



INDUSTRY ANALYSIS & THE VALUE OF BLACK MUSIC

ADVANCE
CANADA'S BLACK MUSIC BUSINESS COLLECTIVE

**TED
ROGERS
SCHOOL
OF MANAGEMENT**

**DiVERSITY
INSTITUTE**

The Diversity Institute undertakes research on diversity in the workplace to improve practices in organizations. We work with organizations to develop customized strategies, programming, and resources to promote new, interdisciplinary knowledge and practice about diversity with respect to gender, race/ethnicity, Indigenous Peoples, abilities, and sexual orientation. Using an ecological model of change, our action-oriented, evidence-based approach drives social innovation across sectors.



ADVANCE

CANADA'S BLACK MUSIC BUSINESS COLLECTIVE

ADVANCE is Canada's Black music business collective. They are a community leading the change in developing an infrastructure for the betterment, upliftment, and retention of Black people in the music business. They strive to help foster an environment within the Canadian music industry that improves, promotes, and better retains Black employees and partners. They create conditions for long-term success by addressing racial equality and inclusivity through three areas: Advocacy, Mentorship, and Community Outreach.



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INTRODUCTION

Black music is the basis of almost every popular music genre in North America, and the foundations built by Black artists and professionals in the industry have paved the way for modern popular music.¹ Black music has continually shown to be a driving force in the Canadian music industry, and its economic and social worth cannot be emphasized enough. Black music has had a significant impact on the unique mosaic of sounds and narratives that is the Canadian music scene. Jazz, R&B, hip hop, and reggae, among other genres, have continuously evolved and assimilated themselves into the very fabric of Canadian culture, drawing on the profound origins of African and Caribbean rhythms. These genres have influenced social movements, fueled economic progress, and expressed the views of several communities in addition to serving as the soundtrack to our existence. Canadian superstar Justin Bieber stated that his career has benefitted from and been influenced by Black culture, acknowledging that his singing, dancing, performing, and fashion have all been inspired by Black culture.² This study examines the crucial role that Black music plays in Canada, as well as surveys Black music stakeholders to understand their enablers and barriers to working in Canada's music industry.

While there is no formal definition of Black music, the definition we employ is: music created, produced, or

In this study, we define Black music as music that is created, produced, or inspired by Black people, people of African descent, including African music traditions and African popular music as well as the music genres of the African diaspora, including Afro-Caribbean music, Afro-Latino music, Afro-Brazilian music and African American music.

inspired by Black people, people of African descent, including African music traditions and African popular music as well as the music genres of the African diaspora, including Afro-Caribbean music, Afro-Latino music, Afro-Brazilian music and African American music. This definition allows us to account for the many artists, such as Justin Bieber, who leverage (and capitalize) on Black culture in their music.

CONSUMPTION OF BLACK MUSIC

Black music's economic and social value cannot be overstated, as it has consistently proven to be a driving force in the Canadian music industry. Through record sales, streaming services, live performances, and other means of consumption, Black music across various genres has generated significant revenue. Our analysis shows that Black music has accounted for the majority of streams (65 %) of the top Canadian charts on Apple Music and Spotify between 2019 and 2022. Also, based on streaming subscription revenue data from 2022, it was reported that the value of subscription streaming grew to \$521.79 million.³⁴ Based on the 65 percent share of Black music in streaming, it is estimated that this genre accounts for approximately \$339.16 million of these revenues. However, these figures are estimates and should be viewed as indicative rather than definitive, as they rely on several assumptions and available data correlations. Moreover, this economic impact extends beyond the music industry to include fashion, advertising, and film. Numerous collaborations and partnerships between Black musicians and major brands have increased the visibility and profitability of both the artists and the companies involved. Furthermore, the global popularity of Black music has boosted cultural tourism, attracting visitors to important historical sites, festivals, and events centred on these musical expressions. In essence, the economic value of Black music is multifaceted, contributing not only to the artists' and music industry's prosperity, but also to the global economy and cultural enrichment.

In the Canadian context, consumption trends show that Black music is increasingly more important, both socially and economically. While there is no race-based data collected or published by major music organizations, distributors, and streaming providers, there are many indicators that suggest that Black music drives the success of the Canadian music scene, which is now the 8th largest music market worldwide.^{5 6}

Black musicians and music industry professionals (e.g., producers, managers, recording engineers, etc.) face systemic racism and underrepresentation in the music industry despite the vast diversity of Canada and the popularity of Black music.⁷ Comprehensive data on Black artists and business professionals across the music scene in Canada is limited.⁸

BARRIERS FOR BLACK PROFESSIONALS IN THE MUSIC INDUSTRY

This section will examine the barriers that Black musicians/music professionals face at the societal level, including policy, general stereotypes, and history, and at the organizational level, including industry practices, education systems, and organizational behaviours.

Societal

The macro or societal level of the ecological model of change examines barriers that are embedded within policies, legislation, culture, media and social norms. At this level, Black musicians and music industry professionals have faced systemic and historical inequities, negative stereotypes, and a lack of support from policymakers. Racism permeates every institution in Canada and exists in many forms, both violent and subtle. The music industry is no different and racism manifests in nuanced ways.⁹ Journalist Sarah Hunt-Blackwell has written on the history of Black music in the United States. In an article she outlined the progression from spirituals of enslaved individuals through the blues of their children, to jazz, hip hop, and R&B. Hunt-Blackwell contends that this rich musical lineage, traced back to those early spirituals of the 19th century, is the undercurrent to modern Western popular music genres.¹⁰ This assertion suggests that Western music was born from both a cry for freedom from racial oppression and a statement of joyful kinship within the Black community - and it remains a tool for these undertakings to this day.¹¹ Now, though almost all music has Black roots, Black musicians are underrepresented in the music industry while white musicians benefit from it.^{12 13 14}

Music history scholar Rebecca Haines wrote on a similar issue twenty years prior, discussing the roots of rap and hip hop culture in the United States and their cultural influence in Canada. She posited that these styles of music have become a form of expression for Black youth in Canada and an articulation of their marginalization within Canadian society.¹⁵ However, as a result of stereotyping, hip hop culture has become associated with violence, resulting in heavy police presence at hip hop clubs and concerts. The author noted that both Toronto and Montreal rap clubs, with primarily Black clientele, were often raided and shut down.¹⁶ Haines also described the uneven playing field in the Canadian music sector and pointed to a long-time political struggle around diversifying music in radio stations in Toronto. The author referred to a 1990 Canadian Radio-television and Telecommunications Commission decision which vetoed the establishment of a dance/R&B music radio station, which would have met the needs of Toronto's growing African, Caribbean, and Latin communities, in favour of making the last available FM station another country and western music station.¹⁷ This is an example of the suppression of Black music and the failure of policymakers to support Black musicians.

Another clear example of policymakers failing to appropriately support Black musicians and music industry professionals is illustrated in a study on the impact of COVID-19 on the Canadian music industry, highlighting the disproportionate effects the pandemic had on the racialized community within the industry. Pre-COVID-19, Black and other racialized people-led music companies and artist managers reported injustices related to under-compensation, appropriation of works, under-representation, and a lack of awareness of funding opportunities.¹⁸ The study indicated that those already most excluded and underrepresented in the industry were negatively impacted the most by the pandemic and fell through the cracks of policymakers' efforts to sustain the industry through that time.¹⁹ As a result of the resurgence of

the Black Lives Matter movement in 2020, there has been increased consideration of the Black community in many industries. In the Canadian music industry, the City of Toronto, the Slaight Family Foundation, and ADVANCE, Canada's Black Music Business Collective (ADVANCE), have come together to commit a \$2M investment over four years to support the entry, retention, and advancement of Black professionals in Toronto's music industry.²⁰ Nordicity warns that this will only be effective if it facilitates minority participation at all career levels, especially in leadership positions.²¹ The study reports that the pandemic, and the events throughout that period, have shed a light on racial injustice in Canada and abroad – an awareness that has made its way into the music industry.

Overall, it is apparent that racism at a societal level has limited the representation of Black musicians and Black music industry professionals in Canada as a result of the exploitation of Black music without credit, the negative stereotyping of Black music and its surrounding culture, the failure of policy to uplift Black musicians, and the disproportionate harm that the COVID-19 pandemic has had on Black people in the music industry.

Organizational

On a meso level, also referred to as the organizational level, we examine the role that organizations play in larger equity, diversity, and inclusion discussions. This can include organizational policies and practices, representation on executive teams, recruitment, work culture and more. Black musicians and music industry professionals have faced barriers in the music industry as a result of exclusion from music education, representation in media, and the failure to hire Black employees in management, leadership, and c-suite positions.

From a young age, students are taught to place value in Eurocentric music.²² While some improvement has been made in recent years, in 2017, academic Juliet Hess still agreed that music education in Western

countries struggles with issues of classism and racism, and argued that there is a “dominant ideology of white supremacy” (p.16) embedded in many curricula and in school systems. Hess cites several studies in their article, one being a 2011 study that found that students in music at the secondary level were significantly more likely to be white, to have higher socioeconomic status, and to have parents with higher education.²³ Another 2009 study in the US found a 99 percent attrition rate of Black students from school music.²⁴ This issue is double-edged: on one hand, if music is taught with a Eurocentric lens, students are learning that Western music is emphasized in the classroom, and Black music and Black artists are often underrepresented in the curriculum. On the other hand, the attrition of Black students in music programs can discourage Black youth from pursuing careers in music, which diminishes Black presence in the music industry.

Black people who do enter the music industry as musicians or professionals are faced with underrepresentation both on the radio and on staff and boards of major record labels and awarding bodies. Black and other racialized musicians and music professionals have commented on this stratification of the music scene in Canada. For instance, in an interview on the politics of music, a vocalist of a Toronto-based collective of musicians from Uganda, Bangladesh, Barbados, and India discussed issues of inclusion in the music industry. He commented that despite the great diversity of Canada’s music scene, the music that is promoted and that is played on the radio is “very white,” such as rock and folk-based music, and only that which is approved in popular US culture. He voiced the concern that “Punjabi music, bhangra for example, or reggae...the fact that you’re not hearing that on mainstream channels is a problem.”²⁵ One cause of this

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“Being the only BIPOC person in the boardroom that oversees a Black music business...White executives dismissing Black people’s direct involvement with music/culture and gearing everything towards White people’s interests...White executives dismissing the culture of Black people and Black community while running a Black Music business”

is a lack of diversity in the staff and boards of music organizations. A study on the labour market in the music industry in British Columbia found that the music industry labour pool was less diverse than the provincial economy, including a lower proportion of women and Black and other racialized individuals. In the same vein, about one-third of music professionals experienced discrimination based on sex, age, race, and ethnicity.²⁶

Many of the issues in the music industry stem from institutionalized racism and the industry's failure to support Black people at the executive level while simultaneously exploiting Black music. In 2020, an article highlighted that despite the huge popularity of hip hop and R&B, some USA major labels were run almost entirely by white people, with only one Black board member.²⁷ In a comprehensive report on the US music industry in 2021, the findings are even more stark: among all executives of industry players, only 7.5 percent were Black, with even fewer opportunities for Black people in major music companies, where there was no representation at all.²⁸ While these aforementioned statistics are not from a Canadian context, there are significant similarities in the industries, and we know that Black artists and business leaders in Canada's music industry face discrimination and that the work environment in the music industry is predominantly composed of non-racialized people. In fact, the majority of Black and other racialized people stated that they are often the only person of their race and skin colour in the room²⁹.

In the wake of George Floyd's death in 2020, two Black women music industry executives called for the #BlackOutTuesday action, an intentional disruption of the work week to highlight police brutality against Black people.³⁰ This movement spread across social media, gaining traction with individuals and corporations alike. While awareness was raised, many criticized the "virtue signaling" by corporations, questioning whether "in solidarity" posts had real-life actions, choices and

decisions attached to them reflecting the anti-racist sentiment they were expressing online. Music journalist Bianca Gracie noted in an interview with CBC News that "They may be posting these things, but if you look at the [corporate] suite, if you look at the execs, they are predominantly white. So it's a mismatch of info. You're trying to support Black Out Tuesday, but yet you're not supporting it within your own company".³¹ Although music corporations were performatively standing in solidarity with Black people against societal discrimination, they were not acknowledging the discrimination that was occurring within their own hiring processes.³²

Increased awareness of racial discrimination and systemic barriers to the music industry have resulted in some action towards improving these circumstances. Recent action against anti-Black racism in music includes panels and roundtables on combating Anti-Black Racism in Canada's Music Industry.³³ However, a literature scan within the Canadian context shows that there is less recent data and fewer initiatives geared toward addressing cultural and racial barriers in the industry than there are geared toward gender equality.

