

SHUFEU

Mashinaikan anite eshi-takuat
innu-katauapekaitshenanut

Dissertation on Indigenous
Music Content



MAKUSHAM
MUSIQUE

In collaboration with





Eshi-takuat

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Sheueu meaning: There is echo

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Photo credits: Courtesy of the Innu Nikamu Festival



Mashinaikan innu-kanikamushiht e uinakaniht mak kainnu-tauapekaitshenanut

Innu-utshimau Mike McKenzie utaimun

(English text will follow)

Tanite ua utshipaniak^u, tan ua ishinakuak tshitaitunnu kie ma tanite anite ua taiak^u, tauapekaikan tshinashakunanu tanite anite ua papaniak^u tshitinniunnat, eshakumitshishikua kie anite meshta-tshikaienitakuak tshitinniunnat. Tauapekaikan eukuan eshpitashkamikat aimitun uet tshi peshuapamituht auenitshenat tatipan eshinnuht mak manikuiak^u tshetshi tipatshimushtatuiak^u e innikaitaiak^u eshi-uapatamak^u inniun mak auen ume tshinanu.

Mishue ute Kanata-assit, Innu, Mishtashiniunnu, *Ojibwés* eshinnuht mak Aissimeuat, innu-kanikamushiht eukuan ka pimutaht aimunnu anite mishue Innu eshinniuniti, atusseun ka uauitshiuht anite kakusseshit. Uauitshiaushiuht e innikaitaht mak tutamuht tshetshi shaputue pimutemakanniti tshitaimunnannua mak pimutaeueuat utaimunnua aianishkat tshikanishinanuat shash pet tatumitashumitannuepipuna.

Innu-takuaikan Uashat mak Mani-utenam ashineu tshetshi uauitshiat ka unuipanitaniti atusseutshuapinu Makusham Musique Inc. meshta-apatannit utatusseun e unuipanitat Mashinaikannu eshi-uauinakanniti innu-kanikamushiniti uenuipanitaniti ishpish minupannit anite innit mak kakusseshit. Eshi-unuipanit aimun mishta-minuau kie ishi-minikuat anitshenat ka unuipanitaht nenu mitshuapinu innu-kanikamushiht e uinakaniht, tshetshi etatu tshikaienitakuannit tshe shaputuepaniht utatusseunnuau. Anutshish ume eshpitapipuk, mishta-uauitakanu tshetshi minu-uitsheutunanut, muk^u nenua aimuna e apashtakaniti, at shuk^u mishta-minutakuak kie tapuemakak, anu minuau tshetshi nukuak e atusseshtakanit.

Mishue Ka Mamuituht Innuat Utaimunnua nenua e uitakaniti innuat kassinu eshinnuht utipenitamunnua minu-uitamuht umenu : « *Kassinu aishinnuat Innuat ishinakuannu tshetshi kau innikaitaht, apashtaht, pitshitshipanitaht mak ashu-minaht aianishkat auassa utipatshimunnua, utaimunnua, ka pet ashu-uauitamatuht ka pet ishinnuht* ». Kainnu-tauapekaitshenanut ekute ka ut uitshiuht tshetshi pimutakanit, ekute ut tshi inniuimamak ne Ka patshitinakanit Aimun.

Uemut meshta-nashkumakau kassinu ka uauitshiaushiht umenu ka tutakannit *Mashinaikannu e uauitakanit kainnu-tauapekaitshenanut*. Uemut takuannipan tshetshi ne anutshishi tutakanit, tshetshi pashkapatakanit ne eshpanit mak tshetshi uapataniuenanut tekuannit utapunnuau innu-kanikamushiht anite mishue eshi-takuaki kanatutakanniti ute eshpitashkamikat Kanata-assit mak tshetshi petahk kassinu ute ka taht Kanata-assit.

Ne anu ua uitaman, meshinataimuk ne *Studio* Makusham ishpish tshikaienitakuannit utatusseun mak tshe nashakuht kassinu ka uitshi-atussemikut mak tatipan eshi-pikutaniht tshekuannu. Tapue ashineuat ishpish kushikuannit eshinakuannit utatusseunnuau uinuau tshe pimutauaht tatipan ka ishi-pikutaniht utaimunnua tshetshi ut, ne kainnu-tauapekaitshenanut tshe utinak utapun mak shash uetitshipannit tshetshi nishtuapamakanit. Nipa mataten eka utinaman tipaikan tshetshi uitamimuk utshimau Florent Vollant ka ishpish mishta-uauitshiaushit, eukuan tshitshue ka tshikaienitakushit, kie Philippe McKenzie uinuau ka tshitshipaniht e nikamuht mak ka petakutaht innu-aimunnu anite ut e tauapekaiht mak e nikamuht shash pet mitshetatupipuna.

Uemut tekuak tshetshi uitakanit, kainnu-tauapekaitshenanut takuannu utapun anite mishue tekuaki kanatutakanniti. Apu kushtikuaki tshetshi mamashitaht kakakusseshiu-tauapekaitshenannut, meshuetshe kaiakanishau-tauapekaitshenannut. Shash utitshipanu anutshish tshetshi nishtuapatakanit meshta-itenitakuak mak tshetshi minakanit kassinu apunnu shash eshinakuannit tshetshi katshitinak.

TSHINISHKUMITINAU

- Chief Mike McKenzie



A word from Chief Mike McKenzie

No matter who we are, our culture or where we live, music accompanies us at every step, in our daily lives as well as in more significant moments. It is a universal language that helps bring people together and allows us to tell each other about our vision of the world and who we are.

Throughout Canada, whether they are Innu, Cree, Ojibwa or Inuit, Indigenous music artists are ambassadors of their Nation, whose work enriches Canadian society. They help keep our languages alive and perpetuate them and carry the word of our elders that have resonated for centuries.

Innu Takuaikan Uashat mak Mani-utenam is proud to support the initiative of Makusham Musique Inc. which is doing useful work by publishing its *Dissertation on Indigenous Music Content* which reports on the results obtained with Indigenous and non-Indigenous people. The results speak for themselves and provide an opportunity for decision makers in the music industry to take meaningful actions. In this day and age, there is a lot of talk about reconciliation, but words, however beautiful and sincere, can never replace concrete actions.

The United Nations Declaration on the Rights of Indigenous Peoples states that “*Indigenous peoples have the right to revitalize, use, develop and transmit to future generations their history, language and oral traditions*”. Indigenous music is the privileged vehicle through which this Declaration comes to life.

I would therefore like to extend my warmest thanks to all those who contributed to the *Dissertation on Indigenous Music Content*. This exercise was necessary at this time to take stock of the situation and to demonstrate the place that Indigenous music should have in commercial radios across Canada and in the ears of all Canadians.

In particular, I wish to acknowledge the remarkable work of Studio Makusham and the leadership of its directors and artisans. They proudly carry on their shoulders the noble responsibility of being the voice of the artists so that Indigenous music finally takes its place and receives all the recognition it deserves. Finally, I would be remiss if I did not take advantage of this forum to underline the contribution of Mr. Florent Vollant who is one of our giants, as well as Philippe McKenzie, a pioneer in the music industry who has been making the Innu-aimun resonate through his music and songs for many decades.

Without a doubt, Indigenous music has its place in the hermetic world of commercial radios. It is not a threat to francophone music and even less to anglophone music. The time has come to recognize its importance and to let it take its rightful place.

TSHINISHKUMITINAU - THANK YOU

- Chief Mike McKenzie



Florent Vollant utaimun, uin ka tutak unikamuna mak uin ka nikamut

(English text will follow)

Nika nikamun nuash mishue e petakuiat! Shash ne apu uetak auen e innut. Ui mak uapatamuk^u ishpish animak tshetshi petakuiat ninan innu-kanikamushiht. Ka matshipanit anite Oka-innu-assit, upime ekue ashtakanipani innu-nikamuna kie apu ut ui petakutakaniti anite mishue kanatutakanniti. Ekue ishpanit innu-kanikamushiht eka e petakuikaniht anite mishue kanatutakanniti, animauat tshetshi nishtuapamakaniht mak tshetshi innikaitaht eshi-pikutaht. Kie, miam nenu e tutuaht kakusseshiu-kanikamushiniti

kie Kanata-assit kanikamushiniti, ne CRTC apu nashpit patshitinak atshitashunnu tshipa ishpiteitakuannu innu-aimunnu kie ma nenua innu-kanikamushiniti.

Ninan, Innuat, maniteu-aimun ishi-utinakanu nitinnu-aimunna, muk^u tauat ute innuat menu-tshissenimakaniht, nanitam ute ka pet taht, eukuan ume ninan, Innuat. E minu-uitakanit eshinakuak inniun, ishinakuan a ne kaitusset tshetshi eka tshishikuakanit katshi atusset? Kakusseshiu-kanikamushiht tshipa minuenitamuat a nenu tshetshi upime anakaniht kashikanit miam anite mishue kanatutakanniti, muk^u akanishuau-nikamuna pimipanitakanniti? Ishinakuan a nenua ninikamunana uetshipaniti anite ne assi utaimuna, anite ka ut uapamakanit innu uet inniut, tshe eka petakutakanniti anite mishue kanatutakanniti?

Nashik^u eshi-utinitishuan, kassinu auen ka pikutat tshekuannu ishinakuannu tshetshi nukutat eshi-pikutat, kie, tanite anite ua utshipanit, muk^u anu tshetshi ishi-tshitapakanit ne nikamun e uitakanit uetshipanit ute shash mitshetatutshishemitashumitannuepipuna. Nititenitanan kie shash anutshish utitshipannu innu-kanikamushiht tshetshi petuakaniht mak nishtuapamakaniht mishue eshpitashkamikanit umenu assinu. Ninan, innu-kanikamushiht, nititenitanan shash utitshipanu tshetshi mishkuenitakanit tshetshi matenitakushit innu anite mishue kanatutakanniti. Nimashikenan kie nipimutanen tshetshi atshitashunashtakanniti innu utauapekaikan kie unikamuna. Ninan uin, tshetshi an muk^u innikaikuiat. Tshetshi innikaitaiat nitaimunnana, eshi-tauapekaiatsheiat mak nitaitunnana. Innu-kanikamushiht ishinakuannu kie uinuau tshetshi takuannit utapunnuau. Minnan ne nitapunnan! Namaieu ne muk^u tshiam tshetshi ishi-minikauiat usham e Innuat, ishinakuan an tshetshi katshitinamat nitapunnan usham e pikutaiat.

Tshe tshishtapanitaian, apu mitshetit innu-kanikamushit tshetshi minupanit miam ume nin ka ishpish minupanian, tshetshi minu-utinakanit anite kakusseshit eshi-pikutat auen tshekuannu kie tshetshi petakutakannitunikamunanitemishuekanatutakanniti Uepishtikueiau-assit. Ninatuenitamauat kakusseshit mak Kanata-assit ka taht eshi-pikutaht tshekuannu tshetshi minaht apunnu aianishkat nitauassiminanat kie uinuau eshinakuannit tshetshi takuannit utapunnuau. Tapue ninashkumau Innu-takuaikan Uashat mak Mani-utenam (ITUM) e shutshiteieshkuimit. Ume eshi-pimuteiat tshika nishtuapamakanuat kie tshika uauitshikanuat innu-kanikamushiht tshetshi tutahk eshi-pikutaht tshekuannu. Nipakushenitanan kie nitaieshkuenitanan tshetshi uitshimiht anitshenat Ushkat ute kataht Innuat Kamamuituht ute Uepishtikueiau-assit mak Akamississit (APNQL), kassinu Innuat eshinnuht ute Uepishtikueiau-assit mak Kanata-assit. Tshima Ka Tipenitak mak tshikanishinuat uitshitakuat tshetshi mishue petakuaki tshinikamunnana mak tshitauapekaitshenana.

