



# BUILDING THE INDIGENOUS MUSIC INDUSTRY AND DEVELOPING AN INDIGENOUS MUSIC OFFICE

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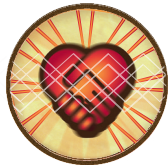
## ABOUT US



The **Indigenous Music Alliance** (IMA) is an artist led collective. Our aim is: to amplify and empower Indigenous artists and industry through ceremony, connection, inspiration and dialogue; and to foster opportunities that create and deepen relationships in ally communities and mainstream industry. The collective's goal is to form an organization from the findings that best serves Indigenous musicians' artist and industry needs, asserts the musical sovereignty of our works, and celebrates the unique importance of our voices.

The IMA is a non-profit organization that produces the International Indigenous Music Summit. In 2020, the IMA created the National Indigenous Music Advisory to assist in developing the National Indigenous Music Office. The National Indigenous Music Office will be a new organization with its own governance model and its own board of directors.

## GIVE THANKS



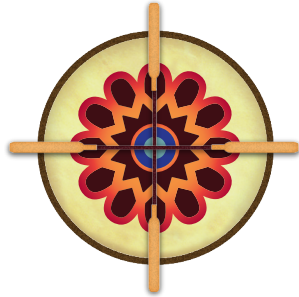
We would like to thank our sponsors for supporting this process and look forward to working with them on implementing the findings:

### Chi Miigwetch to our Funding Partners



Any opinions, findings, conclusions or recommendations expressed in this material are those of the participants and/or author and do not necessarily reflect the views of Ontario Creates or the Government of Ontario, or any other funders. The Government of Ontario and its agencies and all other funders are in no way bound by the recommendations contained in this document.

## PURPOSE OF THIS PROJECT



According to a recent national **Indigenous Music Impact Study**, the Indigenous music community is thriving yet the Indigenous music industry (Indigenous- owned, Indigenous-directed music companies and supporting organizations) is in its infancy and there is still considerable room for growth and development. The study shows that Indigenous musicians are making a significant contribution to the Canadian music landscape, but there remain several ongoing, systemic issues that are keeping Indigenous musicians from fully participating in the Canadian economy.

Over the past couple of years, Indigenous musicians, art administrators and leaders have met on several occasions to discuss the need for and interest in an Indigenous Music Office. Findings from events, such as the Indigenous Music Alliance Visioning the Future Retreat in September of 2019, are also reflected in this work. The purpose of this project was to garner support and ideas from Indigenous artists and administrators to hone ideas around:

1. Creating an Indigenous Music Office (IMO), including governance and mandate
2. Identifying industry barriers and challenges for Indigenous Musicians, including identifying challenges faced within different regions, different genres, and intersectionalities, and
3. Identifying best practices in the areas of song writing, production, and music publishing with a view to publishing protocols.

There was overwhelming support from participants around the creation of an IMO which allows for the advocacy, capacity building and development of relationships needed to grow the industry for Indigenous musicians, establish the foundations for Indigenous music sovereignty, and Indigenous protocols to be used in the industry.

*Music is our survival and expresses the heart of our communities.  
Artists are singing the land and sharing the stories of who we have  
been, who we are right now and who we can become.*

» ShoShona Kish

## MUSIC SOVEREIGNTY

To understand the world view expressed within this paper, it is important to understand the meaning of cultural sovereignty for Indigenous peoples. It begins with understanding the cultural genocide that was supported and executed by Canadian laws and systems such as the Indian Act and the residential school policy. It is not based on concepts of “inclusion” or “diversity”, rather, on self-determination – which is an Inherent Right of Indigenous peoples that finds expression in Section 35 of the Constitution. It is articulated in the United Nations Declaration on the Rights of Indigenous Peoples (2007) which was officially adopted by the Canadian government in 2016. Music sovereignty, as defined by Indigenous musicians, is:

*Maintaining ownership and control of our stories and artistic projects is of vital importance for Indigenous creators. The stories we need to tell at this time often significantly vary from the existing canon of “Indigenous inspired” works.*

*Simply, a work is Indigenous when it is created by an Indigenous artist, regardless of theme or topic. A story is Indigenous whether it comes from ancestral knowledge, lived experience or imagination. We as Indigenous creators are best positioned to tell our stories that discuss hard truths faced by our communities, while ensuring appropriate steps are taken to provide emotional support and aftercare. We seek an end to those musical works by outsiders that shock audiences and re-traumatize our most painful experiences.*



*To non-Indigenous composers who seek to tell “Indigenous-inspired” works: be honest with yourself and ask why you feel compelled to tell this story and whether you are the right person to do so.*

*As Indigenous creators, we value our non-Indigenous collaborators and creative partners. We invite partnership across all levels (librettists, orchestrators, performers, producers, curators, artistic directors, etc.) And insist that when telling stories that are specific to Indigenous experiences that we as Indigenous creators are granted authority and full oversight on how our Indigenous communities are portrayed. Recognize that we as Indigenous creators are accountable to our communities in cross-cultural projects and that this represents additional responsibility and emotional labour in our creative work.*

*As Indigenous artists, we seek to represent our peoples truthfully and in our full complexities. We too ask ourselves if we are the right peoples to tell these stories – and recognize that we as Indigenous creators do not always have the positionality to tell every Indigenous story. We seek to hold ourselves to the highest ethical standards of Indigenous community engagement, and request that our collaborators in the Canadian music community work to the same level of accountability.*

» Cris Derksen, Melody McKiver, Ian Cusson, Beverley McKiver, Jeremy Dutcher, Sonny-Ray Day Rider, Michelle Lafferty, Corey Payette, Jessica McMann, Andrew Balfour<sup>1</sup>

<sup>1</sup> Posted on February 22, 2019 in [IPAA News](#), Indigenous Performing Arts Alliance. Accessed May 26, 2021.



## METHODOLOGY

The IMA created a five-phase process to initiate this work in a good way:



## NATIONAL INDIGENOUS MUSIC ADVISORY

The first step was to create an experienced and knowledgeable national Advisory to serve as a touchstone over the course of the project. The advisory incorporated different levels of expertise, roles, sensitivities, and regions, ensuring the inclusion of cultural social and artistic perspectives wherever possible. As the work continues to evolve, a similar type of advisory will be created to work with the Leadership Council in the development of a national Indigenous Music Office and protocols work.

## LEADERSHIP COUNCIL



**ShoShona Kish**

Anishinaabe - Barrie, ON  
Artist, Activist, Executive Director of the International Indigenous Music Summit



**Leela Gilday**

Dene- Yellowknife/NWT  
Artist, Advocate, Artistic Director and Producer from Denendeh



**Amanda Rheume**

Métis - Ottawa, ON  
Artist, Operations Director of the International Indigenous Music Summit



## ADVISORY COUNCIL



**Alannah Johnston**

Inuit - Iqaluit, NU  
Executive Director, Alianait Arts Festival



**Alan Greyeyes**

Anishinaabe - Winnipeg, MB  
Festival Director, sākhiwē festival



**Brianna Lizotte**

Métis - Edmonton, AB  
Artist



**Cris Derksen**

Cree - Toronto, ON  
Artist



**Darryl Buck**

Cree - Winnipeg, MB  
Artist



**Diana Hellson**

Blackfoot - Vancouver, BC  
Artist, Producer



**Edzi'u**

2S Tahltan and inland Tlingit- Vancouver, BC  
Sound Artist, Songwriter



**Florent Vollant**

Innu - Maliotenam, QC  
Artist



**Jeremy Dutcher**

Wolastoq - Montreal, QC  
Artist



**Marek Tyler**

Cree - Edmonton, AB  
Artist, Manager, Facilitator



**Ronnie Dean Harris**

Stō:lo/St'át'imc/Lil'wat/N'laka'pamux  
New Westminster, BC  
Multimedia Artist



## COMMUNITY & ARTIST ENGAGEMENT

The second stage of the project - broader engagement with Indigenous artist and industry representatives - was led by NVISION (namely, **Beverley McKiver** and **Jennifer David**). Facilitators of regional and national community engagement sessions included: **Denise Bolduc, Alan Greyeyes, Nathalie Coutou, Leela Gilday, Alannah Johnston, Angus Vincent, and Brock Endean.**

The intent of engagement was to be as inclusive as possible, attempting to create equity in representation. This meant actively seeking a balance in regional participation, genres, and other areas of intersectionality. For those unable to or uncomfortable with participating in regional sessions, written submissions were welcomed.