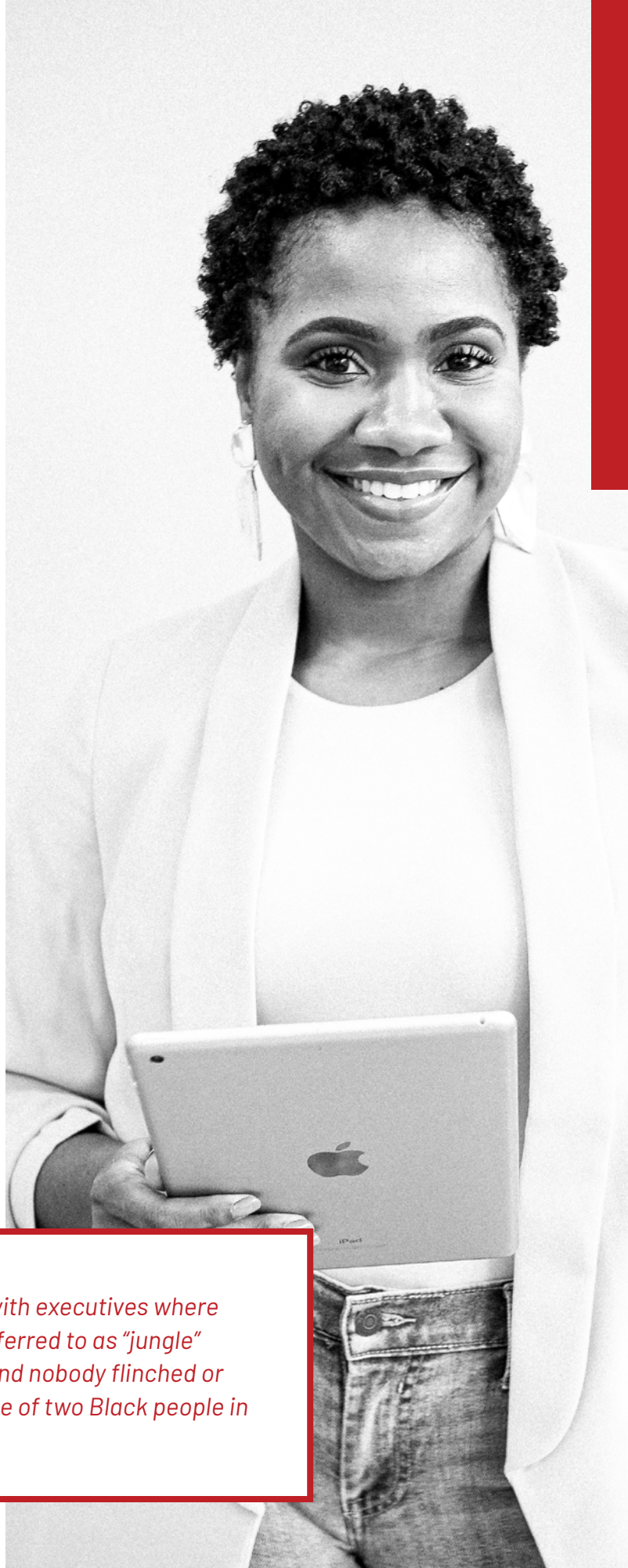
The Annenberg Inclusion Initiative, a US-based study of diversity in studios, led to Music Publishers Canada creating a Women in the Studio Program to support greater representation of women and gender minority producers in the music industry. Research by the Annenberg Inclusion Initiative, while based in the US, has critical implications for diversity and inclusion within Canadian studios and radio stations as well, given the US's notable cultural influence on Canada's music scene. Over the course of multiple studies, the Annenberg Initiative looked at the gender and race or ethnicity of artists, songwriters and producers involved in the top 800 songs of the Year-End Billboard Charts between 2012 to 2019 and in the music business.

The findings were as follows:^{34 35}

- Of the 1093 producers in the sample, only 29 were women. Racialized women were nearly non-existent among these ranks, with only 8 represented.
- Women made up only 14 percent of top songwriters in 2019. Among these, a greater number were racialized women (44 racialized women compared to 33 white women). This was a notable increase from 2012 when there had only been 14 credited racialized women (compared to 33 white women).
- 50 percent of the top 18 artists were white, and the top three artists over 8 years were Black (Drake, Rihanna and Nicki Minaj), differentiating popular music from other forms of entertainment in terms of racial/ethnic diversity.
- Of 4060 executives at the VP level and above across the sample of 199 companies, only 800 were part of underrepresented groups. There were 17.7 white male executives for every 1 Black female executive.
- Of established artists (242) in the sample, 43.4 percent were underrepresented males, 26 percent were White males, 18.6 percent were White females, and 11.6 percent were underrepresented females. Underrepresented women make up significantly less of established artists.

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“I’ve been in meetings with executives where afrobeat music was referred to as “jungle” and “vacation” music and nobody flinched or batted an eye. I was one of two Black people in the room.”



The managers of these artists were 61.1 percent White and 38.9 percent underrepresented. Less than one-third (30.8%) of all managers were Black, with Black women only representing 7.5 percent. Agents, meanwhile, were 79.8 percent White and 20.2 percent underrepresented. 64.6 percent of agents were White men compared to only 3 Black women (1.2%). Despite the large percentage of underrepresented artists (43.4%), the people who manage their careers are largely White and often males.

The data from the top 800 Year-End Billboard charts highlight the disparities in representation - especially for Black and other racialized women. This study also looked at demographic characteristics of Grammy nominees between 2013-2020 and found that of the 1,220 individuals nominated in the five selected categories, over 88 percent were men.³⁶ 2020 had the highest percentage of women nominees at 20.5 percent, but of the women who were nominated in 2020, only 38.5 percent were Black or other racialized women.³⁷ This research shows that regardless of the recognition platform, Black musicians and music professionals are continually underrepresented and underappreciated in the industry. Potential causes of this can be referred to multiple previously discussed issues. The first is Eurocentric music education: if Black students are alienated from learning about music in the first place, there will be fewer Black musicians and music industry professionals in the business to be nominated for awards. The second is the failure to hire Black music industry professionals at the executive level.

Major issues with racial discrimination in the music industry have been identified through academic literature, news sources, and industry professionals, but there is a lack of specific studies directed at Black Canadian musicians and music industry professionals. Targeted research could help identify issues specific to the Black music industry in Canada and yield suggestions and plans to improve the sector and even the playing field. There is also a lack of information on the impact of Black music on the Canadian economy, which could help to prove the monetary value of Black music and Black musicians and lead to increased investment in those.



A photograph of two Black women standing in a server room, looking at tablets. The woman on the left is wearing a dark t-shirt with 'AMRAN' printed on it, and the woman on the right is wearing a dark t-shirt with 'KARMA' printed on it. The server racks in the background are illuminated with a red light.

METHODOLOGY

This report builds upon the previously published report from DI and Music Canada regarding the state of equity, diversity and inclusion (EDI) in the Canadian music industry by focusing specifically on Black music and the experiences and perceptions of Black music artists and professionals. Utilizing both original research and findings from publicly available sources, this report asks the following questions:

- What are the experiences of Black people working in Canada's music industry?
- What is the demand and consumption of Black music in Canada?
- How do Black music professionals and artists access funding in the Canadian music industry?

The Diversity Institute research team, with input from ADVANCE, Canada's Black Music Business Collective, developed an online survey designed to examine the experiences and perceptions of Canada's Black music artists and music professionals. The survey was distributed through ADVANCE's and DI's social media channels and electronic mailing lists from August 29th, 2022 to October 5th, 2022. During this time the survey received 1,702 responses.

Survey participants were asked to share their demographic characteristics, experiences with EDI, experiences of discrimination, feelings of belonging, income, and entrepreneurial status. Questions ranged from Likert scale questions regarding experiences to several open-ended questions allowing participants to share their perceptions of the industry as a Black professional or artist.

The research team also leveraged publicly available secondary data from The Nielsen Company and also Apple Music and Spotify to examine the consumption of Black music in Canada. While there is no formal definition of Black music, the research team used the SOCAN Foundation's definition as per the Black Canadian Music Awards,³⁸ which was created in consultation with a Black-led advisory. Black music was defined as:

Music that is created, produced, or inspired by Black people, people of African descent, including African music traditions and African popular music as well as the music genres of the African diaspora, including Afro-Caribbean music, Afro-Latino music, Afro-Brazilian music and African American music.

Specifically looking at contemporary Black music, this definition and input from ADVANCE, the research team created a list of Black music genres. The research team conducted a search of each individual song appearing on Apple Music, Spotify and Nielsen data using several search engines to determine the genre(s) the song fell into to identify whether it fell into a Black music genre.*

**While not all genres could not be captured in this study, Appendix B illustrates all the genres coded in the scope of this study.*

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“Disheartening to reach a point in my career where I would interview for jobs with people who should be working for me, not the other way around. So many people in positions of power because they are good at the politics of advancing their own career, not because they are actually good at or knowledgeable about the job they hold. Also being able to play it safe and not take chances is the way to preserve your job in a risk averse industry that is the Cdn music industry.”



Year	Track Name	Artist
2019	You Need To Calm Down	Taylor Swift
	✓ Good as Hell	Lizzo
	Bohemian Rhapsody - Remastered 2011	Queen
	High Hopes	Panic! At The Disco
	Sucker	Jonas Brothers
	Sweet but Psycho	Ava Max
	wish you were gay	Billie Eilish
	Shallow	Lady Gaga, Bradley Cooper
	ME! (feat. Brendon Urie of Panic! At The Disco)	Taylor Swift, Brendon Urie, Panic! At The Disco
	Youngblood	5 Seconds of Summer
2020	✓ Blinding Lights	The Weeknd
	✓ The Box	Roddy Ricch
	✓ Roses - Imanbek Remix	SAINT JHN, Imanbek
	Dance Monkey	Tones And I
	✓ ROCKSTAR (feat. Roddy Ricch)	DaBaby, Roddy Ricch
	✓ Blueberry Faygo	Lil Mosey
	Don't Start Now	Dua Lipa
	✓ Life Is Good (feat. Drake)	Future, Drake
	✓ Circles	Post Malone
	Watermelon Sugar	Harry Styles
2021	drivers license	Olivia Rodrigo
	good 4 u	Olivia Rodrigo
	✓ STAY (with Justin Bieber)	The Kid LAROI, Justin Bieber
	✓ MONTERO (Call Me By Your Name)	Lil Nas X
	✓ Levitating (feat. DaBaby)	Dua Lipa, DaBaby
	Heat Waves	Glass Animals
	✓ Peaches (feat. Daniel Caesar & Giveon)	Justin Bieber, Daniel Caesar, Giveon
	✓ Kiss Me More (feat. SZA)	Doja Cat, SZA
	✓ Astronaut In The Ocean	Masked Wolf
	✓ INDUSTRY BABY (feat. Jack Harlow)	Lil Nas X, Jack Harlow
2022	As It Was	Harry Styles
	Heat Waves	Glass Animals
	Cold Heart - PNAU Remix	Elton John, Dua Lipa, PNAU
	✓ STAY (with Justin Bieber)	The Kid LAROI, Justin Bieber
	✓ First Class	Jack Harlow
	Shivers	Ed Sheeran
	Ghost	Justin Bieber
	✓ INDUSTRY BABY (feat. Jack Harlow)	Lil Nas X, Jack Harlow
	✓ About Damn Time	Lizzo
	Running Up That Hill (A Deal With God)	Kate Bush

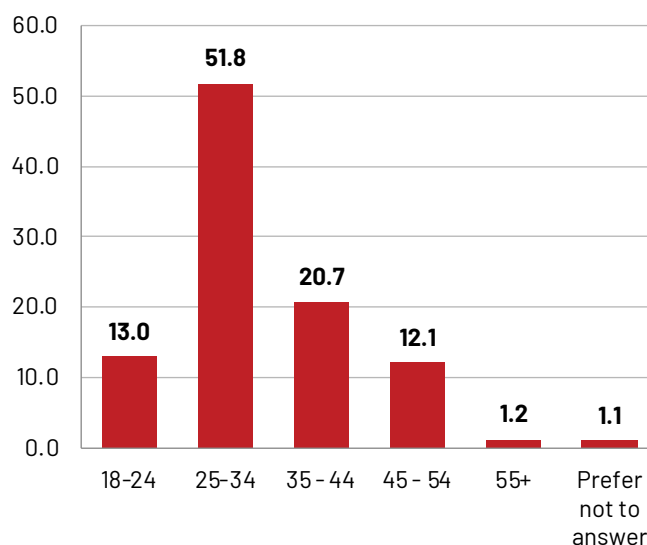
FINDINGS

DEMOGRAPHIC PROFILE OF SURVEY SAMPLE

The demographic characteristics of the survey sample are provided below. It should be noted that there are challenges to identifying whether the survey sample is representative of Black individuals working in the music industry as there is no data currently available in Canada on this population to make adequate comparisons. In the absence of such data, comparisons where possible, were made with the general Canadian Black population.

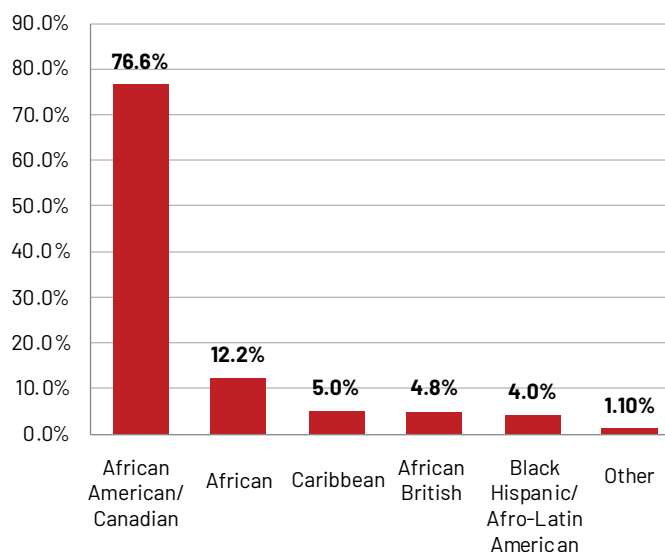
Just over half (51.8%) of those who responded to the survey were between the ages of 25 to 34, followed by those who were between the ages of 35 to 44 (20.7%). A very small number (1.2%) of survey participants identified as being over 55 years of age. Statistics Canada reports that the median age for the Black population in Canada in 2016 was 29.6 years.³⁹

Figure 1: Age of Respondents (n=1702)



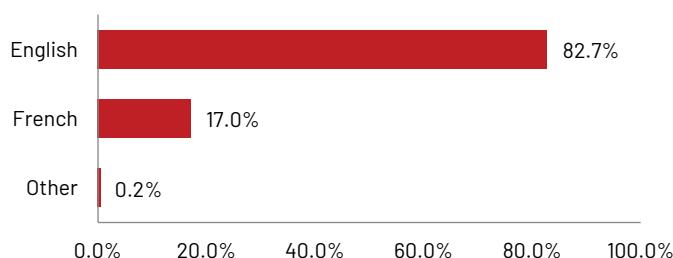
When looking at the ethnic origins of the survey participants, it was evident that the overwhelming majority of respondents identified as African American/Canadian (76.6%), followed by African (12.2%), Caribbean (5%), African British (4.8%), Afro-Latin American/Black Hispanic (4%), and other (1.1%).