FLORENT VOLLANT

Innu-kanikamusht – Innu-assit Uashat mak Mani-utenam



A word from Florent Vollant, singer-songwriter

I will sing until our music is heard by all! Being an Indigenous person is hard enough on its own. So imagine how difficult it can be to be heard as an Indigenous artist. Since the Oka crisis, Indigenous music has been sidelined and boycotted by the commercial radio industry. As a result, our artists have no place on the commercial airwaves, struggle to gain recognition, and make a living from their art. Moreover, unlike Francophone and Canadian artists, the CRTC does not currently impose any

quotas for Indigenous language music or for Indigenous artists.

Our languages, as the Indigenous, have been categorized as a foreign languages, but if there are peoples who are not foreign here, it is us, the Indigenous people. From a purely human point of view, is it normal for a worker not to be paid for his work? Would Quebec artists accept being sidelined again today, as they were when radio stations played almost exclusively English-language music? Is it normal that songs written in the languages of the territory where they were born are not represented on the airwaves?

Very humbly, we believe that all artists have the right to make a living from their art, regardless of their origin, but especially if their music has been coming from here for thousands of years. We also believe that it is now time for Indigenous artists to be heard and recognized throughout the territory. We, Indigenous artists, believe that it is time to find solutions for a better Indigenous presence in commercial radios. We are fighting and advocating for an Indigenous music quota. For us, it is a simple question of survival. It's about the survival of our languages, our music and our cultures. Indigenous artists deserve their place. Give us our place! We don't deserve a place just because we are Indigenous, we deserve our place because we are good.

In conclusion, few Indigenous artists have had the chance, as I have, to be accepted by the Quebec artistic community and to be played on commercial radios in Quebec. I therefore encourage the Quebec and Canadian artistic and commercial communities to make room for our next generation of artists, who richly deserve it. I would especially like to thank Innu Takuaihan Uashat mak Mani-Utenam (ITUM) for supporting us in our efforts. Our approach will serve to make all Indigenous artists known and help them make a living from their art. We also hope to have the support of the Assembly of First Nations of Quebec and Labrador (AFNQL), of all the Indigenous nations in Quebec and Canada, of the governments of Quebec and Canada, and of all the political parties in Quebec and Canada. May the Creator and our ancestors help us so that our songs and music are finally heard by all!

FLORENT VOLLANT

Innu artist - Innu assi - Uashat mak Mani-utenam



Tshetshipannanut INTRODUCTION

Indigenous languages are thousands of years old and are at the heart of the identity of Indigenous people. They allow for the transmission of thought, history, legends, knowledge of the land and the deepest feelings of Indigenous people. Indigenous languages are under great threat in Canada due to historically restrictive colonial policies, such as the Indian Act and the residential school system, which prohibit Indigenous people from speaking their mother tongue, and the pervasiveness of English and French in schools and the immediate and media environments.

During a consultation in the community of Uashat mak Mani-utenam, young people acknowledged that they need to be more exposed to the Innu language, and several teachers and parents said that music is an excellent tool for transmitting and preserving Indigenous languages: *“I am a teacher and I see that my students have excellent contact with their language through music. I have noticed that with Innu music and songs, young people find it easier to speak Innu. I think it’s a very good way to learn and preserve*

the language.” Music carries the voice, customs, ways of life and preserves the identity, pride and sense of belonging of Indigenous people and is often seen as a mean of breaking down barriers and fostering a connection with non-Indigenous people.

However, Indigenous music has little presence on commercial radios in Quebec today. After the Oka crisis in the 1990s, songs by Indigenous artists were withdrawn and subsequently boycotted by radio stations in Quebec. Moreover, its diffusion is left to the discretion of private broadcasters who have no obligation to broadcast the music of Indigenous artists, which is currently almost non-existent on commercial radios in Quebec and Canada.

Shouldn’t there be more Indigenous music content on commercial radios in Quebec and Canada? Is it not legitimate for Indigenous artists to have a greater presence on commercial radios, just as French-speaking artists did when radio stations played mostly English-language





music? Is it normal for Indigenous music to be considered foreign music, knowing that if there are any people who are not foreign to Quebec and Canada, it is the Indigenous people? Is the imposition of quotas not the only way to ensure the presence of Indigenous artists on radio stations? Shouldn't the Government of Canada ensure that Indigenous music is imposed on commercial radio stations? Shouldn't the federal government make the presence of Indigenous music a priority?

Over the past few years, many non-profit organizations and associations, artists and producers of Indigenous music have taken steps to promote and publicize Indigenous artists. It goes without saying that Indigenous music is increasingly present in the media and that the current context is conducive to discussion. However, the place given to Indigenous music on commercial radios in Quebec and Canada is still unsatisfactory. This prompted Makusham Musique Inc. to initiate a process to have the Canadian radios-television and Telecommunications Commission (CRTC) impose a 5% quota of music by Indigenous artists (singing in Indigenous languages, French or English) on commercial radios.

The work to be done to obtain a quota for Indigenous music is significant, and Makusham Musique Inc., despite its determination and intention to obtain a place for Indigenous music, will not be able to achieve its goal without support. This is why Innu Takuaikan Uashat mak Mani-Utenam (ITUM), which considers that the promotion and reappropriation of language and

culture remains a priority, has decided to support the present initiative to obtain a 5% quota for Indigenous music on commercial radios.

This document presents the reasons why a 5% quota for Indigenous music is fundamental, not only for Indigenous artists, but for all Indigenous people in Quebec and Canada. A percentage for Indigenous music would be a major step forward and a first step towards real change. In addition to its symbolic value, the quota for Indigenous music would make it possible to raise the profile of Indigenous artists, preserve Indigenous languages that are currently endangered, help Indigenous artists make a living from their music, and promote the value of Indigenous music.

In addition to the Decade of Indigenous languages, the Government of Canada has passed the Indigenous languages Act in 2019, the United Nations Declaration on the Rights of Indigenous Peoples Act, and is increasing its rhetoric towards reconciliation. It is all the more necessary that it makes the presence of Indigenous music content a priority and that it contributes to obtaining a quota for Indigenous music on radio stations, which would be a concrete action in the perspective of rapprochement. Makusham Musique inc. also hopes and expects support from the Assembly of First Nations of Quebec and Labrador (AFNQL), from all Indigenous Nations in Quebec and Canada, from the Government of Quebec and its citizens, from the Government of Canada and its citizens, as well as from all political parties in Quebec and Canada.

Uanakaniht kanikamushiht

ABOUT OUR AUTHORS

Makusham Musique Inc. is a record company with over 40 years of experience in the music industry, producing albums and promoting young Indigenous and non-Indigenous musicians. Makusham Musique Inc. was founded by Florent Vollant, an Innu songwriter and member of the music group Kashtin that gained popularity in the 1990s. The other co-owners are Mathieu McKenzie, guitarist, singer and member of the band Maten, Kim Fontaine, bassist, and Nelly Jourdain who is also the general manager of the organization. The Makusham Musique Inc. team works tirelessly to help artists earn a living through music, to help young musicians develop and become known, and to promote Indigenous music, which is currently under-represented and not widely known

Unfortunately, the broadcasting of Indigenous music is left to the discretion of private broadcasters who have no obligation to play Indigenous artists. As a result, popular songs in English and French now account for more than 99% of the airwaves, while Indigenous music accounts for less than 1%¹. To address these issues, the authors propose the introduction of a mandatory 5% quota for Indigenous music content, which would be imposed on Canadian and Quebec commercial radio stations. This measure would be governed by the Canadian radios-television and Telecommunications Commission (CRTC).

Eshi-pimutenanut

METHODOLOGY

In order to test their propositions, the authors of this dissertation conducted a consultation on Indigenous music content via the internet. This consultation was carried out between August 4th and September 5th 2022 with 312 people. Among the people who answered the survey were creators of Indigenous music, members of the population of Uashat mak Mani-utenam, members of other Indigenous communities and members of the Quebec and Canadian populations.

In terms of profile, the majority of respondents, 183 people (+58%), were Quebecers or Canadians and 129 people (+41%) were members of an Indigenous community.

Of the Indigenous respondents, 12 identified themselves as creators of Indigenous music.

¹ ASSOCIATION QUÉBÉCOISE DE L'INDUSTRIE DU DISQUE, DU SPECTACLE ET DE LA VIDÉO (ADISQ). *Avis de consultation de radiodiffusion CRTC 2020-374 – Examen du cadre réglementaire relatif à la radio commerciale*, Montréal, ADISQ, 29 mars 2021, page 73. https://drive.google.com/file/d/11jA6nt0_SQFL2m0QByTtrO4BM6R_Qde7/view?usp=share_link



Katauapekaitshenanut tshetshi ushimuanutau innu-aimuna

MUSIC FOR THE CONSERVATION OF INDIGENOUS LANGUAGES

“ Music is the soul of a language. It is a good vehicle for hearing, memorizing and retaining words, and for Indigenous languages, it is an effective way of getting it across to people who do not speak it, especially young people. ”

- Participant in the consultation on Indigenous music -

It is important to mention that in its calls for action, the Truth and Reconciliation Commission of Canada states that Indigenous languages are a fundamental and valued component of Canadian culture and society, and that there is an urgent need to preserve them². According to the Canadian Encyclopedia, many of Canada's Indigenous languages are under threat due to historically restrictive colonial policies, such as the *Indian Act* and the *residential school system*, which prohibit Indigenous people from speaking

their native languages³. In 2016, Statistics Canada reports that about 40 Indigenous languages in Canada have approximately 500 or fewer speakers, which is very few (Gallant, 2008)⁴. In addition to colonization and forced assimilation, there is also the low exposure of Indigenous children to their languages, the pervasiveness of English and French in the immediate and media environment, and the imposition of these languages in learning⁵.

² CANADA, RELATION COURONNE-AUTOCHTONES ET AFFAIRES DU NORD CANADA, *Langue et culture : Commission de vérité et réconciliation du Canada*, Ottawa, 13 juin 2022, <https://www.rcaanc-cirnac.gc.ca/fra/1524495846286/1557513199083>

³ GALLANT, David Joseph. «Langues autochtones au Canada», dans *l'Encyclopédie Canadienne*, 13 août 2008, <https://www.thecanadianencyclopedia.ca/fr/article/langues-autochtones-au-canada>

⁴ CANADA, STATISTIQUE CANADA. *Les langues autochtones des Premières Nations, des Métis et des Inuits*, Ottawa, Statistique Canada, 25 octobre 2017, <https://www12.statcan.gc.ca/census-recensement/2016/as-sa/98-200-x/2016022/98-200-x2016022-fra.cfm>

⁵ INNU TAKUAIKAN UASHAT MAK MANI-UTENAM. *Mémoire portant sur la mise en œuvre de la loi sur les langues autochtones C-91*. Uashat, Secteur de l'Éducation d'ITUM, décembre 2020

In the context of the consultation on the Indigenous languages Act carried out in the community of Uashat mak Mani-Utenam in December 2020, several teachers expressed that they can no longer teach Innu- aimun (the Innu language) as they did 15 years ago, because the level of understanding of the language among young people is not high enough. One teacher reported that some young people told him: “[...] *in 40 years, the language will have disappeared because everyone speaks French*”. It should be noted that respondents to the Consultation on Indigenous music Content also expressed concern about the survival of Indigenous languages⁶.

