

METROPOLITAN ECONOMIC
MOVEMENT

RELAUNCH **MTL**

ENHANCED ACTION PLAN TO STRENGTHEN THE CULTURAL AND CREATIVE INDUSTRIES

Co-developed by



BUREAU DU CINÉMA ET DE
LA TÉLÉVISION DU QUÉBEC
MONTREAL

C Culture
Montréal



Content partner

KPMG



Michel Leblanc

President and CEO

- Chamber of Commerce of Metropolitan Montreal

For several years now, the Chamber has recognized the considerable contribution of cultural and creative industries to the city. The four studies we have conducted since 2009 have highlighted their place at the very heart of our collective identity and their importance as a lever for economic development and the city's reputation around the world.

In such diverse industries, the impact of the pandemic varies across sub-sectors and between companies. The performing arts, museums and major events are suffering from an almost total halt in their activities, the absence of spectators and a drop in the number of tourists. In turn, audiovisual production services are regaining momentum, but at the cost of sometimes restrictive and costly health measures. Others, such as video games, rely on their ability to thrive in a virtual world that by its very nature encourages social distancing.

From the outset, what can be learned from the pandemic is that it has exacerbated existing challenges and is creating new ones that hamper the development of these sectors. Based on our past studies and analysis of the present crisis, we should bear in mind the precariousness of the creative

core made up of creators, artists and artisans, the importance of being able to attract and retain talent and visitors and, above all, the need to consolidate links with different communities.

In such a context, governments have already taken action to mitigate the negative impacts of the crisis on the industry, which has been weakened by the absence of audiences. The pace must be maintained by supporting innovation and experimentation projects and by pursuing initiatives so that taxation, regulations and standards are more tailored to the new normal. This is what Relaunch MTL hopes to achieve by mobilizing all key players within associations and institutions to define courses of action and solutions for the creative and cultural industries to meet the challenges they face.



Pierre Moreau

President and CEO

- Quebec Film and Television Council

With our industry going through a major health crisis, never before have we collectively examined our practices and related health issues to such an extent. Recovery will demand unprecedented adjustments. Throughout this singular episode, the Quebec Film and Television Council and its partners have worked tirelessly to develop solutions that will allow us to emerge from this crisis in good health, more mature and stronger.

In Quebec alone, the audiovisual industry generates close to \$2 billion each year. Certain sectors, notably visual effects and animation, have been recording sustained growth of more than 20% per year for nearly 10 years. There are 36,000 workers in the audiovisual sector, a powerful economic driver where creativity and innovation remain proof of progress every day.

All this is made possible by a talented, energetic and creative workforce whose expertise is recognized worldwide. Despite the multiple challenges associated with training, processing foreign workers, and retaining them during

the health crisis, the industry has remained together and very much focused on the future. The recovery will be the fruit of the concerted efforts of each and every stakeholder in this industry, which today, more than ever, continues to entertain and inspire film and television viewers.

Finally, the Relaunch MTL economic movement, deftly led by the Chamber of Commerce of Metropolitan Montreal, has sparked our enthusiasm from the outset, and we see the city's economic concerns as our own. Today's event allows us to highlight the strategic importance of our industry and to send a forward-looking message to our leaders.

Long live Montréal



Valérie Beaulieu

Executive Director

- Culture Montréal

While we are still suffering the consequences of the COVID-19 crisis, it is essential to reflect on the post-pandemic period. Considering the difficult context that the cultural community is currently going through, Culture Montréal did not hesitate to join the Relaunch MTL movement, initiated by the Chamber of Commerce of Metropolitan Montreal with the support of public authorities.

Bringing together and mobilizing Greater Montréal's economic players, from culture to aerospace and retail, is a considerable challenge. So is organizing a strategic forum and an "Action Plan to Strengthen the Cultural and Creative Industries," given the cultural sector's multi-dimensional challenges. Indeed, it is practically impossible to identify courses of action that apply across the board, given the many ways the pandemic has affected different cultural sub-sectors. It should therefore be seen as one step among others, which will gradually lead to the recovery and revival of the cultural and creative industries.

Relaunch MTL will have the merit of acting as a springboard. This novel approach encourages the sharing of ideas, collaboration and greater solidarity between the sub-sectors of the cultural and creative industries, their various

partners and the Montréal business community. This is not insignificant in this period of transition.

Culture Montréal would like to salute the approach taken by the Chamber, which intends to make Montréal's creative force a driver for success in the future.



Nadine Gelly

Executive Director

- La Guilde du jeu vidéo du Québec

Let's kick off Greater Montréal's economic recovery together

In this exceptional and unprecedented crisis, La Guilde du jeu vidéo du Québec would like to highlight everyone's cooperation in implementing structuring projects for entrepreneurs in the creative industries. This crisis has shown us the strength of our solidarity!

A prime example is the creation of Le Collectif in the early days of COVID-19. Never before has there been such strong advocacy for our creative entrepreneurs. In addition to bringing people together, this group created by La Guide du jeu vidéo du Québec, La Piscine, XN Québec and Zú has proven its relevance to the entire creative community in Montréal. The close synergy between several partners, including the QFTC, Ville de Montréal, DEC, Ministère de la Culture et des Communications, SODEC, Investissement Québec International and many others, is noteworthy. Never has the phrase "one for all, all for one" resonated so loudly.

We can add to this the wave of mutual aid that has pushed the largest video games studios to collaborate with smaller ones to support them in their development. For example, Ubisoft, La Guilde du jeu vidéo du Québec, Québec EPIX, the Chamber of Commerce of Metropolitan Montreal and

Investissement Québec International have joined forces to provide concrete support for the development and promotion of the industry with the La Caravane project, now in virtual format, with a specialized training program on business opportunities and free access to six international missions.

While some have experienced a slowdown due to broken production lines or a reduced ability to reach their clients and investors, others have continued to grow and are still facing growth challenges. Some challenges remain, including the availability of skilled labour and adequate funding for the creation and commercialization of intellectual property. It is therefore important for us to protect the assets of an innovative and resilient industry, where international and independent studios work side by side in a strong and supportive ecosystem whose economic contribution of more than \$1 billion annually is considerable for Quebec, even during a pandemic.

We owe it to ourselves to support Quebec's creative businesses so that we can continue to claim our place as a leader loud and clear on the world stage.

Many thanks to all of you and let us hope that this wave of solidarity and its effects will last forever.

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SUMMARY

A sector of the economy hard hit by the crisis

The COVID-19 crisis has exacerbated some of the challenges that cultural and creative companies and organizations faced before the pandemic and introduced new ones.

The cultural and creative industries are of strategic importance for Greater Montréal: the sector is a leading economic activity hub centred around creative talent; it contributes to the vitality of the city, allows for the effervescence of neighbourhoods and public spaces; it contributes to Montréal's international reputation and is a real driving force behind tourist attraction and economic spin-offs.

The great diversity of companies, business models and working patterns within the cultural and creative industries means the intensity of COVID-19's impact varies widely. However, generally speaking, the cultural and creative industries are one of the sectors that has been hardest hit by the crisis.

In addition to exacerbating some of the issues that existed for the sector prior to the pandemic, the crisis is introducing new ones that could hinder the sector's long-term development, particularly in terms of the financial precariousness of companies and organizations, the preservation of talent and expertise, competitive issues and maintaining contact with the public and customer relations.

Since the beginning of the crisis, all levels of government have mobilized to support artists, workers and companies through emergency and stimulus measures that are essential for this sector, which is based primarily on talent and intangible assets. However, these measures need to be maintained and adapted for the different sub-sectors of the industry as long as the pandemic continues, while other initiatives need to be put in place to ensure a solid and sustainable recovery.

While the impact of the crisis on the sector is undeniable, many business opportunities are also emerging for the community. However, in order to capture them, the cultural and creative industries need a structured plan that mobilizes all stakeholders.

Business opportunities and courses of action

The crisis offers important development opportunities that will require cooperation and collaboration among the various stakeholders in the community.

The cultural and creative industries must capitalize on the current crisis to advance and redefine certain business models so that works, original content and other creative assets enjoy greater success, outreach and value. More specifically, it is imperative to focus on creating and commercializing intellectual property, accelerating digital transformation and diversifying and consolidating revenue sources. In addition, the experimentation and innovation capacity of companies in the sector, particularly those in the digital creativity sub-sector, can be used to revive the community and support other promising sectors of Montréal's economy.

In order for the cultural and creative industries to recover and grow, the various stakeholders, including companies, cultural organizations, associations and clusters, educational and research institutions and government bodies, must consult and collaborate in implementing the following courses of action.

COURSES OF ACTION

1. Position the cultural and creative industries at the heart of Montréal and Quebec's recovery strategy
2. Support the creative core: protect, train and accompany
3. Take advantage of the current period to stimulate innovation and experimentation in the cultural and creative industries: laboratory, prototyping and showcase
4. Support the development of original content and the commercialization of intellectual property
5. Encourage companies to adapt their business models, especially through digital transformation
6. Adapt taxation, regulations and standards

Highlights from the priorities identified at the Strategic Forum on Cultural and Creative Industries (1/2)

On November 30, 2020, the Strategic Forum on Creative Industries, organized by the Chamber of Commerce of Metropolitan Montreal and its partners, highlighted the issues facing companies and organizations in the cultural and creative industries.

Bringing together almost 600 participants, the Forum was an opportunity to discuss the highlights of the action plan and reflect on the industry's post-COVID future.

