. Although the permitting process and insurance information can be accessed online, interviews with organizers offered the relevant personal experience and community knowledge of barriers that exist for Madison Hip-Hop artists. The interview questions tried to focus on personal insights, which are included in this report.

This guide ultimately aims to provide resources towards increasing equitable festival access for local Hip-Hop artists in Madison, with information geared specifically towards existing festival organizers, aspiring Hip-Hop festival organizers, and Hip-Hop artists. In the following sections we present resources on festival development, provide an overview of the administrative festival organizing process, and discuss festival accessibility for local Hip-Hop artists. We conclude with key takeaways for artists, organizers, and community members.

Studying Access to Music Festivals: Methods and Findings

To address the Task Force's recommendations on "Stage Equity" and "Community/Culture," we focused on strategies to increase festival access. With UCAN president Karen Reece, we decided to gather data on the number of local and non-local Hip-Hop performers in 2019

⁸⁴ <http://comm-org.wisc.edu/drafts/hiphopvoices.pdf>

⁸⁵ https://madison.com/task-force-on-equity-in-music-and-entertainment/pdf_5f59e7ef-a581-56a8-ae34-7d4babe7ef4b.html

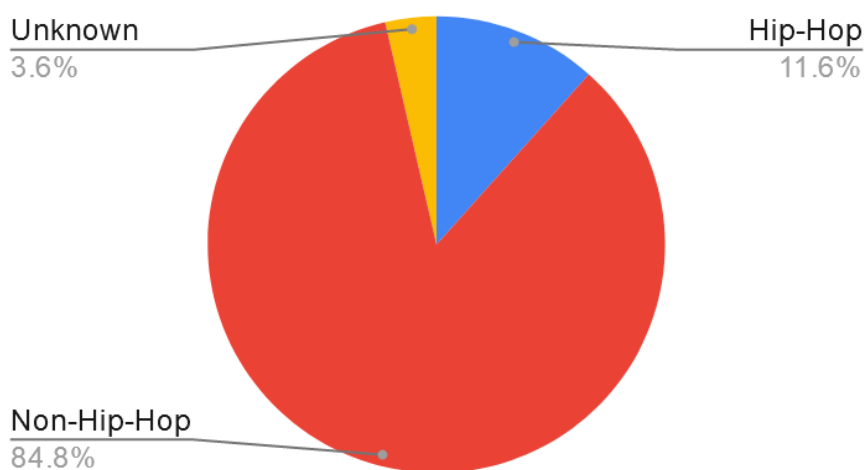
Madison music festival line-ups to test how prevalent Hip-Hop was. We collected lineups on twenty music festivals held in outdoor and indoor spaces, across different neighborhoods in the Madison area, organized by for-profit and nonprofit organizations. We obtained the artist lineups for these festivals through web searches and then coded each artist by genre and locality (See Appendix A for the list of festivals). We defined “local artists” as those who are active in Madison. We consulted with UCAN to determine who is considered local and active.

We then interviewed local festival organizers to learn their perspectives on the festival organizing process and the presence of Hip-Hop in local festivals. We drew upon personal community connections and references provided by UCAN’s executive board, local newspapers, websites, and Facebook pages. Our interview questions addressed administrative procedures, festival security, the booking and screening process, and interactions with the Hip-Hop community in Madison. (See Appendix B). Our list of interview contacts expanded during the interview process as we received recommendations from our initial interviews.

Prevalence of Hip-Hop in Madison Music Festivals

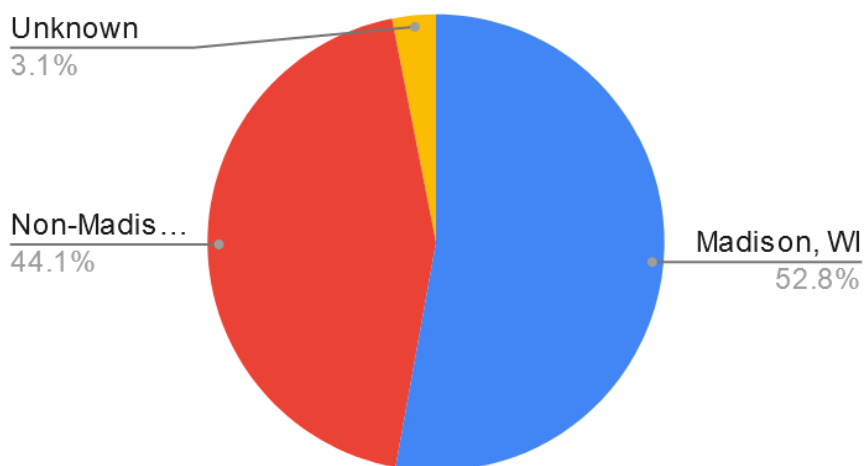
Our research highlighted the general lack of Hip-Hop in the Madison community. The analyzed data set includes 388 artists. Chart 1 shows that only a small proportion of the artists are Hip-Hop. This seems to show that the genre is particularly under-represented in the Madison festival scene, especially given its overall popularity.

Chart 1: Hip-Hop Representation in Madison Festivals



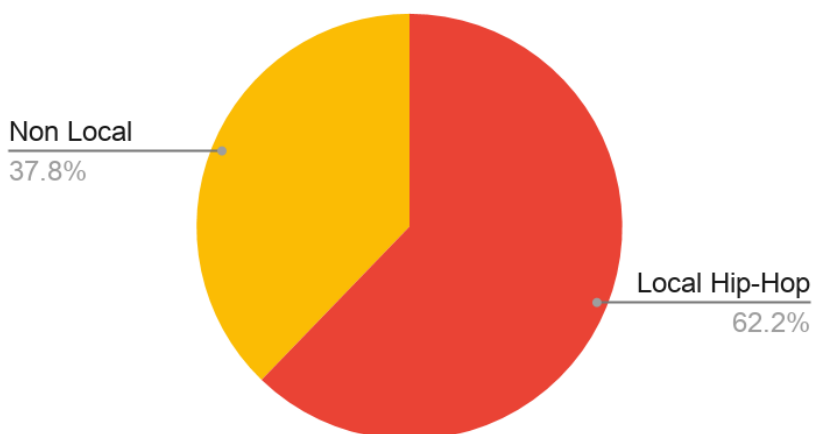
Of those artists, Chart 2 shows that a bit over half were local to Madison, with the remainder being from outside of the city and a small percentage of whose home base was unknown.

Chart 2: Locality of Artists in Madison Festivals



And even though Hip-Hop artists as a whole were under-represented at festivals, local Hip-Hop artists were slightly better represented than artists as a whole, shown in Chart 3. Of the Hip-Hop artists, 62.2% were local, but this is partly due to a single one-off festival that featured all local Hip-Hop artists.

Chart 3: Locality of Hip-Hop Artists in Madison Festivals



Looking across the twenty festivals we researched, 14 included at least one Hip-Hop performance, and ten of those 14 included at least one local Hip-Hop artist (see Table 1). Four festivals included at least one stage with a majority Hip-Hop artists. Of the four with Hip-Hop stages, Freakfest had one stage with a majority Hip-Hop artists and another stage with exactly 50% Hip-Hop, but only showcased one local Hip-Hop artist. The Taste of Madison and West Fest both featured a Hip-Hop stage, showcasing approximately 50% local artists. The Many Voices and One Community festival was run for the first time in 2019 as a one-off event, led by Corey Whitmore, and was the only Hip-Hop-centered music festival in Madison this year, featuring 100% local artists.

Table 1: Festivals Including Hip-Hop		
One or More Hip-Hop Artist(s)	One or More Local Hip-Hop Artist(s)	One or More Hip-Hop Majority Stage
Atwood Fest	Atwood Fest	Freakfest
Brat Fest	Dane Dances	Many Voices One Community
Dane Dances	Freakfest	Taste of Madison
Freakfest	Fruit Fest	West Fest
Fruit Fest	Many Voices One Community	
Gender Fest	Taste of Madison	
Live on King	Waterfront Festival	
Many Voices One Community	West Fest	
Taste of Madison	Willy Street Fair	
The Sessions at McPike Park	WORT Block Party	
Waterfront Festival		
West Fest		
Willy Street Fair		
WORT Block Party		

Of the six festivals that excluded Hip-Hop, two were focused on genres other than Hip-Hop: World Music Festival, focusing on World Music, and Shake the Lake, with an exclusively Rock stage and an exclusively Country stage. The remaining four festivals (Art Fair on the Square, Fete de Marquette, International Festival, and Orton Park Festival) had a variety of music ranging from Jazz to Electronica, and could each potentially have Hip-Hop in their lineup. Fete de Marquette has a French theme, which has not been open to local Hip-Hop artists in the past. Although International Festival focuses on international music, the festival included Gospel performances in 2019 and an R&B performance in their 2020.⁸⁶ This shows an openness to performances from historically African-American music genres.

Accessing Madison Music Festivals

When there is a prevalence of Hip-Hop artists in Madison who would like to perform at festivals, but the festivals do not book them, then there is reason to suspect a bias against Hip-Hop music and artists. On the surface, the exclusion of Hip-Hop from many Madison music festivals might be attributed to organizers' preferences for other genres, namely Americana and Rock.

⁸⁶ <https://www.overture.org/programs/international-fest>

However, a more complete explanation offered by festival organizers suggests that prejudice and misconceptions about Hip-Hop music also plays a role.

Our six interviews offered personal perspectives on how the festival organizing process can impact local Hip-Hop artists. All of our interviews were confidential, so individual names and festivals are not explicitly referenced. We first discuss how our interview participants see the booking and screening process and then explore obstacles specific to local Hip-Hop artists.

Booking Process

We asked organizers about their booking processes to better understand why they do or do not book local Hip-Hop artists. We found that festival committees had varying policies for selecting artists, impacted by the musical knowledge and preferences of committee members and booking agents. The various procedures included interactions with booking agents, personal connections with artists, and music “scouts” who search virtually and in real life for potential performance groups. Some festivals have a booking committee that votes on potential artists. One festival organizer explained how a booking committee decides on artists:

“...people come up with bands they've seen at Summerfest or some other event and they'll recommend bands and we'll check them out that way; or groups that we work with through their agents, they have other bands, they're always trying to sell their other bands as well.”

The social and business networks that revolve around rock and Americana groups reinforces exclusion of local Hip-Hop artists and limits equal access to the booking process. Additionally, artist exposure can be cyclical, with the same artists being booked year after year. This makes it difficult for new artists to break into the festival scene, especially given the common prejudices against Hip-Hop music, artists and culture. One festival organizer also discussed how they would go out to shows of potential performers. But with Hip-Hop artists also being excluded from many performance stages in Madison, it is difficult to go see them, reinforcing their exclusion.

Screening Process

Organizers also set standards or qualifications for their festivals, such as genre type, number of people in the artists' group, and rules against explicit language. A common requirement for festival performers, that is assumed to be a disqualifier for Hip-Hop artists, is the extent to which the music is “family-friendly” and does not include any explicit language or content. Our interview participants admit this qualification is subjective and often based on the festival organizers' viewpoint, not on opinions of actual families in the community. A common misconception among festival organizers is that Hip-Hop artists cannot adapt their content to fit the festival setting. As a result, a double standard exists for non-Hip-Hop artists who release and perform questionable content. Brat Fest, a popular Madison family event, featured several Rock performances in their 2019 lineup whose recordings directly referenced profanity and drug use. One of these bands even performed on the festival's Grand Stage.⁸⁷ Although such lyrics do not necessarily reflect “family friendly” values, the festival organizers recognized that the band could adapt their content to the setting.

⁸⁷ <https://www.bratfest.com/band/wayland/>

Organizers also cited general misconceptions around Hip-Hop as another reason for exclusion. Over the last decade, Hip-Hop performances in Madison have not had higher rates of violent incidents than other genres.⁸⁸ Rather, more incidents may be reported because of racist prejudices against Hip-Hop audiences, and often greater police presence at Hip-Hop shows.⁸⁹

Insurance

But the belief that Hip-Hop attracts violence also affects festival costs. Insurance for festivals is sometimes covered by the venue, which makes the specific genres performed in the festival less relevant to insurance costs. But when the festival must insure itself, Hip-Hop artists face a distinct barrier that musicians of other genres do not. Very few insurance companies insure Hip-Hop performances and the companies that do often impose stricter security requirements.⁹⁰ Hip-Hop is more expensive than other common genres including but not limited to Rock, Country and Folk/Americana. In order to avoid additional insurance costs when booking a Hip-Hop artist, some organizers will downplay the presence of the genre by labeling it as another genre entirely. One festival organizer directly addressed this issue, saying that:

“We had a Hip-Hop act this year...that was a 15-20 min act and it wasn't highly promoted as Hip-Hop per say because of the insurance issue.”