To keep Indigenous languages alive, music is seen by Indigenous people themselves as a very good way to learn. Indeed, according to the Assembly of First Nations (AFN): “[...] *Indigenous languages enable their speakers to share and communicate to future generations their cultures, world views, knowledge systems, values, traditions, customs, history, spirituality, and social and political identity [...] Indigenous languages are alive; they originate from the territories in which they were born and are integral to Indigenous people's sense of belonging to their Nations and an essential aspect of self-determination [...] Despite their importance, all Indigenous languages in Canada are in danger of disappearing*”⁷.

Indeed, according to a 2017 Statistics Canada study of 45,000 Indigenous people across Canada, people that are 55 and under are much less likely to speak or understand an Indigenous language “**very well**” or “**relatively well**”, unlike their parents’ generation. The data shows that only 10% of people under 55 speak an Indigenous language “**well**”, compared to 35% of people that are 55 and older⁸. According to Statistics Canada, in 2016, only 15.6% of the Indigenous population reported being able to conduct a conversation in an Indigenous language⁹.

In order to avoid the disappearance of Indigenous languages, the AFN believes it is imperative to create long-term tools and initiatives to revitalize, maintain and strengthen Indigenous languages in Canada¹⁰.

In the Innu takuaikan Uashat mak Mani-utenam (ITUM) submission on the implementation of the Indigenous languages Act C-91, recommendations were made to safeguard Innu Aimun, including prioritizing the learning of the mother tongue over English or French, the establishment of an education system that promotes Innu Aimun, Innu culture and identity, and many others. Among these solutions to safeguard and strengthen Indigenous languages is the dissemination of Indigenous music¹¹.

⁶ MAKUSHAM MUSIQUE INC. *Consultation sur le contenu musical autochtone*, Sondage, Consultation à la population, 4 août au 5 septembre 2022.

⁷ ASSEMBLÉE DES PREMIÈRES NATIONS. «*Langues et cultures*», 2017, *Assemblée des premières Nations (APN)*, <https://www.afn.ca/fr/secteurs-de-politique/langues-et-culture/>

⁸ CANADA, STATISTIQUE CANADA (VONGDARA, Brittny, et al.), *Enquête auprès des peuples autochtones, 2017 : Guide des concepts et méthodes (Division de la statistique sociale et autochtone)*, Ottawa, 26 novembre 2018, <https://www150.statcan.gc.ca/n1/pub/89-653-x/89-653-x2018001-fra.pdf>

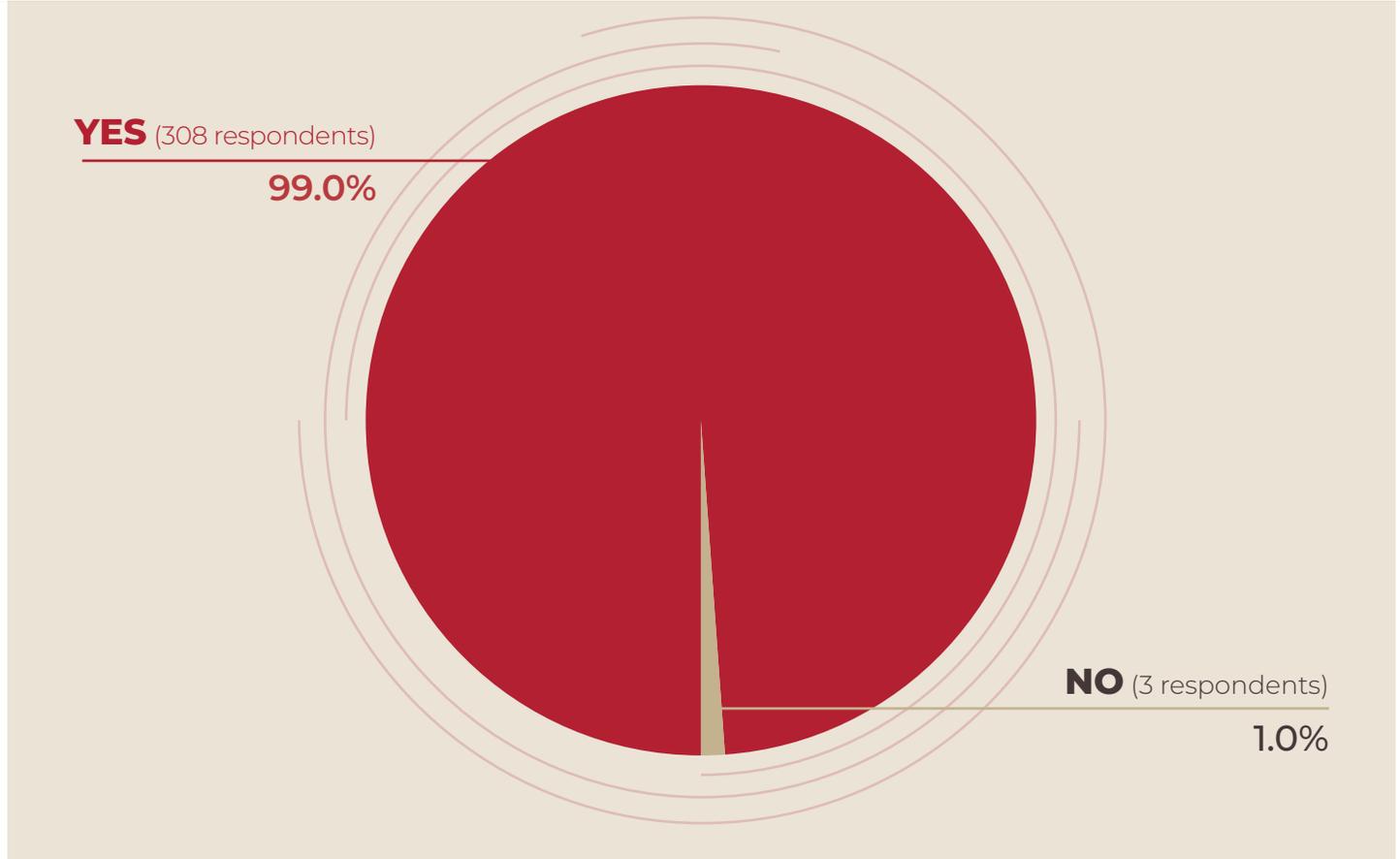
⁹ CANADA, STATISTIQUE CANADA. *Les langues autochtones des Premières Nations, des Métis et des Inuits*, Ottawa, Statistique Canada, 25 octobre 2017, <https://www12.statcan.gc.ca/census-recensement/2016/as-sa/98-200-x/2016022/98-200-x2016022-fra.cfm>

¹⁰ ASSEMBLÉE DES PREMIÈRES NATIONS. «*Langues et cultures*», 2017, *Assemblée des premières Nations (APN)*, <https://www.afn.ca/fr/secteurs-de-politique/langues-et-culture/>

¹¹ INNU TAKUAIKAN UASHAT MAK MANI-UTENAM. *Mémoire portant sur la mise en œuvre de la loi sur les langues autochtones C-91*. Uashat, Secteur de l'Éducation d'ITUM, décembre 2020

According to the Indigenous people's music content consultation conducted in 2022, **99.03%** of respondents say that music is important for the preservation of Indigenous languages.

In your opinion, is music important for the preservation of Indigenous Languages?



ACCORDING TO THE RESPONDENTS:

- Music helps to keep Indigenous languages alive;
- Listening to songs in Indigenous languages helps to:
 - ▶ memorize the lyrics;
 - ▶ become familiar with the tones;
 - ▶ develop an interest in understanding the words of the songs.
- Young people who listen to a lot of Indigenous people's music may be able to sing the lyrics, which helps them to memorize lyrics, which helps them hold on to the language.
- With Innu music and song, young people find it easier to speak in Innu. It would therefore be a very good way to learn and preserve the language.
- Through music, students have an excellent contact with their language. When they sing in Innu, it contributes to the development and maintenance of Innu Aimun.

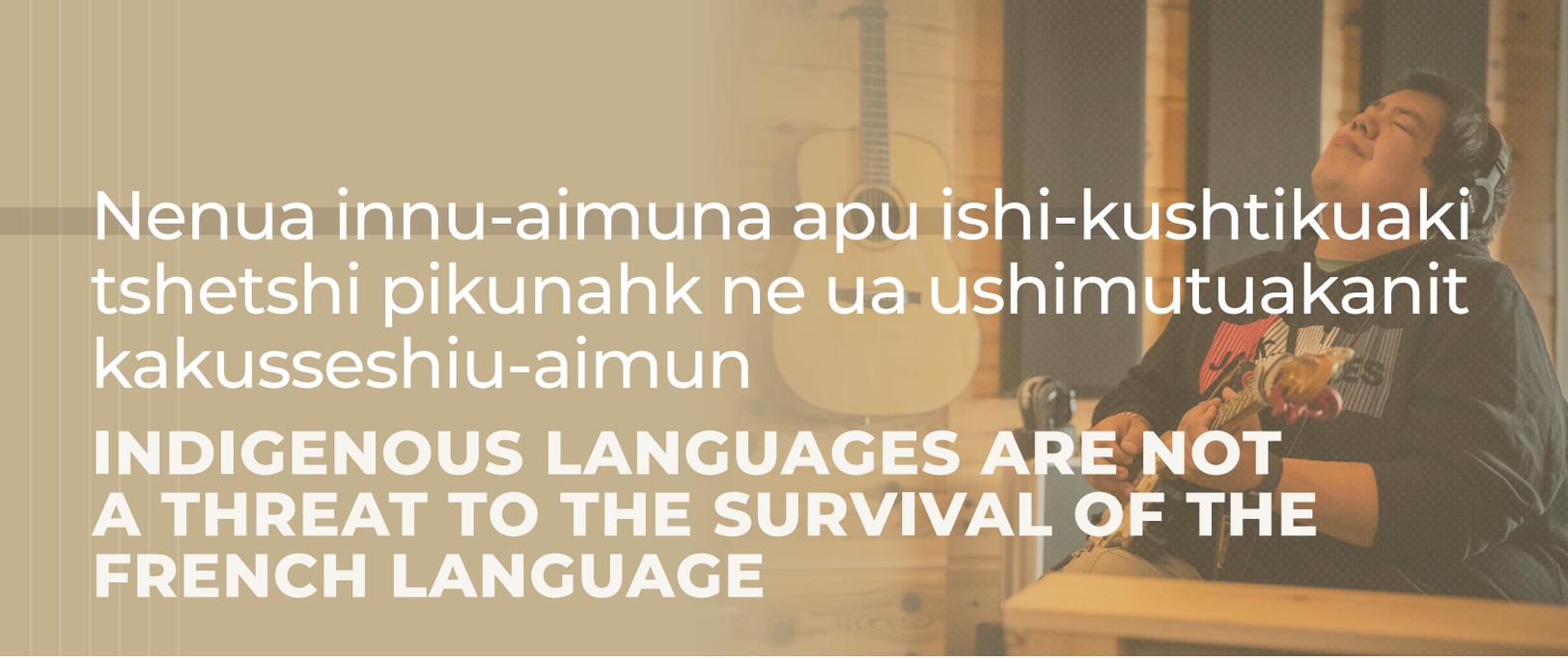
According to several respondents, music helps to keep the culture of Indigenous people alive as it brings customs and ways of life and allows the values of each community to be shared. In addition to preserving the identity, pride and sense of belonging of Indigenous people, many people believe that music breaks down barriers, promotes Indigenous people, as well as bringing them closer to non-Indigenous people. As one respondent mentioned: *“A language is an expression of a culture, and music is a great vehicle for sharing our culture with non Indigenous people.”*¹²



POSITION OF MAKUSHAM MUSIQUE INC.

