



Talent Buyer

Request for Proposals (RFP)

Birthplace of Country Music, Inc. (BCM)

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RFP Issue Date: February 22, 2023
Due date for receipt of questions regarding this RFP: March 20, 2023
Due date for sealed proposals: April 17, 2023



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Introduction

The Birthplace of Country Music (BCM) has initiated a Request for Proposal (RFP) process to identify a contractor qualified to provide talent buying for the Bristol Rhythm & Roots Reunion music festival (Festival). This RFP will assist BCM in the selection of a qualified vendor with whom BCM will enter into a professional service agreement for the talent buying. Refer to Appendix A for the Scope of Work, which describes the work to be performed. BCM intends to award a contract to a contractor that will meet the qualification criteria and has successfully performed similar services. The successful firm will be required to enter into a contract with BCM for the services requested in this RFP within a reasonable time after award. A draft contract will be provided to finalists prior to award. A firm submitting a proposal must be prepared to use BCM's provided contract form rather than its own contract form. The contract will include terms appropriate for the scope of work.

About the Birthplace of Country Music

The Birthplace of Country Music is a 501(c) (3) nonprofit organization that seeks to perpetuate, promote, and celebrate Bristol's rich musical heritage; to educate and engage audiences worldwide regarding the history, impact, and legacy of the 1927 Bristol Sessions; and to create recognition, opportunities, and economic benefit for our local and regional communities.

BCM accomplishes this mission through its three primary branches (Bristol Rhythm & Roots Reunion, Birthplace of Country Music Museum, and Radio Bristol), special projects and events, and a multitude of community and educational outreach programs. A brief description of the three primary entities follows:

- Bristol Rhythm & Roots Reunion – This annual music festival began in 2001 and has been a part of BCM since December 2012. A 2015 economic impact study showed that visitors to the Festival from outside the region had a \$16.1 million impact on the region. The Festival hosts over 100 bands on up to 18 stages in downtown Bristol, typically the second weekend in September. Attendance has grown to approximately 45,000. Among its many accolades, the Festival has been named as one of Rolling Stone's "Top 20 Tours and Festivals," and has won a Grand Pinnacle Award from the International Festival and Events Association. **(The Festival is the focus of this RFP.)**
- Birthplace of Country Music Museum – The Museum, an affiliate of the Smithsonian Institution, opened on August 1, 2014. The Museum is 24,000 sq. ft. on two levels. In addition to core exhibits, the Museum also houses a large space for special exhibits, a performance theater, a radio station, a learning center, and The Museum Store. The core exhibits are highly interactive and feature a number of video experiences as well as various text panels and artifacts relating to the 1927 Bristol Sessions and other aspects of Bristol's musical legacy. The Museum has received numerous awards, including the highest awards in its state organizations, and has been recognized for Leadership in History by the American Association of State and Local History.
- Radio Bristol – The station went live broadcasting from the Museum on August 27, 2015. Radio Bristol features a low power FM channel, three channels streaming different but related genres of music, and one channel streaming video. Streaming stations can be accessed online or using



the Radio Bristol App on mobile devices. Radio Bristol also produces a program called *Farm and Fun Time*, which is hosted, monthly in the Performance Theater at the Birthplace of Country Music Museum, with the exception of quarterly shows, which are hosted at Paramount Theater in Downtown Bristol, TN. The September *Farm and Fun Time* takes place during Bristol Rhythm & Roots Reunion and Radio Bristol works with Music Committee to make the proper arrangements for performances. Radio Bristol is garnering attention from radio, cultural, and business organizations for its unique and innovative approach to history, music, and media. The station has listeners throughout the United States and in more than 140 countries.

Independently, each of these branches strives for excellence in bringing the arts to wide audiences. Together, the entities interact synergistically through collaboration, mutual support, and the ability to bring innovative thinking to important arts programming. The result is fulfillment of the BCM Mission and progress toward its Vision.

Background

The Bristol Rhythm & Roots Reunion is an annual music festival that takes place in downtown Bristol TN/VA. The Festival is typically held on the second weekend in September. The Festival is produced by BCM with the support of volunteer committees, hundreds of individual volunteers, numerous community organizations, and various departments of the two cities. Each year, the Festival footprint typically includes 14-18 stages (indoor and outdoor) with over 100 musical acts over a three-day period.

MISSION (Why the Festival exists)

The Bristol Rhythm & Roots Reunion music festival is produced to promote and celebrate Bristol's musical heritage, entertain and delight those attending, and bring recognition and economic benefit to BCM and to our local and regional communities.