Addressing Bias

A number of strategies can make Madison music festivals more accessible to Hip-Hop artists. These include improving the screening process, eliminating genre stereotypes that Hip-Hop shows induce violence and are not “family friendly,” and working to decrease bias in the artist selection process for music festivals.

Improving the Screening Process

Organizers can avoid biased practices that cater to artists who are already established in the community. For example, organizers and musician scouts attend live performances to screen musicians. However, because there are fewer live Hip-Hop performances relative to other genres, it is less likely that a scout would come across a Hip-Hop artist at a live performance.

Some alternative screening processes could include attending an informal performance or accepting audition video tapes or samples. Musician scouts can also take the initiative to educate themselves on Hip-Hop or find community experts to assist them. The Madison International Festival sets a good example by partnering with community members to assist in screening cultural performers with whom the team is less familiar. By partnering with community members, The Madison International Festival also broadens the screening process for what is considered appropriate for the festival.

Artists can focus on making connections with organizers of festivals that are more inclusive of Hip-Hop artists. Festivals in our data set that included Hip-Hop performances can be found in Table 1 presented earlier. The Urban Community Arts Network (UCAN) can also be a resource as they are connected to local artists and have years of experience working on these issues.

⁸⁸ <https://journals.sagepub.com/doi/10.1177/0021934718754313>

⁸⁹ <http://comm-org.wisc.edu/drafts/hiphopvoices.pdf>

⁹⁰ <https://www.insurancejournal.com/magazines/mag-features/2015/04/06/362790.htm>

Overcoming Genre and “Family Friendly” Bias

Organizers can work with Hip-Hop artists by providing clear definitions of “family friendly,” including expectations of music without profanity, microaggressions, etc. This also provides an opportunity to assess whether all genres are being assessed fairly. Madison’s International Festival responds to complaints about artist content by sending information on the cultural history of the performance in question.

Artists can use these tips by asking for a definition of “family friendly” or providing examples to show that Hip-Hop artists often perform family friendly content even if their known work is geared for older audiences. For example, Hip-Hop often appears in children’s media. In 2019, the animated Addams Family movie soundtrack included songs from Hip-Hop artists Snoop Dogg and Migos.⁹¹ The movie was rated PG and generally marketed towards children and families.

Overcoming General Bias

Organizers can help promote fair festival access by attending implicit bias training. This is covered in depth in the Implicit Bias Training Resources Guide included in this collection of reports. The Guide focuses on venue policies but is applicable to festival organizing as well. Organizers can additionally take it upon themselves to be aware of the political climate regarding race in Madison, which is very closely linked with Hip-Hop and the problems that local musicians of color face in the community.

While it should be the job of festival organizers to make the festival atmosphere inclusive, artists can also play a role. Artists can focus on making connections with festivals which are more inclusive of Hip-Hop artists, and can work with the Urban Community Arts Network (UCAN) to promote policies and practices that support Hip-Hop artists.

Conclusion

We hope that by raising awareness of these inequities and proposing a few strategies to address them, the Hip-Hop community in Madison can grow. Local Hip-Hop artists face biases and barriers that musicians of other genres do not, and music festival organizers can help to dispel such harmful stereotypes by booking local and regional Hip-Hop artists. Not only can the resolution of these issues support increased Hip-Hop performances, but it will also enable unity within the Madison Hip-Hop community.

⁹¹ <https://www.billboard.com/articles/news/movies/8529655/the-addams-family-2019-soundtrack-details>

APPENDIX A: Festival Lineup References

List of Madison Festival Websites/Facebook Pages

1. Waterfront Festival – <https://marquette-neighborhood.org/festivals/waterfront-festival/>
2. Madison World Music Festival – <https://union.wisc.edu/events-and-activities/event-calendar/event/madison-world-music-festival/>
3. Shake the Lake – http://shakethelake.org/?fbclid=IwAR2SUksFHO9kRnnK8_YU-hHkT_YWql5xcir9yj-l05msaDWu2z0afAmxia4
4. Live on King – <https://www.thebozho.com/live-on-king-street-lineup-2019/>
5. International Festival – <https://www.overture.org/programs/international-fest>
6. Dane Dances – <https://danedances.org/>
7. Gender Fest – <https://www.facebook.com/events/bos-meadery/gender-fest/2023450554401002/>
8. Fruit Fest – <http://fruitfestmadison.org/>
9. WORT Block Party – <https://www.wortfm.org/22nd-annual-wort-block-party/>
10. West Fest – https://www.facebook.com/westfestmadison/?eid=ARANsKX8Tb4vNdzHf6futa0-QVleYmt1PLt3cJNzG70_wyc_Ey64_K1QWx_IOPhL5sO7FZD735Dfh94g
11. Many Voices One Community – <https://www.facebook.com/events/2222-s-park-st-madison-wi-53713-1916-united-states/many-voices-one-community-block-party/2282132965408223/>
12. Art Fair on the Square – <https://www.mmoca.org/mmoca-events/art-fair-on-the-square>
13. Atwood Fest – <http://www.atwoodfest.com/>
14. Fete De Marquette – <https://www.wil-mar.org/fete>
15. Freakfest – <https://www.madfreakfest.com/>
16. Orton Fest – <https://marquette-neighborhood.org/festivals/orton-park-festival/>
17. Taste of Madison – <https://www.tasteofmadison.com/>
18. The Sessions at McPike Park – <https://sessionsatmcpike.org/>
19. Willy Street Fair – <https://www.cwd.org/willy-street-fair/>
20. Brat Fest -- <https://www.bratfest.com/3-day-lineup/>

APPENDIX B: Festival Organizer Interview Materials

Festival Organizer Contact Email and Interview Questions

Hello, [Organizer Name],

We are UW-Madison students working on a guide for putting on a Hip-Hop festival with a local nonprofit. We are reaching out to you because of your experience in organizing [Festival Name]. If you are willing, we would like to schedule a 30-minute phone interview on the questions below. We will not include any identifying information about you or the festival you organize. You can reply to this email or call [Phone Number] if you are available. If we don't hear from you in a few days we will contact you again. Thank you.

Festival Questions:

1. What types of funding do you currently rely on to host your festival (grants, sponsors, crowdfunding, etc.)? Have these sources of funding been consistent throughout the history of the festival?
2. What was your initial experience with the city's application and approval process for your festival? Did you face any administrative barriers at this stage of the festival organizing process?
3. Do you use private or public security at your festival? How did you end up selecting this type of security?
4. What forms of festival insurance do you use? What company do you go through?
5. How do you screen and select artists for your festival? Is it the same process for every genre of music?
6. Have you ever booked a Hip-Hop artist for your festival? Do you have any advice regarding the screening and booking process for Hip-Hop artists?
7. Do you require any form of event and/or security training for festival volunteers and staff members?

APPENDIX C: Festival Organizer Resources

One of the other ways to include Hip-Hop in Festivals is to organize new festivals, similar to the 2019 Many Voices One Community event that featured local Hip-Hop artists. For those motivated to creating new festivals, the following resources should help. We included information on funding, insurance, permitting, and security.

Festival Funding Opportunities

Grants

Several Madison area festivals use grants as a source of funding. Below is a list of local grants that are currently used by festivals or list festivals as an eligible project. In addition to a brief description, we provide a website address for each grant.

1. **Dane Arts Grants** – Dane Arts’ grant program supports equitable access to arts, culture, and local history activities in Dane County, Wisconsin. Individual grants ranging from \$500 to several thousand dollars serve citizens and residents of Dane County. For more information use the link in the footnotes to access the Dane Arts Grants webpage.⁹²
2. **Madison Arts Commission Annual Arts Grants** – The City of Madison distributes funds to Madison artists and non-profit organizations through the Madison Arts Commission’s annual grant programs. Project Grants provide up to \$3,000 for performances, exhibitions, or events that enrich the cultural lives of Madison citizens. For more information use the link in the footnotes to access the Madison Arts Commission Annual Arts Grants webpage.⁹³
3. **Wisconsin Arts Board Grants** – The Wisconsin Arts Board offers two potential grant opportunities for festivals. 1) Creation and Presentation Program grants provide artistic program and operational support to established nonprofit arts organizations whose primary mission is to create or present ongoing arts programming that makes a significant local, regional, or statewide impact on the cultural life of Wisconsin, and that furthers the Arts Board’s community development and arts education goals. 2) The Arts Challenge Initiative Capacity Building for Minority Organizations Grant Program works with Wisconsin’s racially diverse nonprofit arts organizations to build their organizational capacity and long-term sustainability. For more information about both grants use the link in the footnotes to access the Wisconsin Arts Board Grants webpage.⁹⁴

Business Sponsors

⁹² <http://www.danearts.com/Funding/Grants-In-Action>

⁹³ <https://www.cityofmadison.com/news/madison-arts-commission-annual-arts-grants-1>

⁹⁴ <https://artsboard.wisconsin.gov/pages/Community/GrantPrograms.aspx>

Another funding option involves reaching out to and collaborating with local businesses. The recommended approach for this fundraising strategy is for festival organizers to contact businesses that align with their festival's values. Festival organizers can initially present the as an "advertising opportunity" for businesses. In addition to providing a business with community recognition, organizers can also create customized sponsorship packages for participating businesses. Customized sponsorship packages typically include various forms of pre-event recognition, on-site recognition, and post-event recognition set at different price points. A sample festival sponsorship package flyer can be found in the footnotes.⁹⁵

Internet Crowdfunding

Crowdfunding is the collective effort of individuals who network and pool their resources, usually via the Internet, to support efforts initiated by other people or organizations.⁹⁶ Organizers can pursue festival crowdfunding by creating ticket package up-sells. In other words, people who purchase tickets for a festival also have the option to make a small investment in the festival. In return, the attendee/investor receives special accommodations along with their general ticket (e.g. a "lifestyle product" or a "ticket for life").⁹⁷ Some festivals even offer lifetime access to the festival to encourage greater investment on the front end.⁹⁸ Examples of internet crowdfunding platforms include, but are not limited to, Kickstarter⁹⁹, Crowdfunder¹⁰⁰, EventBrite¹⁰¹, Indiegogo¹⁰², Patreon¹⁰³, GoFundMe Charity¹⁰⁴, and Mightycause¹⁰⁵.

It is important that organizers prepare a consistent online engagement strategy for a successful crowdfunding campaign. This is a great way to share a compelling personal story behind a festival. Highlighting a personal story helps form emotional connections with contributors. Because internet crowdfunding allows attendees to feel a sense of ownership due to their monetary contribution, festival organizers should be prepared to manage risk and attendee's expectations. It is important to avoid a few large investors from monopolizing decision-making. Crowdfunding also requires digital organization skills. Organizers should create a homepage to host their campaign and build a database to store information about contributors.¹⁰⁶ Organizers should create all of the promotional material before the funding campaign is launched, and maintain consistent engagement via social media and emails. Above all, keep in mind that crowd funding should be used with a variety of other funding strategies.

⁹⁵ <http://wsjunction.org/blog/summer-fest-sponsorship-package-announced/>

⁹⁶ <https://www.thundertix.com/festival-ticketing-software/crowd-funding-festivals/>

⁹⁷ <https://crowdfunduk.org/2012/02/26/crowdfunding-festivals-tips-for-a-successful-campaign/>

⁹⁸ <https://crowdfunduk.org/2012/02/26/crowdfunding-festivals-tips-for-a-successful-campaign/>

⁹⁹ <https://www.kickstarter.com/learn?ref=nav>

¹⁰⁰ <https://www.crowdfunder.com/raise-capital>

¹⁰¹ <https://www.eventbrite.com/>

¹⁰² <https://www.indiegogo.com/start-a-campaign#/>

¹⁰³ <https://www.patreon.com/>

¹⁰⁴ <https://charity.gofundme.com/>

¹⁰⁵ <https://www.mightycause.com/>

¹⁰⁶ <https://www.eventbrite.co.uk/blog/crowdfund-your-brilliant-new-event-idea-ds00/>

Festival Insurance Requirements

A Certificate of Insurance is required by the City of Madison Risk Management Office for festivals.¹⁰⁷ Although the festival organizers that we interviewed mentioned that their festival insurance is part of their organization's larger insurance policy, we will focus specifically on Special Event Insurance policies. Special event insurance policies protect festivals against lawsuits, property damage, and bodily injuries. Commercial General Liability Insurance is a form of Special Event Insurance that is required by the Risk Management Office. Festivals' policy should be in the amount of \$1,000,000 and name the City of Madison as Additional Insured. This specific type of insurance policy covers third-party lawsuits that may occur during a claim.¹⁰⁸

Hip-Hop events are notoriously excluded by many insurance companies, and the companies that do include Hip-Hop often have additional security requirements.¹⁰⁹ It is important to work with prospective insurance companies that are inclusive of Hip-Hop even for festivals which will not showcase predominantly Hip-Hop artists. As one organizer noted, "even if you have Hip-Hop, it's cheaper to categorize it as a different genre for a cheaper quote."