Makusham Musique Inc. affirms that Indigenous languages and cultures are thousands of years old, and firmly believes that they are at the very center of Indigenous people’s identity and that they are an asset that must be preserved at all costs. Makusham Musique Inc. maintains that music is a mean of reconnecting with language, territory, world and culture; that music is a source of pride for Indigenous people and artists; and that for all Indigenous artists, being boycotted by radio stations since the 1990s makes no sense and must be rectified.

¹² MAKUSHAM MUSIQUE INC. *Consultation sur le contenu musical autochtone*, Sondage, Consultation à la population, 4 août au 5 septembre 2022.



Nenua innu-aimuna apu ishi-kushtikuaki
tshetshi pikunahk ne ua ushimutuakanit
kakusseshiu-aimun

INDIGENOUS LANGUAGES ARE NOT A THREAT TO THE SURVIVAL OF THE FRENCH LANGUAGE

According to the Organisation internationale de la francophonie, 321 million people in the world are able to express themselves in French¹³. According to Statistics Canada, nearly 8 million people speak French in Canada, including nearly 7 million living in Quebec. Although the French language continues to decline in Canada and Quebec, the demographic weight of English is increasing in comparison to French, which is more stable over time¹⁴.

In the 2021 census, 243 000 people reported being able to speak one of the Indigenous languages in Canada. This represents a decrease from the 2016 census. In addition to the fact that there are very few people who speak Indigenous languages in Canada, these languages are in decline and also threatened according to Statistics Canada data¹⁵.

In 1991, the federal government adopted the Broadcasting Act, which ensures the presence of

french-language musical content in commercial radios programming and reflects Canada's linguistic duality in the Canadian broadcasting system. In adopting the Broadcasting Act, the government committed to enhancing the vitality of Canada's French-speaking minorities, supporting their development and fostering the full recognition of the use of English and French in Canadian society¹⁶.

As with Francophone communities, the minority context also applies to Indigenous languages, so is it not legitimate that Indigenous music be protected and given a presence on commercial radios?

¹³ ORGANISATION INTERNATIONALE DE LA FRANCOPHONIE. «Combien de francophones dans le monde ?», 5 décembre 2022, langue française et diversité linguistique, *Organisation internationale de la francophonie*, <https://observatoire.francophonie.org/qui-parle-francais-dans-le-monde/>

¹⁴ CANADA, STATISTIQUE CANADA. *Alors que le français et l'anglais demeurent les principales langues parlées au Canada, la diversité linguistique continue de s'accroître au pays*, Ottawa, Statistique Canada, 17 août 2022, <https://www150.statcan.gc.ca/n1/daily-quotidien/220817/dq220817a-fra.htm>

¹⁵ *Ibid.*

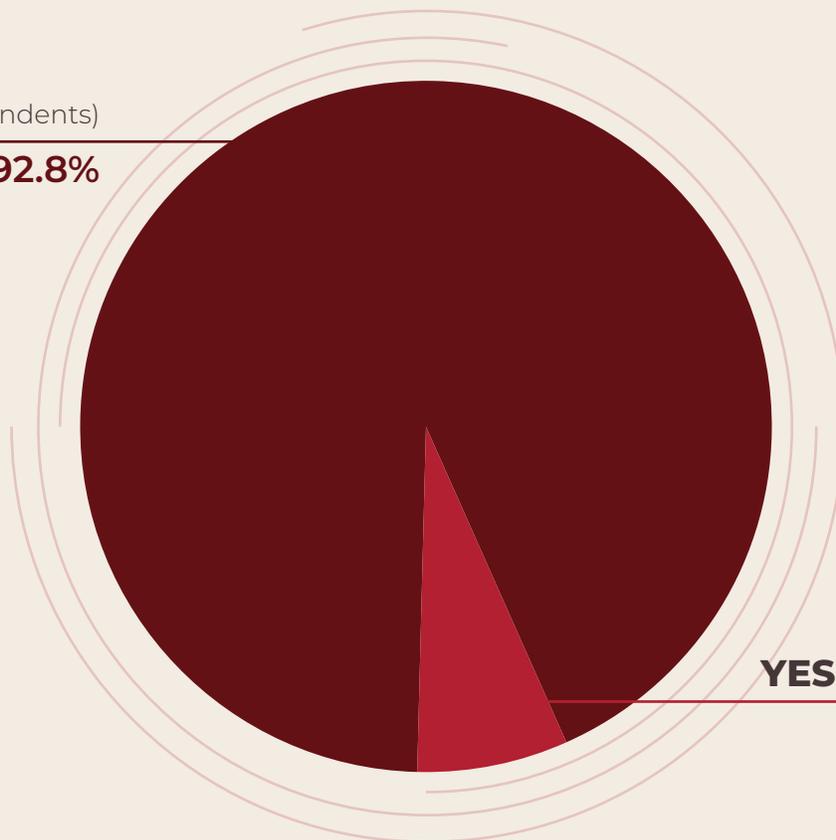
¹⁶ CANADA, PARLEMENT DU CANADA. *Projet de loi C-11*, Ottawa, Chambre des communes du Canada, 21 juin 2022, <https://www.parl.ca/DocumentViewer/fr/44-1/projet-loi/C-11/troisieme-lecture>

According to the consultation on Indigenous people's music content, **92.81 %** of respondents said that Indigenous languages are not a threat to the survival of the French language¹⁷.

Do you believe that Indigenous languages are a threat to the survival of the French language?

NO (284 respondents)

92.8%



YES (22 respondents)

7.2%

Some responded that the threat to the French language is English and that the fact that the French language is threatened in Quebec should not be a reason to diminish or block the development of Indigenous languages. On the contrary, respondents to the survey emphasized that Indigenous languages are even more threatened than French. Many deplore the lack of laws and mechanisms in place to protect Indigenous languages that are not spoken by a large number of people and are not present enough to be a threat to the French language¹⁸.

¹⁷ MAKUSHAM MUSIQUE INC. *Consultation sur le contenu musical autochtone*, Sondage, Consultation à la population, 4 août au 5 septembre 2022.

¹⁸ *Ibid.*

For the respondents, Indigenous languages have their place and must coexist alongside the French language. They believe that languages and cultures are enriched by contact with others and that Indigenous languages remain a richness that must be preserved at all costs. Moreover, many Indigenous people think that Indigenous languages should be learned in order to bring them closer together and to bring Indigenous people closer together and get to know them better¹⁹.

POSITION OF MAKUSHAM MUSIQUE INC.

Makusham Musique Inc. rejects the idea that Indigenous languages are a threat to French and recalls the critical situation in which Indigenous languages find themselves. In addition, we invite the readers to consult ITUM's brief on the implementation of the Indigenous languages Act C-91, which explains how many years of assimilation and proximity to French and English have weakened the modes of transmission of Innu-aimun (Innu language) and Innu-aitun (Innu culture), and presents recommendations to preserve the language and culture of Indigenous people.



¹⁹ MAKUSHAM MUSIQUE INC. *Consultation sur le contenu musical autochtone*, Sondage, Consultation à la population, 4 août au 5 septembre 2022.

Anite tshe takuaki eshi-takuak innit tshika
pimipanitakanua anite uepishtikueiau-
kanatutakaniti mak ute Kanata eshi-takuaki
nikamu-atauitshuapa

THE PLACE OF INDIGENOUS CONTENT IN QUEBEC AND CANADA'S COMMERCIAL BROADCASTING

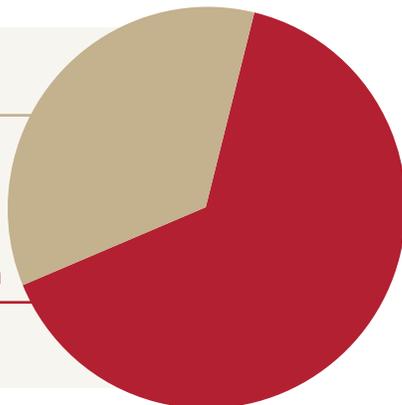
The Canadian radios-television and Telecommunications Commission (CRTC), an independent regulatory authority, has been mandated to regulate and monitor the activities of commercial radio stations. Currently, the CRTC imposes a 65% French-language music quota on commercial radio stations, with 55% of that quota being in prime time (6:00 a.m. to 6:00 p.m. Monday to Friday) and a 35% quota for Canadian music. Indigenous people's music is currently included in the 35% for Canadian music²⁰.

Canadian quota

35%

French-language quota

65%



In its submission to propose a renewed and effective regulatory framework for commercial radios, the Association québécoise de l'industrie du disque, du spectacle et de la vidéo - Quebec Association of the Record, Entertainment and Video Industry (ADISQ) states that Indigenous people's music on commercial radios is less than 1%, and reports that the presence of music by Indigenous people is less than that of English-speaking artists in Quebec.

This means that Indigenous people's music is almost non-existent on commercial radios and that current regulations do not allow for the presence of Indigenous music on the radios²¹.

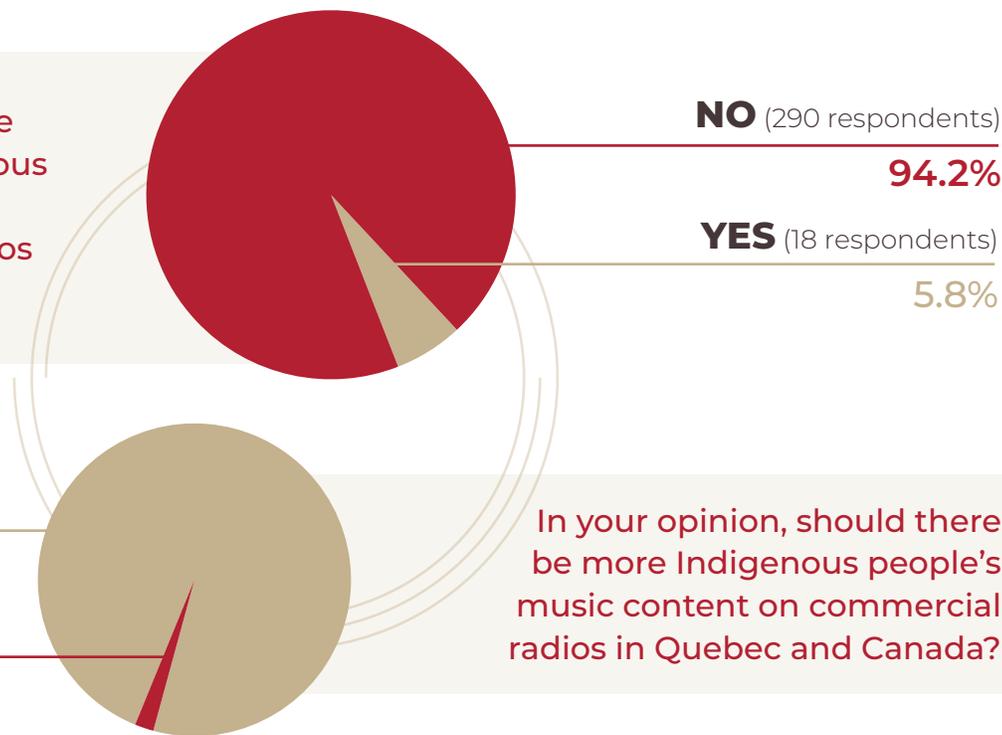
²⁰ CANADA, CONSEIL DE LA RADIODIFFUSION ET DES TÉLÉCOMMUNICATIONS CANADIENNES. *Musique et contenu canadien de langue française à la radio*, Ottawa, CRTC, 10 avril 2019, https://crtc.gc.ca/fra/cancon/r_french.htm

²¹ ASSOCIATION QUÉBÉCOISE DE L'INDUSTRIE DU DISQUE, DU SPECTACLE ET DE LA VIDÉO (ADISQ). *Avis de consultation de radiodiffusion CRTC 2020-374 – Examen du cadre réglementaire relatif à la radio commerciale*, Montréal, ADISQ, 29 mars 2021, page 73. https://drive.google.com/file/d/11jA6nt0_SQFL2m0QByTtrO4BM6R_Qde7/view?usp=share_link

In the consultation on Indigenous people’s music content, 94.15% of respondents stated that the current prominence of Indigenous people’s content on commercial radios in Quebec and Canada is not satisfactory. 98.07% of respondents stated that there should be more Indigenous people’s music content on commercial radios in Quebec and Canada. Respondents expressed that they never hear Indigenous people’s music on the radios. They deplored the omnipresence of English-language music and the lack of musical diversity on radios. Several people also mentioned the lack of a quota for Indigenous music content as a reason for the absence of Indigenous music since broadcasters are not only reluctant to play Indigenous music, but are under no obligation to do so. Some also spoke of the lack of consideration and valuing of Indigenous music, which is often referred to as “world music”²².