The Forum also included an interactive working session aimed at prioritizing issues and courses of action. The main findings are as follows:

- 1) **Pre-COVID challenges:** Respondents identified the **fragility and precariousness of the creative core** (particularly among artists, authors, performers and artisans) as the pre-COVID challenge in the action plan that most resonated with them, followed by **limited funding for projects and companies** due to lenders and investors' lack of understanding of business models.
- 2) **The impacts of the current crisis:** A majority of respondents identified **bans on gatherings and closures of venues here and abroad** as the impacts of the crisis that most preoccupied the sector, followed by **distancing measures**—in particular, their impact on the creation, production and dissemination of creative works, especially for the performing arts.
- 3) **Business opportunities for the sector:** Respondents identified (1) **experimentation and innovation** to increase the sector's reach and improve its positioning; (2) **creation, retention and commercialization of intellectual property**; and (3) accelerated digital transformation as the most important business opportunities for the sector.
- 4) **The industry's courses of action:** We invited Forum participants to imagine they were responsible for the recovery. In addition to positioning the cultural and creative industries at the heart of Montréal and Québec's recovery strategy, respondents would like businesses and governments to prioritize **support for the creative core** (by protecting, training and supporting artists, creators and industry workers), as well as **support for original content development, commercialization of intellectual property, and innovation.**

Highlights from the priorities identified at the Strategic Forum on Cultural and Creative Industries (2/2)

The combination of the collaborative session highlights and the action plan that follows resulted in the roadmap proposed by Relaunch MTL for a stronger sector. The various stakeholders can implement the roadmap to ensure the recovery of the sector.

5) Other feedback: During the Forum, the panelists highlighted the essential nature of cultural and creative industries for Montréal, the importance of government support during the crisis, and their recognition of the industry's fragility. They also pointed out that the industry must prepare for the **situation post-COVID**—with exceptional cultural programming and the promotion of local creative businesses—and provide **financial support to all sub-sectors** to maintain Quebec expertise and protect the creative core. According to the panelists, **flexibility and agility** in the sector will be paramount and must be made possible by **immediately adopting digital technology** and **attracting foreign investment** through competitive taxation.

Lastly, participants had the chance to share other ideas during an open-ended question period, leading to the definition of additional steps on the road to recovery.

Among these, specific to the industry:

- *“Ensure workforce retention [and] further encourage and facilitate the participation of youth from diverse backgrounds in the Montréal/Quebec cultural industry.”*
- *“Encourage programs that accelerate the accessibility of cultural facilities and the usability of websites. Inclusion is a local potential that is still under-exploited.”*
- *“Create a public-private investment fund for the enhancement and retention of Quebec intellectual property.”*

... and specific to governments:

- *“Set up creative innovation funds providing financial resources and specific expertise to support and accelerate the growth of CCLs.”*
- *“Grant tax credits to companies that financially support vocational training activities in the cultural sector.”*
- *“Encourage joint public-private participation in certain cross-industry projects aimed at international markets.”*

INTRODUCTION

Relaunch MTL: An initiative to mobilize key stakeholders in Greater Montréal's economy

The COVID-19 crisis is having a significant impact on society as a whole. An unprecedented economic crisis has emerged from a health crisis. The impacts of this crisis on the city's economy vary greatly from one industry to another. While some sectors are experiencing significant losses and need to reinvent their business model, others are in a period of growth and are facing labour shortages. Although businesses and industries face significant challenges, there are many opportunities to be seized and the transition to a lower carbon economy remains a priority.

The current crisis is mobilizing all Montréal stakeholders. The provincial and federal governments, as well as the Communauté métropolitaine de Montréal (CMM) and its 82 municipalities, are making considerable efforts to contribute to the sustainable recovery of their economies.

In this context, the Chamber of Commerce of Metropolitan Montréal and some twenty partners launched the Relançons MTL movement, backed by the Government of Canada, the Government of Quebec, the Communauté métropolitaine de Montréal and, the Ville de Montréal, in association with Investissement Québec and in collaboration with the Palais des congrès de Montréal. The aim of this movement is to mobilize all the players in Greater Montréal's economic ecosystem to revive the city's major strategic sectors.

Thanks to data and strategic information collected in real time, each sector will be subject to an analysis of the specific issues it faces.

The goal of the movement is to acquire a detailed understanding of the issues facing these sectors, to find solutions and to assist businesses and governments with decision-making. All this with a common aim: to succeed in reviving Montréal's economy.

The development of ten sector-specific action plans and a plan for the city centre is part of this movement. These plans will be expanded through a series of virtual events that will encourage discussion and the implementation of initiatives to propel the sustainable recovery of the city's economy and businesses.

This document represents the recovery plan for the cultural and creative industries

This action plan for the revival of the cultural and creative industries was developed as part of Relaunch MTL. The analyses, findings and courses of action are the result of a rigorous and accelerated process, taking into account the effects of the current crisis. They are mainly based on:

- **A sustained contribution from the Quebec Film and Television Council (QFTC), Conseil des arts de Montréal, Culture Montréal, La Guilde du jeu vidéo du Québec and Xn Québec, the Digital Experiences Producers Association:** studies, data, diagnoses, briefs, initiatives carried out on the margins of the crisis, etc.;
- A review of the literature on the consequences of COVID-19, both locally and internationally, and the measures put in place to address them;
- Secondary research and additional information;
- Interviews with key stakeholders in the community (see list in the appendix);
- KPMG's analytical framework and industry expertise.

This plan provides governments and industry stakeholders with short-term priority courses of action and other options that are part of a longer-term sustainable recovery. Its scope is metropolitan, focusing on the territory bounded by the Montréal census metropolitan area (CMA).

It is understood that the courses of action will be refined during a strategic forum on November 30, 2020, through a participatory exercise with members of the industry.

TEN AREAS OF INTEREST:

- Air transport and aerospace
- Retail
- Construction and infrastructure
- Cultural and creative industries
- Life sciences and health technology
- Financial services
- Information technology
- Clean technology
- Tourism
- Transportation and logistics

Greater Montréal: Solid economic performance before COVID-19

In the years leading up to COVID-19, Greater Montréal was a driving force in the province's economic growth.

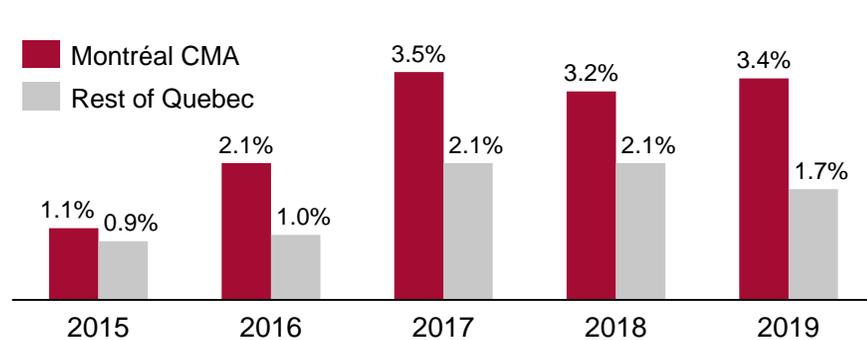
- Between 2016 and 2019, the growth rates recorded in the Montréal CMA were significantly higher than the economic growth in the remainder of Quebec. In 2019, the city's GDP even grew at twice the rate of the rest of Quebec (3.4% versus 1.7%), surpassing the growth rates of the other major Canadian CMAs.

The economy of Greater Montréal benefits from:

- the presence of a critical mass of businesses and jobs in several promising activity sectors that contribute to making Montréal a dynamic and innovative city (and that are all the subject of recovery action plans);
- massive investments in infrastructure—including the Turcot Interchange, the Champlain Bridge and the Réseau express métropolitain (REM);
- a real estate sector that is growing strongly—not only on the Island of Montréal, but also on the South Shore.

Annual growth rate of real GDP, Montréal CMA and rest of Quebec

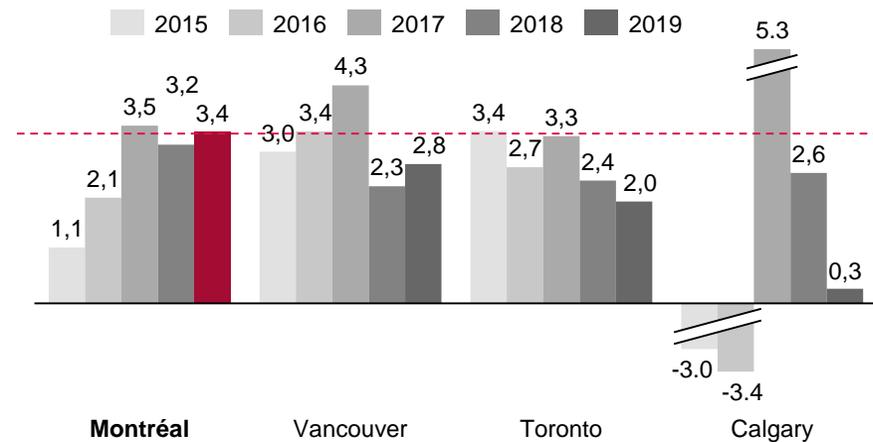
2015 to 2019, in %



Source: Conference Board of Canada; KPMG analysis

Annual growth rate of real GDP, selected CMAs

2015 to 2019, in %



Unprecedented impact and impressive rebound

From February to April 2020, employment in the Montréal CMA fell by 18.0 points, rebounding in May and the following months.