VISION (The future BCM desires)

The Bristol Rhythm & Roots Reunion music festival is broadly respected, acclaimed, and financially successful and is having a significantly positive impact on Bristol TN/VA and the surrounding region – both economically and in creating recognition of Bristol's place in the history of American music.

The Festival hosts a diversity of performers in recognition of the fact that the 1927 Bristol Sessions influenced many genres of music in America, and that the roots established in Bristol have grown deep and spread wide. Artists will include local and regional acts as well as nationally known performers and artists with the potential to be the stars of the future. Artists will generally be selected that can be reasonably accommodated without special stages or venues, and whose presence and performance will not cause undue disruption to the overall Festival. Artists that require special accommodations and/or who might draw a very large audience will be selected only after full consideration of the necessary accommodations and overall impact on the Festival.

Beyond the music, the Festival includes invited artisans and artisan groups selling handmade crafts, food vendors offering a wide variety of culinary creations, and a number of ancillary events for children and adults – all designed to enrich the overall experience of the Festival for the patrons. The Festival has had, is having, and will continue to have a major positive impact on businesses, entertainment, and the general energy and vitality of downtown Bristol and the surrounding region.



Notice to Prospective Contractors

Prospective contractors should carefully review this solicitation for defects and questionable or objectionable matter. Comments concerning defects and questionable or objectionable matter must be made to the Project Manager at the e-mail address on the cover page and must be received prior to the deadline for written questions also shown on the cover page. Questions concerning the specifications must be posed through the same e-mail address. Any questions submitted in response to this RFP in any other way (including telephone) are not acceptable. The date limitation for posing questions will permit BCM to issue any necessary corrections and/or addenda to this RFP in time for all prospective contractors to react by adjusting, if needed, their proposals. A summary of all questions from prospective contractors and responses to those questions will be posted to BCM's website, also identified on the cover page. It is the prospective contractor's responsibility to ensure that all addenda have been reviewed and, if need be, signed and returned or noted in the proposal.

Prospective contractors are prohibited from communicating directly with any BCM employee except as specified in this RFP, and no BCM employee or representative other than the Project Manager is authorized to provide any information or respond to any question or inquiry concerning this RFP. Prospective contractors may contact the Project Manager solely via e-mail.

The Project Manager may provide reasonable accommodations, including the provision of informational material in an alternative format, for qualified prospective contractors with a disability. Prospective contractors requiring accommodation shall submit requests in writing, with supporting documentation justifying the accommodation, to the Project Manager. The Project Manager reserves the right to grant or reject any request for accommodation.

Proposals will be treated confidentially until the contract is either awarded or recommended for award. Prospective contractors are advised that they should endeavor to submit responsive, error-free proposals since failure to do so might result in rejection of their proposal.

Prospective contractors that become aware of this RFP from the BCM website or from any source other than the Project Manager, and wish to ensure receipt of any addenda or additional materials related to this RFP, should immediately contact the Project Manager and provide their contact information so that RFP addenda and other communications related to this procurement can be sent to them.

Receipt of sealed proposals for furnishing the services described herein is due no later than the date indicated on the RFP cover page. SEND ALL PROPOSALS DIRECTLY TO THE ADDRESS AS SHOWN ON THE COVER PAGE.

Scope of Work

The scope of work describes the work to be performed by the contractor and is contained in Appendix A (Scope of Work).

Proposal Evaluation Team

BCM's Proposal Evaluation Team consists of individuals approved by BCM to participate in the Talent Buyer RFP proposal evaluation and final selection process. The Proposal Evaluation Team will consist of the following members: Director of Operations (also designated as Project Manager), Executive Director



of Advancement, Radio Bristol General Manager, Managing Director, and any/all Festival Oversight Committee members (individual member's discretion). A subgroup of the Proposal Evaluation Team, called the Initial Evaluation Group will consist of the following members: Director of Operations (also designated as Project Manager), Executive Director of Advancement, Radio Bristol General Manager, and Managing Director.

