



Aboriginal Music Summit Report

Cover photo: Shakti Hayes (British Columbia)
Shot by Scott Stephens

The Aboriginal Music Summit was made possible by the financial support of Manitoba Culture, Heritage and Tourism along with a contribution from the Manitoba Audio Recording Industry Association (MARIA) through the Manitoba Music and Motion Pictures Development Project.

The Aboriginal Music Program would also like to acknowledge the Canada Council for the Arts and the Foundation Assisting Canadian Talent on Recordings for their support of the Aboriginal Music Summit.



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Manitoba 
FILM & SOUND

Canada 

Introduction

The Aboriginal Music Summit was held at the Circle of Life Thunderbird House in Winnipeg, Manitoba, on September 14, 2007. The Summit was an opportunity for stakeholders from across Canada to spend a full day focusing on the future of music development within the Aboriginal community. It was a day away from email, away from phone calls, and away from funding deadlines. It was a day to learn, to speak, to listen, and to discuss.

The Aboriginal Music Summit brought together over 500 years of experience, as 24 delegates from across Canada revisited common goals and reestablished working relationships. The delegates shared success stories and challenges, and envisioned a future with even more opportunities for Aboriginal people working in the music industry.

The day began with an introduction and welcome from Alan Greyeyes, the Manitoba Audio Recording Industry Association's (MARIA) Aboriginal Music Program Coordinator, and an opening blessing by Rob Apetegan, Spiritual Advisor at the Thunderbird House. Brian Wright-McLeod gave an address which described the broad history of recorded Aboriginal music and provided a cultural context for the impending music business discussion. In the first group session each delegate provided a brief introduction, focussing on their work and describing what they felt was their most significant success and biggest challenge. The Honourable Eric Robinson, Minister of Manitoba Culture, Heritage and Tourism, addressed the group midday, emphasizing the important work that the delegates are doing, and celebrating Manitoba's proud place as a leader in Aboriginal music development. In the afternoon, delegates met in small breakout groups to share ideas and discuss strategies for future action. There were four groups which represented the areas of: funding agencies; festivals and music awards; artists; and record labels and media. A representative from each group presented the top strategies to the rest of the delegates and there was a wide-ranging discussion of the strategies. In the final session of the day, delegates had the opportunity to provide final thoughts and reflections, and provided suggestions and encouragement for capitalizing on the momentum of the Summit in moving forward with the development and support of Aboriginal music in Canada.

The principal goal of the Summit was to create a beginning - to acknowledge the important work that has already been done and to begin a process of collaboration that will inform and support the further development of the Aboriginal music community. It is our hope that the Summit and this report will provide a sound foundation on which the development of existing and future resources and programs specific to the Aboriginal music community will be well informed, well placed, and well received.

The Aboriginal Music Summit delegates were:

Marty Ballentyne, Artist
Ray St. Germain, Artist
ShoShona Kish, Artist (DiggingRoots)
Stevie Salas, Artist
Wayne Lavallee, Artist
Heather Ostertag, Foundation Assisting Canadian Talent on Recordings
Gerri Trimble, Canada Council for the Arts
The Honourable Eric Robinson, Minister of Manitoba Culture, Heritage and Tourism
Mike Benson, Manitoba Culture, Heritage and Tourism
David Dandeneau, Manitoba Film and Sound
Lisa Meeches, Eagle Vision Productions
Vince Fontaine, Rising Sun Productions
Brandon Friesen, Arbor Records
Jesse Green, Strongfront Records
Curtis Jonnie, National Aboriginal Recording Industry Association
Sam Baardman, Manitoba Audio Recording Industry Association
Alan Greyeyes, Manitoba Audio Recording Industry Association
Harmony Rice, Association for Native Development in the Performing and Visual Arts
Cate Friesen, CBC Radio
David McLeod, Native Communications Inc.
Catherine Cornelius, Canadian Aboriginal Music Awards
Ron Robert, Canadian Aboriginal Music Awards
Errol Ranville, Aboriginal Peoples Choice Music Awards
Derek McCorrister, Aboriginal Peoples Choice Music Awards

Note:

This report makes reference to a couple of a terms that will require further discussion and proper definition. For the purposes of establishing a foundation and simplifying the narrative of this report, the term "Aboriginal music community" will be used throughout to describe Aboriginal artists, industry professionals and stakeholders along with supporters from outside of the Aboriginal community. The term "Aboriginal music" will be used to describe the music produced by this community.

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The Aboriginal Music Summit was hosted by the Manitoba Audio Recording Industry Association's **Aboriginal Music Program** at the Circle of Life Thunderbird House in Winnipeg, Manitoba on Friday, September 14, 2007.





Don Amero
Manitoba

Themes Arising from the Discussions

Summit participants discussed the challenges and opportunities that face the future development of Aboriginal music in Canada and met in groups of common interest to identify areas of priority for future development. While it was not the goal of the Summit to create a set of defined, prioritized recommendations, there were several themes that arose as the discussion unfolded.

A consistent and overarching theme of the Summit discussion was that Aboriginal music support programs have a significant effect on the amount and quality of Aboriginal people's activity in the music industry, but that there is a capacity for considerably more development in the Aboriginal music community. Future success of support and development programs will be measured in the creation of sustainable careers for Aboriginal people in the music industry. The visibility of particular Aboriginal artists, of Aboriginal music celebrations, and of Aboriginal music support programs cannot be seen as successes or end goals in themselves. Programs and initiatives need to remain focused on the ultimate goal of creating more sustainable careers for Aboriginal people in the music industry and for people producing and supporting Aboriginal music.

The discussion revolved around issues of communication and awareness, market research and marketing initiatives, development of a service industry infrastructure, professional development for artists and artist managers, and the creation of meaningful and relevant support programs. This report will identify five thematic areas as a method of summarizing and organizing the discussion. Identifying the main themes of the Summit discussion creates an opportunity for a purposeful report that will serve to give direction and guidance for future support and development of Aboriginal music. These five themes do not provide an exhaustive reading of the Summit discussion, but are an



Stevie Salas (Artist) speaking, with Dave McLeod (NCI FM) and Brian Wright-McLeod (The Encyclopedia of Native Music) to his right.

attempt to best represent the variety of viewpoints, and the generosity and wide ranging breadth of the participants input.

The following five discussion themes are each expressed in the form of a need for the success of future support and development of the Aboriginal music community in Canada.

In order to secure the success of current and future initiatives in the development of the Aboriginal music community in Canada, there is a need for:

- 1. Increased awareness and communication among artists, industry, funders, and support organizations.**
- 2. Market research on how to successfully market Aboriginal music to Aboriginal, mainstream domestic, and international audiences.**
- 3. Developing excellent and culturally sensitive music industry service providers.**
- 4. Professional development for Aboriginal artists and artist managers.**
- 5. Flexible support programs, with interaction among support agencies and between these agencies and the private sector.**

These themes reflect a desire among the stakeholders to work towards success in the music industry and also provide support and development in the Aboriginal community itself. Community development, creating employment for Aboriginal people, and the support of the telling of Aboriginal stories through the development of music are all important background issues to this discussion, but were not the focus of the Summit and are therefore not addressed directly in this report. The important relationship between the support and development of Aboriginal music and the development of Aboriginal people should be taken as implicit to the underlying motives for the Summit and to the desire for further support and development of Aboriginal music in Canada.



Curtis Jonnie (National Aboriginal Recording Industry Association) speaking, with Cate Friesen (CBC Radio) and David Dandeneault (Manitoba Film & Sound) to his left.

Main Points Under Each Theme

1. Increased awareness and communication among artists, industry, funders, and support organizations.

Communication is a key component for the development of the Aboriginal music community. Communication among organizations, artists, and industry will be vital to the success of future development initiatives. Awareness among artists and industry of development and support opportunities, and awareness among the agents producing development strategies and programs of the activities and needs of artists and industry, is critical to success.

