



Joyce James Consulting

Equal Treatment Does Not Lead To Equity

Music Venues: “A Groundwater Analysis of Racial Inequities” Training and Technical Assistance Report

May 19, 2021



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IN THIS REPORT

ACKNOWLEDGEMENT

A GROUNDWATER ANALYSIS
(GWA) DEBRIEF PRESENTATION

GWA SURVEYS & EVALUATION RESULTS

GWA STRATEGY SESSION PRESENTATION

THE TEXAS MODEL FRAMEWORK

JJC RECOMMENDATIONS



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The Problem

“Institutional and structural racism are at the core of racial inequities in all helping systems. Thus, the solution requires a systemic response that transforms the culture and holds all levels of the institution accountable.”

Joyce James (2010)

Acknowledgement

Joyce James Consulting, LLC (JJC) gratefully acknowledges the City of Austin’s Economic Development leadership and staff, for their commitment to addressing racial inequities by making the Groundwater Analysis training available to Austin Music Venue owners. We applaud Music Venue owners for their willingness to be full participants in the training sessions, thereby, helping the JJC facilitators to create a liberated space for deeper conversations about institutional and structural racism as major contributors to the lack of diversity in music venues in the City of Austin, TX.

About Joyce James Consulting (www.joycejamesconsulting.com)

Joyce James, LMSW-AP is the President and CEO of Joyce James Consulting (JJC) She is a nationally recognized child welfare and racial equity expert. With a professional career spanning more than four decades, JJC provides training, data analysis, leadership development, coaching, community engagement support, and technical assistance to community-based organizations, non- and for-profit organizations, systems, and institutions at various levels, in both the public and private sectors.

JJC has demonstrated expertise and success in supporting goals and objectives to reduce and eliminate disproportionality and disparities in multiple systems, including child welfare, education, health, housing, employment, law enforcement, juvenile and criminal justice systems. JJC provides a wide range of services focused on undoing institutional and structural racism designed to support increased awareness and strengthen capacity of systems and community leaders, as well as grassroots organizers to transform systems and institutions towards an anti-racist institutional culture.



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Ms. James most recently served as the Associate Deputy Executive Commissioner for the Center for Elimination of Disproportionality and Disparities (Center) and the Texas State Office of Minority Health at the Texas Health and Human Services Commission (HHSC). She expanded the Texas Model for Addressing Disproportionality and Disparities—developed under her leadership—to all Health and Human Services (HHS) agencies and programs and was principal investigator on several national and local grants.

Previous mixed methodology, cross-sectional study of pre/ post-test and participant evaluations following JJC racial equity training, consistently indicate significant shifts in participant thinking, and increased awareness about racism as the underlying cause of racial inequities and disparities. Analysis of surveys and evaluations also show favorable shifts towards the development of a racial equity lens, as evidenced by participants written feedback.

JJC uses a series of workshops, facilitated small and large group discussions, the highly effective Groundwater Analysis, Community Engagement Model, and Texas Model for Addressing Disproportionality and Disparities, to assist systems, institutions, and communities in developing a common understanding, language, and definition of institutional and structural racism to guide new, innovative, and collective approaches that reduce racial inequities and improve outcomes for all populations.

Three theories of action serve as a foundation for the JJC racial equity workshop and guide the use of pre- and post-surveys: transformative learning, critical race, and adult learning. Transformative learning is the “process of experiential learning, critical self-reflection, and rationale discourse that can be stimulated by people, events, or changes in contexts that challenge the learner’s basic assumptions” (Brown, 2006). Critical race theory argues that “racism and other forms of oppression are central to the experience of people of color and dominant ideologies justify the status quo/structural oppression and must be challenged (DeMatthews, 2016).” The adult learning theory focuses on knowledge building in a way that fosters “critical reflection...essential for transformative learning” (Taylor, 2008).



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JJC provided **the Groundwater Analysis** workshop, a debrief, and a strategic planning session to owners and staff of **Music Venues** . In the absence of a racial equity lens, well-meaning leaders often continue to unconsciously contribute to sustaining and often perpetuating institutional and structural racism, leading to racial inequities in the design and delivery of programs and services.

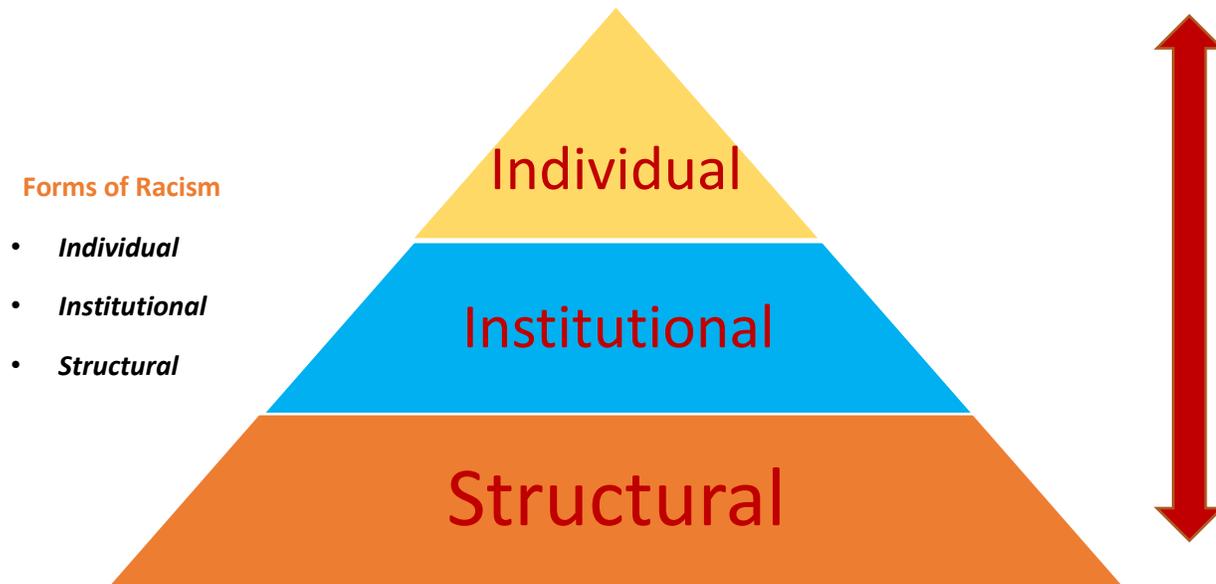
The facilitators are skilled in creating a safe space for participants to discuss institutional and structural racism in the historical and current context, in a way that that holds us accountable for “turning the mirror inward” to examine systemic, rather than individual factors contributing to poor outcomes.

The session begins with Joyce James, leading racial equity consultant, sharing the JJC approach to the work of undoing systemic racism. A modified version of the contract used by the People’s Institute for Survival and Beyond introduces the principles by which everyone must agree to engage during the workshop. This approach has consistently contributed to JJC’s ability to successfully create a safe and liberated space where bold and courageous truths about the history of racism have led to a greater awareness and consciousness of institutional and structural racism as the root causes of racial inequities in all helping systems. The “Groundwater Analysis” is front and center from the beginning to emphasize the non-threatening, non-finger pointing approach to examining the fact, that until we undo racism at the institutional and structural levels of all helping systems, vulnerable populations will continue to be oppressed by the collective impact of these systems. Moving from an individual to a systemic response is explained by sharing the following definitions and specific examples of each.



Using an Equity Lens

****allows us to uncover the policies, practices, and behaviors that sustain unequal outcomes*





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Individual Racism

- Individual racism can include face-to-face or covert actions toward a person that intentionally express prejudice, hate or bias based on race.
- Institutional racism refers to the policies and practices within and across institutions that, intentionally or not, produce outcomes that chronically favor, or put a racial group at a disadvantage.

Institutional Racism

- Institutional racism refers to the policies and practices within and across institutions that, **intentionally or not**, produce outcomes that chronically favor, or put a racial group at a disadvantage.

Structural Racism

- A system in which public policies, institutional practices, cultural representations, and other norms work in ways to perpetuate racial group inequity.
- It identifies dimensions of our history and culture that have allowed privileges associated with “whiteness” and disadvantages associated with “color” to endure and adapt over time.
- Structural racism is not something that a few people or institutions choose to practice
- Instead, it has been a feature of the social, economic, and political systems in which we all exist.



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Structural Racialization

- A different way of understanding inequitable conditions, the policies and practices that created disparate racialized outcomes in our communities, and the cultural norms and institutional arrangements that maintain these racialized outcomes.
- Structures unevenly distribute benefits, burdens, and racialized meaning.