Engagement questions and discussions focused on three key areas: barriers and challenges, the role and governance of the IMO, and best practices for protocols in the areas of song writing, production, and music publishing. Regional sessions were primarily used to build on the inputs from initial Advisory discussions and talk about the Indigenous Music Office (IMO) mandate, structure, and foundational aspects of governance.

In total, between January and May 2021 there were 5 regional sessions (West Coast, Northwest Territories, Saskatchewan, Manitoba, and Quebec) and 3 national sessions, for a total of about 90 participants. All sessions were virtual, however there were also 4 written submissions and 2 one-on-one interviews for Inuit participants (in place of virtual sessions for which there was not capacity).



*What we create from this process will  
be responsive to what we learn.*

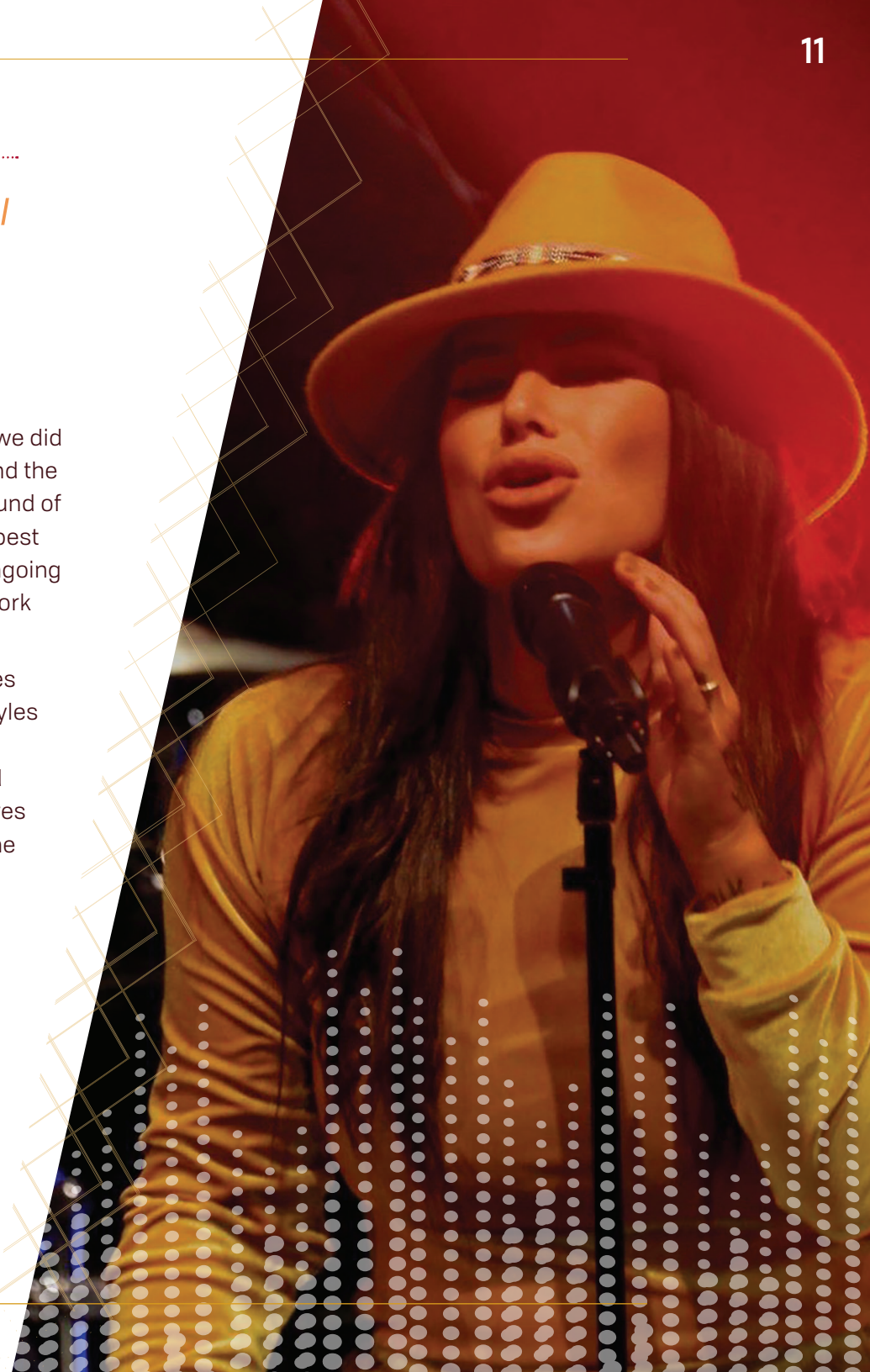
» Advisory

It should be noted that despite best efforts and extended time frames, we did not achieve the desired input from youth, or musicians from the east and the north (save for Denendeh). These will be focussed areas for the next round of engagement and recommendations have been put forward on how to best conduct outreach moving forward. The intent is to have a process of ongoing engagement as the ideas and recommendations that stem from this work unfold.

Participants represented a diversity of Indigenous nations, music genres and styles, including culturally specific, classical, and contemporary styles as well as professions. While the majority of participants were singers-songwriters-musicians and music creators, other participants included managers, community organizers, and radio hosts. This document strives to represent the findings of these engagement sessions and capture the voices within.

Artists shared that they appreciated the outreach for the sessions and commended the following of protocols by laying out the purpose, sharing who was involved, and detailing how contact information was obtained for the participants. Overall, the participants champion the idea of a central, reliable, and trusted network hub led by Indigenous people for the whole music community such as the proposed IMO. The artists also encouraged continuity with communication on this topic and all extended a welcome for follow up conversations.

A summary of each regional and national discussion can be found in the Attachment to this report.



## FINDINGS: BARRIERS AND CHALLENGES TO BE ADDRESSED

Barriers to creating music are as important as barriers to the business of music. Artists put forward several systemic barriers that remain a challenge; including, racism, colonial structures and assimilationist policies that continue to interfere with the Indigenous music community's full participation in the national music industry.



*Systemic barriers remain a challenge; racism, colonial structures and assimilationist policies continue to interfere with the Indigenous music community's full participation in the national music industry.*

## FUNDING SOURCES & FUNDING STRUCTURES

Participants spent a lot of time sharing their frustrations about the grant systems in Canada. Funding was a theme that continually surfaced throughout each discussion, both in terms of increasing access to opportunity, but also increasing artist awareness of what funding is already available. Emerging musicians expressed a lack of knowledge of funding sources, how to apply to the funding agencies, and who to go to when they are at that 'next step' in their careers. In fact, grant writing was frequently cited as a challenge and an area requiring support. Mainstream industry expectations were also cited as a challenge, particularly around the amount time required to write grants, that ideas are presented in an academic manner, and the lack of flexibility of granting windows. In the NWT, participants connected issues and challenges managing finances with financial trauma.

Participants cited that while there appears to be a lot of funding and opportunities in Toronto and "Eastern" Canada, there is a need for balance and inclusion across the country, particularly in BC, the NWT, and Quebec. The Dene in NWT attributed this in part to a government that does not celebrate the arts the way that they do sports, and many participants cited the huge disparity between the support

for southern and northern artists.