Festival Permitting Process

The City of Madison website details the park event application process.¹¹⁰ The following sections will summarize the festival permitting process, point out special considerations, and discuss comments made by current festival organizers. Permitting is done through the Parks Department. Staff at the Parks Department are available via phone or email to assist individuals with the application process.¹¹¹

Park Event Permits

A park event permit reserves park space for a festival. The park event application process allows the City to regulate events to ensure that certain rules are upheld. Since festivals will most likely draw a large crowd, be promoted in the community, and charge admission, organizers are required to complete an application for a park event. These conditions are just a few of the qualifiers for the permit process. Questions regarding park event permits can be sent to MadisonEvents@cityofmadison.com. The City of Madison Events in Madison Parks webpage provides detailed information about the Park Event Application, including a sample permit.¹¹² The application is required to begin the process of reserving park space for a festival. Organizers of all new part events are required to submit their application at least six months prior to the date of the event. According to one festival organizer, the process for new festivals works like a lottery. Organizers should submit their preferred locations and dates in early November with the application. These will be confirmed following approval from the Board of Park Commissioners.

¹⁰⁷ <https://www.cityofmadison.com/finance/documents/CertInsurance.pdf>

¹⁰⁸ <https://www.mfeinsurance.com/insurance/entertainment/special-events/>

¹⁰⁹ <https://www.insurancejournal.com/magazines/mag-features/2015/04/06/362790.htm>

¹¹⁰ <https://www.cityofmadison.com/specialevents/parkEvents/>

¹¹¹ <https://www.cityofmadison.com/parks/contact/>

¹¹² <https://www.cityofmadison.com/SpecialEvents/documents/ParkEventInstructions.pdf>

Street Use Permits

The City requires a Street Use Permit is for the use of “a Madison street, sidewalk, parking space/lane or downtown performance space for an event or activity.”¹¹³ The City’s website outlines the 14-step digital application process. The steps give instruction on how to obtain the following items:

1. Street Event Schedule
2. Street Event Site Map
3. Emergency Action Plan
4. Street Event Clean-up and Recycling Plan
5. Street Use Permit Application
6. Application Fee (Non-Refundable)

In addition to completing the application, supplemental documents and a non-refundable application fee must be submitted at least 60 days prior to the festival if additional licences or resolutions are required. The City of Madison Risk Management Office must receive a Certificate of Insurance at least 30 days prior to the event. Although the application process can be completed online, the City can accommodate paper applications. The Street Use Staff Commission may require an organizer’s attendance at an approval meeting after all required materials by the appropriate deadline. At the meeting, organizers will need to be prepared to discuss and finalize the application materials they submitted.

Additional Permits

Alcohol, P.A., and Temporary Structure permits are available for purchase 10 business days before the festival start date with a shelter reservation.¹¹⁴ P.A. Permits are required for events with amplified sound. They have a 6-hour limit and must end by 9:00 pm. A P.A. Permit can be completed at the same time as a Park Event or Street Use permit.

Security Options for Festivals

In Madison, all festivals are required to develop an Emergency Action Plan as part of the permit process. This plan includes a festival’s proposed safety and security procedures. At this time, the City does not have any specific policies that dictate the amount of security presence required at an event. That is why the *2019 Task Force on Equity in Music and Entertainment Report* recommends a ratio of “at least 75 to1; capacity to security.”¹¹⁵ Similarly, the city does not provide police security or have a specific policy on how many police officers or security guards are needed for an event¹¹⁶. One organizer cited that they are responsible for funding city police and private security presence, though we did not verify this with the police department. All of the festival organizers that we interviewed also noted that they hire additional private security for their event. From our interviews, several organizers referenced security costs as being one of their largest expenses. One organizer mentioned that festivals outside of the near eastside

¹¹³ <https://www.cityofmadison.com/specialevents/streetEvents/>

¹¹⁴ <https://www.cityofmadison.com/parks/reserve/shelters/permits.cfm>

¹¹⁵ https://madison.com/task-force-on-equity-in-music-and-entertainment/pdf_5f59e7ef-a581-56a8-ae34-7d4babe7ef4b.html

¹¹⁶ https://madison.com/task-force-on-equity-in-music-and-entertainment/pdf_5f59e7ef-a581-56a8-ae34-7d4babe7ef4b.html

neighborhood should recruit an alderperson to advocate for police presence at a reduced cost for a festival that is new and may have difficulties funding the required police presence.

Alternative Venues Resource Guide

Emerson Encell, Hannah Hahn, Daniel Puser, and Hannah Sorensen

Summary

This report focuses on developing alternative venue spaces for the Hip-Hop community, with respect to Task Force on Equity Music and Entertainment, Recommendation 12.

Partnerships & Existing Venues

We studied Robinia Courtyard, Art In, The Crucible, the Chazen Museum of Art, and the Arts & Literature Lab. We describe each venue, including age requirements, size, capacity, and pricing; willingness to work with UCAN, information for Hip-Hop artists on booking the space, and contact information. All venues show potential for expanding bookings of Hip-Hop artists.

Alternative Venue Development Models

This section presents three approaches for developing an available space into an alternative venue. *Consistent day use* is a space occupied by a small business or free programming during the day and by live music at night. *Rental day use* rents the venue space to various groups, organizations, companies, or persons for events. *An arts incubator* is a space for artist residencies, arts education, community-based arts projects, exhibitions, performances, and talks. We discuss case studies and strengths and weaknesses of each model.

Important Issues for Venue Design

The first part of this section reviews strategies and resources to maximize inclusivity for physical ability, gender, race/ethnicity, economic class, and age. The second part looks at insurance for venues, with a brief review of City of Madison requirements, a case study of Robinia Courtyard, and then general insurance and security information and resources.

The City of Madison Development Process

This section looks at City of Madison offices related to development, reviews the steps in development, and briefly discusses zoning, with links to further resources and an Appendix.

Funding Options for Venue Development

In this section we explore private vs. public funding models, including general funding, tax increment financing, and Community Development Block Grants.

Purpose of the Alternative Venues Resource Guide

This document focuses on how to develop alternative venue spaces for the Hip-Hop community, with respect to Task Force on Equity Music and Entertainment, Recommendation 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.”

The following sections summarize our research on this topic and provide a guide to developing an alternative venue by:

- Identifying possible locations based on accessibility and describing how these spaces may be designed and function to support the local Hip-Hop community and prioritize inclusion.
- Researching current development policy to identify possible obstacles to alternative venue development and determine the process for changing policy to overcome those obstacles.
- Describing funding options for an alternative venue should development be possible.

We conducted our research by consulting academic and media-based internet sources about alternative venues. We also gathered information from venue websites and social media accounts. In addition, we reached out to and interviewed several community members via email or Facebook messenger, including venue owners, attendees, and city officials.

Partnerships & Existing Venues

This section looks at existing venues that UCAN saw as potential collaborators, and discusses options that may work for collaborations. We created brief descriptions of each venue, including information about age requirements, venue size, capacity, pricing, willingness to collaborate with UCAN, information for Hip-Hop artists on booking the space, and contact information.

Main Existing Venues

Robinia Courtyard

Robinia Courtyard, located 829 East Washington Ave. near Festival Foods, is a daytime restaurant and cafe that transitions to a nightlife space in the evening. The space is known to host many queer DJs and dance nights. To get a booking at this space, DJs approach Robinia Courtyard management and pitch a concept to see if it matches with their purpose and schedule. There is no charge for booking a late night slot and the space can remain open until 5-20 minutes before bar time (1:40 on weekdays, and 2:10 on weekends). This is also a 21+ space because alcohol is served. To contact this venue email events.robinia@gmail.com.

Art In

The Art In is located on Madison’s east side at 1444 East Washington Ave. The venue is a locally owned and operated space and has been focusing on being the most inclusive and safe space for music and art shows in the Madison area. The space claims that it is a “LGBTQ, minority, diverse friendly all inclusive safe space”. The Art In works to promote whatever artist

they book by creating a Facebook event page with both the artist and the Art In as event admin. Art In posts about events on their website and social media platforms and encourages the artist to promote the event as well. Booking needs to be done 6 to 10 weeks in advance as they have a highly booked schedule. To contact Art In for collaboration purposes or booking questions contact booking@artinmadisonwi.com or contact@artinmadisonwi.com

The Crucible

Located on Madison's east side at 3116 Commercial Avenue, the Crucible aspires to bring in abstract artists and host unpopular events. The Crucible tends to book Hip-Hop events on Mondays and Thursdays and focus on local Hip-Hop artists because they are not staffed enough to run larger events with more mainstream artists. They book local artists on Monday and Tuesday nights. The Crucible generally avoids booking new events for weekend nights due to already planned events that repeat on Friday and Saturday. The capacity of the Venue is 325 people and they prefer to end shows around 15 minutes before bar time. The Crucible is open to working with new promoters to bring more Hip-Hop into the venue but noted that it would need to be on a "case-by case, show-by show basis" and that the Hip-Hop shows would need to have a lower capacity because of their staffing limitations on weeknights. The Crucible typically charges a rental fee for the space which depends on the night of the show, the expected turn out, and how heavily staffed the event needs to be. Usually, the venue is a 21+ space. However, they can run one 18+ event every week. The Crucible is willing to discuss collaborating with UCAN on future bookings. Contact booking@cruciblemadison.com with questions on bookings or collaboration.

Other Venues to Consider

Chazen Museum of Art

The Chazen Museum of Art, located on University Ave. on the UW-Madison Campus, has the most weekly operating hours as a museum in the country as an effort to be more accessible to students and the working population. The hours at the Chazen are Monday through Friday from 8 am to 8 pm, but can be extended based on the type of event and the expected turn out for that event. Music and dance performances are typically developed in collaboration with an academic department or community group. Specific UW-Madison students organize events throughout the year in conjunction with university departments and programs to increase student awareness of the museum's collections and related art and art history studies in a range of disciplines. The director of the Chazen noted that a big advantage of being a museum on a university campus is having the ability to experiment. The Chazen wants to show that they are open to trying new things, even if they may be unconventional for a museum. If one wants to book an event at the Chazen, use the following resource: <https://www.chazen.wisc.edu/about/contact/>

Arts + Literature Lab

The Arts and Literature Lab (ALL) is located in Madison's Schenk-Atwood neighborhood at 2021 Winnebago Street. The mission of the ALL is to create a "welcoming community that nurtures innovation and the artistic growth of contemporary visual, literary, and performing artists; connects artists, resources and community; and fuels a passion for arts and literature". The Arts and Literature Lab has a curatorial team that makes decisions about concerts. ALL welcomes musicians to submit proposals for shows about 4 to 6 months in advance of desired dates. However, sometimes they can make exceptions and fit things in on shorter notice. ALL

expressed a willingness to speak with anyone from the Hip-Hop community. They are planning to move to a different space and will be updating their website with additional materials on how to book events. More specifics about the venue from a development perspective can be found in the Alternative Venue Development Models section later in this document. To schedule a meeting with ALL or submit a show proposal contact music@artlitlab.org or visit <https://artlitlab.org/opportunities/submit-a-proposal>.

Alternative Venue Development Models

A large part of our research involved learning what an alternative venue is and then exploring examples of existing alternative venues, understanding how they operate and what makes them successful. The following section focuses on various approaches for developing an available space into an alternative venue. We determined that the majority of alternative venues encountered in our research fit into three categories: *Consistent Day Use*, *Rental Day Use*, and *Arts Incubator*. We define each of these terms in the key terms section below and at the beginning of their respective section.

Each section provides one or more case studies of existing alternative venues exemplifying the category and describes their physical location and features, as well as their operations, including key points of interest like hours, types of events held, and food/alcohol practices. It also provides potential pros and “cons(iderations)” of each case study. “Cons(iderations)”, simply labeled as “CON”, may be cons in the traditional sense of the word, or may simply be points that are important to consider so that they don’t become problematic. The case studies include websites and Facebook pages for the venues when possible, and directions to the appropriate appendices, which include additional information (sources, contact information, and helpful resources).

Key Terms

This section clarifies key terms used in the following sections.

All-ages event: an event that is open to all fans, regardless of age and with a particular focus on young people, typically 14 to 24 years of age.

Consistent day use: An alternative venue space that is occupied by a small business or free programming during the day and by live music at night. This business or programming has fixed hours and usually a consistent schedule of what occurs during those hours.