Participants were asked as part of workshop introductions, “What is the number one reason to undo institutional and structural racism in the City of Austin Music Venues?”

The following responses were captured:

- Education, education, education. You cannot plant a tree without cultivating the soil.
- Owners are cautioned to not have hip-hop shows or to avoid Black artists because you are going to have a fight. They are feared into thinking a certain way.
- Inclusivity and having a diverse workforce are good for business. It is good for the bottom line.
- Because everyone needs to be given equal opportunity. Opportunity should be based on good music in the desired genre regardless of where they live, the color of their skin, and so forth.
- Including everyone adds so much knowledge. You are learning about cultures; it is an enriching experience, and you are creating opportunities for others.
- Music is healing and we need spaces that are healing.
- It is a good way to for people to mingle and bridge cultural and societal differences.
- The focus needs to be on venues that treat musicians well.
- Education and inclusivity.
- To bring resources into communities where resources are needed.
- Because otherwise you are limiting the amount of business that you can bring in. Some people do it for the love of music, but most of us are in it to make money as well.



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- The culture of any town is a living breathing thing, and we need to create the culture we want, and not hold on to what it was in the past.
- Austin has such a cultural music dynamic. The City needs to step up to the plate and sustain the musicians so they can play all over Austin.
- Black people in Austin have too few venues to showcase their musical talent.
- Creating more equity and diversity strengthens our business and the community as well.
- Rent and property taxes are too high for music venue owners. This is causing Austin to lose too many venues.
- I do not know what to do about racism. It is on the forefront of our mind in the music industry, and we talk about it all the time.
- Not just the music industry, but any industry will be stronger, and the customers will be better served as well.
- Diversity should be a cornerstone of the art and music culture because all cultures are represented in music.
- To build a stronger community. With a stronger community we can be better and do better.
- We are in the business of throwing parties. Everybody knows that the party is better if everybody shows up.
- Culture is so important to our society, but the fabric of the community is being destroyed.
- American music comes from Black people. We need to preserve and promote it.
- Diversity is strength. We have an incentive to cast the widest net to get everybody to the party.
- Because united we stand; divided we fall. We need a surgical approach to solving the problem rather than throwing a net over it.
- Because coming together for food and music present the perfect opportunity for people of all backgrounds to mingle.
- Everybody deserves equal opportunity for people to showcase their talent and to be heard and seen.
- To provide equal opportunity for people to make a living in Austin - the live music capital of the world. We need to remember that it is the world.



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- Music venues represent community space that can set a precedent for the rest of Austin.
- It is overdue and very sad that it still exists.
- Even though we are a progressive city, the events do not really highlight and celebrate people of color.
- The more diverse we can make the space when people are letting their guard down enjoying music - live music especially - it is going to make us all stronger.
- It makes it easier as a promoter to bring shows to Austin.
- Austin can be an example to other businesses and have a more active mindset doing it.
- Because Austin is the only major metropolitan city with a declining Black population. The Whiteness of Austin can be overbearing at times, even though being in a music city is an attractive reason for people to move here and stay here.
- It is still very prevalent in the Austin market. If we make it go away, we will make more money and help us all succeed.
- It is wrong. It needs to be fixed. End of story.
- To equalize opportunities for people of color. There is too much that limits opportunities for Blacks in Austin.
- We are facing a problem in Austin and it is not going to go away by itself.
- Austin has built its music reputation on the back of Black musician. The proper respect and admiration for those people has never been talked about. The top musicians in Austin are also Black, and Austin has made much money, but never showed respect for the roots of that music history.
- There is not a welcoming group of Black musicians like there is in Dallas or Houston.
- So that venues will book bands that they do not normally book.
- To honor the rich legacy of Austin music.
- So that we can have more venues that are friendly to African Americans and their music.



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Other Comments from Workshop Participants:

- There is no system in place to assist musicians how to learn the legal and economic aspects of a music career.
- The high cost of rent is a barrier for many musicians.
- Clubs cannot pay what musicians are worth because of exorbitant City taxes so they can have more operating money and pay musicians better.
- We need to revisit how property taxes effect education so that everyone has equal opportunity for good education
- There are amazing results mixing genres such as hip-hop and country.
- Some customers would come in the week after a hip-hop show and ask how it went. Because of their fear and preconceived false assumptions, they would be surprised that everything was fine.
- Austin keeps having the same outcomes because there is no grassroots organization to advocate.
- My business is in a low-income area and if a disgruntled customer calls for the police, normally four or five police vehicles come, and that is pretty much the end of business for the night.
- 90% of the bands that I book approach me and are White. I do not get approached by bands of color. What can I do to diversify?
- You must have relationships with promoters.
- Some people do not want to come to certain venues for fear of being accosted by the homeless population.
- The system incentivizes discrimination, for example saying that you can “raise the caliber of your clientele” by raising the admission or charging a cover.
- In the 1970s, Austin was a very segregated city, but there were many great venues for Black musicians in East Austin.
- Everyone on this Zoom call is the little guy. Elon Musk, Samsung, and all these big companies get millions of dollars in tax breaks. We need equity.
- What about providing credit vouchers for musicians?
- I remember working at the Texas relays and people acted like, “brace for impact,” and how that made people of color feel.
- We can do the best we can, but we feel attacked by the bureaucratic system.



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- Anyone can attack anyone about anything on 311 and be anonymous. There needs to be accountability.
- We receive a level of regulations that is intense.
- What happened with Texas relays is a carbon copy of what happens in New Orleans with Bayou Classic. All bars in the French Quarter shut down.
- Manufactured fears are there. New Orleans had Black Marci Gras parades on Monday to isolate them from the White parades on Fat Tuesday.
- White people are not afraid when Black people are on the stage, but when they start mingling with the crowd, their body language changes. Marketing and promoting events are a challenge in that regard.
- Provide more on-the-job training which will help advance all aspects of music venues versus requiring school training.
- What works? How can we assure that events are not over-policed because of who is expected to attend?
- For every action, there is a reaction. For many Black people, that reaction is an accumulation of generations. It is inter-generational from what grandparents and parents experienced.
- Certain aspects of the insurance industry make it not attractive for us to contract with hip-hop groups.
- Sometimes factors other than talent prevent opportunities. For example, lack of transportation may provide challenges that are greater than the opportunity.
- The history of music in Austin probably began with a White German man who opened a venue in 1869, which was probably not diverse. Since then, it probably mirrored the rest of the country: White people stole the R&B history from Black people.
- Some people will say that they do not want a Black audience because they won't get many tips.
- I really like the idea of Music Venues sponsoring a GWA session at SXSW



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Why are you a gatekeeper?

- Decide which musicians to book
- Hire DJs
- Hold space for people to create their own experience
- Decide who comes into the venue and who is invited out
- Work as fund-raiser for HS jazz programs and other non-profits to benefit as many people as possible; they have the experience in a first-class space, and their parents see them there
- Assist with artists getting permits
- Welcome customers
- Share information about events
- Responsibility to the community
- Set example or role model for staff
- Promote a good business model
- I have access to resources: jobs. The ability to make it available to someone who does not have that.
- I can encourage and help people to make the community a better place
- I have a platform and venue. I am a decision maker who can use my voice to be heard
- I'm the steppingstone for people to have an event
- Can be a community gatekeeper where people can walk in with no stress and maintain a positive vibe
- Pass on good information
- Engage in conversations about race
- Can actively seek diversity in hiring
- Access to resources and social trust in the circle around me to wield an opinion
- Opportunities to allow people in or keep them out through marketing, booking, employment opportunities, access to the venues itself
- Allow people to meet other people
- I can make guests feel more welcome by changing the name of security to hosts
- I am a decision-maker. I have power to do certain things
- I can make choices for other people that do not necessarily affect me
- Targeting advertising



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Comment from Chat

- White men are at the top are still creating policy in their likeness. This starts from controlling the children's education based on the communities they live in. This continues throughout industries as we grow into adulthood. As a person of color, we are taught to struggle and continue to struggle for anything we desire.

Participants' One Word Final Summary:

eye-opening	validating	sinking feeling	collaboration	inspiring
enlightening	evangelical	awareness	angry	enlightening
angry	frustrating	emotional	eye-opening	political power
beneficial	community responsiveness	passionate	incredible	education
lot to think about	knowledge	grateful	challenging	community



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Debrief

As a follow-up to the GWA workshop, JJC conducted a debrief with participants. The purpose of the debrief is to share the data and information collected through participants' pre- and post-surveys and evaluation and consultants' observations drawn out from training discussions, provide participants with an opportunity to share their personal insights, awareness, reflection, and to gather additional feedback on individual training experiences such as how they may have connected with content and activities, and identify any new perspectives and learnings, which might translate to changes in day-to-day practices and strategic planning.