Figure 2: Ethnicity of Respondents (n=1612)



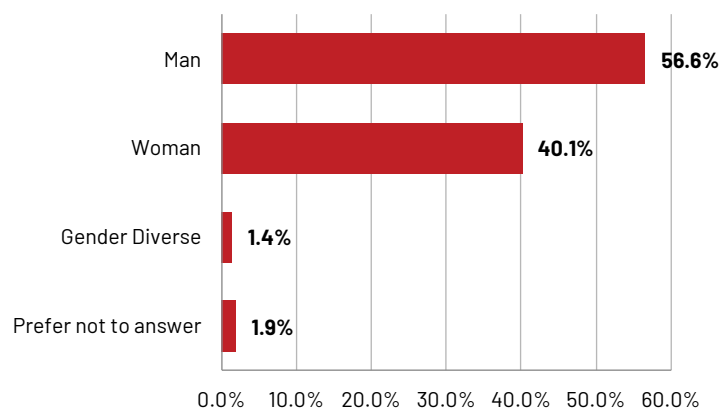
In terms of language, almost 83 percent of survey respondents indicated that they spoke English at home while almost one-fifth (17%) indicated that they spoke French. The percentage of French-speaking individuals in this survey is lower than the average Black population in Canada, of which 28 percent speak French at home.⁴⁰

Figure 3: Language Spoken at Home (n=1513)



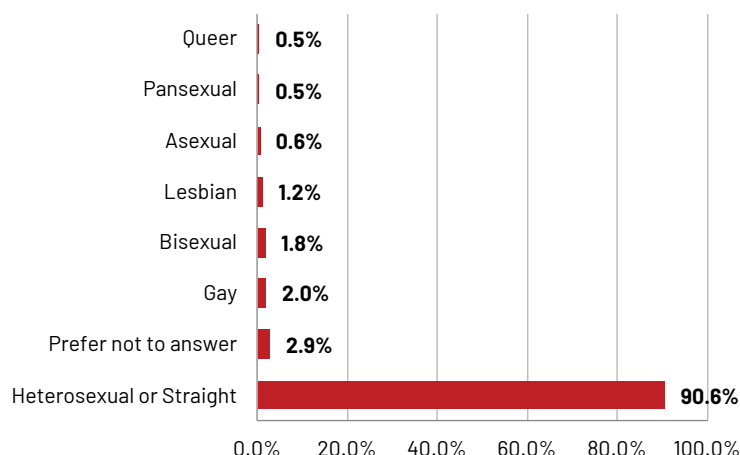
There were a higher number of respondents who identified as a man (56.6%) than a woman (40.1%). A small number of respondents (1.4%) identified as gender diverse. The gender composition of the survey participants differed from the Black population in Canada where there are slightly more women than men.⁴¹

Figure 4: Gender of Respondents (n=1500)



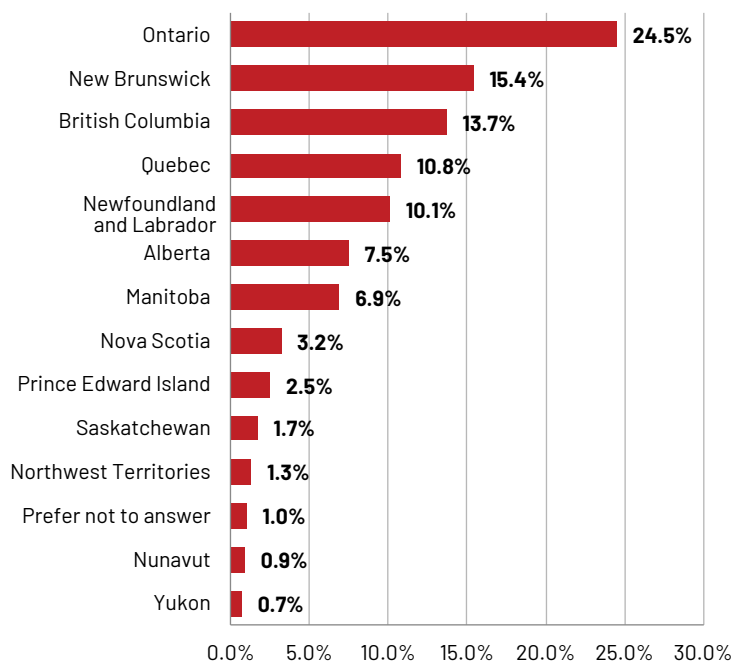
When examining sexual orientation, an overwhelming majority of survey respondents (90.6%) indicated that they identified as heterosexual while 3 percent of respondents indicated that they were gay or lesbian and 2 percent indicated that they were bisexual.

Figure 5: Sexual Orientation of Respondents (n=1505)



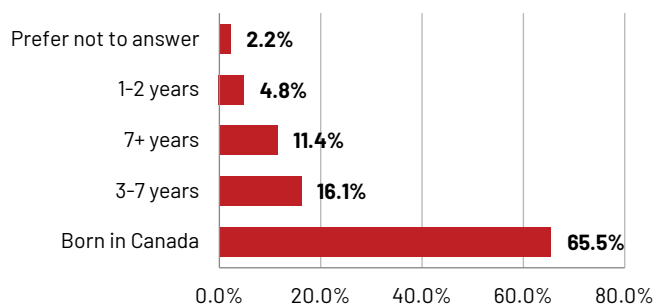
Almost a quarter of survey respondents (24.5%) resided in Ontario while 15.4 percent lived in New Brunswick. This was followed by 13.7 percent of survey participants residing in British Columbia. Those residing in the three Canadian territories made up a small percentage of survey participants. Ontario is home to the largest Black population in Canada.⁴²

Figure 6: Geographical Location of Respondents (n= 1509)



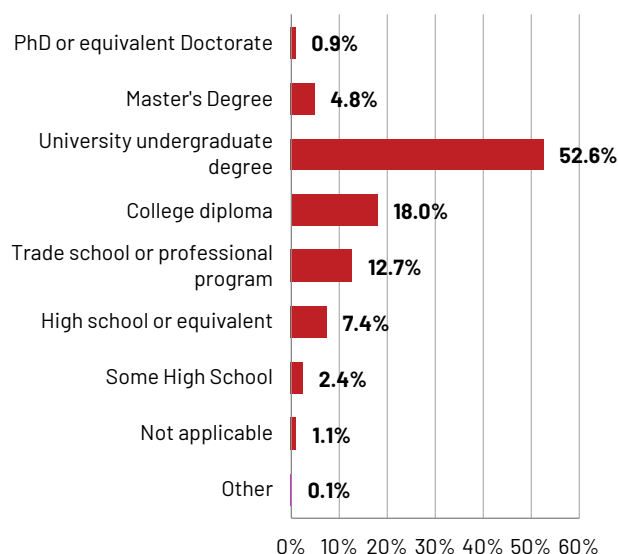
A large proportion of survey participants (65.5%) were born in Canada while under 5 percent of survey participants have lived in Canada for 2 years or less. Statistics Canada reports that about 44 percent of the Black population was born in Canada.⁴³

Figure 7: Respondents by Length of Residency in Canada (n=1507)



Over half of survey respondents (52.6%) indicated having an undergraduate degree while about 5 percent of respondents had a master's degree and less than 1 percent indicated having a doctorate. This was higher than the Canadian Black population (41.1% hold a bachelor's degree or higher).⁴⁴ Almost one-fifth (18%) of survey participants had a college diploma and 12.7 percent completed a trade school or professional program.

Figure 8: Respondents by Highest Level of Education (n= 1493)

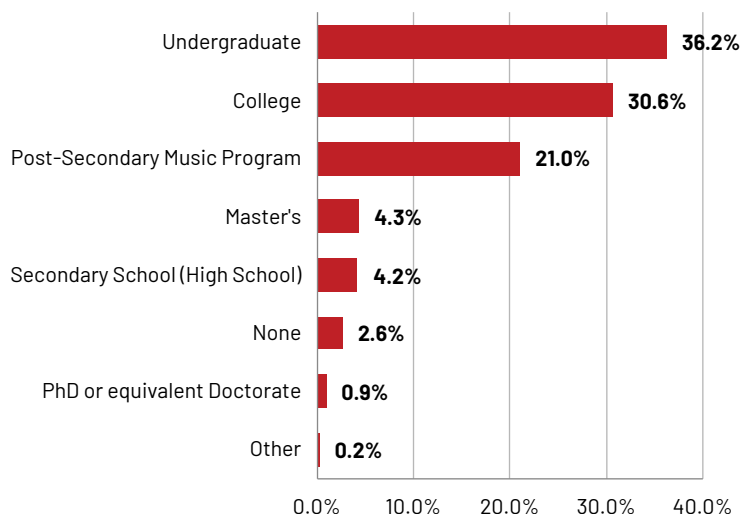


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“I have personally had an advancement opportunity blocked because of my growth and trajectory. Doing things successfully without the mentorship, I’ve developed a tough skin for the industry. But times there are blatant moves by senior white executives to keep my position in music at bay.”

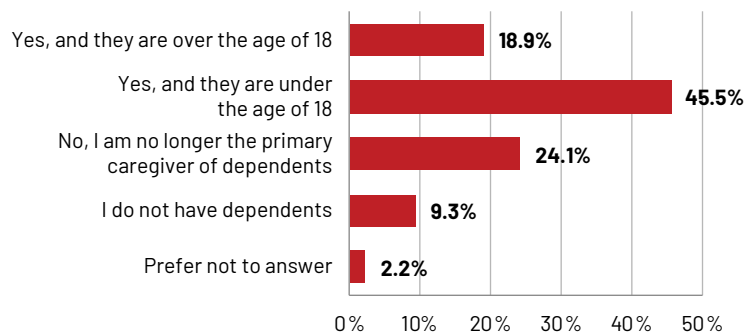
The overwhelming majority of participants (97.4%) indicated that they have received some kind of formal music education with 36.2 percent at an undergraduate level, 30.6 percent at the college level and 21 percent at a post-secondary music program (e.g., Nimbus, Trebas, Remix, etc.). About 1 percent of survey respondents received formal music education at a doctoral level.

Figure 9: Respondents by Highest Level of Formal Music Education (n=1476)



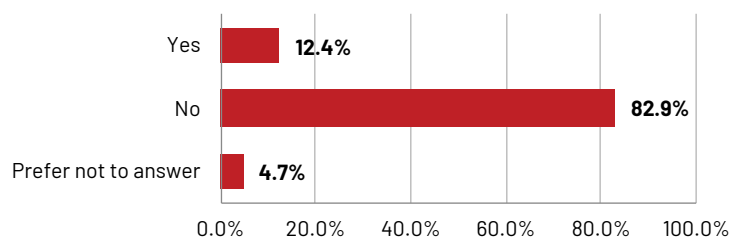
Almost 65 percent of survey participants indicated that they were the primary caregiver of dependents, with 45.5 percent having dependents under the age of 18.

Figure 10: Respondents by Caregiver Status (n=1507)



About 12 percent of survey respondents with dependents indicated that they are a lone parent.⁴⁵ The majority of respondents (82.9%) with dependents were not lone parents.

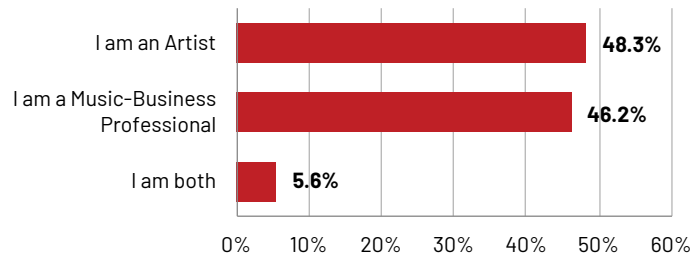
Figure 11: Respondents by Lone Parent Status (n=967)



ROLE IN THE MUSIC INDUSTRY

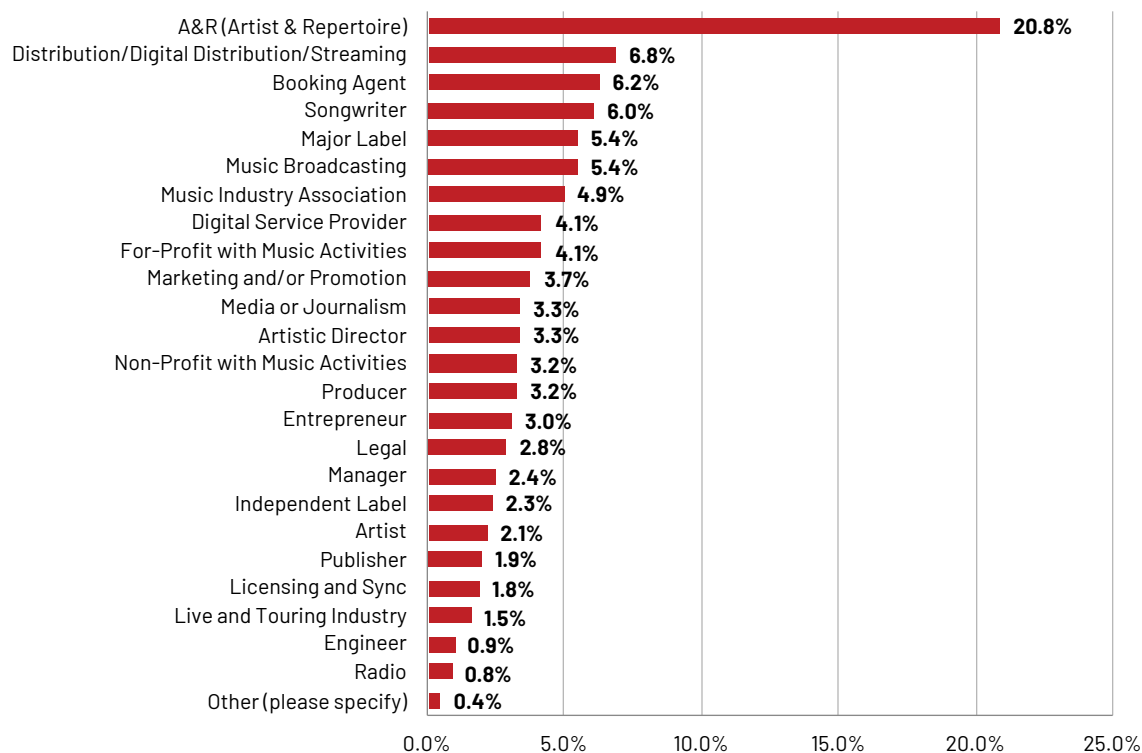
About 48% of survey respondents indicated that they worked in the music industry as an artist while about 46% worked as a music-business professional. Almost 6% indicated that they worked as both an artist and music-business professional.