Rental day use: An all-day alternative venue model that does not house a particular organization or business but rents the venue space to various organizations, community groups, or private companies or persons for events. Rentals occur primarily during the daytime in order to accomodate live shows at night.

Arts incubator: A space for artist residencies, arts education, community-based arts projects, exhibitions, performances, and talks. These activities are generally collaborations between the venue owner and artists. The defining feature of arts incubators is that they help artists and arts organizations access the creative industry through developmental and/or technical assistance.

Consistent Day Use

A “Consistent Day Use” alternative venue is occupied by a small business or free programming during the day and by live music shows at night. This business or programming has fixed hours and a fairly consistent schedule of what occurs during those hours. During the day, the venue may function as a café, coworking space, dance studio, martial arts studio, etc. Live shows may be, but are not necessarily, hosted or booked by the organization that owns and operates the daytime business. Ownership and roles in this type of alternative venue can work in many different ways and may be related to funding sources:

- A group or individual from the music community may own the space where it holds live shows and rent it to a small business for use during daytime hours. The business’s rent payment may help fund operating costs of the music venue.
- A group or individual from the music community may rent a space to hold live shows from another party that uses it during the daytime. In this case, funding may depend on grants or government funds, depending on profits made from the live shows.
- A group or individual from the music community may own the space and operate both the small business and the music venue. In this case, profits from the small business may help cover venue operating costs.
- Rather than a business, the space may be occupied by a community center offering free programming during daytime hours. In this case, funding may depend on grants or government funding. Alternatively, operating live shows in the evening hours could also help fund this programming.
- The ability to efficiently transition from meeting the needs of daytime use to meeting the needs of live shows is key to making all-day use work.
- By following a fixed daytime schedule, a venue owner avoids extra work and potential stress associated with attracting and retaining renters for daytime activities.
- This approach presents many opportunities for partnerships, where venue and partner(s) can mutually benefit by exposing their customer base to each other’s businesses. These include:
 - Partnership with a separate small business that uses the space during the day
 - Partnerships for one-time or recurring events held in the space (restaurants, instructors, speakers, etc.)
- Even if daytime use is a completely separate business or organization from the performance venue use of the space, associations between the two are inevitable, so the mission and values of each should be compatible.

Case Study: The Loft, Madison, WI

The Loft was an all-ages music venue in downtown Madison that catered to marginalized genres such as punk, metal, and Hip-Hop, and predominantly featured Madison-based or Wisconsin-based artists. We were unable to determine the year the venue opened, but it moved from its original site on Fairchild Street due to the development of the Overture

Center for the Arts in 2000¹¹⁷. It relocated to the Lussier Teen Center on East Washington before closing, and now exists in a space at Goodman Community Center.¹¹⁸ At the Fairchild Street location, the venue was typically open all day. It also ran a Hip-Hop youth group and provided dance, music, and theater programming in the space during non-event hours. We were unable to confirm any information on The Loft's funding methods.

Contacts: Pacal Bayley of Madison's Urban Community Arts Network (UCAN)

Features¹¹⁹

Physical Space:

- Downtown location - high traffic and high accessibility via bus routes
- Main entrance with ticketing station
- Large area with tables and couches
- 1-2 smaller meeting rooms/classrooms
- Large venue/dance space with mirrors
- Office and storage space

Operations:

- Hours: Morning until around 7:00 pm on evenings without events; possibly until midnight and beyond on evenings with events
- Focused on all-ages programming
- Provided summer programming, dance, theater, and music programming
- Did not sell alcohol (the interviewee did not recall there being any food or beverages at events). Because it was an all-ages venue, we assume that there was no alcohol served in the space.
- Involved in community partnerships (e.g. WYOU local community access cable channel)

Pros & Cons(iderations)

Pro: This is a direct example of an alternative venue that worked well in Madison in the past. While it may not have lasted long-term, its failure could have resulted from being moved to a less-accessible location. This illustrates the importance of location, but suggests that an all-ages, all-day approach can be successful in creating a space for marginalized genres.

Con: Some may not view an all-ages venue in a positive light or as a legitimate performance space. However, offering at least some programming for a wider range

¹¹⁷ Albertoni, Rich. "Hanging out at the Loft." Isthmus, Red Card Media, 8 Aug. 2008, <https://isthmus.com/music/hanging-out-at-the-loft/>.

¹¹⁸ Albertoni, Rich. "Hanging out at the Loft." Isthmus, Red Card Media, 8 Aug. 2008, <https://isthmus.com/music/hanging-out-at-the-loft/>.

¹¹⁹ Interview with Pacal Bayley via email 10/21/2019

of ages is a part of being an accessible and inclusive venue. It also provides performance space for younger artists and has the potential to foster future dedicated fans and artists and thus shift the local narrative around Hip-Hop.

Case Study: One Nickel Coworking, Manayunk, PA

Website: <http://onenickelcoworking.com/>

Facebook: <https://www.facebook.com/OneNickelCoworking/>

Contact: jlipton@onenickel.net

One Nickel Coworking frames themselves as a coworking space, conference space, event venue, and cafe in one. They offer paying members (who are typically freelancers or individuals who work remotely) a community work space and associated amenities (wifi, printing, conference rooms, coffee/food, etc.) during the day, and host their own events or rent out the space for other events at night.

What is co-working? Coworking is the use of a work space mainly by individuals who are self-employed or frequently work remotely. These spaces often facilitate sharing of ideas and equipment and may offer amenities like coffee, printing, and conference room access. Such spaces typically charge a membership fee.

A first floor space has tables and chairs can be rearranged or cleared for events as needed. A Café space on the first floor provides coffee and light eats for coworkers. With a liquor license, this space could double as a bar during events. We could not confirm whether or not One Nickel uses it in this way. The lofted second floor of the space has tables and chairs out during coworking hours that can be easily stacked or stored away during event hours.¹²⁰

Features

Physical Space:

- Centrally located in the city's historic district
- 2 floors, 5 conference rooms (ranging in size from 2-4 to 40 person capacity), large event spaces, and a café
- Ample and easily-transformable open space
 - Light-weight, minimalistic furniture that can be easily moved/stacked to create space
- Floor 1: conference rooms, café, open coworking space
- Floor 2: lofted open coworking space and space for lectures, performances, parties with 100 person capacity

Operations:

- Focus on a flexible and collaborative space

¹²⁰ See photos at <http://onenickelcoworking.com/>

- Consistent coworking schedule, with venue events scheduled both around and within coworking hours
 - Coworking membership fees - unlimited, daily, weekly, and monthly pricing options with varied access to amenities like wifi, printing, member-only events, conference rooms
- day pass = \$20/day; week pass = \$80/day; unlimited pass = \$200/month
 - All plans include a certain amount of member credits to be used towards these amenities. At the end of each month, remaining credits are put into a “fund” program that provides access to memberships, programs, and services for individuals and groups for free or reduced rates.
 - Coworking Hours: Monday & Friday 7am-5pm; Tuesday-Thursday 7am-7pm; Saturday & Sunday 9:30am-4pm
- Entrepreneurs-In-Residence Program
 - Functions similar to the technical assistance services that are characteristic of business incubators
 - Educational resources, connections to mentors and industry professionals, pro-bono legal assistance, creates active support network of regional entrepreneurs
- Examples of events that have been held in the space
 - Monthly open mic nights in partnership with a local restaurant that feature local musicians and a late-night menu, with music beginning at 8:30
 - Served as a venue for a local jazz fest
 - Fitness classes

Pros, Cons(iderations)

Pro: Consistent, predictable, reliable daytime schedule that does not require a reliance on constantly recruiting renters. However, it does similarly rely on recruiting a sufficient number of coworkers to make a profit.

Pro: Clearly, this coworking space offers a lot of amenities. However, one advantage of coworking spaces in general is that they do not require a lot of labor or initial investment aside from the building. While they certainly can be expanded to sell more than just a workspace (as in the case of One Nickel), that is their fundamental purpose. An organization may consider experimenting with which amenities make financial sense to include and exclude.

Pro: Combination of large open space and enclosed meeting/conference rooms creates more opportunity for a wider range of events, making it more likely that the space is being regularly used outside of daytime hours.

Con: Storage space would be incredibly important in order to provide sufficient seating during the day while storing sound equipment and then providing open space for events while storing furniture.

Con: Coworking spaces do not exactly scream “inclusivity”. As of now, many appear to be geared toward elite professionals. The purpose of the daytime use is to help fund nighttime events. Even if an organization is only concerned with the space’s inclusivity as a music venue, the association of the space with an exclusive-feeling daytime use could be damaging to that inclusivity. One Nickel’s “fund” program that they use to offer free or reduced-cost memberships presents one possible strategy for increasing access to services.

Case Study: Toxic Toast Theatre

Facebook site: <https://www.facebook.com/toxictoasttheatre/>

This is an all-ages music venue in Long Beach, California. This is a dual space that was first created as a record store, but the owners wanted to incorporate a music venue to also have an inclusive music space for all types of genres. With the addition of a show-promoter that has experience booking shows of all ages, the owners are able to bring people into the space and give it a feel that is different than the typical bar scene. This is also an LGBTQ-friendly space. And being an all-ages inclusive venue means that they do not serve alcohol. Through having an all-age venue and no alcohol, there is a very open music scene that can make it harder to generate consistent followers. The venue also features low ticket prices, so with limited profits they have to be very particular with their bookings, typically looking for 50+ people per show. They only do shows around twice a month to break even and still churn enough of a profit to pay the bands. This multi-use venue/record store may be a good model to follow for a company just starting out and trying to break even.¹²¹

Rental Day Use

An all-day alternative venue model does not house a particular organization or business, but rents the venue space to various organizations, community groups, or private companies or persons for events. Rentals would primarily be made available during the daytime in order to accommodate live shows at night. This may involve regular rentals by the same group or individual — for example, recurring meetings or classes — but it is not occupied by the same entity every day, as in the small business or community center models mentioned in the “Consistent Use” section.

- A community-based studio approach can be a great way to support local arts-based entrepreneurs and cultivate a supportive community of like-minded people. Additionally, hosting varied programming and live music events in the same space may encourage those program participants to attend shows that they otherwise wouldn’t have.
- Although renters have autonomy over their own events, these events still present an opportunity for promoting local arts and changing the narrative around Hip-Hop through

¹²¹ Jensen, C. (2019, November 6). Toxic Toast Theatre: The all-ages music venue Long Beach doesn't know it has • the Hi-lo. Retrieved from <https://lbpost.com/hi-lo/toxic-toast-theatre-the-all-ages-music-venue-long-beach-doesnt-know-it-has>.

programs such as Street Beatz “Party Peeps”, where event hosts can hire a local artist or instructor to provide entertainment.

- Because reliance on willing renters is less predictable, successful promotion of the space for rental and a clearly-defined rental policy is crucial. The more information about the space that is easily available online, the better.
- Vibe, community, and atmosphere of the space is crucial in promoting the venue space to potential renters.

Case Study: Street Beatz Studio, Knoxville, TN

Website: <http://www.streetbeatzstudio.com/>

Facebook: <https://www.facebook.com/streetbeatzstudio/>

Contact: (865) 247-4851. In our experience, they were also timely in responding to messages via their Facebook page.

Street Beatz Studio is a community dance studio that rents studio space to local dance and fitness instructors where they can teach their own classes. In addition, groups and individuals rent the space for parties and other events. Hosts of parties/events can hire affiliates of the studio (primarily dance instructors) to provide entertainment or lessons for their event through an optional service called “Party Peeps”. Street Beatz has two locations, but this case study will focus on their larger studio, Studio 1035. This location has a 1,000 sq. ft. dance studio with DJ grade disco lights, sound system with built-in power mixer, and 6 commercial grade ceiling fans. It also has a kitchen area featuring bar area with stools, 8-foot dining table, microwave, refrigerator, and 2 large bathrooms. And, finally, it has a 500 sq. ft. lounge area with seating area and 48” smart TV with studio viewing.¹²²

Street Beatz Studio’s priority is not live music events and it is not large enough to replicate a traditional venue experience. However, we included this case study because it provides an example of a successfully operating business that relies heavily on rentals and presents unique strategies for promoting the autonomy of community members and bringing community members and members of the local music and dance communities together. This particular venue provides a space for events that renters determine. However, this flexible community rental concept could reasonably be restricted to daytime hours only in order to allow for live Hip-Hop shows at night.

