



The voice of live
music in Canada
La voix du spectacle
musical au Canada

Request for Proposals

**Closing the Gap: Impact and Representation of Black, Indigenous, and People of Colour (BIPOC)
Live Music Workers in Canada**

Canadian Live Music Association
December 17, 2020

Table of Contents

Section 1 – Introduction	3
1.1 Objectives of the RFP	3
1.2 About the Canadian Live Music Association	3
Section 2 – Project Description	3
2.1 Overview	3
2.2 Activity Coordination	6
Section 3 – Description of Services	6
3.1 Requirements	6
3.2 Qualifications	6
3.3 Black, Indigenous, and People of Colour Participation	7
3.4 Budget	7
3.5 Timeline	7
3.6 Reporting and Deliverables	8
Section 4 – Instructions to Contractors	8
4.1 Contents of the Proposal	8
4.2 Submission of Proposals	9
4.3 Modification and Withdrawal of Proposals	9
4.4 Amendment of the RFP	9
Section 5 – Evaluation of Proposals	9
Section 6 – Terms and Conditions	10

The Canadian Live Music Association (CLMA) would like to thank APTN for allowing it to consider its valuable research documents, processes and outcomes as the association considers how best to execute this study.

Section 1 – Introduction

1.1 Objectives of the RFP

The purpose of this Request for Proposals (RFP) is to identify a contractor to conduct a national research project on the impact and representation of Black, Indigenous, and People of Colour (BIPOC) live music workers in Canada. The contractor will be required to work in collaboration with the CLMA and its partners, advisory council, and additional consultants retained by the association (see Section 3) to provide a high level of service in a cost-effective manner.

1.2 About the Canadian Live Music Association

The CLMA is the voice of Canada’s live music industry. Established in 2014 in response to an identified need in the music industry, the CLMA represents the full spectrum of the live music sector, including concert promoters, festivals, talent agencies, venues, clubs, arenas, performing arts centres, industry associations and networks, as well as suppliers to the sector. Its mission is to entrench the economic, social and cultural value of live music – creating the conditions for concerts to thrive, from coast to coast to coast.

The CLMA has an ongoing commitment to diversity and gender parity which it is addressing within its team, Board, partners and membership. It is a priority of the CLMA to increase the representation and amplification of diverse voices within the Canadian live music industry and to entrench the needs and priorities of BIPOC communities in all aspects of the association’s work.

Section 2 – Project Description

The CLMA will conduct a national research study that quantifies the impact and representation of BIPOC live music workers in Canada. The study seeks to examine the demographic representation of live music workers by role and explore the challenges and barriers that impede BIPOC participation within the industry. The final report will include recommendations for the live and broader music community, industry, the public, and government regarding the implementation of more inclusive practices moving forward.

2.1 Overview

BIPOC music workers (including artists and all those professionals who create, supply, promote, and work in live music) are making a significant contribution to Canada’s live music community; however, the existence of deep-rooted, systemic racism and discrimination may prevent those people from fully participating in and benefitting from the Canadian economy. Scarcity of

performance opportunities, access to support, and insufficient representation in industry and leadership positions have been cited as some of the most significant issues facing BIPOC music workers.¹

APTN's National Indigenous Music Impact Study was the first – and remains the only – comprehensive analysis of the contributions of the Indigenous music community in Canada. The research, led by NVision Insight Group, laid the groundwork for exploring the characteristics, impact, and contributions of the Indigenous music community; however, there remains an even greater need for identification of, and strategic response to, barriers and challenges which may prevent full participation of Indigenous music workers within the music industry. A deeper exploration of issues, specifically within the live industry, has been identified as an unmet need within our conversations with Indigenous stakeholders, particularly regarding systemic barriers, inclusivity, access to funding, and recognition of distinct Indigenous communities and their respective participatory practices in live music. Additionally, the APTN study highlights the limitations of its data on live music in Canada due to significant gaps in existing research and the lack of recognition in statistical reports identifying live music as a distinct category or subdomain.

No equivalent study has ever been published concerning the unique needs and challenges of Black and other marginalized communities in the Canadian live music industry; however, organizations such as [ADVANCE](#), Canada's Black Music Business Collective, and other key stakeholders are beginning to fill some of these gaps through targeted research initiatives. The CLMA has been building relationships and consulting extensively with BIPOC artists, industry workers, and organizations like ADVANCE with whom the CLMA expects to collaborate on this project in order to ensure that a wide range of stakeholder perspectives continue to shape the direction and research questions driving the study.

