

CANADIAN RADIO-TELEVISION AND TELECOMMUNICATIONS COMMISSION

SUBMISSION OF



AS PART OF THE BROADCASTING NOTICE OF CONSULTATION CRTC 2025-52

THE PATH FORWARD – SUPPORTING CANADIAN AND INDIGENOUS AUDIO CONTENT

APRIL 4, 2025

MAKUSHAM MUSIQUE INC.

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Mr. Marc Morin
Secretary-General
Canadian Radio-television and Telecommunications Commission
Gatineau (Quebec)
Canada K1A 0N2

Via CRTC form

Re: Broadcasting Notice of Consultation CRTC 2025-52 – The Path Forward – Supporting Canadian and Indigenous Audio Content

Kuei Mr. Morin,

On behalf of Makusham Musique inc. represented by Florent Vollant and Mathieu Mckenzie, we are sending you our submission in response to the Broadcasting Notice of Consultation CRTC 2025-52, titled “The Path Forward – Supporting Canadian and Indigenous Audio Content”. This submission was prepared in collaboration with the Innu Takuaikan Uashat mak Mani-utenam Band Council.

You will therefore find in this submission a summary of our position, our answers, suggestions and comments on various questions raised as part of this consultation, as well as annexes.

Through its intervention, Makusham Musique inc. hopes to contribute to the development of a framework that would provide greater visibility for Indigenous artists within the Canadian broadcasting system, offer more opportunities to hear Indigenous music content and open our ears to reconciliation.

We thank you for the attention you will give to this submission.

Tshinashkumitin,

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SUMMARY

Building on its expertise in the Indigenous music industry, Makusham Musique inc. provides the following submission, which contains several recommendations on how to support Indigenous audio content. As members of the Innu First Nation of Uashat mak Mani-utenam, as Indigenous artists, and as creators of Indigenous musical content, Makusham Musique inc. believes it offers interesting and innovative guidance to address the questions posed by the CRTC.

Makusham Musique inc. observes the near absence of Indigenous music within the current Canadian broadcasting system. Indeed, until now, Canadian broadcasting has not given Indigenous music the place it deserves, and this is largely due to the fact that Canadian broadcasters currently have no obligation to air Indigenous content.

However, the *Broadcasting Act* sets out clear objectives. Among these, Canadian broadcasting policy must give special consideration to Indigenous peoples, the revitalization of Indigenous languages, and offer programming that reflects Indigenous cultures.

For several years, Makusham Musique inc. has emphasized the need for the CRTC to impose a 5% quota for the broadcast of Indigenous music on public and private commercial radio stations in Quebec and Canada. This quota will not only support the creation, promotion, and discoverability of Indigenous music, but will also enable Indigenous artists to receive royalties, earn a living from their art, and create more content. Ultimately, Makusham Musique inc. insists on the aspiration of this quota: to anchor a change that will contribute to bringing our peoples closer together through music, fostering cultural reconciliation.

To facilitate wider dialogue with non-francophone intervenors, this submission has been translated into English. In the event of any discrepancies, however, the original French submission will prevail.

PART 1 - INTRODUCTION

1. Presentation of Makusham Musique inc. and request to participate in the public hearing

1. Makusham Musique inc. requests to participate in the public hearing commencing June 18, 2025 at Gatineau, Québec.
2. Makusham Musique inc. wishes to intervene in this proceeding, namely the Broadcasting Consultation CRTC 2025-52. It is in the context of this proceeding that Makusham Musique inc. files the following submission.
3. Makusham Musique inc. is an Innu-owned and independent record label that offers support services to Indigenous and non-Indigenous artists. It is based in Mani-utenam and exclusively led by Indigenous people, mainly the Innu of Uashat mak Mani-utenam. The owners are Florent Vollant, Nelly Jourdain, Mathieu McKenzie and Kim Fontaine.
4. Uashat mak Mani-utenam is an Innu community located on the North Shore of Quebec, along the Bay of Sept-Iles. The Innu of Uashat mak Mani-utenam are a distinct Indigenous community and society with a unique organization within the Great Innu Nation.
5. The community of Uashat mak Mani-utenam has long been a meeting and gathering place for the Innu people of the region. After the permanent closure of the residential school in the mid 1970s, the site where the school was located became a festival ground known as the Innu Nikamu Festival which means “he sings in Innu”. The community of Mani-utenam then earned a reputation as the birthplace of many Indigenous artists and musicians.
6. Founded in 1984 by a small team of dreamers, the Innu Nikamu Festival is supported by an entire community that comes together around music and expresses its identity through art and creativity, mostly in its mother tongue. This large family-friendly, alcohol-free celebration fosters connections between different Indigenous nations that meet or reunite there annually during four days of performances by musicians and performing artists. After 40 years of musical gatherings, the Innu Nikamu Festival has become one of the most important Indigenous music and art festivals in North America.
7. Makusham Musique inc. is a label that is active in various fields associated with music production, performance and culture, and specializes in artist management and event management. The label offers a full range of professional and personalized services to contribute to the sustainable development of the careers of authentic and singular artists.
8. The evolution of Makusham Musique inc. is closely linked to the development of the artistic careers of Florent Vollant, Innu songwriter and member of the music group Kashtin, and Mathieu

McKenzie, Innu guitarist and singer, member of the group Maten. These two artists, father and son, have been making a name for themselves on the art scene for many years.

9. Over time, Makusham Musique inc. has become a point of reference in the artistic community and more particularly with Indigenous artists. Its expertise of more than 40 years in the field is recognized and appreciated in First Nations communities across Quebec and Canada.
10. Assisted by our many partners, our team focuses its energy on the creation, dissemination and production of quality works associated with Indigenous music, but also those of all peoples of Quebec. Our mission is to work tirelessly to support and propel artists, promote their works, manage their careers, define innovative and effective strategies and create unifying and exciting projects. Simplicity, openness to others, creativity, authenticity and commitment are all core values of Makusham Musique inc.
11. Makusham Musique inc. participated in the Broadcasting Notice of Consultation CRTC 2023-138 regarding contributions to Indigenous content. As part of this consultation, Makusham Musique inc. submitted a written submission on July 11, 2023, a reply on July 26, 2023 and appeared at the CRTC public hearing in Gatineau on November 27, 2023. These documents are included in Annex A of this submission).
12. Makusham Musique inc. also participated in Broadcasting Notice of Consultation CRTC 2024-67 as part of the joint development of a policy on Indigenous broadcasting and submitted a written submission on July 22, 2024 (the submission is included in Annex B of this document).
13. Drawing on its expertise in the field of Indigenous music, Makusham Musique inc. seeks to provide relevant and innovative solutions to support indigenous audio content.
14. In this context, Makusham Musique inc. believes that a written submission is not sufficient and that it is necessary for Makusham Musique inc. to participate in person at the public hearing commencing on June 18, 2025 in Gatineau, so that a voice for Indigenous artists and the development of Indigenous content on the radio is present during this hearing.
15. This submission received the support and endorsement of the Innu Takuaikan Uashat mak Mani-utenam Band Council (a copy of the letter of support is attached as Annex C of this document). Innu Takuaikan Uashat mak Mani-utenam recognizes the need to take action with the Canadian Radio-television and Telecommunications Commission (hereinafter “**CRTC**”) to ensure that the Canadian broadcasting system finally gives Aboriginal people the rightful place they deserve.
16. This submission also received the support and endorsement of the Assembly of First Nations of Quebec and Labrador (hereinafter “**AFNQL**”) (a copy of the letter of support is attached as Annex D of this document).

2. Context

17. Indigenous peoples have a right to self-determination, which is an inherent right, a constitutional right and a right recognized by international law, and more specifically by the *United Nations Declaration on the Rights of Indigenous Peoples*.
18. By virtue of their right to self-determination, Indigenous peoples have the right to be self-reliant, to govern themselves by and for themselves and to freely decide on their economic, social and cultural development.
19. Indigenous peoples are proud to possess an extraordinary wealth that lies in their identity and cultural heritage, a legacy left by their ancestors, of which they are the guardians for future generations.
20. The exercise of this right also includes the preservation of the language and culture and, more specifically for the Innu, the preservation of their Innu Aimun (the Innu language) and Innu Aitun (the Innu way of life). Indeed, it is through our languages and cultures that we transmit our thoughts, stories, legends, customs and knowledge.
21. In this regard, the *United Nations Declaration on the Rights of Indigenous Peoples* guarantees Indigenous peoples the “right to revitalize, use, develop and transmit to future generations their history, language, oral traditions, philosophy, writing system and literature, and to choose and preserve their own names for communities, places and peoples”.¹
22. Music is a means to safeguard, preserve, and transmit our language, because it allows us to bring a culture to life, to preserve our identity and to share a sense of pride and belonging among the members of a community.
23. The Canadian government adopted the *United Nations Declaration on the Rights of Indigenous Peoples Act*, in which Canada confirms that the *Declaration* is a universal international human rights instrument that applies in Canadian law and commits to overseeing its implementation.²
24. The government of Innu Takuaikan Uashat mak Mani-utenam also ratified the *United Nations Declaration on the Rights of Indigenous Peoples* by resolution in 2023. Considering its importance to the Innu Nation, this *Declaration* has also been translated in Innu Aimun.³
25. In 2019, the United Nations General Assembly adopted a resolution proclaiming the period 2022-2032 as the International Indigenous Languages Decade to highlight the urgency of addressing the preservation and promotion of Indigenous languages that are highly endangered.⁴

¹ *United Nations Declaration on the Rights of Indigenous Peoples*, Res. AG 61/295, article 13.

² *United Nations Declaration on the Rights of Indigenous Peoples Act*, SC 2021, c 14, article 4.

³ [Nation Unies innu rectoverso.pdf](#)

⁴ United Nations General Assembly Resolution, AG 74/135.

26. When it comes to Indigenous content in the media, the *United Nations Declaration on the Rights of Indigenous Peoples* states that “Indigenous peoples have the right to establish their own media in their own languages and to have access to all forms of non-Indigenous media without discrimination”. In addition, states must take “effective measures to ensure that State-owned media duly reflect indigenous cultural diversity. States, without prejudice to ensuring full freedom of expression, should encourage privately owned media to adequately reflect indigenous cultural diversity”.⁵

3. Indigenous music absent from the radio

27. Indigenous music is almost non-existent in the current Canadian broadcasting system. In the aftermath of the Oka crisis in the 1990s, broadcasters boycotted Indigenous artists and songs. The music group Kashtin, then very popular at the time, was taken off from the radio. In the thirty years since the Oka crisis, Indigenous music has only very rarely returned to the radio.
28. Canadian broadcasting has not given Indigenous music the place it deserves and this is largely due to the fact that Canadian broadcasters have no obligation to broadcast Indigenous content. The broadcast of Indigenous music is left to the free discretion of broadcasters, who wrongly justified the limited play-time of Indigenous music on the constraints imposed by the quotas for French-language and Canadian music.
29. However, the *Broadcasting Act* is clear on this subject: the Canadian broadcasting policy must give special attention to Indigenous peoples, to the revitalization of Indigenous languages and should offer programming that reflects Indigenous cultures.⁶
30. Music is a means that allows openness towards the diversity of cultures and languages of Indigenous peoples. Music helps to break down barriers and creates bridges and links between cultures and nations, ultimately contributing to a better understanding of Indigenous peoples, reducing prejudices, and promoting reconciliation between our peoples. This is why Indigenous music must be included in the Canadian broadcasting policy.
31. Since 2023, Makusham Musique inc. has been trying to convince the CRTC of the urgency of implementing measures to ensure the broadcast of Indigenous music. It is therefore high time for concrete actions to be taken in the broadcasting industry so that the CRTC’s actions align with the Canadian broadcasting policy and that a greater Indigenous presence on the radio is finally granted. Currently, Indigenous artists struggle to gain recognition, sell performances and make a living from their art because they are simply absent from commercial radio.

⁵ *United Nations Declaration on the Rights of Indigenous Peoples*, Res. AG 61/295, article 16.

⁶ *Broadcasting Act*, S.C. 1991, c. 11, sections 3(1)d)(iii), 3(1)i)(ii.1), 3(1)i)(ii.2) and 3(1)o).

32. According to statistics from the Association Québécoise de l'Industrie du Disque, du Spectacle et de la Vidéo, less than 1% of the music broadcast on commercial radio is Indigenous music.⁷ Access to Quebec's commercial radios for Indigenous artists is all the more difficult when they sing in their mother tongue, since broadcasters prefer to reserve the space that is not devoted to French-language music to foreign artists.⁸
33. In order to remedy this situation, a consultation was held between August 4 and September 5, 2022 in the Innu community of Uashat mak Mani-utenam on the place of Indigenous music content in Canadian and Quebec broadcasting. The purpose of this consultation was to bring together Indigenous music creators, members of the population of Uashat mak Mani-utenam, members of other Indigenous communities, as well as members of the Québec and Canadian population, so that all these people could express their opinion on the place that Indigenous music should have on the radios.
34. Following this consultation, Makusham Musique inc. produced a written submission on March 28, 2023, titled "Sheueu Mashinaikan anite eshi-takuat innu-kataupekaitshenanut", "Dissertation on Indigenous Music Content" (a copy of this dissertation is attached in Annex E).⁹ In this submission, Makusham Musique inc. requests that the CRTC impose a **5% quota for Indigenous music content** on both public and commercial radio stations in Quebec and Canada.
35. Imposing such a quota would give Indigenous music and Indigenous artists the place they deserve in the Canadian broadcasting system. A quota system would encourage Indigenous artists to produce more content, lead to the discovery of new talent, allow new and existing artists to earn a living from their art, and promote and integrate Indigenous culture into the daily lives of Quebec and Canadian audiences, thereby promoting reconciliation between our peoples.
36. Makusham Musique inc.'s submission on Indigenous Music Content was widely supported in the Indigenous community. Indeed, it received the support of the Innu TakuaiKAN Uashat mak Mani-utenam band Council and Chief Mike McKenzie on March 15, 2023, the support of the Innu Nation on March 20, 2023, as well as the support of the AFNQL on March 21, 2023. In a resolution adopted on April 19, 2023, the AFNQL calls on the CRTC to implement "the federal government's commitment to reflect the special place that Indigenous peoples occupy in Canadian society by imposing a 5% quota for Indigenous music on public and private commercial radio stations in Québec and Canada".

⁷ 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*, Montreal, ADISQ, 29 March 2021, page 73, at para 180.

⁸ *Ibid*, page 73, at para 181.

⁹ Makusham Musique inc. 2022, Sheueu – Dissertation on Indigenous Music Content, Uashat mak Mani-utenam : in collaboration with ITUM Education Sector (see Annex E).

PART 2 – THE POSITION OF MAKUSHAM MUSIQUE INC.

1. Indigenous musical selections

Q2. Do the Commission's proposed criteria present any unintended barriers that could prevent musical selections by Indigenous artists from qualifying as Canadian musical selections? If so, what are those barriers and how should they be addressed? Please explain.

37. Makusham Musique inc. believes that the original MAPL, with its four criteria of music (M), artist (A), performance (P) and lyrics (L) provide the necessary flexibility to determine whether a musical selection is Canadian. At first glance, these criteria would also allow Indigenous artist to have their music selections qualify as Canadian.
38. However, in order to respect the principle of self-determination of Indigenous peoples, Makusham Musique inc. suggests the creation of an Indigenous MAPL to distinguish Indigenous musical selections. The Indigenous MALP would specifically be used to determine what constitute an Indigenous musical selection.
39. The criteria for the Indigenous MAPL could be similar to those of the Canadian MAPL, but it will be very important that these criteria are discussed and established by individuals from the Indigenous music industry.
40. In this regard, Makusham Musique inc. is currently in discussions with the Indigenous Music Office (hereinafter "**IMO**") regarding the upcoming consultation for which it is responsible. Indeed, Broadcasting Regulatory Policy 2024-121 outlines the obligation for the IMO to consult with stakeholders in the Indigenous music industry from all regions in order to create a plan for establishing a fund for Indigenous music.¹⁰
41. In addition to the establishment of such a fund, we believe that the IMO should take the opportunity to bring together all the relevant stakeholders to also focus on, among other things, the establishment of an Indigenous MAPL, its criteria and the definition of an Indigenous musical selection.

¹⁰ Broadcasting Regulatory Policy CRTC 2024-121, at para. 179.

Q6. Given that in Broadcasting Regulatory Policy 2022-332 the Commission found that removal of the “Performance” criterion would reduce the administrative burden on industry, how would retaining a “P” criterion, whether defined as “First Maker” or an alternate definition that meets the criteria set out above, be relevant and contribute to achieving policy objectives under the Act without increasing administrative burden? Please explain.

42. Makusham Musique inc. believes that the performance (P) criterion should be maintained in the evaluation of a Canadian/Indigenous musical selection. Indeed, removing this criterion would carry the risk of seeing the production of Canadian and Indigenous musical selections move abroad, resulting in a lower representation of Indigenous musical content.
43. As an Indigenous music label, Makusham Musique inc. produces numerous Indigenous artists. We are proud of the market launch of our artists and believe that our production work in the industry contributes to the emergence of new Indigenous artists, promoting greater discoverability.
44. To the extent that one of the objectives of the Canadian broadcasting policy is to "provide opportunities for Indigenous persons to produce programming in Indigenous languages, English or French, or in any combination of them, and to carry on broadcasting undertakings"¹¹, the CRTC must support the work of Indigenous producers, as they are largely responsible for the development of Indigenous musical selections. There are already very few Indigenous producers, and the CRTC's objective should be to encourage the increased presence of Indigenous producers.
45. Thus, maintaining the performance (P) criterion, especially when it comes to Indigenous producers, provides an additional layer of protection in the evaluation of what constitutes a Canadian and Indigenous musical selection.
46. Furthermore, in relation to what was mentioned earlier, Makusham Musique inc. agrees that the “performance” (P) criterion should refer more to the producer of the musical selection rather than performance. The term “producer” should refer to the person who owns the rights to the master recording of the musical work.

WE RECOMMEND

- 47. The creation of an Indigenous MAPL for the determination of an Indigenous musical selection.**
- 48. Maintaining the "Producer" criterion in the Canadian MAPL and the Indigenous MAPL.**

¹¹ *Broadcasting Act*, S.C. 1991, c. 11, section 3(1)(iii.1).

2. Emerging artist

Q8. Does the proposed amended definition of an emerging artist present any unintended barriers for emerging Indigenous artists or artists from equity-deserving groups? If so, what are those barriers and how should they be addressed? Please explain.

49. Makusham Musique inc. believes that it is crucial to support emerging artists, including emerging Indigenous artists. Giving space to emerging artists encourages the discoverability of a multitude of artists, rather than continuously hearing the same artists.
50. Regarding the definition proposed by the CRTC, the issue seems somewhat theoretical for Indigenous artists. In fact, the reality in the Indigenous music industry is such that Indigenous artists often remain “emerging” for a period longer than 48 months.
51. There are many Indigenous artists who have been making music for many years, sometimes decades. These artists already have well-established careers within Indigenous communities. However, they are virtually unknown to the general public and therefore absent from the industry.
52. As examples, we can mention the Innu band Maten, which, despite being formed at the end of the 90s, participated for the first time in the Francos de Montréal in 2024, or the Atikamekw singer-songwriter Pako, whose album was produced by Makusham Musique inc. two years ago and whose career began more than 30 years ago, but still faces significant difficulty in getting aired.
53. If the concept of “first commercially marketed song” were to be retained in the definition, these artists, despite their extensive musical background, would be considered emerging.

Q14. Should the Commission maintain the 5% expectation on musical selections from Canadian emerging artists, or should a requirement be considered instead? If a requirement were set, should it be 5% or a different percentage? Please explain.

54. Makusham Musique inc. believes that the 5% requirement for musical selections by emerging artists should be mandatory and nothing less. Indeed, without an incentive, there is virtually no discoverability.
55. This is particularly evident in the case of Indigenous artists. Indeed, the absence of a quota for the broadcast of Indigenous music penalizes Indigenous artists, who remain forced to stay “emerging” for a longer period. This is why we recommend below the imposition of a 5% quota for the broadcast of Indigenous music.

WE RECOMMEND

56. The implementation of a 5% requirement for the broadcast of musical selections by emerging artists.

Q16. Currently, broadcasters are expected, but not required, to report on the broadcast of musical selections from emerging artists aired throughout a broadcast year. Should broadcasters be required to report, instead of expected? What would be the advantages or disadvantages of such a requirement? Should there be changes to the reporting information requested? If so, please elaborate.

57. Makusham Musique inc. believes that broadcasters should be accountable for the musical selections by emerging artists broadcasted throughout a broadcasting year. Indeed, in order to be consistent with the eventual implementation of a mandatory quota for emerging artists' broadcasts, broadcasters should expect to report on this broadcast in order to assess whether the broadcast quotas have indeed been met.

58. It is only through a well-detailed accountability report that the CRTC will be able to evaluate and respond to the objectives of the Canadian broadcasting policy. This will also allow the broadcasting system to readjust in case of any shortcomings.

59. Without accountability, it will be difficult to truly quantify the actual broadcast of musical selections by emerging artists.

3. An Indigenous music quota

Q17. Please comment on a possible implementation of progressive requirements for traditional commercial broadcasters to broadcast Indigenous music selections as per the above table. Would this approach effectively support the promotion and discoverability of Indigenous musical selections? Please explain.

60. For several years, Makusham Musique inc. has been working tirelessly for the imposition of a 5% Indigenous music quota on public and private commercial radio in Québec and Canada.

61. From August 4 to September 5, 2022, Makusham Musique inc., in collaboration with ITUM, conducted an online consultation with 312 people. Among these individuals were Indigenous music creators, members of the Uashat mak Mani-utenam community, members of other

Indigenous communities, and members of the Québec and Canadian populations. Of the respondents, 183 were Quebecers or Canadians, and 129 were members of an Indigenous community. Among the Indigenous respondents, 12 identified as Indigenous music creators.

62. Following this consultation, the submission « Sheueu Mashinaikan anite eshi-takuat innu-kataupekaitshenanut », « Dissertation on Indigenous Music Content » (see Annex E) was published with the following results:

Questions	Answers
According to you, is music important in preserving indigenous languages?	Yes at 99%
Do you believe that indigenous languages are threats to the survival of French language?	No at 92,8%
According to you, is the place given to indigenous content in Quebec and Canadian commercial radios satisfactory?	No at 94,2%
According to you, should there be more indigenous music content on commercial radios in Quebec and Canada?	Yes at 98,1%
Do you believe that a percentage of indigenous music content should be imposed to radios in Quebec and Canada?	Yes at 94,8%
Do you agree that a percentage of 5% should be imposed to public and commercial radios in Quebec and Canada?	Yes at 81,6%
According to you, should the federal government make the presence of indigenous music content a priority and impose the presence of indigenous music content to public and commercial radios in Canada?	Yes at 94,8%

63. It emerged from this consultation that music is an important means for the preservation of Indigenous languages. Indeed, the respondents made the following observations:

- a) Music helps keep Indigenous languages alive;
- b) Listening to songs in Indigenous languages helps memorize the lyrics, familiarize oneself with the sounds, and develop an interest in understanding the words of these songs;
- c) Young people who listen to a lot of Indigenous music are sometimes able to sing the lyrics, which helps them hold onto the language;
- d) With Innu music and songs, young people find it easier to speak Innu. This would therefore be a very good learning and language preservation tool;

- e) Through music, students have excellent contact with their language. When they sing in Innu, it contributes to the development and maintenance of Innu Aimun;
 - f) Music brings the culture of Indigenous peoples to life, as it carries customs, ways of life and allows for the sharing of each community's values;
 - g) Music helps preserve the identity, pride and sense of belonging of Indigenous peoples;
 - h) Music helps break barriers, promotes a better understanding of Indigenous peoples, and fosters closer relationships with non-Indigenous peoples.¹²
64. The vast majority of respondents stated that it is necessary for the CRTC to impose a 5% Indigenous music broadcast quota on Quebec and Canadian commercial broadcasters.
65. A 5% Indigenous music quota on the radio would also:
- a) Value Indigenous languages, just as French is valued;
 - b) Preserve Indigenous cultures and languages that are currently at risk;
 - c) Promote and integrate Indigenous culture into the everyday life of the general public;
 - d) Raise awareness of Indigenous artistic talents;
 - e) Generate more revenue for Indigenous artists;
 - f) Offer a more diverse music selection within commercial radio stations;
 - g) Combat discrimination faced by Indigenous artists;
 - h) Take concrete actions toward rapprochement and reconciliation between peoples;
 - i) Demonstrate open-mindedness.¹³
66. Requiring a 5% Indigenous music broadcast quota on commercial radio would allow Indigenous artists to receive royalties and finally make a living from their art (and, by doing so, as they become known to the general public, they will be able to sell more concert tickets). Knowing this, new young artists will be encouraged to pursue this path, and their numbers are likely to grow considerably over time.
67. Furthermore, the 5% Indigenous music quota would also help preserve and revitalize Indigenous languages. Indeed, the lack of exposure to Indigenous languages on the radio is a contributing factor to language loss, particularly among younger generations. French and English are ubiquitous in the media sphere, not to mention the imposition of these languages in their school curriculum. However, music is a wonderful vehicle for language learning as it helps keep Indigenous languages alive.
68. The United Nations General Assembly declared 2022-2032 the International Decade of Indigenous Languages to "draw attention to the critical loss of indigenous languages and the urgent need to preserve, revitalize and promote indigenous languages and to take urgent steps at the national

¹² Makusham Musique inc., supra note 9, pages 13 and 14.

¹³ Makusham Musique inc., supra note 9, page 23.

and international levels”.¹⁴ At least 40% of the world’s languages are threatened with extinction, the vast majority of which are Indigenous languages.¹⁵

69. Throughout its efforts, Makusham Musique inc. has received support from the AFNQL. On April 19, 2023, the latter adopted resolution n°03-2023 in which it asked the CRTC to “implement the federal government’s commitment to reflect the special place of Indigenous peoples in Canadian society by imposing a 5% quota for Indigenous music on private and public commercial radio in Quebec and Canada” (the AFNQL resolution n°03-2023 is attached as Annex F of this submission).
70. On March 27, 2025, Makusham Musique inc. presented its efforts to the CRTC before the Regional Committee on Ancestral Languages of the AFNQL in order to request that the AFNQL advance the 5% quota issue before the Assembly of First Nations.
71. This need to impose a quota is also highlighted in the report "What you said" in response to the CRTC’s mobilization sessions at the beginning of Phase 1 of the co-development of a new Indigenous Broadcasting Policy. The report states that participants strongly believe that the CRTC has the responsibility to establish regulations setting a minimum 5% quota for commercial radio stations in order to make the inclusion of Indigenous content mandatory.¹⁶
72. There appears to be a consensus across Canada regarding the need to establish such a quota.
73. Makusham Musique inc. has taken note of the measures proposed by the CRTC to support the presence of Indigenous music on the radio, including the implementation table for the various percentages of Indigenous music broadcasting over a 5-year period.
74. We believe that it is realistic to allocate one to two years to establish a database on Indigenous content.
75. It will be essential for this database to be managed by an Indigenous organization so that it can validate the content of the database, particularly ensuring that each Indigenous musical selection it contains meets the forthcoming criteria for defining an Indigenous musical selection.
76. In this regard, it will be important for Indigenous peoples to agree on what constitutes an Indigenous musical selection before the creation of the database. Indeed, we rely on the upcoming consultation led by IMO to address this issue. Once the criteria for an Indigenous musical selection are established, it will be easier to populate the database.
77. After its appearance at the public hearing in Gatineau as part of the Broadcasting Consultation Notice CRTC 2023-138, Makusham Musique inc. received several calls from broadcasters indicating their willingness to play more Indigenous music, however they did not know where to find this content.
78. The creation of such a database is therefore necessary for broadcasters to effectively meet the broadcast quota. This database should operate as a playlist to facilitate the work of broadcasters in selecting Indigenous musical selections to air.