Not surprisingly, participants expressed concern over the lack of representation from Indigenous and traditional communities on juries, boards, and within granting bodies. It was suggested that bad feedback from juries, despite popularity with audiences elsewhere, stems from a lack of knowledge of Indigenous art forms. The same could be said for un-informed programming. Participants offered a couple of samples of best practices in programming:

- » The First People's Cultural Council (FPCC) implemented a micro-grant program that is more approachable and more accommodating on how it is administered. This model could be replicated by other funders to better respond to the varying needs of musicians.
- » Tour grants at the Canada Council provide the ability to purchase flights earlier in the year and advance their performances with presenters before deadlines (advancing is the process of giving the presenter all the names and flight details for the band along with the marketing files, stage plot, and technical rider to market the performances and have all the equipment on stage for each performance).

***FUNDING ACCESS (41%) is the top perceived challenge by survey respondents, both for artists trying to build a music career and for businesses and others who support them. Other common challenges include marketing and promotional activities to build an audience (28%) and geographic location (22%).<sup>2</sup>***

<sup>2</sup>NVision Insight Group, APTN Music Impact Study, 2019. Page 9.



## PROFESSIONAL OPPORTUNITIES

Participants reiterated the need for more trained industry members. Mentorship opportunities would go far in building Indigenous representation in all areas of the entertainment industry, not only musicians, but recording engineers, producers, managers, and administrative talent such as booking agents and grant writers. In addition to training and mentoring opportunities, opportunities to showcase were also considered lacking. Music festivals and showcases are not culturally diverse, requiring representation from local Indigenous artists and cultures. Tokenization, or limiting the number of Indigenous artists in export missions/showcases, award show broadcasts, concert series, and music festival programs is also a challenge. Participants felt that increased cultural awareness and education may improve this dynamic.

Indigenous presenters are integral to the development of Indigenous artists and Indigenous audiences in Canada. The "by invitation-only" policies for core funding and operating grants, both at the Canada Council for the Arts, and provincial, territorial, or municipal arts councils, makes it difficult for new Indigenous organizations to build the capacity needed to compete with non-Indigenous music festivals and special events for sponsorship contributions from the private sector.

## SUPPORT FOR ARTISTS

It was noted that while film, television and theatre industries support the artist, the music industry systems do not offer the same type of artist supports. This was considered an

opportunity for the Indigenous Music Office (IMO) to model what a supportive system looks like for the broader music industry to follow and adopt. The current pandemic has also emphasized the lack of resources available to build skill sets for independent artists. The types of support cited include:

- » Resources to build skill sets such as writing grants, establishing a social media presence, developing electronic press kits, and hosting a virtual album release party.
- » Indigenous teaching spaces where artists can be comfortable to ask questions.
- » Opportunities and space to work on craft (access to instruments, places to practice).
- » Several artists noted struggling with mental health or addiction issues as well as intergenerational trauma. Inclusion of trauma informed resources was put forward.
- » Covid hit hard for some artists who were performing in shows and summer stages. Not all artists are equipped to diversify their online offerings.

Additional requests for supports and professional development opportunities can be found in the IMO Mandate section, but of regional note, challenges and obstacles encountered by Indigenous musicians in Quebec were noted with respect to Bill 101, French language radio requirements, and the fact that training is often given in English.

## INDIGENEITY & IDENTITY

Issues around identity were discussed at length, acknowledging that there is a general lack of understanding within the industry and institutions of the complexities of identification, Indigeneity, and historical traumas. Some artists are deemed suspicious if they are too white, while others find it a battle to justify applying for Indigenous grants if your music is not considered 'Indigenous'. There also continues to be issues of false Indigeneity. Who defines what is 'Indigenous'? and how '*Indigenous*' must one be to be considered? are some of the complex questions to be navigated.

Artists cited tokenism, being underpaid as cultural artists, not fitting into the 'industry' standards, financial inequities for support of management supports, and the concept of 'export ready' ideas that completely conflict with an artist's cultural path are all challenges faced by artists with relation to their identity and/or their 'Indigeneity'. Indigenous artists are still very marginalized; for example, if they want to sing in their own language, they fall into a "world music category".

There is much shame surrounding current identity dialogues, which requires increased advocacy and awareness on what this means; along with iterating what it means to take jobs, space, and knowledge from Indigenous people.

It was emphasized by different participants how important it would be to have a council of elders to inform policy on this topic and to move forward in a good way.

## SECURING REPRESENTATION

Almost everyone noted that music creation is hard because they cannot find managers, agents, publicists, or grant writers to handle the business side of their careers. Traditional artists noted that they feel like record labels owned by non-Indigenous people are taking advantage of them. In some instances, this may translate into not being paid for a performance; but on a deeper level artists describe not knowing their own worth or what value to place on talent.

## INDUSTRY ACCESSIBILITY

Accessibility is a major common barrier amongst Indigenous musicians. While the music industries across North America appear very connected, Indigenous artists have a difficult time interfacing. Depleting venues across the country, declining community events throughout the north and apparently little support for Indigenous communities to hold events, and the impossibility of getting radio play in Canada's mainstream radio system all perpetuate issues of accessibility.

While CBC Music has been making efforts this year to be more diverse in their programming, recognizing the need to be more inclusive of BIPOC artists, some artists deem it unacceptable that Canada's national publicly funded radio broadcaster only programs 1 hour per week for Indigenous artists and music (on Reclaimed).

Indigenous radio stations play a big role for Indigenous musicians (there are approximately 128 stations and programs in Canada and US). However, access to our diverse Indigenous music industry was also expressed as a challenge. Indigenous radio programmers are unaware of what music is available and the stations are no longer receiving the music. While digital platforms are expanding, radio is still the heart of many communities.

Participants suggested the need for centralized place / one location to access Indigenous music, that may include regional lists, playlists and videos featuring new artists.





## DIGITAL CONNECTIVITY

Some participants noted that while this digital engagement process was welcomed in many ways, it further highlights connectivity challenges faced by Indigenous musicians in creating music and reaching their audiences in a digital age. From poor internet connectivity and bandwidth in many northern, rural, and on-reserve locations, to significant learning curves and high costs for quality recording and broadcasting equipment, support is needed so artists can easily navigate technology. For example, going live online is a big undertaking. These barriers are most prevalent for artists who are self-represented but are also echoed by those with agents or managers.

For artists in the north or more remote areas, access issues stemming from digital connectivity are compounded by the exorbitant travel costs faced by artists and bands.

Finally, several of the challenges noted in this consultation were also iterated in the APTN study:

*Table 22: Challenges Facing Indigenous Music Community<sup>3</sup>*

	Total	Artists	Businesses	Supporters
Access Funding	41%	41%	55%	35%
Marketing/Promotion	28%	28%	31%	28%
Geographic Location	22%	23%	24%	19%
Performance or Recording Opportunities	18%	21%	8%	17%
Finding Clients/Getting Gigs	17%	21%	21%	11%
Access to Support Positions (Managers, Agents)	17%	18%	13%	20%
Building Business Relationships	17%	14%	22%	18%
Being Self-Employed/Having your own Business	15%	15%	16%	13%
Being an Indigenous Person/Organization	14%	16%	10%	14%
Grant/Funding Reporting Requirements	14%	14%	16%	13%
Professional Development Opportunities	13%	11%	9%	17%
Learning about the Business of Music	13%	13%	8%	16%
Musical or Artistic Challenges	13%	12%	15%	13%
Managing Cash Flow and Finances	12%	13%	14%	9%

<sup>3</sup>Music Impact Study, page (81).