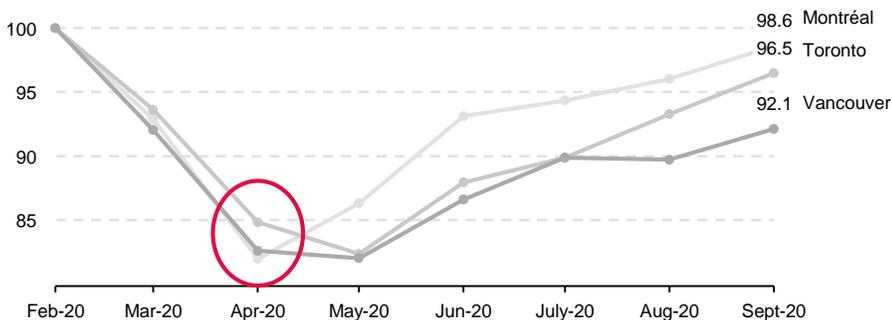
- In September, employment remained 1.4% below February’s level, but a decline is possible, given the partial lockdown in October.

Montréal’s rebound is the most significant of the 20 largest North American metropolises.

- The strength of government intervention has limited job losses, particularly through unprecedented household income support, with personal disposable income even increasing.
- The management of the health crisis has also made it possible to reopen more quickly, in comparison with our neighbours to the south.

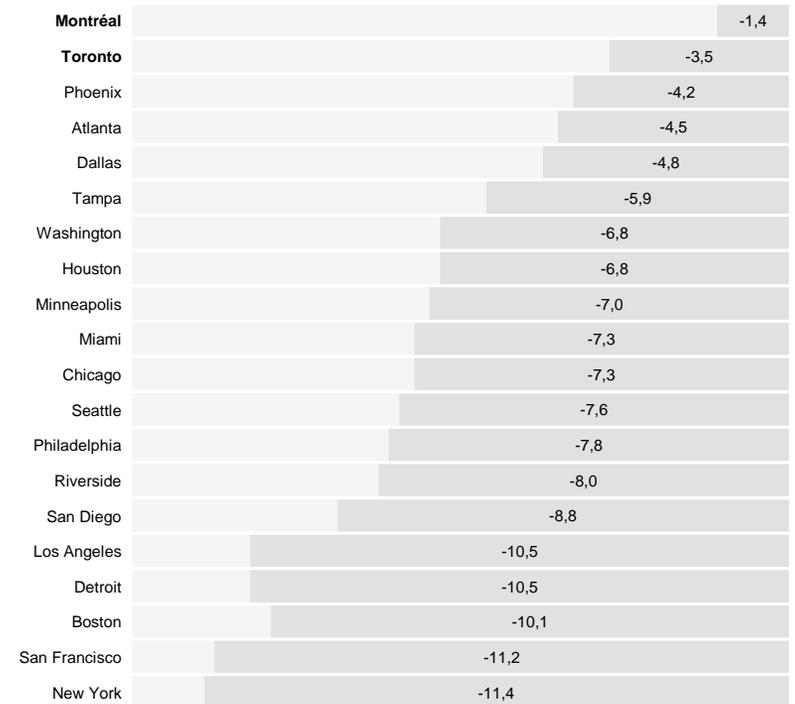
Employment change, selected census metropolitan areas

February 2020 to September 2020, February 2020=100



Change in employment in the 20 largest cities in Canada and the United States

February to September 2020, in %



Source: Statistics Canada (Table 14-10-0295-01); Metro Recovery Index (Brookings), 2020; KPMG analysis

Household and business confidence remains shaken, some health measures remain in place and productive capacity of the economy has been reduced.

The downtown area remains hard hit

Greater Montréal was hard hit by the COVID-19 crisis, with the lockdown extending over a longer period than elsewhere in Quebec. But it is downtown Montréal that has been—and remains—among the most affected.

- With its high concentration of jobs that lend themselves to telecommuting, the downtown area has been abandoned by many of its employees. A gradual return is under way, with offices being authorized to return to a maximum capacity of 25% of their workforce. At the end of September, it was estimated that only one-third of employers reached or surpassed the 20% mark.
- Due to the closure of the Canadian borders, international tourists are nowhere to be found. The occupancy rate for hotels in downtown Montréal fell by 83% between the summer of 2020 and the summer of 2019, while the hotel occupancy rate outside the downtown Montréal area fell by 25%.
- Shows, festivals and other events held in the downtown core were almost all cancelled from mid-March to early August, while activities at theatres, concert halls and museums were put on hold. In spite of an easing of the public health measures in August and September, the transition of the Greater Montréal area to a red zone on October 1 forced the return of the ban on gatherings, both indoors and outdoors.

Variation in the number of jobs, selected sectors

Quebec, selected periods, seasonally adjusted data

	Variation February to April 2020	Variation February to September 2020
Accommodation and food services	-36%	-10%
Information, culture and recreation	-36%	-11%
The economy as a whole	-23%	0%

Sources: “Les bureaux du centre-ville de Montréal toujours presque vides” (La Presse, 2020); “Bleak summer seen for Montréal hotels, but outlook is better in regions like Charlevoix” (Montréal Gazette, 2020); Statistics Canada (Table 14-10-0022-01).

Accommodation and food services, in addition to information, culture and recreation, remain the sectors most affected by the crisis.

A recovery that varies in speed and intensity depending on the sector and location

The majority of businesses in the metropolitan region will experience four phases of a growth recovery.

- Although the initial response phase to the crisis is behind us, some companies operating in the most affected sectors are still in the resilience phase, while others have begun the transition to the recovery phase, which aims to steer their activities back to pre-crisis levels.

Not all companies and economic sectors will make their way through the various phases of a return to growth at the same speed, and some may experience a setback during the second wave. The extent of change needed to adapt business models to the new reality will vary sector by sector.

Most companies have begun to reflect on the new reality that will emerge in the coming months and even years. The lasting repercussions that COVID-19 may have on companies' strategies or business models are at the heart of current concerns.

The 4 phases of growth recovery



Source: KPMG (July 2020) "COVID-19: Emerging from the crisis: Supporting the recovery of our clients"

An action plan structured around five components

This action plan is structured as follows:



1

THE SITUATION BEFORE COVID-19

- ▶ • Strategic importance of the sector for the city's economy
- Key development issues prior to COVID-19

Cultural and creative industries: A diverse and complex sector

In terms of economic analysis, this is a highly complex industry for a variety of reasons:

- It is made up of multiple sub-sectors: cultural creation, audiovisual production, architecture, design, video games, the performing arts, etc.;
- It is an industry that is not explicitly defined statistically and for which precise measures of business, employment, income, etc., are almost impossible;
- It includes companies of widely varying sizes and many self-employed and freelance workers, small businesses, SMEs, multinationals, etc.;
- Some of the sub-sectors have “B2C” business models and are aimed directly at the general public, while several of them operate under a “B2B” model and have other companies as clients, here or abroad;
- A large part of the industry is made up of organizations that operate on a not-for-profit model, relying on public grants and contributions and individual and corporate philanthropy;
- The impact of this pandemic is extremely variable from one sub-sector to another and from one company to another. Some firms and organizations have been hit hard and immediately by the health guidelines and measures imposed by governments, others have been affected more moderately and gradually, while some have experienced very little negative impact, or have even been boosted.

This plan proposes a framework for analysis and courses of action to ensure the sector's recovery, supplemented by interviews with community stakeholders and the contribution of partners.

Cultural and creative industries: Sub-sectors and scope of the study

As in previous CCMM studies on the cultural and creative industries, we have opted for a definition that corresponds to international standards used by many countries, namely: “Those industries which have their origin in individual creativity, skill and talent and which have a potential for wealth and job creation through the generation and exploitation of intellectual property”*

For the purposes of this approach, the following sub-sectors were selected:



VIDEO GAMES



DIGITAL EXPERIENCES

i.e. environment design, immersive and interactive installations and experiences, virtual and augmented reality



AUDIOVISUAL PRODUCTION

film, television, video, visual effects and animation



CREATIVE COMMUNICATION



THE ARTS

or the performing arts, visual arts, music, literature, etc.



THE MEDIA AND PUBLISHING

The media sector will be dealt with as part of a specific initiative by the Chamber and its partners in the winter of 2021.



ARCHITECTURE AND DESIGN

This sector has been considered in the “construction and infrastructure” plan.



FASHION

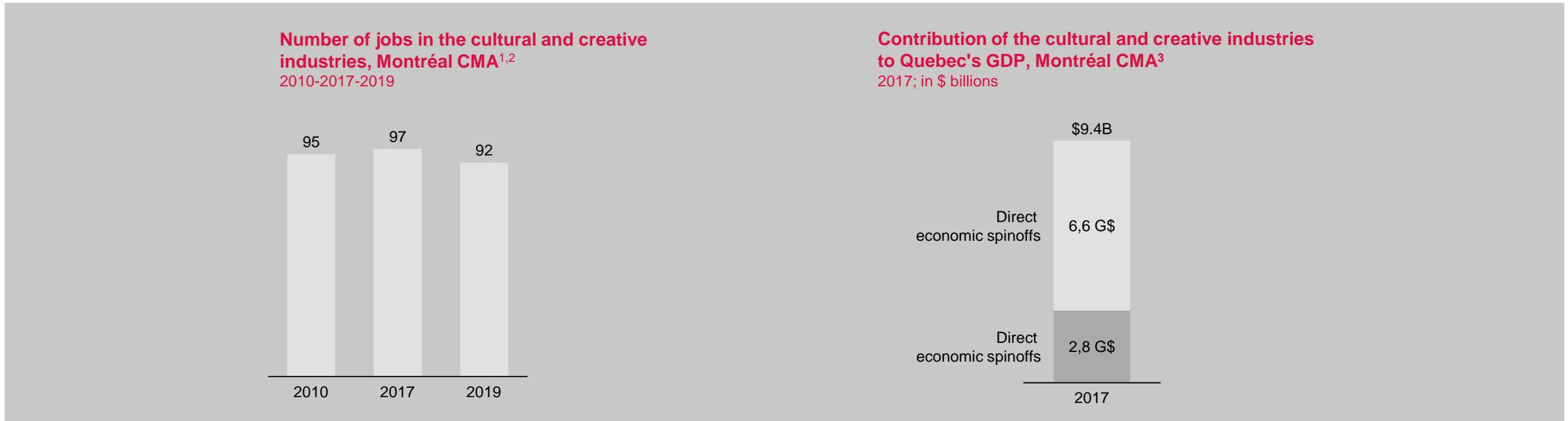
This sector has been considered in the “retail trade” plan.