Figure 12: Respondents by Area of the Music Industry (n=1581)



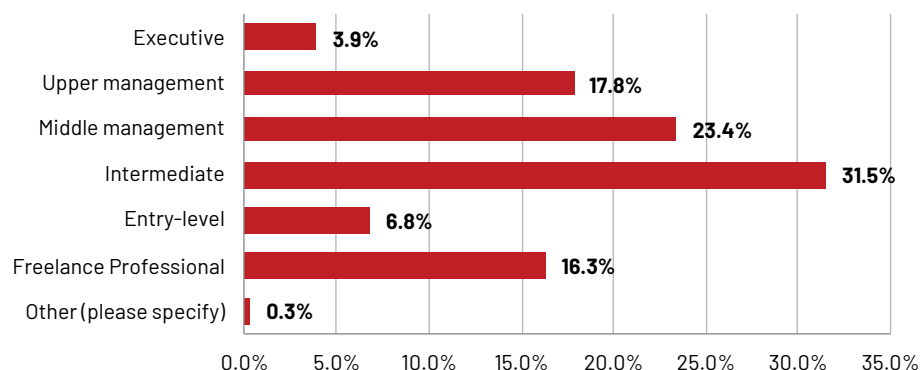
Survey respondents indicated holding a diverse range of roles within the music industry. The largest number of respondents (20.8%) were in the artist and repertoire category.

Figure 13: Respondents by Role in the Music Industry (n=1607)



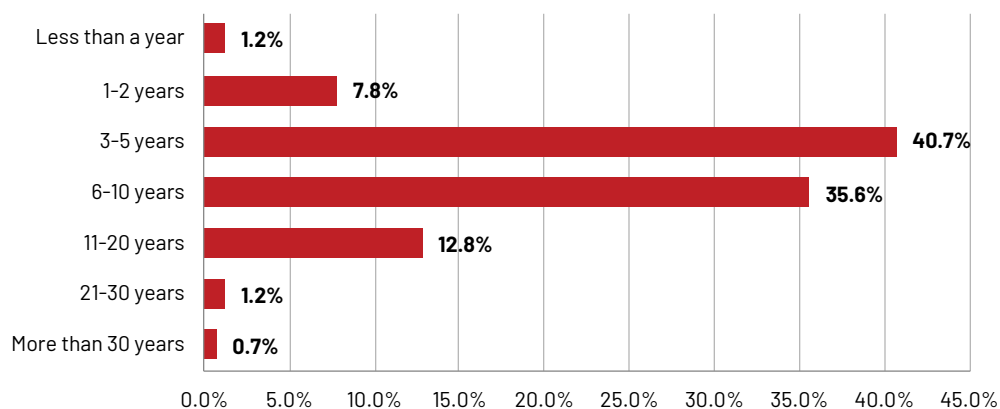
While 3.9% of survey respondents indicated that they worked as an executive, about 41% worked in upper to middle management, 31.5% at the intermediate level and 6.8% at entry level. A sizable proportion of the (16.3%) indicated that they worked as a freelance professional.

Figure 14: Respondents by Position in their Organization (n=1605)



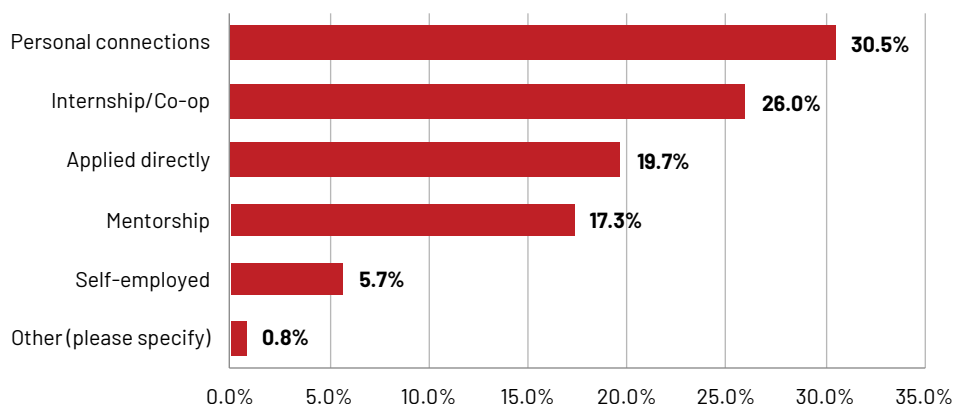
A large number of the survey sample (40.7%) were fairly new to the music industry, indicating they had worked in the music business for 3 to 5 years, while 9 percent indicated they had worked in the music industry for under two years. About 36 percent of respondents indicated that they had worked in the music industry for 6 to 10 years. A very small percentage of respondents (0.7%) had worked in the music industry for over 30 years.

Figure 15: Respondents by Length of Time in the Music Industry (n=1611)



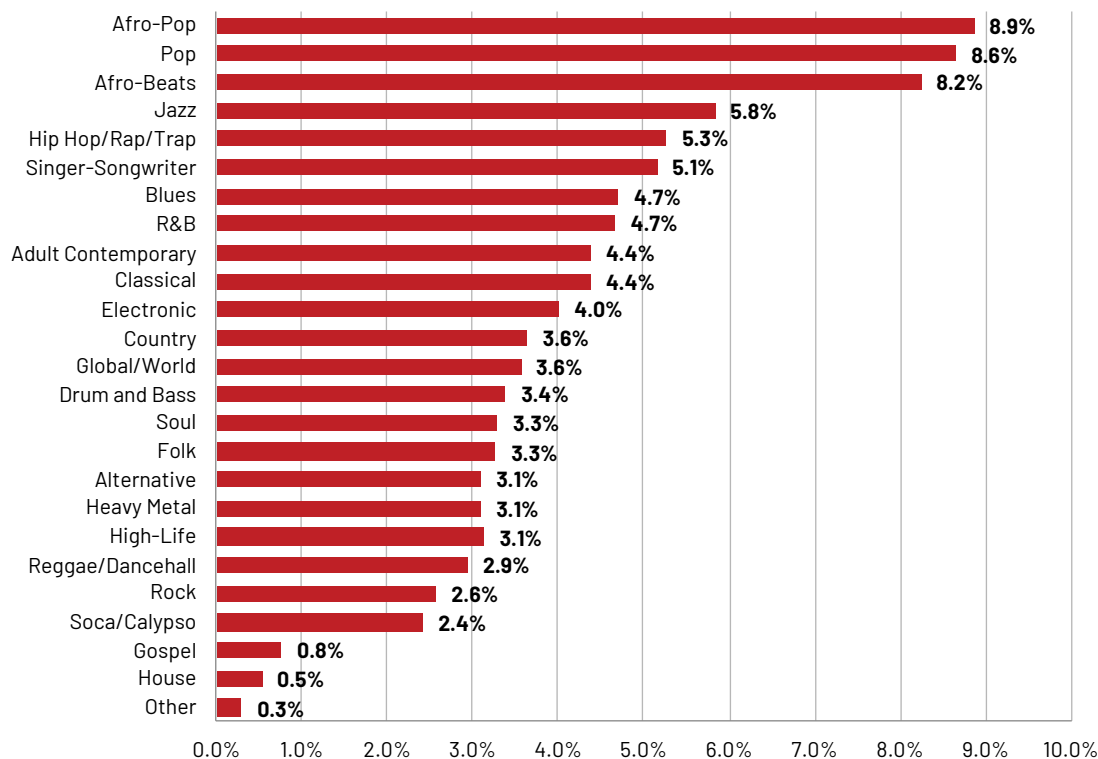
Survey participants were asked about their point of entry into the music business. Almost a third of participants (30.5%) indicated that personal connections were their point of entry while over a quarter (26%) went through the route of an internship or co-op.

Figure 16: Respondents by Point of Entry into the Music Industry (n=1586)



With regard to the genre of music, it is evident that Black artists and industry professionals work in a variety of genres. Popular genres include afro-pop (8.9%), pop (8.6%), and afro-beats (8.2%). The least popular genres include gospel (0.8%) and house (0.5%).

Figure 17: Respondents by Music Genre of Work (n=5147*)

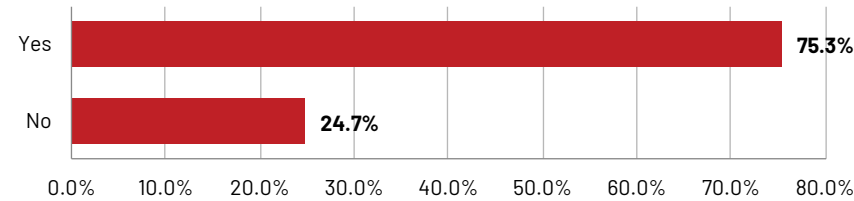


*Participants chose multiple answers here. No individual n figures exist in order to protect the anonymity of participants.

SOCIO-ECONOMIC IMPLICATIONS

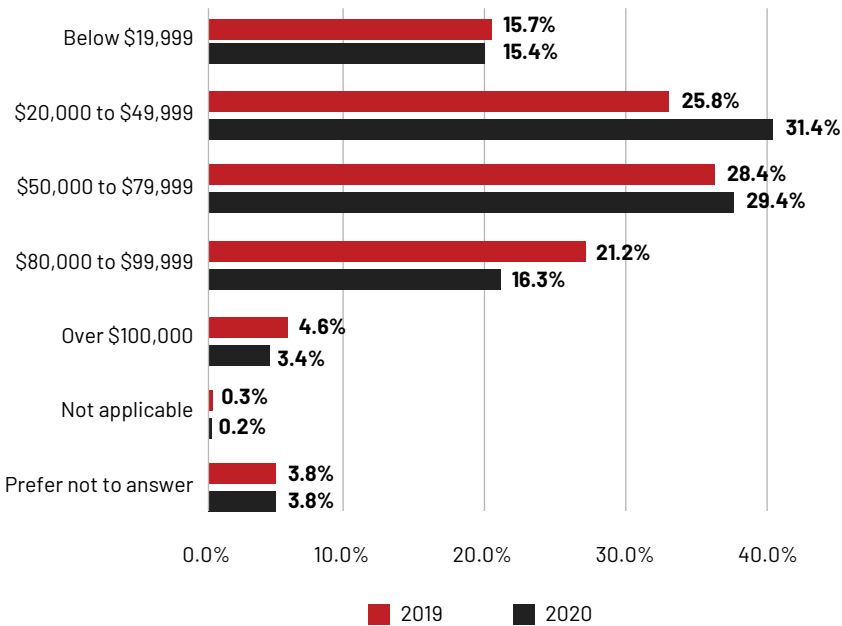
Three-quarters of survey respondents (75.3%) indicated that they experienced a loss of income related to their music employment as a result of the COVID-19 pandemic.