¹⁴ Resolution of the United Nations General Assembly, AG 74/135, para 24.

¹⁵ United Nations website: [L'UNESCO célèbre la Décennie internationale des langues autochtones | ONU Info](#)

¹⁶ CRTC, "What You Said" Report: CRTC Early Engagement Session. Phase One of the Co-development of a new Indigenous Broadcasting Policy.

79. Regarding the distribution of the different broadcasting percentages, we believe it is possible to effectively meet the 5% quota for the broadcast of Indigenous musical selections by the third year.
80. Indeed, for a typical week of broadcasting, the major Montreal music stations air an average of between 1 500 to 1 700 songs. This means that, over the course of a week of broadcasting, 5% of Indigenous musical selections would represent an average of 75 to 85 songs.
81. However, radio stations would be more than capable of broadcasting 75 to 85 Indigenous songs per week. Therefore, we believe it is unnecessary to spread the diffusion quota of 3% in year 3, 4% in year 4 and 5% in year 5, but rather to implement the 5% quota starting in year 3.
82. Indeed, Indigenous artists have waited long enough to be present in the broadcasting system. Given the absence of Indigenous music on the radio in recent years, it is difficult to wait any longer. We must take into account the significant catch-up that still needs to be done in this regard.
83. Furthermore, it is crucial for the Indigenous music quota to be aired during peak listening hours.
84. We also want this quota to increase over time, which is why we ask the CRTC to establish a procedure allowing for the revision of the quota upwards over time.
85. We also support the CRTC's recommendation to introduce reporting requirements under which broadcasters would be required to cite the sources used to select the Indigenous musical selections to be aired.

Q18. How should these requirements towards Indigenous music work alongside Canadian and/or French-language content requirements?

86. It is crucial that the Indigenous music broadcasting quota be separate from the quotas for Canadian content and French-language music. Indigenous music should not be included in the quotas for Canadian music or French-language music. Including it in either the Canadian or French-language music quota means that commercial radio stations have no obligation to broadcast Indigenous music. This would not be a step forward and would offer no benefit to Indigenous music creators and producers. Indigenous music is a distinct category that deserves its own broadcasting quota, regardless of whether Indigenous artists sing in their mother tongue, French or English.

Q19. Aside from the IMO, what organizations could contribute to the development of a database of Indigenous musical selections?

- a) Should a database of Indigenous musical selections be the sole responsibility of a single organization, or could organizations work together with or without the IMO?
- b) Would issues need to be considered differently based on geographic location?
- c) Would distinct databases be needed for First Nations, Inuit and Métis artists?

87. Makusham Musique inc. is aware of the massive work involved in creating a database of Indigenous musical selections. This is why we believe that IMO or any other entity responsible for developing this database, should collaborate with existing organizations specialized in metadata.

88. We suggest that the organization responsible for creating the database collaborate with MétaMusique, a non-profit organization that works to provide the music industry with collective tools and best practices to regain control over music metadata in order to optimize discoverability. MétaMusique is a tool for entering, indexing and distributing music metadata designed by and for the music industry in Quebec and Canada.

89. Makusham Musique inc. has met with MétaMusique several times to discuss the possibilities of documenting Indigenous musical selections. We believe that MétaMusique already holds numerous metadata that could be beneficial in creating a database of Indigenous musical selections. Furthermore, MétaMusique has begun cataloging certain musical selections in Indigenous languages.

90. MétaMusique could assist with the technical aspects, but the validation of what constitutes an Indigenous musical selection that should be catalogued in the database must inevitably be handled by an Indigenous organization.

Q20. Aside from including Canadian musical selections in their playlists, what initiatives do traditional radio broadcasters currently undertake to foster the discoverability of Canadian and Indigenous music and artists? Can the impact of these initiatives be measured? If so, how?

91. In addition to including Indigenous musical selections, broadcasters can implement other initiatives to promote discoverability. Among these initiatives, broadcasters could conduct interviews with Indigenous artists in which they introduce themselves, their music and their community. This would not only help promote the discoverability of the artists but also allow listeners to learn more about the different Indigenous communities.

92. Makusham Musique inc. believes that broadcasters also have a responsibility in the popular education of their audience. Indeed, we observe that there is still a great deal of ignorance

regarding the First Nations, Inuit and Métis. Broadcasters could present educational programs to address this lack of knowledge.

WE RECOMMEND

- 93. The creation of a database cataloging Indigenous musical selections.**
- 94. The imposition by the CRTC of a 5% quota for the broadcast of Indigenous music aired on public and private commercial radio stations in Quebec and Canada to support the creation, promotion, and discoverability of Indigenous music.**
- 95. The imposition by the CRTC of a 5% quota for the broadcast of Indigenous music as from the third year.**
- 96. Encourage broadcasters to conduct interviews and create shows about Indigenous artists to promote discoverability in ways other than through the inclusion of Indigenous musical selections in their playlists.**

4. Fostering discoverability on online audio services

Q23. Beyond ensuring availability, how can online audio services specifically contribute to the increased exposure and prominence of Canadian, French-language and Indigenous musical selections?

- 97. As mentioned earlier in response to question Q20, online audio services can also undertake other initiatives beyond the inclusion of Indigenous musical selections in their playlists. For example, online audio services could broadcast interviews with Indigenous artists or shows focusing on these artist to give them more visibility and encourage discoverability.

Q24. Should the Commission recognize initiatives from online audio services which increase the discoverability of Canadian, French-language and Indigenous content as a form of contribution, similar to how it is suggesting it recognize Canadian and/or French-language content requirements as contributions for traditional radio? Please explain?

- 98. In order to meet the objectives of the Canadian broadcasting policy, the CRTC must encourage and recognize any initiative that increases the discoverability of Indigenous content. According to Makusham Musique inc., this could be recognized as a form of contribution, provided that it genuinely contributes to the development of Indigenous artists' careers.

Q26. Are there any inequities due to shifting dynamics in the industry that specifically prevent Canadian, French-language and Indigenous music from being discovered on online services? If so, what are these inequities and how can they be addressed?

99. Makusham Musique inc. often observes that online services are not adapted to the discoverability of Indigenous artists. For example, we note that online audio platforms do not offer Indigenous artists the opportunity to categorize their songs under “Indigenous languages” or “Indigenous artis”. As a result, these artists end up in the same categories as Francophone or Canadian artists, making it very difficult for the public to access their songs. This constitutes a significant barrier to the discoverability of Indigenous content”.

WE RECOMMEND

100. The implementation by the CRTC of measures encouraging online audio services to promote the discoverability of Indigenous artists in ways other than through the inclusion of Indigenous musical selections in their playlists.

5. A sustainable financial contribution framework supporting diverse Canadian content

Q31. How can the Commission ensure that traditional audio undertakings (radio stations, satellite and play audio services), and online audio services contribute equitably to the development and promotion of Canadian content? Should the financial contribution level be the same or different for various types of undertakings? Please explain.

101. Makusham Musique inc. believes that both traditional audio undertakings and online audio services should be subject to requirements for the development and promotion of Canadian content, as well as Indigenous content.

102. Makusham Musique inc. believes that traditional audio undertakings and online audio services should make annual contributions to support Indigenous content. These annual contributions should be significant and fair in order to address the lack of Indigenous content so far.

103. This contribution must be fair and should be directed to the new fund designed to support Indigenous music.
104. In the Broadcasting Order 2024-194, the CRTC chose to allocate at least 0.15% to the IMO. We believe that the percentage given to the IMO is insufficient and does not align with what stakeholders in the Indigenous music industry had proposed to the CRTC. Indeed, Makusham Musique inc. had proposed 10% to account for the catch-up needed for all the years when Indigenous music was absent from the radio.
105. This is why we ask the CRTC to increase the percentage of contributions that online audio undertakings must make. The same should apply to traditional audio undertakings.

Q32. Should the Commission require all traditional and online audio undertaking to allocate their financial contributions in the same way? Is the allocation method determined in Broadcasting Regulatory Policy 2024-121 adequate? If so, please explain. If not, please explain and provide detailed alternatives.

106. In the Broadcasting Notice of Consultation CRTC 2023-138, Makusham Musique inc. had requested that 10% of the contributions from online undertakings be allocated to a new fund for Indigenous music.
107. As mentioned earlier, we believe that the allocation of 0.15% to the IMO in the Broadcasting Regulatory Policy 2024-121 is insufficient to truly contribute to the long-term development of Indigenous content. We therefore ask the CRTC to reassess and increase the allocation of contributions to the IMO and the future fund to support Indigenous music. Without real investment, it will be more difficult to contribute to greater visibility for Indigenous content.
108. As for traditional audio undertakings, we believe they should allocate 10% of their annual contributions to the development of Indigenous audio content. These funds should be allocated to the future fund dedicated to supporting Indigenous music. These companies must take into account the significant catch-up needed for the discoverability of Indigenous artists.

Q33. Should the Commission consider requiring that certain audio undertakings or ownership groups' financial contributions be directed to a particular fund or type of fund? Please explain.

109. Makusham Musique inc. believes that traditional and online audio undertakings should be required to allocate a portion of their contributions to the new fund designed to support Indigenous music.
110. The new fund designed to support Indigenous music should aim at the creation and development of Indigenous content, as well as supporting Indigenous artists in their projects. In accordance with the principle of self-determination, this would be led by and for Indigenous peoples in the music and production industry who understand the realities of the field. The establishment of this fund is the only way to ensure real representation of Indigenous content within the Canadian broadcasting system.
111. This is why it is essential to require that traditional and online audio undertakings contribute significantly to this fund.
112. In Broadcasting Consultation Notice CRTC 2023-138, Makusham Musique inc. expressed concerns about the representation of First Nations in Quebec whose second language is French and not English within the new Indigenous music fund. These concerns were also cited by the CRTC in its Regulatory Policy 2024-121:

"Makusham Musique expressed concerns over the IMO's ability to represent Indigenous peoples for whom the second language is French and not English, and considered that an Indigenous music fund should be set up following a consultation that the Commission could facilitate".¹⁷

"In the Commission's view, the IMO is well positioned, if properly funded, to set up an Indigenous music fund dedicated to fostering the growth of the Indigenous music sector. Further, the Commission recognizes that, as explained by Makusham Musique in its submissions, the Indigenous music industry in Quebec may face different challenges than in the rest of Canada. In the Commission's view, this should not be ignored within the context of the contribution framework".¹⁸

113. The First Nations in Quebec face a language barrier. For many of them, English is their third language. It will therefore be essential for the new Indigenous music fund to operate bilingually. For example, as we do not speak English, when we have discussions with the IMO representatives,

¹⁷ Broadcasting Regulatory Policy CRTC 2024-121, at para. 157.

¹⁸ *Ibid*, at para. 176.

we must always rely on someone who speaks English to translate the discussions. We fail to see how such a system can function properly and sustainably within the new Indigenous music fund if there is no representation of First Nations who speak French and not English.

114. However, we remain optimistic that our interactions with the IMO and the upcoming consultation it will conduct will lead to solutions to address this issue.

Q34. If the Commission introduces progressive content requirements on Indigenous music selections, would it be appropriate to require that a portion of financial contributions be directed to Indigenous organizations such as the IMO to help develop a database which would act as a directory of eligible Indigenous musical selections for broadcast? Please explain.

115. Makusham Musique inc. believes that the CRTC must assist the Indigenous organization responsible for creating the database for Indigenous musical selections. This could be done through a portion of the financial contributions required from the audio undertakings.
116. However, it will be important not to repeat what happened previously. Indeed, the CRTC Broadcasting Regulatory Policy 2024-121 required online undertakings to allocate 0.05% of their contributions to the IMO so that it could carry out a consultation to develop an operational plan for an Indigenous music fund. However, as of this submission, IMO has still not received these funds due to legal proceedings initiated by some online undertakings challenging the Broadcasting Regulatory Policy 2024-121 decision. This has resulted in a delay in the start of IMO's consultation.
117. We do not want such a scenario to occur for the creation of the Indigenous musical selections database. The indigenous organization responsible for creating it needs to begin the work as soon as possible. That is why we ask the CRTC to implement a mechanism to ensure that the funds for the creation of the database are unlocked immediately.

Q35. How can a modernized contribution framework enhance support towards programming created by Indigenous peoples, OLMCs and persons from ethnocultural communities, including Black and other racialized persons?

118. A modernized contribution framework would initially allow Indigenous artists to obtain more funds to create content. The more diverse the creation of Indigenous content, the more it will encourage the discoverability of Indigenous artists.

119. Furthermore, such a modernized contribution framework would help achieve the objectives of the Canadian broadcasting policy. Indeed, the Broadcasting Act state that the Canadian broadcasting policy must give special attention to Indigenous peoples, the revitalization of Indigenous languages, and should offer programming that reflects Indigenous cultures.¹⁹

WE RECOMMEND

- 120. The requirement for traditional audio undertakings to allocate 10% of their annual contributions to the new fund designed to support Indigenous music.**
- 121. The immediate allocation of funds to support the creation of a database for Indigenous music selections.**

¹⁹ *Broadcasting Act*, S.C. 1991, c. 11, sections 3(1)d)(iii), 3(1)i)(ii.1), 3(1)i)(ii.2) et 3(1)o).

PART 3 – CONCLUSION

122. It is time for the Canadian broadcasting system to finally reflect the true diversity of Canadian society and more specifically, the unique place the Indigenous peoples occupy in Canada, in accordance with the Canadian broadcasting policy.
123. Promoting such visibility within the broadcasting system inevitably involves imposing a quota for the broadcast of Indigenous music on public and private commercial radios stations across Canada.
124. At a time for reconciliation, it is more important than ever that such a quota be implemented.
125. Music helps build bridges and connections between Indigenous and non-Indigenous peoples with the goal of reconciliation between Nations. It is time for the federal government and the CRTC to take concrete actions in this direction.
126. Through this intervention, Makusham Musique inc. hopes to contribute in a positive and innovative way to the CRTC's reflection within the framework of consultation CRTC 2025-52.
127. Any correspondence can be sent by email to the following address: nelly.jourdain@makusham.ca
128. Makusham Musique inc. thanks you for the interest you will give to its intervention.

PART 4 – SUMMARY OF MAKUSHAM MUSIQUE INC.'S RECOMMENDATIONS

1. In the context of this proceeding, Makusham Musique inc. recommends the adoption of measures to further support Indigenous audio content.

RECOMMENDATIONS RELATED TO INDIGENOUS MUSICAL SELECTIONS

2. We recommend the creation of an Indigenous MAPL for the determination of an Indigenous musical selection.
3. We recommend maintaining the "Producer" criterion in the Canadian MAPL and the Indigenous MAPL.

RECOMMENDATIONS RELATED TO EMERGING ARTISTS

4. We recommend the implementation of a 5% requirement for the broadcast of musical selections by emerging artists.

RECOMMENDATIONS RELATED TO THE INDIGENOUS MUSIC BROADCAST QUOTA

5. We recommend the creation of a database cataloging Indigenous musical selections.
6. We recommend the imposition by the CRTC of a 5% quota for the broadcast of Indigenous music aired on public and private commercial radio stations in Quebec and Canada to support the creation, promotion, and discoverability of Indigenous music.
7. We recommend the imposition by the CRTC of a 5% quota for the broadcast of Indigenous music as from the third year.
8. We recommend encouraging broadcasters to conduct interviews and create shows about Indigenous artists to promote discoverability in ways other than through the inclusion of Indigenous musical selections in their playlists.

RECOMMENDATIONS RELATED TO FOSTERING DISCOVERABILITY ON ONLINE AUDIO SERVICES

9. We recommend the implementation by the CRTC of measures encouraging online audio services to promote the discoverability of Indigenous artists in ways other than through the inclusion of Indigenous musical selections in their playlists.

**RECOMMENDATIONS RELATED TO A SUSTAINABLE FINANCIAL CONTRIBUTION FRAMEWORK
SUPPORTING DIVERSE CANADIAN CONTENT**

10. We recommend requiring traditional audio undertakings to allocate 10% of their annual contributions to the new fund designed to support Indigenous music.
11. We recommend the immediate allocation of funds to support the creation of a database for Indigenous music selections.

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**ANNEX A – Submission of Makusham Musique inc. in Broadcasting Notice of Consultation
CRTC 2023-138**

CONSEIL DE LA RADIODIFFUSION ET DES TÉLÉCOMMUNICATIONS CANADIENNES

MÉMOIRE DE



DANS LE CADRE DE L'AVIS DE CONSULTATION DE RADIODIFFUSION CRTC 2023-138

**LA VOIE À SUIVRE – TRAVAILLER À L'ÉLABORATION D'UN CADRE RÉGLEMENTAIRE MODERNISÉ
CONCERNANT LES CONTRIBUTIONS POUR SOUTENIR LE CONTENU CANADIEN ET AUTOCHTONE**

11 JUILLET 2023

MAKUSHAM MUSIQUE INC.

204, Rue Ueniss
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M. Claude Doucet
Secrétaire Général
Conseil de la radiodiffusion et des télécommunications canadiennes
15 rue Eddy, Salle de courrier 2^e Étage,
Gatineau (Québec)
J8X 4B3

Par le formulaire du CRTC - 11 juillet 2023

Objet : Avis de consultation de radiodiffusion CRTC 2023-138 - Élaboration d'un cadre réglementaire modernisé concernant les contributions pour soutenir le contenu canadien et autochtone

Kuei Monsieur Doucet,

Au nom de Makusham Musique inc. représentée par Florent Vollant et Mathieu McKenzie, nous vous faisons parvenir par la présente notre mémoire suivant l'Avis de consultation CRTC 2023-138, soit La voie à suivre – Travailler à l'élaboration d'un cadre réglementaire modernisé concernant les contributions pour soutenir le contenu canadien et autochtone. Ce mémoire a été réalisé en collaboration avec le Conseil de bande Innu Takuaikan Uashat mak Mani-utenam.

Vous trouverez donc dans ce document un résumé de notre position, nos réponses, suggestions et commentaires à diverses questions soulevées dans le cadre de cette consultation, ainsi que des annexes.

Par son intervention, Makusham Musique espère contribuer à cette réflexion en apportant des solutions novatrices afin de permettre aux artistes autochtones d'être présents dans le système de radiodiffusion canadien, d'avoir une plus grande opportunité d'entendre du contenu musical autochtone et d'ouvrir nos oreilles à la réconciliation.

Nous vous remercions de l'intérêt que vous porterez à ce mémoire.

Tshinashkumitin,

Nelly Jourdain

Directrice générale

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PARTIE 1 - INTRODUCTION

1. Présentation de Makusham Musique inc. et demande de participation à l'audience publique

1. Makusham Musique inc. demande à comparaître à l'audience publique du 20 novembre 2023 à l'endroit principal de l'audience publique à Gatineau (Québec).
2. Makusham Musique inc. souhaite être intervenante dans le cadre de la présente instance, à savoir la consultation de radiodiffusion CRTC 2023-138. C'est dans le cadre de cette instance que Makusham Musique Inc. dépose le présent mémoire.
3. Makusham Musique inc. est une maison de disques innue et indépendante qui offre des services d'accompagnement aux artistes. Elle est basée à Mani-utenam et dirigée exclusivement par des personnes autochtones, notamment des Innus de Uashat mak Mani-utenam. Les propriétaires sont Florent Vollant, Nelly Jourdain, Mathieu Mckenzie et Kim Fontaine.
4. Uashat mak Mani-utenam est une communauté innue située sur la Côte-Nord du Québec, le long de la Baie de Sept-Îles. Les Innus de Uashat mak Mani-utenam forment une collectivité et une société distincte autochtone, dotée d'une organisation unique, au sein de la Grande Nation Innue.
5. Makusham Musique inc. est un label qui développe ses activités dans divers domaines d'intervention associés à la production musicale, au spectacle et à la culture. Le label est spécialisé dans la gérance d'artistes et dans la gestion d'événements. Makusham Musique inc. offre un éventail complet de services professionnels et personnalisés afin de contribuer au développement durable des carrières d'artistes authentiques et singuliers.
6. L'évolution de Makusham Musique inc. est étroitement liée au développement des carrières artistiques de Florent Vollant, auteur-compositeur innu et membre du groupe de musique Kashtin et de Mathieu Mckenzie, guitariste et chanteur innu, membre du groupe Maten. Ces deux artistes, père et fils, s'illustrent sur la scène artistique depuis de nombreuses années.
7. Avec le temps, Makusham Musique inc. est devenue une référence dans le milieu artistique et plus particulièrement auprès des artistes autochtones. Son expertise de plus de 40 ans dans le domaine est reconnue et appréciée dans les communautés des Premières Nations au Québec et au Canada.
8. Notre équipe, avec l'aide de nombreux partenaires, concentre son énergie dans la création, la diffusion et la production d'œuvres de qualité associées à la musique autochtone, mais aussi celles de tous les peuples du Québec. Notre mission est de travailler sans relâche pour accompagner et propulser les artistes, faire rayonner leurs œuvres, gérer leurs carrières, définir des stratégies innovantes et efficaces et créer des projets rassembleurs et passionnants. La simplicité, l'ouverture

à l'autre, la créativité, l'authenticité et l'engagement sont autant de valeurs chères à Makusham Musique inc.

9. Compte tenu de son expertise dans le domaine de la musique autochtone, Makusham Musique inc. souhaite apporter des solutions pertinentes et novatrices au présent débat afin que le nouveau cadre réglementaire en matière de contributions comprenne des mesures efficaces qui assurent le développement du contenu autochtone.
10. C'est dans cette optique que Makusham Musique inc. estime qu'une intervention écrite n'est pas suffisante et qu'il serait nécessaire pour Makusham Musique inc. de participer en personne à l'audience publique du 20 novembre 2023 à Gatineau afin qu'une voix pour les artistes autochtones et le développement du contenu autochtone à la radio soit présente lors de cette audience.
11. Le présent mémoire a reçu le soutien et l'appui du Conseil de bande Innu Takuaitan Uashat mak Mani-utenam (une copie de la lettre d'appui est jointe à l'Annexe A). Innu Takuaitan Uashat mak Mani-utenam est convaincue de la nécessité d'entamer des démarches auprès du Conseil de la radiodiffusion et des télécommunications canadiennes (ci-après « **CRTC** ») pour que le système canadien de radiodiffusion donne enfin aux Autochtones la place légitime qui leur revient.

2. Contexte

12. Les peuples autochtones possèdent un droit à l'autodétermination, lequel est un droit inhérent, un droit constitutionnel ainsi qu'un droit reconnu par le droit international, et plus particulièrement par la *Déclaration des Nations Unies sur les droits des peuples autochtones*.
13. En vertu de leur droit à l'autodétermination, les peuples autochtones ont le droit d'être autonomes, de s'administrer par et pour eux-mêmes et de décider librement de leur développement économique, social et culturel.
14. Les peuples autochtones sont fiers de posséder une richesse extraordinaire qui réside dans leur identité et dans leur patrimoine culturel, héritage laissé par leurs ancêtres, et pour lesquels ils sont les gardiens pour les générations futures.
15. L'exercice de ce droit comprend également la préservation de la langue et de la culture et plus particulièrement pour les Innus, la préservation de leur innu aimun (« la langue innue ») et innu aitun (« le mode de vie innu »). En effet, c'est par nos langues et nos cultures que nous transmettons nos pensées, nos histoires, nos légendes, nos coutumes et nos connaissances.
16. À ce sujet, la *Déclaration des Nations Unies sur les droits des peuples autochtones* garantit aux peuples autochtones le « droit de revivifier, d'utiliser, de développer et de transmettre aux générations futures leur histoire, leur langue, leurs traditions orales, leur philosophie, leur

système d'écriture et leur littérature, ainsi que de choisir et de conserver leurs propres noms pour les communautés, les lieux et les personnes ».¹

17. La musique est un moyen privilégié de sauvegarder, préserver et transmettre notre langue, car elle permet de faire vivre une culture, de préserver une identité et de faire partager un sentiment de fierté et d'appartenance chez les membres d'une communauté.
18. Le gouvernement canadien a récemment adopté la *Loi sur la Déclaration des Nations Unies sur les droits des peuples autochtones*, dans laquelle le Canada confirme que la *Déclaration* constitue un instrument international universel en matière de droits de la personne qui trouve son application en droit canadien et s'engage à encadrer la mise en œuvre de celle-ci.²
19. En 2019, l'Assemblée générale des Nations Unies a adopté une résolution proclamant la période 2022-2032 comme la Décennie internationale des langues autochtones afin de souligner l'urgence de remédier à la préservation et à la promotion des langues autochtones qui sont grandement menacées.³
20. En matière de contenu autochtone dans les médias, la *Déclaration des Nations Unies sur les droits des peuples autochtones* affirme que « les peuples autochtones ont le droit d'établir leurs propres médias dans leur propre langue et d'accéder à toutes les formes de médias non autochtones sans discrimination aucune ». De plus, les États doivent prendre « des mesures efficaces pour faire en sorte que les médias publics reflètent dûment la diversité culturelle autochtone. Les États, sans préjudice de l'obligation d'assurer pleinement la liberté d'expression, encouragent les médias privés à refléter de manière adéquate la diversité culturelle autochtone ».⁴

3. La musique autochtone absente des ondes de radios

21. La musique autochtone est quasi inexistante dans le système actuel de radiodiffusion canadienne. En effet, à la suite de la crise d'Oka dans les années 1990, les radiodiffuseurs ont boycotté les artistes et les chansons autochtones. Le groupe de musique Kashtin, alors très populaire à l'époque, cesse de jouer à la radio. Depuis la crise d'Oka, il y a maintenant plus de trente ans, la musique autochtone n'est plus jamais revenue sur les ondes.
22. La radiodiffusion canadienne n'a pas accordé à la musique autochtone la place qui lui revient et cela est en grande partie dû au fait que les radiodiffuseurs canadiens n'ont aucune obligation de diffuser du contenu autochtone. En effet, la diffusion de musique autochtone est laissée à la libre discrétion des diffuseurs, ces derniers justifiant à tort ce choix par les contraintes imposées par les quotas de musique francophone et de musique canadienne.

¹ *Déclaration des Nations Unies sur les droits des peuples autochtones*, Rés. AG 61/295, article 13.

² *Loi sur la Déclaration des Nations Unies sur les droits des peuples autochtones*, LC 2021, c 14, article 4.

³ Résolution de l'Assemblée générale des Nations Unies, AG 74/135.

⁴ *Déclaration des Nations Unies sur les droits des peuples autochtones*, Rés. AG 61/295, article 16.