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RACIAL EQUITY PRE- & POST- SURVEY FORMS

Anonymous

*Administered
prior &
immediately
after training*

*Comprised
of 6 racial
equity
statements*

Voluntary



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JJC administered the workshop pre-survey immediately before training while the post-survey and evaluation took place immediately after. Participants' completion of surveys and assessment forms were anonymous and voluntary. Participants completing pre- and post-training surveys were asked to rank their agreement with the following seven equity statements using a Likert-type scale of "Strongly Agree," "Agree," "Disagree," "Strongly Disagree," and "N/A Unsure".

- 1. I have received training within the past two years that has increased my knowledge and understanding of institutional and structural racism.*
- 2. The training that I received contained information that increased my knowledge about the underlying causes of racial inequities in helping systems.*
- 3. I have received clear training on the impact that institutional racism has on people in my system.*
- 4. I feel that it is important to train leadership and all who play a role in the handling of cases in my system and partner systems about racial inequity and disproportionality.*
- 5. Institutional and Structural racism impacts the decision-making processes of individuals working within systems.*
- 6. Data are critical in identifying racial disproportionality and disparities and in developing appropriate strategies that reduce racial inequities and improve outcomes for all populations.*

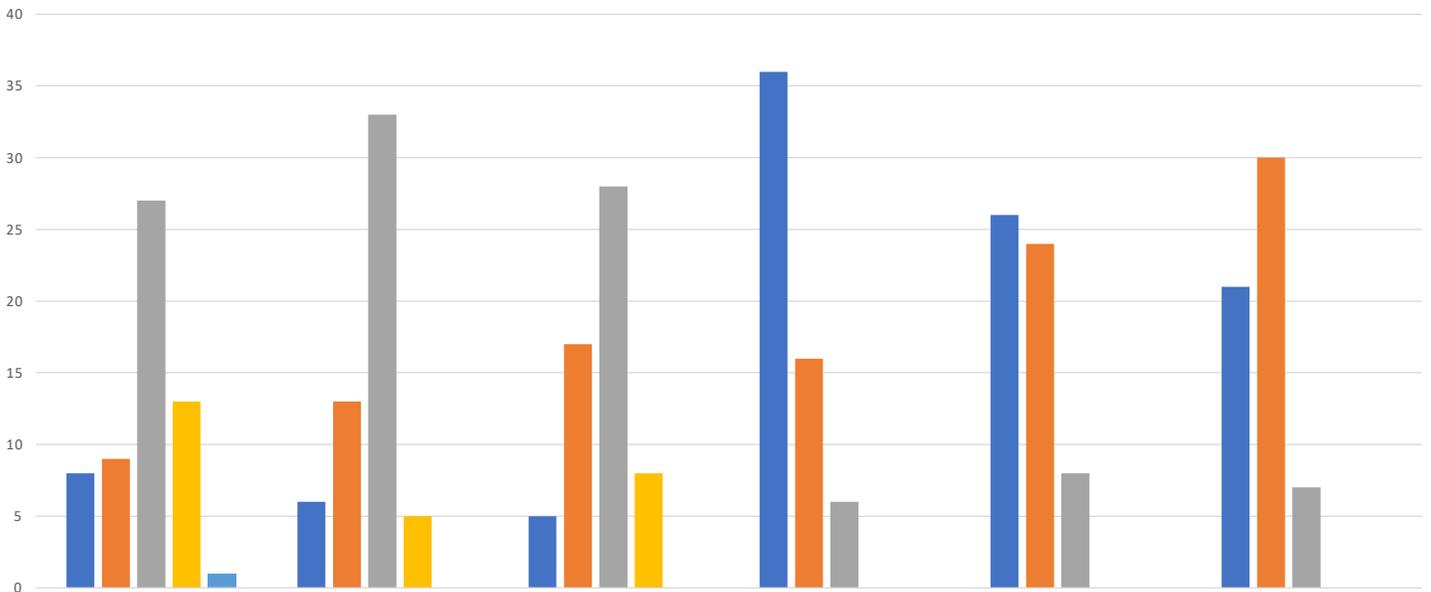


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Music Venues GWA Training Results (N =58)

Pre Survey



I have received training within the past two years that has increased my knowledge and understanding of institutional and structural racism.

The training information increased my knowledge about the underlying causes of racial inequities in helping systems

I have received clear training on the impact that institutional racism has on people in my system

Important to train leadership and all who play a role in the handling of cases in my system and partner systems about racial inequity and disproportionality

Institutional and Structural racism impacts the decision-making processes of individuals working within systems

Data is critical in identifying racial disproportionality and disparities and in developing appropriate strategies that reduce racial inequities and improve outcomes for all populations

Strongly Agree Agree Neither Agree or Disagree Disagree Strongly Disagree

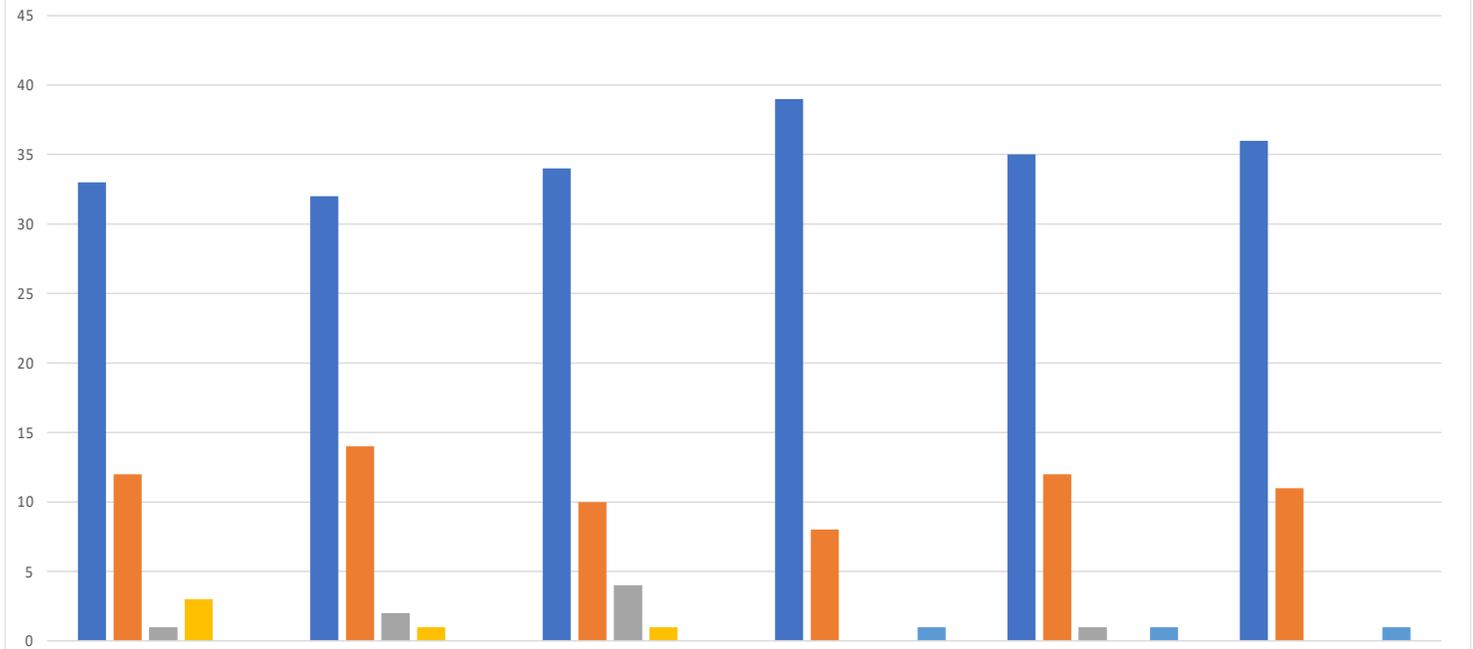


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Music Venues GWA Training Results (N = 49)

Post Survey



I have received training within the past two years that has increased my knowledge and understanding of institutional and structural racism.