There currently exist programs and organizations that support Aboriginal people in the music industry, of which many Aboriginal people are unaware. In addition, there are programs of which people are aware, but which are still under-subscribed.

In order to best serve the Aboriginal music community, support programs and organizations recognize the importance of input from Aboriginal artists and industry leaders. Communication from industry leaders is vital to building support programs with impact, but is not always easy to obtain.

It is a challenge to offer support to a constituency that can be, understandably, sceptical of support from government agencies. It is necessary that support programs and organizations are increasingly persistent in reaching Aboriginal people and successfully portraying the nature and intent of their support. In addition, programs with juried access have the difficulty of wanting to appear accessible while having to turn some applicants away. Communication with unsuccessful applicants is necessary in order to keep them engaged in the program and willing and able to address deficiencies and reapply.

Lastly, is the importance of communication and awareness among artists and Aboriginal people working in the music industry. Doing business in the music industry relies substantially upon personal relationships. It is invaluable for artists and industry personnel to share knowledge and build networks of communication among themselves.

2. Market research on how to successfully market Aboriginal music to Aboriginal, mainstream domestic, and international audiences.

The marketing of Aboriginal music to local, national, and international audiences is a major concern for artists and record labels and market research is a fundamental step in this process. There are many facets to this challenge including finding the audience for Aboriginal music, learning how to reach that audience, and learning how to best present the Aboriginal aspects of an artist, or an artist's music, to the market.

Support for the music industry is focused considerably on the creation and distribution of recordings. A marketing plan for the distribution and sales of a recording is an essential part of any successful application for support in the music industry. Marketing plans are also at the centre of a successful business plan for artists and record labels. However, little baseline data exists for the marketing and sales of recordings by Aboriginal artists.



Errol Ranville (Manito Ahbee Festival).

Successful Aboriginal artists are operating within a 'third' stream where they are not simply marketing their music exclusively to either Aboriginal or so-called mainstream audiences, but to both. A marketing plan for these

artists must recognize the different artistic and economic realities of these two markets, and be able to reconcile the differences internally.

Artists marketing their music within the mainstream music industry are faced with the challenge of knowing how to best capitalize on the positive aspects of an Aboriginal music brand while maintaining a strong individual identity. All businesses and organizations involved in the marketing of Aboriginal music are working to create a strong Aboriginal music brand that supports the work of Aboriginal artists while not turning away mainstream music consumers or obscuring the particularities of individual music projects.

Artists marketing their music to international audiences are in need of market research that helps define how those international audiences will best recognize and be receptive to Canadian Aboriginal music. The use of language and symbols that may denote Aboriginal music in Canada, may evoke something else outside of Canada. In Europe, for example, the use of the term Aboriginal may be taken as referring to Indigenous Australians more so than Canadians.

Exporting Aboriginal music to international, niche, and non-mainstream markets is a growth area for the Aboriginal music community. Adapting other niche-market marketing models and further developing the ability for the Aboriginal music community to thrive without relying on the North American major label system are priorities.

There is also an opportunity for the work that is being done by the Aboriginal music community in marketing a cadre of related but not always similar music to mainstream and niche markets to be shared with or applied to other music industry communities in Canada and abroad.

3. Developing excellent and culturally sensitive music industry service providers.

Parallel to the need for culturally sensitive market research and marketing plan development, is the need for artist managers, booking agents, record labels, distributors, and other music industry service providers who understand the commercial music industry and also have knowledge of Aboriginal culture and community. Simply supporting artists and the creation of recordings is not enough; Aboriginal



Gerri Trimbble (Canada Council for the Arts), Wayne Lavallee (Artist) and ShoShona Kish (DiggingRoots).

people in the music industry need the support of infrastructure for producing records, marketing, and distribution that will implement the culturally aware marketing plan discussed above and is equipped to succeed simultaneously in Aboriginal, mainstream domestic, and international niche markets.

Artists are often working with different levels of management. While many independent artists are self-managed, others are managed by committed friends or family members who share a passion for the music of the artist but are not experienced or connected in the music industry. Others are managed by professional managers with experience in a mainstream music market, but without an understanding of developing a career that includes Aboriginal-specific opportunities. Development programs aimed at artist managers should have the flexibility to be able to reach and support all of these varied artist advocates.

There is a strong desire that Aboriginal people in the music industry be working from the most current business model and with the most current technology. In an industry where the model for success is changing rapidly, it is imperative that the Aboriginal music community stay absolutely up-to-date with advances in music production, marketing and distribution.

4. Professional development for Aboriginal artists and artist managers.

The pressing need for excellent and culturally sensitive music industry service providers cannot eclipse the importance of professional development for artists themselves and for artist managers. Artists and artist managers will always be the heart and soul of the industry and they must be equipped to negotiate their way through the complexities of the music business.

Professional development serves to embolden and empower artists to make the best decisions for their careers and themselves. Building sustainable careers is the chief concern among artists, and professional development is the keystone to that process.

Aboriginal music development and support programs such as MARIA's Aboriginal Music Program would be invaluable if established in each jurisdiction across Canada.

5. Flexible support programs, with interaction among the support agencies and between these agencies and the private sector.

Aboriginal music support programs have to be flexible enough to meet the specific needs and circumstances of the community. The Aboriginal music community is faced with business opportunities and barriers that are unique – differing from the mainstream music industry as a result of the specific cultural and socio-economic realities of many Aboriginal people in Canada, and differing from the development of Aboriginal art because of the market-driven aspects of the music industry.

Both industry and government acknowledge that there is a need and a desire to work closely together on the development of the Aboriginal

music community. Strength will come from projects that draw on the expertise and investment of multiple agencies and the private sector.

Patience is necessary when looking for success and results in these development programs. Sustainability and program penetration cannot be measured immediately. Programs need to be given time to grow, to gain participants, and show results over time.

While the need for support programs targeted specifically at the Aboriginal music community may seem self-evident to the participants in the Summit, there is a continual, if latent, need to convincingly articulate the importance of these initiatives to others.

Closing Plenary Themes

In a round of final thoughts and closing comments, there were two main themes that arose. These were, quite simply, that 1. there is much work to be done, and 2. cooperation and communication such as was initiated in the Summit will be necessary in accomplishing future development goals. The participants were encouraged and energized by the confirmation of common interests and the passion and cooperation that were exhibited throughout the day. The importance of including artists' voices in future discussions of the support and development of Aboriginal music was also reiterated as being extremely valuable to the development process.



The delegates of the Aboriginal Music Summit at the Circle of Life Thunderbird House in Winnipeg, Manitoba on September 14, 2007.

APPENDIX A

Aboriginal Music Summit Delegate Booklet

To provide a context for the discussions at the Aboriginal Music Summit, MARIA's Aboriginal Music Program developed a Delegate Booklet with information about the event, a snapshot of the Aboriginal music scene in Canada, information about music industry support for english speaking Canada, information about AMP Camp and delegate profiles.

The contents of the delegate booklet follow.



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Cover photo: DJ Madeskimo (Quebec)
Shot by Scott Stephens

introduction

The time has come to reaffirm our working relationships, revisit our shared goals, and most importantly, ask ourselves a number of key questions.

Thanks to the hard work and dedication of people like you, Aboriginal music industry professionals in Canada have a number of opportunities available to them. There are music award shows to honor their accomplishments and elevate them into the national spotlight; broadcasters and media outlets to help them reach the hearts and homes of Aboriginal people; funding programs to help them record, market and tour broadcast quality albums; and, developmental programs to help them build upon the quality of their craft and their understanding of the industry. But something seems to be missing and the time has come to reaffirm our working relationships, revisit our shared goals, and most importantly, ask ourselves a number of key questions.