23. Pourtant, la *Loi sur la radiodiffusion* est claire à ce sujet, la politique canadienne de radiodiffusion doit accorder une place particulière aux peuples autochtones, à la revitalisation des langues autochtones et devrait offrir une programmation qui reflète les cultures autochtones.⁵
24. La musique est un véhicule formidable qui permet une ouverture sur la diversité des cultures et des langues des peuples autochtones. La musique permet de briser les barrières et de créer des ponts et des liens entre les cultures et les nations contribuant ainsi ultimement à une meilleure connaissance des peuples autochtones, une diminution des préjugés, et un rapprochement avec les allochtones. C'est pourquoi la musique autochtone doit prendre la place qu'elle mérite dans la politique de radiodiffusion canadienne.
25. Il est donc grand temps que des gestes concrets soient posés dans le milieu de la radiodiffusion afin que les actes du CRTC concordent avec l'énoncé de la politique canadienne de radiodiffusion et qu'une meilleure présence autochtone dans les radios soit enfin accordée. À l'heure actuelle, les artistes autochtones peinent à se faire connaître, à vendre des spectacles et à vivre de leur art puisqu'ils sont tout simplement absents des ondes de radios commerciales.
26. D'après les chiffres de l'Association Québécoise de l'Industrie du Disque, du Spectacle et de la Vidéo, moins de 1% de la musique diffusée sur les ondes de radios commerciales est de la musique autochtone.⁶ L'accès aux ondes de radios commerciales du Québec pour les artistes autochtones est d'autant plus difficile lorsque ces derniers chantent dans leur langue maternelle puisque les radiodiffuseurs préfèrent réserver l'espace qui est non dévolu à la musique francophone à des artistes étrangers.⁷
27. Dans un objectif de remédier à cette situation, une consultation s'est déroulée entre le 4 août et le 5 septembre 2022 dans la communauté innue de Uashat mak Mani-utenam sur la place du contenu musical autochtone dans la radiodiffusion canadienne et québécoise. Le but de cette consultation était de rassembler des créateurs de musique autochtone, des membres de la population de Uashat mak Mani-utenam, des membres d'autres communautés autochtones, ainsi que des membres de la population québécoise et canadienne, afin que toutes ces personnes se prononcent sur la place que devrait avoir la musique autochtone sur les ondes de radios.
28. À la suite de cette consultation, Makusham Musique inc. a produit un mémoire le 28 mars 2023 intitulé « Sheueu Mashinaikan anite eshi-takuat innu-katauapekaitshenanut », « Mémoire sur le contenu musical autochtone » (une copie de ce mémoire est jointe à l'Annexe B).⁸ Dans ce mémoire, Makusham Musique inc. demande au CRTC d'imposer aux radios publiques et commerciales au Québec et au Canada un quota de 5% de contenu musical autochtone.

⁵ *Loi sur la radiodiffusion*, L.C. 1991, ch. 11, articles 3(1)d)(iii), 3(1)i)(ii.1), 3(1)i)(ii.2) et 3(1)o).

⁶ 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, au para 180.

⁷ *Ibid*, page 73, au para 181.

⁸ Makusham Musique Inc. 2022, *Sheueu – Mémoire sur le contenu musical autochtone*, Uashat mak Mani-utenam : en collaboration avec le Secteur de l'Éducation d'ITUM (voir Annexe B).

29. Mettre en place un tel quota permettrait de redonner à la musique autochtone et aux artistes autochtones la place qu'ils méritent d'avoir au sein du système de radiodiffusion canadien, de découvrir de nouveaux talents d'artistes, de permettre aux artistes de vivre de leur art, de promouvoir et intégrer la culture autochtone dans la vie quotidienne du public québécois et canadien, ainsi que de poser un geste concret dans le sens du rapprochement et de la réconciliation entre les peuples.
30. Le Mémoire sur le contenu musical autochtone de Makusham Musique inc. a largement été appuyé dans le milieu autochtone. En effet, ce dernier a notamment reçu l'appui du Conseil Innu Takuaikan Uashat mak Mani-utenam et du Chef Mike McKenzie le 15 mars 2023, l'appui de la Nation Innue le 20 mars 2023, ainsi que l'appui de l'Assemblée des Premières Nations du Québec et du Labrador le 21 mars 2023. Dans une résolution adoptée le 19 avril 2023, l'Assemblée des Premières Nations du Québec et du Labrador demande au CRTC de mettre en œuvre « l'engagement du gouvernement fédéral à refléter la place particulière qu'occupent les peuples autochtones dans la société canadienne en imposant un quota de 5% pour la Musique autochtone aux radios commerciales publiques et privées au Québec et au Canada ».
31. Compte tenu de l'expertise de Makusham Musique inc. dans le domaine, cette dernière espère, à travers son intervention dans la présente instance, apporter des solutions à l'élaboration d'un cadre réglementaire modernisé concernant les contributions pour soutenir le contenu autochtone.

PARTIE 2- LA POSITION DE MAKUSHAM MUSIQUE INC.

1. Des fonds dédiés au contenu autochtone

Q9. Dans le système actuel, divers fonds existent pour soutenir la création et la promotion du contenu canadien. Dans quelle mesure les fonds existants réussissent-ils à soutenir le contenu canadien en général, et dans quelle mesure pourraient-ils être améliorés? De même, les fonds actuels soutiennent-ils suffisamment les objectifs de la *Loi sur la radiodiffusion* actuelle, y compris ceux liés aux CLOSM, à la diversité, à l'inclusion et à l'accessibilité? Comment peuvent-ils être améliorés? Par exemple, le Conseil devrait-il envisager de modifier les critères des FPIC?

32. Les divers fonds qui existent à l'heure actuelle servent à soutenir la création et la promotion du contenu canadien et non le contenu autochtone. Il est d'ailleurs primordial que le contenu autochtone fasse l'objet d'une catégorie distincte et à part entière. En effet, la *Loi sur la radiodiffusion* spécifie que la politique canadienne de radiodiffusion doit donner une place particulière aux peuples autochtones et aux langues autochtones, conformément à son mandat qui est d'assurer la diversité culturelle au sein du système de radiodiffusion.⁹ Cette affirmation confirme la place unique que doit avoir le contenu autochtone au sein du système actuel de

⁹ *Loi sur la radiodiffusion*, supra note 5, art. 3(1)(iii).

radiodiffusion canadienne. En intégrant le contenu autochtone dans le contenu canadien, on ne tient pas compte de la place particulière que les peuples autochtones occupent dans la société.

33. La création et la promotion du contenu autochtone doivent recevoir des fonds qui leur sont spécifiquement dédiés puisque les artistes autochtones ne profitent pas des fonds existants. En effet, il est difficile pour les artistes autochtones d'obtenir des projets avec Musicaction et FACTOR dans la mesure où ils doivent compétitionner avec l'entière du bassin québécois ou anglophone selon les cas.
34. Compte tenu de cela, Makusham Musique inc. suggère que les fonds existants soient modifiés pour tenir compte de la nécessité de développer le contenu autochtone. C'est dans ce sens-là que nous proposons la création d'un volet « Musique autochtone » au sein de Musicaction et de FACTOR. Ce volet dédié à la musique autochtone aurait la responsabilité de développer le contenu autochtone et de recevoir une portion de l'enveloppe de fonds octroyée à Musicaction et FACTOR.
35. Le volet « Musique autochtone » serait un département spécifique au sein de Musicaction et de FACTOR responsable de recevoir une partie de l'enveloppe des fonds destinés à la création et la promotion du contenu autochtone.
36. Ce volet devra être géré par des Autochtones issus du domaine musical et de la production afin de garantir une représentativité réelle dans sa gouvernance. Il est très important que des personnes autochtones soient incluses dans toutes les sphères de gouvernance, que ce soit au sein du volet « Musique autochtone » mais aussi au sein de Musicaction, de FACTOR et autres organismes dans le domaine. À l'heure actuelle, il existe encore beaucoup d'ignorance et les personnes qui occupent des postes clés au sein de ces organismes ne comprennent pas la réalité des peuples autochtones. Des représentants autochtones doivent être inclus dans les conseils d'administration et autres structures décisionnelles pour assurer une véritable représentativité.
37. Selon Makusham Musique inc., la création de ce volet distinct au sein des fonds qui existent actuellement permettrait une restructuration du secteur qui est nécessaire pour garantir la réalisation des objectifs énoncés dans la politique canadienne de radiodiffusion.

NOUS RECOMMANDONS

- 38. La création d'un volet « Musique autochtone » au sein de Musicaction et au sein de FACTOR pour lequel une partie de l'enveloppe des fonds qui leur sont habituellement octroyés soit destinée au volet « Musique autochtone ».**
- 39. Le pourcentage des fonds qui serait attribué au volet « Musique autochtone » de Musicaction et de FACTOR doit être équitable et significatif pour contribuer efficacement à la création et au développement du contenu autochtone.**

Q11. Les contributions de base devraient-elles être versées uniquement aux fonds existants ou peuvent-elles être dirigées vers des fonds indépendants nouvellement créés? Les entités en ligne devraient-elles être autorisées à créer leurs propres fonds de production indépendants, auxquels leurs contributions seraient versées? Dans l'affirmative, quels critères devraient-elles être tenues de remplir? Quelle que soit la proposition, veuillez décrire le projet, y compris le niveau de financement requis pour le soutenir.

40. Pour que la musique et les artistes autochtones obtiennent les mêmes chances que les artistes anglophones et francophones de ce pays sur les ondes de radios commerciales, les artistes autochtones doivent pouvoir être en mesure de compétitionner à armes égales, ce qui n'est pas le cas actuellement. Les artistes autochtones du Québec qui chantent en français compétitionnent avec les artistes francophones du Québec pour obtenir des projets avec Musicaction, de même pour les artistes autochtones qui chantent en anglais avec FACTOR.
41. Les artistes autochtones font face à de nombreux obstacles. Il y a tout d'abord l'enjeu de la langue, car ceux qui chantent dans leur langue maternelle ont beaucoup de difficultés à convaincre les radiodiffuseurs de diffuser leurs chansons qui ne sont ni en anglais ni en français. Les artistes autochtones sont également confrontés à de nombreuses difficultés lorsqu'ils tentent de remplir des demandes de subventions. En effet, les programmes et les demandes de subventions qui existent sont inadaptés aux réalités des peuples autochtones et les artistes sont souvent découragés lorsqu'ils doivent remplir les nombreuses formalités administratives rattachées à ces demandes.
42. Pour que les artistes autochtones aient les mêmes opportunités que les artistes anglophones et francophones, il est nécessaire de repenser le système actuel en matière de contributions. Makusham Musique inc. suggère la création d'un fonds indépendamment nouvellement créé (« Fonds de musique autochtone ») qui serait entièrement consacré aux artistes autochtones et au contenu autochtone. La création d'un tel fonds constituerait une avancée colossale dans le domaine. Si la création d'un volet « Musique autochtone » au sein de Musicaction et de FACTOR permet davantage de visibilité pour les artistes autochtones à court et moyen terme, il apparaît inévitable à plus long terme de créer un fonds indépendant spécifiquement dédié à la musique autochtone.
43. Le « Fonds de musique autochtone » aurait pour objectifs de créer et développer le contenu autochtone et d'accompagner les artistes autochtones dans leurs projets. Conformément au principe d'autodétermination, ce fonds serait dirigé par et pour des Autochtones dans le domaine de la musique et de la production qui connaissent les réalités du milieu.
44. À long terme, la création de ce fonds est nécessaire, car il constitue l'unique moyen d'assurer une réelle représentativité du contenu autochtone au sein du système canadien de radiodiffusion. C'est en créant un fonds particulier avec des critères adaptés aux artistes autochtones et des fonds qui leur sont spécifiquement dédiés que les objectifs de la politique canadienne de radiodiffusion concernant les peuples autochtones seront effectivement remplis.
45. En 2018, le Conseil des arts et des lettres du Québec a créé un fonds spécialement dédié aux artistes autochtones, le programme « Re-connaître ». Il s'agit du premier programme de la sorte pour le Conseil des arts et des lettres qui est entièrement consacré aux artistes et aux organismes artistiques autochtones sur l'ensemble du territoire québécois. Ce programme soutient toutes les formes d'arts autochtones, qu'elles soient coutumières, traditionnelles ou contemporaines.¹⁰
46. Ce programme a été créé à la suite de longues consultations sur une période d'une année avec divers milieux artistiques et culturels des communautés des Premières Nations et des communautés inuites.

¹⁰ Site internet du Conseil des arts et des lettres du Québec, Programme « Re-connaître » : [Re-Connaître : la réussite d'un programme adapté aux réalités du milieu artistique autochtone – Conseil des arts et des lettres du Québec \(gouv.qc.ca\)](https://www.claqlq.ca/fr/programmes/re-connaître/la-reussite-dun-programme-adapté-aux-réalités-du-milieu-artistique-autochtone-conseil-des-arts-et-des-lettres-du-québec-gouv.qc.ca)

47. L'objectif de ce programme est triple. Il s'agit à la fois de « 1) contribuer à la reconnaissance et à la valorisation des artistes et des arts autochtone, 2) favoriser la réappropriation et la transmission des savoirs traditionnels, des langues et des arts autochtones ainsi que leur développement, et 3) faciliter le début de la carrière et le professionnalisme des artistes autochtones en soutenant les premières expériences professionnelles, le parrainage et l'accompagnement, et encourager le respect des protocoles autochtones ».¹¹
48. Il est intéressant de noter que ce programme s'est adapté à la réalité des artistes autochtones. En effet, les artistes et organismes artistiques autochtones peuvent soumettre leurs projets en ligne, et ce même au moyen d'une soumission par vidéo, pour la plupart en tout temps. Cela permet aux artistes qui se trouvent dans des régions éloignées avec peu de moyens technologiques disponibles de soumettre leurs projets avec facilité.
49. Les dossiers sont évalués par un jury composé d'artistes, d'ainés, de créateurs et professionnels, tous issus de communautés autochtones afin de représenter le milieu artistique autochtone.
50. Depuis sa mise en place, le programme « Re-connaître » a permis le financement de nombreux projets et la découvrabilité par le public de talents artistiques autochtones permettant à ces derniers d'amorcer et de développer leurs carrières.
51. Makusham Musique inc. estime que ce programme devrait être reproduit au niveau du gouvernement fédéral. Il serait pertinent pour le ministère Patrimoine canadien de créer un programme similaire destiné aux artistes et organismes artistiques autochtones et possiblement d'élargir le bassin des personnes et organismes autochtones pouvant soumettre des projets.
52. En effet, le programme « Re-connaître » du Québec est ouvert uniquement aux artistes et organismes artistiques autochtones. Cependant, nous estimons qu'il serait opportun d'élargir l'admissibilité des candidats à d'autres organismes autochtones œuvrant dans le domaine artistique comme les maisons de disques autochtones. Sous le modèle québécois, Makusham Musique inc. ne peut pas soumettre de demande de projets pour les artistes avec qui elle travaille alors qu'elle dispose des outils permettant d'assurer l'accompagnement nécessaire des artistes dans ce processus. Permettre aux maisons de disques autochtones de soumettre des projets pour ses artistes faciliterait la visibilité de ces derniers.
53. Makusham Musique inc. estime que des contributions obligatoires au fonds indépendamment nouvellement créé pour la musique autochtone devraient être imposées aux radiodiffuseurs. De la même façon que certains radiodiffuseurs ont l'obligation de verser des contributions à Musicaction ou FACTOR, ces mêmes radiodiffuseurs auraient l'obligation de verser au « Fonds de musique autochtone ». Sans cette obligation, rien n'inciterait les radiodiffuseurs à contribuer à ce fonds particulier.

NOUS RECOMMANDONS

- 54. La création d'un nouveau Fonds indépendant « Fonds de musique autochtone » qui serait spécifiquement dédié à recevoir des contributions obligatoires de la part des radiodiffuseurs afin de soutenir la création et le développement de contenu autochtone, la production et la commercialisation d'enregistrement d'artistes autochtones, y compris les activités de promotion.**

¹¹ *Ibid.*

- 55. Nous recommandons que la contribution de base des radiodiffuseurs au « Fonds de musique autochtone » soit équitable et significative pour contribuer efficacement à la création et au développement du contenu autochtone.**

Q12. Comment les fonds de production peuvent-ils mieux soutenir la diversité, l'inclusion et l'accessibilité au Canada lorsqu'elles se rapportent à la représentation dans la programmation, aux créateurs ou à une combinaison des deux? Les contributions ou une partie des contributions devraient-elles être dirigées vers les fonds spécifiquement destinés à soutenir la diversité, l'inclusion et l'accessibilité dans le système de radiodiffusion? Dans l'affirmative, quelles organisations et quels fonds? De nouveaux fonds devraient-ils être créés? De plus, veuillez formuler des observations sur le processus de sélection, les critères d'admissibilité et les exigences en matière de production de rapports qui seraient nécessaires pour soutenir cet objectif.

56. La création d'un Fonds de musique autochtone est une action concrète répondant à l'objectif de la politique canadienne de radiodiffusion de soutenir la diversité, l'inclusion et l'accessibilité. La musique autochtone et le contenu autochtone sont les grands absents dans le système actuel de radiodiffusion. Or, cette absence sur les ondes de radios et à la télévision est un non-sens lorsque l'on sait que les langues autochtones au Canada sont menacées d'extinction.
57. Les objectifs de diversité, d'inclusion et d'accessibilité pour les peuples autochtones au Canada signifient que ces derniers doivent être représentés autant sur les ondes de radios qu'à la télévision. Cela permet de créer des ponts entre les cultures et les nations. Pour ce faire, des moyens doivent être mis en œuvre pour soutenir le développement de contenu autochtone afin que les radiodiffuseurs mettent de l'avant des productions autochtones qui reflètent la diversité des langues et cultures des peuples autochtones.
58. Pour Makusham Musique inc., cette diffusion d'artistes autochtones auprès du public canadien peut se faire à travers des incitatifs donnés par le gouvernement du Canada aux radiodiffuseurs qui choisissent de diffuser du contenu autochtone. Par exemple, les programmeurs de festivals pourraient recevoir une bonification lorsqu'ils invitent des artistes autochtones à se produire dans leurs festivals. En effet, l'absence d'artistes autochtones aux festivals se fait ressentir, car il y a souvent une question de coûts liés à faire venir l'artiste au festival. Les festivals se déroulent pour la grande majorité dans les grands centres urbains et il est très coûteux de faire déplacer des artistes autochtones provenant de régions éloignées, ce qui décourage bon nombre de programmeurs.

NOUS RECOMMANDONS

- 59. La mise en place par le gouvernement du Canada et le CRTC d'incitatifs monétaires aux radiodiffuseurs afin que ces derniers diffusent de la musique autochtone sur les diverses plateformes médiatiques et invitent des artistes autochtones lors d'événements musicaux.**

Q14. De nouveaux fonds devraient-ils être créés? Dans l'affirmative, quelles entités devraient être tenues de contribuer à un tel fonds? Qui devrait administrer le fonds et en avoir la responsabilité?

60. Nous vous référons à nos commentaires quant à la question Q11. Les radiodiffuseurs devraient avoir l'obligation de contribuer au Fonds de musique autochtone indépendant nouvellement créée. Le Fonds de musique autochtone serait administré par des personnes autochtones issues du domaine de la musique, de la production, de la commercialisation et de la promotion de contenu autochtone.

Q15. Le Conseil devrait-il exiger qu'un certain pourcentage ou une certaine proportion de la contribution de base d'une entreprise ou d'un groupe de propriété soit dirigée vers un fonds ou un type de fonds en particulier?

61. En ce qui concerne le volet « Musique autochtone » de Musicaction et de FACTOR, Makusham Musique inc. estime que le pourcentage devant lui être octroyé doit être équitable et significatif pour permettre de contribuer efficacement à la création et au développement du contenu autochtone

62. Dans le cas de la création d'un « Fonds de musique autochtone » indépendant, ce dernier devrait recevoir une contribution de base équitable et significative pour contribuer efficacement à la création et au développement du contenu autochtone.

NOUS RECOMMANDONS

63. Le pourcentage des fonds qui serait attribué au volet « Musique autochtone » de Musicaction et de FACTOR doit être équitable et significatif pour contribuer efficacement à la création et au développement du contenu autochtone.

64. Que la contribution de base des radiodiffuseurs au « Fonds de musique autochtone » soit équitable et significative pour contribuer efficacement à la création et au développement du contenu autochtone.

2. La sauvegarde des cultures et langues autochtones

Q16. Une approche axée sur les résultats et un cadre de contributions personnalisé garantiraient-ils que le système de radiodiffusion dans son ensemble (y compris les entreprises en ligne) contribue à la réalisation des objectifs susmentionnés du Conseil? Quels autres résultats ou objectifs, autres que ceux énoncés dans la liste ci-dessus, pourraient être nécessaires pour s'assurer que le système de radiodiffusion du Canada puisse prospérer maintenant et à l'avenir? La liste d'objectifs ci-dessus est-elle complète, précise, équitable et représentative des objectifs fixés dans la *Loi sur la radiodiffusion* actuelle?

65. Parmi les objectifs généraux du CRTC concernant les contributions à la programmation et aux créateurs canadiens, deux de ces objectifs visent le contenu autochtone, à savoir 1) le soutien accru à l'égard de la programmation créée par les Autochtones et 2) la prépondérance et la découvrabilité de la programmation dans les langues autochtones. Ces objectifs doivent se lire en conformité avec les objectifs de la politique canadienne de radiodiffusion tels qu'énoncés à l'article 3 de la *Loi sur la radiodiffusion*, et plus particulièrement ceux en lien avec la promotion et la préservation des peuples autochtones.¹²
66. Au-delà de la programmation créée par les Autochtones et dans les langues autochtones, il est important d'ajouter comme objectif la promotion de la diversité des cultures autochtones, la préservation de la culture étant tout aussi importante que la préservation de la langue.

Q22. Quelles sont, le cas échéant, les considérations particulières à accorder aux marchés de langue française et de langue anglaise?

67. Les langues autochtones ne constituent pas des menaces ni à la langue française ni à la langue anglaise. Il est inacceptable que les langues autochtones soient considérées comme des langues étrangères. Les peuples autochtones ne viennent pas d'ailleurs, car s'il existe des peuples qui ne sont pas étrangers au Québec et au Canada, ce sont bien les peuples autochtones. Il est donc primordial de créer une catégorie spécifique « langues autochtones » et lui donner une considération particulière.
68. De la même façon que le français et l'anglais sont intimement liés à la culture des peuples francophones et anglophones du pays, il en est de même pour les peuples autochtones. Or, des statistiques alarmantes démontrent que la situation des langues autochtones au Canada est critique. En 2016, Statistique Canada rapporte qu'environ 40 langues autochtones au Canada comptent approximativement 500 locuteurs ou moins. Une autre étude réalisée en 2017 par Statistique Canada auprès de 45 000 Autochtones au Canada révèle que les personnes de 55 ans et moins sont beaucoup moins susceptibles de parler ou de comprendre une langue autochtone « très bien » ou « relativement bien ». Les données révèlent également que seulement 10% des personnes de moins de 55 ans parlent « bien » une langue autochtone, contrairement à 35% pour les personnes de 55 ans et plus. En 2016, seulement 15,6% de la population autochtone déclarait pouvoir soutenir une conversation dans leur langue.¹³
69. La perte de la langue est attribuable à la colonisation et l'imposition de politiques coloniales et assimilatrices dont la *Loi sur les Indiens* et le système des pensionnats autochtones et dont les conséquences se font encore ressentir.
70. Cette situation n'est pas unique au Canada. L'Assemblée générale des Nations-Unies a décrété 2022-2032 la Décennie internationale des langues autochtones « en vue d'appeler l'attention sur la catastrophe que représente la disparition des langues autochtones et sur l'impérieuse nécessité de préserver, de revitaliser et de promouvoir ces langues, et de prendre sans délai de nouvelles

¹² *Loi sur la radiodiffusion*, supra note 5, voir notamment les articles 3(1)d)(iii), 3(1)d)(iii.1), 3(1)d)(iii.4), 3(1)i)(ii.1), 3(1)i)(ii.2), 3(1)o), 3(1)r) et 3(1)s)(iii).

¹³ STATISTIQUE CANADA, Les langues autochtones des Premières Nations, des Métis et des Inuits, Ottawa, 25 octobre 2017, [Recensement en bref : Les langues autochtones des Premières Nations, des Métis et des Inuits \(statcan.gc.ca\)](https://www150.statcan.gc.ca/n1/pub/99-011-x/2017001/article/00001-eng.htm)

mesures aux niveaux national et international ». ¹⁴ Au moins 40% des langues dans le monde sont menacées d'extinction, la très grande majorité d'entre elles sont les langues autochtones. ¹⁵

71. Le manque d'exposition aux langues autochtones à la radio et à la télévision est un autre facteur contribuant à la perte de la langue, en particulier chez les plus jeunes. Le français et l'anglais sont omniprésents dans la sphère médiatique, sans compter l'imposition de ces langues dans leur curriculum scolaire. ¹⁶
72. Pourtant, la musique est un véhicule formidable pour l'apprentissage des langues, car elle permet de garder les langues autochtones en vie. En effet, dans les écoles de Uashat mak Mani-utenam on entend bon nombre d'enfants chanter en innu aimun alors qu'ils ne maîtrisent pas la langue. Les chansons en langues autochtones permettent de mémoriser des textes, de se familiariser avec les sonorités et de développer un intérêt pour comprendre les paroles des chansons. La musique constitue ainsi un très bon moyen d'apprentissage et de sauvegarde de la langue. ¹⁷
73. Pour contrer la perte des langues autochtones, il est important de les diffuser sur toutes les plateformes médiatiques disponibles afin que les peuples autochtones puissent se réapproprier leur langue. Entendre sa langue maternelle à la radio, à la télévision, en ligne procure un sentiment de fierté et donne envie de se réapproprier son identité. La musique permet non seulement de se reconnecter avec sa langue, mais aussi de se reconnecter avec son territoire, son monde et sa culture.
74. Nous déplorons le fait que les langues autochtones ne bénéficient pas de la même considération et valorisation que le français et constatons avec regret l'absence de lois et de mécanismes visant à protéger la musique autochtone au même titre que la musique francophone et canadienne.
75. Lorsque la musique francophone était quasi absente des ondes de radios commerciales, le CRTC a imposé un quota de diffusion pour des raisons économiques, à savoir soutenir l'industrie de la musique francophone, mais aussi pour des raisons culturelles, à savoir donner aux francophones une musique reflétant leur culture. Le CRTC doit en faire de même pour la musique autochtone.
76. L'importance de revitaliser les langues autochtones est au cœur de la Politique canadienne de radiodiffusion, notamment aux articles 3(1)i)(ii.2), 3(1)i)(ii.2), 3(1)o) et 3(1)r) de la *Loi sur la radiodiffusion*.
77. Makusham Musique Inc. affirme que les langues et les cultures autochtones sont millénaires, et croit fermement qu'elles sont au cœur de l'identité des peuples autochtones et qu'elles sont une richesse qu'il faut préserver à tout prix. Makusham Musique Inc. soutient que la musique permet de se reconnecter avec la langue, avec le territoire, avec le monde et avec la culture. La musique est une fierté pour les artistes et les peuples autochtones. Le fait pour les artistes autochtones d'avoir été boycotté par les stations de radios depuis les années 1990 est un non-sens qui doit être rectifié. ¹⁸

¹⁴ Résolution de l'Assemblée générale des Nations Unies, supra note 3, para. 24.