Features

Physical Space:

- Not centrally-located or accessible via public bus line

¹²² See photos at <http://www.streetbeatzstudio.com/> or <https://www.facebook.com/streetbeatzstudio/>

- 1000 sq. ft. studio space with DJ grade disco lights and sound system with built in power mixer
- Small (500 sq. ft.) lounge area
- Kitchen area with fridge, microwave, small counter space, bar area with stools, 8-foot table
- 2 large bathrooms

Operations:

- Hybrid of consistent day use and rental day use models
- Street Beatz self-identifies as a “community dance center”.
 - Dance companies or individual instructors can rent the space (including waiting room and kitchen area) at any available time to hold a dance/fitness class. As renters, these individuals are NOT employed by the studio, although many teach regular classes.
 - Street Beatz regularly rents studio space to 14 different instructors that teach genres ranging from Hip-Hop to Ballet to Salsa
 - They have access to the space as well as equipment, including stereo systems and disco lights.
 - They establish the size, age range, and price of their class(es)
 - They are responsible for the marketing/promotion, enrollment process, and fee collection of their own class or classes.
- Street Beatz also provides Party & Event Rentals.
 - Event rental policy highlights:
 - minimum 3 hours, extra hours at a discounted rate
 - deposit taken at time of booking, cancellations must be made at a certain time in advance in order to receive a refund
 - brief lesson in equipment use is required
 - additional deposit cost if alcohol will be served at event
 - Renters are responsible for set-up and clean-up
 - Full rental policy document at <http://www.streetbeatzstudio.com/wp-content/uploads/2019/06/SBS-Party-Rental-Info-2019.pdf>.
 - Website features calendar with updated availability
 - Street Beatz utilizes local individuals’ expertise as a further marketable service via a program called “Party Peeps”
 - “Party Peeps” are available for hire to add entertainment or instruction/education to events hosted in the space
 - Examples: Hip Hop instruction, DJing, musical performances
 - “Party Peeps” are not studio employees, but affiliates
 - Thus, the hiring process is completely between the event host and the “Party Peep”.
 - The venue is not responsible for any logistics and cannot be held liable for cancellations.

Pros, Cons(iderations)

Pro: Acts as a sort of entrepreneurial incubator by giving local instructors space and autonomy over conducting their own classes. For example, this could help a local dance instructor start to practice teaching and establish a following before they may have the means to start their own studio. At the same time, they would help fund a venue space that creates opportunities for local Hip-Hop artists.

Pro: A wide variety of events can be held in this type of space. This increases the potential for promotion of the venue throughout a variety of social circles in the community (dance community, martial arts community, fitness community, etc.). Hosting varied programming and live music events in the same space may encourage those program participants to attend shows that they otherwise wouldn't have.

Pro: Applying a version of the "Party Peeps" program may present an opportunity to shift local perceptions of Hip-Hop by allowing community members, especially families, to interact directly with local Hip-Hop talent. The venue owner also benefits from an increase in the appeal and value of renting their space, which can result in increased profits. This also helps set your space apart from other event rental options in the community. These potential benefits can clearly be seen in the following excerpt of a review left on the studio's Facebook page:

"We celebrated my son's 4th birthday yesterday at street beatz studio and it was the best party he's ever had!! Ken our party peep was awesome and all the kids loved him!! My little boy keeps bragging about his party and asking to go back! Will be getting him some classes here soon!!"

Pro: The key feature of Street Beatz seems to be that the venue transfers nearly all responsibilities associated with events onto the dance instructors or event organizers themselves. The venue's only apparent responsibility is the upkeep of the space and equipment, and attracting sufficient instructors and renters.

Con: Minimal responsibility means minimal control over events. It would be important for the venue owner to determine the level of control necessary to ensure that the venue successfully operates as an accessible Hip-Hop and community-forward space. This first requires the venue owner to decide if they want the venue's day use to reflect their mission and values or if they will treat it as an entity distinct from their organization that simply allows them to fund shows at night.

Con: Is there enough interest/demand in the Madison community for space by local dance/fitness companies and instructors and demand for classes by potential students? Assessing this demand is important to gauge the potential success of this type of model.

Con: Renting to strangers brings risks. A detailed rental policy/agreement and proper insurance is important. See the insurance section for more information.

Promotion Strategies for Renting out Event Space¹²³

If event/class rentals will be a major source of funding for a venue, ensuring that people in the community are aware of its services will be especially important. Ideally, the alternative venue space is used all-day on most days. This section provides strategies specific to promoting the venue to potential renters.

- Provide photos that function like an in-person site visit.
 - Use high quality, well-lit photos
 - Photos of a staged rather than empty space are more effective
 - To take this to the next level, consider providing a virtual tour. This can be as easy as a short and effective video.
 - This could present an opportunity for local marketing agencies or local university communications or marketing departments to volunteer employees/interns/students to collaborate with an organization.
- Have a space for renters to leave reviews that potential renters can read. This also provides the organization with helpful feedback.
- Consider using popular sites such as Airbnb (this can be used for event rentals, not just overnight rentals) and EVENTup.
- Include a range of rates. Not making any rates public can create a hassle for people or make them assume a rate that is not accurate, which makes them less likely to book the space.
- Communicate up-to-date availability of the space. This removes an extra barrier for organizations looking to rent a space.
 - This does not require showing any details of events, but simply when the space is or is not available
- Think about what types of groups or individuals and what kinds of events fit best in the space and be strategic about communication to the target audiences.

To learn more, see Appendix A.

Arts Incubator

An arts incubator is an all-day alternative venue model which... “is a space for artist residencies, arts education, community-based arts projects, as well as exhibitions, performances, and talks.” The defining feature of arts incubators is that they work to help artists and arts organizations

¹²³ Niedermayer, Lisa. “Marketing Your Venue for Rentals: 7 Practical Tips to Connect with New Renters.” *NAMP*, National Arts Marketing Project, 15 May 2019, <https://namp.americansforthearts.org/2019/05/15/marketing-your-venue-for-rentals-7-practical-tips-to-connect-with-new-renters>.

access the creative industry through developmental and/or technical assistance.¹²⁴ Arts incubators have a number of common features and considerations.¹²⁵

Common Features:

- Offers space to artists at low, subsidized rates
- Provides shared equipment
- Offers consultation, trainings around development and industry access
- Partnerships (public and private) are key
- Resident participation fee typically represents 25-35% of actual costs of technical assistance

Important Considerations:

- What will screening and application process for artists in residence look like?
 - Common criteria used include artistic merit and commitment to development
 - Process should effectively maintain an ideal balance and variety among artists
- Partnerships
 - Many rely heavily on volunteers
 - need expertise in development, technical and legal assistance, etc.
 - engage across many sectors (see, for example, the ArtPlace matrix at <https://www.artplaceamerica.org/about/introduction>)
 - Local consulting agencies, law firms
- Common for consultants to provide pro bono or discounted services to arts incubator
- Frame as opportunities for local firms and corporations to volunteer employees to assist artists
 - Local universities
- example: University of Houston marketing grad students prepared a marketing analysis and plan for an arts organization.

Case Study: Arts and Literature Lab, Madison, WI

Website: <https://artlitlab.org/>

Facebook: <https://www.facebook.com/ArtLitLab/>

Contact: Jolynne Roorda, Visual & Performing Arts Director at hello@artlitlab.org

The Arts + Literature Lab is a non-profit organization that provides a space for local contemporary visual, literary, and performing artists to connect. They provide readings, workshops, discussion groups for writers, and exhibition/performance and educational opportunities for visual and performing artists with the goal of assisting in their development

¹²⁴ “UChicago Arts.” *Arts Incubator | UChicago Arts | The University of Chicago*, University of Chicago, 2019, <https://arts.uchicago.edu/artsandpubliclife/ai>.

¹²⁵ Essig, Linda. “What Is an ‘Arts Incubator?’” *Creative Infrastructure*, 31 Jan. 2018, <https://creativeinfrastructure.org/2013/09/06/what-is-an-arts-incubator/>.

as artists and professionals. Their purchase of a new location at South Livingston Street was primarily funded through a \$500,000 grant from the Madison Capital Revolving Fund¹²⁶, which is a fund “designed to encourage job creation, diverse housing options, and the redevelopment of blighted and underutilized properties”.¹²⁷ We interviewed Jolynne Roorda via email for this research, and the full correspondence can be found in Appendix A.

Features¹²⁸

Physical Space:

- three levels
 - Floor 1: two large spaces, one dedicated to exhibitions and the other for mixed use (exhibition, performance, readings/talks, film screenings, etc.); reception/project space, office and storage
 - Floor 2: mezzanine level (above reception/office/storage) will hold a lending library, provide a writing/meeting space, as well as offer more exhibition space.
 - Floor 3: will be divided between private artist studios (a new addition to their programming) and a dedicated education space

Operations:

- Lots of changes to come due to new, larger space
- ALL held individual stakeholder interviews and a group retreat to assist with visioning and looked at other community-based arts centers for inspiration. Because the shell of the building was already constructed, some design decisions have been based on what is physically possible within the given space and their budget.
- All-day use
 - Mornings: pre-K, homeschool, and adult arts programs (and all-day summer camps) that meet during the day, and anticipate having other community groups using the various spaces, along with gallery visitors and writers
 - Afternoons: after-school youth programs & community use/visitors
 - Evenings: various performances and events, workshops, and receptions
 - Weekends: education, events, and gallery hours
 - resident artists work in their studios throughout the week and have public hours
 - Extended hours to allow for more programming
 - Anticipate having ~40 hours per week of general open hours, plus additional hours for special events, performances and educational programs. ALL also organizes many off-site programs.
 - Examples of events that have been held:
- Many events feature local artists

¹²⁶ <https://www.cityofmadison.com/dpced/economicdevelopment/madison-capital-revolving-fund/226/>

¹²⁷ City of Madison DPCED, 2019.

¹²⁸ Interview with ALL Director Jolynne Roorda via email on 10/21/2019. The full interview can be found in Appendix A.

- “Rhyme and Reason: Spoken Word and Jazz” - part of the Isthmus jazz festival that featured four Hip-Hop artists and poets, including local artist Dequadray, and T. Banks, a UW First Wave Scholar.
- A Blanket Drive concert - featured Hip-Hop artists, poets, and visual artists, several of which are local or UW First Wave scholars

Pros and Cons(iderations):

PRO: Could present a valuable partner or resource, considering they also operate in the Madison community and have recently gone through the process of envisioning and planning the development of their space. ALL’s director, Jolynne Roorda, said in our interview that the organization is aware of the Task Force in Music and Entertainment and that ALL is dedicated to creating more equitable access to the arts and arts education.

CON: Grant money is awarded based on the discretion of the funder. If funders reflect the dominant narrative towards Hip-Hop in Madison, they may be less likely to support an alternative venue that caters to Hip-Hop.

Case Study: Dorchester Arts Project, Boston, MA

Website: <https://dorchesterartproject.org/>

Facebook: <https://www.facebook.com/dorchesterartproject/>Contact: info@brain-arts.org

Dorchester Arts Project (DAP) is a volunteer-run “community-driven arts space” featuring gallery space, performance space, and private art studios for 13 local artists. It is one of multiple arts-related projects run by the Brain Arts Organization. DAP is one of the most affordable venues in the city to host live shows, which are primarily hosted by local organizations or bookers. Dorchester Arts Project is funded in part by a grant from the Boston Cultural Council through the Mayor’s Office of Arts & Culture.

“Brain Arts Organization is a volunteer run 501(c)3 arts nonprofit for Greater Boston. Our mission is to create platforms for fringe artistic communities. Through our inclusive, participatory efforts, we aspire to uplift communities and fill cultural voids in our unique region of New England.”¹²⁹

Features

Physical Space¹³⁰:

- Accessible by public transportation

¹²⁹ Brain Arts Organization, 2019. <https://brain-arts.org/>

¹³⁰ “Dorchester Art Project.” *SpaceFinder Mass*, Fractured Atlas, 12 Nov. 2018, <https://mass.spacefinder.org/spaces/12879>.

- 2 Gallery spaces, small performance space, 13 private artist studios, zine library
- Small performance space - 1,000 sq ft and 40 person seating capacity
- Acoustic panels
- Bar
- Dressing rooms, storage, green room
- Sound system, PA system, Microphone, Amplifier
- Digital projector, TV/monitor
- Street parking

Operations:

- Run by volunteers from Brain Arts Organization, a 501(c)(3) non-profit
 - Official volunteer staff of 6 people
 - Volunteer base of over 50 people
- Gallery exhibitions, space rentals
- Private art studios provide workspace for 13 artists, ranging from musicians to illustrators
- Most shows are hosted by local orgs or bookers that rent the space for their own show
 - DAP lacks the infrastructure to book/promote all shows
 - DAP charges an hourly rental fee to cover staffing maintenance costs
 - According to DAP, this fee is by far the cheapest rate in town to align with their mission of accessibility.
- Percussive footwear, Live percussion, Amplified music, Alcohol permitted
- Funding: “supported in part by a grant from the Boston Cultural Council, a local agency which is funded by the Massachusetts Cultural Council, administered by the Mayor’s Office of Arts + Culture.”
- Brain Arts Org also runs a free arts newspaper and a bi-monthly flea market of art/music vendors that has become one of the most popular markets in the city

Pros/Cons(iderations):

PRO: Rental option makes shows/events possible even in a nonprofit structure that lacks the capacity to book & promote. DAP sees this as a way to empower individuals and groups to book their own events. They are able to offer the cheapest rate in the city, which increases artist accessibility.