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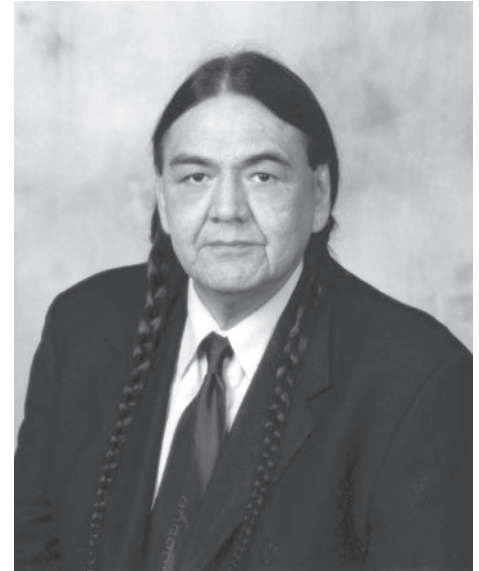
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Aboriginal Music Summit
Friday, September 14, 2007
Circle of Life Thunderbird House
Winnipeg, Manitoba





JC Campbell
Manitoba



Greetings,

As Minister of Culture, Heritage and Tourism, I am pleased to welcome you to the first-ever Aboriginal Music Summit.

Manitobans deserve to be proud of our province's contributions to the wealth of Aboriginal music talent in Canada. This conference will bring many of the industry's key players together in a forum that is bound to further build on the success of this burgeoning sector. Your valued input will provide essential feedback for identifying the next steps in the development and evolution of Canada's Aboriginal music scene.

I wish you well as you meet to share your ideas, your wisdom and your collective experiences as we chart a course for what promises to be an exciting future.

Eric Robinson, Minister
Manitoba Culture, Heritage and Tourism



DiggingRoots

Ontario

agenda

- | | | | |
|----------|---|---------|-----------------------------------|
| 8:00 am | Coffee, dainties and fruit served | 1:00 pm | Second Discussion: FUTURE CONTEXT |
| 9:00 am | Opening Ceremony by Elder | 2:30 pm | Lifestyle Break |
| 9:15 am | Opening Remarks | 2:45 pm | Third Discussion: WRAP-UP |
| 9:30 am | First Discussion: CURRENT CONTEXT | 4:00 pm | Meeting Adjourned |
| 12:00 pm | Lunch served
(Entertainment at 12:35 pm) | | |



Eagle & Hawk

Manitoba

snapshot of the Aboriginal music scene in Canada

British Columbia

50 Artists/Bands
3 Aboriginal Radio Stations
3 Funders
1 Music Industry Association

Alberta

25 Artists/Bands
3 Aboriginal Radio Stations
1 Aboriginal Music Labels
1 Festival/Award Show
1 Funder
1 Music Industry Association

Yukon Territory

6 Artists/Bands
2 Aboriginal Radio Stations
1 Funder
1 Music Industry Association

Northwest Territories

9 Artists/Bands
1 Aboriginal Radio Station
1 Funder
No Music Industry Association

Nunavut

5 Artists/Bands
2 Aboriginal Radio Stations
1 Funder
No Music Industry Association

Saskatchewan

25 Artists/Bands
7 Aboriginal Radio Stations
2 Aboriginal Music Labels
2 Funders
1 Music Industry Association

Manitoba

89 Artists/Bands
4 Aboriginal Radio Stations
4 Aboriginal Music Labels
5 Funders
1 Music Industry Association

Ontario

54 Artists/Bands
13 Aboriginal Radio Stations
3 Funders
No Music Industry Association

Quebec

12 Artists/Bands
15 Aboriginal Radio Stations
3 Funders
2 Music Industry Associations

Atlantic

9 Artists/Bands
10 Aboriginal Radio Stations
4 Funders
3 Music Industry Associations

snapshot details

BRITISH COLUMBIA

Artists/Bands

7th Generation
Arlette Alcock
Art Napoleon
BCBoyz
Cherryl Bear
Curtis Clearsky
Daybi
Donovan Bruyere
Doris Munger
Ed Peekeekoot
Fara
Genetics
George Leach
Gold
Helene Duguay
Janet Panic
Jason Burnstick
Jeanette DeFauw
Kaajuu Gaaya
Kinnie Starr
Kristi Lane Sinclair
Larry Hanson
Maniklderful
Marcel Gagnon
Marty Ballentyne
M'Girl
Mike Gouchie
Ostweve
Paganmachine
Pat Gambler
Richard Gauthier
Rick Stavely
Road Engine Dreams
Ry Moran
Sandy Scofield



Shakti Hayes

Sister Says
Skeena Reece
Susan Cormier
Tumivut
Versus Project
Warparty



Wayne Lavallee

Radio

Kispiox First Nations Community Radio, Hazelton
Northern Native Broadcasting, Terrace
Think NDN on CFRO, Vancouver

Funding

British Columbia Arts Council
First Peoples Heritage Language and Culture Council
Music BC's Music Assistance Program

Music Industry Association

Music BC

ALBERTA

Artists/Bands

Anasaz
Asani
Carl Quinn
Chinook Wind Music
Curtis Cardinal
Donna Kay
Epiphany
Feenix
Jared Sowan
Kray-Z-Kree
Laura Vinson
MEB Band
Non-Status
Plex
Reddnation



Shane Yellowbird

Team Rezofficial
The Brothaz Grimm
The Crow Girls
Troy Kokol
William Belcourt
W.T. Goodspirit

Radio

Care Radio Broadcasting Association, Fort Vermillion
CFWE - AMMSA, Edmonton
COKI 103.1, Siksika

Aboriginal Music Labels

Redd Rock Records

Aboriginal Festival/Award Show

Alberta Aboriginal Music Awards

Funding

Alberta Foundation for the Arts
Music Industry Association
Alberta Recording Industry Association

YUKON TERRITORY

Artists/Bands

Bob Charlie
Diyet van Lieshout
Elaine Jakesta
Jerry Alfred
Matthew Lien
Sundog

Radio

Carcross Radio Society, Carcross
Northern Native Broadcasting - CHON fm, Whitehorse

Funding

Yukon Film & Sound Commission

Music Industry Association

Music Yukon

NORTHWEST TERRITORIES

Artists/Bands

Diga
Kiera Kolson
Kim Shaughnessy
Laura Langstaff
Leanne Goose
Leela Gilday
Malcolm Camsell
Priscilla's Revenge
Stephen Kakfwi

Radio

Native Communications Society, Yellowknife

Funding

NWT Arts Council

NUNAVUT

Artists/Bands



Madeleine Allakariallak

Paulusie Saviadjuk
Stammering Lips
Sylvia Cloutier



Tagaq

Radio

CKQN 99.3 - Qamanittup Naaluataa, Baker Lake
Radio Iqaluit, Iqaluit

Funding

Nunavut Department of Culture, Language,
Elders and Youth

SASKATCHEWAN

Artists/Bands

Andrea Menard
Black Rain
Buffy Sainte-Marie
Chester Knight and the Wind
Conrad Bigknife
Dean Powder
Donny Parenteau
Edmond Bull



Eekwol

Feedback
Leonard Adam
Jay Ross
Joey Cappel
John Arcand
Joseph Naytowhow
Looney Tunz
Mils
Mitch Daignealt
Mykal Gambull
Raine Morin
Red Blaze Band
Soundmyne
Theresa Bishop
Violet Naytowhow
Yvonne St. Germaine

Radio

Buffalo Narrows Broadcasting Corporation, Buffalo Narrows
FDB Broadcasting Inc., Flying Dust First Nation
Missinipi Broadcasting Corporation, La Ronge
Natitawin Broadcasting Inc., Lac La Ronge
Pinehouse Communications Society Inc. CFNK 89.9fm, Pinehouse
Sipishik Communications Inc. CIPI 96.5 fm, Beauval

The Jans Bay Broadcasting Inc., Canoe Narrows

Aboriginal Music Labels

Sweetgrass Records
Turtle Island Music

Funding

Saskatchewan Arts Board
SaskMusic's Grant Program

Music Industry Association

SaskMusic

MANITOBA

Artists/Bands

Aaron Peters
Barry Choken
Big Henny
Billy Joe Green
Blaze
Breaking the Silence
Burnt- Project 1
B.O.D.M



C-Weed

Cal Richard
Charlie McIvor
Chris Barker Band
Chris Beach
Cliff Maytwayashing
Clint Dutiaume
Darelyne Bickel
Darren Lavallee
Dead Indians
Desiree Dorion
DJ Endless
DJ St. Germain
DLO
Dominique Reynolds

Don Amero

Don Freed

Eagle & Hawk

Edward Gamblin

Ernest Monias

Fred Mitchell

Fred Moose

Freedom Road

Gabby Taylor

Hank Horton

Harv Settee Jr.