¹⁵ Site internet des Nations Unies: [L'UNESCO célèbre la Décennie internationale des langues autochtones | ONU Info](#)

¹⁶ Makusham Musique Inc, supra note 8, page 8.

¹⁷ *Ibid*, page 13.

¹⁸ *Ibid*, page 14.

78. Les appels à l'action de la Commission vérité et réconciliation ont déclaré que « les langues autochtones représentent une composante fondamentale et valorisée de la culture et de la société canadienne, et il y a urgence de les préserver », et que « le gouvernement fédéral a la responsabilité de fournir des fonds suffisants pour la revitalisation et la préservation des langues autochtones ».¹⁹

79. La Commission vérité et réconciliation a spécifiquement visé le diffuseur national public du Canada, Radio-Canada/CBC dans un de ses appels à l'action, en déclarant : « nous demandons au gouvernement fédéral de rétablir puis d'augmenter le financement accordé à Radio-Canada/CBC afin de permettre au diffuseur public national du Canada d'appuyer la réconciliation et de refléter adéquatement la diversité des cultures, des langues et des points de vue des peuples autochtones; plus particulièrement, nous demandons ce qui suit : i) accroître la programmation liée aux Autochtones et voir à ce qu'il y ait des invités qui parlent des langues autochtones ».²⁰

80. Il est grand temps pour le Canada et ses institutions de remédier à la situation et de poser des actions concrètes pour la sauvegarde, la préservation et le maintien des langues autochtones.

NOUS RECOMMANDONS

81. Que le gouvernement du Canada et le CRTC posent des actions concrètes afin de soutenir la sauvegarde et le maintien des cultures et langues autochtones.

3. L'obligation de diffuser du contenu autochtone

Q28. Comment peut-on soutenir au mieux les créateurs et les conteurs autochtones pour s'assurer que les histoires autochtones sont racontées et accessibles sur de multiples plateformes, y compris les services en ligne?

82. Pour permettre l'accessibilité des histoires autochtones sur les multiples plateformes, les créateurs et les conteurs autochtones ont besoin davantage de fonds et de matériel pour la création et la production. En effet, il s'agit là d'un cercle vicieux pour les artistes autochtones puisque sans fonds pour produire des projets de haute qualité, ces artistes ne vont pas être diffusés sur les plateformes et ne se feront ainsi pas connaître.

Q29. Toutes les entreprises de radiodiffusion (en ligne et traditionnelles) devraient-elles être tenues de rendre disponibles ou de diffuser certaines quantités de contenu audio ou vidéo autochtone sur leurs services, y compris dans les langues autochtones? Les exigences en matière de dépenses sont-elles un moyen plus approprié de soutenir la création, la promotion et la découvrabilité du contenu autochtone? Les approches doivent-elles être différentes pour le contenu audio et le contenu vidéo? D'autres mesures incitatives ou mesures de soutien pourraient-elles être utilisées pour atteindre les objectifs du Conseil?

¹⁹ Commission de vérité et réconciliation, appels à l'action, appels à l'action no 14i) et 14iii) : [4-Appels à l'Action_French.pdf \(nctr.ca\)](#).

²⁰ *Ibid*, appel à l'action no 84.

83. Le 28 mars 2023, Makusham Musique inc., en collaboration avec Innu Takuaikan Uashat mak Mani-utenam a publié le mémoire « Sheueu Mashinaikan anite eshi-takuat innu-kataupekaitshenanut », « Mémoire sur le contenu musical autochtone » (voir Annexe B). Ce mémoire fait suite à une vaste consultation ayant eu lieu dans la communauté innue de Uashat mak Mani-utenam sur la place du contenu musical autochtone.
84. Lors de cette consultation, 94,15% des répondants ont affirmé que la place donnée actuellement au contenu autochtone par les radiodiffuseurs québécois et canadiens commerciaux n'est pas satisfaisante.
85. Il est ressorti de cette consultation la nécessité pour le CRTC d'imposer aux radiodiffuseurs commerciaux un quota de 5% de diffusion de musique autochtone. À l'heure actuelle, rien n'oblige les radiodiffuseurs commerciaux à diffuser des artistes autochtones et il est difficile de voir comment cette tendance peut changer sans que cette obligation ne leur soit imposée.
86. Un quota de 5% pour la musique autochtone à la radio permettrait également de :
- a) Valoriser les langues autochtones tout comme le français est valorisé;
 - b) Préserver les cultures et les langues autochtones qui sont actuellement en péril;
 - c) Promouvoir et intégrer la culture autochtone dans la vie quotidienne du grand public;
 - d) Faire connaître les talents artistiques autochtones;
 - e) Engendrer davantage de revenus pour les artistes autochtones;
 - f) Avoir une offre musicale plus diversifiée au sein des radios commerciales;
 - g) Enrayer la discrimination subie par les artistes autochtones;
 - h) Poser des actions concrètes dans le sens du rapprochement et de la réconciliation entre les peuples;
 - i) Faire preuve d'ouverture d'esprit.²¹
87. La musique autochtone ne doit pas être incluse ni dans les quotas pour la musique canadienne ni dans le quota pour la musique francophone. Le fait d'être inclus dans le quota de la musique canadienne ou francophone fait en sorte que les radios commerciales n'ont aucune obligation de diffuser de la musique autochtone. Cela n'est donc pas un avancement et ne procure aucun avantage aux créateurs et producteurs de musique autochtone. La musique autochtone est une catégorie distincte et à part entière qui mérite d'avoir son propre quota de diffusion, et ce peu importe que les artistes autochtones chantent dans leur langue, en français ou en anglais.
88. L'obligation de diffuser davantage de contenu autochtone constituerait une avancée magistrale et un premier pas vers le changement réel. Elle permettrait non seulement aux artistes autochtones de vivre de leur art, mais serait également une action concrète vers la réconciliation et le rapprochement entre les peuples autochtones et les allochtones.
89. Le quota de 5% constitue un minimum afin d'assurer une présence notoire de la musique autochtone à la radio commerciale. Si ce pourcentage n'est pas élevé, l'obtention d'un tel quota

²¹ Makusham Musique Inc., supra note 8, page 23.

serait un premier pas dans la bonne direction. Pour davantage d'informations à ce sujet, nous vous référons au mémoire Sheueu déposé à l'Annexe B de la présente.

NOUS RECOMMANDONS

- 90. L'imposition par le CRTC d'un quota de 5% de diffusion de musique autochtone sur les ondes de radios commerciales publiques et privées au Québec et au Canada afin de soutenir la création, la promotion et la découvrabilité de la musique autochtone.**

Q31. Quelles mesures incitatives ou autres mesures de soutien pourraient être mises en place pour accroître le nombre d'artistes autochtones?

91. L'exigence d'un quota de 5% de diffusion de musique autochtone sur les ondes de radios commerciales permettrait aux artistes autochtones d'obtenir des redevances et de pouvoir enfin vivre dignement de leur art (et par le fait même, en se faisant connaître par le grand public, ils vont pouvoir vendre plus de billets de spectacle). Sachant cela, de nouveaux jeunes artistes vont être encouragés à poursuivre dans cette voie et leur nombre risque de s'accroître considérable avec le temps.
92. Comme mentionné plus haut au paragraphe 58, des incitatifs monétaires devraient être donnés aux festivals et autres émissions de radio ou de télévision pour faire venir les artistes autochtones qui sont dans les régions éloignées vers les grands centres urbains, là où la grande majorité des événements artistiques se déroulent. Les artistes autochtones peinent à se faire connaître, car il leur est trop souvent très dispendieux pour eux de se rendre dans les grands centres urbains afin de rencontrer le public et de se faire connaître.

NOUS RECOMMANDONS

- 93. L'imposition par le CRTC d'un quota de 5% de diffusion de musique autochtone sur les ondes de radios commerciales publiques et privées au Québec et au Canada afin que les artistes touchent des redevances, encourageant ainsi l'accroissement du nombre d'artistes autochtones.**

4. La promotion et la découvrabilité des artistes autochtones

Q35. Comment le Conseil peut-il assurer au mieux la création et la découvrabilité du contenu provenant des CLOSM et des régions situées à l'extérieur des grands centres métropolitains sur de multiples plateformes?

94. Comme mentionné au paragraphe précédent, cela prend davantage de fonds et d'incitatifs monétaires pour assurer la création et la découvrabilité d'artistes autochtones vivant dans des régions éloignées. Une attention particulière doit être accordée à cette réalité.

95. Il est également important de souligner qu'il est nécessaire d'obtenir une redistribution égale des fonds aux organismes artistiques autochtones à travers le Canada. Nous constatons trop souvent un manque de fonds octroyés aux organismes artistiques autochtones des provinces de l'Est du Canada et en particulier, la province du Québec.

NOUS RECOMMANDONS

- 96. L'octroi par le gouvernement du Canada et le CRTC de fonds et d'incitatifs monétaires afin que les artistes autochtones qui vivent dans des régions éloignées puissent accéder à davantage de matériel de production pour leurs projets.**
- 97. Que le CRTC accorde une attention particulière à la redistribution des fonds donnés aux organismes artistiques autochtones afin que celle-ci soit égale et que les organismes artistiques autochtones se trouvant dans les provinces de l'Est du Canada, et en particulier la province du Québec, ne soient pas lésés.**

Q39. Le Conseil devrait-il envisager des exigences, des mesures incitatives ou une combinaison des deux qui permettraient le mieux d'assurer la distribution, la promotion et la découvrabilité du contenu audio et vidéo créé par des groupes méritant l'équité? Les considérations sont-elles différentes pour les entreprises traditionnelles par rapport aux entreprises en ligne?

98. Nous vous référons à nos commentaires pour les questions Q29, Q31 et Q35.

PARTIE 3- CONCLUSION

99. Le cadre réglementaire concernant les contributions doit être mis à jour afin de refléter la véritable diversité de la société canadienne et plus particulièrement, la place unique qu'occupent les peuples autochtones au Canada, et ce en conformité avec la politique canadienne de radiodiffusion.
100. Depuis la crise d'Oka dans les années 1990, la musique et les artistes autochtones ont été boycottés des radios et peinent aujourd'hui à revenir sur les ondes. À l'heure de la réconciliation, il est plus important que jamais que le gouvernement fédéral et le CRTC mettent en place des mesures pour que la musique autochtone soit représentée.
101. Ces mesures sont nombreuses, mais il est primordial que des fonds soient spécifiquement dédiés à la création, à la promotion, à la diffusion et au développement du contenu autochtone au sein du système de radiodiffusion canadien. Ces fonds permettraient également d'assurer la sauvegarde et le maintien des cultures et des langues autochtones qui sont aujourd'hui en péril.

102. La musique permet de créer des ponts et des liens entre les autochtones et les allochtones dans un objectif de réconciliation entre les Nations. Il est temps pour le gouvernement fédéral et le CRTC de poser des gestes concrets allant dans cette direction.
103. Par cette intervention, Makusham Musique inc. espère contribuer de façon positive et innovante à la réflexion du CRTC dans le cadre de la consultation CRTC 2023-138.
104. Toute correspondance peut être acheminée par courriel à l'adresse suivante : nelly.jourdain@makusham.ca
105. Makusham Musique inc. vous remercie de l'intérêt que vous porterez à son intervention.

PARTIE 4- RÉSUMÉ DES RECOMMANDATIONS DE MAKUSHAM MUSIQUE INC.

1. Dans le cadre de la présente instance, Makusham Musique inc. recommande l'adoption de mesures permettant au nouveau cadre réglementaire sur les contributions de s'adapter à l'inclusion plus importante de contenu autochtone au sein du système actuel de radiodiffusion. Il est primordial que la politique canadienne de radiodiffusion soit modifiée afin de favoriser l'épanouissement des peuples autochtones, d'appuyer leur développement et de promouvoir la pleine reconnaissance et l'usage des langues autochtones.

Recommandations relatives aux fonds existants

2. Nous recommandons la création d'un volet « Musique autochtone » au sein de Musicaction et au sein de FACTOR pour lequel une partie de l'enveloppe des fonds qui leur sont habituellement octroyés soit destinée au volet « Musique autochtone ».
3. Nous recommandons que le pourcentage des fonds qui serait attribué au volet « Musique autochtone » de Musicaction et de FACTOR doit être équitable et significatif pour contribuer efficacement à la création et au développement du contenu autochtone.

Recommandations relatives à la création de nouveaux fonds

4. Nous recommandons la création d'un nouveau Fonds indépendant « Fonds de musique autochtone » qui serait spécifiquement dédié à recevoir des contributions obligatoires de la part des radiodiffuseurs afin de soutenir la création et le développement de contenu autochtone, la production et la commercialisation d'enregistrement d'artistes autochtones, y compris les activités de promotion.
5. Nous recommandons que la contribution de base des radiodiffuseurs au « Fonds de musique autochtone » soit équitable et significative pour contribuer efficacement à la création et au développement du contenu autochtone.

Recommandations relatives à la diffusion de contenu autochtone

6. Nous recommandons l'imposition par le CRTC d'un quota de 5% de diffusion de musique autochtone sur les ondes de radios commerciales publiques et privées au Québec et au Canada afin de soutenir la création, la promotion et la découvrabilité de la musique autochtone.
7. Nous recommandons l'imposition par le CRTC d'un quota de 5% de diffusion de musique autochtone sur les ondes de radios commerciales publiques et privées au Québec et au Canada afin que les artistes touchent des redevances, encourageant ainsi l'accroissement du nombre d'artistes autochtones.

8. Nous recommandons la mise en place par le gouvernement du Canada et le CRTC d'incitatifs monétaires aux radiodiffuseurs afin que ces derniers diffusent de la musique autochtone sur les diverses plateformes médiatiques et invitent des artistes autochtones lors d'évènements musicaux.
9. Nous recommandons l'octroi par le gouvernement du Canada et le CRTC de fonds et d'incitatifs monétaires afin que les artistes autochtones qui vivent dans des régions éloignées puissent accéder à davantage de matériel de production pour leurs projets.
10. Nous recommandons que le CRTC accorde une attention particulière à la redistribution des fonds donnés aux organismes artistiques autochtones afin que celle-ci soit égale et que les organismes artistiques autochtones se trouvant dans les provinces de l'Est du Canada, et en particulier la province du Québec, ne soient pas lésés.
11. Nous recommandons que le gouvernement du Canada et le CRTC posent des actions concrètes afin de soutenir la sauvegarde et le maintien des cultures et langues autochtones.

Fin du document

ANNEXE A – Lettre d’appui d’ITUM



BUREAU POLITIQUE

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

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

Uashat, le 4 juillet 2023

Nelly Jourdain
Présidente directrice générale
Makusham Musique inc.

Objet : Appui d'Innu Takuaikan Uashat mak Mani-utenam au Mémoire de Makusham Musique Inc. sur les contributions pour soutenir le contenu autochtone

Kuei,

Par la présente, Innu Takuaikan Uashat mak Mani-utenam (ITUM) souhaite signifier à Makusham Musique inc. son appui au Mémoire déposé au Conseil de la radiodiffusion et des télécommunications canadiennes dans le cadre de l'avis de consultation de radiodiffusion CRTC 2023-138 portant sur le cadre réglementaire entourant les contributions pour soutenir le contenu 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 les recommandations faites dans votre mémoire vont contribuer à la mise en place d'un nouveau cadre réglementaire qui respecte davantage la place de la musique et des artistes autochtones dans le système de radiodiffusion canadien.

La musique autochtone est un véhicule formidable pour la sauvegarde et le maintien des cultures et langues autochtones. Elle est également un excellent moyen de créer des ponts entre les cultures et les nations. La musique autochtone a sa place au sein de la radiodiffusion commerciale et les artistes autochtones méritent de se faire entendre et de vivre dignement de leur art.

ITUM salue votre initiative et remercie Makusham Musique inc. d'œuvrer à la promotion et de la découverte de la diversité de nos cultures, de nos langues et de nos artistes. Cette démarche est plus que nécessaire et c'est dans cette optique que nous joignons nos forces pour appuyer ce mémoire.

Tshinashkumitinau,

Innu Takuaikan Uashat mak Mani-utenam (ITUM)



Chef Mike Mckenzie



M. Claude Doucet
Secrétaire Général
Conseil de la radiodiffusion et des télécommunications canadiennes
15 rue Eddy, Salle de courrier 2^e Étage,
Gatineau (Québec)
J8X 4B3

Par le formulaire du CRTC - 26 juillet 2023

Objet : Réplique de Makusham Musique Inc. dans le cadre de l'avis de consultation de radiodiffusion CRTC 2023-138 - Élaboration d'un cadre réglementaire modernisé concernant les contributions pour soutenir le contenu canadien et autochtone

Introduction

1. La présente constitue la réplique de Makusham Musique Inc. dans le cadre de l'Avis de consultation de radiodiffusion CRTC 2023-138, soit La voie à suivre – Travailler à l'élaboration d'un cadre réglementaire modernisé concernant les contributions pour soutenir le contenu canadien et autochtone.
2. Le 11 juillet 2023, Makusham Musique Inc. a déposé son mémoire dans le cadre de cette consultation.¹ Ce mémoire a été réalisé en collaboration avec le Conseil de bande Innu Takuaitan Uashat mak Mani-utenam. Les observations faites dans la présente réplique doivent se lire en lien avec les observations faites dans le mémoire.
3. Makusham Musique Inc. est une maison de disque innue et indépendante qui offre des services d'accompagnement aux artistes. Elle est basée à Mani-utenam et est dirigée exclusivement par des personnes autochtones, notamment des Innus de Uashat mak Mani-utenam. Les propriétaires sont Florent Vollant, Nelly Jourdain, Mathieu Mckenzie et Kim Fontaine.
4. Innu Takuaitan Uashat mak Mani-utenam est une communauté innue située sur la Côte Nord du Québec, le long de la Baie de Sept-Iles. Les Innus de Uashat mak Mani-utenam forment une collectivité et une société distincte autochtone, dotée d'une organisation unique, au sein de la Grande Nation Innue.

¹ Mémoire d'intervention de Makusham Musique Inc. dans le cadre de l'Avis de consultation de radiodiffusion CRTC 2023-138, 11 juillet 2023.

La nécessité d'un fonds spécifiquement dédié au contenu autochtone

5. Makusham Musique Inc. déplore la position adoptée par de nombreux intervenants qui estiment qu'il ne serait pas adéquat de créer de nouveaux fonds pour les contributions.
6. Parmi les raisons invoquées par les intervenants tels que, entre autres, l'ADISQ², FACTOR³ ou CBC⁴, la création d'un nouveau fonds risque notamment de diluer l'argent provenant des contributions, de générer de nouveaux frais administratifs et de retarder la mise en place des objectifs de cette consultation, dont le soutien dans le développement du contenu autochtone.
7. Si dans son intervention, Makusham Musique Inc. suggère que des volets de « Musique autochtone » soient créés au sein de Musicaction et de FACTOR recevant ainsi une partie de leurs contributions, il paraît inévitable que la solution pour une meilleure représentativité du contenu autochtone demeure la création d'un fonds spécifiquement dédié à celui-ci.
8. Même si Makusham Musique Inc. reconnaît l'expertise de ces fonds existants, il n'en demeure pas moins que ces derniers ne sont pas les mieux outillés pour créer, développer et soutenir le contenu autochtone. Les fonds existants à l'heure actuelle servent à soutenir la création et la promotion du contenu canadien et non le contenu autochtone.⁵
9. En tant que nations souveraines, les peuples autochtones sont les mieux placés pour effectuer ce travail. De la même manière que les francophones et anglophones canadiens ont respectivement leurs propres fonds qui les représentent, il doit en être de même pour la musique autochtone, conformément au principe d'autodétermination des peuples autochtones.
10. La création de ce nouveau fonds implique nécessairement des coûts additionnels et une révision potentielle dans la façon de redistribuer les contributions, mais ces mesures sont inévitables s'il est question pour le Conseil de la radiodiffusion et des télécommunications canadiennes (CRTC) de respecter les objectifs énoncés dans la politique canadienne de radiodiffusion, plus particulièrement les objectifs en lien avec la place particulière que doivent occuper les peuples autochtones dans le système de radiodiffusion.⁶
11. D'ailleurs, certains intervenants autochtones comme, entre autres, APTN, Indigenous Screen Office, Indigenous Music Alliance et National Indigenous Music Office, ont proposé divers organismes autochtones qui seraient susceptibles de constituer de nouveaux fonds. Cependant,

² Mémoire d'intervention de l'ADISQ dans le cadre de l'Avis de consultation de radiodiffusion CRTC 2023-138, 11 juillet 2023, au para 105 et suivants.

³ Mémoire d'intervention de FACTOR dans le cadre de l'Avis de consultation de radiodiffusion CRTC 2023-138, 11 juillet 2023, aux para 31 à 33.

⁴ Mémoire d'intervention de CBC dans le cadre de l'Avis de consultation de radiodiffusion CRTC 2023-138, 11 juillet 2023, au para 53.

⁵ Mémoire d'intervention de Makusham Musique Inc., supra note 1, au para 32

⁶ *Loi sur la radiodiffusion*, L.C. 1991, ch.11, article 3(1)d)(iii).

Makusham Musique Inc. souhaite souligner que le choix d'un nouveau fonds dédié au contenu autochtone doit se faire à la suite d'un processus de consultation des peuples autochtones efficace et rapide. Ce processus de consultation doit impliquer les peuples autochtones et les autochtones issus du domaine de la radiodiffusion, de la musique et du film d'un bout à l'autre du pays.

12. En effet, afin de représenter la pluralité des peuples autochtones, il est important que le fonds spécifiquement créé pour le contenu autochtone représente au mieux les peuples autochtones de chaque province et territoire. Comme mentionné dans notre mémoire, les organismes artistiques autochtones dans les provinces de l'Est et plus particulièrement dans la province de Québec manquent de fonds comparativement à leurs homologues dans les provinces de l'ouest.⁷ Il est donc crucial que le nouveau fonds dédié au contenu autochtone tienne compte de cette réalité en implantant un système qui assure une véritable représentation. Cela peut être à travers le développement de bureaux satellites dans chaque province et territoire ou avoir des représentants autochtones de chaque province et territoire sur le conseil d'administration.

Le contenu autochtone doit demeurer une catégorie distincte et à part entière

13. Dans son mémoire, Makusham Musique Inc. rappelle qu'il est primordial que le contenu autochtone fasse l'objet d'une catégorie distincte et à part entière.⁸ Les artistes autochtones et les langues autochtones doivent avoir une place unique au sein du système de radiodiffusion et ne peuvent être confondus avec le contenu canadien.
14. Dans son mémoire d'intervention, Musicaction indique que dans un but de faire découvrir des artistes autochtones, les langues autochtones « sont considérées désormais au même titre que la musique vocale francophone »⁹. Si l'intention est louable, il est important de réitérer que la musique autochtone ne doit pas rentrer dans la même catégorie que la musique francophone ou anglophone. La musique autochtone doit demeurer une catégorie à part entière et les diffuseurs devraient être tenus de diffuser un quota de 5% de musique autochtone. Cette mesure est la seule façon de s'assurer que les radiodiffuseurs diffusent bel et bien de la musique autochtone.
15. Au sujet du quota de 5% de diffusion de musique autochtone, Makusham Musique Inc. vous réfère à son mémoire « Sheueu Mashinaikan anite eshi-takuat innu-katauapekaitshenanut » (« Mémoire sur le contenu musical autochtone ») qui se trouve à l'annexe B de son mémoire d'intervention dans la présente instance.¹⁰

⁷ Mémoire d'intervention de Makusham Musique Inc., supra note 1, au para 94 à 97.

⁸ *Ibid*, au para 32.

⁹ Mémoire d'intervention de Musicaction dans le cadre de l'Avis de consultation de radiodiffusion CRTC 2023-138, 11 juillet 2023, au para 50.

¹⁰ Mémoire d'intervention de Makusham Musique Inc., supra note 1, Annexe B : « Sheueu Mashinaikan anite eshi-takuat innu-katauapekaitshenanut ».

Conclusion

16. La musique permet de créer des ponts et des liens entre les autochtones et les allochtones dans un objectif de réconciliation entre les Nations. Avec la présente consultation, le gouvernement fédéral et le CRTC ouvrent la voie vers un objectif qui permettrait d'assurer une meilleure visibilité des peuples autochtones dans la radiodiffusion. Cependant, davantage d'efforts doivent être faits pour que cet objectif se concrétise véritablement et cela passe nécessairement par des actions concrètes telles la mise en place de fonds dédiés aux Autochtones qui permettraient de garantir une meilleure visibilité et représentativité de ces derniers, ainsi que d'assurer la sauvegarde et le maintien des cultures et des langues autochtones.
17. Par ses observations, Makusham Musique Inc. espère avoir contribué à cette réflexion en apportant des solutions novatrices afin de permettre aux artistes autochtones d'être présents dans le système de radiodiffusion canadien, d'avoir une plus grande opportunité d'entendre du contenu musical autochtone et d'ouvrir nos oreilles à la réconciliation.

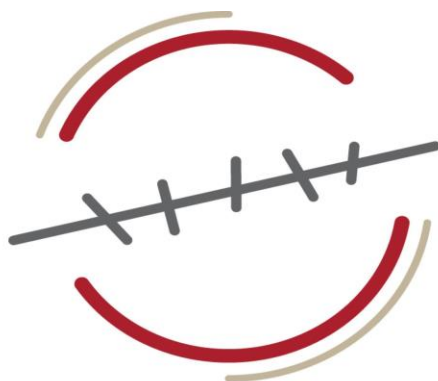
Nous vous remercions de l'intérêt que vous porterez à cette réplique.

Tshinashkumitin,

Nelly Jourdain
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CONSEIL DE LA RADIODIFFUSION ET DES TÉLÉCOMMUNICATIONS CANADIENNES

INTERVENTION DE



MAKUSHAM
MUSIQUE

DANS LE CADRE DE L'AVIS DE CONSULTATION DE RADIODIFFUSION CRTC 2023-138

**LA VOIE À SUIVRE – TRAVAILLER À L'ÉLABORATION D'UN CADRE RÉGLEMENTAIRE MODERNISÉ
CONCERNANT LES CONTRIBUTIONS POUR SOUTENIR LE CONTENU CANADIEN ET
AUTOCHTONE**

27 NOVEMBRE 2023

MAKUSHAM MUSIQUE INC.

204, Rue Ueniss

Mani-Utenam

(Québec) G4R 4K2

info@makusham.ca

Kuei utshimashkueut Kuei utshimaut,

Tshe pushukatitinau kassinu etashiek. Ne mishta minueniten kie nitashinen ute taiat minekuiat tshetshi peshtinamat nitaimunan.

Bonjour, Madame la présidente, Madame la vice-présidente, Monsieur le vice-président et Mesdames les conseillères.

Je suis Nelly Jourdain, Innue, membre de la communauté de Uashat mak Mani-utenam et Présidente, directrice générale de la maison de disque Makusham Musique.

Je suis accompagnée aujourd'hui de Monsieur Mathieu McKenzie, Innu de la communauté de Uashat mak Mani-utenam, cofondateur de la maison de disque Makusham Musique et membre du groupe de musique Maten et de Madame Michelle Corbu, avocate pour le conseil Innu Takuaikan Uashat mak Mani-utenam.