Figure 18: Loss of Music Industry Income in 2020 due to COVID-19 (n=1490)



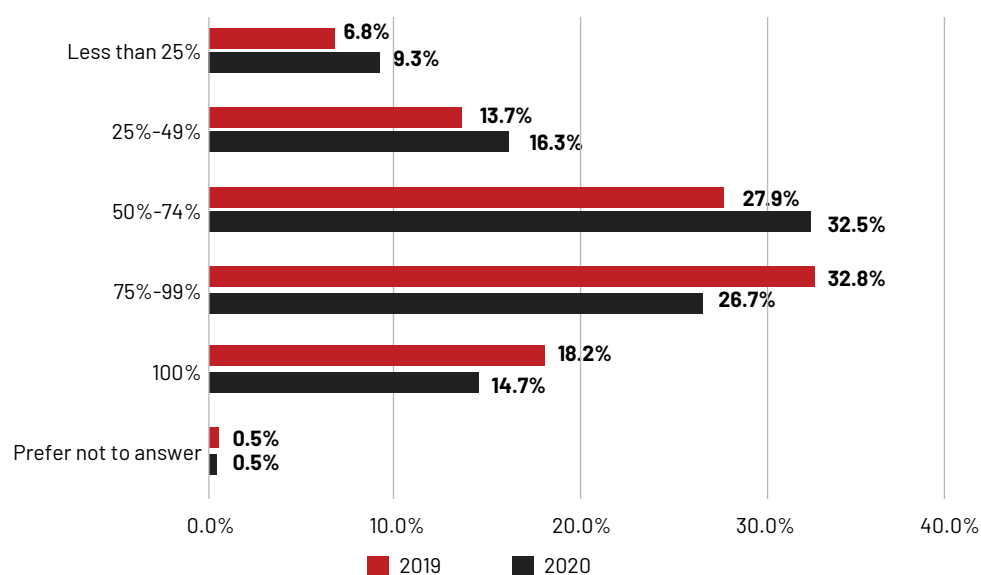
Prior to the pandemic (year 2019), a fifth of survey respondents (21.2%) identified their total gross income as falling between 80k to under 100k while 4.6 percent indicated their total gross income as over 100k. During the pandemic (year 2020), 16.3 percent of survey respondents indicated their total gross income as falling between 80k to under 100k while 3.4 percent indicated their total gross income as over 100k. From 2019 to 2020, the percentage of respondents who indicated their total gross income between 20k to under 50k increased from 25.8 percent to 31.4 percent. About 15 percent of survey respondents had a total gross income of below 20k in 2019 and 2020.

Figure 19: General Gross Income of Respondents (n=1456)



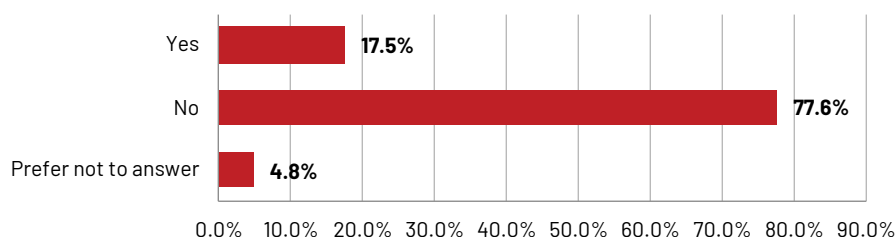
Survey participants were also asked what proportion of their personal income came from activity related to their work in the music industry before and during the pandemic. Prior to the pandemic (year 2019), 18.2 percent of survey respondents indicated that 100 percent of their personal income came from their work related to the music industry. In 2020, during the pandemic, this percentage dropped to 14.7%. A similar drop happened from 2019 to 2020 for those indicating that 75 percent to 99 percent of their personal income came from their work related to the music industry (32.8% in 2019 to 26.7% in 2020).

Figure 20: Proportion of Income from the Music Industry (2019, n=1475, 2020, n=1473)



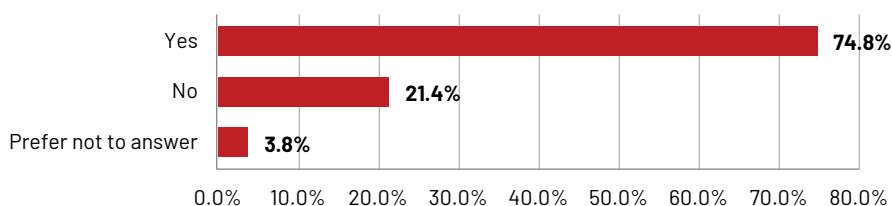
Almost a fifth of survey respondents (17.5%) indicated that they were self-employed or owned their own business, while 77.6 percent did not.

Figure 21: Respondents by Self-Employed Status (n=747)



Of those who owned their own business or were self-employed, three-quarters of respondents (74.8%) indicated that they managed, supported, or had clients that create Black music.

Figure 22: Respondents who manage, support, or have clients that are artists and/or producers that create Black Music (n=131)



BARRIERS AND ENABLERS FOR SUCCESS

Survey participants were asked what would most likely help them succeed in the music industry. The top five responses were: 1)access to funding; 2) access to mentorship opportunities to collaborate; 3)access to education/training opportunities; 4)access to information and resources; 5) good mental health/ wellness. Spiritual or religious empowerment was least identified as an enabler of success in the music industry. These responses also varied by gender.⁴⁶ Men and women have identified many of the same requirements for success, namely access to funding, access to mentorship opportunities, and access to education and training. Despite these similarities, women also identified having the ability to maintain physical and mental health/wellness and men identified access to financial and business acumen and information and resources.

Survey participants were asked what would most likely help them succeed in the music industry. The top five responses were:

- 1. Access to funding.
- 2. Access to mentorship opportunities to collaborate.
- 3. Access to education/ training opportunities;
- 4. Access to information and resources.
- 5. Good mental health/ wellness.

Table 1:

What would most likely help you to succeed in the music business? (Top 5 Responses)	
Black Men	Black Women and Gender Diverse People
1. Access to funding (such as grants, loans, advances, fundraising, etc.)	1. Good physical health/wellness
2. Access to mentorship opportunities to collaborate	2. Access to mentorship opportunities to collaborate
3. Access to education and/or training opportunities	3. Access to funding (such as grants, loans, advances, fundraising, etc.)
4. Access to financial and business acumen (knowledge/skills)	4. Access to Education and/or training opportunities
5. Access to information and resources	5. Good mental health/wellness

Participants were also asked about the most common barriers they had to overcome when entering the music business. The top five responses were: 1) financial instability; 2)lack of support structure and training; 3)lack of access to funding; 4)lack of supportive leadership; 5)lack of mentorship opportunities. Having a lack of role models was least identified as a barrier to overcome when entering the music business. When looking at the gender differences in barriers, women identified a few different barriers from men. Women indicated experiencing a lack of mentorship opportunities, difficulty accessing information and a lack of professional networks in their top five responses that men did not.

Table 2:

When Entering the Music Business, what were the most common/difficult barriers you had to overcome? (Top 5 Responses)	
Black Men	Black Women and Gender Diverse People
1. Financial instability	1. Lack of support structure and training
2. Lack of support structure and training	2. Access to mentorship opportunities to collaborate
3. Access to funding (such as grants, loans, advances, fundraising, etc.)	3. Lack of mentorship opportunities
4. Lack of supportive leadership	4. Access to funding (such as grants, loans, advances, fundraising, etc.)
5. Lack of informal social networks	5. Difficulty accessing information

Participants were asked about the most common barriers they had to overcome while working in the music industry. The top five responses were: 1) lack of support structure and training; 2) financial instability; 3) lack of funding; 4) lack of equity, diversity, and inclusion training for staff; 5) lack of informal social networks. Having a lack of role models was least identified as a barrier to overcome while working in the music industry. When looking at gender differences in the top five responses, men and women indicated experiencing similar barriers. However, men indicated a lack of advancement opportunities in their top responses while women indicated a lack of equity, diversity, and inclusion training for staff.

Table 3:

While working in the music industry, what were the most common/difficult barriers you had to overcome? (Top 5 Responses)	
Black Men	Black Women and Gender Diverse People
1. Lack of support structure and training	1. Financial instability
2. Lack of access to funding (such as grants, loans, advances, fundraising, etc.)	2. Lack of support structure and training
3. Financial instability	3. Lack of access to funding (such as grants, loans, advances, fundraising, etc.)
4. Lack of informal social networks	4. Lack of equity, diversity and inclusion training for staff
5. Lack of advancement opportunities	5. Lack of informal social networks

EXPERIENCES OF DISCRIMINATION

Survey participants were asked if they experienced discrimination in the music business due to several identity markers. Over half of the participants (55.3% and 54.7% respectively) indicated experiencing discrimination based on their ethnicity and/or race. Almost half of the participants (48.4%) indicated they experienced discrimination based on their culture and about 40 percent indicated experiencing discrimination based on their language or accent. The rates of discrimination experienced by those working in the music industry were higher than those reported among the Canadian population and also the Canadian Black population.^{47 48} When comparing the survey data to the 2020 Statistics Canada General Social Survey, nearly 50 percent of individuals identifying as Black in Canada indicated experiencing discrimination based on their race, while about 55 percent of individuals identifying as Black working in the music industry reported experiencing discrimination based on their race.⁴⁹

55.3% of Black music professionals

experienced ethnicity-based discrimination.
(n=1495)

54.7% of Black music professionals

faced race-based discrimination.
(n=1490)

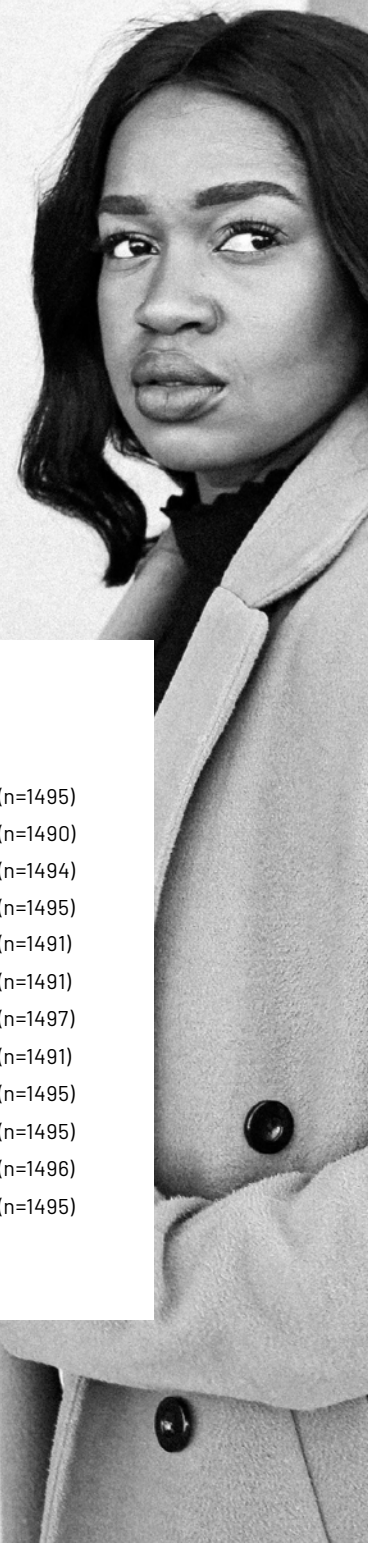
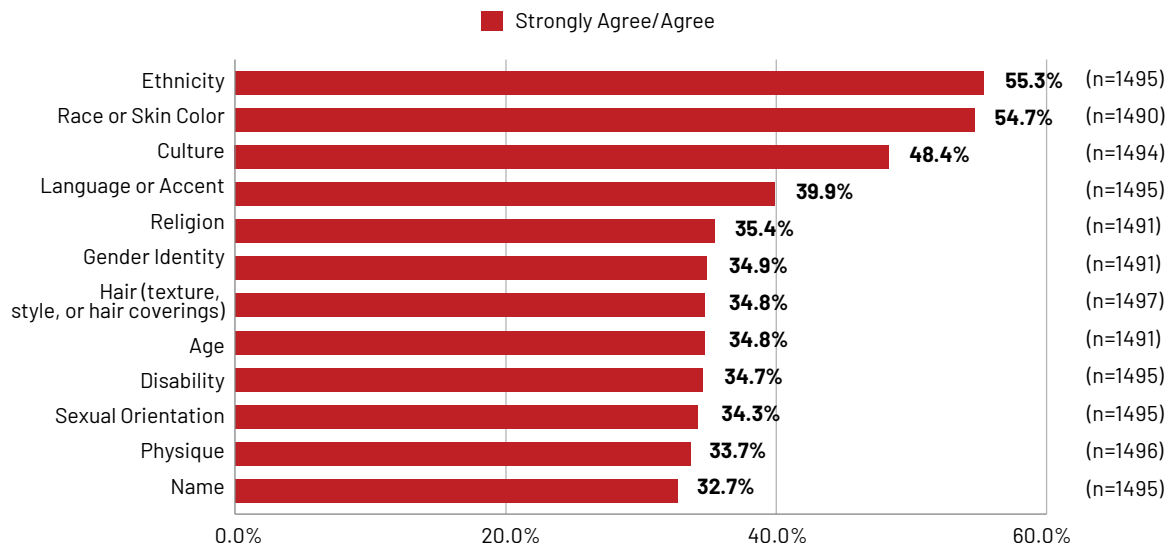


Figure 23: Feelings of Discrimination or Unfair Treatment in the Music Industry



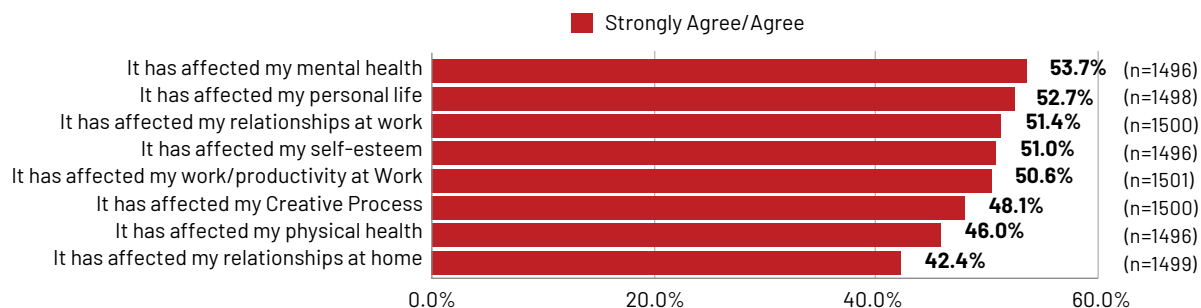
Over one-third of survey participants indicated experiencing discrimination based on other identity markers such as gender identity (34.9%), sexual orientation (34.3%), age (34.8%), religion (35.4%), disability (34.7%) and hair (34.8%). This was also higher than that reported by the Canadian Black population.⁵⁰

Survey participants were given an opportunity to share an experience where they have faced discrimination or unfair treatment in the music industry. Of the 393 participants who shared additional comments regarding their experience, almost half (43%) reported instances of racism, with 22 respondents (6%) specifically citing anti-Black racism. Other instances of discrimination reported were split squarely between sexism and ageism, at 6 percent each. This data clearly demonstrates that among respondents, racism is a dominant issue for those facing discrimination in

the music industry, especially for Black musicians and music professionals. It should also be noted that 76 percent of survey participants opted not to answer this question, so it can be assumed that the number of those experiencing discrimination in the music industry is higher, given the existing data suggesting that only around 30 percent of those affected by discrimination of a protected class will report their experiences.⁵¹

Experiences of discrimination in the music industry were found to have negatively affected many aspects of survey participants' lives. Over half indicated that it has affected their personal life (52.7%), relationships at work (51.4%), mental health (53.7%), self-esteem (51%) and work/productivity (50.6%). Almost half have indicated that experiences of discrimination have affected their creative process (48.1%) and their physical health (46%).