*Source: UK Department for Culture, Media & Sports

A leading economic activity hub

The cultural and creative industries play an important role in Montréal's economic activity.

- With nearly **92,000** direct jobs in the Montréal CMA in 2019, they accounted for **4.1%** of total employment in the city.
- Over the past 10 years, employment has remained relatively stable across all cultural and creative industries. Yet each sub-sector has its own circumstances.
- In 2017, the cultural and creative industries in the Montréal CMA generated more than **\$9.4 billion** in economic spinoffs for Quebec, including \$6.6 billion in direct spinoffs, an increase of \$800 million in direct spinoffs since 2012.

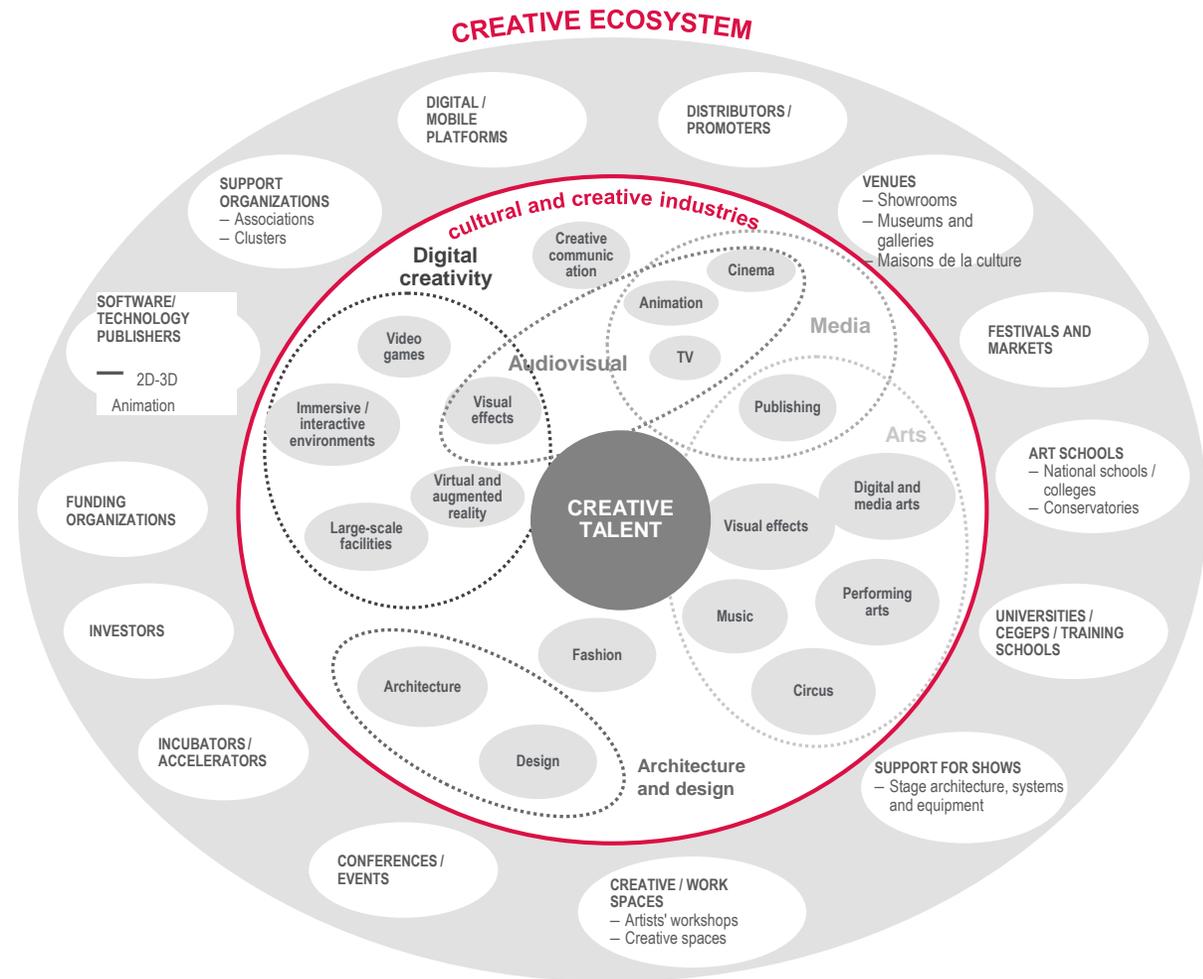


Notes: 1. The sub-sectors presented are constrained by the availability of statistical data. Thus, the statistical scope differs slightly from the definition of cultural and creative industries used on the previous page. 2. The statistical analyses presented in this section are based primarily on data from Statistics Canada's Labour Force Survey (LFS), with the exception of the number of jobs in the video games industry, which comes from TECHNOCompétences. 3. ISQ, 2018; CCMM, 2013; CCMM, 2018

An industry that revolves around creative talent

Montréal's cultural and creative industries rely on a rich and dynamic ecosystem whose strength lies in a pool of talent, businesses and support organizations that work closely together to make Montréal a unique creative territory.

- At the heart of the ecosystem is creative talent: artists, authors and other creators, performers, artisans, etc. People who design, direct and produce creative works or content.
- The ecosystem includes a number of medium and large Quebec-owned companies that act as economic drivers and incubators of talent and know-how.
- The presence of subsidiaries of international companies helps to support quality jobs, knowledge transfer, R&D and the sharing of business opportunities.
- On the periphery of creative businesses, there is a whole network of organizations: educational establishments, research centres, creative spaces, incubators, sector associations, venues, festivals, etc.



At the heart of the cultural and creative industries: Creators, artists and artisans

Creative talent is the primary asset of companies and organizations active in the cultural and creative industries. These artists and creators can be found in not-for-profit arts organizations as well as in private companies generating profits. The cultural and creative industries are also characterized by the presence of highly labour-intensive businesses and significant intangible assets related to intellectual property, copyrights, trademarks and concepts.

Over the past few decades, Montréal has been recognized as an incubator for “creators” in various sectors and disciplines, including:

- **Performing arts: dance, theatre, circus arts, etc.**
- **Digital arts and creativity: digital experiences, virtual reality, etc.**
- **Video games**
- **Audiovisual production, animation and visual effects**
- **Music**
- **Visual effects**
- **Literature**

Artists and creators find in Montréal the essential ingredients for maintaining creative vitality, including:



A DIVERSE POPULATION AND A FAVOURABLE ENVIRONMENT FOR ARTISTS AND CREATORS

Montréal is one of the most culturally diverse cities in America. More than half of the population is bilingual, and nearly one-fifth speaks three or more languages. In addition, Montréal offers an affordable cost of living and public support measures for creation, production and dissemination for artists and creators.



A LARGE POOL OF FOREIGN WORKERS

Thanks to its dynamism, quality of life, affordable cost of living and sense of security, foreign workers are converging on Montréal. For example, there were 4,000 temporary foreign workers in the ICT sector, a significant proportion of whom work in the cultural and creative industries.



HIGH-QUALITY EDUCATIONAL INSTITUTIONS

Montréal's educational institutions, through the quality of the education they provide, attract students from different regions of Quebec as well as thousands of foreign students. In fact, the city ranks among the best student cities in the world.

Burgeoning creative districts and spaces

In recent years, innovative and creative districts have developed in the city and are helping to forge its economic image. They are showcases for Montréal's creativity, workplaces and living environments that play an important role in the development of knowledge and expertise hubs. These include:



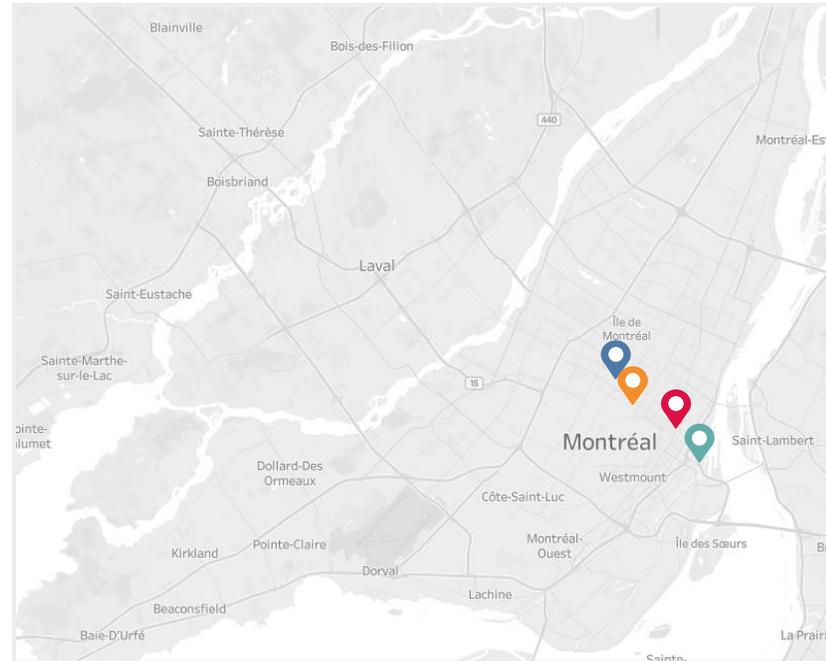
Mile-Ex

As the epicentre of AI, it is home to companies such as Element AI, Mila, Thales, as well as several companies in the cultural and creative industries, including Behaviour, Moment Factory and Epic Games.