Contractor Selection Process

The following is a general description of the process by which a contractor will be selected for award of a contract to perform the services described in this RFP:

1. Request for Proposals (RFP) is released to prospective contractors.
2. To help ensure that all prospective contractors are treated consistently during the selection process, all questions regarding this RFP, as well as BCM's responses to the questions, will be posted on BCM's website. A deadline for the receipt of written questions has been established (see the cover sheet of this RFP for deadline date). After issuance of an RFP by BCM and prior to the date and time for receipt of proposals, persons or entities who intend to respond to such RFP by submission of a competitive proposal may wish to pose questions, objections, or requests for information, and/or request clarification or for an interpretation regarding terms, provisions, or requirements of the RFP. In this event, prospective contractors shall not attempt to communicate with, in writing, electronically or orally with any BCM official or employee other than the Project Manager. The Project Manager may be reached at the e-mail address on the RFP cover page. Prospective contractors shall not contact any other BCM officials in an attempt to gather information regarding this RFP, or in an attempt to influence BCM's consideration of its proposal. All inappropriate communications with BCM officials or employees will be forwarded to the Project Manager as well as the Proposal Evaluation Team. Inappropriate communications by a prospective contractor may, at the discretion of the Project Manager, constitute grounds for disqualification of that prospective contractor's proposal. Alternatively, the proposal evaluation team may, at its discretion, consider such inappropriate communications when evaluating and scoring proposals.
3. Proposals are required in a sealed envelope or package from each prospective contractor. Each original proposal shall be signed and dated by an official authorized to bind the contractor. Unsigned proposals may be rejected. In addition to the paper copy of the proposal, prospective contractors shall submit one **complete and exact** copy of the proposal digitally via email. Prospective contractors shall make no other distribution of its proposal to other BCM officials or consultants. Each proposal page shall be numbered for ease of reference.
4. All proposals must be received by BCM no later than the date and time specified on the cover sheet of this RFP.
5. Following the date and time when proposals are due, the envelope or package containing the proposals from each responding firm will be opened by BCM's Proposal Evaluation Team. **The opening of the proposals is not open to prospective contractors or the public.** Proposals are subject to change, clarification, and negotiation following the receipt date; therefore, the



proposals will be treated as confidential until the resultant contract is awarded or when a recommendation is made to award the contract.

6. BCM's Proposal Evaluation Team expects to take the following actions to determine the relative merits of the proposals that are submitted:
 - a. The Initial Evaluation Group will review the proposals to determine whether they are responsive to the RFP and that they were submitted by responsible companies. Responsive proposals are those proposals that satisfactorily address all requirements specified in the RFP. Certain omissions or variances may be resolved through discussions to make the proposal responsive. An example of an omission or variance that could be resolved through discussions is a proposed period of performance that would not result in completion of the work within the required timeframe. Should discussion with the contractor result in an adjustment to the period of performance that will result in completion with the required timeframe, the proposal then may be deemed to be responsive. However, prospective contractors are urged to submit fully responsive proposals because nonresponsive proposals may be rejected. Responsible contractors are those possessing the management, technical, financial, equipment, and human resources available to ensure adequate performance of the work described in the solicitation.
 - b. If there are six or more responsive proposals from responsible companies, the Initial Evaluation Group will review the proposals, according to the criteria included in this RFP and assign scores to each criterion using a color-coded scheme with green being assigned to proposals that are among the best of the proposals, yellow for the average proposals, and red for the marginal proposals. This color-coded rating system will be used to narrow the number of proposals to three or fewer.
 - c. The three, or fewer, finalists will then be requested to perform an on-site walkthrough with select members of the Proposal Evaluation Team. Following the walkthrough, the finalists will be subjected to a more stringent evaluation that will require members of the Proposal Evaluation Team to rank each criterion. In the event that there are three proposals amongst the finalists for the ranked criteria, each team member will assign a 3 to the highest ranked proposal, 2 to the second highest ranked proposal, and 1 to the lowest ranked proposal. The Numerical Proposal Evaluation Criteria worksheet is shown in Appendix B.
 - d. The Proposal Evaluation Team will then meet to discuss their rankings and the related rationale. Following this meeting, the team members may elect to modify their rankings based upon those discussions. The team members will then turn in their evaluation sheets.
 - e. Each Proposal Evaluation Team member's rankings will then be combined and averaged to provide a single score for each of the finalist prospective contractors.
 - f. The single combined scores will then be adjusted according to the weights assigned to the criterion to obtain combined weighted scores.
 - g. Final decisions may **not** be solely based on final numerical point scores.
7. At the option of the Proposal Evaluation Team, the evaluators may request oral presentations, discussions, or negotiations with any or all prospective contractors for the purpose of



clarification or to amplify the materials presented in any part of the proposal, or to make adjustments to the details of the proposals. The evaluators may also request best and final offers (BAFOs) from one or more prospective contractors. However, prospective contractors are cautioned that the evaluators are not required to request clarification or conduct negotiations and may award a contract based on the original proposal. Therefore, all proposals should be complete and reflect the contractor's most favorable terms.