Many people mention that having more Indigenous music content on radios allows for the discovery of new artistic talents, in addition to being a concrete action in the perspective of reconciliation and rapprochement between Indigenous and non-Indigenous people. Some also added that more Indigenous music on the radios would help combat discrimination against Indigenous artists and raise public awareness of the issues and realities faced by Indigenous people. Others say that having more Indigenous music on the radios will help to safeguard the cultural heritage of Indigenous people and protect and enhance Indigenous languages that are currently under threat²³.

In your opinion, is the place currently given to Indigenous content in Quebec and Canadian commercial radios satisfactory?



²² MAKUSHAM MUSIQUE INC. *Consultation sur le contenu musical autochtone*, Sondage, Consultation à la population, 4 août au 5 septembre 2022.

²³ Ibid

POSITION OF MAKUSHAM MUSIQUE INC.

Under the Broadcasting Act, the CRTC has the right to regulate and supervise all aspects of the Canadian broadcasting system in order to implement Canadian policy. As part of the policy, the system must reflect the special place of Indigenous people and provide programming that accurately represents the cultures of those people. The CRTC, by including Indigenous music in the Canadian content section, is therefore ignoring the special place that Indigenous people occupy in society, despite the fact that its mandate is to ensure cultural diversity within the Canadian broadcasting system.

Makusham Musique Inc. strongly believes that Indigenous people's music should not be included in either the Canadian or Francophone music quota. Being included in the Canadian or Francophone music quota means that commercial radio stations have no obligation to broadcast Indigenous people's music. Thus, this is not an advancement and does not give anything more to Indigenous people music creators and producers since commercial radio stations do not play and/or hardly play the music of Indigenous people. There needs to be a separate share for Indigenous people who sing in English, French or Indigenous languages.

Makusham laments the fact that Indigenous languages are not given the same consideration and value as the English or French languages. Furthermore, Makusham notes with great regret the lack of laws and mechanisms to protect Indigenous people's music in the same way as French and Canadian music.

Makusham Musique Inc. does not accept the fact that the current system categorizes Indigenous languages as foreign languages. Makusham Musique Inc. would like to point out that the CRTC has a mandate to ensure cultural diversity within the Canadian broadcasting system; that being said, the CRTC has a responsibility to ensure that Indigenous people's cultures are reflected within the Canadian broadcasting system. Let us remember that Indigenous people do not come from elsewhere and if there are any people who are not strangers to Quebec and Canada, it is Indigenous people.

Makusham Musique Inc. firmly believes that Indigenous people deserve a place in commercial radios because of the quality of their production and because the Indigenous music content is simply excellent and rich.

Tshe ishi-uitshiuet 5% anite innu-katauapekaitshenanut 5% QUOTA FOR INDIGENOUS PEOPLE MUSIC

According to a study conducted by the Société de développement des entreprises culturelles (SODEC), radios is one of the main sources of listening for music lovers. *In addition, having heard the music on the radios and having heard about the artist or the album on the radios are among the four factors that have the most influence on the purchase of records. Repeated exposure and familiarity with the artist are key to a song's success and also influence purchasing decisions. Despite the rise of the Internet, artists still need radios to draw attention to themselves and their music.*²⁴ Studies conducted in France by the Syndicat national de l'édition phonographique (SNEP) confirm that with the imposition of a minimum quota of French vocal music in France, the number of weekly airings of French songs has increased significantly²⁵. In 2018, French artists achieved 19 of the top 20 best-selling albums²⁶.

When French-language vocal music was almost absent from the commercial radios airwaves, the Canadian radios-television and Telecommunications Commission (CRTC) put in place quotas for French-language music. The CRTC justified the imposition of such a quota on economic grounds (to support the francophone recording industry) and cultural grounds (to allow francophones to have access to music that reflects their culture)²⁷.

According to a study conducted by Astrid Triel on the situation of Indigenous people in Quebec, they do not currently enjoy the same recognition or legitimacy as that accorded to non-Indigenous artists²⁸. As the brief from the Canadian Association of Broadcasters reminds us, The CRTC has not yet taken any steps to ensure that its mandate is respected. As the ADISQ brief reminds us, the share of Indigenous music on commercial radios is less than 1%, which shows that Indigenous people are also under-represented in conventional broadcasting environments such as radios²⁹.

Yet, while the reasons given by the CRTC for imposing a quota for Francophone and Canadian music on commercial radios are equally valid for imposing a quota for Indigenous music, the CRTC has not yet acted on them.

²⁴ HOULE, Michel. *Le rôle de la radio comme instrument de promotion, de diffusion et de commercialisation de la chanson québécoise*. Montréal, SODEC, Juin 1998, page 49, https://www.sodec.gouv.qc.ca/libraries/uploads/sodec/pdf/publications/disque_role_radio.pdf

²⁵ LE SYNDICAT NATIONAL DE L'ÉDITION PHONOGRAPHIQUE. *Musique à la radio : l'efficacité des quotas, communiqué*, France, 5 février 2019. <https://snepmusique.com/actualites-du-snep/musique-la-radio-une-demonstration-magistrale-de-lefficacite-des-quotas-de-chanson-francaise/>

²⁶ LE SYNDICAT NATIONAL DE L'ÉDITION PHONOGRAPHIQUE. *Bilan 2018 du marché de la musique enregistrée : La production musicale française en mode conquête*. Bilan, France, 14 mars 2019. <https://snepmusique.com/actualites-du-snep/bilan-2018-du-marche-de-la-musique-enregistree/>

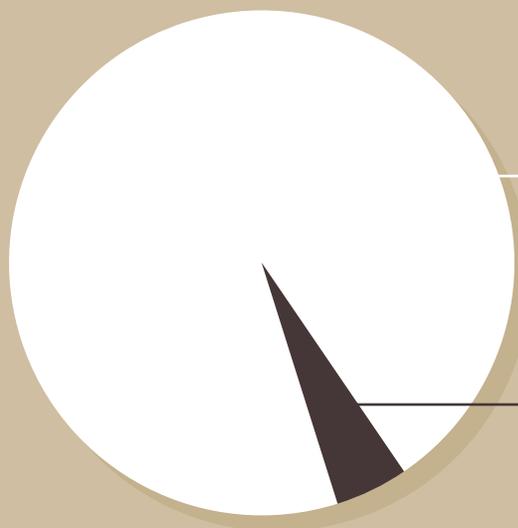
²⁷ CANADA, CONSEIL DE LA RADIODIFFUSION ET DES TÉLÉCOMMUNICATIONS CANADIENNES. *Avis public de radiodiffusion CRTC 2006-158*, Ottawa, CRTC, 15 décembre 2006, <https://crtc.gc.ca/fra/archive/2006/pb2006-158.htm>

²⁸ CÔTÉ, Jean-François, Claudine CYR et Astrid TRIEL. *30 ans d'arts autochtones au Québec - Bilan et synthèse*. Québec, 2017, 46 pages, <http://www.ondinnok.org/wp-content/uploads/2017/05/Rapport-UQAM-.pdf>

²⁹ ASSOCIATION QUÉBÉCOISE DE L'INDUSTRIE DU DISQUE, DU SPECTACLE ET DE LA VIDÉO (ADISQ). *Avis de consultation de radiodiffusion CRTC 2020-374 – Examen du cadre réglementaire relatif à la radio commerciale*, Montréal, ADISQ, 29 mars 2021, page 73. https://drive.google.com/file/d/11jA6nt0_SQFL2m0QBvTtrO4BM6R_Qde7/view?usp=share_link

94.83% of respondents agreed that a percentage of Indigenous people's music content should be imposed on radio stations in Quebec and Canada. **81.55%** of respondents agreed that a percentage of 5% should be imposed on public and commercial radio stations in Quebec and Canada. Respondents expressed that they almost never hear Indigenous people's music on the radios and that a quota is the only way to ensure that this music is at least present on the airwaves³⁰.

Do you believe that a percentage of Indigenous people's music content should be imposed on radio stations in Quebec and Canada?



YES (294 respondents)

94.8%

NO (16 respondents)

5.2%

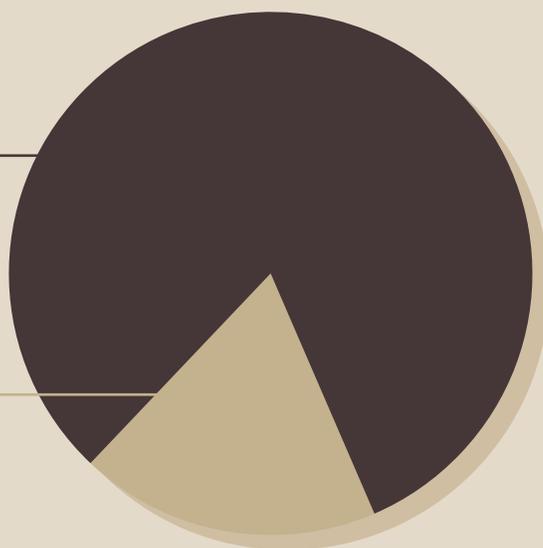
Do you agree that a percentage of 5% should be imposed on public and commercial radio stations in Quebec and Canada?

YES (252 respondents)

81.6%

NO (57 respondents)

18.4%



³⁰ MAKUSHAM MUSIQUE INC. *Consultation sur le contenu musical autochtone*, Sondage, Consultation à la population, 4 août au 5 septembre 2022.



Respondents expressed that a quota for Indigenous people's music on radio stations would:

- value Indigenous languages in the same way that French is valued;
- preserve Indigenous people's cultures and Indigenous languages that are currently at risk;
- promote and integrate Indigenous people's culture into the daily lives of the general public;
- promote Indigenous people's artistic talents;
- generate more revenue for Indigenous people;
- allow a more diverse music offering on commercial radios;
- eliminate the discrimination suffered by Indigenous people;
- take concrete action to bring people together and reconcile them;
- open the minds³¹.