Hector Menow

HellInback

Heritage

Highway 373

JC Campbell

Jerry Sereda



JJ Lavallee

Jodie Borle
Kimberley Dawn
Krista Rey
Les Shannacappo
Littlehawk
Longhouse
Lucien Spence
Norbert Ducharme
O.C.D.
Percy Tueseday
Prodiggy
Ray "Ko Ko" Stevenson
Rayne
Ray St. Germain
Red Shadow Singers
Richard McKay
Rude Mood Music
Ryan D'Aoust
Segweh
Shingoose
Sierra Noble
Slidin' Clyde Roulette
SloMoJo
Slowhand
South Thunderbird
Spirit Sands Singers
Ted Longbottom

The Black Water Project
 The Freebird Band
 Thru The Pine
 The Mosquitoes
 Tracy Bone
 Venus Mantrap
 Wanda Wilson
 Wees Jaguar
 White Horse Singers
 Wild Illusions
 X-Status

Radio

CFPX 98.3 fm, Pukatawagan
 Native Communications Inc. (NCI FM), Winnipeg
 Norway House Communications Inc.-CJNC,
 Norway House
 OBCI - Russell Cook, The Pas

Aboriginal Music Labels

Arbor Records
 Strongfront Records
 Sunshine Records
 War Pony Records

Aboriginal Festival/Award Shows

Aboriginal Peoples Choice Music Awards
 Manito Ahbee Festival

Funding

Manitoba Arts Council
 Manitoba Culture, Heritage and Tourism
 Manitoba Film and Sound
 MARIA's Market Access Program
 Winnipeg Arts Council

Music Industry Association

Manitoba Audio Recording Industry Association

ONTARIO

Artists/Bands

Alex S. Lekawski
 Amanda Rheame
 Bear Creek
 Bezhig
 Big Dro
 Brenda MacIntyre
 Brock Stonefish
 Cheri Maracle
 Darrin Jamieson
 David Arbeau
 David Maracle



Derek Miller

Digging Roots
 Dwayne Pamajewon
 Eric Voice
 Eye of Charm
 Fargo and Company
 Graeme Jonez
 Infighter
 In Good Company
 Jacques and the Shakey Boys
 Jani Lauzon
 Jesus Murphy
 Kevin Schofield & The Legends of Country
 Krakatoa
 Lakota Jonez



Lucie Idlout

Meghan Meisters
 Nadjiwan
 Nancy Johnson
 Nathan Cheechoo
 Niiwing Wendaanamak Ngamjik
 Nishina Esquega
 Noel Habel
 Peter Howlett
 Rene Meshake
 Robbie Robertson
 Sakoleta Widrick
 Sarah Decarlo
 Shannon Thunderbird
 Snake Island Singers
 Susan Aglukark



Tamara Podemski

The Breeze Band
 The Johnnys
 The Pappy Johns Band
 The Wolfpack
 Wabs Whitebird
 Weaselhead
 Whitefish Bay Singers

Radio

92.3 FM - Couchiching Radio, Fort Frances
 101.1 FM - Jessica Nadiwon, Wiarton
 AVR-Aboriginal Voices Radio Network, Toronto
 Ayamowin Communications Society, Big Trout Lake
 CFGI 102.7, Georgia Island
 CHFN 100.1 fm, Wallaceburg
 Chimnissing Communications, Beausoleil First Nation
 CKON 97.3FM, Cornwall
 CKRZ-100.3 fm, Oshweken
 Oneida Radio, Southwold
 Point Eagle Radio Inc., Forest
 Renegade Radio on CKLN 88.1 FM, Toronto
 Wahta Communications Society, Bala
 Wawatay Native Communications Society, Sioux Lookout

Aboriginal Festival/Award Show

Canadian Aboriginal Festival
 Canadian Aboriginal Music Awards

Funding

Ontario Arts Council
 Ontario Media Development Corporation Music Fund
 Toronto Arts Council

QUEBEC

Artists/Bands

Angava
 Beatrice Deer
 Chucky
 Florent Volland
 Jef Tremblay et les Elements
 Madeskimo
 Northern Haze
 Robert Sevenscrows
 Sakay Ottawa
 Sinuupa



Taima

Tagralik Partridge

Radio

CFIC 105.1, Listuguj
 CHRG FM-101.7, Gesgapegiag
 CKWE 103.9, Maniwaki
 Comite de la Radio Communautaire Huronne
 Wyandot Inc., Wendake

Corporation de Radio Kushapetsheken Apetu-
amiss Uashat, Sept-Iles
Corporation Mediatique Teuehikan, Mash-
teuiatsh
Gespegewag Communications Society, Resti-
gouche
James Bay Cree Communications Society, Via
Chibougamau
Kanehsatake Communications Society Inc.,
Kenehsatake
Mohawk Radio, Kahnawake
Radio Communautaire MF Lac Simon Inc., Lac-
Simon
Radio Ntetemuk Inc., Betsiamites
Societe De Communication Atikamekw-Montag-
nais, Wendake
Societe de Communication Ikito Pikogran Ltee,
Pikogan
Taqramiut Nipingat Incorporated, Dorval

Funding

Conseil des Arts et des Lettres du Quebec
MusicAction
La Société de développement des entreprises
culturelles du Québec (SODEC)

Music Industry Associations

Association des professionnels de l'édition
musicale
Association québécoise de l'industrie du disque,
du spectacle et de la vidéo

ATLANTIC PROVINCES

Artists/Bands

&Company
Angela Hovak-Johnston
Beatz



Forever

Flummies
Garry Sapier
Harry Martin
MO3
Red Suga
Rez Villain
Richard M. Gloade
Shirley Montague

Radio

CFNT 104.5, Perth, NB
CFTI 101.1, Big Cove, NB



Madeleine Allakariallak and Sylvia Cloutier

CHLR 89.9 fm, Rigolet, NF
CICU 94.1 fm, Eskasoni Indian Reserve, NS
CJML 99.5 fm, Makkovik, NF
CJIJ, Membertou First Nation, NS
Okalakatiget Society, Nain, NF
Postville Radio Society Inc., Postville, NF
Sheshatshit Radio Society-CJIK fm, Northwest
River, NF

Funding

New Brunswick Arts Board
Newfoundland and Labrador Arts Council
Nova Scotia Department of Tourism, Culture and
Heritage

Prince Edward Island Council of the Arts

Music Industry Associations

Music Nova Scotia
Music Newfoundland and Labrador
Music New Brunswick

NATIONAL

Award Shows

Aboriginal Peoples Choice Music Awards
Canadian Aboriginal Music Awards
Canada Country Music Awards
Canadian Folk Music Awards
Canadian Urban Music Awards
The Junos
East Coast Music Awards (regional)
Western Canadian Music Awards (regional)

Funding

Canada Council for the Arts
CMT Canada Video Advantage Program
Department of Canadian Heritage's Canada
Music Fund
Department of Canadian Heritage's Trade
Routes Program
Department of Foreign Affairs and International
Trade's Arts and Cultural Industries Promotion
Division

Foundation Assisting Canadian Talent on
Recordings
National Aboriginal Achievement Foundation
Radio Starmaker Fund
SOCAN Foundation
VideoFact and PromoFact

Music Industry Associations

Canadian Academy of Recording Arts and
Sciences
Canadian Country Music Association
Canadian Independent Record Production
Association
Canadian Music Publishers Association
Canadian Recording Industry Association
National Aboriginal Recording Industry
Association
Songwriters Association of Canada
Urban Music Association of Canada



Tracy Bone
Manitoba

music industry support for English speaking Canada

There are a number of organizations, agencies, music award shows, festivals, copyright collectives and government departments in Canada that support artists along with other parts of the music industry.