Mile End

The largest concentration of musicians in Canada and a large concentration of artists' studios. It includes flagship companies such as Ubisoft and Framestore. The arrival of these companies has contributed to the full revival of the district.



Quartier des spectacles



Recognized for its large concentration of cultural venues (NFB, NAD, UQAM), for its innovative urban planning, its numerous festivals and large-scale events, as well as for its role as a producer and distributor of creative works.

Quartier de l'innovation



Structured to encourage the sharing of ideas and expertise, it includes La Factory School of Creativity, ÉTS (Centech, the technology incubator), and the WeWork and La Piscine workspaces (incubator).

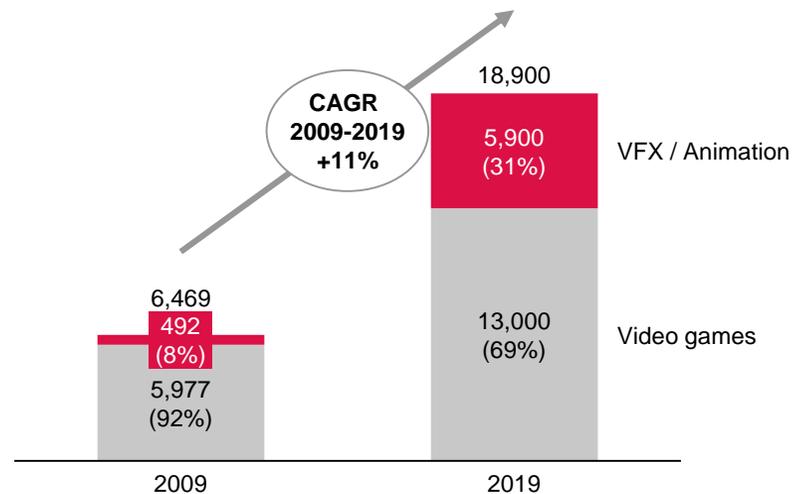
Cultural and creative industries help to create rich living environments and increase the city's attractiveness, generating economic benefits by attracting talent and investment.

Digital creativity: A booming sub-sector

The digital creativity sector has grown by more than 10% per year over 10 years in Quebec, while most of the activity related to this sector takes place in Montréal.

- Greater Montréal stands out as the central hub of Quebec's digital creativity sector.
- Greater Montréal is home to 72% of the sector's companies and 91% of jobs, since several major studios are located in the city (including Ubisoft, Technicolor, Moment Factory, Eidos, Behaviour, Rodeo FX, Framestore, etc.).
- Montréal is distinguished by the abundance of digital artists and independent artist-run centres that are fertile grounds for R&D.
- The digital experiences sector is still emerging, but can count on leaders such as Moment Factory, Felix & Paul and Triotech. It is estimated that between 1,500 and 1,700 workers were involved before the start of the pandemic.**

Increase in the number of employees in the digital creativity sector in Quebec*
2009 to 2019, number of employees and CAGR in %



Sources: XN Québec, QFTC, TechnoCompétences, 2016; ESAC, 2019.

*Excluding job data from digital experiences, as the data are not from an official census

** As this data is not from an official census, it is presented separately from the total



VIDEO GAMES

- **Leading hub in Canada in terms of professionals in the field of video games.**
- Montréal has the world's largest concentration of international subsidiaries, including Ubisoft, the world's largest video games studio.
- Based in Montréal, Behaviour is one of the largest independent developers in Canada.



DIGITAL EXPERIENCES

- Although there is no published data specific to this sub-sector, experts confirm that Quebec is a **leader in Canada**.
- Dozens of companies and artists stand out for their creativity and mastery of cutting-edge technologies to create virtual, interactive and immersive environments and experiences.



VISUAL EFFECTS / ANIMATION

- **Leading hub in Canada in visual effects and 2nd largest hub for the animation sector.**
- Greater Montréal is home to several major players including Technicolor (MPC, Mr. X, Mikros), Framestore, and Reel FX, who contribute to the reputation of Quebec talent.

Subsidiaries of international companies: An important source of investment and contributions to the ecosystem

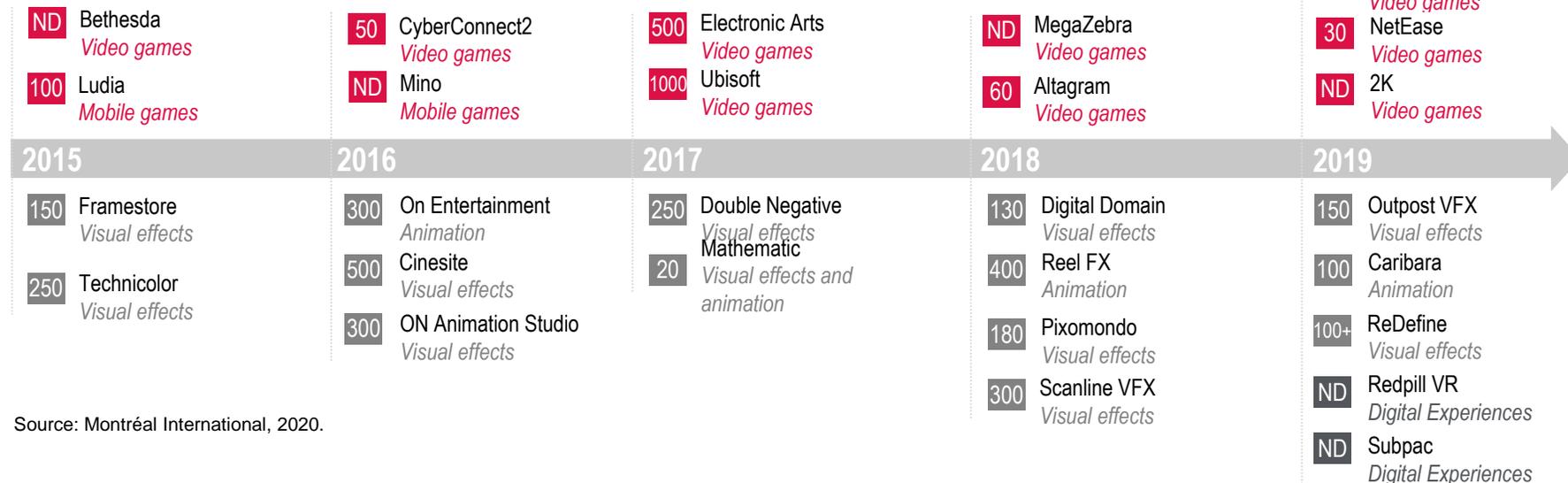
Between 2015 and 2019, several major players in the digital creativity sector chose to locate in Montréal or to increase their activities and investments there, in video games, visual effects and animation.

- According to business investment announcements, the most frequently cited reasons for choosing a location in Montréal are: critical mass and pool of talent, the existence of an established and complete ecosystem, and low operating costs.
- Montréal has the largest concentration of international video games studios in the world.
- The presence of foreign subsidiaries plays a driving role in the development of the industry and has multiple benefits: the creation and maintenance of a critical mass of employees, increased knowledge sharing among players, development of the next generation and a spin-off effect.
 - In addition to the direct economic spin-offs, these companies act as a driving force for the development of the sector: they act as ambassadors abroad, open doors in foreign markets to local partners, are the source of many supply contracts and contribute to the consolidation of the cultural and creative industries. In addition, more than half of the start-ups in the video games industry are created by people who have previously worked in the subsidiaries of international companies.

Some examples of foreign investment and job announcements

2015 to 2019, according to the number of jobs announced (non-exhaustive list)

■ Video games ■ Visual effects and animation ■ Digital Experiences



Source: Montréal International, 2020.

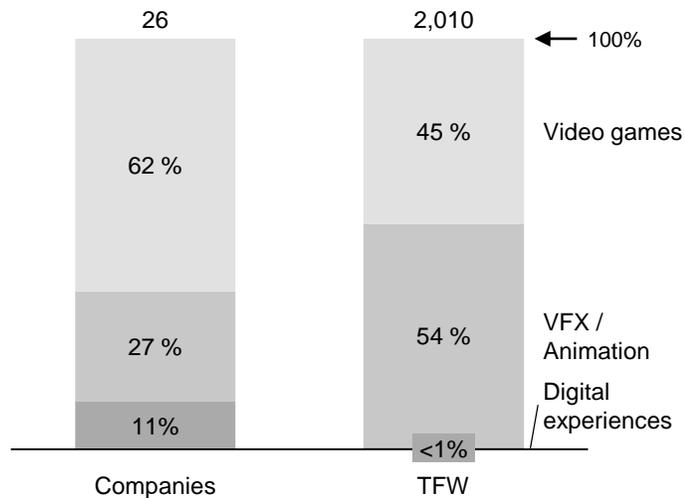
Foreign workers, an essential component of digital creativity

KPMG conducted a survey between March 9 and March 31, 2020, of 26 digital creativity companies hiring skilled temporary foreign workers (TFWs) to meet their labour needs.

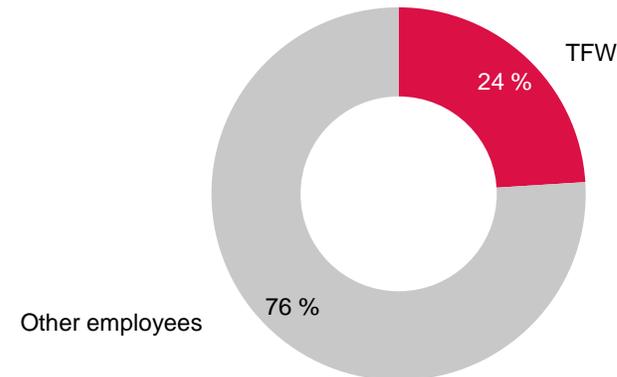
The responding companies have 2,010 TFWs, or 24% of their total workforce.