The training information increased my knowledge about the underlying causes of racial inequities in helping systems

I have received clear training on the impact that institutional racism has on people in my system

Important to train leadership and all who play a role in the handling of cases in my system and partner systems about racial inequity and disproportionality

Institutional and Structural racism impacts the decision-making processes of individuals working within systems

Data is critical in identifying racial disproportionality and disparities and in developing appropriate strategies that reduce racial inequities and improve outcomes for all populations

Strongly Agree Agree Neither Agree or Disagree Strongly Disagree



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Why the Shifts are Important



**How systemic interventions and training work to change thinking,
Reduce disparities, and improve outcomes for all populations**



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Participants' Evaluations Responses

Anonymous

Administered after training

Comprised of scaled responses & qualitative questions

Voluntary



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Learning Objectives

7. *Identify institutionalized racism and social injustices as underlying causes of disproportionality, disparities, racial inequities, and gaps in service.*
8. *Analyze the role of socialization in shaping attitudes, assumptions, and the lens that contribute to racial inequality and social injustice; the impact on ethical decision making in service delivery, access to services; and contribute to disproportionate and disparate outcomes within and across helping systems.*
9. *Discuss the history and impact of systems, the ethical concept of social injustice on poor communities and communities of color and the collective impact that leads to community loss and social injustices.*
10. *The activity/session met your personal expectations.*
11. *The application and usefulness of the content to your job functions.*



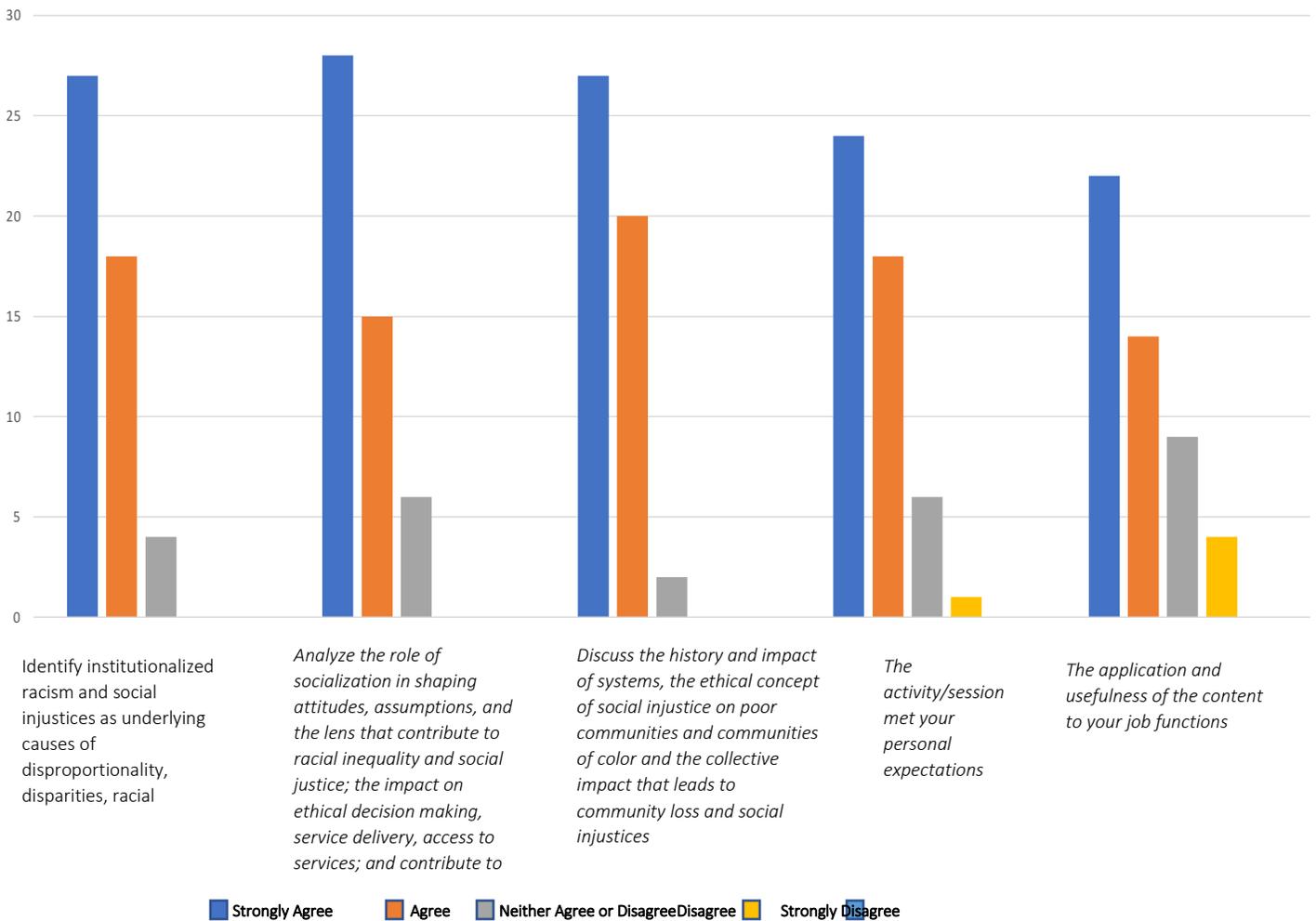
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Music Venues Scaled Evaluation Responses

(N =49)

Achievement of Learning Objectives





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In addition to the scaled responses, participants provided qualitative feedback based on the following questions:

What information or activities did you find most impactful?

- I liked the Monopoly game metaphor enlightening.
- Explaining the structure of the system as a Monopoly board was impactful.
- equality vs equity
- The equality vs equity exercise
- equity vs equality
- Monopoly game
- The visual representation of the three individuals on the boxes watching the game from behind the fence was particularly impactful. It gave an affective representation of equality and equity.
- Impact of music with equity
- Appreciate the groundwork style approach to the whole arc of the workshop, establishing truths and foundations and step by step building
- exchange of information. equality vs. equity.
- The need for creating a space for diversity
- Group input
- Hearing others stories and views on the issues at hand.
- The introductory activity and the fence/box picture activity were most informational and impactful in my opinion.
- The historical knowledge of Stephanie and Simone. during the training. As well as the thoughts and comments from the other venue owners.
- The stories from Windy and Joyce.
- Understanding Institutionalized racism as something created intentionally by the people who founded those systems, and that things didn't just become equal in 1964 post segregation.
- Equity vs Equality vs dismantling systems that are doing exactly what they've intended to do Being a gatekeeper
- The mindset put forth on non-white culture of not being able to succeed and how it is perpetuated
- Fence



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- Impact government has making wrong programs
- Clarifying the definition of Equality versus Equity using illustration along with discussion of it
- Information about how does the system work from the beginning all the way up until now.
- Identifying the flaws in the systems and their historical precedent as well as their continued impact and legacy.
- “Change” is a great thing, but should be equal across the board.
- I was impacted by the examples given within the system on systemic, structural, and institutional racism.
- The discussion of programs and systems. This portion was very helpful for me to better understand the flaws in our current system.
- Equality vs equity
- Stories of others, and conversations about to learn from moderators
- Sharing stories and experiences
- The discussion of the timeline of oppression and presumed access.
- Very educational
- Before the start of this training session, I felt like I had a pretty good handle on equality, diversity and equity in my line of business. I did find it very useful and enlightening to have so many examples of where the disparity lies in this country and our community that affect people of color. The example of the three individuals and the three boxes and the fence, really made clear where the problem lies with folks that have head starts and those that do not. I will keep that illustration in my mind and remember it whenever decisions about opportunity have to be made. There just has to be a more level playing field for everyone. Just need to keep working on how to get there. Seems like sometimes we make a few steps forward and then some of the politicians make sure there are not too many steps forward.
- Open discussions about how racism impacts the way we operate
- Workshop 1 provided a clear understanding on ways systems create gaps in society. I felt the discussions were valuable, being prompted by the session leaders during each discussion section illuminated further the topic. The power point was well designed and easy to comprehend.



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- The Data presented
- The way in which we are gatekeepers and the responsibility we must provide opportunities for others of different backgrounds.
- Discussions
- Every point brought up in the meeting had a valid explanation to how unaware we are of the root cause of the racism we are experiencing in our society and not knowing the cause, instead we are simply trying to solve the symptoms. I look forward to putting my plan into action and hope that collectively we can impact a change to the main structure from the within to eliminate the systematic racism built in the existing constitutions that favors the whites to favor all with an equitable outcome not just an equal opportunity.
- The box exercise was a great visual aid and made a big impact.
- The explanation with the people looking over the fence. Learning that the fence was the problem and what was needed to come down.
- Visual representations and anecdotal stories
- Sharing of personal stories, also statistics about institutional racism such as in schools.
- Learning more about structural racism

Which aspects of the process will be most helpful to you in your daily life and/or work experiences?