The majority of respondents felt that the 5% quota is a minimum to ensure a significant presence of Indigenous music on radios. Some felt that the 5% quota is reasonable as it accurately represents the demographics of Indigenous people in Canada. Many believe that the 5% quota is a good start, but should be increased over time. Others felt that it was not high enough and that a higher percentage should be required to ensure that Indigenous people's music is valued and has a meaningful presence.

Those dissatisfied with the 5% quota were asked what they thought the ideal percentage should be. Most of these respondents indicated that

a 10% quota for Indigenous music should be imposed on radio stations, while many others wanted an even higher share for Indigenous music³².

Despite the imposition of a quota, some respondents are concerned that broadcasters will use tricks to get around the rules. For example, they would play Indigenous music in the middle of the night, in order to devote prime time to English-language music. Others are concerned that the same popular Indigenous people artists are being played over and over again to meet quotas³³.

POSITION OF MAKUSHAM MUSIQUE INC.

Makusham Musique Inc. states that while 5% is not a lot to ask, it would be a huge step forward and a first step towards real change. Increasing the presence of Indigenous music creators and producers (whether in English, French or an Indigenous language) on radios will generate more revenue for Indigenous people and help preserve and promote Indigenous cultures and languages that are currently under threat. Makusham Musique Inc. also states that it will be up to the CRTC to decide on broadcasting technicalities and where it will take the quotas for Indigenous people's music.

³¹ MAKUSHAM MUSIQUE INC. *Consultation sur le contenu musical autochtone*, Sondage, Consultation à la population, 4 août au 5 septembre 2022.

³² *Ibid*

³³ *Ibid*



Eshinakuannit Utauau-tshishe- utshimau utatusseun

ROLE OF THE FEDERAL GOVERNMENT

The federal government has made several commitments to reconciliation with Indigenous people. With the passage of the Indigenous languages Act in 2019 and the Decade of Indigenous languages, the federal government has promised to recognize the diversity and richness of Indigenous languages, to work closely with them, and to support the efforts and initiatives of Indigenous people and their governments in addressing the critical situation of Indigenous languages³⁴.

In 2021, the Government of Canada passed the United Nations Declaration on the Rights of Indigenous Peoples Act and recognized the right of Indigenous people to pass on their languages from one generation to the next and that all languages are important regardless of the number of speakers who speak them. The federal government has also promised to address injustices, combat prejudice and eliminate all forms of discrimination against Indigenous peoples³⁵.

UNESCO'S CITATION FOR THE INTERNATIONAL DECADE OF INDIGENOUS LANGUAGES

“

Languages play an essential role in people's daily lives, not only as a tool for communication, education, social integration and development, but also as guardians of identity and cultural history, traditions and memories. Yet, despite their inestimable value, the world's languages continue to disappear at an alarming rate.

”

³⁴ CANADA, PATRIMOINE CANADIEN. *Loi sur les langues autochtones*, Ottawa, Patrimoine canadien, 2019, <https://www.canada.ca/fr/patrimoine-canadien/organisation/transparence/gouvernement-ouvert/comite-permanent/materiel-transition-sm-2021/loi-langues-autochtones.html>

³⁵ CANADA, PARLEMENT DU CANADA. *Loi sur la déclaration des Nations Unies sur les droits des peuples autochtones*, Ottawa, Parlement du Canada, 2021, <https://parl.ca/DocumentViewer/fr/43-2/projet-loi/C-15/sanction-royal>



True reconciliation with Indigenous people must go beyond rhetoric, promises and commitments, and should instead be translated into concrete actions. Despite the government's assertion that the broadcasting system must recognize the special place of Indigenous people in Canadian society, the Government of Canada has yet to take concrete actions to ensure the presence of Indigenous content in public and commercial broadcasting in Canada.

On November 18, 2020, the federal government introduced Bill C-10³⁶ in the House of Commons. This bill, which was intended to amend the current Broadcasting Act, proposed changes that would regulate the power of Internet broadcasting companies such as *Youtube*, *Spotify* and *Apple Music*. The goal: to subject these web giants to the Broadcasting Act by forcing them to contribute financially to the creation and discovery of Canadian cultural content. This same bill also proposed new actions to ensure a better representation of Indigenous people within the broadcasting system by offering, among other things, programming in Indigenous languages that reflects Indigenous cultures. The new regulations regarding online broadcasting undertakings were the subject of considerable controversy and the Conservative Party of Canada chose not to support Bill C-10. As a result, Bill C-10 was not passed by the Senate³⁷. By going against this reform, the federal government has, at the same time, abandoned all efforts to provide a better presence of Indigenous people's content in the Canadian broadcasting system.

On April 1st 2022, the federal government introduced Bill C-11³⁸ in the House of Commons. Like Bill C-10, this reform aims to amend the current Broadcasting Act. Some changes have been made, but the content remains very similar to the 2020 bill: online businesses are still covered by the Broadcasting Act and it is once again proposed to provide for better representation of Indigenous people's content within the broadcasting system³⁹. Currently, Bill C-11 is still being considered by the Senate. Being aware of the controversial nature of actions that regulate web-based businesses, we are concerned that the scenario will be repeated a second time and that the bill will again be rejected. If Bill C-11 does not pass the Senate, we, Indigenous people, will again lose the opportunity to promote our artists, our language, our culture and our identity.

Consequently, Makusham Musique Inc. wishes to explore the possibility of extracting the sections of Bill C-11 that affect Indigenous people so that they can be passed as a new independent reform. This would finally allow the federal government to take concrete actions to fulfill its responsibility to promote the full recognition and use of Indigenous languages in Canadian society and thus improve the presence of our artists within the broadcasting system. In the meantime, the government can debate the future of the Internet giants within the broadcasting system and we, Indigenous people, will not be affected by the outcome of this deliberation.

³⁶ CANADA, SYSTÈME DE JUSTICE DU CANADA. *Projet de loi C-10 : Loi modifiant la Loi sur la radiodiffusion et d'autres lois en conséquence*, Système de justice du Canada, Ottawa, 18 novembre 2020, <https://www.justice.gc.ca/fra/sjc-csj/pl/charte-charter/c10.html>

³⁷ LÉVESQUE, Catherine. « Le projet de loi C-10 « va être un enjeu électoral », 5 juin 2021, La Presse, <https://www.lapresse.ca/actualites/politique/2021-06-05/loi-sur-la-radiodiffusion/le-projet-de-loi-c-10-va-etre-un-enjeu-electoral.php>

³⁸ CANADA, SYSTÈME DE JUSTICE DU CANADA. *Projet de loi C-11 : Loi modifiant la Loi sur la radiodiffusion et apportant des modifications connexes et corrélatives à d'autres lois*, Système de justice du Canada, Ottawa, 1 avril 2022, https://www.justice.gc.ca/fra/sjc-csj/pl/charte-charter/c11_2.html

³⁹ Voir l'Annexe I pour les articles qui touchent l'avenir de la diffusion du contenu autochtone au sein du système de radiodiffusion canadien.

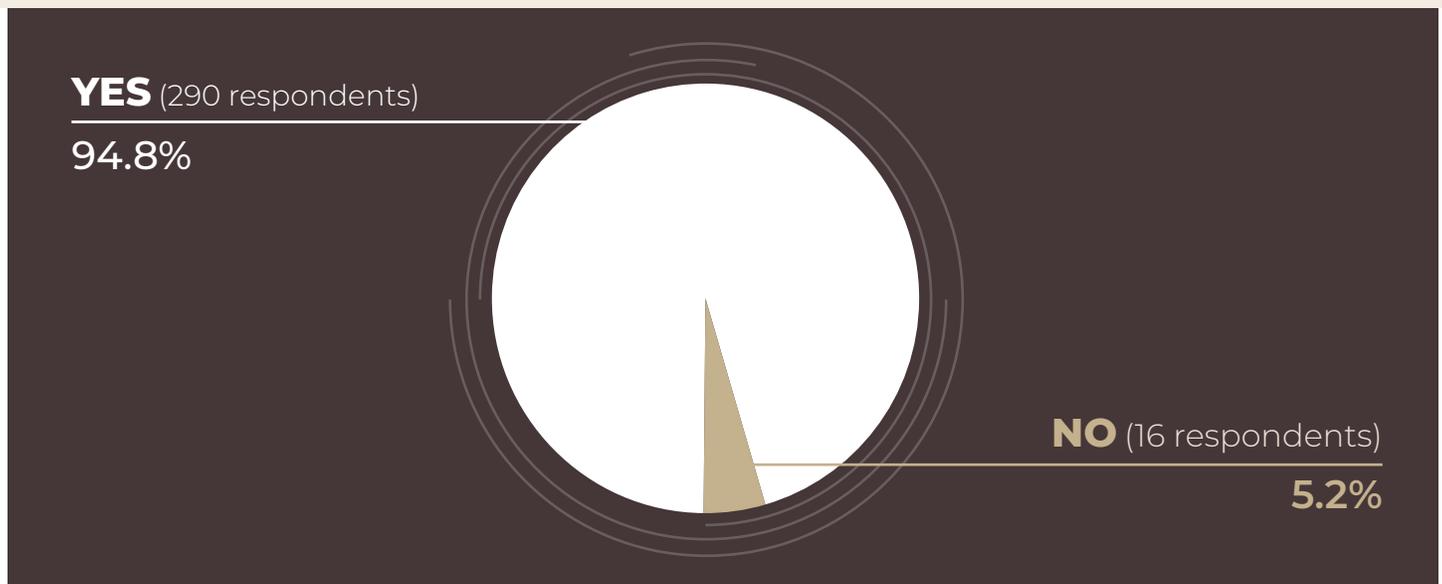
In the consultation on Indigenous people’s music content, **94.77%** of respondents said that the federal government should make Indigenous people’s music content a priority and impose it on public and commercial broadcasters in Canada. The reasons being that the federal government has a responsibility to preserve Indigenous languages that are currently at risk, to take concrete actions towards reconciliation, and to promote the culture of Indigenous people.

“ Canada talks a lot about reconciliation, you hear it everywhere. You don’t see anything about reconciliation, about the decade of languages. What I say to the government is “Don’t say it, do it. Make concrete gestures. Give us our rightful place.” ”

- Florent Vollant -

Many also responded that making Indigenous music a priority on radios would demonstrate the federal government’s respect and consideration for Indigenous people. Some also noted that government involvement in securing a quota for Indigenous people’s music would help to undo some of the mistakes of the past⁴⁰.

In your opinion, should the federal government make Indigenous people’s music content a priority and mandate the presence of Indigenous content on public and commercial broadcasting in Canada?



⁴⁰ MAKUSHAM MUSIQUE INC. *Consultation sur le contenu musical autochtone*, Sondage, Consultation à la population, 4 août au 5 septembre 2022.



POSITION OF MAKUSHAM MUSIQUE INC.

Makusham Musique Inc. states that by helping to secure a quota for Indigenous music, the federal government would be taking concrete action towards reconciliation with Indigenous people.

Makusham Musique Inc. would like to point out that although the CRTC is an independent regulatory body, the Broadcasting Act gives the federal government the ability to issue a general direction to the CRTC to change the regulation of the Canadian broadcasting system. Makusham Musique Inc. is therefore asking the federal government to amend the Canadian broadcasting policy to enhance the vitality of Indigenous people, to support their development and to promote the full recognition and use of Indigenous languages in Canadian society. Makusham asks that the CRTC implement the federal government's commitment to reflect the special place of Indigenous people in Canadian society by imposing a 5% quota for Indigenous music on

public and private commercial radio stations in Quebec and Canada. Makusham Musique Inc. calls on the federal government to make the imposition of a quota for Indigenous people's music on commercial radios a priority.