8. Prospective contractors are cautioned that this is a request for proposals, not a request to contract, and BCM reserves the unqualified right to reject any and all proposals, for any reason at the sole discretion of BCM, when such rejection is deemed to be in the best interest of BCM.
9. BCM reserves the right to:
 - a. Reject any or all submittals;
 - b. Request clarification of any submitted information;
 - c. Waive any informalities or irregularities in any proposal;
 - d. Not enter into any contract;
 - e. Not select any firm;
 - f. Cancel this process at any time;
 - g. Amend this process at any time;
 - h. Interview firms prior to award;
 - i. Enter into negotiations with one or more firms, or request a best and final offer (BAFO) or BAFOs;
 - j. Award more than one contract if it is in the best interests of BCM;
 - k. Issue similar solicitations in the future; or
 - l. Request additional information from prospective contractors.

Proposal Requirements

Proposals shall be prepared on 8 ½ X 11 paper; however, larger foldouts are acceptable for milestone charts and similar documentation. The font size shall be 10 point or larger.

Required Sections:

1. Title Page
 - a. A title page of the proposal must include company's name, website address, corporate address, and telephone number. Also include principal contact's name and email address.
2. Table of Contents
3. Executive Summary
 - a. Provide a high-level summary discussing your company's ability to perform the required duties.
4. Company Information
 - a. Description of company and core services
 - b. Organization capacity (staff size, location)
 - c. Years in business
 - d. Outline the company's strengths and distinguishing skills/capabilities as they relate to booking talent
 - e. Resumes of key team members who will work on the account



- f. Three professional references
 - g. Statement about company's liability insurance and worker's compensation coverage
 - h. Indicate whether or not the contractor had any contract terminated for default in the past five years; if no such termination for default has been experienced by the prospective contractor in the past five years, this fact should be stated in this summary
 - i. Disclose any relevant conflicts of interest and/or pending lawsuits
5. Work Plan
- a. Briefly describe how your business would approach coordinating between the Festival's Music Committee and the entertainment agencies to book talent
 - b. Provide overview of how artist contract and management is recommended, including how contracts, W9s, stage plots, and artist riders would be organized and communicated with BCM
 - c. Describe your approach to developing a talent strategy
 - d. Outline your experience in marketing talent and lineup announcements
 - e. Provide outline of your company's role during the Festival
 - f. Include examples of festivals and large events your company has worked with to provide talent buying
 - g. Please list any additional services not otherwise requested that can be provided by the Talent Buyer that would benefit the Festival
6. Life Cycle Cost
- a. Personnel costs (including job titles, hourly rates, and total hours)
 - b. Travel and subsistence expenses
 - c. Subcontractor costs (if any)
 - d. Other costs (e.g., office expenses) shall be identified by the nature of the costs
 - e. Not-to-Exceed price (A total Not-to-Exceed (NTE) price representing the maximum amount for all work to be performed by the contractor and any subcontractors must be clearly indicated under this heading.)
7. Statement of Authorization to Bid
- a. Must be signed by a principal of the responding company



Appendix A: Scope of Work

This section describes the work to be performed by the contractor.

Definitions

The list below defines certain words to ensure understanding and certain acronyms so those can be used for lengthy names and terms that appear repeatedly.

- Festival's Music Committee – BCM's volunteer committee that selects talent for the Festival. (The Music Committee Charter is included as Appendix C.)
- Festival Production Agency – Agency BCM works with for sound, stage, and lights

Timeline

- July 2023 – Onboarding and booking for the 2024 festival begins
- September 2023 – 2023 Bristol Rhythm & Roots Reunion
- November 2023 – One headliner contract fully executed for 2024 festival
- January 2024 – Partial lineup contracts fully executed and announced for 2024 festival
- March 2024 – Full lineup contracts fully executed and announced for 2024 festival
- July 2024 – Booking for the 2025 festival begins
- September 2024 – 2024 Bristol Rhythm & Roots Reunion
- November 2024 – One headliner contract fully executed for 2025 festival
- January 2025 – Partial lineup contracts fully executed and announced for 2025 festival
- March 2025 – Full lineup contracts fully executed and announced for 2025 festival
- July 2025 – Talent Buyer contract review
- September 2025 – 2025 Bristol Rhythm & Roots Festival