- I believe the workshop has increased my empathy.
- Learning that it's not just management that are gatekeepers.
- gatekeeping the promotion of types of music and culture
- Realize that I am in a position of a "gatekeeper" and the social responsibilities that are attached to that activity.
- No change
- I now know that I don't only need to welcome and make sure our venue is treating people of color who come to the venue with respect. We also need to actively engage communities of color in an effort to earn their trust so that they feel welcome in the space and are confident they will be treated with the same respect as a white person.
- I think all aspects always apply
- Increased vocabulary and toolset to discuss equity practices/approach with staff members
- Do not just listen, hear.



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- Sharing and educating others about the issues
- No new information received.
- Continuing to work toward a society where people of color don't have to deal with racism.
- communication, team-working and problem solving
- I have always been brought up, to treat all humans, as I would like to be treated myself, with respect!
- The value to be helpful in my community to do what i can to help racial disparity
- Trying to imagine myself as one of the three people in the equality / equity chart will help me focus on the best solutions in my community and sphere of influence.
- Being a gatekeeper both personally and professionally - using my privilege, voice, and role to create opportunities and provide education and dismantle these perfectly working systems we are living under
- The open dialogue is most important. It is like a muscle that needs to be continuously exercised to get the most progress. 25 people in the group means 25 view points
- Try to hire more diverse staff
- None
- Reflection on how I operate my "gate keeper" responsibilities
- To treat everyone equally.
- Acknowledging the need to be pro-active in offering equitable opportunities at every step.
- We have to remember we do not walk in someone else's shoes. Do not judge, explore the possibility of helping instead of hurting.
- I need to be more proactive in reaching out to the community if I am not seeing enough diversity applying or asking for slots in my venue.
- The need to be active not passive in combating systemic racism.
- Being a gatekeeper
- Knowledge
- Reminders that we all play a role
- The equity and equality section
- Training



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- Like I said above, I feel like I have a pretty good handle on how to deal with trying to even the playing field for everyone. I was brought up in a household by my parents and grandparents who insisted on lending a hand to everyone, especially the less fortunate or folks without the same opportunities that were presented to my family. We teach this to our 15-year-old daughter, just like it was taught to us. And it was not just taught with words, it was taught by example by my parents and grandparents.
- Looking at the decisions we make and reflecting on how they impact all
- I think that understanding that everyone may have individual perspectives, but when we understand the how our roles may play a part in keeping the systems of institutionalized racism in place, it makes me aware of the ways NOT to do what has always just been the way things are done.
- Adds a new lens to how you approach things
- I feel that as owner of a venue that is an entry level for many artists in Austin. We should look to provide a space where young Black and Hispanic artists are able to grow and learn about the music industry and how to navigate it. As the owners are Hispanic we have in the past tried to provide resources for lower income artists. With better financial resources we will expand these operations in the future to provide even more tools
- Gatekeeping
- We always practiced fairness to all artist. After the session we will practice more if the equity vs equality in promoting talents based on their needs, not a blanket that may or may not cover all talent
- It will help identifying racism and inequality in real life when I see it. Then we can work to correct it.
- Becoming more aware of the realities of inequality of opportunity between the different races.
- Looking at everything through a critical racial lens to identify systemic oppressions
- Open questions that were put to participants that stimulated creative thinking.
- Learning about being a gatekeeper and staying fair in situations



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How will this process provide an opportunity for you to be more effective in your work?

- Make fairness and equity more of a stated goal.
- Recognizing biases and moving past them in my decision-making.
- Having the realization that not everyone comes from the same place, nor has the same opportunities offered has made me think of how I can offer more opportunities to underserved youth within my industry.
- I hire my staff based off their fit for my company. My eight-person staff consists of five females, two of which are LGBTQ. Three males, one is black, one is a native born Mexican and veteran (also my husband) and one white veteran.
- It will allow me to recognize that I do not know what I do not know and help ask questions of people from other races and cultures about their experiences so I can better understand their truth and what I can do to ensure my actions are contributing toward equity for all.
- I think the debrief and planning stage will probably lean into this question more
- Sensitized to others' needs
- It has helped me to be aware that ours voices need be heard on this and it will help both me and those around me to break down the barriers
- No impact
- Doing everything in my power to have a more diverse workforce.
- It provides a different perspective and an opportunity to put theory into practice.
- Having the gates, open to all. With open eyes and ears. Giving someone the first steps to bring their creation to bring life and culture back to the community after covid.
- Hiring and booking
- This will definitely make opportunity distribution / access more equitable. Knowing that there is a buffer zone between folks with and without knowledge of opportunity will inform who and how I reach out and connect with.
- Being a gatekeeper and visualizing ourselves in that role allows us to effectively employ individuals with diverse voices and experiences, which enriches the shared experience of music and entertainment; in turn, it allows all individuals to feel considered, welcome and included.
- Hearing someone else's words to interpret some of the focus points may allow me to educate someone else beyond my scope.



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- Considering other ways
- Make me a more conscious, caring person
- Have to be mindful that the color community work on a different system.
- It emphasizes accountability and action.
- Remember no 2 people are alike and look at everything different. Work on solutions together for a greater cause.
- Going in eyes wide open.
- It motivates me to be more active in how we market and welcome diversity.
- Insure everyone has equal access
- Knowledge is power
- Empowerment and education that can be passed along to colleagues to better make a positive impact
- By realizing that there can be more basic realities that should be addressed, rather than taking ad hoc approaches
- Help me be a better leader
- My work predominately consists of running nightclubs which are music venues. I will continue to afford the opportunities to all folks whether they are on stage performing or on our payroll working as an employee. Regarding our customer base, our doors have always been open to anyone, regardless of race or sexual preference, wanting to come to the clubs and enjoy themselves and that policy will continue. We in fact encourage that diversity by the musical acts that we book at the clubs.
- Make better decisions to impact the earnings of my business
- This process has inspired me to find ways to pass this type of awareness on to our staff and thus making our team better at including all people into our programming.
- Adds a new lens on how you approach things
- It is changing the way we see ourselves and our business. With Covid restrictions it is allowing us to change our business model to include more education services and provide a space for these types or education organizations to teach.
- Create opportunities
- Once we realized the root cause our decision will weight a little more on how to maintain a longer and more effective plan to help the talent of color or different ethnic back ground.
- It will help continue to strive for equality and the same opportunities with customers and employees.



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- Likely when I come across a situation involving race, I will be more likely to consider the history of structural racism that has contributed to the situation.
- Understand how to lead and be more inclusive. Will make our business and the world around us a better place to be
- Being even more strongly aware of the difference between equality and equity.
- Fairness and equality will make everyone feel that their work and opinions are appreciated.

What new skill or idea will you implement into your job or practice within the next six months because of attending this educational event?

- Focus more on equity with who we hire and how we book talent.
- I will seek out to give more opportunities to people of color to share their art.
- Training of new hires for equity instead of just equality and what that means in their positions.
- I am contemplating how to partner with others in the community who work with young people to assist in identifying young talent who would be interested in learning how to develop their career and path, in terms of how to achieve goals such as developing a plan involving promotions, performing, recording and touring. Workshops and performances could be developed with community partners.
- I will change my bands of choice on TMO to include more current genre's.
- The idea of the "gatekeeper." I would like to seek out and engage with the people of color who are the gatekeepers to their cultures and scenes. We want the artist and fans of all scenes to feel welcome. We need to ask what we need to do to make our space more accessible to folks from the cultures and scenes who have previous been denied access due to systemic racism .
- Monopoly is a nice analogy to explaining instructional or structural racism
- More community outreach.
- Being more vocal and keeping the narrative open as well to hearing what others think and feel to make a change.



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- No new skills or ideas were present in the event for me personally.
- Offering opportunities to those who may not normally get them due to structural racism.
- Learning about and adapting to inclusive workplace culture and teamwork and also inclusive marketing to attract a broader spectrum of performers.
- If the possibility to obtain additional funding to continue slow process and expense to last another six months. Shall bring my growth in this education to better enrich the staff and future events
- Book and nurture black artist
- I can use my newfound understanding of institutionalized racism to communicate on a higher level with my community regarding the context it provides about our local environment and how it became what it is today.
- We see so few people of color applying for jobs in this industry - I am choosing to implement ways of recruiting people of color rather than waiting for them to come to us.
- I would like to see us talking more with the individual consumer/visitor of every kind to see what kind of promotions they would like to see from us.
- don't know yet
- Not sure yet, need time to process this new insight. Sharing the equality vs equity info with others to help open their eyes to this great insight to why we are here now!
- To continue to work with everyone giving them an equal opportunity no matter what community they come from.
- As a "gatekeeper" I hope to expand the role of the venues in the community.
- More Communication....listen, assist and tackle issues together to make everyone equal and be on the same playing field.
- Just to be sure we continue to be inclusive.
- Community engagement. Continuing to promote diversity and equality in opportunities that I can affect.
- Educate my team on institutional and systemic racism
- Be more open about systemic processes.