- TFWs are also an essential solution for companies with several senior positions that need to be filled quickly.
- The visual effects and animation sub-sector, which has experienced the largest growth in the past 10 years (CAGR 2009-2019 = 28%), accounts for 54% of the TFWs in the sample.

Breakdown of respondent companies and TFWs hired by sub-sector
2020, Respondent companies and the TFWs they hire



Proportion of TFWs to total employment in the companies that hire them
2020, n = 26 companies, in %



Sources: Company surveys and interviews conducted by KPMG, Montréal International, 2020.

Note: The survey results are representative of companies facing more pronounced labour challenges who use TFWs; they cannot therefore be extrapolated to the entire digital creativity sector, since companies hiring many TFWs were more likely to respond

Industries that contribute to Montréal's international reputation

The audiovisual and digital creativity sectors stand out for their originality and innovativeness and very actively participate in generating buzz for Montréal around the world

- Montréal creators and artists are world-famous in film, animation, documentary, and interactive and immersive installations and experiences.
- Through their international reach, major creative projects act as a showcase for Montréal know-how.
- The *"This is Québec"* commercial showcase presented in Shanghai in 2018 and in Tokyo in 2019 brought together some 30 studios for immersive and interactive experiences on each occasion.



Felix & Paul Studios and TIME Studios Debut Episode One of Space Explorers: The ISS Experience, the Largest Production Ever Filmed in Space

Certain sub-sectors are very active in foreign markets, notably the video games industry

- For video games, it is estimated that 76% of revenues come from clients outside Canada.
- Several Montréal developers were very successful internationally.



A Montréal independent studio that had great international success with its Outlast game



Produced by Ubisoft in Montréal studios



Mobile gaming produced by Behaviour, which has reached over 200 million players worldwide

Many Montréal arts organizations have a strong international reputation through touring, co-creations and internationalco-presentations



Marie Chouinard nommée directrice de la danse à la Biennale de Venise

Dany Laferrière élu à l'Académie française

Oscar des meilleurs effets visuels: le studio montréalais Framstore récompensé

Antigone représentera le Canada pour l'Oscar du meilleur film international



LE MAC ANNONCE LA TOURNÉE INTERNATIONALE DE L'EXPOSITION LEONARD COHEN : UNE BRÈCHE EN TOUTE CHOSE / A CRACK IN EVERYTHING

Source: Transat Chair in Tourism, 2020; Radio-Canada, 2020; La Presse, 2020.

Festivals and events: Attracting tourists and showcasing Montréal creativity

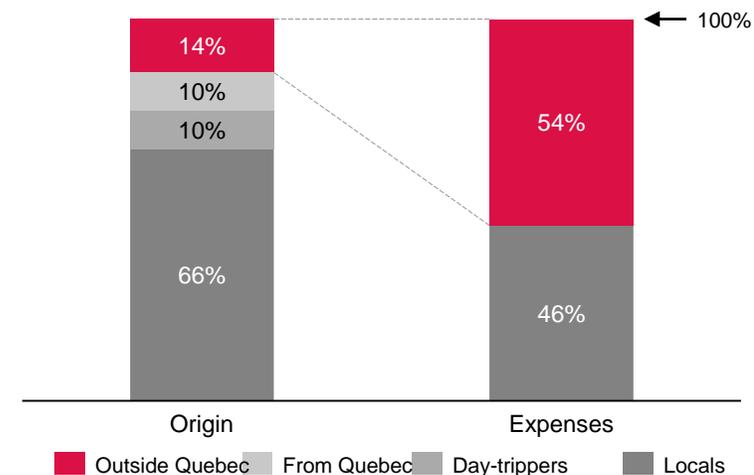
Until 2019, the Montréal festival industry was thriving, to the point that Montréal was recognized as one of the world's great festival cities. Nearly 60 tourist festivals, many of them **international in scope, have been held in Montréal in recent years.**

- According to a study on the economic impact of the Regroupement des événements majeurs internationaux (RÉMI) conducted by KPMG in 2018, events held in Montréal contribute \$190 million in added value (for the 10 events that participated in the study). These same festivals generated additional government revenues of over \$40 million annually.
- Although **participants from outside Quebec make up only 15% of the total number of visitors**, they participate in more than 54% of the spending generated and are therefore the source of significant economic spinoffs.
- Festivals are also the source of many supply and subcontracting contracts for creative works and services, providing real showcases for Montréal creativity and contributing to the success of many artists and companies.

Average economic spin-offs of festivals, Montréal
2016-2017; in millions of \$ and in %

	TOTAL
Number of festivals in the study	10
Added value	\$189.6M
FTE jobs	3,050
Provincial government revenues	\$30.7M
Federal government revenues	\$10.9M

Source of visitors and tourist spending
2016-2017; in %



List of participating festivals: Rogers Cup, Igloofest, Montréal en Lumière Festival, Les Francos de Montréal, Montreal International Jazz Festival, Montréal Pride, L'International des Feux Loto-Québec, Just for Laughs Festival, Fashion & Design Festival, Osheaga
Source: RÉMI, 2018

1

THE SITUATION BEFORE COVID-19

- Strategic importance of the sector for the city's economy
- ▶ • Key development issues prior to COVID-19

The “pre-COVID” development issues of Montréal’s cultural and creative industries



INTELLECTUAL PROPERTY AND COMMERCIALIZATION. While Montréal stands out for its creative talent, its creators and entrepreneurs lack the resources and expertise to protect, market and retain intellectual property and to derive greater value from it.



FUNDING. The preponderance of intangible assets and an inadequate understanding of the business models of creative businesses, particularly in the digital sector, limit the involvement of several traditional investors and lenders (major banks, investment funds, etc.), which hampers the sector’s development.



RETENTION AND ATTRACTION OF SKILLED LABOUR. The challenges of attracting, recruiting and retaining labour, especially for senior positions, are hindering the development of several sub-sectors of the cultural and creative industries. In particular, the complexity of hiring foreign workers (TFWs) is a hindrance to growth in many areas of the digital economy.



FRAGILITY OF THE CREATIVE CORE. The creative core—artists, authors, performers and craftspeople (many of whom are self-employed or freelance)—is particularly vulnerable since their annual incomes are well below average and established social safety nets do not lend themselves to their situation.



GAFAM COMPETITION. The growth and preservation of market share in Quebec and Canada is a major challenge in certain fields (music, publishing, audiovisual, etc.) in the face of Web giants that are occupying more and more space in local markets. In addition, GAFAM business models do not generate sufficient revenue sharing to allow other players to survive or grow. This raises important issues of equity with local businesses and remuneration of rights holders.



INDUSTRY STRUCTURE AND BUSINESS MODELS. The fragmentation of the industry observed in many sub-sectors is a significant barrier to the expansion of cultural and creative industries in a global context. Moreover, the great diversity of business models (target markets, revenue sources, etc.) makes it more difficult to understand the issues and possible solutions for the future.

Intellectual property and commercialization: A lack of resources and expertise to draw on the full potential of Montréal talent

In almost all sectors of the cultural and creative industries, the main source of value creation lies in the commercialization of rights related to software, concepts, brands, formats, and “finished content.” The commercialization strategy must be optimally conceived upstream, as soon as the content or creative product is designed. The sector would gain if mechanisms were put in place to encourage the creation and commercialization of intellectual property (IP), allowing for a shift from a service economy to an owner-led economy.

- Business models in many sub-sectors are based on the provision of services rather than the creation of IP. This is the case for a large part of the video game and animation industry (for example, several studios work on commission for major foreign publishers), and the rights to the content created must therefore generally be assigned to the publishers without necessarily paying royalties based on commercial success.
- Several firms have to draw on their own funds or go into debt to finance the creation of original content through their own commercial activities or to carry out contracts for other firms. As a result, it is very difficult for these firms to devote themselves to the development of original IP, since as long as their cash flow does not allow them to do so, they must continue to devote themselves to service activities.
- Almost all areas of the cultural and creative industries suffer from deficiencies in the commercialization of content and IP. Marketing expertise within companies is often deficient or even absent, while competition is increasingly fierce and marketing models require the mastery of new skills and tools.
- Access to international markets is sometimes difficult and complex and companies, especially small ones, do not always have the resources to expand into them. Several sectors are calling for more tailored programs to promote foreign marketing and export support.
- Quebec IP is also threatened by the acquisition of companies by foreign groups, a phenomenon frequently observed in various economic sectors due to the lack of local buyers or investors.

Funding: The specific challenges of the cultural and creative industries

The preponderance of intangible assets and an inadequate understanding of the business models of creative businesses, particularly in the digital sector, limit the involvement of several traditional investors and lenders (major banks, investment funds, etc.).