## ESTABLISHING A MANDATE FOR THE IMO

According to engagement findings and discussions over the past three years, the creation of the *National Indigenous Music Office (IMO)* would allow for the advocacy, capacity building and development of relationships needed to grow the industry for Indigenous musicians. The IMO will provide a national voice for the Indigenous-owned music industry in Canada by:

- » Promoting and providing opportunities for Indigenous Musicians
- » Protecting Indigenous cultures and cultural transmissions
- » Ensuring Indigenous Music sovereignty
- » Creating a music ecosystem based on Indigenous ways of knowing and being

When we couple the challenges and barriers faced by Indigenous musicians, along with the recommendations around possible activities of an IMO, a clear mandate emerges for the organization. Participants identified 4 key buckets of work, along with activities to be encompassed within each bucket.

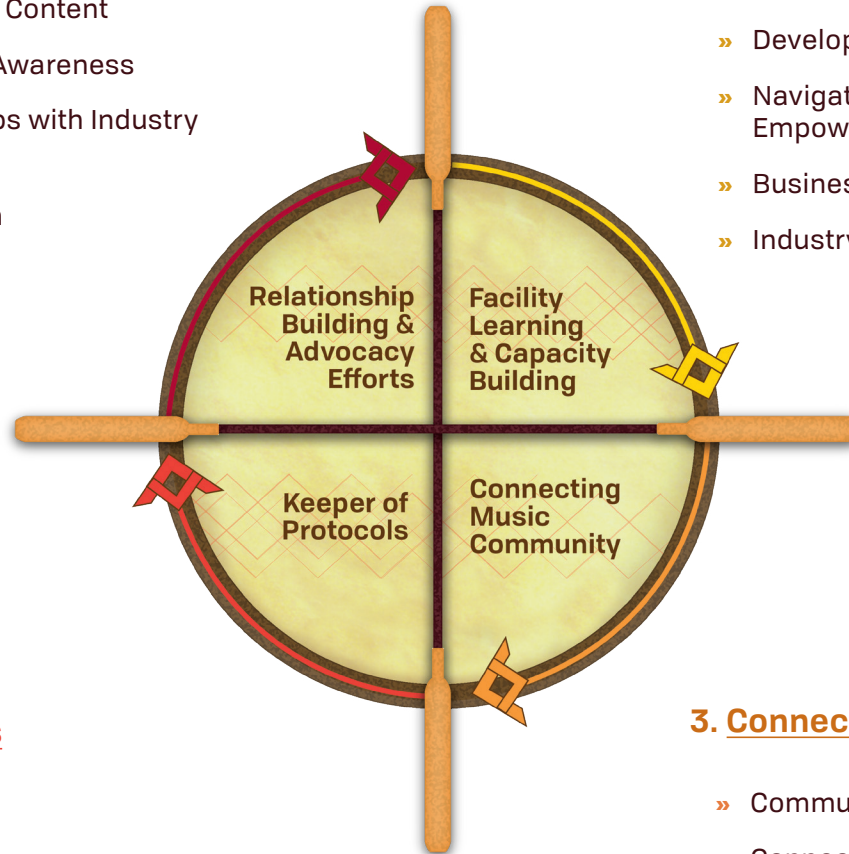


## 1. Relationship Building & Advocacy Efforts

- » Promoting Indigenous Content
- » Industry Inclusivity & Awareness
- » Brokering Relationships with Industry Organizations
- » Community Promotion

## 2. Facilitating Learning & Capacity Building

- » Develop Administrative Talent
- » Navigating the Waters: Resources to Empower Artists
- » Business Development / Entrepreneurship
- » Industry Mentorships



## 4. Keeper of Protocols

- » Collect Best Practices
- » Create Resources for Community / Artists / Industry

## 3. Connecting Music Community

- » Communicative Opportunities
- » Connecting Artists

## RELATIONSHIP BUILDING & ADVOCACY EFFORTS

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There is a major communication gap between the Indigenous music industry & the mainstream music industry. The IMO can serve as an advocate, communicating on behalf of Indigenous artists, not only within the music industry in Canada, but also within Indigenous communities themselves. Ways and methods of influence cited include:

- » Promoting Indigenous content to both national and international markets
- » Building audience awareness and commercial uptake
- » Advocating for Indigenous content on radio and showcase opportunities

Indigenous stories and voices are not being heard and Indigenous artists are highly marginalized. UNDRIP and the Truth and Reconciliation recommendations were suggested as starting points to hold Canada accountable for supporting Indigenous arts, languages, and music, and ensuring equitable distribution of resources across the country. The IMO could work to hold the CRTC accountable so that Indigenous stories, voices, and music are heard on the radio, TV, and film. Building a bridge to help launch artists beyond the Indigenous radio system requires having a voice at the CRTC/radio policy table, and to work with the CRTC to ensure that the Indigenous Broadcast Policy incorporate new policies that will garner more listenership for Indigenous musicians. It was also suggested that the IMO lobby the CBC to provide more substantial airtime for Indigenous artists (as opposed to the current 'token' hour) and inclusion into mainstream radio.

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*The larger market is missing out on Indigenous stories. The Indigenous Music Office can advocate and create public awareness by getting Canada to care.*

**» Participant**

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## INDUSTRY INCLUSIVITY & AWARENESS

Advocacy is also needed within the entertainment industry to be more inclusive, ensuring Indigenous voices are recognized, culture is being respected, and that Indigenous musicians are part of the decision-making process. This means:

- » Lobbying for representation, gender balance and inclusion within the mainstream industry at all levels
- » Advocating for more presentations, access to main stages, inclusion in mainstream radio, expanding opportunities with the JUNOs
- » Informing national and regional arts bodies on industry related issues, developing a collective narrative, and serving as a voice for national events, consultations, and policy development for Indigenous artists (particularly around issues such as the inequities, financial challenges, and Intellectual Property issues faced by Indigenous artists)
- » Advocating and educating funding bodies around practices and needs of Indigenous artists to be incorporated into applications, program guidelines, and even awards, so they may better reflect the specific needs of Indigenous artists:
  - » Regional capacity issues (e.g., streaming, hubs)
  - » Costs for flights and accommodations, travelling with medicines and children, payment of performance fees or participation fees, internet streaming services
  - » Support for competition pow wows and eligible expenses
  - » Approaching funders to remove financial risk from artists.



## BROKERING RELATIONSHIPS WITH INDUSTRY ORGANIZATIONS

Apart from Ontario and Manitoba, almost every group described their region as underfunded and under-represented – the west, the north, Quebec. The IMO could act as liaison for industry associations throughout the regions, as well as with larger industry bodies such as FACTOR. For example, the IMO could work in unison with provincial bodies such as SaskCulture to create awareness of languages, nations, and provide cultural awareness and acuity training. Or the IMO can work with SOCAN to determine how Indigenous artists have been registering their work. Participants would like IMO to educate the music industry broadly in Canada, with a view to seeing more Indigenous artists on national, regional, and local stages, by:

- » Brokering relationships with regional and sectoral funding bodies and mainstream industry such as Music Industry Associations (MIAs)
- » Advocating for an Indigenous model of doing business in the entertainment industry (this can be accomplished through industry protocols)
- » Fostering entrepreneurship within the music industry by developing Indigenous producers.

It was also encouraged that the IMO work closely with the First People's Cultural Council, as it is the biggest support for Indigenous musicians in BC (representing community voices, preservation of language, culture, backbone of arts in BC), and other similar organizations in other regions. This serves to build on existing networks, while helping provide authentic community engagement and reach into different markets.

## COMMUNITY PROMOTION

Another area of advocacy is within Indigenous communities. Some participants shared how there is little to no arts exposure in many communities. For instance, music and arts are rarely part of a Band Council's portfolio, and thus information on resources for members, especially youth, are not shared and there are minimal administrative skills to support music development.

