

INDIGENOUS MUSIC ALLIANCE

April 28, 2021

Mr. Claude Doucet
Secretary General
Canadian Radio-television and Telecommunications Commission (CRTC)
Ottawa, Ontario
K1A 0N2

Dear Mr. Doucet,

1. The Indigenous Music Alliance is a not-for-profit professional association for the development and promotion of Indigenous musical artists and entrepreneurs through advocacy, education, and event production. The Indigenous Music Alliance produces and presents the International Indigenous Music Summit.
2. As noted in our initial submission to this consultation process, we appreciate the opportunity to provide an Indigenous perspective on the questions raised during this proceeding. Section 35 of the *Constitution Act, 1982*, affirms the collective rights of distinctive Indigenous societies, flowing from their status as original peoples in Canada.¹ Section 35.1 also recognizes that the Government of Canada has a duty to consult and accommodate Indigenous groups on issues that might adversely impact potential or established Indigenous rights.²
3. We wish to reiterate that Indigenous peoples are not an equity seeking group. We are a sovereignty-affirming group and as such, are entitled to targeted supports and policies that are equal to the targeted supports and policies offered to English and French Canada.
4. In addition to submitting a standalone submission, the Indigenous Music Alliance was also a signatory to the group submission submitted by Advance, the Canadian Council of Music Industry Associations (including Alberta Music, Cultural Industries Ontario North, Manitoba Music, Music BC, Music Nova Scotia, Music NWT, Music PEI, Music Yukon, Music/Musique NB, MusicNL, MusicOntario, SaskMusic), the Canadian Independent Music Association (CIMA), Music Managers Forum Canada, Music Publishers Canada and the Songwriters Association of Canada.
5. As highlighted in our initial submission, Indigenous musicians have contributed greatly to the success of the Canadian music industry, both commercially and critically. According to the *National Indigenous Music Impact Study*, Indigenous music contributed almost \$78 million in GDP to Canada's economy in 2018, and accounted for more than 3,000 FTE across the country.³ From JUNO nominees to Polaris Music Prize winners, Indigenous artists are undoubtedly a success story. We see this as a time to create

¹ Government of Canada, Treaties & Agreements, <https://www.rcaanc-cirnac.gc.ca/eng/1100100028574/1529354437231>

² *ibid*

³ APTN, *National Indigenous Music Impact Study*, <https://corporate.aptn.ca/musicstudy/>

important opportunities where unparalleled direction can take place to dismantle patterns of institutionalized exclusion.

6. With this in mind, we wish to reiterate the importance of the following components of our submission. First, we are supportive of the revised MAPL proposal put forward by the ADVANCE, CCMIA, CIMA, CIMA, MMF, MPC, and SAC submission, and we believe that including an Indigenous point within the modernized definition of Canadian content this is an important part of affirming Indigenous sovereignty. It is critical for the Indigenous music industry to hold the responsibility to define what is Indigenous in any revised MAPL system or otherwise. Second, we believe that commercial radio stations should be mandated to meet a minimum quota on Indigenous airplay, and moreover, that this airplay needs to happen within peak listening hours on commercial radio. Finally, we believe that it is critically important to ensure that Indigenous artists, and the Indigenous-owned music industry, receives benefit from CCD contributions. We believe that commercial radio stations should be mandated to spend a portion of their contributions directly on Indigenous events, presentations and artists through new allocations to existing music industry organizations like FACTOR and Musicaction, as well as through support of the National Indigenous Music Office and the establishment of a fund to support the development of female, Indigenous and visible minority artists. More information on all of these points can be found within our initial submission.
7. We would also like to take the opportunity to disagree with the argument, presented by the Canadian Association of Broadcasters, that fewer regulatory obligations on the part of Canada's commercial broadcasters will result in better outcomes, particularly in the area of diversity. Discovery is one of the most powerful tools at our disposal in the fight against racism and discrimination in Canada, so it is imperative that Indigenous artists are featured alongside Canadian and international stars on commercial radio stations. We believe that the regulatory tools that the Commission has at its disposal, including exhibition and CCD requirements, are critical to ensuring better representation of Indigenous artists, voices and stories on commercial radio.
8. We urge the Commission to consider the merits of the approach to basic CCD contributions articulated by ADISQ in their intervention to this process.
9. As the Commission considers the submissions received throughout this process from a variety of players in the system, we urge the Commission to reflect on the opportunity at hand to build on the clear and palpable momentum around Indigenous artists and music through measures that would improve its visibility on commercial airwaves.
10. If there is an opportunity to appear before the CRTC to elaborate on parts of our submission, we would appreciate the opportunity.