- Several stakeholders from the creative community mentioned that the search for funding (for projects and companies) was often difficult, given the low level of understanding of the sector's realities within financial institutions, whether public or private. Not only are the majority of assets of an intangible nature, but the economics of many sub-sectors are "hit business," making it very difficult to predict revenues. For these reasons, investments present a high level of risk that funding organizations are reluctant to take.
- There is no real financing tool that is suitable for the creation of sustainable brands and intellectual property in digital creation. These investments are often perceived as too risky for private funds. In the video games industry, the lack of Quebec-based publishers limits the studios' ability to finance the development of their games. Furthermore, the current funding model for traditional cultural and creative industries, such as television and film, is based on funding "piecemeal" projects and does not encourage the creation and enhancement of concepts and productions in multiple long-term markets. For immersive and interactive experiences, there are also no dedicated funding programs.
- Contrary to popular belief, for many businesses in the arts sector, funding sources rely primarily on private sources, namely the generation of operating revenues (box office, subscriptions and other self-generated revenues) as well as donations and sponsorships. The lack of accurate statistics on key disciplines and the limitations of "traditional" economic impact calculations that are not appropriate for these areas (since they do not take into account social, cultural and tourism impacts) also reduce the potential for funding to arts organizations. Furthermore, the small proportion of corporate philanthropic contributions earmarked for culture presents a significant challenge for organizations.

Retaining and attracting skilled labour: A development hurdle for certain sub-sectors

Some sub-sectors of the cultural and creative industries are in a situation of full employment. Attracting, recruiting and retaining labour, especially for senior positions, is an obstacle to their development.

- In leading-edge sectors, as a result of the rapid growth in areas such as video games, visual effects and animation, the local pool of skilled labour is not sufficient to meet the industry's needs. For example, at the present time, more than 2,000 workers are sought by the Quebec video games industry.¹
- The academic community is not able to train enough new recruits to meet the needs of certain industry sub-sectors. In addition, the real short-term needs rely more on an intermediate and senior workforce (3 to 6+ years of experience).
- The complexity of recruiting foreign skilled workers (TFWs), which is critical in areas such as video games, visual effects and animation in order to access high quality resources, amplifies the problem of resource scarcity.
- For some in the digital creativity sub-sector, the scarcity of labour and the high mobility of resources are creating competition among companies to hire the best talent, putting upward pressure on wages.
- In all areas of the cultural and creative industries, continuous training is essential since these are rapidly evolving fields that often rely on experimentation. However, not all companies have established policies or programs for the ongoing training of their employees.
- Cultural workers (those who revolve around artists and creators), who are essential to the sector, struggle to be remunerated at their fair value. This makes it all the more difficult to retain this talent and to access a senior workforce for this sub-sector.
- Attracting and retaining workers are therefore significant challenges to be overcome in order to take advantage of the growth opportunities that exist for the industry. To ensure the sector's development, maintain its competitiveness and take advantage of the growth of the global market, Quebec and Greater Montréal will have to find solutions to meet the significant labour needs of local companies in a spirit of diversity and inclusion.

Despite a vibrant creative sector, the “core” remains fragile

The creative core, i.e. freelance artists, authors and performers, is vulnerable to crises since these workers have annual incomes well below average, and established social safety nets do not lend themselves to their situation. Job insecurity is one of the factors that leads some artists and artisans to leave the cultural field to move to more lucrative and stable sectors, which is a major risk of talent drain for the cultural and creative industries as a whole.

- In the Montréal CMA, as elsewhere in the world, the cultural and creative industries are characterized by a very high proportion of **self-employed workers** or freelancers.
 - Self-employed workers accounted for **27.7% of employment in the sector**, more than double the proportion of self-employed workers in the Montréal economy as a whole (12.2%).¹
 - The precariousness of self-employed workers in the cultural and creative industries is an increasingly documented issue: self-employed workers struggle to gain access to the various measures of the social safety net, such as unemployment, insurance, pension plans and sick leave.
 - Moreover, some artists are even more fragile and precarious, particularly artists from diverse and Indigenous backgrounds.
- While some occupations within the creative cultural industries are relatively well paid, a large proportion of creators and artists in different artistic disciplines (e.g. performing arts, visual arts) have annual incomes well below the average income in Montréal.
 - Independent artists, authors and performers are vulnerable with **average incomes of \$23,500 per year**, while the median income of Quebec writers from copyright is \$2,450 per year.¹
 - Typically, over the course of a year, a creative worker (authors, artists, musicians, actors, etc.) will have to combine several contracts and deal with a certain level of uncertainty. It is not uncommon for them to have to combine paid employment (in a non-creative sector) with part-time work.
 - In addition, creative jobs are generally highly skilled and require high levels of investment in training and rehearsal, activities that take up a significant amount of the time allocated to the practice of their art, but which are generally unpaid.

GAFAM's business model and the preferential tax treatment weaken the sector

Major foreign platforms dominate the distribution and production of creative content

- In the audiovisual, music, publishing and even video game sectors, the major platforms such as GAFAM (Google, Amazon, Facebook, Apple and Microsoft) or Netflix, Spotify, Hulu, Disney+ and HBO Max are taking up more and more space in local markets.
- Many of these platforms are no longer satisfied with a business model based on distribution and are moving into the development and production of original content. For 2019, Netflix produced 802 hours of original series and films. Quality content, considering that *The Irishman* by Martin Scorsese and *Marriage Story* with Adam Driver have managed to make it to the Oscars. According to a forecast by BMO Capital Markets, the streaming service will invest approximately \$17.3 billion in 2019.

...and accentuate the issues of “discoverability”

- The Web is constantly changing. While it was initially based on searches, it has migrated more towards personalized recommendations. In particular, the recommendation mechanisms set up by Google, Netflix, Amazon, iTunes or Spotify. This is a real issue for the “discoverability” of Quebec content, which is not always equipped to ensure its visibility and stand out on the Web.

A lack of tax fairness

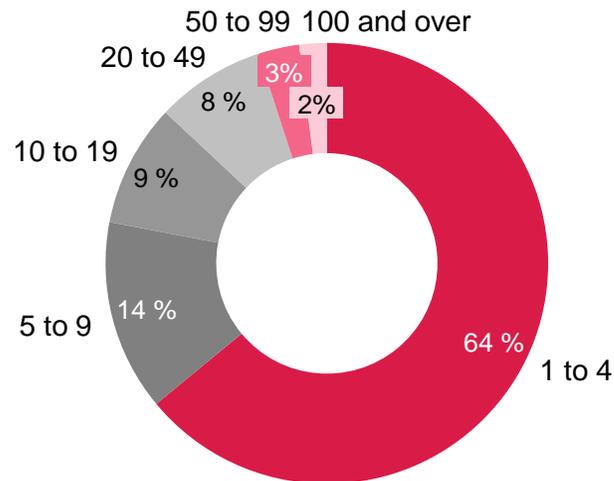
- GAFAM, and more broadly the multinationals of the digital economy (Netflix, YouTube, etc.) have the advantage of offering their services on the Web and of establishing their head office in a different country from that of their users so that they can declare their profits in the country of their choice. In Quebec, as in Canada, the current tax structure does not allow these companies to be taxed on the basis of the income actually generated in the territory. As a result, companies in the audiovisual, music and media sectors here are victims of unfair competition

Industry fragmentation: A hurdle to the growth of cultural and creative industries

The cultural and creative industry ecosystem is made up of an abundance of self-employed workers, micro and small businesses existing side by side with a few large multinationals.

- Nearly **64% of companies in the sector** are considered to be very small, i.e., they have fewer than 5 employees—a much larger share than for Montréal industries as a whole (57%).
 - The arts sector has the largest proportion of small businesses (72%).
 - According to the latest report from the Entertainment Software Association of Canada, the microenterprise category (1 to 4 employees) experienced the strongest growth (+65%) between 2017 and 2019.
 - At the other end of the spectrum are a few very large firms with a few thousand employees.

Structure of creative businesses in the Montréal CMA, by number of employees, 2018
In %



This lack of consolidation and the small proportion of creative businesses that have reached a sufficient critical size constitute a hindrance to the growth of the cultural and creative industries, while Montréal businesses must deal with strong international competition for labour, business opportunities and resources, in a global context of high mobility.

Source: CCMM, 2018; Statistics Canada, Business Register – data as of June 2018

A complex sector due to the many business models that coexist

Local or international market	Variable importance of public support	Service or intellectual property creation model
<p>A polarization in the geographical scope of markets</p> <ul style="list-style-type: none"> • Audiovisual and creative communication companies operate mainly in local and national markets. <ul style="list-style-type: none"> – However, foreign filming is an important source of exports. • Video games, visual effects, animation and digital creativity are mainly active in international markets. • International markets are also important for the visual arts and literature. • Models for the performing arts sector are more variable. <ul style="list-style-type: none"> – Music, circus and dance, which are not limited by the language barrier, manage to export their product, while this presents a constraint for theatre. 	<p>Some businesses derive most of their revenues from self-generated sources while others are heavily subsidized</p> <p>Over time, support for the cultural and creative industries has progressed greatly.</p> <ul style="list-style-type: none"> • Arts Council grants (<i>support to artists and NPOs in various disciplines: CAM, CALQ and CAC</i>) • Public contributions (<i>SODEC, Telefilm, Musicaction, Canada Media Fund, MCCQ programs, etc.</i>) • Tax credits (<i>film, television, and visual effects, video games, multimedia environments</i>) • Capital investments (<i>CDPQ, Investissement Québec, FICC, Fonds de solidarité FTQ, etc.</i>) • Philanthropy is also a significant source of revenue for many arts organizations. 	<p>A different business reality depending on the degree of intellectual property commercialization</p> <ul style="list-style-type: none"> • Service model: Fee-based business model. The creative product is executed to meet a client's request and the rights are usually assigned to the client. <ul style="list-style-type: none"> – <i>Video games, creative communication, visual effects, etc.</i> • Intellectual property creation model: Companies create their own works or concepts and often have to deal with a partner for the distribution and commercialization of their content. <ul style="list-style-type: none"> – <i>Video games, audiovisual, music, multimedia, fashion, etc.</i> • The majority of companies operate according to mixed models, i.e. they work on projects to order and at the same time develop their own creations.