Recognizing the healing nature of arts, culture and music, the IMO could reach out to all Indigenous communities,

providing presentations and share information on how powerful arts are for healing, suicide prevention, and empowerment. Community outreach will also expose established and seasoned artists within our communities to encourage, support and inspire the next generation of artists.

Concerted political advocacy would be required to garner support from our national Indigenous organizations. This may include reaching out to various regional Tribal Councils or lobbying groups like Métis Nation of Saskatchewan who could in turn lobby for further supports for music.



*Songs can motivate you and  
advance your own ideas,  
encourage and support  
collaborations and be part of  
making change globally and at  
home.*

» Buffy Sainte Marie

## **FACILITATE LEARNING AND CAPACITY BUILDING**

While there are a lot of private sector businesses that provide services to musicians - and there is no need to duplicate these services – there is a role for the IMO to provide coaching opportunities and develop strong allies who can assist artists in understanding the mechanics of the industry.

### **DEVELOP ADMINISTRATIVE TALENT**

The IMO and funding agencies need to work together to create programs that support the development of industry administrative talent, which includes managers, booking agents, social media strategists, publicists, project managers, music presenters, Indigenous labels, and arts administrators. The IMO can also collaborate on joint industry initiatives for the professional development of administrative talent and/or the administrative skills of Indigenous artists. The IMO could support training in administrative skills while also connecting people with music industry professionals.

### **NAVIGATING THE WATERS: RESOURCES TO EMPOWER ARTISTS**

Participants indicated that the IMO could play a role in facilitating Indigenous learning spaces where artists can be comfortable asking questions, especially as they relate to administrative, financial, and legal considerations.

There are many challenges trying to understand the business aspect of the industry, and it is important to self-manage in the beginning of your career, which means learning the ropes, and navigating the waters. It can be overwhelming for artists to know where to begin on the business side: how to market themselves, who to reach out for opportunities, how to build confidence and skills to set our art on the world stage. Since most artists don't have agents, sharing information and leveling the playing field will ensure that the next generation of artists is not starting from scratch.

There are plenty of industry related workshops within the various music associations and at events such as Indie Week; however, there is a need to create online opportunities where they otherwise don't exist. The IMO can both notify artists of available opportunities and assist those who are financially unable to access those opportunities. This could be through workshops, published guides, or providing access to professionals working in areas such as taxation for Indigenous peoples (i.e., on-reserve/off-reserve earnings), licensing, copyright, sync rights, publishing rights, marketing etc.



### GRANT WRITING ASSISTANCE

It would be of great service if the IMO was to employ a grant writer who can inform Indigenous artists about opportunities and help them complete applications. The micro-grant program by First People's Cultural Council was cited as a good example of what works, and how to be responsive to artists' needs.

### CREATING TOOLKITS

Toolkits or online resources to support and develop careers, geared towards outlining the business processes, would serve to empower youth and emerging artists. Areas for development included:

- » **How To:** Release new music
- » **How To:** Get on the radio/countdown
- » **How To:** Touring 101 / A Tour Guide
- » **How it works:** Understand the funding and find opportunities
- » **How it works:** The Marketing Maze: Understanding Marketing Processes

### BUSINESS DEVELOPMENT 101

Participants expressed a need for strengthening their knowledge and support with navigating within the industry and understanding the terms of business, including:

- » **Contracts:** What is good and not good in a contract. What artists should expect?
- » **Mediating Intellectual Property** conflicts
- » **Providing access to legal advice**
- » **Understanding manufacturing and merchandizing**
- » **Understanding licensing and copyright**
- » **Understanding music publishing and self-publishing**
- » **Understanding royalties and royalty distribution**

### ARTIST WELLNESS SUPPORTS

Develop wholistic supports that create an ecology for artists support network for folks. This may include opportunities for land-based training, as well as access to:

- » Trauma informed supports, particularly if in crisis or need guidance
- » Safe spaces for artists
- » Elder supports
- » Support mechanisms to curate a safe tour for young artists (in the north, for example)
- » How to handle rejection in the music industry
- » Self-care practices

### INDUSTRY MENTORSHIPS

Finally, participants suggested the IMO create and support networks of mentors for Indigenous artists and administrative talent. Creative mentorships and internships for artists in all phases of their careers were deemed essential to supplement the lack of industry knowledge and to address the lack of diversity in music industry and offices. Ideally mentors would be Indigenous, and trauma informed. Where and when that is not possible, non-Indigenous professionals and educators must work in a culturally sensitive way and have knowledge and understanding of Indigenous contexts and barriers. Conducting workshops for the various music organizations within each region could create consistency in understanding of the industry.

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*There is a need for strategies to encourage and support more mentorships between emerging and established Indigenous artists, and also between Indigenous musicians and professionals in the music industry, and particularly those on the business side... Management companies, managers, agents, promoters and publicists who work with Indigenous artists would benefit from Indigenous cultural awareness training. <sup>4</sup>*

## CONNECTING MUSIC COMMUNITY

Another key role for the IMO is to keep artists informed on where to find information on industry changes, opportunities, or emerging issues. The IMO could play an important role as a connector by providing networking opportunities, conference services, and information about performance opportunities, showcases, export missions, and grants. A wealth of resources already exists - through provincial music associations that offer education and information, the Indigenous Music Development Program, established conferences and free workshops - wherein the IMO can simply facilitate access to the necessary information. Communication was deemed extremely important. Proactive, timely communication with direct follow-up to Indigenous artists via text message or phone calls was preferred to passive types of communication such as blog posts, social media posts, or email newsletters; the latter deemed not effective forms of communication as Indigenous artists often have more responsibilities, more barriers, and fewer supports than their Canadian counterparts.



## COLLECTING AND SHARING MORE ROBUST INDUSTRY INFORMATION

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Many participants saw the IMO as a hub for information and resources such as:

- » A centralized place to participate in Canada-wide Indigenous community consultation sessions
- » Provide feedback on policies, reports and resources developed
- » Perform and collect any necessary industry research
- » Collect industry data around economic contributions in digital and music categories, sales, etc.
- » Develop a business directory for music industry services and resources.

## NETWORKING

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Providing opportunities to network within the music community is crucial as it allows connections with peers to share stories, work, and to learn. A great example of this is the Indigenous Music Summit. Offering community gatherings and serving as a central gathering place, will help create networks and systems that allow artists to work from their own regions, from their homes, while still accessing opportunities to:

- » Work/collaborate with other musicians and creators in other disciplines
- » Learn and listen to traditional Anishinaabe artist practice
- » Collaborate and connect with international Indigenous communities.

## DATABASE DEVELOPMENT

It was suggested that the IMO create database(s) to serve several purposes, namely:

- » Establish or build on existing regional databases for Indigenous artists (e.g., Manitoba) and their catalogues
- » Provide lists of industry professions, festivals, media, radio stations, grants, artists, artistic directors, lawyers, studios, radio stations, publishers, Indigenous producers, Indigenous session players, and funding and professional development opportunities.

## VIRTUAL SHOWCASES

Tied to promoting Indigenous-made content and increasing audiences are creating and leading initiatives to celebrate and support artists. A virtual space, created with key presenters, can serve to present videos with high production values, provide virtual performances or live stream performances, offer virtual conferences and assets, allow for online collaboration to create new music, and build transcontinental relationships for the purpose of exporting.

With connectivity issues in mind, Nunavut participants put forward the idea of a travelling studio go to Nunavut Communities and showcase hidden talent.

## KEEPER OF PROTOCOLS

Finally, the IMO was deemed a good place or resource to identify and share best practices and guidelines to develop, maintain and serve as keeper of Industry protocols. It was generally agreed that it is a good practice to have guiding protocols, inclusive of continual consultation from people who have been a part of the industry as well as cultural consultation. The Indigenous Screen Office and CARFAC protocols and guideline principles were put forward as great reference points. UNDRIP was also recommended as a very useful resource and guide when exploring ideas, protocols and governance models.