The diagram identifies the following layers:

- Artists and Industry
- Regional Music Industry Associations
- Regional Funding Agencies
- Music Award Shows and Festivals
- National Music Industry Associations
- National Funders

In Canada, there are also copyright associations and organizations, broadcasters and the Canadian Radio-television and Telecommunications Commission.

Copyright Associations and Organizations

SOCAN

The Society of Composers, Authors and Music Publishers of Canada

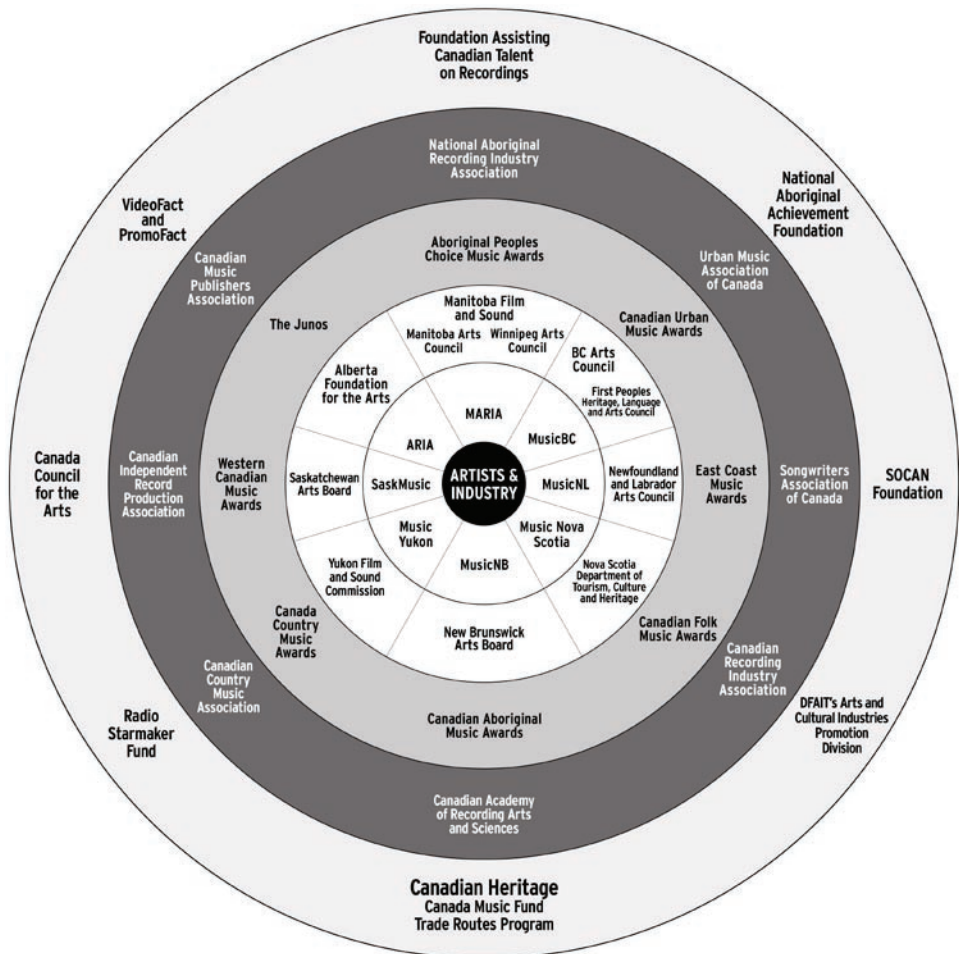
SOCAN is a Performing Rights Organization that represents songwriters and publishers. SOCAN licenses the public performance of its repertoire for broadcast, background music, and live performance, collects the associated tariffs, and distributes that money directly to the copyright holders.

CMRRA

Canadian Musical Reproduction Rights Agency
The CMRRA is a licensing agency that represents music publishers in Canada. CMRRA licenses the reproduction of music on CD's and cassettes (mechanical licensing) and in films, television programs and other audio-visual productions (synchronization licensing). They collect royalties and distribute them to publishers, who in turn distribute the songwriter's portion to the songwriter.

NRCC

Neighbouring Rights Copyright Collective
The NRCC is an umbrella collective that administers the rights of performers and makers of sound recordings (neighbouring rights). The NRCC collects royalty payments generated by the public performance of sound recordings and flows them through to five member collectives for distribution to performers and makers (record labels).



The member collectives include AFM-MNRR, ACTRA-PRS, and AVLA.

- American Federation of Musicians, Musicians' Neighbouring Rights Royalties
- Alliance of Canadian Cinema, Television and Radio Artists, Performers' Rights Society
- Audio-Video Licensing Agency
- Canadian Private Copying Collective
- SoundExchange

Broadcasters

Canadian Talent Development

In 1995 the Canadian Association of Broadcasters introduced a streamlined Canadian Talent Development (CTD) regime that served to ensure that private radio stations collectively allocated a minimum of \$1.8 million each year to eligible third parties associated with CTD. These eligible organizations include FACTOR, MusicAction, national and provincial music organizations, performing arts groups, schools and scholarship recipients.

In addition to its yearly contributions, private radio licensees make direct contributions to CTD initiatives when awarded a new licence,

renewing an existing license, or when transferring control or ownership of a radio licence. From 1998 - 2004:

- New radio licensees committed to contributing over \$41 million to CTD initiatives
- CTD benefits from control and/or ownership transactions have totaled over \$93 million
- Over \$15 million was contributed to CTD initiatives in the context of licence renewals

Canadian Radio-television and Telecommunications Commission (CRTC)

The CRTC is an independent agency responsible for regulating Canada's broadcasting and telecommunications systems.

The CRTC's mandate is to ensure that programming in the Canadian broadcasting system reflects Canadian creativity and talent, our linguistic duality, our multicultural diversity, the special place of aboriginal people within our society and our social values. At the same time, the CRTC must ensure that Canadians have access to reasonably priced, high-quality, varied and innovative communications services that are competitive nationally as well as internationally.



ampcamp
ABORIGINAL MUSIC PROGRAM

AMP Camp is a one-week professional and artistic development project that gives emerging to mid-career Aboriginal recording artists a chance to develop their understanding of the music industry along with their ability to succeed in it.

The project is made possible by a working partnership between MARIA's Aboriginal Music Program and the Music Section of the Canada Council for the Arts.



AMP Camp is the only week-long artistic and professional development opportunity for Aboriginal recording artists in Canada. The residency has been held at a resort in Manitoba's Whiteshell region for the last two years and has provided participants with access to over 400 years of experience in the music biz.

Each day of the week begins with workshops on business topics in the morning, followed by artistic development sessions in the afternoon and evenings.

The morning discussions cover touring, music publishing, registering with SOCAN, marketing, managing suppliers, contracting, and taxes, among others. The artistic sessions focus on songwriting, vocals, musicianship, and performance skills.