Makusham Musique est une maison de disque indépendante située dans la communauté de Mani-utenam, sur la Côte Nord au Québec. Elle est détenue par Florent Vollant, Nelly Jourdain, Mathieu McKenzie et Kim Fontaine, tous Innus de Uashat mak Mani-utenam. Nous offrons des services d'accompagnement aux artistes et nos activités entourent la production d'album musical, la production de spectacle, la gérance d'artistes et la gestion d'événements autochtones.

Nous intervenons devant vous en tant que professionnels de l'industrie de la musique et aussi comme artiste autochtone au Québec et membre d'une Première Nation souveraine qui possède un droit inhérent à l'autodétermination. Nous tenons à vous mentionner que nos remarques aujourd'hui n'engagent que Makusham Musique. Nous n'avons pas la prétention de parler au nom de tous les artistes autochtones au Québec et au Canada.

Les statistiques démontrent que la part de musique autochtone sur les ondes des radios commerciales se situerait à moins de 1%. Le fait que la musique autochtone est quasi-inexistante sur les ondes des radios commerciales, que la réglementation actuelle ne permet pas d'assurer la présence de la musique autochtone à la radio et le fait que le financement accordé pour la création de contenu autochtone soit très difficile à recevoir, sont autant de facteurs qui démontrent que les artistes autochtones ne bénéficient actuellement ni de la même reconnaissance, ni de la même légitimité que celles accordées aux artistes francophones et anglophones du pays.

Nous sommes dans la Décennie internationale des langues autochtones 2022-2032. Les langues et les cultures autochtones sont millénaires et sont au cœur de l'identité de nos peuples. Elles constituent une richesse qu'il faut préserver. Les langues autochtones sont en déclin et en danger de disparition. La musique constitue un atout précieux pour préserver et redonner vie à nos langues. Il est impératif de créer des outils et des initiatives à long terme afin de revitaliser, maintenir et renforcer les langues autochtones.

Nous saluons le travail qui a été fait par le CRTC de distinguer le contenu autochtone comme une catégorie à part entière. Il est vital de maintenir cette distinction.

Actuellement, les artistes et entreprises autochtones en musique ont accès aux fonds existants tels que FACTOR, Musicaction et le Conseil des arts et lettres du Canada mais ils demeurent confrontés à de nombreux défis. En effet, ils doivent compétitionner avec l'entièreté du bassin francophone et anglophone et le pourcentage des projets acceptés est très minime.

Pour que les artistes autochtones aient les mêmes opportunités que les artistes francophones et anglophones, il est nécessaire de repenser le système actuel en matière de contributions.

Makusham Musique suggère donc la création d'un nouveau fonds indépendant, un « Fonds de musique autochtone ». Ce fonds serait entièrement consacré aux artistes et entreprises de musique autochtone. Il aurait pour objectif de créer et de développer le contenu autochtone, d'accompagner les artistes dans leurs projets, de faire émerger de nouveaux talents et de rencontrer les standards de l'industrie. Ceci constituerait une assurance pour nous d'avoir un fonds culturellement sécuritaire et des programmes adaptés à nos réalités. Conformément au principe d'autodétermination, ce fonds serait dirigé par et pour des Autochtones issus du domaine de l'industrie de la musique et qui connaissent les réalités du milieu. Il sera très important que ce fonds soit représentatif de tous les peuples autochtones et tienne compte de la particularité des Premières Nations au Québec qui parlent français.

Ce fonds permettrait aussi de remplir adéquatement les objectifs de la politique canadienne de radiodiffusion.

Le Fonds de musique autochtone devra recevoir des contributions de base initiales autant de la part des entreprises en ligne, que des radiodiffuseurs traditionnels. Leurs contributions respectives devront être équitables et significatives afin de permettre l'essor de nos artistes et la diffusion de notre culture.

Des fonds dédiés sont nécessaires et inévitables, mais le CRTC doit également imposer un quota minimal de 5% de musique autochtone aux radiodiffuseurs, comme c'est le cas pour les quotas de musiques francophones et anglophones.

L'un ne va pas sans l'autre : sans les fonds il n'y a pas de création de contenu et sans quota imposé il n'y a pas de diffusion. Les artistes autochtones sont des ambassadeurs de notre culture et de nos langues. Ils contribuent à rallumer la fierté pour nos peuples qui ont besoin de se voir représenter à la télévision, au cinéma et à la radio.

Nous sommes optimistes d'entrer dans une nouvelle ère, celle d'une réconciliation qui passe entre autres à travers la musique et la représentativité des voix autochtones. Nous espérons qu'à travers la modernisation de son cadre réglementaire, le CRTC pose des gestes concrets et contribue à une réelle réconciliation.

Nous vous remercions pour votre écoute et sommes prêts à répondre à vos questions en français.

**ANNEX B - Submission of Makusham Musique inc. in Broadcasting Notice of Consultation
CRTC 2024-67**

CANADIAN RADIO-TELEVISION AND TELECOMMUNICATIONS COMMISSION

SUBMISSION OF



AS PART OF THE BROADCASTING NOTICE OF CONSULTATION CRTC 2024-67

**CALL FOR COMMENTS – CO-DEVELOPMENT OF AN INDIGENOUS BROADCASTING
POLICY**

JULY 22, 2024

MAKUSHAM MUSIC INC.

204 Ueniss Street
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Canadian Radio-television and Telecommunications Commission
15 Eddy Street, 2nd Floor Mailroom,
Gatineau, Quebec
J8X 4B3

Via CRTC's form – July 22, 2024

Re: Comments by Makusham Music Inc. on the Broadcasting Notice of Consultation CRTC 2024-67 – Call for comments – Co-development of an Indigenous broadcasting policy

Kuei,

On behalf of Makusham Musique Inc., represented by Florent Vollant and Mathieu McKenzie, we are pleased to send you our submission in response to the Broadcasting Notice of Consultation CRTC 2024-67 – Call for comments – Co-development of an Indigenous broadcasting policy. This submission was produced in collaboration with the Innu Takuaikan Uashat mak Mani-utenam Band Council and seeks to promote the diffusion and enjoyment of Indigenous works and artists.

Attached to this letter you will find a summary of our position, our responses, our suggestions and comments to various questions raised during this consultation, as well as related annexes.

Through its submission, Makusham Music Inc. hopes to contribute to the development of an Indigenous broadcasting policy which will allow Indigenous content and artists to be fully present in the Canadian broadcasting system: to sound the first notes of a truly inclusive musical score with reconciliation at its core.

Thank you for your interest in our submission.

Tshinashkumitin,

Nelly Jourdain
Chief Executive Director
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nelly.jourdain@makusham.ca

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SUMMARY

Indigenous music is virtually absent in the current Canadian broadcasting system. The government has not given Indigenous music the place it deserves, and this is largely due to the fact that Canadian broadcasters currently have no obligation to broadcast Indigenous content. The broadcast of Indigenous content is left to the free discretion of broadcasters, who wrongly justify their choice by the constraints imposed by the quotas for French-language and Canadian music.

The *Broadcasting Act* is clear on this subject: Canadian broadcasting policy must give special attention to Indigenous peoples, to the revitalization of Indigenous languages, and to programming that reflects Indigenous cultures.

We applaud the CRTC's efforts to go even further by adopting an Indigenous broadcasting policy, which is the subject of this consultation.

Drawing on its expertise in the Indigenous music industry, Makusham Music Inc. is filing this submission, which contains numerous recommendations on the scope and content of this new policy. As members of the Innu First Nation of Uashat mak Mani-utenam, as Indigenous artists, and as creators of Indigenous musical content, Makusham Music Inc. is uniquely positioned to answer the questions posed by the CRTC to members of the public and broadcasting companies, as well as those related to the support of Indigenous content and those respecting relationships with Indigenous peoples.

Among its recommendations, Makusham Music Inc. insists on the need for the CRTC to impose a 5% quota for the broadcast of Indigenous music on public and private commercial radio stations in Quebec and Canada. This quota will not only support the creation, promotion, and diffusion of Indigenous music, but will also allow Indigenous artists to receive royalties, earn a living from their art, and create more content. Ultimately, Makusham Musique Inc. would like to emphasize the aspiration of this quota: to seed a change that will contribute to bridging the gap between our peoples through music.

To facilitate wider dialogue with non-francophone intervenors, this submission has been translated into English. In the event of any discrepancies, however, the original French submission shall prevail.

PART 1 – INTRODUCTION

A. Presentation of Makusham Music Inc.

1. Makusham Music Inc. wishes to intervene in this proceeding, namely the Broadcasting Consultation CRTC 2024-67. It is in the context of this proceeding that Makusham Musique Inc. files the following submission.
2. Makusham Music Inc. is an Innu-owned and independent record label that offers support services to Indigenous and non-Indigenous artists. It is based in Mani-utenam and run exclusively by Indigenous people, mainly the Innu of Uashat mak Mani-utenam. The owners are Florent Vollant, Nelly Jourdain, Mathieu Mckenzie, and Kim Fontaine.
3. Uashat mak Mani-utenam is an Innu community located on the North Shore of Quebec, along the Bay of Sept-Îles. The Innu of Uashat mak Mani-utenam are a distinct Indigenous community and society, with a unique organization within the Great Innu Nation.
4. Makusham Musique Inc. is a label that is active in various fields of associated with music production, performance and culture, and specializes in artist management and event management. The label offers a full range of professional and personalized services to contribute to the sustainable development of the careers of authentic and singular artists.
5. The evolution of Makusham Musique Inc. is closely linked to the development of the artistic careers of Florent Vollant, Innu songwriter and member of the music group Kashtin, and Mathieu Mckenzie, Innu guitarist and singer, member of the group Maten. These two artists, father and son, have been making a name for themselves on the art scene for many years.
6. Over time, Makusham Music Inc. has become a point of reference in the artistic community and more particularly with Indigenous artists. Its expertise of more than 40 years in the field is recognized and appreciated in First Nations communities across Quebec and Canada.
7. Assisted by our many partners, our team focuses its energy on the creation, dissemination and production of quality works associated with Indigenous music, but also those of all the peoples of Quebec. Our mission is to work tirelessly to support and propel artists, promote their works, manage their careers, define innovative and effective strategies and create unifying and exciting projects. Simplicity, openness to others, creativity, authenticity, and commitment are all core values of Makusham Music Inc.

8. In 2023, Makusham Music Inc. filed a submission as part of the Broadcasting Notice of Consultation CRTC 2023-138 – *The path forward – working towards a modernized regulatory framework regarding contributions to support Canadian and Indigenous content* and intervened at the public hearings surrounding that consultation. Makusham Music Inc. requested, among other things, the creation of an Indigenous music fund (a copy of the submission is attached as Annex D hereto).
9. Drawing on its expertise in the field of Indigenous music, Makusham Music Inc. seeks to provide relevant and innovative solutions to this debate in order to develop a new Indigenous broadcasting policy.
10. This submission has received the support and endorsement of the Innu Takuaikan Uashat mak Mani-utenam Band Council (a copy of the letter of support is attached as Annex A to this submission). Innu Takuaikan Uashat mak Mani-utenam recognizes the need to take action with the Canadian Radio-television and Telecommunications Commission (CRTC) to ensure that the Canadian broadcasting system finally gives Aboriginal people the rightful place they deserve.
11. This submission has also received the support of the Assembly of First Nations of Quebec and Labrador (AFNQL) (a copy of the letter of support is attached as Annex B hereto).

B. Self-identification

12. We identify as members of a First Nation and more specifically as Innu from the community of Uashat mak Mani-utenam.
13. We also identify as Indigenous artists as members of the Indigenous music group Maten.
14. Finally, we identify ourselves as creators of Indigenous music content as an Innu-owned and independent record label, Makusham Music Inc.

C. Context

15. Indigenous peoples have a right to self-determination, which is an inherent right, a constitutional right, and a right recognized by international law, and more specifically by the *United Nations Declaration on the Rights of Indigenous Peoples*.
16. By virtue of their right to self-determination, indigenous peoples have the right to be self-reliant, to govern themselves by and for themselves and to freely decide on their economic, social and cultural development.

17. Indigenous peoples are proud to possess an extraordinary wealth that lies in their identity and cultural heritage, a legacy left by their ancestors, of which they are the guardians for future generations.
18. The exercise of this right also includes the preservation of the language and culture and, more specifically, for the Innu, the preservation of their Innu Aimun (the Innu language) and Innu Aitun (the Innu way of life). Indeed, it is through our languages and cultures that we transmit our thoughts, stories, legends, customs, and knowledge.
19. In this regard, the *United Nations Declaration on the Rights of Indigenous Peoples* guarantees indigenous peoples the "right to revitalize, use, develop and transmit to future generations their history, language, oral traditions, philosophy, writing system and literature, and to choose and preserve their own names for communities, places and people".¹
20. Music is a means to safeguard, preserve, and transmit our language, because it allows us to bring a culture to life, to preserve our identity and to share a sense of pride and belonging among the members of a community. Music helps us heal.
21. Music is also a way of communicating our stories, legends, and traditional dances and of passing them on to future generations—crystallized in music forever.
22. The Canadian government recently adopted the *United Nations Declaration on the Rights of Indigenous Peoples Act*, in which Canada confirms that the *Declaration* is a universal international human rights instrument that applies in Canadian law and commits to overseeing its implementation.²
23. In 2019, the United Nations General Assembly adopted a resolution proclaiming the period 2022–2032 as the International Indigenous Languages Decade to highlight the urgency of addressing the preservation and promotion of Indigenous languages that are highly endangered.³
24. The government of Innu Takuaikan Uashat mak Mani-utenam also ratified the *United Nations Declaration on the Rights of Indigenous Peoples* by resolution in 2023. Considering its importance to the Innu Nation, this *Declaration* has also been translated in Innu Aimun.⁴
25. When it comes to Indigenous content in the media, the *United Nations Declaration on the Rights of Indigenous Peoples* states that "Indigenous peoples have the right to establish their own media in their own languages and to have access to all forms of non-Indigenous

¹ *United Nations Declaration on the Rights of Indigenous Peoples*, Res. AG 61/295, article 13.

² *United Nations Declaration on the Rights of Indigenous Peoples Act*, SC 2021, c 14, article 4.

³ United Nations General Assembly Resolution, AG 74/135.

⁴ [Nation Unies_innu_rectoverso.pdf \(tshakapesh.ca\)](#)

media without discrimination." In addition, states must take "effective measures to ensure that State-owned media duly reflect indigenous cultural diversity. States, without prejudice to ensuring full freedom of expression, should encourage privately owned media to adequately reflect indigenous cultural diversity."⁵

D. Indigenous music absent from the radio

26. Indigenous music is almost non-existent in the current Canadian broadcasting system. In the aftermath of the Oka crisis in the 1990s, broadcasters boycotted Indigenous artists and songs. The music group Kashtin, then very popular at the time, was pulled from the radio. In the thirty years since the Oka crisis, Indigenous music has only very rarely returned to the radio.
27. Canadian broadcasting has not given Indigenous music the place it deserves, and this is largely due to the fact that Canadian broadcasters have no obligation to broadcast Indigenous content. The broadcast of Indigenous music is left to the free discretion of broadcasters, who wrongly justify the limited play-time of Indigenous music on the constraints imposed by the quotas for French-language and Canadian music.
28. However, the *Broadcasting Act* is clear on this subject: the broadcasting policy for Canada must give special attention to Indigenous peoples, to the revitalization of Indigenous languages, and should offer programming that reflects Indigenous cultures.⁶
29. We therefore welcome the CRTC's initiative to establish a new Indigenous broadcasting policy to fill this gap in the current Canadian broadcasting system.
30. Music is a means that allows openness towards the diversity of cultures and languages of Indigenous peoples. Music helps to break down barriers and creates bridges and links between cultures and nations, ultimately contributing to a better understanding of Indigenous peoples, reducing prejudices, and promoting reconciliation between our peoples. This is why Indigenous music must be included in the Canadian broadcasting policy.
31. Concrete actions must be taken within the broadcasting community to ensure that the CRTC's actions are in line with the objectives of the Canadian broadcasting policy and that a more prominent Indigenous presence on the radio is finally granted. Currently, Indigenous artists are struggling to make themselves known, to sell tickets for their shows and to earn a living in large part because they are absent from the radio. This has a direct impact on the production of new content for these young artists who might otherwise

⁵ *United Nations Declaration on the Rights of Indigenous Peoples*, Res. AG 61/295, article 16.

⁶ *Broadcasting Act*, S.C. 1991, c. 11, sections 3(1)(d)(iii), 3(1)(i)(ii.1), 3(1)(i)(ii.2), 3(1)(o) and 3(1)r).

contribute to diverse music genres and discourages many from continuing to make a living from their art. We must put an end to this vicious circle.

32. According to statistics from the Association québécoise de l'Industrie du Disque, du Spectacle et de la Vidéo, less than 1% of the music broadcast on commercial radio is Indigenous music.⁷ Access to Quebec's commercial radios for Indigenous artists is all the more difficult when they sing in their mother tongue, since broadcasters prefer to reserve the space that is not devoted to French-language music to foreign artists.⁸
33. In order to remedy this situation, a consultation was held between August 4 and September 5, 2022 in the Innu community of Uashat mak Mani-utenam on the place of Indigenous music content in Canadian and Quebec broadcasting. The purpose of this consultation was to bring together Indigenous music creators, members of the population of Uashat mak Mani-utenam, members of other Indigenous communities, as well as members of the Quebec and Canadian population, so that all these people could express their opinion on the place that Indigenous music should have on the radios.
34. Following this consultation, Makusham Music Inc. filed a submission on March 28, 2023 entitled "Sheueu Mashinaikan anite eshi-takuat innu-katauapekaitshenanut", "Dissertation on Indigenous Music Content" (a copy of this submission is attached as Annex C).⁹ In this brief, Makusham Musique Inc. asks the CRTC to impose a 5% quota of Indigenous musical content on public and commercial radio stations in Quebec and Canada.
35. Imposing such a quota would give Indigenous music and Indigenous artists the place they deserve in the Canadian broadcasting system. A quota system would encourage Indigenous artists to produce more content, lead to the discovery of new talent, allow new and existing artists to earn a living from their art, and promote and integrate Indigenous culture into the daily lives of Quebec and Canadian audiences, thereby promoting reconciliation between our peoples.
36. Makusham Music Inc.'s Dissertation on Indigenous Music Content was widely supported in the Indigenous community. Indeed, it received the support of the Innu Takuaitkan Uashat mak Mani-utenam band Council and Chief Mike McKenzie on March 15, 2023, the support of the Innu Nation on March 20, 2023, as well as the support of the Assembly of First Nations of Quebec and Labrador on March 21, 2023. In a resolution adopted on April 19, 2023, the Assembly of First Nations of Quebec and Labrador calls on the CRTC to implement "the federal government's commitment to reflect the special place that

⁷ 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*, Montreal, ADISQ, 29 March 2021, page 73, at para 180.

⁸ *Ibid*, at page 73, at para 181.

⁹ Makusham Music Inc. 2022, *Sheueu – Dissertation on Indigenous Music Content*, Uashat mak Mani-utenam: in collaboration with the Education Sector of ITUM (see Annex C).

Indigenous peoples occupy in Canadian society by imposing a 5% quota for Indigenous music on public and private commercial radio stations in Quebec and Canada."

37. Given its expertise in this area, Makusham Musique Inc. hopes that, through its intervention in the current proceeding, it can provide solutions to the co-development of an Indigenous broadcasting policy.

PART 2 – THE POSITION OF MAKUSHAM MUSIQUE INC.

Section A – Questions for audience members

Programming Needs

QA1. In what ways do Indigenous broadcasting services meet your needs and interests?

- a) How can these services be improved to ensure that they better meet your needs and interests?
- b) Do the programs and content respectfully/accurately reflect you and/your community?
- c) How could programming be more relevant and reflective?
- d) How do you receive programming services (over-the-air, cable, direct-to-home (satellite), or online)?

38. Makusham Musique Inc. believes that Indigenous broadcasting services could be improved to include more Indigenous content. Indeed, we note that, like non-Indigenous broadcasters, Indigenous broadcasting services remain heavily influenced by the American music industry. The latter is very present on the radio and occupies a large place which could otherwise belong to Indigenous artists.
39. Indeed, historically, community-based radio in Indigenous communities, has been a preferred medium of communication at both political and cultural levels.
40. These Indigenous broadcasting services do broadcast some Indigenous programs, but more could be done. We believe that this is the mission of Indigenous broadcasting services. Due to their popularity within Indigenous communities, they are in the best position to contribute to the safeguarding, preservation, and promotion of Indigenous languages, through the dissemination of content that meets the needs and interests of Indigenous communities.
41. Radio remains a preferred medium for the transmission of Indigenous languages and cultures. Indigenous broadcasting services should therefore be the first to promote

Indigenous content. However, we are very concerned by the fact that very few Indigenous artists are being aired on community-based radios.

42. Accessibility of Indigenous content to Indigenous audiences is a critical issue. Indigenous programming must be available and easily accessible to Indigenous communities. More promotion for community-based radio is needed so that communities listen not only to their community-based radio but also to that of other Indigenous communities. For example, the Innu of Uashat mak Mani-utenam could listen to the radio of the Innu of Schefferville. This would diversify the supply of Indigenous content.

QA2. In what ways do non-Indigenous programming services meet your needs and interests?

- a) Do the programs and content respectfully/accurately reflect you and/or your community?
- b) How could programming be more relevant and represent you?

43. Makusham Musique Inc. makes the same observation as for the Indigenous broadcasting services set out above. While Indigenous broadcasting services broadcast very little Indigenous content, non-Indigenous programming services broadcast even less Indigenous content.
44. Radio stations in urban centres should make an extra effort to promote Indigenous artists. This would help Indigenous artists develop their careers and allow them to earn a living from their art through royalties and ticket sales.
45. The programming of non-Indigenous broadcasters should include more Indigenous content not only for Indigenous peoples but also for Quebec and Canadian audiences in general. Indeed, broadcasting Indigenous programs in Quebec would allow the Quebec population to learn more about the many First Nations present in Quebec, thus contributing to wider understanding. There is still a great deal of ignorance about Indigenous peoples today. Many Quebecers do not know the history of Indigenous peoples in Quebec, or even the number or names of the Nations present in Quebec. A great deal of collective education remains to be done.
46. Access to more Indigenous programming for non-Indigenous audiences would help bring our peoples closer together and deepen understanding throughout Quebec and Canada.

QA3. Do you have any challenges accessing and discovering Indigenous programming (radio, television and/or online streaming, which includes music, television shows, videos, films, news, weather, sports, podcasts, and community information)?

a) What solutions would you suggest to address these challenges?

47. There are some challenges in accessing and learning about Indigenous programming. With online music streaming platforms, such as Spotify, it is not currently possible to check the "Indigenous languages" category. This poses a problem for Indigenous artists who sing in their mother tongues and who are forced to choose between English and French when it is neither.
48. This poses a problem for members of the public who are looking to discover music in Indigenous languages. Without an "Indigenous languages" category, Indigenous music is submerged within the English or French designation and therefore remains very difficult, if not impossible, to access for members of the public.
49. Accessibility to Indigenous content on streaming platforms remains a major issue because if you don't know the specific program or artist in question, it's virtually impossible to find content in Indigenous languages.
50. We also see a difference between Quebec and the rest of Canada. Quebec is unfortunately far behind the other provinces which seem to be more inclusive and promote more easily the different arts of Indigenous peoples. Again, there is still a lot of work to be done in Quebec.

Reflection in local programming

QA4. How could broadcasting undertakings that serve your area better share and support the success stories from your local Indigenous community?

51. A good way to support the success stories of our local community would be to share the successes of our artists. We are proud to come from a community where there are many artists and they deserve to be featured on the local scene, for example on our community-based radio and regional radio stations.
52. Indigenous artists in the community could be more widely featured on community-based radio and regional radio stations. This would give young people in the community role models and could inspire them to make music and preserve their mother tongue. Beyond

music, community-based radio could also make programs that tell the stories of community members' successes.

QA5. What is your opinion on non-Indigenous broadcasting undertakings broadcasting Indigenous news and programming related to Indigenous communities in their regions?

- a) Would this benefit all audiences in the region?
- b) Are there any barriers that prevent you from accessing regional/local Indigenous programming?
- (c) What do you suggest to reduce these barriers?

- 53. Makusham Musique Inc. encourages non-Indigenous broadcasting undertakings of news and programming related to Indigenous communities in their regions.
- 54. However, we want it to be done in an appropriate way, that is, in a respectful and representative way. If the programming is done by non-Indigenous peoples, attention must be taken to ensure that it accurately and respectfully reflects the community in question, in accordance with the wishes of the community members.
- 55. When Indigenous programs are made by non-Indigenous people, it is crucial that they verify their sources to avoid misrepresentation. There are 11 Nations in Quebec that are all culturally distinct. We believe that non-Indigenous production crews need to work with a contact person, namely members of the First Nation that is the subject of the program, to ensure that the portrayal of that Nation is fair and respectful. It will also be important for the contact persons within the community to validate the content of the program in question.

Indigenous languages

QA6. Does the programming you receive (such as music, spoken word, and video content) meet your needs and interests?

- (a) What could be improved?
- b) Should Indigenous programming be offered in one or multiple Indigenous languages? Please explain.

- 56. The preservation of Indigenous languages is a crucial issue. Indigenous languages are now under threat of disappearing because of Canada's decades-long colonial policies—from restrictions under the *Indian Act* to the residential school system—which prohibited Indigenous people from speaking their mother tongue.

57. In 2016, Statistics Canada reported that approximately 40 Indigenous languages in Canada have approximately 500 speakers or fewer.¹⁰ As part of the consultation on the *Indigenous Languages Act* held in our community of Uashat mak Mani-utenam in December 2020, several teachers expressed that they can no longer teach Innu Aimun like they did 15 years ago because the level of understanding among young people is not high enough.¹¹
58. Another 2017 Statistics Canada study of 45,000 Indigenous people in Canada found that people aged 55 and under are much less likely to speak or understand an Indigenous language "very well" or "somewhat well." The data also reveals that only 10% of people under the age of 55 speak an Indigenous language "well," compared to 35% of those aged 55 and older. In 2016, only 15.6% of the Indigenous population reported being able to conduct a conversation in their language.¹² There is therefore an urgent need to remedy the situation.
59. The United Nations General Assembly has declared 2022–2032 the International Indigenous Languages Decade "to draw attention to the critical loss of indigenous languages and the urgent need to preserve, revitalize and promote indigenous languages and to take urgent steps at the national and international levels."¹³ At least 40% of the world's languages are threatened with extinction, the vast majority of them are indigenous languages.¹⁴
60. Lack of exposure to Indigenous languages on radio and television is another contributing factor to the loss of languages, especially among younger people. French and English are omnipresent in the media sphere, not to mention the imposition of these languages in their school curriculum.¹⁵
61. Yet music remains a vital vehicle for language learning, as it helps keep Indigenous languages alive. Indeed, in the schools of Uashat mak Mani-utenam, we hear many children singing in Innu Aimun even though they do not master the language. Songs in Indigenous languages allow you to memorize texts, become familiar with sounds and develop an interest in understanding the lyrics of songs. Music is therefore a very good way of learning and safeguarding the language.¹⁶

¹⁰ STATISTIC CANADA, *The Indigenous languages of First Nations, Metis and Inuit*, Ottawa, Statistics Canada, October 25, 2017: [Census in Brief: The Aboriginal languages of First Nations people, Métis and Inuit \(statcan.gc.ca\)](https://www150.statcan.gc.ca/n1/pub/98-646-x/2017001/article/00001-eng.htm)

¹¹ See Annex C, page 12.