PRO: Provides an example of an alternative venue that has found success even with a small but dedicated all-volunteer staff. The organization does have access to a large base of less-frequent volunteers.

CON: Minimal staff and infrastructure limits DAP’s ability to book/promote their own shows, which gives them less control over the shows played in their space.

Concluding Thoughts

The three alternative venue development models discussed above vary greatly in practice, as evidenced by the case studies. Our research encountered multiple case studies that utilized one or more of these approaches within the same venue. For example, a coworking space may offer the forms of technical assistance that are characteristic of an arts incubator model. All models share structures that are ideal for partnerships with other community businesses and organizations. Despite the tendency of the word “alternative” to imply that alternative venues lack qualities which are fundamental to traditional venues characteristics, they can still have key desirable aspects of traditional venues, such as extended hours and alcohol sales.

The Arts Incubator model seems uniquely compatible to UCAN’s goals and work, as an organization that works to create space and opportunities for artists in a marginalized genre. The key feature that distinguishes an incubator from other arts spaces is its provision of resources and expertise designed to help artists develop and access the industry. UCAN’s collective experience in the Madison Hip-Hop community, their involvement in the Entertainment Equity task force, partnerships with the university and other local entities, and their possession of data to support their mission all illustrate valuable insights that an arts incubator might provide. However, all alternative venue models discussed have had success and offer different benefits. Selecting an approach will depend on what will be most successful specifically in the Madison community.

Should a location become available, a necessary next step for an aspiring venue owner is to gauge community demand for and interest in the key services provided by what makes a venue “alternative” (demand/interest for event rental, coworking spaces, dance/fitness classes, etc.). A key obstacle will be balancing the need to fund and sustain a venue in the Madison community, with the reality that the purpose of this venue is to serve the Hip-Hop community, not the majority of the Madison community or their interests.

Important Issues for Venue Development

Designing a Physical Space for Inclusivity¹³¹

Inclusivity is about meaningfully including those that are consistently excluded, underrepresented, and marginalized in mainstream society. Without this intentional practice, these people would be likely to experience the same exclusion even at an alternative venue. Creating an inclusive space is about far more than its tangible, structural aspects. However, physical features do play an important role in inclusivity and accessibility and should not be overlooked. In this case, accessibility refers to a space being easily used and accessed for all people regardless of ability or identity, including but not limited to gender identity, sexual

¹³¹ Krajewski, Jill. “The Noisy Guide to Not Being a Shithole and Making Your Venue Inclusive.” *Vice*, 14 July 2016, https://www.vice.com/en_us/article/695e93/a-guide-for-making-your-venue-inclusive.

orientation, and racial/ethnic and cultural identity. This section provides a brief introduction on important areas of consideration that can mean the difference between making your venue more accessible and welcoming or causing some people to be excluded from attending events because they are physically unable to or feel unwelcome. Being inclusive is morally important, and is also in a venue's best interest as a business seeking to attract customers.

One way to practice inclusivity is by creating a "safe spaces agreement" and making it known.

- Involve a steering committee in the process that accurately represents the community
- Be clear about what is acceptable and what is not
- Be vocal about the venue's mission
- Post this on website, event pages, and physically in the space
- Set up a complaints/reporting space
- Assign a safe space contact person for events
 - attendees can report unacceptable behavior to this person and feel heard and believed - this contact isn't necessarily a part of the security team

Another strategy is using visual reminders, such as art, posters, murals, or graffiti, that reflect the inclusive culture the venue intends to create. Present these reminders in a prominent and visually-appealing way in the space.

- This may include images that directly express values in written form. For example, wall art at *The Vera Project* features messages like "RIP sexism, racism, homophobia, transphobia, oppression."

Practicing accessibility for people with disabilities involves thinking beyond the act of making it through the front door.

- Consider submitting the venue to *Is This Venue Accessible*¹³², which provides detailed venue accessibility information to people with disabilities. This website also provides suggestions on what to be aware of when striving to make a venue more accessible.
 - Think about: bathrooms, doors, stairs, floor space, and even stages
 - Make this information easy to locate on the venue website, social media, etc.
 - Be specific and honest about the space. Don't make any aspect of the space sound more accessible than it truly is.
- Americans with Disabilities Act
 - Meeting ADA requirements¹³³ is crucial not only in terms of inclusivity, but in ensuring that the venue meets legal regulations.

Gender inclusivity is important, especially in a venue's bathroom facilities.

- Avoid traditional guy/girl stick figure signs
- Ideally, bathrooms are not even distinguished as male or female, which still reinforces the idea of a gender binary. The space-themed Saturn Cafe in Santa Cruz labels their bathrooms "robots" and "aliens".

¹³² <http://itvaccessible.com/submit-a-venue-2/>

¹³³ https://www.ada.gov/2010ADASTandards_index.htm

- If your venue is required to have separate men's and women's bathrooms, communicate with the staff so they are aware themselves and notify customers that they can use whatever bathroom they choose.¹³⁴
- Use gender neutral pronouns and language in policies, language, and signage.¹³⁵

Race/ethnicity inclusivity is important not just in the way that staff treat performers and patrons, but also in the design and decor of the space.

- Select visual imagery that is representative of underrepresented races, ethnicities, and cultures
- Reach out to customers or community members that you know are a part of a certain community for feedback on how well imagery accurately represents their experience if no staff members are of that community.

Economic inclusivity is often neglected because of the venue's need to pay its own bills. But there are still ways to support and respect people of different incomes.

- Use an income-based sliding scale for prices (for example, \$15-20 rather than \$20) This allows for higher income fans to support lower income fans. Consider allocating a small portion of funds to a few Pay What You Can tickets per show
 - Fans who cannot afford a ticket can email the venue to receive these, rather than asking at the door
 - This avoids disproportionately advantaging those with credit cards in purchasing tickets in advance

Age inclusivity not only provides younger audiences with entertainment options and exposure to marginalized genres, but also provides younger performers with opportunities to hone their craft.

- Consider the venue's identity and whether all-ages events are reflective of that identity. If the goal is to make the live shows at an alternative venue emulate those at traditional venues, alcohol sales and extended hours catered towards an adult audience may be more of a priority.
- Use all ages events to strategically create a future generation of loyal fans that have exposure to a wider range of artists and musical styles, and that value inclusivity and community
- "Start working with promoters who have all-ages experience and audiences – *Take Warning Presents*, *Reign City*, *Wake Up Presents*, and *Customs* deserve a shout out – and talk to other venues who do all-ages shows to hear about their experiences..." - Rachel Kramer, marketing and communications coordinator of The Vera Project in Seattle¹³⁶

¹³⁴ https://ofm.wa.gov/sites/default/files/public/shr/Diversity/DEIMEDIA/Inclusive-Bathroom-Signage-Recommendations_RAIN.pdf

¹³⁵ <https://www.mypronouns.org/>

¹³⁶ "About." *The Vera Project*, 2019, <https://theveraproject.org/about/>.

Creating a safe space involves more than the physical features of a venue or website. Visual representation of values and accommodating physical spaces are great steps, but the difference between feeling safe and unsafe most often depends on person-to-person interactions. We recommend implementing these strategies in addition to suggestions found in the training and licensing guide for a more comprehensive approach to creating a welcoming space for all attendees.

A downloadable access guide with tips for artists and venues on increasing accessibility can be found in Appendix A.

Insurance & Security

General Insurance Information

Insurance is a complicated issue. It is important to get good information. Along with the general information below, consult more expert sources.¹³⁷

- Most venues purchase a commercial general liability policy.
 - Protects venue against bodily injury, property damage, or personal and advertising injury
 - Includes HOST liquor liability insurance, which protects against claims related to the incidental service of alcohol
 - This does not protect against alcohol-related claims if the venue sells alcohol themselves.
 - This would be appropriate for protecting against claims by renters of a space that have alcohol at their event, for example.
 - Many venues require renters to show proof of liability insurance
- Another option is a commercial umbrella policy.
 - This offers excess coverage that goes into effect if/when the general liability coverage is used up.
 - Policies vary greatly and may or may not include all coverage that the general liability policy provides, such as liquor liability.
- Liquor liability insurance is vital if a venue serves alcohol.
 - Protects establishments that manufacture, sell, or serve alcohol against alcohol-related claims.
 - Can generally be purchased from same insurer as general liability coverage

¹³⁷ Barnosky, Adam. "How to Run a Live Music Venue: Age Restrictions, Alcohol, Liability & The Law." Performer Magazine, Performer Publications, Inc., 30 Oct. 2013, <https://performermag.com/band-management/contracts-law/how-to-run-a-live-music-venue-age-restrictions-alcohol-liability-the-law/>. Bonner, Marianne. "Liability Insurance." The Balance Small Business, Dotdash Publishing, 13 June 2018, <https://www.thebalancesmb.com/liability-insurance-4161364>. 5 Things to Know About Liability Insurance <https://performermag.com/band-management/booking-gigs-touring/5-things-your-band-needs-to-know-about-liability-insurance/>. This site in general: <https://www.thebalancesmb.com/liability-insurance-4161364>

- If not, try a specialty carrier
- Look for coverage that includes assault & battery coverage, claim defense costs beyond the policy limit, employees as patrons, and mental injuries

City of Madison Requirements¹³⁸

- The requirement for buildings on city property is \$1 million in general liability insurance
- City of Madison must be named as an “additional insured” on policy, which protects the city from future claims

Robinia Courtyard Case Study¹³⁹:

- *“We have a typical umbrella package for bar/restaurant with an event license that we carry.”*
 - The staff member we spoke with emphasized that Robinia Courtyard is not a traditional venue, as it is a partnership between three restaurants that occasionally host late-night events. this may mean that their approach to insurance and security differ from other venues.
- *“We provide our own security. And we ask that promoters provide whatever additional manpower they feel they need to help control access to their respective events. There are more than two ways to get to any space so the onus is on them to control access to a ticketed event in a specific room of our operations. We are pretty chill with security. If we ever feel the need for more than one person working security (in addition to two owners being on site), then we bring additional security on and bill it back to the promoter.”*
- *“Obviously inclusivity plays a large role in much of the booking decisions that happen here. We try to offer a place for everyone, with a certain (positive) sensitivity toward*

¹³⁸ Source: phone interview with Mary Lloyd, City of Madison Risk Management (608) 261-9668 on November 11, 2019

¹³⁹ Interview with Robinia Courtyard staff via their Facebook Page

marginalized groups. We don't have any security and insurance requirements as an initial requirement. Security improvements might happen as a follow up to initial events."

The City of Madison Development Process

The city of Madison Development Services Center Website¹⁴⁰ lays out all of the things necessary to create a useful space within the city. There are separate tabs for 1&2 Family Residential Development, Other Residential Development, Non-Residential, Development, and Land Development. An alternative venue would likely classify as non-residential development. Other spaces that included living spaces would qualify as more residential. The website offers a way to find the zoning of a property through the City of Madison Assessor's Office. Along with the tabs for development there is also a separate area for various permits that may be required for the development. The city provides contacts after each of their subheadings that are easy enough to follow to get the correct permits and follow the correct development requirements.

The Office of Real Estate Services is in charge of expediting redevelopment activities, and administering funding opportunities such as Tax Increment Financing and the Capital Revolving Fund loan programs. They also lease and manage city buildings and land to be used for future projects.

Non-Residential Development Services

- Overall, before starting construction or changing a building, the city requires a developer to be in compliance with building regulations. There is a full list of all of the required forms and handouts at the bottom of each sub-headed page on the website (see footnote 23). The general process overview goes as follows:
 - Contact zoning to determine if there are any considerations for a project on a given parcel of land. The zoning contact information telephone number can be found directly underneath this section in the Process Overview. The zoning contact number listed is (608)266-4551.
 - Sometimes a parcel needs to be rezoned for a new use.
 - Discuss with City Zoning and Planning. An applicant filing for rezoning is required to notify the alderperson of their district 30 days prior to filing an application
 - Submit the application, Land Use Application form, a legal description of the property, a letter of intent outlining the nature for requesting a rezoning, a review fee, any other information outlining the impact of the project

¹⁴⁰ Economic Development. (n.d.). Retrieved from <https://www.cityofmadison.com/dpced/economicdevelopment/office-of-real-estate-services/401/>.