As noted in the Protocols section below, protocol is learned over time, and learned from tripping. Therefore, there is a role that the IMO can play in supporting artists and industry in ensuring appropriate protocols are both known and followed. The IMO may serve as a safe space to ask questions about protocols and is in a great position to share a diversity of knowledge within the community. The IMO can assist with conveying differences in worldview while also promoting how those differences are respected within agreements and contracts. In terms of process moving forward, participants cited the possible need for a protocols specific advisory group, or the bringing together of knowledge keepers from all regions to develop these guidelines and established concepts, while also further engaging First Nations, Métis, and Inuit artists.

## DEVELOPING AN IMO GOVERNANCE STRUCTURE

Engagement also sought guidance around how the IMO should be governed. Participants revealed a clear set of standards to guide the development and implementation of an IMO governance model. These inputs will continue to shape discussions and decisions on the IMO governance structure, be embedded in its founding agreements, and guide decision-making of the new organization.

### GOVERNANCE ATTRIBUTES

There was a resounding emphasis that IMO governance needs to be informed by communities and cultural knowledge versus following a Eurocentric model. This includes embracing traditional teachings, being founded on the principles of relationships such as reciprocity, respect, honesty, and consensus building processes. Several governance attributes have been put forward to consider in the development of a governance structure to ensure legitimacy with our people and worldview.







## **DIVERSITY IN REPRESENTATION**

- » Bring our whole community to the same table (represent the nations).
- » Include traditional knowledge keepers, cultural advisors, elders, and youth in decision-making.
- » Ensure fair representation at the table, such as recognizing “undocumented” Indigenous people.

## **REGIONALLY REPRESENTATIVE**

- » Regional representation must be built into governance, acknowledging that every single region will be different and finding places to accommodate regional challenges, practices, and protocols.
- » Follow the protocols of the territories and nations where meetings and events are hosted.
- » Engage elders, knowledge keepers, and language holders from each culture.
- » Create committees / strategies to ensure unique voices and music are heard, specifically the north.

## **GOOD GOVERNANCE**

- » Eduaptmunk, a Mi'kmaq methodology known as Two-Eyed Seeing, is the concept of bringing the strengths of both Indigenous and Western worldviews together to move forward in harmonious and sustainable relations. It seeks balance between Indigenous way of moving and being, and non-Indigenous way of being ensuring that culture, history, and traditional practice are considered alongside mainstream views and approaches.
- » A structure that removes conflicts and ensures the separation of politics and business
- » Timely decision making and communications.
- » Proactive not reactive, doing both short term and long-term planning.
- » Pay people fairly for their time and efforts.





## DEVELOPING INDIGENOUS MUSIC PROTOCOLS

In the spring of 2019, imagineNATIVE released the: **On Screen Protocols & Pathways: A Media Production Guide to Working with First Nations, Métis and Inuit Communities, Cultures, Concepts and Stories**. The Protocols were created for Indigenous and non-Indigenous screen storytellers and are meant to serve as a collection of best practices for working with Indigenous content, concepts, and communities. Since the release, there has been ongoing validation, wide-spread industry uptake, funder and broadcaster training sessions, and broad international discussion around the protocols.

At the IMA retreat 2019, participants noted that “the only two things we had ownership of are our songs and stories”. Musicians need to address the “break in the connection” of how to bring our own cultural protocols to each other, as they are different. That policy could be the start of the genealogy of the protocol. To this end, this engagement process was meant to explore the development of a similar guide for the music industry, particularly focused on the areas of publishing, song writing and producing. It was put forward that, overall, the best protocol approach to developing protocols is one that is consensual, inclusive, respectful, and ensures a living entity that allows for change.



## FOUNDATIONS & DEFINITIONS

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Participants recognized that the idea of establishing protocols is as complex as the diversity of Indigenous nations, languages, and communities across this land. As starting points, participants offered:

- » Protocols vary from nation to nation.
- » Protocols can and should be living entities and ever-changing.
- » Protocol is everything – everything is intentional and there is a reason.
- » Protocols are imperative – this is the foundation of standards that are needed for the communities and for the music industry.
- » There are so many stories. There is no “correct” story.
- » We need to respect each other’s traditions and cultural protocols.

Because of the diversity across Indigenous nations and peoples, when we talk about cultural products, we need to examine things on a case-by-case basis. How do we support the musician or artist in teaching and acknowledging the cultural value and significance of protocol? What is respectful and expected when you are entrusted with holding on to those pieces?

A key aspect of protocols involves defining some of the key legal and social underpinnings and developing a set of agreed upon definitions. Participants offered these foundational aspects:

### UNITED NATIONS DECLARATION ON THE RIGHTS OF INDIGENOUS PEOPLES

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**United Nations Declaration on the Rights of Indigenous Peoples (UNDRIP)**, as regards the duty of states to protect Indigenous Traditional Knowledge and cultural rights. These rights are given international recognition in Article 31, which states:

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.
2. In conjunction with Indigenous peoples, States shall take effective measures to recognize and protect the exercise of these rights.

## MUSIC SOVEREIGNTY

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*Maintaining ownership and control of our stories and artistic projects is of vital importance for Indigenous creators. The stories we need to tell at this time often significantly vary from the existing canon of “Indigenous inspired” works. Simply, a work is Indigenous when it is created by an Indigenous artist, regardless of theme or topic. A story is Indigenous whether it comes from ancestral knowledge, lived experience or imagination. We as Indigenous creators are best positioned to tell our stories that discuss hard truths faced by our communities, while ensuring appropriate steps are taken to provide emotional support and aftercare. We seek an end to those musical works by outsiders that shock audiences and re-traumatize our most painful experiences.*

*To non-Indigenous composers who seek to tell “Indigenous-inspired” works: be honest with yourself and ask why you feel compelled to tell this story and whether you are the right person to do so. As Indigenous creators, we value our non-Indigenous collaborators and creative partners. We invite partnership across all levels (librettists, orchestrators, performers, producers, curators, artistic directors, etc.) And insist that when telling stories that are specific to Indigenous experiences that we as Indigenous creators are granted authority and full oversight on how our Indigenous communities are portrayed. Recognize that we as Indigenous creators are accountable to our communities in cross-cultural projects and that this represents additional responsibility and emotional labour in our creative work.*

*As Indigenous artists, we seek to represent our peoples truthfully and in our full complexities. We too ask ourselves if we are the right peoples to tell these stories – and recognize that we as Indigenous creators do not always have the positionality to tell every Indigenous story. We seek to hold ourselves to the highest ethical standards of Indigenous community engagement, and request that our collaborators in the Canadian music community work to the same level of accountability.*

» Cris Derksen, Melody McKiver, Ian Cusson, Beverley McKiver, Jeremy Dutcher, Sonny-Ray Day Rider, Michelle Lafferty, Corey Payette, Jessica McMann, Andrew Balfour

## DEFINING INDIGENOUS MUSIC

Building on the notion above: “Simply, a work is Indigenous when it is created by an Indigenous artist, regardless of theme or topic. A story is Indigenous whether it comes from ancestral knowledge, lived experience or imagination”, participants echoed that music created by Indigenous people IS Indigenous music, no matter what the genre. Participants also questioned, what defines an Indigenous band? For example, should a band with one Indigenous member be referred to as an ‘Indigenous band’ and be given space at festivals, on radio, be able to access funding, etc. The JUNOs have a standard in place for who can submit as an “Indigenous band” - those who declare themselves an Indigenous “band” must have at least 50% of band members be of Indigenous ancestry. Participants suggested a national standard be implemented across the music industry.