¹² STATISTIC CANADA, *supra* note 10.

¹³ United Nations General Assembly Resolution, *supra* note 3, para. 24.

¹⁴ United Nations website: [UNESCO celebrates the International Decade of Indigenous Languages | UNESCO](https://www.unesco.org/en/indigenous-languages-decade)

¹⁵ Makusham Music Inc., *supra* note 9, at 8.

¹⁶ *Ibid*, page 13.

62. Some programming is available in Indigenous languages, but this is not enough if we really want to contribute to the preservation of these thousand-year-old languages. To counter the loss of Indigenous languages, it is crucial to disseminate them on all available media platforms. Hearing your mother tongue on the radio, on television, and online gives you a sense of pride and makes you want to reclaim your identity and culture. Music allows us to reconnect with our language, but also to reconnect with our territory, our world, and our culture and to heal our wounds.
63. We deplore the fact that Indigenous languages do not benefit from the same protection as French and note with regret the lack of laws and mechanisms to protect Indigenous music in equal measure as Francophone and Canadian music. Indigenous languages do not pose a threat to either English or French.
64. The Truth and Reconciliation Commission's calls to action stated that "Aboriginal languages are a fundamental and valued element of Canadian culture and society, and there is an urgency to preserve them" and that "the federal government has a responsibility to provide sufficient funds for Aboriginal-language revitalization and preservation."¹⁷
65. The Truth and Reconciliation Commission specifically targeted Canada's national public broadcaster, CBC/Radio-Canada, in one of its calls to action, stating: "We call upon the federal government to restore and increase funding to the CBC/Radio-Canada, to enable Canada's national public broadcaster to support reconciliation, and be properly reflective of the diverse cultures, languages, and perspectives of Aboriginal peoples, including, but not limited to: (i) increasing Aboriginal programming, including Aboriginal-language speakers."¹⁸
66. The importance of revitalizing Indigenous languages is at the heart of Canadian broadcasting policy, particularly in sections 3(1)(i)(ii.2), 3(1)(o) and 3(1)(r) of *the Broadcasting Act*. The Indigenous broadcasting policy that will be drafted must go even further and include mechanisms to protect Indigenous languages.

Accountability through community self-governance and self-determination

QA7. How can broadcasting undertakings and content creators respect the self-determination of Indigenous peoples in the communities they serve?

- a) What mechanisms should be put in place for implementation and supervision of the Indigenous Broadcasting Policy?

¹⁷ Truth and Reconciliation Commission, Calls to Action, calls to action no 14(i) and 14(iii): [IR4-8-2015-eng.pdf \(publications.gc.ca\)](https://www24.intellicube.com/eng/pdf/publications.gc.ca)

¹⁸ *Ibid*, call to Action no. 84.

67. Indigenous peoples have a right to self-determination, which is an inherent right, a constitutional right, and a right recognized and protected by international law, and in particular by the *United Nations Declaration on the Rights of Indigenous Peoples*.
68. Broadcasters and content creators must respect this right not only in the communities they serve, but wherever they are located, because the exercise by Indigenous peoples of their right to self-determination applies across Canada. They are separate governments.
69. First, broadcasters and content creators must recognize the special place of Indigenous peoples as founding peoples and distinct Nations with constitutional rights.
70. Second, in order to ensure that Indigenous communities are accurately represented, broadcasting companies and content creators must work collaboratively with Indigenous people from the communities related to their projects.
71. Finally, broadcasting companies and content creators must respect Indigenous peoples' self-determination by providing First Nations, Métis and Inuit people with key positions within their organizations so that they can contribute to executive decision-making and ultimately to a change of mentality within these organizations.

Section B – Questions for broadcasting undertakings

Distinctions-based policy

QB17. What are the specific needs of each distinction-based group (First Nations, Inuit and Métis peoples)?

- a) How can the Indigenous Broadcasting Policy ensure that the specific needs of each group are met? Please provide examples.

72. We agree with said the view expressed by participants during the Phase 1 engagement sessions of this consultation, namely that it is important to recognize the distinct groups among First Nations, Inuit and Métis peoples, and that the Indigenous broadcasting policy should be flexible enough to meet the requirements of each group. Indeed, we agree that a pan-Indigenous approach should be avoided so as not to alienate certain groups and exclude valuable perspectives.
73. To ensure that the specific needs of each group are properly considered, we encourage the CRTC to take the necessary steps to consult with the different groups in order to have a true understanding of the needs of each group and to ensure that the particularities of each group are included in the future Indigenous broadcasting policy.

74. To do this, it is necessary for the CRTC to ensure that this consultation is accessible to all. Indeed, many members of Indigenous communities are not aware of the existence of this consultation, yet it is their opinion we seek. The CRTC's message to co-develop this new policy must be heard in every community to ensure that as many First Nations, Inuit and Métis people as possible participate in the development of this policy. It is crucial to consult all the stake-holders involved.
75. For example, in Quebec, the AFNQL, which is an organization representing the Abenaki, Algonquin, Atikamekw, Cree, Huron-Wendat, Maliseet, Mi'gmaq, Mohawk, Innu and Naskapi peoples, could be in charge of relaying the CRTC's information to Indigenous communities in Quebec and Labrador and encouraging their participation in the consultation. At the national level, the Assembly of First Nations (AFN) could also participate in relaying the CRTC's information.
76. The CRTC has established an Indigenous Relations team that is responsible for responding to the needs of Indigenous communities. The team has been mandated to support the participation of Indigenous peoples in the CRTC's proceedings and to ensure that the distinct nature and lived experiences of Indigenous peoples are reflected in all of the CRTC's work. The team's mission is to ensure that information is relayed to the communities. We submit that it would be relevant for this team to have a direct contact with the AFNQL and the AFN to ensure that the communities have all the information they need to participate in the CRTC's consultations.

Indigenous Broadcasting Infrastructure

QB18. Please provide further context on current infrastructure issues in your community. Are there any potential solutions to address them through the Indigenous Broadcasting Policy?

77. We support the concerns raised by participants in Phase 1 of this consultation regarding the state of infrastructure in communities. We know that in some Indigenous communities, access to equipment, technology or reliable internet access is often very difficult.
78. Indeed, the realities of infrastructure in the North are incomparable to the realities of communities in the South.
79. Many Indigenous communities are located in remote areas. All of these parameters must be considered by the CRTC.
80. The CRTC should establish programs to facilitate access or improvement of equipment or access to Internet in the communities in question. Monetary incentives could also be created to improve the condition of infrastructure in these communities.

Indigenous-led centre of expertise for broadcasting undertakings

QB22. What are the benefits and challenges to establishing an Indigenous-led and Indigenous-managed broadcasting association?

81. With respect to the creation of an Indigenous-led and Indigenous-managed broadcasting association, the benefits are as follows:
- a. An association that represents the exercise of Indigenous peoples' right to self-determination insofar as its memberships is comprised of indigenous peoples who will lead and manage this association.
 - b. An association that knows from the outset the issues faced by Indigenous communities, the difficult history of these communities, and the social and cultural realities.
 - c. An association that will meet the needs of members of the Indigenous communities.
 - d. A culturally representative and trustworthy association.
82. The creation of this association will nevertheless pose the following challenges:
- a. An association will have to receive sufficient financial support not only to establish itself, but to continue operations.
 - b. An association will have to take the necessary means to guarantee it remains truly representative of all Indigenous peoples across Canada and the particularities of each Nation.

QB23. Who would be best positioned to create, organize and manage such an organization?

- a) Should the CRTC be involved? If so, please explain how.

83. Makusham Music Inc. believes that the creation of such an organization should be decided following a pan-Canadian consultation with First Nations, Métis and Inuit peoples, because the participation of all these groups in the establishment of this association is essential.
84. The implementation of such an association must be done in accordance with Indigenous peoples' self-determination.
85. It should also take into consideration Indigenous communities whose second language is French.
86. It would be helpful for the CRTC to be involved in this process to guide the association.

Supporting Indigenous Languages and Cultures

QB24. Are you aware of any community-based initiatives that help preserve Indigenous languages?

a) Are any of these efforts linked to broadcasting aspects (radio/television/online)?

87. In our community of Uashat mak Mani-utenam, there are many initiatives that aim to promote the teaching and preservation of our language and culture. Each year, Innu Takuaikan Uashat mak Mani-utenam organizes forums, summits and conferences on Innu aimun and Innu aitun for all members of the community. These events are broadcast live on our community-based radio and on the web so that participants who cannot attend in person can still enjoy the event at home.
88. In addition, the community of Mani-utenam has long been a meeting point and gathering place for the Innu people of the region. After the residential school closed for good in the mid-1970s, the place where the residential school was located on became a festival site called the Innu Nikamu Festival, which means “he sings in Innu”. The community of Mani-utenam is building a reputation as the birthplace of Indigenous artists and musicians who promote the preservation of Indigenous languages.
89. Founded in 1984 by a small team of dreamers, the Innu Nikamu Festival is supported by an entire community that gathers around music and expresses its identity through its art and creativity mainly in their mother tongue. This great family celebration, without alcohol, allows different Indigenous Nations to come together and meet annually, during four days of performance by musicians and performers. Its growing popularity has led to a second goal, which is to allow an immersive experience for non-Indigenous people in our language that tells our culture and traditions through our songs.
90. In addition to Innu performers, Quebec artists share the stage as special guests, and citizens of the region and surrounding cities, particularly Sept-Iles, are invited to participate in the festivities, thus creating a link between the different communities living on the North Shore.
91. After 40 years of musical gatherings, today’s Innu Nikamu Festival has become one of the largest Indigenous music and art festivals in North America and features First Nations musicians, artists, and performers from Quebec and Canada, as well as international guests. The event, one of the only ones located on an Indigenous reserve, is still held on the site of the former Notre-Dame de Maliotenam Residential School, transforming this place with a heavy past into a place to celebrate a culture that refuses to die out.¹⁹

¹⁹ Innu Nikamu’s website: [Historique - Festival Innu Nikamu](#)

92. During this Festival, the community radio of Uashat mak Mani-utenam plays an important role by broadcasting the entire Festival on its airwaves and is the primary source of the Festival's communication for any announcement concerning it. These facilitators constantly speak in Innu Aimun.
93. In addition, the Tshakapesh Institute is an organization headquartered in Uashat. This association serves the community members and the Innu Nation and works to safeguard and promote Innu Aimun and Innu Aitun; it provides support for the conservation of cultural heritage, language planning and encourages artistic expression. Its objective is to strengthen the affirmation of our Innu identity through the promotion of our culture and the enhancement of our language.²⁰ It also supports several artists who are members of the Innu Nation of Quebec and Labrador.²¹
94. Like the Innu Nikamu Festival, the Tshakapesh Institute also uses community-based radio to spread their messages and promote their events, all in Innu Aimun.
95. The community-based radio station in Uashat mak Mani-utenam used to broadcast language programs in which Innu aimun teachers and elders taught Innu aimun. It was an enriching opportunity to transmit the language in a fun and interactive way. Unfortunately, this initiative is no longer running. We would like to have more of these types of programs. Music is not the only way to convey the language: radio stations could also play various programs, such as interviews with elders to help preserve our languages.

QB25. How can the Indigenous Broadcasting Policy further support Indigenous broadcasting undertakings' efforts to preserve Indigenous languages and cultures?

96. The Indigenous broadcasting policy should emphasize the reclamation of Indigenous languages by encouraging Indigenous broadcasting stations to broadcast more content in Indigenous languages.
97. The policy could implement incentives and assistance programs to support the creation of content in Indigenous languages so that Indigenous broadcasters have more content and diverse programming to offer to the public.

²⁰ Institut Tshakapesh's website: [Qui sommes-nous? | Institut culturel Tshakapesh](#)

²¹ *Ibid*: [Répertoire des artistes et artisans innus | Culture | Institut Tshakapesh](#)

QB26. How does the broadcast of Indigenous languages to a larger audience contribute to promoting and revitalizing Indigenous languages?

98. Makusham Music Inc. believes that the more Indigenous languages are disseminated to a wide audience, the more it will encourage Indigenous people who do not speak their language to reclaim it.
99. Many members of Indigenous communities live outside of their communities in major centres across Canada. This number is growing and important for each of the communities, due in particular to the lack of housing in Indigenous communities. Thus, the broadcasting of Indigenous content on radio stations outside the communities will also reach these members. This will contribute to the promotion and revitalization of their own and other Indigenous languages heard proudly on the radio.
100. In addition, the general public is also interested in hearing Indigenous music. It is wrong to believe that this is not the case. This can be seen in the success of songs from languages other than English and French, such as Spanish.
101. We notice that there is often a lack of accessible educational materials within Indigenous communities, which is a barrier to language learning. Hearing more music or programmes in one's mother tongue would also provide an additional tool for transmitting the language.

QB27. Can you provide examples of language barriers that Indigenous broadcasting undertakings located in specific areas face, as well as possible solutions that the Indigenous Broadcasting Policy can provide?

102. The lack of Indigenous language content continues to be a major barrier faced by Indigenous broadcasters.
103. The CRTC must take the necessary steps to create incentives and programs to support the creation of content in Indigenous languages. Without this, the objective of preserving and promoting Indigenous languages will be difficult to achieve.

Potential partnerships between Indigenous and non-Indigenous broadcasting undertakings

QB28. What could potential partnerships between Indigenous and non-Indigenous broadcasting undertakings, such as internships and professional development initiatives, look like? Please provide examples of possible scenarios or existing partnerships.

104. An advisory committee could be created by province or region to exchange with broadcasters' employees so that everyone understands the respective realities of broadcasters. Community radio has a much broader importance in Indigenous communities than it does for other radio stations.
105. Partnerships created between broadcasters will have a positive impact. This can take the form of organizing and broadcasting co-presented events (for example, festivals, marathons, political announcements, etc.).
106. A strategic plan could be agreed upon through partnerships between broadcasters to identify solutions to improve Indigenous content.

Section C – Questions in Support of Indigenous Content

Supporting Indigenous content creators in their Indigenous languages

QC1. How can the CRTC encourage the inclusion of Indigenous-language content in the programming broadcast by non-Indigenous broadcasting undertakings?

a) What kind of means or metrics for success could be used to achieve this goal?

107. In order for the CRTC to encourage the inclusion of Indigenous-language content in the programming broadcast by non-Indigenous broadcasting undertakings, such content must exist.
108. As mentioned above, the CRTC must implement the necessary means to support Indigenous artists in creating content in their Indigenous languages, whether through monetary incentives or professional development assistance programs.
109. Artists exist, all that's missing is giving them the opportunity to create content.
110. In order for content in Indigenous languages to be broadcast by non-Indigenous broadcasters, they must be subject to a certain specific quota for the broadcast of

Indigenous languages. Indeed, we are concerned that without imposing this measure, broadcasters will not see the need to broadcast such content.

QC2. What incentives or measures could help Indigenous content creators fully participate in the broadcasting system in Canada by getting their content broadcast in Indigenous languages?

111. To help create Indigenous content, Indigenous creators and storytellers need more funding and better equipment. Indeed, the lack of funds for creation and production is a vicious circle for Indigenous artists: without the means to produce high-quality projects, these artists' works will not be aired on various platforms, and they will fail to make themselves known.
112. Monetary incentives should be given to festivals and other radio or television programs to bring Indigenous artists who live in remote areas to large urban centres, where most art events take place. Indigenous artists struggle to reach a larger audience because it is too often prohibitively expensive for them to travel to large urban centres to play at venues and participate in festivals.
113. Other financial incentives could also be created to allow Indigenous artists to become more professional.
114. It is also important that art organizations across Canada receive an equal redistribution of the funds allocated to them. Too often, we see a lack of funding for Indigenous art organizations located in the eastern provinces of Canada, and in particular, the province of Quebec.

Current definition of Indigenous audio content

In Broadcasting Decision 2017-198, the CRTC required five new Indigenous radio stations to devote a certain percentage of their musical selections to Indigenous-created content. That decision defined an Indigenous musical selection as "a musical selection written or performed by an individual who has Canadian citizenship and who self-identifies as Indigenous, which includes First Nations, Métis or Inuit."

QC4. Is the definition above adequate for the purpose of ensuring the presence of Indigenous music in the broadcasting system? Please explain.

115. Makusham Music Inc. believes that the abovementioned definition is correct in that it is broad and inclusive enough.

116. We believe that when talking about an Indigenous musical selection, the most important thing is to emphasize the content creator, who must be an Indigenous person.
117. To be considered an Indigenous musical selection, it does not matter whether it is in an Indigenous language. Indeed, this should not be a condition. Indigenous languages as mother tongues are declining among our members. Indigenous peoples are working to revitalize their language and are trying to reclaim it. An Indigenous musical selection can therefore be in English or French as long as it is produced by a First Nation, an Inuit or a Métis artist.

QC6. What organization(s), if any, should contribute to defining and identifying Indigenous audio content?

118. We believe that the definition of Indigenous audio content should be validated by the AFN and AFNQL to the extent that the definition will need to be representative of all Nations across the country.
119. However, the AFN and AFNQL will have to ensure that the definition and policies regarding the determination of Indigenous audio content be made in French as well as in English. Thus, the persons responsible must also speak French.

Supporting the broadcasting and discoverability of content created by Indigenous content creators

QC11. How can the Indigenous Broadcasting Policy ensure that non-Indigenous broadcasting undertakings have access to Indigenous content and that this content is effectively broadcast by non-Indigenous services?

120. For non-Indigenous broadcasters to have access to Indigenous content, it would be useful for such broadcasters to have access to a database of all available audio and audiovisual Indigenous content. Makusham Musique Inc. provides further details on the implementation of this database below in paragraphs 148 to 156 below.
121. In addition, for non-Indigenous broadcasters to effectively broadcast Indigenous content, we believe that they must be subject to a broadcast quota. Without quotas, it is difficult to rely solely on the goodwill of broadcasters. Makusham Musique Inc. provides further details on the imposition of such a quota in paragraphs 130 to 147 below.

QC12. What measures could non-Indigenous broadcasting undertakings undertake to help ensure that Indigenous content can be found and easily discovered by all audiences, including Indigenous listeners/viewers?

122. Non-Indigenous broadcasters should increase the promotion of Indigenous content by firstly broadcasting Indigenous content, but also by guiding listeners and viewers to sources where they can find more Indigenous content.
123. As mentioned above, some online music streaming platforms, such as Spotify, do not have a full-fledged section dedicated to Indigenous content or Indigenous languages. For example, Indigenous artists who sing in their Indigenous languages cannot check the "Indigenous languages" box on Spotify and are therefore forced to choose between French or English. This makes it very difficult for listeners to discover new Indigenous artists. It is time for these online broadcasting platforms to remedy this situation.

QC13. How can the Indigenous Broadcasting Policy create space for monitoring by Indigenous peoples to ensure Indigenous narratives and stories are representative?

124. Makusham Music Inc. believes that it is essential to involve Indigenous peoples from the outset of any project involving Indigenous content to avoid retroactive monitoring. The Indigenous broadcasting policy should require that all non-Indigenous productions involving Indigenous content collaborate with First Nations, Métis or Inuit members depending on the project in question.
125. Involving First Nations, Métis and Inuit members early on will ensure that Indigenous narratives and stories are adequately represented from the outset and throughout the project.

Funding mechanisms

QC14. Apart from measures contemplated in Broadcasting Notice of Consultation 2023-138, what additional policy initiatives could ensure a stable financial base for the creation, production, promotion, and distribution of Indigenous content?

126. Makusham Music Inc. welcomes the CRTC's decision to create a new fund to support Indigenous music.²² However, we would like to reiterate that for this fund to achieve its

²² Broadcasting Regulatory Policy CRTC 2024-121.

objective, it is necessary to ensure that it is accessible to as many Indigenous artists as possible.

127. For example, the Canada Council for the Arts has a fund for Indigenous creation. However, accessing this fund is very difficult, thus limiting the expansion of Indigenous content projects. Makusham Music Inc. has applied for this funding many times and has received numerous rejections.
128. The new fund set up by the CRTC must also receive recurring funding to ensure that the initiative continues.
129. Makusham Music Inc. is of the view that non-Indigenous organizations, such as the existing Musicaction and FACTOR funds, should provide a specific budget for the development of Indigenous content. This burden should not fall solely on Indigenous organizations. Indeed, the more actors involved in the creation, production, promotion, and distribution of Indigenous content, the easier it will be to ensure Indigenous representation through all available channels and to the greater the reconciliation between our peoples.

QC15. What are your views on non-Indigenous broadcasters being required to devote a percentage of their broadcast time to Indigenous-created content, including music and spoken word in Indigenous languages?

a) What percentage would you recommend?

130. Makusham Music Inc. supports the idea that non-Indigenous broadcasters be required to devote a percentage of their broadcast time to Indigenous-created content.
131. When French-language music was almost absent from commercial radio stations, the CRTC imposed a broadcasting quota for economic reasons, namely to support the French-language music industry, but also for cultural reasons, namely to provide French-speaking Canadians music that reflected their culture.
132. Makusham Music Inc. believes that the same should be done for the Indigenous music industry. Indeed, we believe that the CRTC must impose effective measures, such as the imposition of quotas.
133. Makusham Musique Inc. recommends the imposition of a 5% quota for Indigenous music on commercial radio stations in Quebec and Canada.

134. In Phase 1 of this consultation, participants also noted the need to require broadcasters to have a specific minimum percentage of Indigenous music.²³
135. On March 28, 2023, Makusham Music Inc., in collaboration with Innu Takuaikan Uashat mak Mani-utenam, published a “Brief on Indigenous Music Content” [“Sheueu Mashinaikan anite eshi-takuat innu-katauapekaitshenanut”] (see Annex C). This brief was the result of a broad consultation on the place of Indigenous music content in the Innu community of Uashat mak Mani-utenam.
136. During this consultation, 94.15% of respondents said that the place currently given to Indigenous content by Quebec and Canadian commercial broadcasters is not sufficient and that it was necessary for the CRTC to impose a 5% quota on the broadcasting of Indigenous music on them.
137. Currently, there is no requirement for commercial broadcasters to broadcast Indigenous artists, and it is difficult to see how this trend can change without a requirement being imposed on them.
138. The imposition of a 5% quota for Indigenous music in commercial and private radio stations would also make it possible to:
- a. Value Indigenous languages in the same way that French is valued;
 - b. Preserve Indigenous peoples’ cultures and Indigenous languages that are currently at risk;
 - c. Promote and integrate Indigenous peoples’ culture into the daily lives of the general public;
 - d. Promote Indigenous peoples’ artistic talents;
 - e. Generate more revenue for Indigenous people;
 - f. Allow a more diverse music offering on commercial radios;
 - g. Eliminate the discrimination suffered by Indigenous peoples;
 - h. Take concrete action to bring people together and reconcile;
 - i. Broaden listeners’ minds.²⁴
139. Indigenous music can no longer be included in quotas for Canadian music or in quotas for French-language music. The fact that they are included in the quotas for Canadian or French-language music means that commercial radio stations have no obligation to broadcast Indigenous music. This is therefore not an advancement and does not provide any benefit to Indigenous artists. Indigenous music is a distinct category in its own right that deserves to have its own broadcast quota, regardless of whether Indigenous artists sing in their own language, in French, or in English.

²³ CRTC, “What You Said” report: CRTC Early Engagement Sessions, Phase One of the Co-development of a new Indigenous Broadcasting Policy, 2021, pages 25-26: [radp1-en.pdf \(crtc.gc.ca\)](https://www.crtc.gc.ca/radp1-en.pdf)

²⁴ Makusham Music Inc. *supra* note 9, at 23.

140. Requiring more Indigenous content to be broadcast would be a major step towards real change in the Canadian broadcasting system. It would not only allow more Indigenous artists to earn a living from their art, but it would also be a concrete action towards reconciliation and bringing our peoples together.
141. The 5% quota is a minimum to ensure a solid presence of Indigenous music on commercial radio. During the consultation in Uashat mak Mani-utenam on the place of Indigenous music content, some respondents felt that this quota is reasonable since it accurately represents the demographics of Indigenous peoples in Canada. Other respondents believe that the 5% quota is a good start but that it should increase over time. Finally, some respondents felt that this quota was not high enough and that a larger number should be required to ensure a meaningful presence. The latter believe that a quota of 10% and more should be imposed.²⁵
142. Despite the imposition of a quota, some respondents were concerned about the tactics that broadcasters could use to circumvent the rules, namely playing the Indigenous music quota in the middle of the night to devote prime time to English-language music. Others worry that it lacks diversity and that the same popular Indigenous artists are constantly being aired to fill the quota.²⁶
143. However, the requirement of a 5% quota would allow more Indigenous artists to obtain royalties and to be able to earn a living from their art. Knowing this, new artists will be encouraged to continue in this direction and their number would likely increase considerably over time.
144. For more information on this subject, we refer you to the brief Sheueu filed in Annex C hereto.

QC16. What other regulatory mechanisms could help ensure the inclusion of Indigenous content and storytelling on non-Indigenous radio?

145. Makusham Music Inc. considers that the best way to ensure that Indigenous stories are included on non-Indigenous radio stations is through the imposition of a quota. Indeed, without quotas, radio stations have no obligation to broadcast these stories.
146. Incentives could also be put in place for non-Indigenous radio stations to broadcast more than the 5%.

²⁵ Makusham Music Inc. *supra* note 9, at 23.

²⁶ *Ibid.*

QC17. Is the current level of 35% Canadian content on Indigenous radio stations still appropriate?

a) Should the level be modified or replaced by new requirements? If so, how?

147. Makusham Music Inc. is of the view that Indigenous content should be a separate category with a specific quota, i.e., Indigenous content should not simply be included in the 35% of Canadian content that Indigenous broadcasters must broadcast, as is currently the case. Indigenous artists must be the subject of a separate category. That is why we insist that a 5% quota for the broadcast of indigenous music be imposed.

Indigenous Content Database

QC20. Are there existing databases that could be used for locating, identifying and accessing Indigenous content? If so, please provide details, such as ownership and administration of the database and the level of information provided.

148. To our knowledge, there is no database that lists all Indigenous content.
149. We agree with what participants said in Phase 1 of this consultation. The creation of an online database would be very useful to easily find Indigenous music, film and television content.
150. This database would be relevant for audience members, independent artists, and producers who want to discover new talent. Indeed, it would contribute to the discoverability of new Indigenous content.
151. The existence of a database would also be useful for broadcasters. We often hear from them that they would like to broadcast Indigenous content but do not have easy access to it. A database could therefore solve this issue to the extent that broadcasters would simply have to consult it to find content to broadcast.
152. This database would remove a significant financial burden for Indigenous artists, especially self-producing artists. In fact, if Indigenous artists want to be on the radio, they have to use radio tracking services and pay \$2,500 for each song. It is therefore very expensive for artists who pay this fee without any guarantee that their song will even be played on the radio.

153. The database could take the form of a website accessible to all. In Quebec, there is a website called 45tours that works to promote new music by distributing it digitally to French-language radio stations in Canada and to the public.²⁷ Artists or their representatives can list their tracks for \$200, which is significantly lower than other radio tracking services.
154. However, we wish to note that regardless of whether or not this database exists, it is only once broadcasters are subject to a mandatory quota for the broadcast of Indigenous content that it will be truly promoted.