- Attend a Public Hearing once the application has been accepted for review. The review process can last from 10-12 weeks from the time the application is received.
 - If the rezoning is approved, the Planning Division will send a letter outlining the conditions for approval, and conditions will later be verified.
- Submit Plans to Building Inspection
 - Two sets of plans are required for plan review. If a building space is over 50,000 square ft, plans must be officially signed and sealed. Plans are submitted with the City of Madison Plan Approval Application Form, which also needs to be Building Designer signed.
- Submit Plumbing Plans. Plumbing plans are required for any space with more than 16 fixtures
- Submit Fire Prevention Plans. Fire Prevention works to review things such as fire sprinklers, alarms, kitchen and hood systems, and building entrances and exits.
- Get the Permits and Pay Fees
- Once plans are approved, an inspection will be done in compliance with the Inspection Fee Schedule
- Alcohol approvals are permitted from the City Clerk's Office
- Fire code licensing is required to handle materials that may be hazardous to life or property. Contact the Madison Fire department to ask further questions.
- Schedule Inspections
 - The following inspections need to be conducted before completion: building, plumbing, HVAC, electrical, and Fire Code Requirements.
- Completion

Zoning Code

Zoning is the most straight forward obstacle to consider when developing an alternative venue. The city of Madison is divided up into a mosaic of oddly shaped districts which dictate land use. This is based off of Euclidian zoning--a landmark legal case in Indiana where the city of Euclid separated land use and had well defined areas which were designated for single uses such as industrial, commercial, and residential. Madison uses a similar system, though each type of land use is spread out with neighborhoods and commercial areas not contained in any one quadrant.

To realize an alternative venue, it may be useful to map out the commercial districts before beginning to look for a property. It would save time to know what areas are feasible first. Madison's zoning districts are all available online, and the city has provided an interactive map which allows the user to filter out desirable districts. Unfortunately, it's rather difficult to figure out how to navigate. There is a guide provided in Appendix B which may be beneficial to helping the reader figure out the program more quickly. Additionally, in Appendix C, there is a link to a document containing a complete zoning map, along with other additional maps of the city with overlays that may aid in choosing a location.

Funding Options for Venue Development

In addition to finding a location, maneuvering through the political hoops, and securing permission to construct an alternative venue, funding the project is of course a crucial step. The first consideration is whether to develop a venue as a private business, convince government to develop the venue, or combine the two. Then it is a matter of finding the necessary funds supporting the chosen model.

Private vs Public Development

This section explores the types of development that can be used for a music venue or multi-purpose space. It covers public and private development and resources in the City of Madison for new development.

Private Development

Private development involves private sector actors acquiring existing buildings or land for new building. The goal in private development is to turn a profit for a given project through renting or selling space. Private development funding typically comes from private investors or the developer themselves. It may be easier to work with private real estate developers to gain more access and insight into an area.¹⁴¹

Pros:

- Can be a more time efficient process
- Gives freedom to development
- Good for economic development and growth

Cons:

- More difficult to fund
- Have to gain the right city approvals
- Might require rezoning

Public Development

Public development is financed and constructed by the government. These spaces are utilized for recreation, employment, public health facilities, etc., and typically serve the existing community. Because public development is financed through the government, it can be seen as more of a burden to a community because it can increase costs to taxpayers when the development can't be paid for within the existing budget.¹⁴²

¹⁴¹ Shepherd, W. G. (1964). Public Projects vs. Private Projects. *Challenge*, 12(4), 8–10. doi: 10.1080/05775132.1964.11469652

¹⁴² Shepherd, W. G. (1964). Public Projects vs. Private Projects. *Challenge*, 12(4), 8–10. doi: 10.1080/05775132.1964.11469652

Pros:

- Good for economic development and growth
- Taxpayer funding allows for buy-in from the general population to help development projects last longer

Cons:

- doesn't usually support smaller scale development projects
- Larger input from the general public can alter the original development idea.
- Requires more reporting to government for sustainable and justifiable funding

Public-Private Partnership Development

Public-private partnerships combine the private and public types of development. They can involve collaboration between government agencies and private companies to finance and operate projects. This development form often occurs when a government isn't able to fully undertake sees a project as valuable to a community but can't undertake it by itself. They then involve private enterprises to take on some of the financial burden in hopes of operating profit once a project is complete. These partnerships are found through all sorts of infrastructure such as railroads, highways, airports, as well as public service buildings for services such as schools, entertainment, and sports.¹⁴³

Pros:

- Ensures a more effective public management strategy for development than just going through private development
- Private-sector expertise is often more knowledgeable for getting projects implemented

Cons:

- In this type of development, services may be more expensive
- Agreements within the two public and private sectors can be very long-term and highly complicated
- May use public dollars to subsidize private profit.

General Funding for Venue Development*Tax Incremental Financing (TIF)*

- Key features
 - Tax Incremental Financing, better known as TIF, is a long-term and sometimes controversial method of generating revenue and incentivizing community growth and long-term reinvestment/revitalization in "blighted areas."
 - Decision makers create a low tax area to incentivize businesses to locate.

¹⁴³ Kenton, W. (2019, November 18). Public-Private Partnerships. Retrieved from <https://www.investopedia.com/terms/p/public-private-partnerships.asp>.

- After a predetermined number of years the TIF district closes and the city begins to collect taxes at the normal rate.
- The revenue is then theoretically reinvested into the “blighted area” and the city/residents benefit from the revitalization.
- The city webpage on TIF is at.
<https://www.cityofmadison.com/dpced/economicdevelopment/tax-incremental-financing/415/>
- **Benefits**
 - TIF could aid in two ways.
 - There’s a possibility that an alternative venue could benefit from the district (this is a long shot given that the goal is to attract large employers).
 - More realistically, when a district closes, the revenue generated is often used to sponsor community based entrepreneurial projects which venue developers may be able to take advantage of.
 - The TIF goals¹⁴⁴ align well with what an alternative venue could achieve.
- **Drawbacks**
 - As a city-run program, administrators may have biases against Hip-Hop.
 - A venue may not generate enough jobs to make this a feasible option.

Grant Opportunities

- **Key features**
 - There are many charitable organizations in the Madison area with a strong focus on supporting the arts. Additionally, these organizations put a strong emphasis on building community and social capital, as well as aiding disadvantaged groups.
 - Americans for the Arts has an excellent page describing how grants may be dispersed¹⁴⁵.
 - The city of Madison offers grant opportunities through the Department of Planning & Community & Economic Development (DPCED)¹⁴⁶.
 - Specifically: The youth component needs to be emphasized. However, there are adult-focused grants available if you dig a little deeper.
 - Also within DPCED is the Madison Arts Commission. From their 2016-2017 document on accomplishmentsthey say: ‘The Madison Arts Commission (MAC) is a municipal commission that funds artistic activities

¹⁴⁴

<https://www.cityofmadison.com/dpced/economicdevelopment/documents/TIF%20Goals%20Objectives%20and%20Process%20-%20ADOPTED.pdf>

¹⁴⁵ <https://www.americansforthearts.org/by-topic/grantmaking>

¹⁴⁶ <https://www.cityofmadison.com/dpced/planning/neighborhood-grants/1576/>

and initiates cultural programs that integrate, support, and advance arts and culture as an essential part of life in Madison.”¹⁴⁷

- Benefits
 - An alternative venue to bring together the Madison Hip-Hop community fits well with the written goals of some funders.
 - Funders know other funders so funding proposals create opportunities to make new contacts with other grant issuing organizations, or on a lower level build social capital could emerge.
- Drawbacks
 - Grant writing does take some skill. Having someone with experience may make the applications more competitive.
 - Many grants provide only partial funding. It’s less likely that one grant will supply all necessary funding. Often, many smaller grants fund a project.

CDBG (Community Development Block Grants)

- Key features
 - CDBG¹⁴⁸ is a federal program that funds housing and community programs that build social capital, or bring jobs to struggling neighborhoods.
 - It is one of the longest running programs in HUD (Housing and Urban Development).
 - A large amount of information about CDBG is about affordable housing.
 - While it’s one of the longest continuously running HUD programs, the website on CDBG in Madison is painfully outdated.¹⁴⁹ It’s difficult to gauge the city’s relationship to the program due to this. However, when emailed, a city representative provided a website for up to date CDBG info¹⁵⁰.
 - The email address is: cdbg@cityofmadison.com, and they responded promptly.
- Benefits
 - Federal funding can be substantial.
 - It may open doors to other programs which are beneficial.
 - If backed on this level, other donors may be convinced to join.
- Drawbacks
 - CDBG information on the city’s main website only mentions housing and youth programs.
 - However, on the tab next to community development, there is economic development.

¹⁴⁷

https://www.cityofmadison.com/dpced/planning/documents/Mac%20accomplishments%20%202017_final_web.pdf

¹⁴⁸ https://www.hud.gov/program_offices/comm_planning/communitydevelopment/programs

¹⁴⁹ <https://www.cityofmadison.com/cdbg/>

¹⁵⁰ <https://www.cityofmadison.com/cdbg/whatsnew.htm>

- There is assistance available¹⁵¹

Shared features across the board:

- Any funding is going to be competitive.
- Most donors will have some sort of strings attached regarding use of funding.
- All will require some creativity and resourcefulness.
- It's unlikely there will be any one "perfect fit."
- It will likely be more difficult to secure funding given the attitude toward Hip-Hop in Madison.

¹⁵¹ <https://www.cityofmadison.com/dpced/economicdevelopment/assistance/171/>

APPENDIX A. Alternative Venue Development Models: Additional Resources

Reading

Promotion Strategies for Rentals: The National Arts Marketing Project¹⁵² and their Arts Marketing Blog¹⁵³ and Resource Library¹⁵⁴

Arts Incubators: ArtPlace Washington Park and the ArtPlace Resources Page¹⁵⁵ Linda Essig, Dean of the College of Arts & Letters at California State University, Los Angeles, was previously the chair of Theatre & Drama at UW-Madison, and focuses her research on arts incubators and arts entrepreneurship. Her blog, Creative Infrastructure¹⁵⁶, has a lot of accessible information about these topics. She also does consulting work for arts and non-profits organizations.

Designing a Physical Space for Inclusivity: Music Venue Accessibility Access Guide¹⁵⁷

Transcript from interview with Arts + Lit Lab Director Jolynne Roorda:

What is your plan for what the new space will consist of and how it will function? Will there be a performance and/or rehearsal space? What things do you hope to be able to do as an organization that you were unable to do or to do fully in the current space?

The new space will have three levels. The ground floor will have two large spaces, one dedicated to exhibitions and the other for mixed use (exhibition, performance, readings/talks, film screenings, etc.). There will also be a reception/project space, office and storage.

A new mezzanine level (above reception/office/storage) will hold our lending library of small press publications, writing/meeting space, and more exhibition space.

The top floor will be divided between private artist studios and a dedicated education space.

In our current location, all of these programs (except private artist studios, which will be a new addition to our programming) share the same areas. Providing larger and separate spaces for our programs will allow us to build the capacity of all of the programs. The new building will also

¹⁵² <https://namp.americansforthearts.org/>

¹⁵³ <https://namp.americansforthearts.org/get-smarter/arts-marketing-blog>

¹⁵⁴ <https://namp.americansforthearts.org/get-smarter/resource-library>

¹⁵⁵ <https://www.artplaceamerica.org/resources>

¹⁵⁶ <https://creativeinfrastructure.org/>

¹⁵⁷ <http://www.attitudeiseverything.org.uk/diyaccessguide>

be much more accessible than our current location - ADA compliance, transportation routes, parking, general visibility, etc.

What was the process to develop this vision/plan like (or what is it like if it is still in progress)? What has informed your decisions or where have you found inspiration?

We've been working on securing a larger space for over two years, but the detailed design and planning phase didn't begin until September, so the process of developing the space is moving quickly in order for us to have a soft open by next February. We've held individual stakeholder interviews and a group retreat to assist with visioning. We've also looked at other community-based arts centers for inspiration. Because the shell of our building was already constructed, some of our design decisions have been based on what's physically possible within the given space and our budget, but ultimately we're trying to create a space that is as flexible as possible, is welcoming and accessible, and that supports the needs of the artists, writers, performers, youth, and audiences we serve.

What strategies do you plan to implement to encourage it to be a space that people occupy all day? Why is this a goal for you/what do you see as the benefits? How might that impact how the space is developed?

Our programming naturally lends itself to all-day usage. We'll have pre-K, homeschool, and adult arts programs (and all-day summer camps) that meet during the day, and anticipate having other community groups using the various spaces, along with gallery visitors and writers. In the afternoons, we'll have after-school youth programs and more community use and visitors. And then in the evenings we'll have various performances and events, workshops, and receptions. The weekends will have education, events, and gallery hours. Our resident artists will also be working in their studios throughout the week and have public hours.