Instructors for the project have included Juno nominated recording artist Kinnie Starr, Order of Canada recipient Heather Bishop, Canadian Aboriginal Music Award winner Sherryl Sewepagaham (Asani), world class dobro player Doug Cox, Breach of Trust front man Marty Ballentyne along with Aboriginal music legends Errol Ranville, Billy Joe Green, Curtis Jonnie, Ray St. Germain and Vince Fontaine, to name a few.

AMP Camp is open to Aboriginal artists from across Canada. Participants are selected by a jury of Aboriginal people working in the music industry and the process begins with a Call for Submissions in September of each year.

The project is delivered by MARIA's Aboriginal Music Program and the Aboriginal Peoples Music Program of the Canada Council for the Arts.

AMP Camp has been made possible by the financial support of the Canada Council for the Arts, the National Aboriginal Achievement Foundation, Manitoba Culture, Heritage & Tourism, Manitoba Film and Sound, the Manitoba Arts Council and a contribution by MARIA through the Manitoba Music and Motion Pictures Development Project.



above: DJ Madeskimo and Kinnie Starr

below: Raine Morin





Aboriginal music summit delegates

Marty Ballentyne Artist

Ray St. Germain Artist

Shoshona Kish Artist (DiggingRoots)

Stevie Salas Artist

Wayne Lavallee Artist

Heather Ostertag Foundation Assisting
Canadian Talent on Recordings

Gerri Trimble Canada Council for the Arts

Minister Robinson Manitoba Culture, Heritage
and Tourism

Mike Benson Manitoba Culture, Heritage and
Tourism

Terry Welsh Manitoba Culture, Heritage and
Tourism

Carole Vivier Manitoba Film and Sound

Brian Wright-McLeod Encyclopedia of Native
Music

Lisa Meeches Eagle Vision Productions

Micki Free Seminole Tribe of Florida

Vince Fontaine Rising Sun Productions

Brandon Friesen Arbor Records

Shane Ward Sunshine Records

Jesse Green Strongfront Records

Curtis Jonnie National Aboriginal Recording
Industry Association

Sam Baardman MARIA

Alan Greyeyes MARIA

Harmony Rice Association for Native Develop-
ment in the Performing and Visual Arts / SPIRIT
Magazine

Cate Friesen CBC Radio

Dave McLeod NCI FM

Catherine Cornelius Canadian Aboriginal
Music Awards

Ron Robert Canadian Aboriginal Music Awards

Errol Ranville Aboriginal Peoples Choice Music
Awards

Derek McCorrister Aboriginal Peoples Choice
Music Awards

delegate profiles

Marty Ballentyne

mballentyne@gmail.com

www.myspace.com/martyballentyne

Marty Ballentyne is the lead singer, guitarist and co songwriter of the band Breach of Trust, who have released 3 albums of hard hitting music inspired in equal measure by punk, metal and rock'n'roll. In addition to working on songs for a new Breach of Trust album, Marty has recently established himself on the Vancouver scene, performing with artists as diverse as Marq DeSouza, Clancy's Angels and July Fourth Toilet. As a composer, Marty was recently tapped to write and record the theme song to the new TV series Tears and Triumphs. Marty is also working on new solo music (which will be available for sampling at his MySpace site), a new band featuring Manitoba expat Donovan Bruyere (also a new member of Breach of Trust), and a band called The Holy Licks, whose music is best described as 'the soundtrack to f*#@ing or fighting on a Saturday night up north - whichever comes first'.

Ray St. Germain

www.raystgermainmusic.com

Born in 1940, Ray St. Germain started playing music and singing while growing up in St. Vital, a suburb in Winnipeg, Manitoba. He started out on accordion but switched over to guitar as a teenager because it looked a little silly jumping all over the stage with an accordion. He began performing all over Canada when he was still a teenager, earning the nickname "Winnipeg's Elvis", traveling with Hal Lone Pine, Betty Cody and their son Jazz Legend Lenny Breau. His career hasn't really let up since. During that time, he's performed on the bill with such greats as Johnny Cash, Porter Wagoner, and Johnny Horton. His music has taken him around the world, letting him travel to places like Germany, Israel and Cyprus, and across Canada. He clearly loves the performer's life and hasn't slowed down a bit. Ray has been seen nationally on CBC, Global, APTN and CKY as a performer, television producer/singer/host. Ray was also the radio host/program manager at NCI-fm.

Ray St. Germain is an award winning Recording artist, and Stage show performer/producer. Ray recently added author to his repertoire as he wrote his autobiography "I Wanted to be Elvis, so What was I doing in Moose Jaw?". Ray is currently releasing his latest album entitled "We All Make Mistakes Sometimes" and enjoys performing stage shows across Canada.

ShoShona Kish

DiggingRoots

www.diggingrootsmusic.com

www.sonicbids.com/diggingroots

www.myspace.com/diggingroots

ShoShona Kish is a multidisciplinary artist of Anishinabe and mixed heritage. ShoShona is best known for her work as co-creator and front woman for the Juno nominated group DiggingRoots. ShoShona and partner Raven (whose seismic guitar playing has gotten him votes as one Canada hottest new talents) blend groove-laden roots,

blues and reggae to create their own sound. They are quickly emerging as new leaders of the old school rebel music. The songs are about generational truths, raising a voice for empowerment, identity, and culture. It is these same elements that have won them a CBC Galaxie Rising Star Award, an Indian Summer Music Award, and a slew of nominations including the APC Music Awards, the Canadian Folk Music Awards and the Maple Blues Awards, the Native American Music Awards and the perhaps most notably the Junos.

In addition to recording and touring with DiggingRoots ShoShona stays involved in community arts and activism as well as running her arts and multimedia companies Aki Productions and Mitig Studios.

The new DiggingRoots album tentatively titled 'Song Lines' is due to drop in spring 2008.



Stevie Salas

www.steviesalas.com

He was hand-picked by George Clinton as the guitarist for Clinton's albums. He's skipped cities in a private jet with Rod Stewart, playing sold-out stadiums. He signed the largest deal Island Records has ever forked over for a new artist. His second solo album ousted the Rolling Stones and Aerosmith for "Best Album" in Japan. Most book name him as one of the Top 50 Guitarists of All Time. Just months ago Mick Jagger tapped him to be his guitarist...



Wayne Lavallee

ndnmusic@shaw.ca
www.waynelavallee.com
www.myspace.com/waynelavallee1

Wayne Lavallee is from the Métis Nation born in Vancouver, B.C. His recent Album Green Dress is 2006 winner for Best Aboriginal Songwriter at the Canadian Folk Music Awards, he is also 2005 Juno nominated. Wayne's music both defines and transcends his genre at the same time, his music walks a path between Led Zeppelin and Robbie Robertson and rides a musical trail from rock anthems to country/folk storytelling. All of this is delivered with Wayne's haunting melodic stylized chants to create a contemporary take on old world Native mysticism. Wayne Lavallee is also owner of Intertribal Sound, he has produced/engineered debut albums for artists such as Violet Noytowhow & Shakti Hayes, Wayne Lavallee will be releasing new album spring of 2008.

Heather Ostertag

Foundation Assisting Canadian Talent on Recordings
www.factor.ca

As the President and CEO of FACTOR, Heather is required to liaise with government, broadcasters and the Industry, but even outside her FACTOR duties, Ms. Ostertag is an active member in the Canadian music

community. She is the current chair of the Canadian Country Music Association (CCMA), and is a life-time director on the Board of Directors for the East Coast Music Awards.

Ms. Ostertag has been well recognized by the music industry. She has been twice voted one of Canada's 30 Top Most Influential Music Executives. The East Coast Music Association appointed her an "Honorary Lifetime Director" in 1995, and the Canadian Association of Broadcasters honoured her with the Ruth Hancock "Friend of the Industry" award in 1996. She has since been inducted into the Canadian Music Industry Hall of Fame and awarded the Harris Alumni Award for Excellence in Music Industry Education. In February 2002, the FACTOR Board of Directors presented her with an award for Integrity and in 2003 she was appointed a Member of the Order of Canada. Most recently, Heather was awarded the Brian Chater Industry Builder Award during Canadian Music Week in 2006.