## PURPOSE OF PROTOCOLS

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Participants saw protocols serving a few different purposes:

### **1. Providing a framework and reference guide to address issues around cultural appropriation.**

Artists are inundated with difficult questions, or at times attacked through social media about cultural appropriation issues. Clashes between culture and capitalism was an expressed challenge for culturally based artists who have learned songs. Not only could protocols assist in addressing some of these issues, but they can also outline guidelines to protect against appropriation, theft, and the misuse of material.

### **2. Developing a mechanism to honour, protect, and recognize the continuing interests of the intellectual property of Inuit, Métis, and First Nation artists.**

- » Encourage self-reflection on Indigenous rights, particularly with respect to Indigenous knowledge, stories, and content
- » Ensure the proper crediting of artists and acknowledgment of story and origins of music
- » Address questions of Indigenous ownership and voice in the telling of Indigenous music, as a part of a broader agenda to revitalize Indigenous languages and culture, and
- » Protect the sacred music, such as the Sundance, to ensure that culture is not commodified.

### **3. Developing deeper understanding and better relationships between Indigenous artists and the broader industry through educating the music industry in Canada about Indigenous ways of being and creating.**

- » Share basic protocols such as e.g., approaching an elder, or
  - » Provide guidelines around use of teachings, stories in music creation
  - » Understand the need for specific knowledge keepers for particular purposes, i.e., certain elders carry specific teachings.
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## COMMON PRACTICES

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While collecting all the relevant nations' protocols is a daunting task, there are several common practices – or protocols – that are generally accepted and used by musicians that can be considered starting points to build upon.

## TERRITORIAL PROTOCOLS

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- » Common practice for anyone doing an event on treaty or Indigenous land, should be done with permission from the local Indigenous people
- » Respect the protocols of whoever is hosting
- » Land acknowledgements are to come from non-Indigenous partners; local Indigenous people don't need to acknowledge their own land
- » Ensure proper research, outreach to knowledge keepers, establish network to make sure you are doing things respectfully. Disconnected Indigenous musicians need access to cultural teachings, and knowledge keepers who are musicians.

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*Bearing the weight of our ancestors.*

» Participant

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## COMMUNITY PROTOCOLS

The concept of intellectual property is different in Indigenous communities. Stories and songs have been passed from generation to generation through oral traditions. When and how these stories are conveyed – and to whom – is determined by knowledge keepers.

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*Oral tradition is, therefore, a collective enterprise. A narrator does not generally hold singular authority over a story. The nuances evident in distinct versions of a specific history represent a broader understanding of the events and the various ways people have internalized them. Often, oral histories must be validated by the group. This stems from the principle that no one person can lay claim to an entire oral history.<sup>5</sup>*

The concept of oral history as form of “record-keeping” – as it pertains to stories, songs, and knowledge – is often considered by mainstream industry as “undocumented” or “unregistered”. Absent physical records or a database, how do you get access to and permission for use when artists want to incorporate elements from traditional songs? Who owns the songs? How do you ask permission? If the song is owned by community, who do you approach when a label wants to use this song? How do you trace the origins of a song for clearance if an artist is deceased?

The quick answer to these questions is that there is no answer. Rather, protocols are about process, one which requires a lot of due diligence, and a much bigger process than mainstream artists would have to undergo. And, to reiterate, in this context, not one person is able to give permissions for use.

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*Community intellectual property is a thing. People have a birthright to the music from their own community.*

» Participant

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<sup>5</sup>Erin Hanson, Oral Traditions, 2009. May 30 2021: [https://Indigenousfoundations.arts.ubc.ca/oral\\_traditions/](https://Indigenousfoundations.arts.ubc.ca/oral_traditions/)

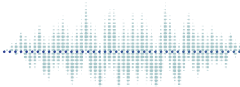
## USE OF TRADITIONAL SONG

*Traditional songs often encode and model the proper, respectful way for humans, non-humans and the natural and supernatural realms to interact and intersect... In many Indigenous cultures, songs recount detailed biocultural knowledge that sits in specific places and thus can also document rights to, and responsibilities for, traditional territories...In many Indigenous cultures, certain dialects, words and expressions are found only in certain songs, not in spoken conversations. Thus, protecting traditional songs is a critical aspect of protecting Indigenous languages... Indigenous songs, as detailed bio-cultural archives, are avenues for gaining a more nuanced and complex appreciation of ecosystems, including humans' place within them. There is not only a moral imperative for protecting traditional songs, but also a practical one.<sup>6</sup>*

The protection of ceremonial songs was considered equally as important as the protection of the Intellectual Property of Indigenous families or communities. Of particular concern is the appropriation or exploitation of Inuit throat singing by First Nation artists. There are some very sacred laws surrounding some of the songs, and each artist needs to be connected to the spirit of the music to obey that law. For example, a lot of non-Indigenous people have been taught how to throat sing. For this practice to continue, the traditions must be passed on. The thrust of the issues is who has permission perform or capitalize on the practicing when identifying with it as their own. For traditional songs, it was suggested that the protocol to receive and sing drum songs could be used as a model to develop an appropriate practice.

As a practice, sometimes the artist does not want to get paid for the music because it is spiritual, and a gift from the Creator. In the event people are uncomfortable receiving money for the music, or, if it's confusing as to who should receive payment, an appropriate practice would be to provide community funds to ensure that youth in the community have access to the arts.

Another area for articulating protocol is around electronic music sampling. What allowances should be given for Indigenous DJs / artists in the sampling of traditional songs? One artist described copyrighting a drum sample used in their work.



*Even to do traditional games in the communities, you need to get permission, so we have to abide by traditional law from each community. Lots of songs are for healing. So, for protocols, research is required in each community of what we need to abide by and what we need to respect. We need to be very careful to not break the traditional law of each community.*

### » Participant

<sup>6</sup> Oqwilowgwa Kim Recalma-Clutesi, Dana Lepofsky, Álvaro Fernández-Llamazares, "Indigenous song keepers reveal traditional ecological knowledge in music", The Conversation: January 2, 2020 11.25am EST

## BUSINESS PROTOCOLS

Of priority was establishing a protocol to ensure the protection of Indigenous content in all aspects of the arts industry, films, soundtracks, radio, live performance. It is becoming a more common practice to ensure that cultural protocol(s) are being added to contracts. Alan Greyeyes shared a statement he created for nehiyawak's song writing split agreements so their record label and publishers know how and where the music could be used. It states:

*"The song in this agreement includes traditional elements/teachings and we will require permission from Elders for any synch licenses. We want to use our music to challenge stereotypes and we understand that younger folks are watching us. We'll need to avoid alcohol/nicotine/cannabis/vaping advertisements; campaigns by oil and gas brands, pipelines, hydroelectric companies, mining companies, logging companies, gambling, and predatory lenders (pawnshops, payday loans, used car dealerships); media that features or includes violence against women; and political campaigns."*

Alan noted artists are using riders and agreements to introduce Indigenous values into the music industry. For example, DJ Shub and his team want to support the development of female and Nonbinary DJs: "Please try to find female or Nonbinary DJs for support spots or co-headline spots if DJ Shub is a featured act."

Another example is the inclusion of a Relationship Clause:

- A. Both parties agree to act in a spirit of reciprocity, reconciliation, collaboration, mutual respect, and in good faith.
- B. The Producer/ Presenter/ Commissioner recognizes that supporting Indigenous work means supporting practices in which Indigenous Artists feel physically, emotionally, spiritually, and culturally safe. The Producer/ Presenter/ Commissioner recognizes that the Artist is an individual artist and cannot speak on behalf of the/any entire Indigenous community.
- C. The Producer/ Presenter/ Commissioner acknowledges that the Artist is attempting to respectfully weave Indigenous values, methodologies, and protocols into the fabric of creative processes and logistical considerations. Each project provides opportunities for learning and exploration for both parties to participate in truth-telling and create sustainable actions of reconciliation.