It's our goal to maximize use of the space to create more opportunities for artists and to fully realize the potential of this building for the benefit of the community.

One article I read mentioned that you plan to have more extensive hours - do you have an idea of what those will be? Is that change mainly geared towards art shows in galleries, or do you envision hosting live performances/other events as well?

We already host live performances and other events on a regular basis (see concerts, readings, film screenings, etc.), but we anticipate an increase in programming across the board.

We don't know our exact schedule, but we anticipate having ~40 hours per week of general open hours, plus additional hours for special events, performances and educational programs. We also organize many off-site programs.

Do you have any plans for the current ALL space?

No. Our lease ends December 31.

Are you familiar with the Task Force on Equity in Music and Entertainment and/or their 2018 report to the Madison Common Council?

Yes. ALL is dedicated to creating more equitable access to the arts and arts education.

APPENDIX B: Understanding Madison's Zoning Districts

The list of the Madison zoning districts with a basic explanation of what role they serve can be found at <https://www.cityofmadison.com/assessor/documents/ZoningDistricts.pdf>.

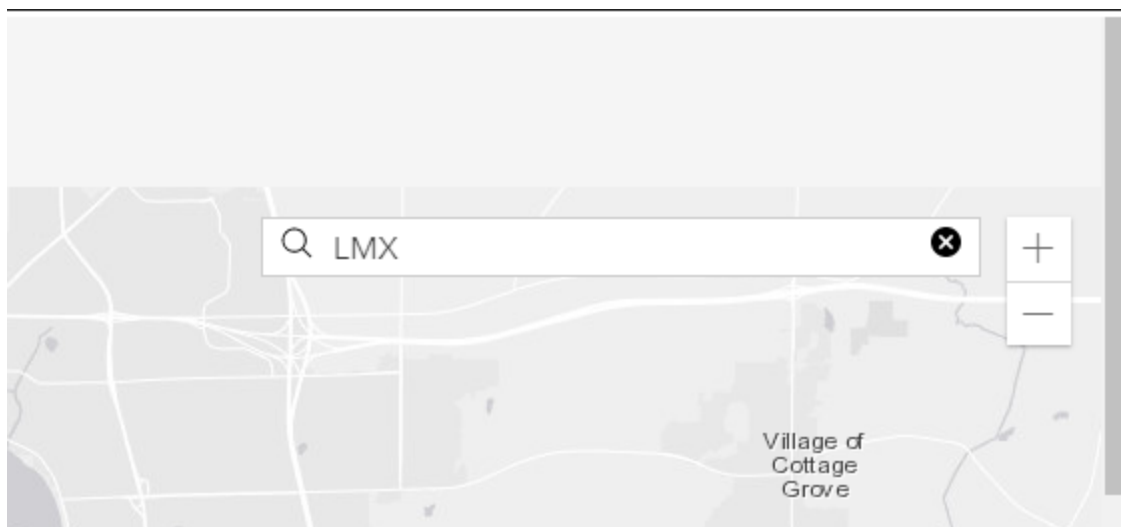
The city zoning map is available at <http://data-cityofmadison.opendata.arcgis.com/datasets/zoning-districts/>. Users can manipulate the map to see how different areas are zoned. To use the map, follow these steps:

Step 1.

The screenshot shows the 'City of Madison' website's 'Data' section for 'Zoning Districts'. The page title is 'Zoning Districts' and it indicates 'Last updated 14 days ago | 2,296 Records'. The main content is a map of Madison, Wisconsin, with various zoning districts highlighted in blue. The map includes labels for 'Lake Mendota', 'Village of Maple Bluff', 'Madison', 'Lake Monona', 'Monona', and 'Village of Cottage Grove'. A search bar is located in the top right corner of the map area. Below the map, there are navigation buttons for 'Overview', 'Data', and 'API Explorer'. At the bottom of the interface, there is a table header showing 'Showing 1 to 10 of 142' records, with a dropdown menu for 'Zoning Code' set to 'CC-T, NMX, TSS, LMX'. The table columns include 'OBJECTID', 'Zoning Code', 'Zoning Annotation', 'PD-ID', 'Zoning Prefix', 'Shape.STArea()', 'Shape.STLength()', and 'Zoning_Docume'.

Open the list of zoning districts, and the zoning map, using the links above, in your browser. Familiarize yourself with the zoning districts. When identifying possible locations focus on the commercial heading. Residential and park districts should be easy to eliminate.

Step 2.



On the map, use the search bar to enter a commercial district under the filter tab. As long as it's a relevant district, it doesn't matter which one. LMX ((Limited Mixed Use) is used in the example.

Step 3.

10/14/2019 Feature Layer Custom License

Showing 1 to 1 of 1 Zoning Code: LMX

OBJECTID	Zoning Code	Zoning Annotation	PD-ID	Zoning Prefix
334772	LMX		0	

Once that single district is filtered out, scroll down on the page until you see the box next to the search results. Select the drop-down and then select the additional codes that you would like to view. Clearing the search bar which is built into the map will not clear the fields you've selected for. To alter your search, you must change it below.

Step 4.

Showing 1 to 1 of 1

Zoning Code: LMX

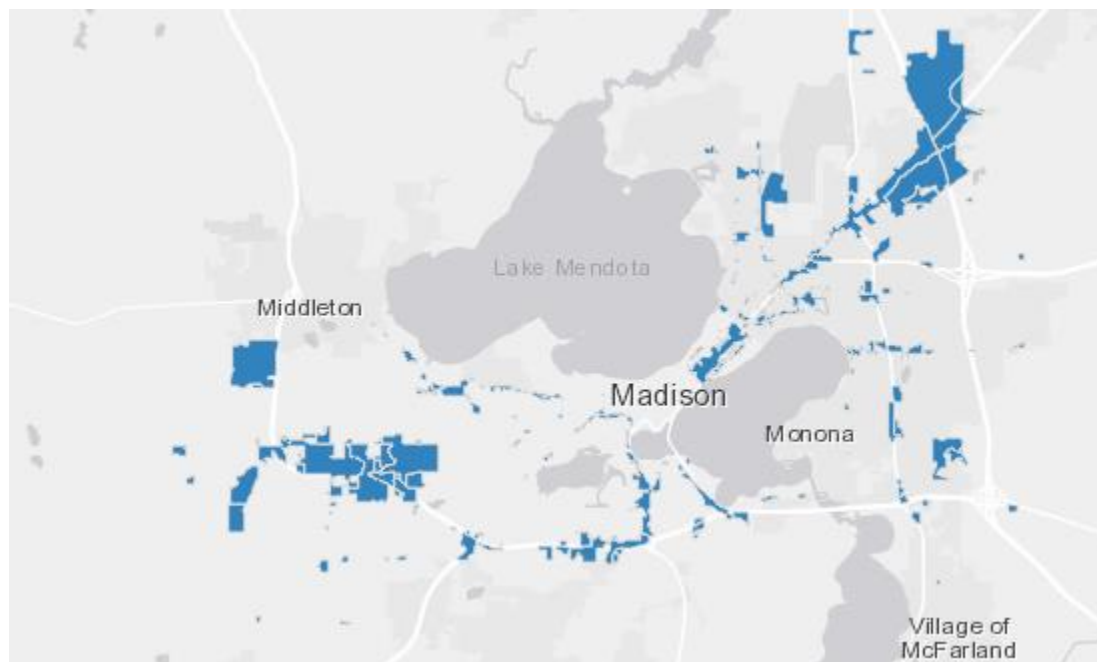
OBJECTID	Zoning Code	Notation	PD-ID
334772	LMX		0

- PD (714)
- CN (170)
- TR-C3 (139)
- SR-V2 (131)
- SR-C3 (101)
- TR-V1 (96)
- TR-V2 (93)
- SR-C1 (75)
- SR-V1 (66)
- CC-T (63)
- NMX (61) A (59)
- TR-C4 (51)
- SR-C2 (50)
- IL (44)
- TR-C1 (40)
- TR-U1 (39)
- TR-C2 (39)
- PR (39) SE (38)
- UMX (32)
- TSS (29) CC (22)

With all commercial districts highlighted, the map looks like this:

City of Madison								
		Accounts	Services	Jobs	Agencies	Data	Contact	
Showing 1 to 10 of 103		Zoning Code: NMX, TSS, CC, MXC, LMX						
OBJECTID	Zoning Code				Zoning Prefix	Shape.STArea()	Shape.STLength()	
333684	CC	<input type="checkbox"/> PD (714)	<input type="checkbox"/> CN (170)	<input type="checkbox"/> TR-C3 (139)		19770748.259368896	56420.52000640209	
333815	CC	<input type="checkbox"/> SR-V2 (131)	<input type="checkbox"/> SR-C3 (101)	<input type="checkbox"/> TR-V1 (96)	<input type="checkbox"/> TR-V2 (93)	<input type="checkbox"/> SR-C1 (75)	280350.1632385254	
334520	CC	<input type="checkbox"/> SR-V1 (66)	<input checked="" type="checkbox"/> CC-T (63)	<input checked="" type="checkbox"/> NMX (61)			1210803.6693725586	
334344	CC	<input type="checkbox"/> A (59)	<input type="checkbox"/> TR-C4 (51)	<input type="checkbox"/> SR-C2 (50)			39018.259857177734	
334740	CC	<input type="checkbox"/> IL (44)	<input type="checkbox"/> TR-C1 (40)	<input type="checkbox"/> TR-U1 (39)			98468.63079833984	
334751	CC	<input type="checkbox"/> TR-C2 (39)	<input type="checkbox"/> PR (39)	<input checked="" type="checkbox"/> SE (38)			58135.058349609375	
333479	CC	<input type="checkbox"/> UMX (32)	<input checked="" type="checkbox"/> TSS (29)	<input checked="" type="checkbox"/> CC (22)			518092.577545166	
333363	CC	<input type="checkbox"/> TR-U2 (18)	<input checked="" type="checkbox"/> TE (16)	<input type="checkbox"/> DR2 (13)			724331.7145385742	
333188	CC	<input type="checkbox"/> CI (12)	<input type="checkbox"/> IG (11)	<input type="checkbox"/> TR-P (8)	<input type="checkbox"/> UOR (7)		14216520.941497803	
333113	CC	<input type="checkbox"/> DR1 (5)	<input type="checkbox"/> PMHP (3)	<input type="checkbox"/> DC (3)			1548411.617034912	
		<input checked="" type="checkbox"/> SEC (2)	<input checked="" type="checkbox"/> EC (2)	<input type="checkbox"/> TR-R (1)			20917.31199662528	
		<input checked="" type="checkbox"/> MXC (1)	<input checked="" type="checkbox"/> LMX (1)	<input type="checkbox"/> AP (1)			5238.870296280976	
					0			
					0			

Step 5.



This should show the data you need. In addition to this page, it may also be helpful to reference the applied population laboratory's map of the city at <https://madison.apl.wisc.edu/>, which has many layers highlighting Madison's demographic information. This may aid in the strategic planning and selection of an area to pursue.

Additionally, there is a secondary map of Madison's zoning districts which offers a different look at the city. It's in color, but doesn't feature a search function. It can be found at

<https://www.arcgis.com/home/webmap/viewer.html?webmap=531dd71c31b94f21a04dc1be8bab3def>.

APPENDIX C: Alternative Venue Maps

This document contains maps and descriptions of the Madison Metro routes, police districts, neighborhood associations, alder districts, and commercial zoning codes. The layers were designed to be the most legible. All maps feature the Madison Metro bus service map as a base layer. Two series are included. The first is based on weekend Metro routes and the second on weekday service. Given that most events take place over the weekend, it comes before the weekday versions. Each map features a short explanation of the layers, and includes links to the sources. The text for each series is identical.

Access the maps at: <https://comm-org.wisc.edu/drafts/maps.pdf>

Methods

To construct the maps in the document, Daniel Puser first researched existing maps. The group decided that city-produced documents would be best suited to the needs of the project. The Madison metro bus map (Weekday and Weekend/Holiday) is a PDF available on the Madison metro website. The zoning map comes from the zoning section of the city website and the neighborhoods, alder districts, and police districts are also from the city's website.

All maps—excluding the PDF bus routes—are available online as interactive maps powered by Google. They are pleasant to use when searching for something specific, but they are not exportable. This was a challenge to work around. To create images Daniel Puser took screenshots and pieced them together using the Gimp image editing software. Daniel Puser scaled the maps to match the Metro bus map adjusted their opacity to about 70% to allow both maps to be visible, merged them, and exported them to PNG files. If there is any trouble viewing these images, converting them to a JPEG will likely solve the problem.