Makusham Musique Inc. strongly believes that a quota for Indigenous music would be a victory for artists from all Indigenous communities in Quebec and Canada. For this reason, Makusham Musique would like the Assembly of First Nations of Quebec and Labrador (AFNQL) and all Indigenous people in Quebec and Canada to support this initiative. In addition to the Government of Canada, Makusham Musique Inc. is asking for the support of the Government of Quebec and all political parties in Quebec and Canada.



Anite etat Makusham Musique Inc.

POSITIONS OF MAKUSHAM MUSIQUE INC.

In light of the above and what we have outlined in this brief, here are the statements of Makusham Musique Inc. regarding Indigenous people's music:

Makusham Musique Inc. affirms that Indigenous languages and cultures are thousands of years old, and firmly believes that they are the heart of the identity of Indigenous people and that they are an asset that must be preserved at all costs.

Makusham Musique Inc. believes that music is a way of reconnecting with the language, with the land, with the world and with culture; that music is a source of pride for Indigenous people and artists; and that the boycotting of Indigenous artists by radio stations since the 1990s is nonsense and must be rectified.

Makusham Musique Inc. maintains that Indigenous languages have been weakened and threatened by the many years of assimilation and proximity to French and English and that they are not a threat to the French language. Makusham Musique Inc. requests that efforts be made to preserve, safeguard, disseminate and promote Indigenous languages in the same manner as French.

Makusham Musique Inc. reminds that, according to the Broadcasting Act, the CRTC has the right to regulate and supervise all aspects of the Canadian broadcasting system in order to implement Canadian policy. As part of this policy, Makusham Musique Inc. maintains that the system must reflect the special place of Indigenous people and provide programming that accurately represents the cultures of these people.

Makusham Musique Inc. deplores the fact that the CRTC, by including Indigenous music in the Canadian content section, does not consider the special place that Indigenous people occupy in society, despite the fact that its mandate is to ensure cultural diversity within the Canadian broadcasting system.

Makusham Musique Inc. strongly believes that Indigenous people's music should not be included in either the Canadian or Francophone music quota. As a result, Makusham maintains

that there is a need to provide a separate share for Indigenous people who sing in English, French or Indigenous languages.

Makusham Musique Inc. deplors the fact that Indigenous languages are not given the same consideration and value as the French or English language. Furthermore, Makusham notes with great regret the lack of laws and mechanisms to protect Indigenous people's music in the same way as French and Canadian music.

Makusham Musique Inc. does not accept the fact that the current system categorizes Indigenous languages as foreign languages. Makusham Musique Inc. would like to remind you that Indigenous people are not foreigners and if there are any people who are not foreigners in Quebec and Canada, it is the Indigenous people.

Makusham Musique inc. firmly believes that Indigenous people deserve a place on commercial radios because of the quality of their production and the richness of their Indigenous content.

Makusham Musique Inc. calls on the Federal Government to amend the Canadian Broadcasting Policy to enhance the growth and development of Indigenous people and to promote the full recognition and use of Indigenous languages in Canadian society. Makusham calls on the federal government to make it a priority to impose a quota for Indigenous people's music on commercial radio stations.

Makusham Musique Inc. requests that the CRTC implement the federal government's commitment to reflect the special place of Indigenous people in Canadian society by imposing a 5% quota for Indigenous music on public and private commercial radio stations in Quebec and Canada.

Makusham Musique Inc. states that even if 5% is not high, obtaining this quota would be a major step forward and a first step towards real change.

Makusham Musique Inc. reminds us that a better presence of Indigenous music creators and producers on the radios will allow them to make a living from their art and will contribute to the preservation and promotion of Indigenous people's cultures and languages which are currently under threat.

Makusham Musique Inc. states that by helping to secure a quota for Indigenous music, the federal government would be taking concrete action towards reconciliation with Indigenous people.

Makusham Musique Inc. hopes that the Assembly of First Nations of Quebec and Labrador (AFNQL) and all Indigenous people in Quebec and Canada will support this initiative. In addition to the Government of Canada, Makusham Musique inc. is asking for the support of the Government of Quebec and all political parties in Quebec and Canada.

Makusham Musique Inc. hopes that the Canadian government will explore the possibility of extracting the Indigenous people sections of Bill C-11 and creating a new stand-alone bill that will be adopted outside of Bill C-11.



Mashten aimun

CONCLUSION

In this submission, we have outlined that Indigenous languages are thousands of years old and are central to the identity of Indigenous people. We have also highlighted that Indigenous languages are currently under great threat in Canada, and that their preservation is of paramount importance to all Nations. We believe that Indigenous youth need to grow up in an environment that is steeped in their culture and language, and that music is an excellent way to learn and preserve Indigenous languages and to strengthen their pride and identity. In short, we need music for the survival of our languages and cultures. However, our past has been marked by a period when Indigenous people's music was boycotted and taken off the air by radio stations in Quebec.

Today, we have a responsibility to regain our lost and wounded pride in our music, to allow our artists to be known, to help them make a living. More than ever, Indigenous people must be recognized for the richness of their cultures and the beauty of their languages. We must work together to give Indigenous people the place they deserve in the music industry.

For several years now, the music industry has been proposing actions that call for concerted work and parallel agreements with commercial radios executives. Although Makusham Musique Inc. is in agreement with all actions that can

improve the situation of Indigenous people, we have decided to focus on one measure that we believe will make a permanent and lasting difference. We therefore ask our partners, the Canadian public and the CRTC, to react accordingly by joining this process of recognition and reconciliation.

The authors of this brief state that the Canadian government must demand that the CRTC impose a 5% quota for Indigenous artists singing in Indigenous languages, in French or in English, on commercial radio stations in Quebec and in Canada, in recognition of the special place that Indigenous people occupy in Canadian society.

Furthermore, the authors of this brief argue that the Canadian government must adopt the measures in Bill C-11 that relate to Indigenous people in order to fulfill its responsibility to promote the full recognition and use of Indigenous languages in Canadian society and thereby ameliorate the situation of our artists within the broadcasting system.

Kassinu aishi-takuak

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Ka ut anishkushtet

APPENDICES

PROMOTION OF INDIGENOUS MUSIC

List of suggestions for promoting and increasing the presence of Indigenous people's music (excerpts from the consultation on Indigenous music)

- Have dedicated Indigenous people's music features on radio stations;
- Hire Indigenous people hosts, journalists, technicians in public and commercial broadcasters in Canada;
- Create an application/platform/webpage to introduce artists to broadcasters;
 - ▶ Have a short presentation of the artists and their work;
 - ▶ Possibility of listening to songs by Indigenous people on the site;
 - ▶ Create an iPhone and Android app that does the same thing (APRN as well as APTN);
- Make representations to content providers;
- Send playlist suggestions of Indigenous people songs to broadcasters;
 - ▶ E.g. new songs or favourites;
- Don't play Indigenous people's music only at night, but during peak listening hours;
- Give awards to radio stations that showcase Indigenous people's music and content;
- Create pressure groups on broadcasters;
 - ▶ Create a movement on social media to mobilize the population on social networks;
 - E.g.: Have a #jaimelamusiqueautochtone to share and comment on the pages of commercial radio stations.
- Mediate with broadcasters to encourage them to play more Indigenous people's music on the radios;
- Have radios shows hosted by Indigenous people;
- Make community radio stations available to a wider audience;
- Invite more Indigenous people on television shows;
 - ▶ Touring with artists to Indigenous people communities;
- Having an Indigenous people's public television channel accessible to the general public;
- Have more television commercials related to the promotion and preservation of Indigenous languages and cultures;
- To focus on the teaching of Indigenous languages in Quebec public schools;
 - ▶ To have courses on Indigenous languages;

- ▶ Have courses on Indigenous people's musical traditions in elementary and high school music courses;
 - Ex. Learn Indigenous people songs in our school music classes or in our history classes.
- ▶ Develop more projects with the educational world (schools) to promote it.
- Make representations to festivals and other concert presenters to encourage them to promote Indigenous people at provincial or national festivals or events (St-Jean, Canada Day, etc.);
- Establish an Indigenous music promotion agency managed by and for First Nations to assist artists and promote their work;
- Conduct surveys of all Indigenous people to determine the best way to promote Indigenous artists;
- Organize galas to celebrate Indigenous people;
- Have recognition awards related to Indigenous people's music in the galas;
 - ▶ Ex: That ADISQ has a category for Indigenous people's music;
- Increase Indigenous people's representation on governance bodies and media teams.
- Have posters and play Indigenous music in social settings;
 - ▶ Ex: shopping mall;
- Having a public radio station with Indigenous hosts and content related to Indigenous people;
 - ▶ Ex: Yves Sioui Durand, Isabelle Picard and many other Indigenous people could easily host extremely enriching programs.
- Encourage the band councils of the various communities to develop strategies to bring out their young artistic talents;
- That the federal government allocate funds for the protection of Indigenous languages;
- Put in place laws and mechanisms to protect Indigenous languages in the same way as the French language.
- Have grants/funding for:
 - ▶ Studios in isolated communities that help youth break into the music business;
 - ▶ Encourage Indigenous people to create music, including emerging artists;
 - ▶ Indigenous people production companies;
 - ▶ Festivals that promote Indigenous people;

- Establish a Commission on Indigenous languages, Songs and Cultures;
- That elected officials make it a priority to promote Indigenous languages and obtain a quota for Indigenous music.
- Have posters and play Indigenous music in social settings;
 - ▶ Ex: shopping mall;
- Have better coverage of Indigenous people events in the media;
- Make available dictionaries of all Indigenous languages on the web with pronunciations and translations in French and English.
- Organize networking events or conferences related to Indigenous people’s music;
- Have more representation of Indigenous people’s music on Stingray, Sirius and others.
- That elected officials make it a priority to promote Indigenous languages and obtain a quota for Indigenous music.
- Make Indigenous languages official languages;
- Have “Indigenous people” sections in newspapers and magazines.

Decades of Indigenous languages⁴¹

- Canada will continue to work closely with Indigenous people partners to plan specific initiatives and activities to advance the goals of the Decade. These include:
 - ▶ the implementation of the Indigenous languages Act which provides for the preservation, promotion and revitalization of Indigenous languages in Canada;
 - ▶ the creation of a national action plan recognizing First Nations, Inuit and Métis language priorities.
- Throughout the Decade, Canada will recognize, raise awareness and celebrate the richness and diversity of Indigenous languages.
- The Decade aims to draw global attention to the plight of many Indigenous people’s languages and to mobilize relevant stakeholders for the preservation, revitalization and promotion of these languages. The Decade also emphasizes the inclusion of and pride in linguistic diversity and multilingualism, while ensuring that the rights of Indigenous people to preserve and promote their languages are respected.