Significant disparities exist between the substantial contributions made by BIPOC communities and the alarming lack of actual representation from these communities in the Canadian live music industry.² This knowledge, however, is largely unquantified, highlighting a critical need for a comprehensive study examining both the representation and challenges facing BIPOC music workers in the Canadian live music industry.

The study must utilize quantitative methods to examine the participation of BIPOC live music workers in the industry (i.e., breakdown of representation by role, % of total industry workforce, etc.). Quantitative methods must be available in both English and French and representative of the following live music stakeholder groups from coast to coast to coast:

- Artists
- Arenas and stadiums

¹ [APTN \(2019\) National Indigenous Music Impact Study](#)

² [Nordicity \(2015\) A Profile of Women Working in Ontario's Live Music Industry](#)

- Venues
- Theatres
- Clubs
- Independent concert promoters
- Large concert promoters
- Ticketing companies
- Non-profit festivals
- For-profit festivals
- Crew
- Technical supply companies
- Support staff
- Agents
- Managers
- Network/industry associations
- Professional services

The qualitative portion of the study seeks to analyze the opportunities, as well as challenges and barriers concerning BIPOC music workers in the live industry. Acknowledging the wide scope of this project, and the extremely diverse perspectives and experiences of the targeted communities and respondents, the qualitative analysis should include:

- A preface to the key findings including methodology, background and context, a discussion of the study's use of the term "BIPOC", the study's strategies to promote inclusivity and engagement, as well as an acknowledgment of the limitations of the study in its ability to represent the experiences and perspectives of all of Canada's diverse live music stakeholders
- Analysis of interview findings including experiences of BIPOC music workers with respect to:
 - Accessibility and barriers to educational and professional development opportunities
 - Accessibility and barriers to funding and professional support measures
 - Sense of belonging and safety in the workplace
 - Perspectives on artist and industry professional development with respect to live music communities
- A synthesis of key themes that emerge throughout the interview process that will inform the development of the study's recommendations
- Additional recommendations/priorities for further exploration/research/actions

The CLMA anticipates that the project team will conduct up to 50 - 65 key stakeholder interviews as part of this engagement. In an effort to capture a variety of perspectives on the contributions and impacts of, and challenges and barriers experienced by, BIPOC live music workers in Canada, we will target a mix of interviewees working within different roles, musical

genres, levels of experience and professional development, and percentages of income derived from music.

The CLMA, partners, and advisory council will assist in the outreach for respondents to both the quantitative and qualitative portions of the study.

The final report must include recommendations for the live and broader music community, industry, the public, and government regarding the implementation of more inclusive practices moving forward. The study's findings and recommendations should act as a roadmap for Canadian live music leadership to implement effective change from coast to coast to coast. By examining issues of representation and developing recommendations to reduce barriers within the sector, this study may stimulate the growth of new employment and opportunities for artists, increase and encourage the representation of diverse perspectives in decision-making roles within the industry, and facilitate the development of trust and communication between the many communities that contribute to the excellence of Canada's live music industry.

2.2 Activity Coordination

The CLMA will be the main point of contact for this work, which will be undertaken in close coordination with the CLMA's partners, advisory council, and additional consultants retained by the association.

Section 3 – Description of Services

3.1 Requirements

The successful consultant(s) will be required to fulfil the following research objectives in collaboration with the CLMA and its partners, advisory council, and additional consultants retained by the association: quantify the impact and representation of BIPOC music workers in Canada's live music industry and make recommendations regarding the implementation of more inclusive practices moving forward.

3.2 Qualifications

The following qualifications are essential:

- Demonstrated ability to undertake industry-specific research
- Cultural competence, sensitivity, and humility
- Strong knowledge of the Canadian live music industry

- Ability to collaborate and work as part of a diverse team
- Ability to meet deadlines and other parameters as required by government funding agreements and as directed by the CLMA

The following qualifications will be assets:

- Ability to communicate fluently in both English and French
- Awareness and understanding of the systemic racism and inequities in Canada, both in and outside of the cultural industries, and a passionate desire to help facilitate change
- Similar experience in other complementary sectors, if not the live music industry directly

3.3 Black, Indigenous, and People of Colour Participation

Acknowledging that the project itself must accurately and respectfully represent the communities in which the research will focus, the CLMA is committed to ensuring that the project team involves a collaboration of consultants and firms with diverse perspectives and experience. Proposals that reflect a greater participation of Black, Indigenous, and People of Colour consultants and firms – specifically at the leadership level – will be prioritized. The CLMA recognizes that the scope of the project (and the many communities it seeks to represent) may not fully be reflected within the research consultants engaged for the study; however, through the formation of, and consultation with, the study’s advisory council, the association will ensure that ongoing conversations with a wide range of stakeholder perspectives continue to shape the direction and research questions driving the study.