QC21. Who is best positioned to address self-identification aspects for the purposes of a database?

155. Makusham Music Inc. is of the view that Indigenous peoples themselves are best positioned to address the aspects of self-identification for the purposes of a database. The CRTC may also call upon the AFNQL or the AFN to discuss these issues.

QC22. How can broadcasting undertakings locate Indigenous content in addition to a database?

156. Without a database, it will be more difficult for broadcasting undertakings to find Indigenous content. As mentioned in paragraph 152 above, the burden would then fall on Indigenous content creators to take the necessary steps to introduce broadcasters to their arts. As mentioned above, in the music industry, the promotion of titles via current radio trackers imposes a significant financial burden on Indigenous artists.

Indigenous Content Online

QC23. As content creators, what are your needs in regard to online broadcasting services?

- a) How can the Indigenous Broadcasting Policy support those needs?
- b) How can the Indigenous Broadcasting Policy support Indigenous programming produced for online broadcasting services?

157. As content creators, Makusham Music Inc. is requesting that online streaming services place greater emphasis on Indigenous content, that is, to broadcast more Indigenous

²⁷ 45tours' website: [45Tours](http://45Tours.com)

content and make it more accessible. With respect to music, as mentioned above in paragraphs 47 and 123, online streaming platforms, such as Spotify, must create an "Indigenous languages" category.

Section D – Questions on Respecting Relationships with Indigenous Peoples

QD1. What policy mechanisms and/or activities should be established to encourage ongoing discussions between the CRTC and Indigenous broadcasting undertakings on matters related to Indigenous broadcasting?

158. The CRTC and Indigenous-owned and operated broadcasters need to maintain an ongoing dialogue because the CRTC needs to have a clear understanding of the issues facing Indigenous broadcasters and Indigenous artists.
159. A role on the executive team or on the team of the CRTC's members should be reserved for a person who is a member of an Indigenous community in Canada. This would allow the CRTC's own management to benefit from the advice of one of their members on issues related to Indigenous broadcasting, close to the realities and issues of members of Indigenous peoples.
160. The CRTC's Indigenous Relations team must serve as a liaison between the various players involved in the audio industry.

QD2. How could communication between the CRTC and Indigenous broadcasters and their audiences be improved with respect to the regulatory process?

161. The CRTC needs to do more to get the information out. We note that many Indigenous communities are not aware of the consultations that the CRTC conducts, including consultations that directly affect them. We encourage the CRTC to reach out to all Indigenous broadcasters so they can fully participate in this process.
162. The CRTC could also issue newsletters with updates on the application of existing laws and regulations and ongoing consultations to all Band Councils.
163. That is why we regret the fact that there has been no in person consultation within the Indigenous communities at this stage of the CRTC's consultation on the co-development

of an Indigenous broadcasting policy. This is a missed opportunity for the CRTC, because it was by reaching out to the communities that the CRTC could have truly understood the issues and worked effectively on the drafting of this new policy.

QD3. How can the CRTC increase the participation of Indigenous peoples in its proceedings?

164. As mentioned above, many Indigenous communities are not aware of the existence of CRTC proceedings. Unless we know how the CRTC's consultations work, they are not accessible to the majority of the Indigenous population. If the CRTC wishes to increase the participation of Indigenous peoples in its proceedings, the CRTC must share information in a more efficient manner to reach as many stake-holders as possible.

Questions on Indigenous self-governance and self-determination

QD4. How can the CRTC support Indigenous communities in exercising their self-determination?

- a) How could the Indigenous Broadcasting Policy support this? Please elaborate on the roles and responsibilities for Indigenous communities and the CRTC.

165. Indigenous peoples have a right to self-determination, which is an inherent right, a constitutional right, and a right recognized by international law, and more specifically by the *United Nations Declaration on the Rights of Indigenous Peoples*. The CRTC must support Indigenous peoples in exercising their self-determination.
166. In order to support the exercise of this right, Indigenous broadcasting policy must explicitly refer to the right to self-determination of Indigenous peoples, including section 35 of the *Constitution Act, 1982* and the *United Nations Declaration on the Rights of Indigenous Peoples*.
167. The CRTC can support the exercise of the right to self-determination by consulting Indigenous peoples on all matters that affect them. The Indigenous broadcasting policy is a very important consultation and the CRTC must ensure that it hears from as many First Nations, Métis and Inuit members as possible.
168. In addition, Indigenous peoples should actively participate in the drafting of the Indigenous broadcasting policy. An Indigenous committee composed of Indigenous people from the broadcasting industry could be established to draft the policy.
169. Finally, respecting the right to self-determination of Indigenous peoples means leaving them with the power to monitor and validate Indigenous broadcasting policy. Once the

policy has been drafted by and for Indigenous peoples, it will need to be validated with Indigenous peoples.

QD5. How often should the Indigenous Broadcasting Policy be reviewed collaboratively?

170. Makusham Music Inc. is of the view that the Indigenous broadcasting policy could be reviewed collaboratively every five years.

QD6. What are some best practices to ensure that Indigenous data sovereignty is respected where data collection related to broadcasting may be requested (for example, through annual filing requirement or report submission)?

171. Indigenous data sovereignty is a crucial issue. The CRTC must keep in mind that Indigenous peoples remain sovereign over their data.
172. The CRTC must adhere to OCAP® (Ownership, Control, Access, and Possession) principles. These principles affirm that indigenous peoples remain the only ones who can control the data collection processes in their communities and that they own and control how this information can be stored, interpreted, used or shared.²⁸
173. The CRTC must communicate with the concerned parties to ensure that data collection is done in accordance with the protocols put in place by each community. For example, the community of Uashat mak Mani-utenam recently adopted its own Research Protocol for the Innu of Uashat mak Mani-utenam that regulates the intellectual property of community members' data.

Other issues not addressed

QD7. What other issues and concerns specific to the Indigenous Broadcasting Policy need to be addressed? How would you like to be engaged to provide solutions?

174. Beyond all the issues mentioned in this submission, as well as the issues mentioned by participants during Phase 1 of this consultation, we note that there is a lack of understanding of the music industry for some Indigenous artists.

²⁸ First Nations Information Governance Centre's website: [The First Nations Principles of OCAP® - The First Nations Information Governance Centre \(fnigc.ca\)](https://www.fnigc.ca/)

175. Indeed, Indigenous self-produced artists who do not receive the help of a record label are often lost in the process of depositing their song on the radio or collecting royalties or performance rights to their music.
176. If we want Indigenous artists to earn a living from their art, it is very important that they understand the mechanisms that are in place. The CRTC could work with organizations such as SOCAN to provide training for Indigenous artists so that they have an understanding of the framework for copyright regulation and royalty management. This would help artists to develop this important aspect of their career.
177. The Indigenous content database mentioned above could also serve as a platform to assist Indigenous artists in their careers. For example, artists could enter certain information about themselves into this database, including whether or not they are represented by a record label, and depending on the case, the artists would then be directed to various resources that could guide them in the next steps of their career.
178. Finally, we reiterate that the co-development of the Indigenous broadcasting policy must be done through consultations with Indigenous communities. These consultations must take place in person within the Indigenous communities. Makusham Musique Inc. is ready to initiate the consultation with the First Nations in Quebec.

PART 3 – CONCLUSION

179. Makusham Music Inc. welcomes the CRTC's initiative to adopt an Indigenous broadcasting policy. We believe that it is time that the Canadian broadcasting system reflects the unique place of Indigenous peoples in Canada and finally gives Indigenous artists the place they deserve.
180. The Indigenous broadcasting policy must reflect the exercise by Indigenous peoples of their right to self-determination and promote the development of First Nations, Métis and Inuit peoples. To do this, the policy must promote the preservation and promotion of Indigenous languages and cultures.
181. Music helps to create bridges and links between Indigenous and non-Indigenous people. It is time for the federal government and the CRTC to take concrete action towards reconciliation between nations.

182. Through this intervention, Makusham Musique Inc. hopes to contribute in a positive and innovative way to the CRTC's conception of the issues as part of consultation CRTC 2024-67.
183. All correspondence can be sent by email to the following address:
nelly.jourdain@makusham.ca
184. Makusham Music Inc. thanks you for your interest in its intervention.

PART 4 – SUMMARY OF MAIN RECOMMENDATIONS OF MAKUSHAM MUSIC INC.

185. In the context of this proceeding, Makusham Musique Inc. recommends the adoption of several measures to ensure that the Indigenous broadcasting policy is effectively applied.

The imposition of a 5% quota on the broadcasting of Indigenous music

186. We recommend that the CRTC impose a 5% quota for the broadcast of Indigenous music on public and private commercial radio stations in Quebec and Canada.

Creating an Indigenous Content Database

187. We recommend the creation of an online database for all Indigenous audio and audiovisual content.

Support for Indigenous content creation

188. We recommend that the federal government and the CRTC establish monetary incentives or assistance programs to support the creation and development of Indigenous content.

Support for the professionalization of Indigenous artists

189. We recommend that the federal government and the CRTC establish monetary incentives or assistance programs so that Indigenous artists, particularly those living in remote areas, can access professional equipment.
190. We recommend the implementation of training to help Indigenous artists become professional and progress in the music industry.

*****End of document*****

ANNEX A – Letter of Support from ITUM



BUREAU POLITIQUE

265, boul. des Montagnais, C.P. 8000
Sept-Îles QC G4R 4L9
Tél. : (418) 962-0327
Fax. : (418) 962-0937

Uashat, le 15 juillet 2024

Madame Nelly Jourdain
Présidente directrice générale
Makusham Musique inc.
204 rue Ueniss
Maliotenam (Québec) G4R4K2
Canada

Objet : Appui d'Innu Takuaikan Uashat mak Mani-utenam à Makusham Musique quant à son Mémoire de sur l'élaboration conjointe d'une politique de radiodiffusion autochtone

Kuei,

Par la présente, Innu Takuaikan Uashat mak Mani-utenam (ITUM) souhaite signifier à Makusham Musique inc. son appui au Mémoire déposé au Conseil de la radiodiffusion et des télécommunications canadiennes (CRTC) dans le cadre de l'avis de consultation de radiodiffusion CRTC 2024-67, soit l'élaboration conjointe d'une politique en matière de radiodiffusion autochtone.

ITUM est fier du travail accompli par Makusham Musique inc. lors de la dernière consultation du CRTC portant sur le cadre réglementaire entourant les contributions pour soutenir le contenu autochtone. En effet, grâce à votre intervention, le CRTC a pris acte de votre recommandation d'instituer un fonds dédié à la musique autochtone qui sera dirigé par et pour des Autochtones. Il s'agit là d'une étape dans la bonne direction pour le CRTC vers la reconnaissance de l'autodétermination des peuples autochtones. En effet, la variété de styles musicaux de nos artistes a été démontrée sur notre scène à travers des décennies au Festival Innu Nikamu. Or, le financement est indispensable afin de permettre à cette variété d'artistes de produire et d'enregistrer leur musique et ainsi pouvoir pallier différents styles radiophoniques et remplir un quota de 5% de diffusion de musique autochtone dans les radios.

ITUM salue les nombreux efforts de Makusham Musique inc. pour la promotion et la préservation des musiques, des langues et des cultures autochtones. Votre participation à la nouvelle consultation du CRTC sur la politique en matière de radiodiffusion autochtone prouve une fois de plus votre contribution à cette importante cause.

C'est pour quoi ITUM appui fortement le dépôt de votre mémoire portant sur l'élaboration conjointe d'une politique en matière de radiodiffusion autochtone. Nous sommes convaincus que les suggestions formulées dans votre mémoire contribueront à l'élaboration d'une politique

favorisant l'exercice du droit à l'autodétermination des peuples autochtones dans la mesure où cette dernière sera élaborée par et pour les peuples autochtones. Vos recommandations permettront également d'assurer une réelle représentativité des peuples autochtones dans le système de radiodiffusion, ce qui permettra finalement de contribuer au rapprochement entre les peuples autochtones et allochtones vers la réconciliation. En somme, votre recommandation d'établir un quota de 5 % pour la diffusion de musique autochtone sur les radios commerciales publiques et privées au Québec et au Canada représente une avancée considérable pour les artistes autochtones.

La musique traditionnelle des peuples autochtones permet de préserver et perpétuer les cultures et les langues ancestrales. Elle sert également à tisser des liens entre différentes cultures et nations. La musique et les artistes autochtones méritent d'avoir leur place dans le système de radiodiffusion canadien.

ITUM exprime sa reconnaissance envers votre initiative et vous remercie pour votre engagement en faveur de la promotion de notre culture, notre langue et nos artistes. Cette démarche est indispensable, et c'est dans cet esprit que nous unissons nos efforts pour soutenir votre mémoire.

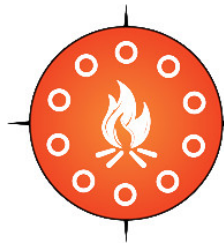
Tshinashkumitinau,

Innu Takuaikan Uashat mak Mani-utenam



Chef Mike McKenzie

ANNEX B – Letter of Support from the AFNQL



APNQL
ASSEMBLÉE DES PREMIÈRES NATIONS
QUÉBEC-LABRADOR

AFNQL
ASSEMBLY OF FIRST NATIONS
QUÉBEC-LABRADOR

250, place Chef Michel Laveau, #201 | Wendake (Québec) G0A 4V0
(418) 842-5020 | info@apnql.com | www.apnql.com

Wendake, 19 juillet 2024

Madame Nelly Jourdain
Présidente directrice générale
Makusham Musique Inc.
204, rue Ueniss
Mani-Utenam (Québec) G4R 4K2

Par courriel : nelly.jourdain@makusham.ca

**Objet : Appui de l'Assemblée des Premières Nations Québec-Labrador (APNQL) au
Mémoire portant sur l'élaboration conjointe d'une politique en matière de
radiodiffusion autochtone**

Madame Jourdain,

Par la présente, l'Assemblée des Premières Nations Québec-Labrador (APNQL) souhaite exprimer son appui au Mémoire de Makusham Musique inc. portant sur l'élaboration conjointe d'une politique en matière de radiodiffusion autochtone, dans le cadre de l'Avis de consultation de radiodiffusion du Conseil de la radiodiffusion et des télécommunications canadiennes (CRTC) 2024-67.

Comme vous le savez, l'APNQL a appuyé votre Mémoire sur le contenu musical autochtone Sheueu et a soutenu vos démarches d'imposer un quota de 5% de diffusion de contenu musical autochtone en adoptant une résolution à cet effet le 19 avril 2023.¹ Dans cette résolution, l'APNQL demande au CRTC de mettre en œuvre l'engagement du gouvernement fédéral à refléter la place particulière qu'occupent les peuples autochtones dans la société canadienne en imposant un quota de 5% pour la musique autochtone aux radios commerciales publiques et privées au Québec et au Canada.

Nous considérons qu'une diffusion plus importante du contenu musical autochtone est essentielle pour créer des occasions de reconnaissance de nos artistes après tant d'année dans l'ombre. La promotion et la sauvegarde des langues et cultures autochtones demeurent une priorité.

Enfin, votre démarche contribue à l'exercice du droit à l'autodétermination de nos peuples et au rapprochement entre nos Nations. En conséquence, l'APNQL soutient avec enthousiasme votre mémoire sur l'élaboration conjointe d'une politique en matière de radiodiffusion et salue une fois de plus votre engagement envers les communautés autochtones.

Veuillez agréer, Madame, l'expression de mes salutations distinguées.

Ghislain Picard
Chef régional de l'APNQL

c.c. Grand.e.s Chef.fe.s et Chef.fe.s de l'APNQL

¹ APNQL, Résolution n° 03-2023 : Quota de 5% pour la musique autochtone aux radios commerciales publiques et privées au Québec et au Canada.

ANNEX C – ITUM letter of support



BUREAU POLITIQUE

265, boul. des Montagnais, C.P. 8000
Sept-Îles QC G4R 4L9
Tél. : (418) 962-0327
Fax. : (418) 962-0937

Uashat, le 19 mars 2025

Madame Nelly Jourdain

Présidente directrice générale

Makusham Musique inc.

204 rue Ueniss

Maliotenam (Québec) G4R 4K2

Canada

Objet : Appui d'Innu Takuaikan Uashat mak Mani-utenam à Makusham Musique quant à son Mémoire au CRTC pour soutenir le contenu audio autochtone

Kuei Mme Jourdain,

Par la présente, Innu Takuaikan Uashat mak Mani-utenam (ITUM) souhaite signifier à Makusham Musique inc., son appui au Mémoire déposé au Conseil de la radiodiffusion et des télécommunications canadiennes (CRTC) dans le cadre de l'avis de consultation de radiodiffusion CRTC 2025-52 portant sur le soutien du contenu audio canadien et autochtone.

ITUM est fier du travail accompli ces dernières années par Makusham Musique inc. pour la promotion et la sauvegarde de la musique, des langues et des cultures autochtones. En effet, nous sommes particulièrement fiers de la consultation que vous avez menée au sein de notre communauté en 2022 sur la place du contenu musical autochtone dans le système de radiodiffusion. Depuis, nous vous avons appuyé dans toutes vos démarches pour demander au CRTC l'imposition d'un quota minimal de 5% de pièces musicales autochtones à la radio commerciale.

Vos précédentes interventions auprès du CRTC dans le cadre des contributions pour soutenir le contenu autochtone ou pour la politique de radiodiffusion autochtone n'ont fait que démontrer l'importance de cet enjeu au niveau national et représente une avancée colossale pour les artistes autochtones partout au pays.

La musique est un véhicule formidable pour la sauvegarde et le maintien des cultures et des langues autochtones. Elle est également un excellent moyen de créer des ponts entre les cultures et les nations. Nous sommes convaincus que vos recommandations permettront d'assurer une réelle représentativité des peuples autochtones dans le système de radiodiffusion, ce qui permettra de contribuer au rapprochement entre les peuples autochtones et allochtones vers la réconciliation.

ITUM salue votre initiative et remercie Makusham Musique inc. d'œuvrer à la promotion et à la découvrabilité de la diversité de nos cultures, de nos langues et de nos artistes.

Cette démarche est indispensable, et c'est dans cet esprit que nous unissons nos efforts pour soutenir votre mémoire.

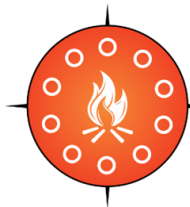
Tshinashkumitinau,

Innu Takuaiakan Uashat mak Mani-utenam (ITUM)

A handwritten signature in blue ink, appearing to read 'mike mckenzie', is written over a faint horizontal line.

Chef Mike McKenzie

ANNEX D – AFNQL letter of support



APNQL

ASSEMBLÉE DES PREMIÈRES NATIONS
QUÉBEC-LABRADOR

AFNQL

ASSEMBLY OF FIRST NATIONS
QUEBEC-LABRADOR

250, place Chef Michel-Laveau, #201 | Wendake (Québec) G0A 4V0
(418) 842-5020 | reception@apnql.com | www.apnql.com

Wendake, le 3 avril 2025

Madame Nelly Jourdain

Présidente directrice générale

Makusham Musique Inc.

204, rue Ueniss

Mani-Utenam (Québec) G4R 4K2

Par courriel : nelly.jourdain@makusham.ca

Objet : Appui de l'Assemblée des Premières Nations Québec-Labrador au Mémoire de Makusham Musique Inc. portant sur le soutien du contenu audio autochtone

Madame Jourdain,

Par la présente, l'Assemblée des Premières Nations Québec-labrador (APNQL) souhaite exprimer son appui au Mémoire de Makusham Musique inc. portant sur le soutien du contenu audio autochtone, dans le cadre de l'Avis de consultation de radiodiffusion du Conseil de la radiodiffusion et des télécommunications canadiennes (CRTC) 2025-52.

L'APNQL est fier de soutenir Makusham Musique inc. depuis le début de ses démarches auprès du CRTC. Le 19 avril 2023, l'APNQL a adopté la résolution n° 03-2023¹ dans laquelle il demandait au CRTC de mettre en œuvre l'engagement du gouvernement fédéral à refléter la place particulière qu'occupent les peuples autochtones dans la société canadienne en imposant un quota de 5% pour la musique autochtone aux radios commerciales publiques et privées au Québec et au Canada.

C'est pourquoi nous souhaitons renouveler notre soutien à Makusham Musique inc. dans le cadre de l'Avis de consultation de radiodiffusion CRTC 2025-52 où la question des quotas de musique autochtone à la radio sera spécifiquement traitée.

Nous saluons votre démarche qui contribue à l'exercice du droit à l'autodétermination de nos peuples et au rapprochement entre nos Nations. Nous considérons qu'une diffusion plus importante du contenu musical autochtone est essentielle pour la promotion de nos artistes, mais surtout pour la sauvegarde de nos langues ancestrales. En conséquence, l'APNQL soutient avec enthousiasme votre mémoire et salue une fois de plus votre engagement envers les communautés autochtones.

Veuillez agréer, Madame, l'expression de mes salutations distinguées.

Avec respect et bienveillance,

Francis Verreault-Paul
Chef de l'APNQL

c.c. : Grand.e.s Chef.fe.s et Che.fe.s de l'APNQL

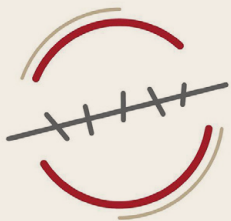
¹ APNQL, Résolution n°03/2023 : Quota de 5% pour la musique autochtone aux radios commerciales publiques et privées au Québec et au Canada.

ANNEX E - Submission of Makusham Musique « Sheueu Mashinaikan anite eshi-takuat innu-katauapekaitshenanut », « Dissertation on Indigenous Music Content »

SHUHU

Mashinaikan anite eshi-takuat
innu-kataupekaitshenanut

Dissertation on Indigenous
Music Content



MAKUSHAM
MUSIQUE

In collaboration with





Eshi-takuat

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To cite this dissertation:

Makusham Musique Inc. 2022. Sheueu - Dissertation on the quota of Indigenous music in commercial radios in Quebec and Canada. Uashat mak Mani-utenam: in collaboration with the Education Department of ITUM.

Sheueu meaning: There is echo

NASHKUMUEUN ACKNOWLEDGEMENTS

Makusham Musique inc. would like to thank all the people who participated in the writing of this document. This dissertation is the result of a collective effort. We would like to thank all those who gave their time to share their opinions on the important subject of Indigenous music. A big thank you to all those who suggested ways to ensure a greater presence of Indigenous voices and music in Canada. Special thanks to Innu TakuaiKAN Uashat mak Mani-utenam (ITUM) for its contribution and support.

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-tshikaaienitakuak tshitinniunnat. Tauapekaikan eukuan eshpitashkamikat aimitun uet tshi peshuapamituht auenitshenat tatipan eshinniuh mak manikuiak^u tshetshi tipatshimushtatuiak^u e innikaitaiak^u eshi-uapatamak^u inniun mak auen ume tshinanu.

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

Innu-takuaikan Uashat mak Mani-utenam ashineu tshetshi uauitshiat ka unuipapanit atusseutshuapinu Makusham Musique Inc. meshta-apatannit utatusseun e unuipapanit Mashinaikannu eshi-uauinakanniti innu-kanikamushiniti uenuipapanit ishpish minupannit anite innit mak kakusseshit. Eshi-unuipapanit aimun mishta-minuak kie ishi-minikuat anitshenat ka unuipapanit nenu mitshuapinu innu-kanikamushiht e uinakaniht, tshetshi etatu tshikaaienitakuannit 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 eshinniuh utipenitamunnua minu-uitamuak umenu : « *Kassinu aishinnuat Innuat ishinakuannu tshetshi kau innikaitaht, apashtaht, pitshitshipanitaht mak ashu-minaht aianishkat auassa utipatshimunnua, utaimunnua, ka pet ashu-uauitamatuht ka pet ishinniuh* ». Kainnu-tauapekaitshenanut ekute ka ut uitshiuat tshetshi pimutakanit, ekute ut tshi inniuimakak 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 tshikaaienitakuannit utatusseun mak tshe nashakuht kassinu ka uitshi-atussemit mak tatipan eshi-pikutanit tshekuannu. Tapue ashineuat ishpish kushikuannit eshinakuannit utatusseunnuau uinuau tshe pimutauaht tatipan ka ishi-pikutaniti 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 tshikaaienitakushit, kie Philippe McKenzie uinuau ka tshitshipaniht e nikamuht mak ka petakutaht innu-aimunnu anite ut e tauapekaitsheht 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 petakuiakaniht 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 ishpitenitakuannu 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. Nititenitenan kie shash anutshish utitshipannu innu-kanikamushiht tshetshi petuakaniht mak nishtuapamakaniht mishue eshpitashkamikanit umenu assinu. Ninan, innu-kanikamushiht, nititenitenan 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-tauapekaitsheiat mak nitaitunnana. Innu-kanikamushiht ishinakuannu kie uinuau tshetshi takuannit utapunnuau. Minnan ne nitapunna! Namaieu ne muk^u tshiam tshetshi ishi-minikauiat usham e Innuiat, ishinakuan an tshetshi katshitinamat nitapunna 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 uauitshiakanuat innu-kanikamushiht tshetshi tutahk eshi-pikutaht tshekuannu. Nipakushenitenan kie nitaieshkuenenantshetshi 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 tshikanishinuut 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 Takuaitan 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 Takuaitan 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-cirmac.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>

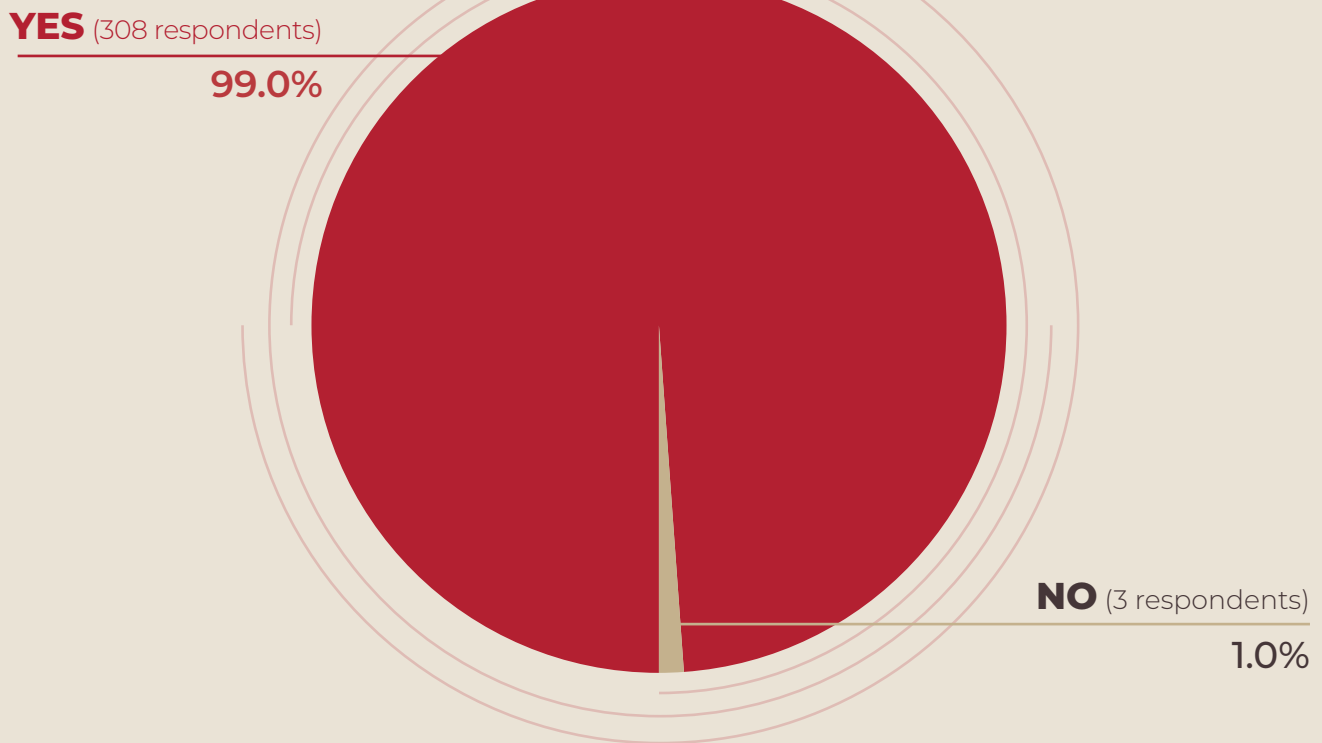
⁹ CANADA, STATISTIQUE CANADA. *Les langues autochtones des Premières Nations, des Métis et des Inuits*, Ottawa, Statistique Canada, 25 octobre 2017, <https://www12.statcan.gc.ca/census-recensement/2016/as-sa/98-200-x/2016022/98-200-x2016022-fra.cfm>

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.