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- Effective gate keeping
- Analyze my team's and my decision-making process as gatekeepers.
- Training within, using my leadership role
- I think I will try to reach out to some organization that represent a minority and diverse clientele and see if they would be interested in the club hosting some functions for them.
- Considering the impact of the decisions we make
- We will provide this training to our staff. We have already reached out to a thought leader for the purposes of scheduling a workshop. I think that as a white woman, I have never felt comfortable talking about the subject of racial disparities - but this workshop has given me confidence and a better understanding of how to talk about the subject when thinking of it as a whole and not so much as pointing fingers or shaming individual events. I guess what I'm saying is- seeing the largeness of how systems create circumstances, I can focus on dismantling systems of oppression rather than fighting against ignorance of individuals. It's the systems that need to change. It will take a long time. I hope I can be a part of the change.
- Ensuring I'm not an accidental gatekeeper
- We are interested in hosting education events to help young musicians of color understand the music business and how it works. We want to use our social media and you tube channel to provide courses that specifically focus on Black and Hispanic artists understanding things like music licensing, production and recording workshops, film education and so on. We want to work with professionals to achieve these goals.
- Expand booking
- I would like to involve the city in creating a data base of musicians and live music venues to bridge that gap in communication thus help us introduce these talents and their work to the public in a positive way. My doctor always told me you don't know unless you go. It has to be a collaboration from all parties and an individual commitment from individuals to make it a success. In addition , televising and advertising fir a weekly scheduled events fir talent at different venues will help expose the artist to their community and change the public opinion about the nature of these events.
- We all are not at the same place and people who are at a larger disadvantage may need more help than others who are more privileged



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- Explore the feasibility of mixing genres of music in an evening of programming at my venue.
- Language used to inform on team culture
- Enhance our efforts to offer a venue where everyone feels welcome and music of variety is offered. Support the good work that our city leaders are doing and offer help where I can. Also, seek city grants for diverse programming. I looked into it once and it was discouraged by the complexity of the process. However, I will give it another look. Thanks so much for the wonderful discussions, I was super impressed with the leadership of this class.
- Just keeping my eyes open to racial injustices and also try to get a more diverse group of musicians to my venue.
- Share what I have learned with other management

Additional Participant Comments

- Thanks for making this super informative!
- I don't hire based on qualifications. My team is comprised of what is the best fit for our family. By that I mean, my immediate family as well as my work family. I do believe we have systemic barriers that we as gateway people can strive to overcome, but I also believe at the individual level there needs to be change. We need to make this a cohesive effort.
- Great session. Looking forward to put this into work with the group
- Fantastic presentation. I am very grateful I was able to take this class I feel like I have a whole new set of friends even though we only met on Zoom! Keep up your good work. Thank you, thank you, thank you!



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Strategy Session

Fundamental to the future success of **Music Venues** in tackling the complex and persistent problems of racial disproportionality and disparities in its outcomes, is a roadmap—strategic plan—designed to address institutional and structural racism. With the foundation of a deeper understanding about institutional and structural racism as the root cause of racial inequities; the goal of the **Music Venues** strategic planning session (as facilitated by JJC) is to identify priorities and opportunities for measurable actions. The JJC team opens each session with a reminder of the principles that must guide the discussion followed by reflections from participants since the previous session. **The responses captured reflect actual statements from participants with the exception of minor edits for grammatical errors and punctuation.**

Please share any reflections since the workshop as they relate to a deeper understanding and analysis of institutional and structural racism.

- I had a three-hour open discussion with my staff which was very helpful for everyone.
- I've been focusing on what we learned.
- We don't see a lot of people of color applying for bar jobs. I decided to go out and find them rather than waiting for them to come to us.
- Trying to attract more events that feature non-White cultures.
- I have been looking at media and news articles differently, such as excessive force. The things they talked about were the things we discussed, so I see the information through a different lens.
- Members of the board are interested in the content of the workshop, and the framework of your communication approach in particular.
- We've opened our stage to all different types of music. Our approach to outreach has widened. JJC: Outreach will be a key component of the strategy session as community engagement. That also involves the internal engagement so external people feel welcome.
- Even though our venues haven't re-opened, we'd had meetings and employees seem very receptive to expanding our racial equity lens.
- We're going to continue to chip away at the pyramid.
- We have made it very clear with our staff that we have a zero-tolerance policy for racism



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- We were at one of the clubs that closed during the Texas relays. People are quick to judge, but they don't know why. APD closed the exits to downtown. I had a total breakdown for my musicians to be able to get close to the venue. APD caused incidents that were unsafe because of pepper spray. I felt that the City didn't have our back. It caused traffic snarls and required customers to walk long distances to get to my venue. JJC: This discussion is about more than Music Venues. There has to be collaboration with other institutions; law enforcement in particular. We have to identify the other systems that have an impact on what we want to achieve. How do we create space to hear voices like this? Where is that space and how can we maintain it?
- Pushback against anti-racist educational resources in schools is an example of what we've been talking about
- When we think about how deep it is, it's mind-blowing
- It was good to be reminded to keep an open mind and have the courage to step outside your comfort zone.
- How do I become more appealing as an employer to all races and creeds? That's what I want to learn more about.
- Do I want to just service the rhetoric, or are we walking the walk? We can't judge from the clothes potential employees wear or the way they look. If not us, who?
- I knew a lot of the stuff, but renewing it again with colleagues was really impactful.
- When you do something naturally, you really don't think about it. What is the City going to do? We can do our part to help the system, but when there is the corruption in the City is a tough fight. We're spending time telling us what we already know: gentrification is proceeding at a rapid pace that requires millions to open a venue. In addition, there is a pile of paperwork.
- I spend more time researching the backgrounds of artists so that we are not bringing the wrong folks to spread the wrong message. JJC: Can there be a collective hub for some blue-ribbon groups? Having some way to communicate about that would be great. Once a group is identified as anti-racist, is there a way to share their availability at other venues when they're not performing at your venue? Can we rate their inclusivity through the Governor's office?
- That's not a real idea. Why would we share our artists/contacts with our competitors?
- That's the way you create culture and community. Can create a portal through the City or the State.
- Deep introspection on how IR can be present in our venues without us being unaware.



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- I did not realize that the institutional and structural side is not something that just started. I thought about how it affects our business; who we put on stage, and so forth.
- I appreciate approaching racism from the systemic side in order to educate employees and have conversations from that vantage point.
- What a missed opportunity by not applying the concepts of institutional and structural racism in high school and middle school. This should be required learning for all students.
- I had many conversations using the word equity, which is not a common term in many circles.
- Reflecting on how to set an example, and educate staff to expand racial equity lens.
- Most people on this call are White. Equity among music venue owners is a concern.
- Trying to be aware of, understand, and accept my privilege
- The equality/equity illustration was educational. I took it to my managers, and it needs to be discussed a lot more. It was eye-opening to me. Many think that they are similar or the same.
- Being Black makes all inequities worse, as those who advocate for trans and feminism can attest.
- In Austin, those who received the vaccine and who have not been inequitable.
- I have increased awareness when interacting with employees
- “Privilege may not be the presence of perks, but the absence of barriers.”
- That all of us are gatekeepers
- Using language that clarifies what racism and equity mean
- I will learn from my employees about what we can do differently

Other Comments

- Insurance companies red-line hip hop acts because they are actuaries and base their pricing on the anticipated act based on their experience. JJC: The insurance industry is also affected by how we have been socialized, just as education and other systems are. We’re not calling individual insurance agents racist, but there is racism in the insurance industry.
- There are built-in barriers when we renew our insurance. We list our genres, and are told that hip-hop will be more expensive. JJC: When we dig deeper beyond the next strategy session, the insurance agency should be at the table. A question to ask in cross-systems collaboration: Has the insurance agency looked at their data in terms of whether the higher insurance premiums were warranted, or is their pricing based on history and disproportionate law enforcement data? Maybe their basing their pricing on tainted data.