Responsibilities

General

- Attend Festival in person
- Attend monthly meetings either in person or via Zoom; these meetings may increase in frequency as necessary
- All members of contractor team should act in a professional and respectful manner, particularly when in Bristol
- All members of contractor team should have thorough knowledge of bluegrass, country, old-time, and Americana music
- All members of contractor team should have a knowledge and appreciation of Bristol's role in the birth and history of country music

Talent Buying

- Work with the Music Committee and BCM staff as they select artists and develop a general talent strategy for the Festival based on BCM's mission/vision
- Act as the lone voice between the Festival and entertainment booking agencies to expedite the booking process
- Handle all negotiation of terms with artists and agencies based on strategy established in partnership with the Festival's Music Committee
- Establish regular communication with Festival's Music Committee in regards to status of offers and negotiations



- Use industry contacts and knowledge, along with relationship leveraging and routing opportunities, to enhance negotiating positions and optimize the talent lineup within talent budget
- The Festival's Music Committee will submit artist inquiry requests to the Talent Buyer; final decisions on artist approval will come from the Music Committee
- Review, edit, and execute all performance contracts on behalf of BCM in a timely manner
- Become knowledgeable of the background and demographics of the Festival

Talent Interface/Support

- Management of all pertinent documents related to the booking of all music talent including, but not limited to, contracts, W9s, stage plots, artist riders, security needs, and hospitality requests
- Manage communication with the artist, including providing all advance documents to the artist prior to the Festival
- Communicate with Festival Production Agency on any specific stage requests or backline requirements outside of the normal parameters to determine if BCM is able to accommodate the request or determine an alternative

Consulting

- Talent Buyer will provide general event consulting and logistic support
- Talent Buyer will provide input for BCM consideration of overall event framework, schedule, ticketing packages and pricing, attendance goals and capacity, and other event-related items
- Make site visits as required to provide input regarding event footprint layout and logistics
- Provide input and general consulting upon request regarding the selection and management of emcees and stage announcement process

Marketing

- Collect all artist marketing/management contacts and file into one secure location for BCM marketing access
- Negotiate photo/video needs prior to contract confirmation and make those needs part of the offer process
- Assist BCM's marketing team with obtaining advertising access and promotional needs

Deliverables

- All January announcement artists for the 2024 festival booked with fully executed contracts and required deposits paid for no later than December 2023
- All March announcement artists for the 2024 festival booked with fully executed contracts and required deposits paid for no later than February 2023
- Streamlined communication process between Festival and artists developed
- Lineup rollout strategy developed in coordination with BCM marketing team
- Master document for artist tracking created and updated regularly

Expected Outcomes

- Smooth, organized, and timely booking process from start to finish
- Festival talent that speaks to who BCM is as an organization and is aligned with its mission and vision



Administration

- Required reporting: Monthly progress reports due one week prior to Music Committee meetings
- Undergo required annual evaluation: Annual performance evaluations conducted by the Proposal Evaluation Team in November



Appendix B: Numerical Proposal Evaluation Criteria

Proposals will be evaluated according to the criteria indicated below.

EVALUATION				
Criteria	Possible Points	Points Awarded	Multiplier	Total Points
1. Cost	0 – 10		30%	
2. Related Experience	0 – 10		15%	
3. Agency Strength	0 – 10		15%	
4. Meet RFP Guidelines	0 – 10		20%	
5. Overall Impression	0 – 10		20%	



Appendix C: Music Committee Charter

Music Committee Charter Revised November 2022

- **Committee Name**
Music Committee

- **Committee Rules, Procedures, and Protocol**
This committee will follow the general protocol set forth in the document entitled “Bristol Rhythm & Roots Reunion Committees Protocol”.

- **Purpose**
Work with Festival Talent Buyer to curate a well-rounded lineup of artists to properly represent and help grow the brand of Bristol Rhythm & Roots Reunion.

- **Specific Responsibilities**
 - Book artists for the festival as follows:
 - In accordance with the *Bristol Rhythm & Roots Reunion Business Plan*, the artists selected should include a diversity of genres, but with a strong and dominant element of country/Americana/bluegrass and other music tied to the 1927 Bristol Sessions.
 - Artists who perform at the festival are determined using institutional knowledge from the Music Committee, the Talent Buyer’s expertise, and industry-standard tools, such as Pollstar and other social media outlets, and combines a generous mix of national touring artists, as well as continuing to support the local and regionally based artists.
 - The Executive Director of Advancement works with the Talent Buyer on offers to be made based on input from Talent Buyer and approved by the Music Committee. No offer is made to an artist not approved by the Music Committee
 - The Talent Buyer is responsible for adhering to the budget set by the Birthplace of Country Music Board of Directors.
 - The Talent Buyer is the only direct contact with artists and agents and will be responsible for all offers presented to artists on behalf of the Music Committee and Festival.
 - Artists receiving offers will be scheduled during this offer process with intent to allow for the least amount of rescheduling and overlap, once final schedule is designed.
 - The Talent Buyer creates shareable electronic folder(s) that includes offers made, contracts, stage plots, W9s, advance contacts, and a working Festival Artist Schedule, as well as additional information that is required to help streamline the overall production of the Festival itself. This electronic folder(s) serves as a tool for working within the budget and other artist’s materials, and streamlining access for Executive Director of Advancement, Director of