3.4 Budget

The budget for this project is in the range of \$150,000 – 200,000, inclusive of all costs and taxes associated with the fulfilment of the project objectives (quantitative/qualitative elements). Proposals should be considerate of the collaborative priorities of the project and include a detailed breakdown of costs allocated to each portion of the study, including any and all costs associated with the consultant’s services and, if applicable, the services to be provided by the proposed subcontractor(s).

Please note, the CLMA reserves the right to award separate contracts to one or more consultants of its choice, and others, for parts of the work and services outlined in this RFP.

3.5 Timeline

Consultants will be expected to outline a detailed research timeline in the proposal based on the proposed methodologies and adhering to the timeline below.

December 17, 2020	RFP Released
January 18, 2021	Deadline for Proposal Submissions
January 25, 2021	Internal Committee Review Complete
February 8, 2021	Kick-Off Meeting (Online) Complete
February 8, 2021	Project Start
August 31, 2021	Quantitative Research Complete
December 15, 2021	Project Complete

3.6 Reporting and Deliverables

The contractor(s) will be required to work closely with the CLMA, partners, advisory council, and additional contractors retained by the association. The contractor(s) must agree to participate in ongoing planning sessions, provide status reports, research and budget updates, and provide a full report upon completion of the project. The proposed duration of the contract is from January through December 2021.

Section 4 – Instructions to Contractors

4.1 Contents of the Proposal

The contents of the proposal should address all of the elements outlined in Sections 2 & 3 of the RFP, including but not limited to the following:

- Transmittal Letter
- Executive Summary
- Consultant Information
 - Description of the consultant’s business
 - Description of the participation of Black, Indigenous, and People of Colour ownership or staff in the business of the consultant(s) or subcontractor(s), if any
 - Relevant qualifications and experience
 - A curriculum vitae and list of prior work(s) that demonstrate qualification for this contract
 - Bios and responsibilities of all personnel involved in the delivery of services
 - Proposed subcontractor information and responsibilities
- Proposal
 - Approach/Methodology
 - Research Timeline
 - Proposed Budget

4.2 Submission of Proposals

All proposals must be submitted by email to nauger@canadianlivemusic.ca. The deadline for submissions is **January 18, 2021 at 5:00pm ET**.

Any inquiries concerning this RFP can be made to:

Nicole Auger
Project Consultant, Canadian Live Music Association
778-922-1710
nauger@canadianlivemusic.ca

Questions may be answered publicly to all consultants by email.

4.3 Modification and Withdrawal of Proposals

Proposals must remain valid for a period of sixty (60) working days, as of the date of the deadline for submission. Consultants may not modify their proposals after the submission deadline without permission from the CLMA (acting reasonably); however, consultants may withdraw their proposals at any time.

4.4 Amendment of the RFP

The CLMA reserves the right to cancel or reissue an amended version of this RFP at any time.

Section 5 – Evaluation of Proposals

Evaluation criteria will be determined by the CLMA with respect to the needs of the project concerned. Evaluation of proposals will include, but may not be limited to, the criteria listed below. The CLMA reserves the right to modify the weighting of these evaluation criteria at its discretion.

- Quality of proposal and adherence to project objectives – 40%
- Consultant qualifications and capacity – 30%
- Black, Indigenous, and People of Colour participation – 30%

Section 6 – Terms and Conditions

The CLMA reserves the right to:

- Reject any and all proposals
- Award separate contracts to one or more consultants of its choice, and others, for parts of the work and services outlined in this RFP
- Cancel or reissue an amended version of this RFP at any time

Please note the following terms and conditions:

- **This document does not oblige the CLMA to contract for the performance of any work, nor for the supply of any products or services**
- The CLMA shall not in any way be obliged to reveal, or discuss with any party, how a proposal was assessed, or to provide any other information relating to the evaluation/selection process or to state the reasons for elimination to any consultant
- No payment will be made for costs incurred in the preparation and submission of a proposal in response to the RFP
- Proposals must remain valid for a period of 60 working days, as of the date of the deadline for submission
- In order to encourage collaboration among qualified suppliers, we would like to disclose the names and contact information of interested suppliers/collaborators for this RFP. If you so desire, please notify us as soon as possible of your interest to be identified as a potential supplier/collaborator. This list will only be disclosed to other potential suppliers/collaborators

The CLMA retains copyright in and to this RFP. Reproduction, in whole or in part or any other use of this RFP that is protected by copyright is authorized solely by consultants for the purposes of preparing and responding to this RFP.