Figure 24: Experience of Discrimination or Unfair Treatment in the Music Industry

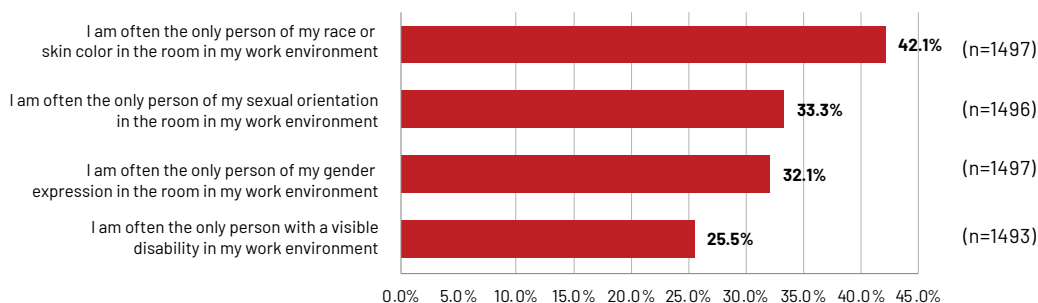


SENSE OF BELONGING

Survey participants were asked to reflect on their daily experiences in the music industry. About 4 out of 10 individuals (42.1%) indicated often being the only person

of their race or skin colour in the room in their work environment. One-third of participants indicated often being the only person of their gender identity (32.1%) and sexual orientation (33.3%) in the room in their work environment.

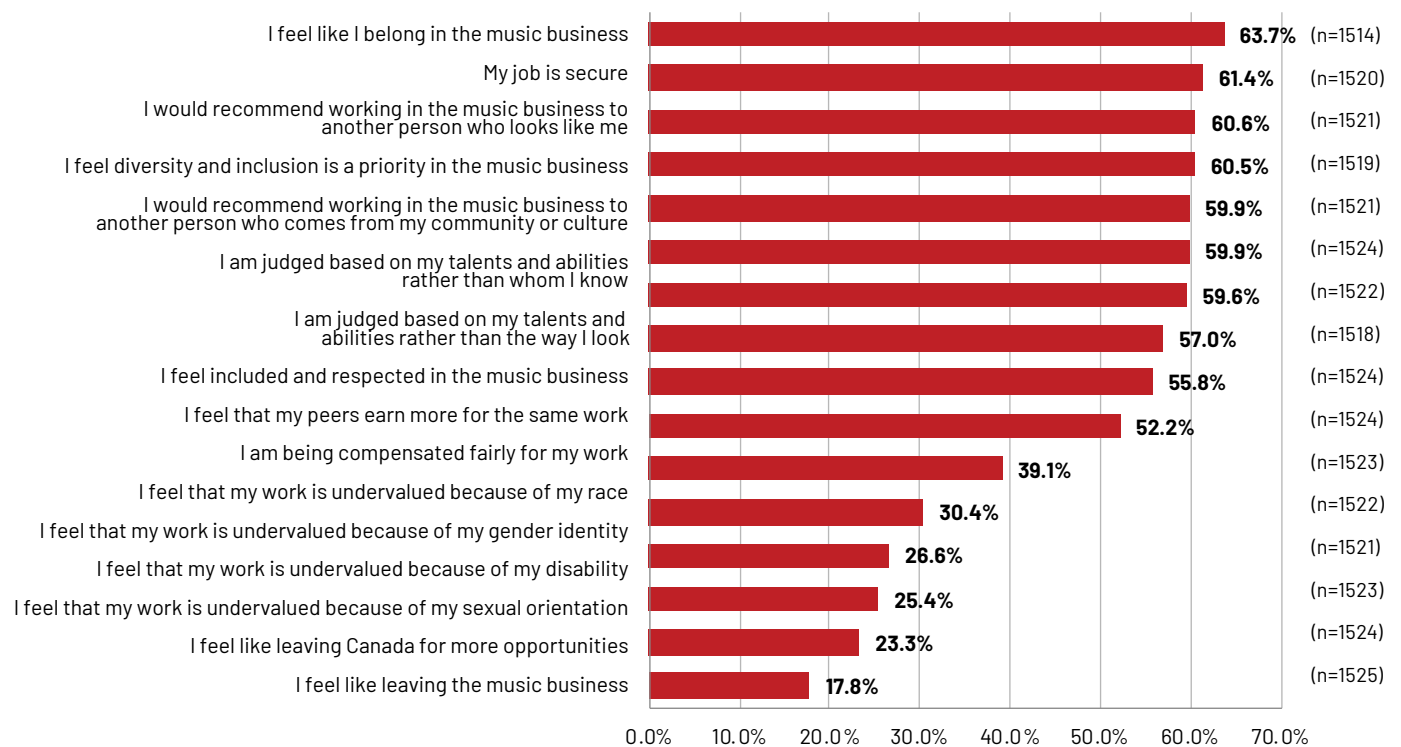
Figure 25: Daily Experiences in the Music Industry



Despite experiences of discrimination and a lack of representation in the work environment, survey participants indicated a strong sense of belonging. Almost two-thirds of participants (63.7%) indicated that they feel like they belong in the music business and 57 percent indicated feeling included and respected in the music business. A high proportion of individuals also indicated that they would recommend working in the music industry to someone who looks like them or someone from their community or culture. The majority of individuals (60.5%) also felt that diversity and inclusion is a priority in the music business.

A large majority of survey respondents (61.4%) also felt that their job was secure and over 50 percent felt that they were being compensated fairly for their work.⁵² Almost 60% of respondents felt that they are judged based on their talents and abilities rather than the way they look or whom they know.

Figure 26: Experiences Working in the Music Industry



It is also important to note that almost one-fifth of survey participants (17.8%) felt like leaving the music business and almost a quarter (23.3%) felt like leaving Canada for more opportunities. Over one-third of survey participants (39.1%) felt that their work was undervalued because of their race while 30.4% felt their work was undervalued because of their gender identity. Over a quarter of participants felt that their work was undervalued because of their sexual orientation (25.4%) or their disability (26.6%).

CONSUMPTION OF BLACK MUSIC IN CANADA

Data from Apple Music’s top 100 songs in Canada were analyzed from 2019 to 2022 to examine the influence of Black music. It is evident that Black music dominates the top 100 charts with 75% of the top 100 songs comprising of Black music in 2019. By 2022, the percentage of Black music in the top 100 charts has declined but it still represents over half of the top 100 songs. Similar patterns were found using data from Spotify charts.

Table 4: Percentage of Black Music in Apple Music’s Top 100 Charts in Canada

Year	Percentage of Black Music
2019	75%
2020	70%
2021	64%
2022	51%
Four Year Average 2019-2022	65%

Table 5: Percentage of Black Music in Spotify Music’s Top Charts in Canada

Year	Percentage of Black Music
2019	75%
2020	73% ⁵³
2021	61%
2022	50% ⁵⁴
Four Year Average 2019-2022	65.75%

The data analyzed below came from The Nielsen Company⁵⁵ and it consists of audio streaming data from radio and digital platforms in Canada from 2016-2020. The data paints a picture of how Black music is being consumed in Canada.

Data was coded into the following categories: non-Black music and Black music. See the methodology section for details on how the data was coded.

Data on the total number of streams for the top 100 songs in Canada show that from 2016 to 2020, Black music consistently had a higher number of total on-demand streams compared to non-Black music. It is also evident that the demand for Black music has been increasing since 2016 with the exception of 2019. The gap between Black music consumption and non-Black music in terms of total on-demand streaming was highest in 2018.

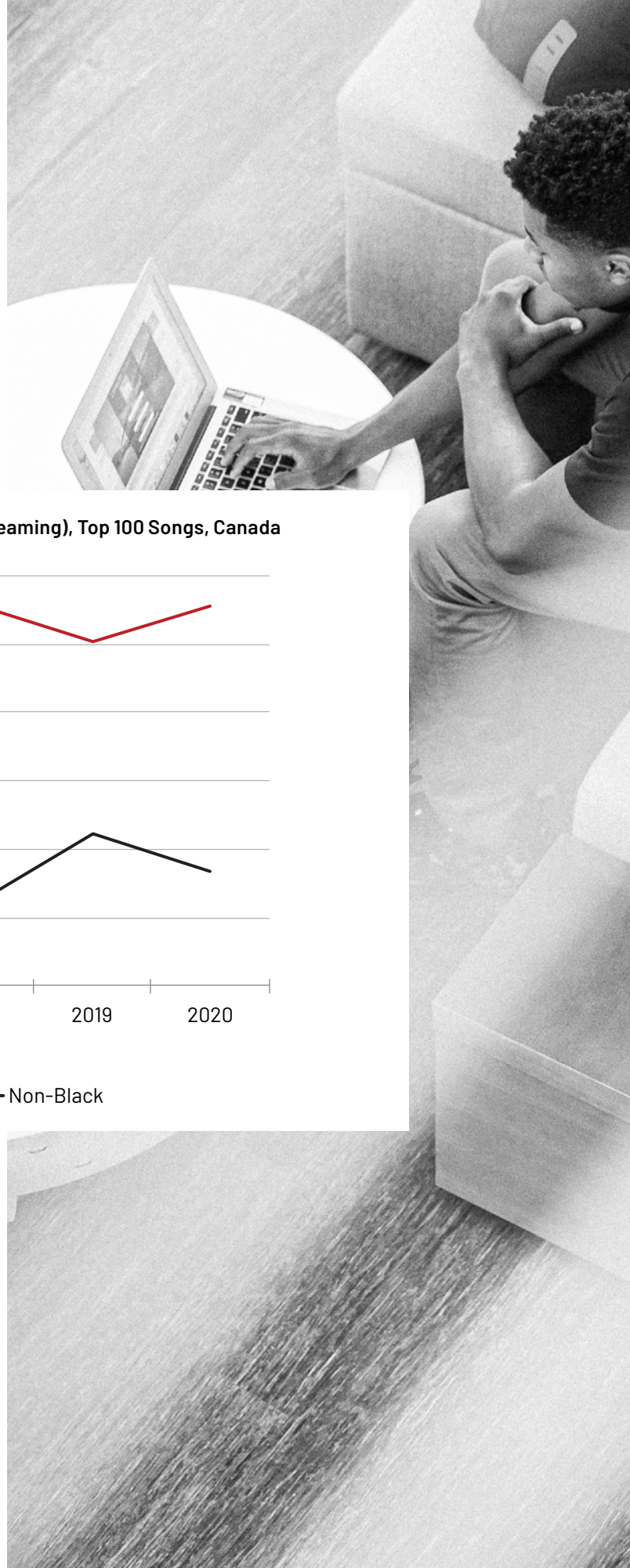
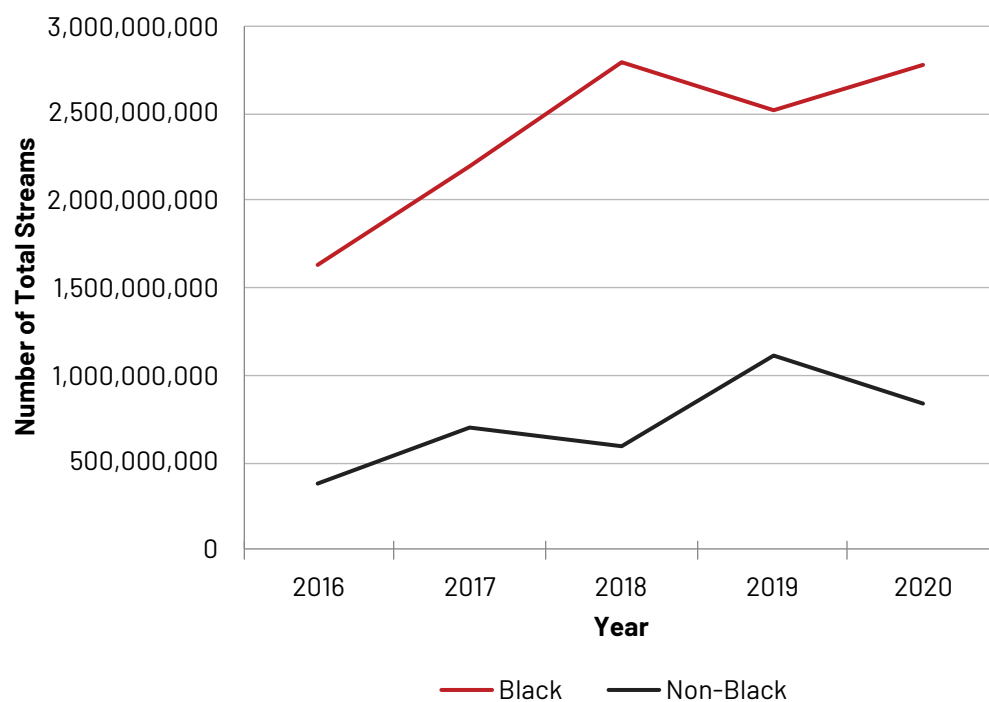