Marketing, Director of Administration, Director of Operations and, upon request, the Managing Director.

- Stage Management and Emcees
 - The Talent Buyer provides guidance for the needs for each stage based on riders and requirements for artists performing on a particular stage. This information is relayed to the Festival production agency who is responsible for providing the necessary equipment for each stage. The Talent Buyer identifies stage management needs to ensure adequate coverage and smooth running of the stage. Emcees are another component of the stage and are the joint responsibility of the Music Committee and Talent Buyer. Proper recruitment for these positions helps streamline the experience of the artists and facilitates the smooth operation of each stage.
- Artists Transportation
 - Work with the Talent Buyer and the Hospitality Committee to develop plan for artist transportation on Festival grounds and to surrounding hotels as agreed upon during the contracting and advance process.
- Responsibilities during the Festival
 - Members of the Music Committee will observe artists throughout the weekend to identify the patron reception for each stage and artist. This is important in helping to determine best and future placements of artists to match the proper stage/venue atmosphere and aesthetic.
 - The Talent Buyer will help coordinate all artist relation requirements, including transportation, hotels, backline needs, etc. throughout the weekend.
 - The Music Committee will be available to the Talent Buyer as needed throughout the weekend for any special situations that might arise.

- **Meetings**

The Music Committee chair will work with the Talent Buyer to create a meeting agenda and schedule meeting dates throughout the year. Meetings will take place in person, but at certain times, electronic feedback will be necessary. The Music Committee is expected to respond in a timely fashion in these instances.

The Music Committee chair(s) attends Festival Committee meetings, provides updates, and reports any necessary information to the Music Committee from those meetings.

- **Members**

The Music Committee shall consist of no less than four and no more than twelve members. To the best of the committee's ability, membership should consist of individuals with varying interests of musical genres traditionally represented at the festival. The BCM Executive Director of Advancement is the staff representative for the Music Committee. Current committee members are shown on the Music Committee Fact Sheet for each year. The roster will show all committee members and terms for each member.

- **Festival Volunteers**

- A certain number of volunteers are needed in order to achieve the Music Committee responsibilities. The committee sets "par levels" for volunteer positions needed and helps sufficiently recruit personnel.



- Volunteers recruited by the Music Committee must complete a Volunteer Application Form and the Volunteer Code of Conduct and Release, and be documented with the Volunteer Committee regarding the application and scheduling.
- **Reports**
 - The chair of the Music Committee will provide an agenda for each committee meeting
 - The chair of the Music Committee will designate someone to take minutes for the meeting and distribute to all committee members including the Executive Director of Advancement within a week of each committee meeting
 - Once the meeting minutes are received, the staff representative will then post the minutes on the BCM server
- **Documents**
 - Artist offer sheet
 - Artist contract
 - # Slots/sets
 - Production contacts
 - Artists stage plots
 - Marketing contacts
 - Photo/video releases
 - Deposit schedule
 - Hotel lists & needs
 - Artists and agencies W9s
 - Pre-negotiated BRRR Festival contract rider
 - **Artists merchandise sheet for selling by festival**
 - Approved radius gigs
 - Artist budget (over/under)
 - Festival artist schedule per day
- **Budget**

A Music Committee budget will be established each year and included on the Music Committee Fact Sheet for that year. The Music budget should be set 14 months in advance of the next year festival (for example, set budget for September 2024 Festival in July 2023).
- **Goals**
 - Strive each year to provide our patrons and sponsors with a well-curated lineup that excites the masses and sells tickets
 - Book artists who will sell more tickets and grow the festival
 - Continue to expand and grow the Bristol Rhythm & Roots Reunion brand
 - Always celebrate the music stemming from the 1927 Bristol Sessions recordings
 - Create pride in the festival from our community and patrons, which will make a lasting impact on the growth of our community