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- Code and land use has been used to disproportionately affect Black people. Code compliance, architecture, and so forth are unfriendly regarding the creation of new venues for this mostly White group. It's exponentially worse for Black people.
- Some are talking about general insurance renewal and some are talking about special events. JJC: Would group insurance be feasible? A: I think everyone would jump on that.
- The summary of workshops reinforces thoughts and puts us all collectively on the same page. JJC: It would be great to keep the collective momentum going.
- Years ago, club owners used to get together socially. The old camaraderie had a genuine interest in each other. That somehow stabilized them. If that could return on some level, it would promote more sharing of knowledge and ideas. JJC: Also, the City could be asked to support those in this process by periodically checking in as a group. Asking what else you need to go forward.
- There hasn't been a forum for club owners to talk to the Mayor and City leaders. That would help so much.
- We used to have successful under-age music events for kids 6-18. There are liability concerns, but it can bring the community together. For example: talent show on a Saturday afternoon.
- Maybe college students who are studying marketing and music industry could be interns in music venues.
- The lack of music programs in the schools creates a vacuum of ways to showcase talent pool. As a society, we've gotten away from it.
- Having space between workshop, debrief, and strategy will give a chance to reflect and will contribute more to permanent change.
- When you see equality, it seems equitable when it is not. Voter suppression laws are a great example: someone may not be able to get off work to vote by 4:00. You have to step outside your own experiences (privilege).
- This is a cohesive group with everyone on the same page. Maybe the City recognized that we are a group that can get the word out about equity.
- JJC: schools may welcome music venue reps into the schools.
- JJC: Consider some type of community forum by the City
- Many foundations are creating equity in schools where there is a lack of access.
- Instead of giving tax breaks to corporations, perhaps put some of that money into educational system. JJC: For example, performers who come to Austin could do a master class or mini performance at under-resourced schools.



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- How does the People's Fund, the Long Center funding, and so forth work? What is the algorithm? How much does UT get? How is \$15 million being disbursed? Who are the stakeholders? To whom are we presenting our strategy session? JJC: Will ask at beginning of strategy session.
- Channel Austin, DirectTV and other groups could benefit more people. This group is wonderful, but too small to see results such as tax abatement, and better treatment overall. Our income brings financial outcome to the City, but we get very little in return. JJC: In the strategy session we are going to recommend a listening session so other people can hear you.
- JJC: What can you do to provide a safe space for employees to express the trauma that they're experiencing from everyday events.
- Reducing liquor taxes for music venues could help pay bands more.
- Collectively talk more and share experiences beyond getting a grant
- Have a panel on SXSW
- National Independent Venue Associations is exploring group insurance
- Find ways to spread the word about the Big Easy. For example, the faith-based community would be a source
- JJC: Explore ways for mentoring and tutoring middle and high school students to become a part of music venues
- What can music venues do to attract more applications from people of color?
- EQ Austin has a list of Black musicians. It may be outdated, but a place to start.
- Artists can register with the Texas Music Commission - but it's a huge database like the white pages
- Some musicians can be found on Pollstar and other international booking groups
- We have contacts for musicians who do not have an agent. We can encourage them to get on a database
- Share email list of everyone. Have someone schedule structured monthly meetings to continue
- Request that someone from Economic Development clarify what's needed in venue funding application process
- Ideas to be put front and center during the strategy session?
- Cultural mapping project, about 4 years, mapped all cultural space (Project CAP)
- Data: how many Black music venues are there? A: 3
- The City is not the best marketer of its program.



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- What is happening in Pflugerville, Round Rock, and Manor?
- Texas music office has a list of those who support: Directory
- JJC: Who would you want to invite to conversation? A: Have a separate meeting with City Council (no accountability from 311 calls); Economic Development Board (oversee disbursement of Long Center funds)
- Ask City to support lesser-known bands: put their money where their mouth is to mitigate the financial risk
- What are the data benchmarks? Where do we start? How will the venues demonstrate that they're achieving the goals? What's going to be the evidence? Answer: One would be staff

The Texas Model

The Texas Model for Addressing Disproportionality and Disparities © is the recommended framework for JJC's ongoing racial equity consultation with Music Venues. JJC recommends that **Music Venues** use key components of the nationally recognized Texas model to support and enhance efforts to create its more race competent internal and external organizational culture. Racial disproportionality and disparities are complex and multi-faceted. These components when supported by JJC, can serve as a framework for the necessary and ongoing work ahead. Below, we have matched components of the Texas Model with components of Resolution No. 20201203-013. More specifically, components of Equity Considerations under 5.0 of the **City of Austin – Economic Development Austin Live Music Venue Preservation Fund Program Guidelines** are presented below beside the JJC framework to assist Music Venue participants in preparing their individual strategic plans.



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Data-driven Strategies: Regularly *collect, research, analyze, and evaluate data by race/ethnicity.*

Texas Framework	Resolution Guidelines
<ul style="list-style-type: none">• Review and update the EQ Austin list of Black musicians• Review and update the Cultural Mapping Project (Project CAP) that mapped all cultural spaces• Explore ways to filter the huge Texas Music Commission database for musicians of color• Search Pollstar and other international booking groups for musicians of color• Encourage musicians who don't have an agent to join a database.• What are the data benchmarks? Where do we start? How will the venues demonstrate that they're achieving the goals? What's going to be the evidence?• Collect data on employees disaggregated by race as possible starting point.• Make public the number of Black music venues (three?)• Explore best practices in Pflugerville, Round Rock, and Manor regarding attracting Black people	



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Leadership Development: *Develop both systems and community leaders who are bold and courageous.*

Texas Framework	Resolution Guidelines
Leadership Development	Live Music Professional Development
<ul style="list-style-type: none"> • Explore ways to become more appealing as an employer to people of all races. • Move beyond rhetoric of racial equity and actually walk the walk with out-of-the-box strategies for hiring • Inquire as to the status of potential group insurance. Request a seat at the table. • Explore funding school music programs through foundations that are providing funding for schools where there is lack of access. • Consider the feasibility of mixing genres, such as hip-hop and country • Ask the City to “put their money where their mouth is” and financially support lesser-known bands of color • Request that the Economic Development Board provide greater transparency regarding distribution of Long Center funds, for example • Determine what the Music Venues “fences are” that prevent more diverse populations from attending events. • Explore bringing in short sets of different genres. For example: a hip-hop band between two rock bands • Develop a summer program where students produce their own shows • Events production (large off-site events); learn how to manage a large event, including crowd control • Video production and live-streaming capability • Connect with people in BIPOC music community who are already there, find a way to reach out to their communities. • Professional development for artists themselves. Know how to market yourself; know how to use social media; other things to be successful. Do you have a FB business page rather than just a personal page? • 	<ul style="list-style-type: none"> • Participation in professional development workshops and trainings to increase access and opportunities for people of color to develop within live music venues, including the following: <ul style="list-style-type: none"> • Entrepreneurship, business planning, budgeting, insurance, and strategies for sustainable growth • Technical training in live sound mixing and audio engineering • Venue internships for local high school and undergraduate students of color • Marketing and outreach development to increase communities of color patronage of local artists and live music venues



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|---|--|
| <ul style="list-style-type: none">• Prepare checklist: these are the things you need to do to even be bookable: | |
| | |

Culturally Competent Workforce: Develop workforce that reviews and examines its work through an anti-racist and humanistic lens.

Texas Framework	Resolution Guidelines
<ul style="list-style-type: none">• Incorporate racial equity language into the workplace for all employees• Provide a safe space for employees to express the trauma that they're experiencing from everyday events.• Provide more one-the-job training from a racial equity lens in all aspects of music venues, versus requiring school training.• Assure that all customers feel welcome at the door. For example, one owner changed the name of security to hosts.	



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Community Engagement: Recognize strengths of grass roots community; hear its ideas; and include it throughout process.

Texas Framework	Resolution Guidelines
<p>Community Engagement</p>	<p>Genre Diversity Development and Promotion</p>
<ul style="list-style-type: none"> • Explore ways to find applicants of color for bar positions versus waiting for them to come to you • Explore ways to book more events that feature non-White cultures • Find ways to assure that internal community has a demeanor that welcomes external patrons of color • Once a group is identified as anti-racist, is there a way to share their availability at other venues when they're not performing at your venue? • Explore ways to increase the number of minority-owned music venues • Re-establish under-age music events for 6-18-year old. Example: Saturday afternoon talent shows. • Explore ways to invite college students who are studying marketing and music industry to be interns in music venues. • Promote the re-establishment of music programs in schools • Explore collaboration with schools for visiting musicians to provide day-time master classes in schools • Consider having as many as five bands on night- not all of the same genre • Request a listening session with the Mayor and City Council to convey racial equity concerns surrounding music venues and the community at large. • Provide a panel discussion on racial equity at SXSW 	<ul style="list-style-type: none"> • Developing ongoing Artist Residencies featuring emerging artists of color in all genres. • Participating in "Genre Development Town Halls" featuring artists of color in all genres streamed from music venues and/or creative spaces in each City Council district. Additional marketing assistance from City and cultural tourism partners will be provided to promote these shows. <p>ATX Music Export and Exchange</p> <ul style="list-style-type: none"> • Developing an export and exchange program with strong Black, Indigenous, and People of Color (BIPOC) music markets to provide Austin artists of color with touring opportunities to perform in new and diverse markets, while also bringing visiting artists of color to perform in Austin venues and creative spaces. Additional marketing assistance from City and cultural tourism partners will be provided to promote these shows. <p>Talent Buying, Co-production and Co-Marketing Collaboration</p> <ul style="list-style-type: none"> • Collaborating with local BIPOC talent buyers/promoters to create and promote showcases of underrepresented genres and artists of color. Additional marketing assistance from City and cultural tourism partners will be provided to promote these shows.