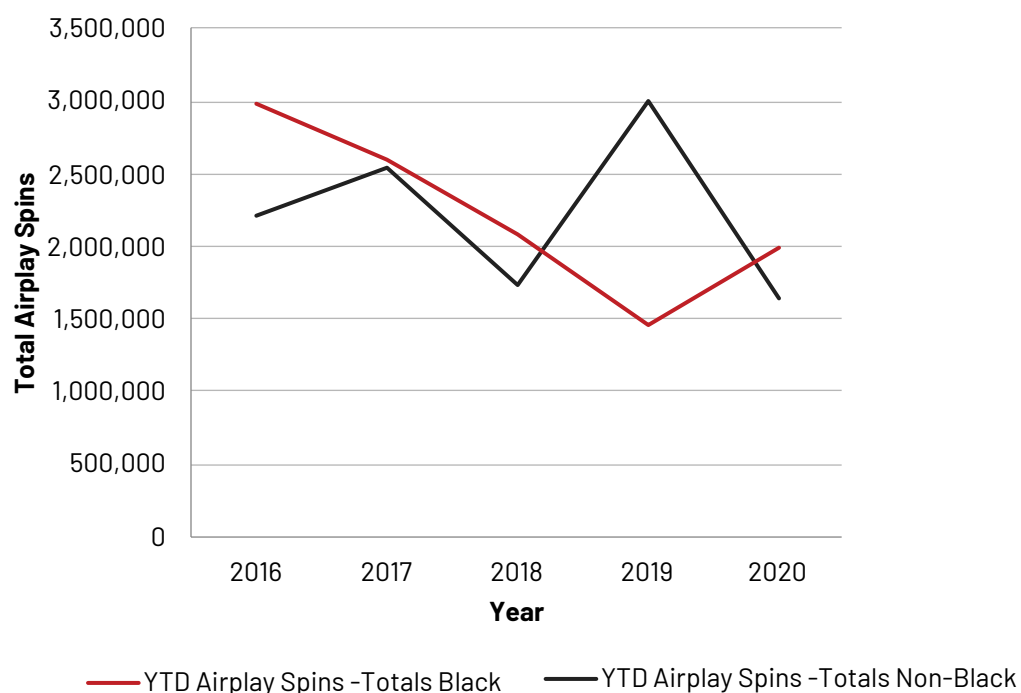
Figure 27: Total Number of Song Streams (On-Demand Streaming), Top 100 Songs, Canada



Turning to radio data, airplay spins (i.e., the number of times a song is played on radio) are examined for the top 100 songs in Canada from 2016 to 2020. When looking at total airplay spins, we see that Black music has had significantly more air time on the radio since 2016, with the exception being in 2019. However, unlike digital streams, radio data shows that Black music on the radio has been on the decline but climbing back up after 2019.



Figure 28: Total Number of Airplay Spins, Top 100 Songs, Canada



FUNDING OF BLACK MUSIC IN CANADA

Data on the state of funding that Black music receives is sparse. In the survey, respondents were asked about the funding they have applied for.

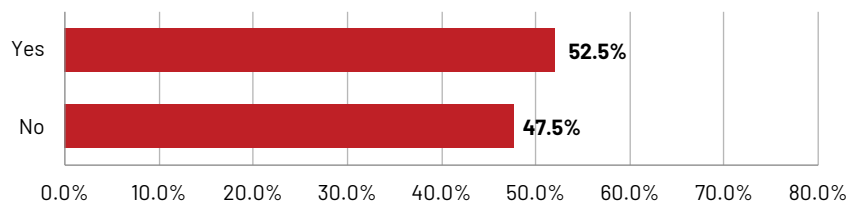
This report approaches the term funding as encompassing both grants and other forms of investments. While funding in Canada is often associated with public sector contributions (e.g. grants), this report recognizes that funding can come from various sources, including fundraising, financial resource investments, grants, and loans.

Almost a fifth of survey respondents (17.5%) indicated that they were self-employed or owned their own business. In terms of funding for their businesses, almost half of the respondents (47.5%) indicated that they had not received assistance (in the form of loans, government grants, or outside investments) in funding their businesses.



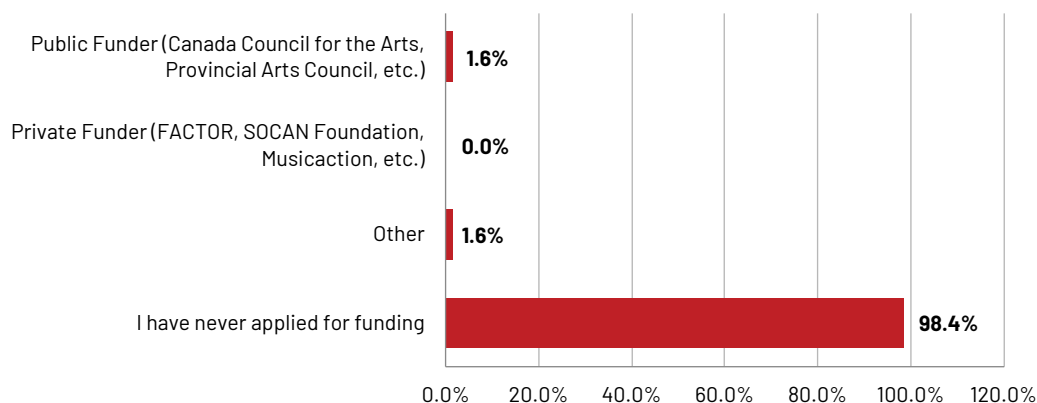
47.5%
NEARLY HALF
of Black business
owners surveyed
HAVE NOT
RECEIVED
FINANCIAL
SUPPORT OR
INVESTMENT

Figure 29: Respondents who received any assistance in financial support or investments in funding business (e.g. loans, government grants, outside investment)(n=1487)



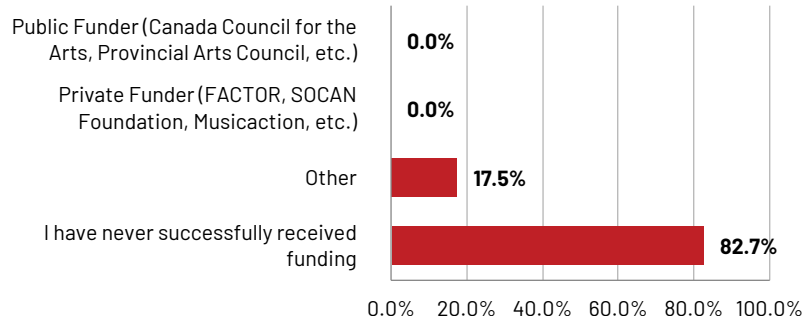
Survey respondents also indicated that they had never applied for funding from public or private granting organizations. Public funders include organizations such as the Canada Council for the Arts or Provincial Arts Councils while private funders include organizations such as FACTOR, SOCAN Foundation, and Musicaction. A very small percentage of respondents (1.6%, n=11) indicated that they applied to other funding sources. Examples include the Canada Media Fund, Trillium Foundation, etc.

Figure 30: Respondents who have Applied for Funding (n=638)



Of those respondents above that indicated receiving funding from non-public or private granting organizations, under one-fifth (17.5%) were successful at receiving funding while the overwhelming majority (82.7%) were unsuccessful.

Figure 31: Respondents who have Successfully Received Funding (n=775)



While many music funding organizations do not currently collect race-based data to ascertain who is being funded, FACTOR publishes an annual report with data on funding by genre. This provides an avenue to analyze the funding of Black music. Data from the FACTOR Annual Report for a five-year period (2017-2022) on funding applications approved by genre were analyzed. Results show that applications to Black music genres (Hip Hop, Reggae, Soul/ R&B) have frequently been less successful at receiving support compared to other genres.

Table 7: FACTOR Applications Approved by Genre ^{56 57 58 59 60}

Genre	2021-2022	2020-2021	2019-2020	2018-2019	2017-2018
Adult Contemporary	46.8%	22%	39%	25%	35%
Alternative	40.8%	42%	59%	35%	37%
Blues	47.4%	44%	69%	52%	52%
Children's	36.4%	30%	55%	13%	24%
Christian Rock	N/A	N/A	N/A	0%	25%
Classical	61.2%	67%	62%	44%	48%
Country	39.0%	33%	57%	38%	18%
Dance	31.1%	32%	54%	22%	27%
Electronica	40.5%	48%	60%	36%	41%
Experimental	63.8%	63%	60%	36%	42%
Folk	43.9%	45%	67%	42%	48%

Genre	2021-2022	2020-2021	2019-2020	2018-2019	2017-2018
Hard Rock	21.4%	17%	31%	25%	23%
Hip Hop	26.1%	26%	42%	22%	28%
Jazz	44.2%	54%	65%	39%	44%
Metal	40.0%	40%	68%	45%	47%
Pop	34.1%	36%	52%	27%	31%
Punk	40.0%	39%	63%	45%	48%
Reggae	26.7%	37%	62%	35%	26%
Rock	34.2%	36%	54%	33%	36%
Roots/ Americana	40.6%	40%	63%	40%	44%
Soul/R&B	40.0%	34%	49%	27%	28%
Specialized	37.5%	28%	52%	27%	23%
Traditional	N/A	N/A	N/A	N/A	100%
Traditional Indigenous	100.0%	83%	82%	75%	80%
Urban	N/A	N/A	N/A	50%	27%
World	27.0%	44%	55%	46%	51%
Total	37.8%	39%	56%	33%	38%



DISCUSSION

According to the 2023 Global Music “State of the Industry” Report by the International Federation of the Phonographic Industry (IFPI), Canada currently stands as the 8th largest music market worldwide.^{61 62} In 2022, the Canadian music market was valued at \$608.5 million USD.⁶³ With a growth rate 8.12 percent in 2022, this market showcases an undeniable appetite for music on a global scale.⁶⁴ Streaming remains the prime source for growth, comprising 67 percent of recorded music revenues globally.⁶⁵ In Canada, streaming has become the dominant means of music consumption, which accounted for 74 percent of total revenues in 2020⁶⁶. The IFPI report does not disaggregate data based on racial or ethnic lines, which presents a limitation in pinpointing the exact contribution of Black music to the Canadian music industry. Nonetheless, our analysis strongly suggests that Black music is a primary catalyst for the robust health of the Canadian music scene. An analysis of digital streaming platforms like Apple Music and Spotify reveals a telling trend: in a four year period from 2019 to 2022, Black music has accounted for an average of 65 percent of the top 100 charts. Given that a vast majority of Canadians consume music via streaming platforms, it becomes evident that Black music typically garners the majority of streams in this pivotal market segment.

While precise figures remain elusive due to the absence of race-specific data, the overarching trends unmistakably highlight the significant and growing influence of Black music in Canada’s thriving music industry. Data from The Nielsen Company on streaming data shows that there is a large gap between the consumption of Black music and non-Black music, with Black music consistently having a higher number of total on-demand streams compared to non-Black music.⁶⁷ Moreover, Black music demand for streaming has been increasing. However, the same cannot be said for radio data.

While Black music for the most part is still played more than non-Black music, radio data shows that Black music on the radio has been on the decline but climbing back up after 2019.⁶⁸ More data is needed to see what the pattern is after 2020. This data underscores a divergence in music consumption trends between streaming platforms and traditional radio. While streaming platforms are witnessing a surge in demand for Black music, traditional radio hasn’t mirrored that uptick. This suggests that newer platforms might be more in tune with current audience preferences, while traditional radio might be adapting more slowly to shifts in music tastes. It also highlights the continued influence and resilience of Black music across different media channels.

Given these consumption trends, it becomes crucial for artists, especially those in the Black music genre, to understand and leverage the platforms where their music resonates most. This not only ensures their music reaches a wider audience but also provides insights into how modern listeners interact with and value their artistry. Black music industry professionals and artists surveyed are more educated than the general Black population, with a high percentage having university degrees. However, this education does not get translated into high levels of income. This is not surprising given recent Statistics Canada findings show that Black Canadians who possessed a university degree had lower rates of employment compared to non-racialized Canadians.⁶⁹ In fact, Statistics Canada reports that Black workers have the highest overqualification rates with 16 percent of Black persons who have a bachelor's degree or higher working in occupations requiring a high school diploma or less.⁷⁰

Survey results indicated that Black music industry professionals and artists often cannot support themselves based on just their earnings related to their work in the music industry. For example, in the year 2019, 18 percent of survey respondents indicated that 100 percent of their personal income came from their work related to the music industry. In 2020 during the pandemic, this percentage dropped to 15 percent. This demonstrates that very few Black people working in the music industry are able to support themselves based solely on their music-related earnings. The research suggests that the majority of Black music industry professionals and artists struggle to sustain themselves solely on their music-related income, a situation exacerbated by the 2020 pandemic.

Black music industry professionals and artists also experience high levels of discrimination in the music industry. The rates of discrimination experienced

by those surveyed were higher than those reported among the Canadian population and also the Canadian Black population.⁷¹ Discrimination also has significant negative effects on this population including their mental and physical health, work/productivity, and relationships. Moreover, we also see evidence of underrepresentation in the music industry with a high percentage of survey participants indicating often being the only person of their race or skin colour in the room in their work environment.