Gerri Trimble

Canada Council for the Arts
gerri.trimble@canadacouncil.ca
www.canadacouncil.ca

Gerri Trimble is a Program Officer with the Music Section of the Canada Council for the Arts. Her current program responsibilities include sound recording, distribution, other community arts and Aboriginal music initiatives. She has been involved in grants administration for over fifteen years for a number of government departments and other organizations in the realms of arts training, community economic development and anti-racism.



Canada Council
for the Arts

Conseil des Arts
du Canada

Carole Vivier

Manitoba Film & Sound
www.mbfilmsound.ca

Carole Vivier is the Chief Executive Officer of the MANITOBA FILM AND SOUND RECORDING DEVELOPMENT CORPORATION (MANITOBA FILM & SOUND) and the Provincial Film Commissioner. MANITOBA FILM & SOUND is a statutory corporation of the Province of Manitoba mandated to assist in the growth and development of the Manitoba film, television and sound recording industries.

Carole is currently a member of the Board of Directors for the Burton Cummings Theatre of Performing Arts Group Inc., Film Training Manitoba and NSI Canada. While working closely with Manitoba's Film, Television and Sound Recording Industries Carole has helped build awareness in the national and international arena which has resulted in unprecedented growth in both of these sectors. Also along with the Manitoba Motion Picture Industry Association, MANITOBA FILM & SOUND successfully secured the Manitoba Film & Video Production Tax Credit Program which is the most competitive tax credit in the country.

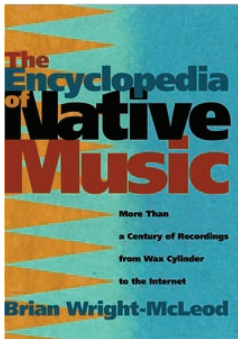


Brian Wright-McLeod

www.encyclopediaofnativemusic.com

Author of The Encyclopedia of Native Music and executive producer of the 3-CD companion The Soundtrack of a People Brian Wright-McLeod began working in media since 1979. In 1985, he began his foray into radio at CKLN 88.1 FM in Toronto where he hosts Renegade Radio, an open format Native music and spoken word show. In 2005 he created Electric Powwow on Sirius Satellite Radio's Canadian music channel Iceberg 95.

A regular contributor to News From Indian Country and Native Peoples Magazine, Brian was also the music consultant for the National Library and Archives, CBC and BBC Radio Native music programs. He is the vice-chair for the Native Juno Award category for the Canadian Academy of Recorded Arts & Sciences. He hosts the Native music program.



Lisa Meeches

Eagle Vision Inc.
www.eaglevision.ca

As one of the most dynamic and respected Aboriginal producers in Canada, Lisa Meeches is an Executive Producer and the President of Eagle Vision Inc. and Meeches Video Productions, two Winnipeg-based production companies. She is the Co-President of Century Street Distribution. She is also the Executive Producer, Producer, and Co-Host of The Sharing Circle, currently in production of its Fourteenth season. She is an Executive Producer of Tipi Tales, currently in prep for Season Three. As well Lisa has Executive Produced two, one-hour, one-of, documentaries, in the past two years.



Micki Free

www.mickifree.com
www.myspace.com/mickifreeexperience

Micki Free, a mixed blood Comanche / Cherokee Indian was discovered by Gene Simmons of the legendary "super group": KISS.

What do Diana Ross, Gene Simmons (KISS), Steven Van Zandt (Bruce Springsteen Band), Shalamar and Prince...all have in common?...the answer is; MICKI FREE! Per Micki's label; Cargo / Live Wire Records, England, "Micki's "inimitable" sound and style, in the blues rock vein of Jimi Hendrix and Stevie Ray Vaughn is unmistakable". Micki was brought to LA for a career that would rival many in entertainment business history; Grammy Winner, Multi-Platinum

Recording Artist, Three Time Grammy Nominee, Five Time Native American Music Award Winner, Nominated for Governor on the National Academy of Recording Arts & Sciences, The Los Angeles Chapter Board of Governors 2004-2006 Term, and in 2006 Micki was "put up on the wall" (Micki's original Grammy, custom made guitar, vest worn in the videos, and his eagle honor flute) at the Seminole Hard Rock Hotel & Casino in Hollywood Florida.

Besides still being a recording and touring musician (Micki opened for Aerosmith in London England for Hard Rocks 2007 Ambassadors of Rock Tour at Hyde Park Calling to the tune of 70,000 people), Micki is the Director of Promotions & Special events for the Seminole Tribe of Florida / Florida Seminole Tourism.

Vince Fontaine

vince@risingsunproductions.ca
www.risingsunproductions.ca

Vince Fontaine is from Winnipeg and has been a professional musician for over 20 years. He is often recognized for his music group Eagle & Hawk. When Vince began his career in the music industry, he recognized that music was a powerful medium for expressing himself and the world around him. In the mid-1990's, Vince strengthened his writing abilities and developed the sound of the award winning music group Eagle & Hawk. At that time he also cultivated working relationships with other artists in the Aboriginal and non-Aboriginal communities.

Vince is the founder and President of Rising Productions Inc (RSP). RSP specializes in Canadian Aboriginal and Native American music and performance culture. RSP has earned a solid reputation for leading the way in this growing genre. Vince has also excelled in the area of live production and festival management. He has been involved in the 1999 Pan Am Games, the 2002 North American Indigenous Games and most recently the Manito Ahbee Festival as Music Festival Manager. Vince also sits on the board of the Manitoba Audio Recording Industry Association (MARIA). He is committed to contributing to Manitoba's music industry as well as to ensuring the growth and promoting the voice of North American Indigenous culture.

Brandon Friesen

Arbor Records
brandonf@arborrecords.com
www.arborrecords.com

A professional producer, recording/mixing engineer, musician and writer since 1991, Brandon Friesen has worked on and produced hundreds of albums to date. He was President and co-founder of recording studio/artist development company "Studio 11 Inc." - voted "Recording Studio of the Year" (P.M.A.2000), and currently President/founder of record label/distribution

company "Arbor Records Ltd. (EMI Canada, Allegro USA)" - nominated "Independent Record Label of the Year" (P.M.A.2000 & WCMA 2004) as well as President/founder of 441 Studios Ltd. and Race Day Promotions Ltd.

Author of the book "Musician's Manual to the Music Industry" and founder of the International Entertainment Magazine "Neechee Culture" Brandon's more recent accomplishments include Producing, Engineering and Mixing the 2005 Juno Nominated album "Longhouse - A Warriors Journey", 2004 Grammy® Nominated Album "Tom Bee - Reveal His Glory", the 2003 Juno® Award Winning "Album Derek Miller - Music is the Medicine, 1998 "Juno® Award Winning" Album "Mishi Donovan - The Spirit Within"; and over 30 nominated and/or winning Juno, PMA, WCMA, CMA, First Americans in the Arts and NAMA awards

Shane Ward

Sunshine Records
studio@worldwidesunshine.com
www.worldwidesunshine.com

Shane has been working as a professional engineer for the past six years. He has been involved in the recording of albums for Sunshine Records, Canada's largest Aboriginal labels. He has also spent time working on film/video and television projects. Shane's client list includes the following:

Clint Dutiaume (CCMA Multinstrumentalist of the Year) Cliff Maytaywashing (Canab Winner) Rayne Delaronde (Canab Nominee) Jared Sowen (2 Time Canab Winner), Burnt Project 1 (Canab Winner, Juno Nominee) Romi Mayes, and many more.