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- Find ways to spread the word about the Big Easy. For example, the faith-based community would be a source
- Advocate for and support the formulation of a grassroots music organization
- Decide who else to invite to the table to join the conversation. Include representative from 311 and the Mayor's office, and Economic Development. Who else?
- Get more involved with youth programs; school programs, and kid shows
- Add a person of color to booking team
- Reach out to community and ask them for concerns/complaints along with solutions. As how can we do this better?
- Focus on young artists (high school and college) on career preparation things such as learning how to put together a press package
- Network with Black musicians you know to broaden your reach to others they know.
- Continue to keep that space open one night/week
- Commit to finding and developing opportunities for musicians of color to perform one night per week
- Set aside portion of Red River Cultural District meeting stream presentations from music venues
- Explore making connections with Black promoters in Austin who have connections to the closed group of Black musicians
- Be more inclusive of bands of color as opening bands

Destination Events

- Collaboration with community partners of color to produce scaled events highlighting and promoting the artistic diversity in Austin with a focus on ethnic cultural holidays and regular annual events. Additional marketing assistance from City and cultural tourism partners will be provided to promote these shows.

Co-Located "Music Hubs" and Venues

- Collaboration with community partners of color to establish and promote co-located "Music Hubs" and venues through public-private partnerships that boost local creative industry capacity. Venue stakeholders participate in these Music Hubs to create the synergy critical to developing and growing a wide array of genres and Austin artists of color, as well as venue/music business ownership by people of color.



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Cross Systems Collaboration: Share data, training, dialogue with systems, institutions, and agencies that serve same populations.

Texas Framework	Resolution Guidelines
<p>Cross Systems Collaboration</p>	<p>Support Act Opening Slots</p>
<ul style="list-style-type: none"> • Explore ways for law enforcement to hear voices of music venue owners about the effects of street closures on their businesses, for example. • Find ways the City to hear music venue voices regarding the effect of City policies and regulations on the viability of the music venues. Examples include property taxes in a gentrified East Austin, mountains of paper work, taxes on liquor, strict land use and code compliance issues, and so on. • Establish a forum for club owners to meet periodically with the Mayor and other City leaders to discuss what more the City can do to assist, and what more the venues need to do to move forward. Topics of discussion should include effects of taxes, cost of housing, access to transportation, over-policing certain venues, and so forth. • Ask insurance agencies if they have looked at their data in terms of whether the higher insurance premiums for hip-hop groups are warranted, or is their pricing based on history and disproportionate/inaccurate law enforcement data? • Ask for a seat at the table with National Independent Venue Associations to join the discussion about possible Austin Music Venues group insurance • Explore ways for mentoring and tutoring middle and high school students to become a part of music venues • Look for ways for music venue owners’ voices to be heard regarding the need for affordable housing in order to attract people to Austin’s music industry. • Collaborate with law enforcement to assure that events are not over-policed based on location or genre. 	<ul style="list-style-type: none"> • Venue talent buyers securing paid opening support slots for Austin artists of color in shows of local talent, as well as national and regional tours to grow the audience base and ticket sales of both the venue and the featured artists of color. Additional marketing assistance from City and cultural tourism partners will be provided to promote these shows. <p>Co-Located “Music Hubs” and Venues Collaboration with community partners of color to establish and promote co-located “Music Hubs” and venues through public-private partnerships that boost local creative industry capacity. Venue stakeholders participate in these Music Hubs to create the synergy critical to developing and growing a wide array of genres and Austin artists of color, as well as venue/music business ownership by people of color.</p>



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- Collaborate with the Chamber of Commerce and other entities that market Austin to enhance marketing materials of music venues through a racial equity lens
- Reach out to Huston-Tillotson University and the Black Student Union at UT as patrons and interns
- Collaborate with Music Industry program at Austin Community College
- Collaborate with Open Mic every Sunday or Monday
- Look for artists from other cities. Invite them to perform here
- Look at music venues in other cities, such as Music Venues New Orleans
- Advertise on KAZI; KUT, make podcasts

Training Defined by Anti-Racist Policies and Practice: *Train ourselves and partners in principles that ensure we work at cultural and institutional levels.*

Texas Framework	Resolution Guidelines
<ul style="list-style-type: none"> • Provide training opportunities for all employees to expand their racial equity lens. • Establish a mechanism for musicians of color to learn the legal and economic aspects of a music career. • Explore the system that “incentivized discrimination” by saying that you can “raise the caliber of your clientele” by raising admission or charging a cover. • Develop strategies to address challenges in marketing and promoting based on the observation that while White people aren’t afraid of Blacks on stage, when they start mingling with the crowd, their body language changes. • Help bands develop electronic press kit • Subscribe to City’s Economic Development newsletter and encourage staff to subscribe • Have a group meeting with security before the event starts regarding desire for a welcoming atmosphere 	



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An understanding of the history of institutional racism and the impact on poor communities and communities of color: *Develop common analysis of racism and history that led to current outcomes.*

Texas Framework	Resolution Guidelines
Understanding history...	Undoing Systemic Racism Training and Equity Process with Musicians (Required)
<ul style="list-style-type: none"> • Assure awareness of the City of Austin’s racial history, especially the 1928 Master Plan. • Explore the Music history of Austin, and the role of Black people in building Austin’s reputation as the Live Music Capital of the World. Compare and contrast with the effects of modern gentrification. • Learn the truth about the role of Black people in the history of American music (blues, jazz, and R&B in particular) • Take a deeper dive into the root causes for the exodus of Black people from Austin. 	<ul style="list-style-type: none"> • Participation in workshops for live music venue leadership and staff with topics covering equity in hiring, institutional racism and implicit bias, <u>or</u> • Participation in a community-led process alongside musicians from historically marginalized backgrounds, with the goal of improving racial equity and inclusivity in the industry and better establishing professional standards to address issues raised by musicians of color such as timely pay and the elimination of any disparate treatment. <p>Destination Events</p> <p>Collaboration with community partners of color to produce scaled events highlighting and promoting the artistic diversity in Austin with a focus on ethnic cultural holidays and regular annual events. Additional marketing assistance from City and cultural tourism partners will be provided to promote these shows.</p>

Caution: How can you make sustainable change? Systems tend to revert back. Think about where you can present at other forums, such as SXSW in order to share the work that you’re doing. Document your process in a way that can be packaged and shared with other venues.



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Quick Wins/Recommendations:

- Look for opportunities to engage in further workshops to include any staff who have not had GWA training.
- Goal is to use your racial equity lens to integrate the work into everything
- Make the commitment to question the impact of institutional and structural racism in any changes in policy, practice or procedures.
- The work of achieving racial equity must be visible in the organizational culture and everyone must be supported to reach a level of race competency that will result in equitable outcomes for all.
- Make racial equity an organizational requirement.
- Recognize that racial equity work is not a pillar or an initiative, but rather fundamental to the work of **Music Venues**.
- Develop a communication plan to message **Music Venues** commitment to undoing racism to internal and external stakeholders.
- Have a group meeting with security before the event starts regarding desire for a welcoming atmosphere
- Collect data on employees disaggregated by race as baseline data and set goals from there; track data to monitor progress
- Place a bold statement on your venue's site, stating with your commitment to be more inclusive of race, gender, and mixed genres
- Use social media to research diverse talent. For example, look up venues in other cities that you like and follow their links.



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Conclusion

The historical nature and design of systems in the United States of America; in the State of Texas; and in the City of Austin, including those affiliated with the music industry, shows that systems as originally structured have an oppressive racially defined relationship with internal and external constituents. Therefore, ensuring a culture and climate that is supportive of the **Music Venues** vision requires that all levels of the systems actively engage in creating a sustainable culture; one not solely focused on individual implicit biases, but rather, placing a higher level of accountability for addressing racism at the institutional and structural levels. Systemic change will only occur when leadership can visibly demonstrate a willingness to be intentional, deliberate, transparent, and vulnerable in recognizing the long history of racism in the arts and in creating a liberated and safe space for internal and external stakeholders to share in every step of the process of creating the new **Music Venues** anti-racist culture.

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