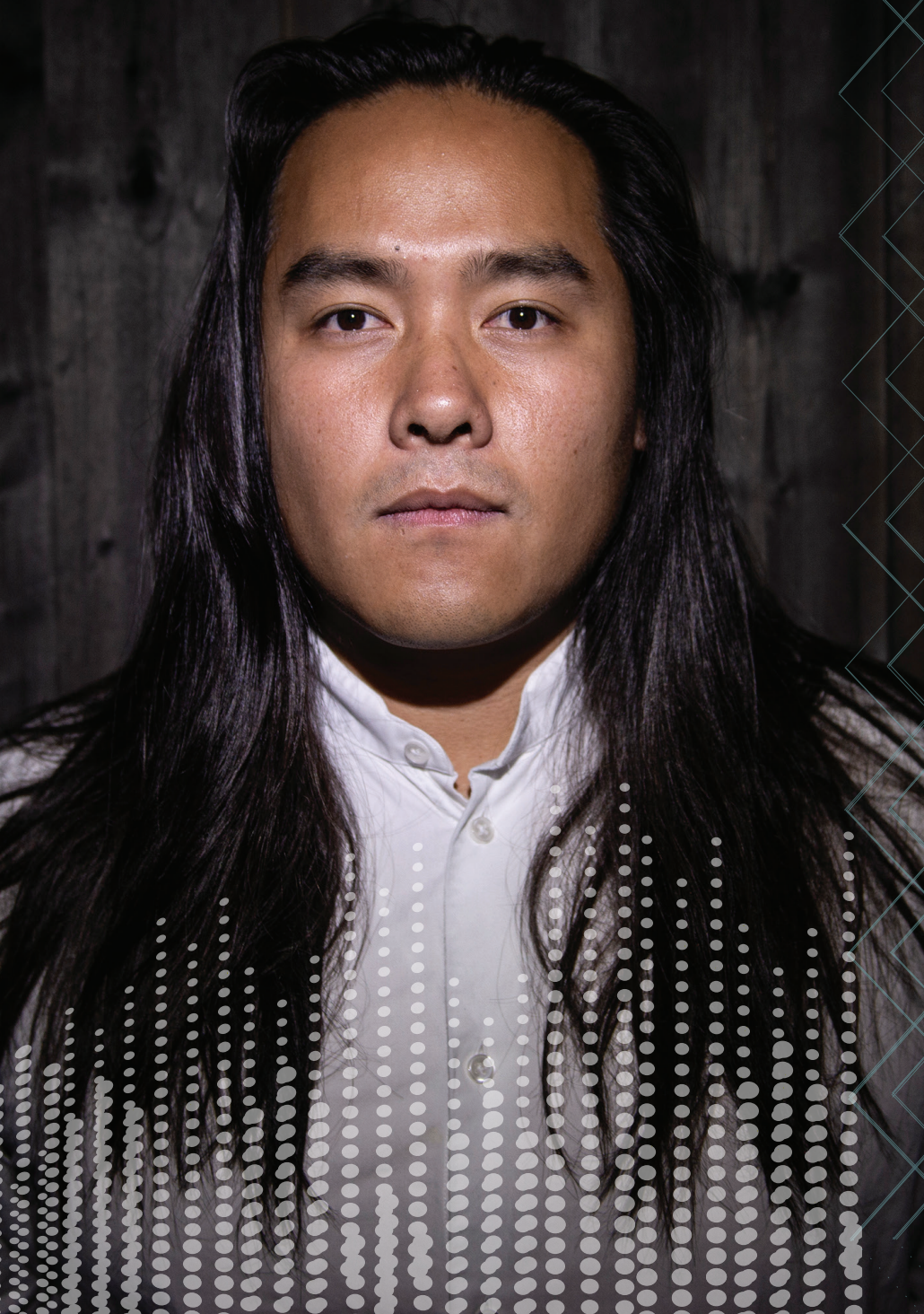
Additional guidelines or best practices for working with Indigenous content, concepts and communities include:

- » Identifying protocols for non-Indigenous people, at concerts or conferences, such as not touching drums, issues around personal contact, and when and when not to have alcohol
- » Understanding the difference between Indigenous and non-Indigenous spaces and time, e.g., need to gather, need for time in their practice for consultation and ceremony, how their practices are reflected in their band agreements and album release plans
- » Archiving historical context for traditional songs and understanding the provenance of the traditional songs
- » Using ceremony to reflect intentions.

## DEALING WITH PROTOCOL INFRACTIONS

Participants also raised the question of how to seek sanctions when infractions occur, flagging that one can't '*police*' protocols and/or dictate what is allowed or not allowed. The alternative to a "policing" approach is creating a safe space, providing direction, and responding to difficult questions or situations, and increasing understanding and knowledge of where the music comes from. Mediation was suggested as a best practise approach when there are infractions. Establishing a cultural advisor within the IMO was deemed a better approach than one of strict rules and regulations. It was expressed that it is exhausting to educate when trying to repatriate own culture and do own art; education is a great role for the IMO.





## PROTOCOLS FOR FURTHER DEVELOPMENT

Existing protocol guides (both national and international) provide basic information on Indigenous cultures, histories, and languages and express concerns from the perspective of Indigenous people. They discuss copyright protection, such as it exists, including moral rights, performers' rights, and Indigenous knowledge and cultural rights, laws, and declarations. Further subjects to be explored that would benefit the music sector include:

### COPYRIGHT

- » What kinds of copyright are there?
- » Who owns copyright?
- » What rights do owners have?

### WORKING WITH / TRANSMITTING TRADITIONAL KNOWLEDGE

- » What considerations are there?
- » Who can give permission?
- » What can be shared, what cannot?
- » Who should be consulted?

### RECORDING TRADITIONAL SONGS / OBTAINING APPROPRIATE CONSENTS

- » Asking permission(s) (e.g. permission to use instruments)
- » Appropriate compensation
- » Interpretation, authenticity, use of stories

### WORKING WITH INDIGENOUS ARTISTS

- » Collaborations
- » Collaborative works
- » Proper returns and royalties

### SAMPLING MUSIC THAT IS ALREADY RECORDED

- » Attribution and copyright protection
- » How should Indigenous music be properly attributed? For instance, how should performers and owners of traditional songs be recognized?
- » What about adaptations of Indigenous music, such as remixing and re-recording?

### RECORDING COMMUNITY OWNED MUSIC

- » Communal ownership versus joint ownership



*Protocol is learned over time and  
learned from tripping.*

» Participant





## NEXT STEPS & MOVING FORWARD

The components of this strategy were presented in June 2021 at the Indigenous Music Summit. The Indigenous Music Alliance (IMA) and the Advisors will use these inputs to begin building capacity for the Indigenous Music Office, including:



Developing the governance model



Developing the policy guide and bylaws for the IMO



Recruiting board members and developing a strategic plan



Completing the Indigenous music protocols document



Develop and implement a communications strategy for the Indigenous-owned music industry in Canada, including strategic partnerships, extending IMA's advocacy efforts



Fundraising and resource development.



## APPENDIX A: CONTRIBUTORS

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## ARTIST PHOTOS

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Cris Derksen

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Alan Greyeyes

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Dave McLeod

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Shawnee Kish

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Veronica Johnny

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Amanda Rheaume

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Beatrice Deer Band

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Classic Roots

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Sarain Fox, Buffy Sainte-Marie & ShoShona Kish

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Greyson Gritt

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Darryl Buck

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Nimkii & The Niniis

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Morgan Toney

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Kym Gouchie

**Page 46**

Aysanabee

**Page 48**

Northern Haze



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