Shane's experience in the aboriginal music field is extensive, covering all types of genres from blues to pow wow. Shane also does A&R for Sunshine Records, and is responsible for new talent submissions.

Jesse Green

Strongfront Records
strongfront@shaw.ca
www.strongfront.tv
www.myspace.com/xxstatusxx

Now in 2007, Winnipeg-based hard-core rockers X-Status have been roaming the musical wastelands since 2000, Their repertoire is a collective compilation of years of lost songs and forgotten riffs that lingered in the back of their heads for over a decade. Re-created for today's ears X-STATUS will rock you with their soulful aggression and techno heaviness. Futuristic and inspirational sounds in an EFFORT to FREE ALL MINDS.

After 5 years and 4 studios X-Status has finally slated a released date for their debut CD/DVD, with a pre release of the album portion in June 2007 the all out CD and DVD package are to be re-released on September 1, 2007, the new package will contain 8 of the bands most Hard Rocking tunes, and a DVD with 2 full sets of multi camera live stage action along with 2 music videos.

Curtis Jonnie

National Aboriginal Recording Industry Association
curtis@naria.ca
www.naria.ca

Curtis Jonnie or "Shingoose" is the Executive Director of the National Aboriginal Recording Industry Association (NARIA), a membership-based music industry association dedicated to the development of a national Aboriginal music recording industry. NARIA's members include professional Aboriginal music artists, associated music business people, and service providers. The organization receives direction from a board of seasoned professionals from both the creative and business sides of the music industry.

On top of leading NARIA, Jonnie is known as one of the "grandfathers" of contemporary Aboriginal music and has performed in Canada, the US and internationally for

40 years. In the early 70s, Shingoose was joined by his contemporaries, Floyd 'Red Crow' Westerman, Buffy Sainte-Marie, Willie Dunn, Tom Jackson, and others in taking music from Aboriginal country to mainstream audiences.

Sam Baardman

Manitoba Audio Recording Industry Association
sam@manitobamusic.com
www.manitobamusic.com

Sam has served as Executive Director of the Manitoba Audio Recording Industry Association (MARIA) since June of 2000. He is Chair of the National Advisory Board of FACTOR, President of the Board of the Western Canadian Music Alliance (WCMA), Chair of the Canadian Council of Music Industry Associations, and serves on numerous committees and advisory boards at the regional and national level. He is the 2002 recipient of the Prairie Music Award for Industry Builder of the Year.

As an artist, Sam is a veteran of the Canadian prairie music scene. He is described by the Winnipeg Free Press as "one of the city's strongest and most literate songwriters," and his second CD, *The Rookery*, was nominated for Outstanding Roots & Traditional Album at the 2000 Prairie Music Awards.

Alan Greyeyes

Manitoba Audio Recording Industry Association
alan@manitobamusic.com
www.aboriginalmusic.ca

Alan Greyeyes is the Aboriginal Music Program Coordinator for the Manitoba Audio Recording Industry Association and a member of the Manitoba Aboriginal Music Host Committee. Over the last three years he has work on the development and delivery of Aboriginal music showcases, compilation CDs and training initiatives, including a week long residency entitled AMP Camp.

Harmony Rice

Association for Native Development in the Performing and Visual Arts / SPIRIT Magazine
publisher@spiritmag.ca
www.myspace.com/spiritmagazine

Pottawatomi from Wasauksing First Nation, Harmony Rice is the Creative Director and Publisher of SPIRIT Magazine. SPIRIT Magazine is an identity, arts and culture-based magazine distributed across Canada.

While co-producing an annual CD compilation for SPIRIT Magazine, Harmony's other production credits include: The Aboriginal Voices Reel Aboriginal Film Festival at Harbourfront Centre (Toronto), the Association for Native Development in the Performing and Visual Arts Raise Your Voice Music Fest 2006 (Toronto), SPIRIT Magazine's NOURISH Magazine Launch & Multi-arts exhibit in 2002, SPIRIT Magazine's COURAGE BABY COURAGE event in 2003, A Tribute to Revolutionaries in 2005, West Coast Launch 2006 and numerous other SPIRIT Magazine showcases, launch parties, panel discussions and workshops. Her most recent production was the Sweet Water Music Festival, an Indigenous music and arts festival held in Midland, Ontario in 2007. H

Harmony sits on the board for the Harmony Movement, a national race relations organization, and is the President of the Association for Native Development in the Performing and Visual Arts.



Cate Friesen

CBC Radio
www.cbc.ca

Cate Friesen is executive producer of the Winnipeg Radio Performance department at CBC as well as the executive producer of CBC Radio Two's flagship national live performance program "Canada Live". She also worked for many years as a touring musician and songwriter and brings that knowledge to her present position.

David McLeod

Native Communications Incorporated
www.ncifm.com

David McLeod is the CEO of Native Communications Incorporated (NCI-FM), which operates a Manitoba wide radio network, heard from Winnipeg to Churchill via 57 transmitters.

David believes that music within the Native community has a special connection to the people, to the land and to time period, which it is recorded. For many years he has had a keen interest in several genres of Native music. In early 2006, David was instrumental in establishing the "National Aboriginal Top Thirty Countdown" which is currently heard on six provincial radio networks across Western Canada including the Yukon and the North West Territories. In 2002 David was honoured with an "Industry" award at the Canadian Aboriginal Music Awards for his contributions towards promoting Aboriginal music.

David has been a board member with the Broadcasters Association of Manitoba (BAM) the Manitoba Audio Recording Industry Association (MARIA). David currently sits as a board member with the Aboriginal Peoples Television Network and the Manito Ahbee Festival.



Catherine Cornelius

Canadian Aboriginal Music Awards
www.canab.com

Catherine Cornelius, Executive Director, a status member of the Oneida of the Thames community, has been with Indian Art-I-Crafts since its inception over twenty years ago. Ms. Cornelius previously worked with the Chiefs of Ontario, the Canadian Government and owns and operates Oneida of the Thames Marketing.

Indian Art-I-Crafts of Ontario's mandate is to assist the Aboriginal arts community in audience development and appreciation of Aboriginal arts, development of programs that provide economic development opportunities, share the diversity and quality of Aboriginal art with the rest of Canada and to assist in the development of Aboriginal Arts in the performing and visual arts.

The Canadian Aboriginal Festival, which includes Education Day, Lacrosse Competition, Confidence Fashion Show, Competition Pow Wow, and Music Awards is organized and coordinated by Indian Art-I-Crafts of Ontario, a non-profit, Aboriginal organization located in Brantford. A board of Directors governs the organization.



Ron Robert

Canadian Aboriginal Music Awards
www.canab.com

Program Director, Ron Robert, a metis of Mohawk and French descent, has been with Indian Art-I-Crafts of Ontario since the beginning. He is a former broadcaster, a former assistant to former Prime Minister Trudeau, and a senior government media relation's officer.

Indian Art-I-Crafts of Ontario's mandate is to assist the Aboriginal arts community in audience development and appreciation of Aboriginal arts, development of programs that provide economic development opportunities, share the diversity and quality of Aboriginal art with the rest of Canada and to assist in the development of Aboriginal Arts in the performing and visual arts.

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Errol Ranville

Aboriginal Peoples Choice Music Awards
errol@manitoahbee.com
www.aboriginalpeopleschoice.com

Errol Ranville, also known as "C-Weed" is the Executive Producer of the Manito Ahbee Festival and the Aboriginal Peoples Choice Music Awards (APCMA), which were launched in November of 2006 to celebrate Aboriginal music and culture from all parts of North America.

An accomplished entertainer, Ranville has operated the C-Weed band for over 25 years; a lifetime commitment that has garnered him 4 Juno award nominations, a lifetime achievement award at the Canadian Aboriginal Music Awards and induction into the Manitoba Aboriginal Music Hall of Fame.