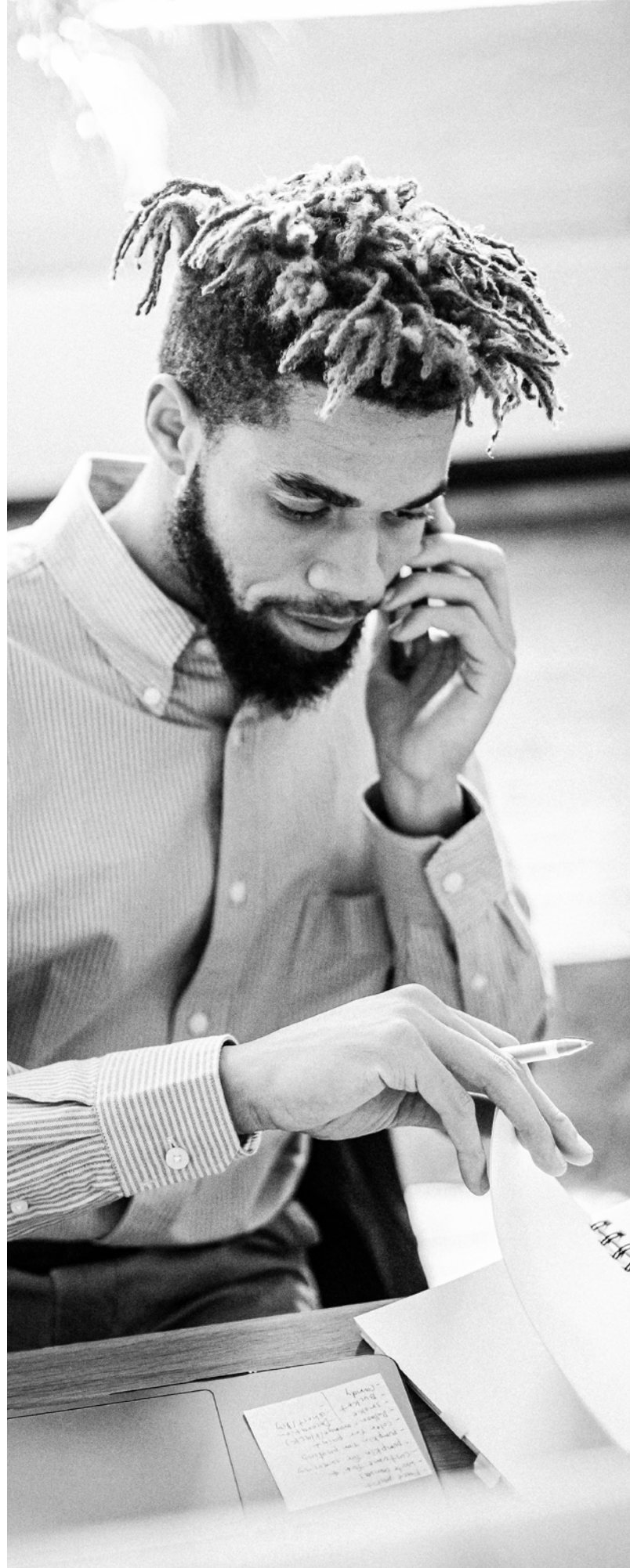
Despite the high levels of discrimination experienced, survey participants indicated a strong sense of belonging to the music industry. Black music industry professionals and artists also indicated feeling included and respected in the music business and would recommend working in the music industry to individuals who look like them. While this seems counterintuitive, it is not surprising given the levels of passion and love that participants expressed for their work and what they do. This idea is captured by one participant who wrote about their experiences of discrimination in the music industry, "I have been humiliated but it does not affect my love of music and love of the world".

When discussing barriers and enablers to success, there were interesting gender differences in responses. Women identified barriers such as a lack of mentorship opportunities, difficulty accessing information and a lack of professional networks in their top responses that men did not. This highlighted the need to examine intersectionality, especially intersections of gender because Black women have a unique experience in the music industry different from their counterparts who identify as men.

Both men and women in the survey indicated that a lack of access to funding (such as grants, loans, advances, fundraising, etc.) was a barrier they had to overcome in the music industry. When looking at business owners

in the survey, almost half of the survey respondents who owned their own business (47.5%) indicated that they had not received assistance (in the form of loans, government grants, or outside investments) in funding their business. This is not surprising given that Black-owned businesses face significant challenges in acquiring funding.⁷² Black business owners have a harder time getting bank loans and often at higher interest rates than their non-Black counterparts and this is especially true for Black women entrepreneurs.⁷³

Black music has been found to have a significant presence in listeners' consumption patterns after a thorough analysis of music consumption trends. The popularity of Black music within the Canadian landscape highlights its influence on culture and the arts. Nevertheless, despite its widespread consumption, there seems to be a stark disparity in institutional support and funding that is specifically intended to promote the growth and development of Black artists, with the exception of programs such as the Orion program with Radio Starmaker Fund,⁷⁴ Ontario Creates' AcceleratiON Program, and the Toronto Arts Council's Black Arts Projects, among others.⁷⁵ In terms of FACTOR (Foundation Assisting Canadian Talent On Recordings), an organization that is fundamentally focused on the economic growth of the Canadian music industry, Black music genres have a larger volume of applications compared to many other genres, and there are many applicants that apply that are rejected for funding. Numerous factors may contribute to this outcome, and could discourage Black artists from applying. As a result of these findings, it is critical to acknowledge the funding gaps that exist and push for more focused funding strategies to support and promote Black music and artists' growth in accordance with their significant contributions to the music industry.





RECOMMENDATIONS

Black artists have consistently contributed unique threads of creativity, heritage, and innovation. However, data and narratives from within the industry in Canada are limited. The limited data have illuminated disparities and systemic challenges that these artists and professionals face. While Black music finds resonance across streaming platforms and cultural spaces, many Black music professionals in Canada struggle to sustain themselves solely from their craft. This reality, echoing both historical and contemporary inequities, calls for a concerted and multidimensional response. The following calls to action, consolidated from societal, organizational, and individual perspectives, aim to catalyze change, fostering an environment where Black music does not just thrive but leads the way in shaping Canada's musical future.

The following 11 directives are proposed as guidelines to galvanize the Canadian music industry, bolstering its support for Black music within the country.

Strategic Development for Black Music: Financial instability and challenges continue to affect Black professionals in Canada's music industry. Establishing mid- and long-term strategic initiatives to support, develop, and amplify Black music creators and emerging industry professionals is essential.

Educational initiatives such as mentorship and training opportunities empower artists and promote the inclusion of knowledgeable industry professionals. Artist development initiatives led by both non-profit and private sectors provide necessary infrastructure for Black music projects. Implementing these initiatives strengthens Canada's reputation as a global hub for diverse musical talent, attracting international attention and investment.

Comprehensive Data Collection Framework:

Encourage collaboration among industry stakeholders such as Luminate, Distributors, Collection societies and funding agencies to introduce a race-based data collection framework for benchmarking, which will provide insights on Black music consumption and outreach support in Canada. Fundamentally, it is critical for race-based data to be collected and utilized in the music industry in Canada, and globally.

Public Awareness: ADVANCE, along with music organizations, to amplify and initiate public campaigns to highlight the contributions of Black music to Canadian culture, and integrate inclusive music education in schools that cover the history and influence of Black musicians. This will assist in enhancing the public's understanding of the value of Black music.

Education and Professional Development: Given the lack of support structure and training expressed by Black professionals, music organizations should curate ongoing professional development and networking opportunities to help Black professionals acquire the skills and support necessary to navigate and thrive in the music industry. By advocating for these opportunities, we can actively level the playing field and foster a more inclusive environment.

Quality Sponsorship: Create and implement a sponsorship program to support Black talent in Canada's music industry, which is tailored for Black talent to connect, collaborate, and meaningfully contribute to the music industry. It is important for music organizations to implement an executive sponsorship and talent development program that will encourage more Black executives.

Governance Training: To ensure that Black professionals are well-positioned to serve on Boards within the creative ecosystem, the establishment of a governance training program is crucial. This program would equip Black professionals with the necessary governance training and skills to exercise leadership on Boards effectively. Upon completion, graduates could be included in a directory, encouraging organizations to consider these trained professionals for Board appointments.

Cultivating Next Generation: Create target programs and outreach initiatives geared towards cultivating the next generation of Black artists and music professionals aspiring to enter the music industry. This will assist in removing barriers that have traditionally made it difficult for entry into the industry.

Diversity & Inclusion in Organizations: Recommend developing diversity policies, reviewing hiring practices, developing talent programs for Black professionals, fostering safe workplaces through training on addressing anti-Black racism, and setting

clear diversity performance metrics. Longitudinal reporting will allow for an analysis of how organizations are faring, and to ensure the industry does not become complacent over time.

Industry Conferences and Panels: Ensure diversity in panels and keynote speakers in industry events. Representation in these forums ensures diverse voices shape the industry's future, and especially ensure Black professionals are represented on such platforms.

Wellness Programming: Inclusive wellness programs address unique challenges faced by women and gender-diverse individuals in the music industry, promoting mental and physical health, reducing burnout, fostering creativity, and ensuring equitable career longevity.

Mentorship: mentorship has been identified as an enabler for Black professionals in the music industry. Ensuring mentorship opportunities for Black professionals fosters inclusivity, nurtures talent, and drives innovation. Mentorship programming can connect mentors and mentees, bridging knowledge gaps and amplifying underrepresented perspectives in the music industry.

Advancement of Black Music National Taskforce: A national task force should be created with various stakeholders (funders, policymakers, organizational influencers in the industry, leaders, etc.) to guide the music industry on how to sustain Black music in Canada. This will aim to encourage stakeholders in the music industry to engage in the development and implementation of initiatives tailored for Black talent, ensuring their growth and sustained success.

These consolidated calls to action emphasize a holistic approach, engaging governmental bodies, organizations, and individuals to foster a supportive environment for Black music professionals in Canada.



CONCLUSION

This report shines attention on the resiliency and enthusiasm that Black music industry workers and musicians, in Canada, have demonstrated in the face of discrimination and structural impediments. These individuals, despite the challenges they face, continue to maintain a profound commitment to the work that they do and to the music industry as a whole.

Black music has been instrumental in the development of culture, in breaking down barriers, and in promoting mutual understanding among people from many different backgrounds. It has been a powerful voice for Black artists and communities, often articulating the experiences, struggles, and triumphs of marginalized populations. Music has served as a powerful voice for Black artists and communities. Moreover, Black artists have made significant contributions to the development of music around the world and have enriched the cultural landscape through their contributions to musical subgenres such as jazz, blues, hip hop, R&B, gospel and beyond. We must acknowledge and celebrate the significant impact that Black music has had on society when we amplify Black voices and embrace the richness of Black music. In doing so, we also pave the way for continued innovation, diversity, and empowerment in the arts and beyond.

This report shines attention on the resiliency and enthusiasm that Black music industry workers and musicians, in Canada, have demonstrated in the face of discrimination and structural impediments. These individuals, despite the challenges they face, continue to maintain a profound commitment to the work that they do and to the music industry as a whole.

More data is needed, as it is vital to take into consideration the intersectionality of race, gender, and other social identities in order to have a better understanding of the specific experiences and needs of Black music business professionals and artists and to find solutions to those problems. According to the findings of the study, the challenges faced by

women respondents to the survey differ from those faced by men. These challenges include a scarcity of mentorship opportunities, difficulties in gaining access to information, and inadequate professional networks. The music industry can strive toward building a more equitable and inclusive workplace for all professionals, regardless of their race, gender, or background, if it acknowledges and addresses the discrepancies that exist within the sector and works to eliminate those disparities.

This report highlights how important Black music is to the Canadian music market. The report also brings attention to the inequalities and prejudice that Black music industry workers and musicians are subjected to. This demographic faces distinct experiences and issues. Therefore, the industry as a whole may strive toward creating an environment that promotes diversity, inclusion and equitable opportunity by not just simply recognizing these experiences and challenges, but also creating catered solutions. This will not only be beneficial for the music business professionals and artists engaged, but it will also be beneficial for society as a whole and will enhance both the music industry and society with a wider variety of perspectives and creative contributions.

“

“Very difficult accessing venues. The racism and Nepotism means they will take our money at twice the non-advertised rate they give their (white) friends.”





APPENDIX

INTRODUCTION AND PURPOSE

The Diversity Institute at Toronto Metropolitan University, led by Dr. Wendy Cukier has been contracted and funded by ADVANCE, Canada's Black Music Business Collective to conduct a diversity and inclusion assessment of the music industry and its systemic barriers for Black music workers. The purpose of the study is to better understand the perception and experience of Black music professionals through exploring board representation and the distribution of money generated by Black music.

The following pages is the 'ADVANCE Diversity Analysis and Value of Black Music in Canada' online survey.

APPENDIX B

MUSIC GENRES (53)

African Pop	Hip Hop
Afrobeats	House
Alternative Hip Hop	Jazz
Alternative R&B	Lo-Fi Hip Hop
Blue-Eyed Soul	Moombahton
Boogie	Neo-Soul
Bounce	New Jack Swing
Cloud Rap	Pop Rap
Contemporary R&B	Post-Disco
Country Rap	Psychedelic funk
Country Trap	R&B
Dance-R&B	Rap
Dancehall	Rap Rock
Deep House	Reggae
Disco	Reggae Fusion
Disco-Pop	Reggae-Pop
Diva House	Reggaeton
Doo Wap	Ska
Drill	Soul
EDM Trap	Soul-Pop
Electro House	Southern Hip Hop
Electro R&B	Trap
Electro-Ska	Trap Metal
Emo Rap	Trap-Pop
Funk	Tropical House
Funk-Pop	Zouk
Gospel	

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