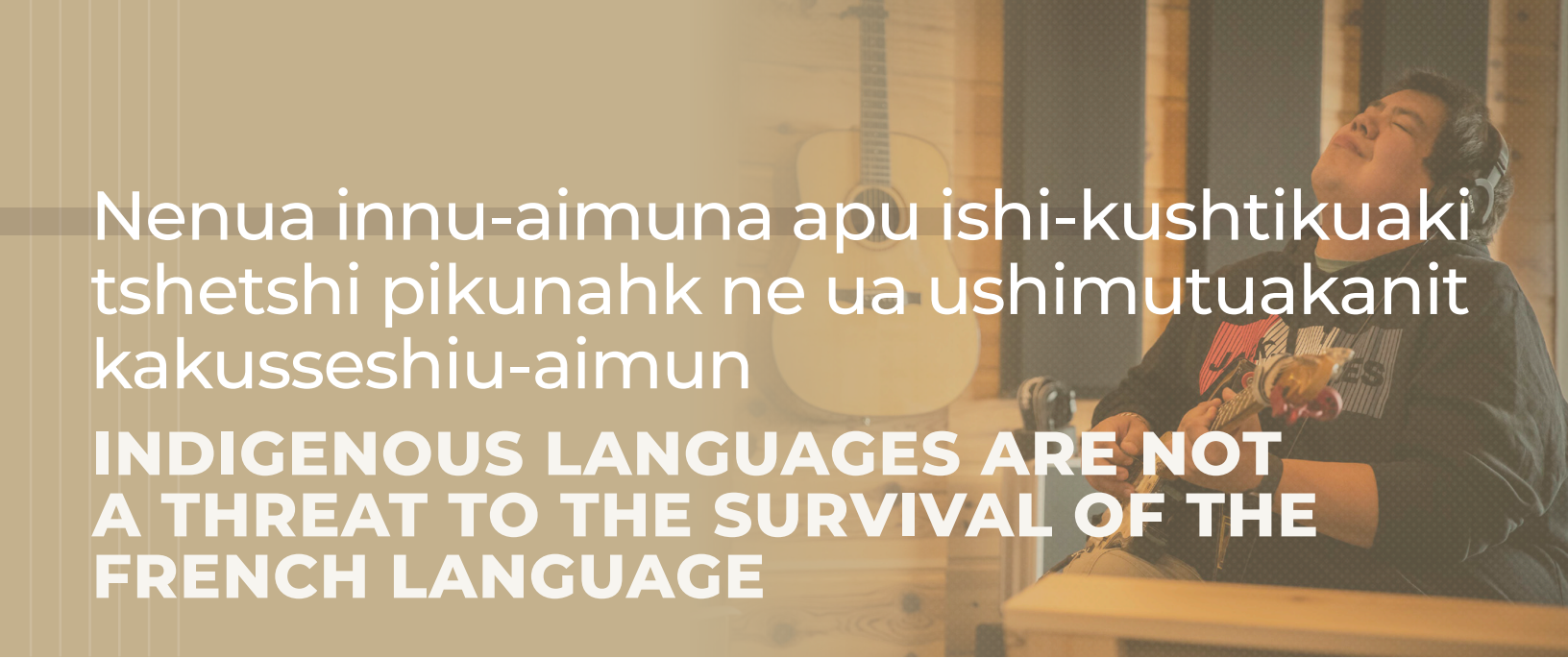
According to several respondents, music helps to keep the culture of Indigenous people alive as it brings customs and ways of life and allows the values of each community to be shared. In addition to preserving the identity, pride and sense of belonging of Indigenous people, many people believe that 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/>

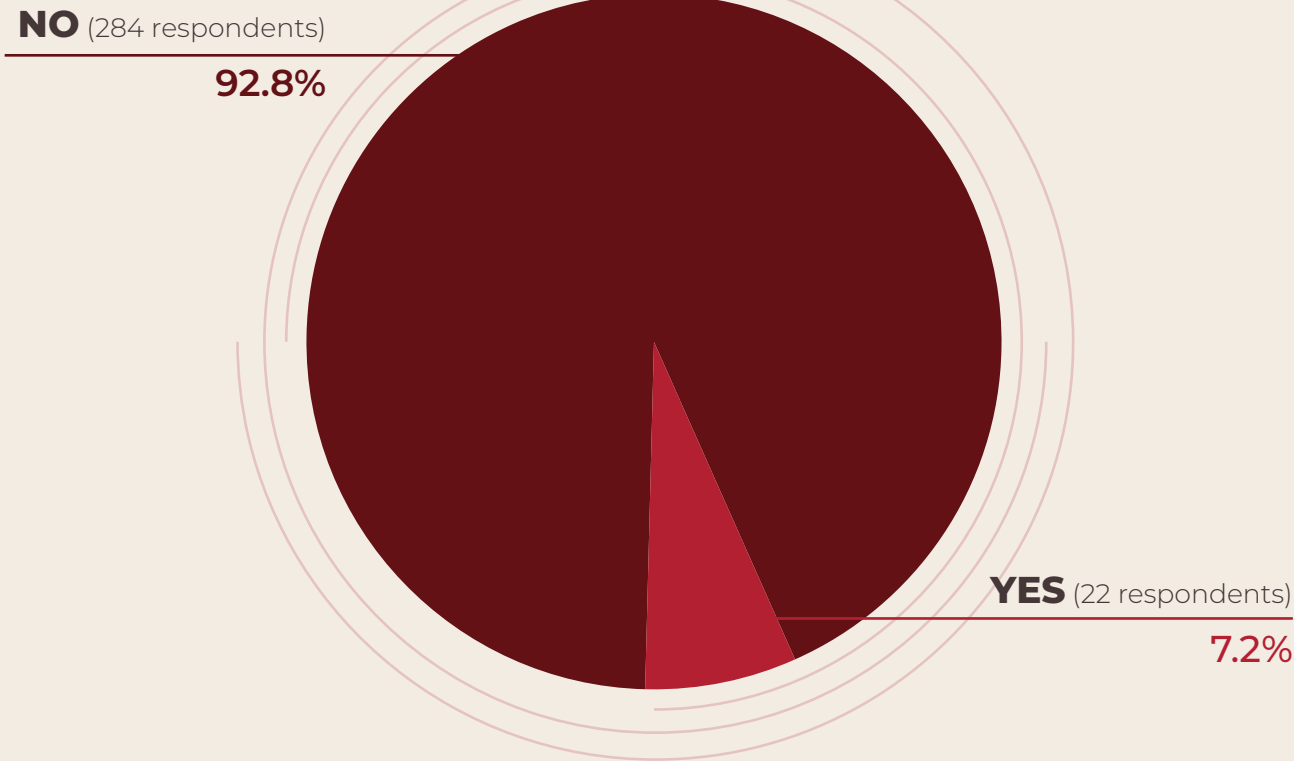
¹⁴ CANADA, STATISTIQUE CANADA. *Alors que le français et l'anglais demeurent les principales langues parlées au Canada, la diversité linguistique continue de s'accroître au pays*, Ottawa, Statistique Canada, 17 août 2022, <https://www150.statcan.gc.ca/n1/daily-quotidien/220817/dq220817a-fra.htm>

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?



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

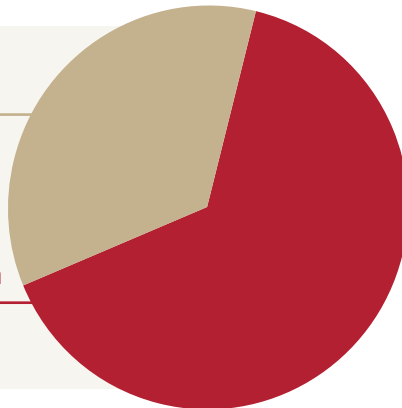
The Canadian radios-television and Telecommunications Commission (CRTC), an independent regulatory authority, has been mandated to regulate and monitor the activities of commercial radio stations. Currently, the CRTC imposes a 65% French-language music quota on commercial radio stations, with 55% of 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 threat ²³.

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

YES (305 respondents)

98.1%

NO (6 respondents)

1.9%

NO (290 respondents)

94.2%

YES (18 respondents)

5.8%

In your opinion, should there be more Indigenous people's music content on commercial radios in Quebec and Canada?

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-quots-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/>

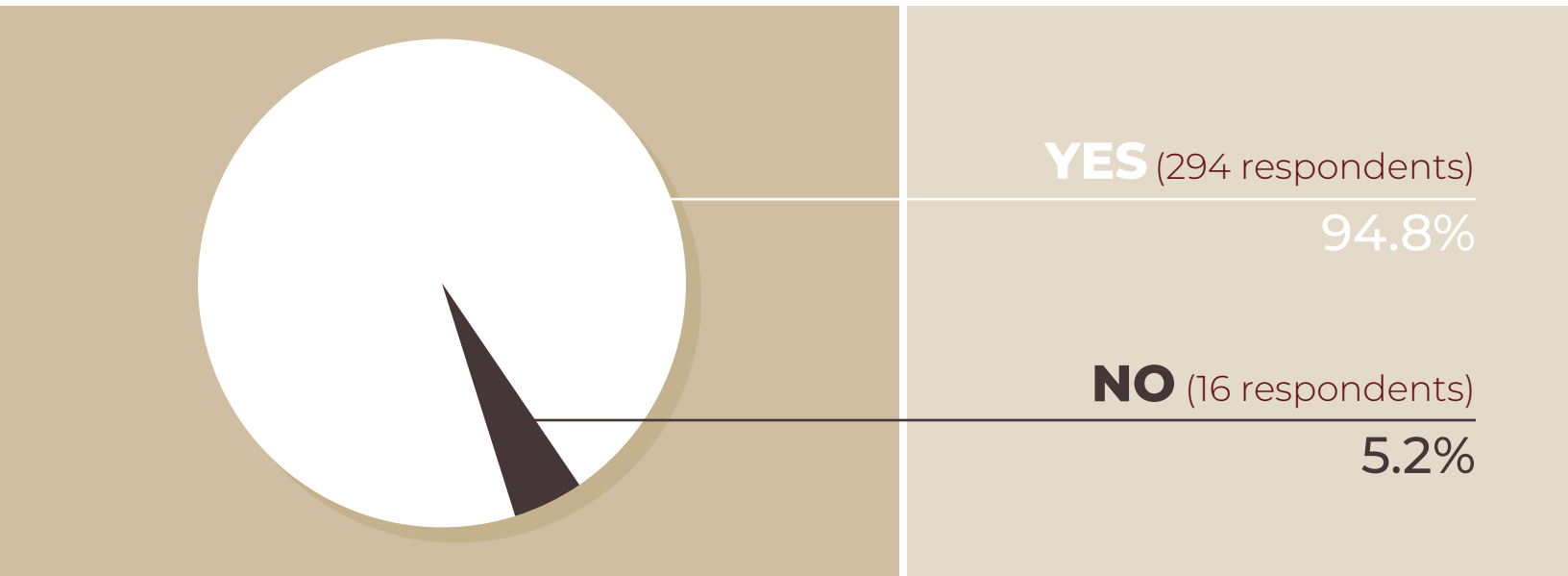
²⁷ CANADA, CONSEIL DE LA RADIODIFFUSION ET DES TÉLÉCOMMUNICATIONS CANADIENNES. *Avis public de radiodiffusion CRTC 2006-158*, Ottawa, CRTC, 15 décembre 2006, <https://crtc.gc.ca/fra/archive/2006/pb2006-158.htm>

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>

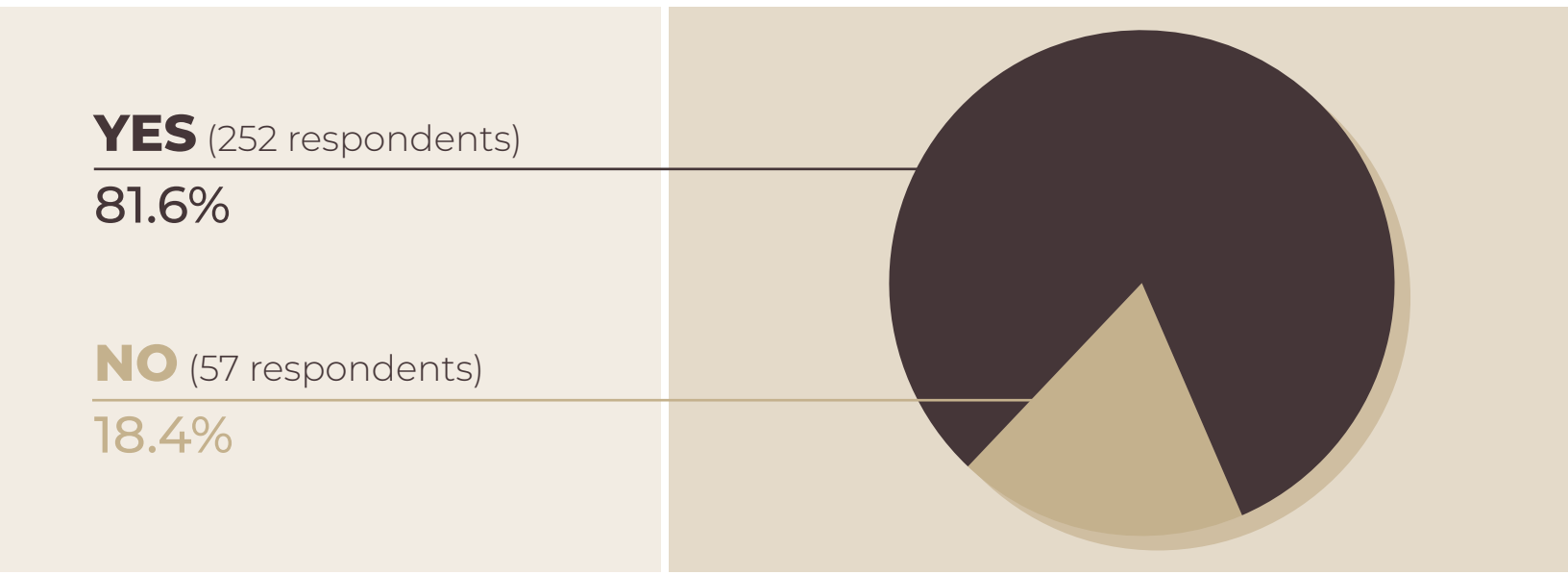
²⁹ ASSOCIATION QUÉBÉCOISE DE L'INDUSTRIE DU DISQUE, DU SPECTACLE ET DE LA VIDÉO (ADISQ). *Avis de consultation de radiodiffusion CRTC 2020-374 – Examen du cadre réglementaire relatif à la radio commerciale*, Montréal, ADISQ, 29 mars 2021, page 73. https://drive.google.com/file/d/11jA6nt0_SQFL2m0QByTtrO4BM6R_Qde7/view?usp=share_link

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 airwaves ³⁰.

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



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



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 minds ³¹.

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 music ³².

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 quotas ³³.

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

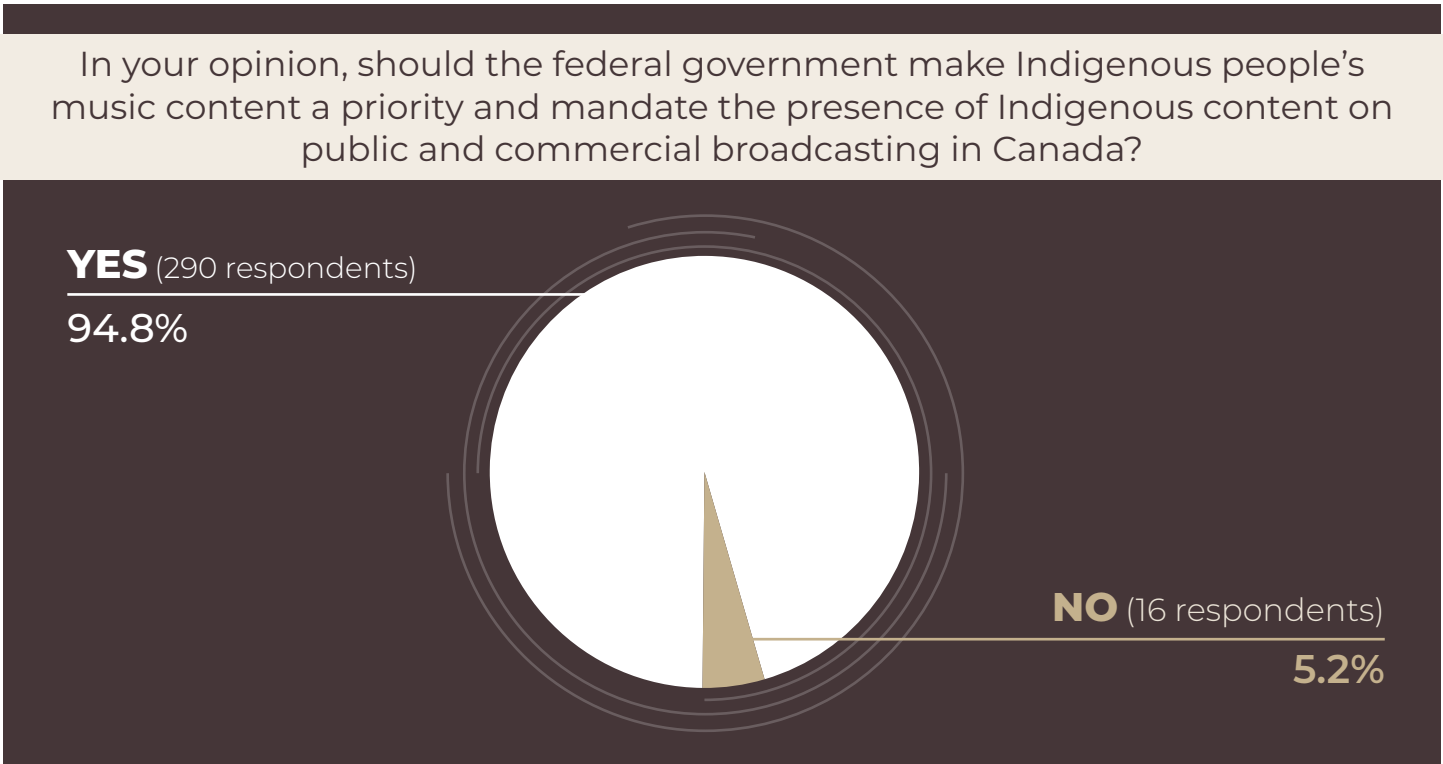
³⁹ Voir l'Annexe I pour les articles qui touchent l'avenir de la diffusion du contenu autochtone au sein du système de radiodiffusion canadien.

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.



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. deplores 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 decorate 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-MM-JJ) 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, 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

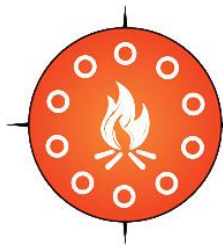
Chef Gilbert Dominique
Mashteuiatsh

Chef Réal Téttaut
Nutashkuan

Chef Bryan Mark
Unamen Shipu

Cheffe Marielle Vachon
Pessamit

Chef Denis Mesténapéo
Pakua Shipi



APNQL
ASSEMBLÉE DES PREMIÈRES NATIONS
QUÉBEC-LABRADOR

AFNQL
ASSEMBLY OF FIRST NATIONS
QUÉBEC-LABRADOR

250, place Chef Michel Laveau, #201 | Wendake (Québec) G0A 4V0
(418) 842-5020 | info@apnql.com | www.apnql.com

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.

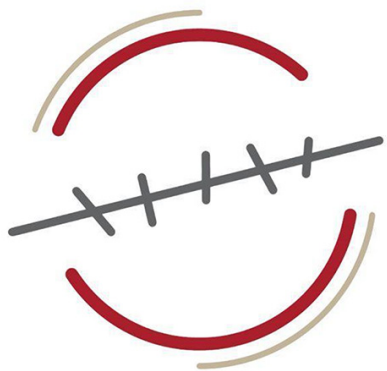
Par conséquent, l'APNQL appuie avec ferveur ce mémoire et salue la démarche engagée de Makusham Musique inc. auprès des communautés autochtones.

Veuillez 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

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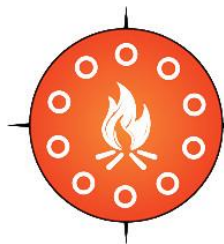


MAKUSHAM
MUSIQUE

In collaboration with



ANNEX F – AFNQL Resolution n°03-2023



APNQL
ASSEMBLÉE DES PREMIÈRES NATIONS
QUEBEC-LABRADOR

AFNQL
ASSEMBLY OF FIRST NATIONS
QUEBEC-LABRADOR

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RESOLUTION N° 03-2023

A 5% QUOTA OF INDIGENOUS MUSIC DEMANDED ON PUBLIC AND PRIVATE COMMERCIAL RADIOS IN QUEBEC AND CANADA

WHEREAS First Nations governments consider the United Nations Declaration on the Rights of Indigenous Peoples (UNDRIP) to be a universal international human rights instrument whose principles are a legitimate source of interpretation of domestic law, and whose articles 3, 5, 11, 13, 16 and 31 are devoted to the rights of Indigenous peoples concerning the control, preservation, protection, development and promotion of language, cultures and oral traditions; and

WHEREAS UNDRIP has been adopted by the Government of Canada without qualification and has become proclaimed law. It asserts:

- i. Article 3: Indigenous peoples have the right to self-determination. By virtue of that right they freely determine their political status and freely pursue their economic, social and cultural development.
- ii. Article 5: Indigenous peoples have the right to maintain and strengthen their distinct political, legal, economic, social and cultural institutions, while retaining their right to participate fully, if they so choose, in the political, economic, social and cultural life of the State.
- iii. Article 11 (1): Indigenous peoples have the right to practise and revitalize their cultural traditions and customs. This includes the right to maintain, protect and develop the past, present and future manifestations of their cultures, such as archaeological and historical sites, artefacts, designs, ceremonies, technologies, visual and performing arts and literature.
- iv. Article 11 (2): States shall provide redress through effective mechanisms, which may include restitution, developed in conjunction with indigenous peoples, with respect to their cultural, intellectual, religious and spiritual property taken without their free, prior and informed consent or in violation of their laws, traditions and customs.
- v. Article 13 (1): Indigenous peoples have the right to revitalize, use, develop and transmit to future generations their histories, languages, oral traditions, philosophies, writing systems and literatures, and to designate and retain their own names for communities, places and persons.

- vi. Article 13 (2): States shall take effective measures to ensure that this right is protected and also to ensure that indigenous peoples can understand and be understood in political, legal and administrative proceedings, where necessary through the provision of interpretation or by other appropriate means.
- vii. Article 16 (1): Indigenous peoples have the right to establish their own media in their own languages and to have access to all forms of non-indigenous media without discrimination.
- viii. Article 16 (2): States shall take effective measures to ensure that State-owned media duly reflect indigenous cultural diversity. States, without prejudice to ensuring full freedom of expression, should encourage privately owned media to adequately reflect indigenous cultural diversity.
- ix. Article 31 (1): Indigenous peoples have the right to maintain, control, protect and develop their cultural heritage, traditional knowledge and traditional cultural expressions, as well as the manifestations of their sciences, technologies and cultures, including human and genetic resources, seeds, medicines, knowledge of the properties of fauna and flora, oral traditions, literatures, designs, sports and traditional games and visual and performing arts. They also have the right to maintain, control, protect and develop their intellectual property over such cultural heritage, traditional knowledge, and traditional cultural expressions.
- x. Article 31(2): In conjunction with indigenous peoples, States shall take effective measures to recognize and protect the exercise of these rights.

WHEREAS Indigenous languages are ancient and central to the identity of Indigenous peoples; and

WHEREAS following the Oka crisis in the 1990s, songs by Indigenous artists were removed and boycotted by radio stations; and

WHEREAS Indigenous music is not very present today on the airwaves of commercial radio in Quebec and Canada and that private or public broadcasters have no obligation to broadcast it on the airwaves of commercial radio; and

WHEREAS artists struggle to gain popularity with the general public, and therefore to make a living from their art; and

WHEREAS Indigenous artists, Indigenous music and Indigenous songs are not threats to artists who sing in French or in English; and

WHEREAS the March 28, 2023 unveiling of the Dissertation on Indigenous Music Content, a Makusham Musique Inc initiative in collaboration with Innu Takuaikan Uashat mak Mani-utenam (ITUM), clearly demonstrated that:

- 98.07% of respondents to the consultation say that there should be more Indigenous musical content on commercial radio in Quebec and Canada.
- 94.83% are of the opinion that a percentage of Indigenous musical content should be imposed on radio stations in Quebec and Canada.
- 94.77% of respondents say the federal government should make the presence of Indigenous music content a priority and mandate it for public and commercial broadcasters in Canada.

WHEREAS according to the recommendations of the Dissertation on Indigenous Music Content, the imposition of a quota is the only way to ensure at least a presence of Indigenous music on the airwaves of commercial broadcasters; and

WHEREAS there are over sixty Indigenous languages in Canada, and that many are in a precarious state, and we are in the decade of Indigenous languages, it is high time that governments and the CRTC take a significant step in reconciliation by allowing Indigenous music and artists to be heard and enjoyed by all Canadians;

AS A RESULT:

IT IS RESOLVED that the AFNQL request that the CRTC implement the federal government's commitment to reflect the special place of Indigenous peoples in Canadian society by imposing a 5% quota for Indigenous music on private and public commercial radio in Quebec and Canada.

PROPOSED BY: Chad Gedeon, Proxy Listuguj

SUPPORTED BY: Chief Régis Penosway, Kitcisakik

ADOPTED BY CONSENSUS ON: APRIL 19, 2023 AT QUEBEC CITY



Ghislain Picard
Chief of AFNQL