⁴¹ UNESCO. «*Décennie internationale des langues autochtones*», 2022, UNESCO, <https://fr.unesco.org/idil2022-2032>

⁴² CANADA, PARLEMENT DU CANADA. *Loi sur la déclaration des Nations Unies sur les droits des peuples autochtones*, Ottawa, Parlement du Canada, 2021, <https://parl.ca/DocumentViewer/fr/43-2/projet-loi/C-15/sanction-royal>



United Nations Declaration on the Rights of Indigenous Peoples Act⁴²

- The United Nations Declaration on the Rights of Indigenous Peoples Act requires that the Government of Canada, in consultation and cooperation with Indigenous people:
 - ▶ take all necessary steps to ensure that federal laws are consistent with the Declaration
 - ▶ develop and implement an action plan to achieve the objectives of the Declaration;
 - address injustices, combat prejudice and eliminate all forms of violence, racism and discrimination against Indigenous people, including Elders, youth, children, women, men, people with disabilities, and two-spirited and gender diverse people;
 - promote mutual respect, understanding and good relations, including human rights training;
 - ▶ Report annually on progress in harmonizing federal legislation and on the action plan.
- The United Nations Declaration on the Rights of Indigenous People provides a framework for reconciliation, healing and peace, and for harmonious and cooperative relationships based on the principles of justice, democracy, respect for human rights, non-discrimination and good faith.
- The federal government has adopted the United Nations Declaration on the Rights of Indigenous Peoples which recognizes the right of Indigenous people to pass on their languages from one generation to the next and that all languages are important regardless of the number of speakers.

Information on the Indigenous languages Act⁴³

- Provides for the preservation, promotion and revitalization of Indigenous languages in Canada;
- Support and promote the use of Indigenous languages;
- Support Indigenous people in their efforts to reclaim Indigenous languages and to revitalize, maintain and strengthen them;
- It may also be interesting to monitor the impact of the Indigenous languages Act and the establishment of the Office of the Commissioner of Indigenous languages, whose mandate is described as follows “the Office will operate at arm’s length from the Government of Canada and support Indigenous people in their efforts to reclaim, revitalize, maintain and strengthen their languages; raise public awareness of Indigenous languages; undertake research on the funding and use of Indigenous languages in Canada; provide culturally appropriate dispute resolution services; and investigate complaints.”;
- Support the efforts and initiatives of Indigenous people and their governments to reclaim, revitalize and maintain their currently endangered languages.

⁴³ CANADA, PATRIMOINE CANADIEN. *Loi sur les langues autochtones*, Ottawa, Patrimoine canadien, 2019.
<https://www.canada.ca/fr/patrimoine-canadien/organisation/transparence/gouvernement-ouvert/comite-permanent/materiel-transition-sm-2021/loi-langues-autochtones.html>

Information on the Broadcasting Act and why it was made⁴⁴

- The Canadian broadcasting system, composed of public, private and community elements, uses frequencies that are in the public domain and provides, through its programming primarily in English and French, a public service essential to the maintenance and enhancement of national identity and cultural sovereignty;
- The Canadian broadcasting system should:
 - ▶ serve to safeguard, enrich and strengthen the cultural, political, social and economic fabric of Canada
 - ▶ foster the development of Canadian expression through a wide range of programming that reflects Canadian attitudes, opinions, ideas, values and artistic creativity.
- All broadcasting undertakings are required to make maximum use, and in all cases at least predominant use, of Canadian creative and other resources in the creation and presentation of their programming;
- A range of broadcasting services in English and French must be progressively made available to all Canadians as resources become available;
- It is interesting to note, however, that Bill C-10 included the notion that the minority context applied to Indigenous languages in its amendment to section 5(2)(a) of the Broadcasting Act.
- Thus, the Canadian broadcasting system reflects Canada's linguistic duality and must accommodate both official language minority communities, but makes no similar provision for Indigenous languages.
- The Broadcasting Act includes the following statement: "The Canadian broadcasting system shall, in its programming and employment opportunities, take into account the special place of Indigenous people in Canadian society.
- As well, the Broadcasting Act provides that the government may, by order in council (and with respect to policy directions), issue general directions to the CRTC with respect to an objective set out in the Policy or the regulation and supervision of the broadcasting system. An open letter could be sent to both the Minister and the CRTC (who must consult with each other before such an order is made). This letter could ask the government to declare that this objective should be given priority.

⁴⁴ CANADA, PARLEMENT DU CANADA. *Projet de loi C-11*, Ottawa, Chambre des communes du Canada, 21 juin 2022, <https://www.parl.ca/DocumentViewer/fr/44-1/projet-loi/C-11/troisieme-lecture>



**INNU TAKUAIKAN
UASHAT MAK MANI-UTENAM**

RÉSOLUTION

			Numéro de résolution (année financière/numéro séquentiel) : 22/23/133
Date de tenue de la réunion (AAAA-MMJJ) 2023-03-15	Type de réunion (régulière ou extraordinaire) : Administrative/ordinaire	Quorum fixé à : 4	Numéro de référence ou résolution antérieure :
Objet : APPUI D'ITUM AU MÉMOIRE PORTANT SUR LE CONTENU MUSICAL AUTOCHTONE			

ATTENDU QUE : Les membres de la population de Uashat mak Mani-utenam ont demandé à plusieurs reprises maintenant à ce que l'innu-aimun et l'innu-aitun soient protégés, maintenus et promus par toutes les instances d'Innu Takuaikan Uashat mak Mani-utenam (ITUM);

ATTENDU QU' : Innu Takuaikan Uashat mak Mani-utenam (ITUM) souhaite respecter la volonté de sa population en ce sens;

ATTENDU QUE : Makusham Musique inc. a produit un mémoire exposant des solutions concrètes afin de protéger, préserver, transmettre et revitaliser les langues autochtones dans l'espace public canadien;

ATTENDU QUE : Les solutions proposées rejoignent les intérêts d'ITUM et de sa population.

IL EST PROPOSÉ PAR : Kenny Régis

APPUYÉ PAR : Johnny Régis

IL EST RÉSOLU :

- Innu Takuaikan Uashat mak Mani-utenam (ITUM) appuie le Mémoire sur le contenu musical autochtone, réalisé par Makusham Musique inc. et son positionnement sur l'imposition du quota de 5% aux radiodiffuseurs commerciaux canadiens;
- Innu Takuaikan Uashat mak Mani-utenam (ITUM) mandate son chef pour procéder au dépôt du Mémoire sur le contenu musical autochtone auprès de l'APNQL et toutes autres instances concernées s'il y a lieu.



Mike McKenzie
Mike McKenzie, Chef

Jonathan St-Onge, Conseiller

Kenny Régis, Conseiller

Johnny Régis, Conseiller

Bruce Michel, Conseiller

Rose-Anne Grégoire,
Conseillère

Karine Fontaine, Conseillère



BUREAU POLITIQUE

265, boul. des Montagnais, C.P. 8 000
Uashat QC G4R 4L9

Tél. : (418) 962-0327
Fax.: (418) 968-0937

Uashat, le 15 mars 2023

Nelly Jourdain
Présidente directrice générale
Makusham Musique inc.

Objet : Appui d'Innu TakuaiKAN Uashat mak Mani-utenam au Mémoire sur le contenu musical autochtone

Kuei,

Par la présente, Innu TakuaiKAN Uashat mak Mani-utenam (ITUM) souhaite signifier à Makusham Musique inc. son appui au Mémoire portant sur le contenu musical autochtone.

ITUM est convaincu de l'importance que revêt votre initiative dans la promotion et la sauvegarde de la musique, des langues et des cultures autochtones. Nous sommes d'avis que l'imposition du quota de 5% dont il est question dans votre mémoire contribuera, sans aucun doute, à accorder à la musique et aux artistes autochtones la place légitime qu'ils méritent au sein du système de radiodiffusion canadien.

La musique autochtone a besoin de mieux se faire connaître et d'être plus présente au sein des radiodiffuseurs commerciaux partout au pays. La musique, au-delà d'être un moyen de transmission, est aussi un élément culturel conséquent et c'est pourquoi nous appuyons l'imposition du quota de 5% tel que proposé dans ce mémoire.

Nous ne pouvons que saluer votre initiative et nous remercions Makusham Musique inc. de mettre en œuvre un projet qui met au premier plan nos cultures, mais surtout nos artistes. Convaincus de la nécessité de cette démarche, nous joignons nos forces pour appuyer votre Mémoire sur le contenu musical autochtone.

Tshinashkumitinau,

Innu TakuaiKAN Uashat mak Mani-utenam (ITUM)

Chef Mike Mckenzie



Nitassinan, le 20 mars 2023

Nelly Jourdain
Présidente directrice générale
Makusham Musique Inc.

OBJET : Appui de la Nation Innue au Mémoire portant sur le contenu musical autochtone

Madame,

Par la présente, la Nation Innue souhaite démontrer son appui au Mémoire sur le contenu musical autochtone, initié par Makusham Musique inc.

Nous, les Chefs et Cheffe de la Nation Innue, sommes d'avis que l'imposition du quota de 5% dont il est question dans votre mémoire, contribuera, sans aucun doute, à accorder à la musique et aux artistes autochtones la place légitime qu'ils méritent dans le système de radiodiffusion canadien.

Une plus grande présence du contenu musical autochtone chez les radiodiffuseurs canadiens serait un premier pas et une avancée magistrale, non seulement pour tous les artistes autochtones, mais également pour tous les Autochtones au Québec et au Canada. Convaincus de la nécessité de ce mémoire, la Nation Innue appuie vigoureusement votre démarche. Nous remercions Makusham Musique inc. de mettre en œuvre un projet qui met au premier plan nos cultures, mais surtout nos artistes.

Veuillez agréer l'expression de nos salutations distinguées,

Les Chefs des communautés de la Nation Innue

Chef Mike McKenzie
Uashat mak Mani-utenam

Chef Jean-Charles Piétacho,
Ekuanitshit

Chef Martin Dufour
Essipit

Chef Réal McKenzie
Matimekush Lac-John

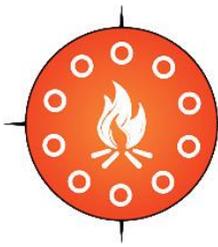
Chef Gilbert Dominique
Mashteuiatsh

Chef Réal Téttaut
Nutashkuan

Chef Bryan Mark
Unamen Shipu

Cheffe Marielle Vachon
Pessamit

Chef Denis Mesténapéo
Pakua Shipi



Wendake, le 21 mars 2023

Par courriel : nelly.jourdain@makusham.ca

Madame Nelly Jourdain
Présidente directrice générale
Makusham Musique Inc.
166-B, rue de l'Église
Mani-Utenam (Québec) G4R 4K2

Objet : Appui de l'Assemblée des Premières Nations Québec-Labrador (APNQL) au Mémoire portant sur le contenu musical autochtone

Madame Jourdain,

Par la présente, l'Assemblée des Premières Nations Québec-Labrador (APNQL) souhaite exprimer son appui au Mémoire sur le contenu musical autochtone, initié par Makusham Musique inc.

Nous encourageons fortement la démarche de Makusham Musique inc, d'initier, par son mémoire, l'imposition d'un quota de 5% aux radiodiffuseurs commerciaux canadiens. Nous sommes convaincus de la nécessité de cette mesure pour donner à la musique et aux artistes autochtones la place légitime qu'ils méritent au sein du système de radiodiffusion canadien.

Nous considérons qu'une diffusion plus importante du contenu musical autochtone au sein des radiodiffuseurs commerciaux est essentielle pour créer des occasions de reconnaissance de nos artistes après tant d'années dans l'ombre. La promotion et la sauvegarde des langues et cultures autochtones demeurent une priorité et cette initiative, que nous croyons porteuse de résultats concrets, nous permettra d'avancer dans cette direction.

Par conséquent, l'APNQL appuie avec ferveur ce mémoire et salue la démarche engagée de Makusham Musique inc. auprès des communautés autochtones.

Veillez agréer, Madame, l'expression de mes salutations distinguées,

Ghislain Picard
Chef de l'APNQL

c.c. Grands(des) Chefs(fes) et Chefs(fes) de l'APNQL



MAKUSHAM
MUSIQUE

In collaboration with