Reflection on the future of the cultural and creative industries must take into account the inherent characteristics of different business models.

2

IMPACTS OF THE CRISIS ON THE SECTOR

Impacts that vary according to activity sectors and business models

Together with the tourism sector, the cultural and creative industries sector, including artistic disciplines, is among those most affected by the current crisis. However, the great diversity of companies, business models and working patterns within the cultural and creative industries means **the intensity of COVID-19's impact varies widely**. **This includes the following measures:**

- **Border closures:** Border closures meant that businesses or artistic companies could no longer export their products or perform in international markets, and international clients could no longer travel to Montréal (e.g. foreign audiovisual producers wanting to shoot in Montréal) until the reopening in the fall. Moreover, international recruitment, which is essential for certain sub-sectors, is no longer possible.
- **Distancing measures:** These measures have a major impact on creation and production in many fields: theatre, circus, music, audiovisual production, etc.
- **Prohibition of gatherings and venue closures here and abroad:** A devastating impact on many organizations—museums, theatres, concert halls, festivals and public squares, etc. The closure of venues abroad has also had a profound impact on creative businesses here at home.

IMPACTS ACCORDING TO THE DISTRIBUTION AND CONSUMPTION METHODS OF THE DIFFERENT SUB-SECTORS OR DISCIPLINES



- Several sectors of the cultural and creative industries depend on in-person contact for the conduct of their activities, and have had to cease or significantly reduce their activities with the imposition of **physical distancing measures and the prohibition of gatherings**. On the other end of the spectrum, there are companies based fully on virtual technology, that are little or not affected, or even favoured by the health measures that have maintained/increased their activities.
- Furthermore, while COVID-19 affects organizations operating in both local and international markets, those that are active internationally are no longer able to operate due to **border closures**; arts companies are no longer able to tour and some creative companies are limited in foreign facilities.

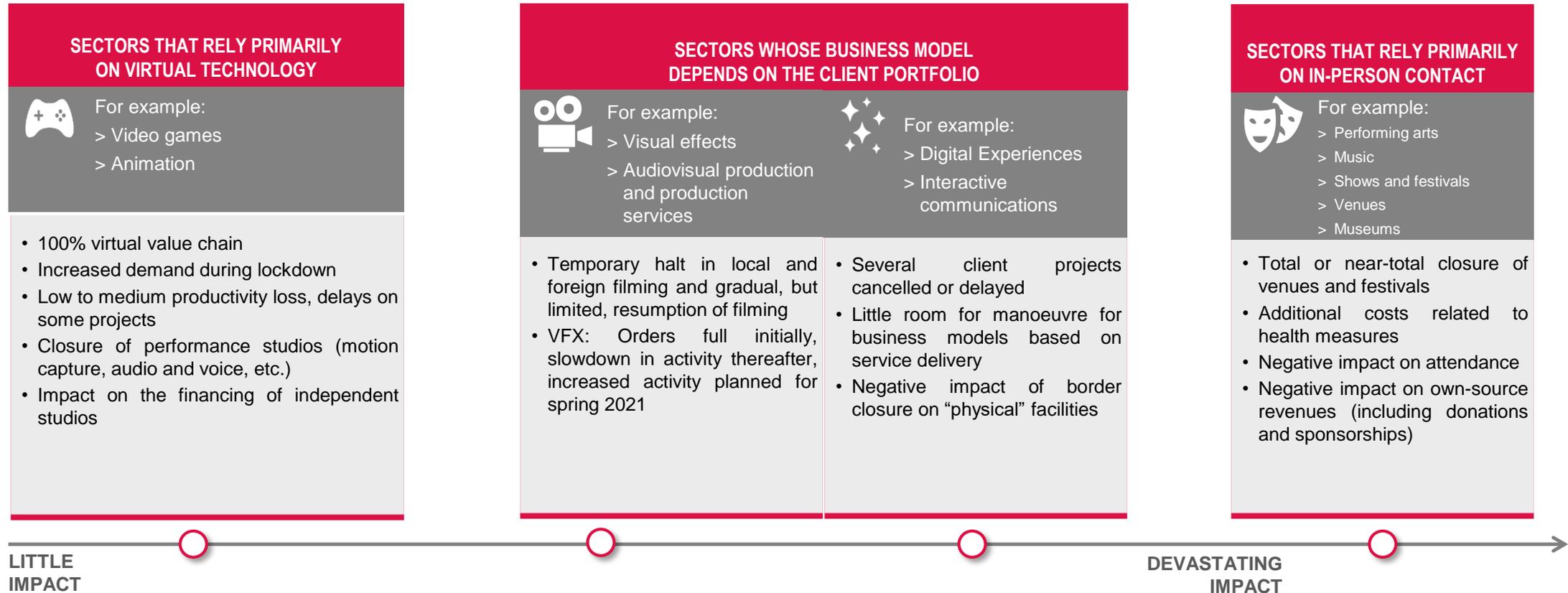
IMPACTS ACCORDING TO THE COMPANIES' CLIENT PORTFOLIO



- Many creative companies operate more under B2B models. These companies depend on the financial health of their clients and their own levels of activity. Indeed, some creative sub-sectors are little affected in terms of production or distribution, but have suffered a major financial impact because their local or foreign clients have had to stop or slow down their activities considerably. After a period of relative stability due to ongoing orders, these companies are now facing major financial challenges. For companies operating in B2C, the decline in the disposable income of culture consumers also had a negative impact on demand.

Impacts that vary according to activity sectors and business models

While several factors explain the wide variability in the magnitude and duration of the pandemic's impacts on various sub-sectors, the importance of the “virtual” component in the value chain significantly influences the magnitude of the impacts.



Certain sub-sectors forced to close, cancel or postpone their shows and activities

The closure of gathering places on March 25, 2020, resulted in the immediate cessation of several cultural activities in Montréal. After a short reopening and major efforts and investments, cultural organizations were all the more strongly impacted by the second order to close in early fall.



PERFORMING ARTS AND THEATRES

- The performing arts, including disciplines such as theatre, dance, music, musical performances, circus, as well as major cultural venues such as theatres, have had to cease their activities.



OTHER VENUES

- Cinemas and museums have also had to close their doors.



FESTIVALS

- The nature of festivals involving the gathering of crowds is not compatible with physical distancing measures. As a result, these had to be either cancelled (e.g. FrancoFolies), or considerably altered with a very limited virtual offer compared to the planned program (e.g. Jazz Festival, Festival du nouveau cinéma, etc.).

The consequences of a second lockdown

- > **Several cultural organizations have invested significant sums of money** to resume their activities in compliance with health standards. The “second wave” and the imposition of a second lockdown in early October has had a significant impact on them. Uncertainty remains as to the possible resumption of activities in 2021, particularly for festivals and other major events, which will be called upon to review their business models.

Instantaneous decrease in revenues for organizations that rely on in-person contact

Overall, 79% of companies in the arts, performance and entertainment sector suffered a significant drop in activity, with 59% of them experiencing a decline in revenues of more than half.

- The closure of venues and the consequent cancellation of scheduled activities created an instant decrease in revenues for all organizations that depend on in-person contact, including **performing arts, theatres, museums and cinemas**.
- Like all theatres and venues of all sizes, the major Quebec cultural institutions in the city (the 11 members of the G11¹) have had to revise their budget forecasts. Although the data are not final (and do not include losses due to the October red zone closure), for the current year there are losses of:
 - \$16.5 million in box office and membership revenues, \$3.1 million in revenues from art products (e.g. sales of art products, box office receipts, touring), \$8.2 million in donations and sponsorships, and \$4.2 million in other revenues.
 - In addition, cultural institutions have had to cancel their annual fund-raising events (balls, galas, fundraising evenings, etc.), which represents a significant loss of revenue.
 - This situation also affects small organizations in the community.
- The closure of **theatres and concert halls** has an impact on the entire creative ecosystem in the city and surrounding areas. The pandemic has particularly affected small venues, which are so important for emerging artists, who have more limited financial resources and less access to grants.
- As a result of health measures, **movie theatres** in Quebec saw their revenues drop by more than 71%.* This drop in revenues is all the more worrying for the city's independent cinemas. The closure of movie theatres in the Montréal area has also had a major impact on the film industry. In the wake of government announcements, all Quebec films scheduled for release in the coming weeks have been postponed to later dates.

Source: IdéesFX, Groupe des onze Memorandum, 2020; Institut de recherche sur les PME (INRPME), 2020

*Source: Observatoire de la culture et des communications du Québec, 2020

The G11 includes the following organizations: Les Grands Ballets, Maison Théâtre, the Montreal Museum of Fine Arts, Opéra de Montréal, Orchestre Métropolitain, Orchestre Symphonique de Montréal, Bourgie Hall, Théâtre du Nouveau Monde, La Tohu, Bibliothèque et Archives nationales du Québec, and Place des Arts

Philanthropic revenues of cultural organizations under threat

Many arts organizations rely on donations from individuals, companies and foundations to fund their activities. On average, revenues, donations and sponsorships account for between 10% and 30% of the total revenues of Montréal cultural organizations, a proportion that varies according to the discipline and the size of the organization. Over the past few years, many efforts have been made to encourage the involvement of the private sector in supporting the cultural sector in Montréal. For example, the CCMM and the Conseil des arts de Montréal have created numerous initiatives to bring the arts and business communities closer together (e.g. Portail Montréal Arts-Affaires, the Prix Arts-Affaires de Montréal, etc.).

These long-term efforts have been very successful, but the ties forged may be threatened by the current crisis, and the cultural community is concerned about the decline in donations and sponsorships, a major source of funding for many organizations.

Many fundraising events of cultural organizations, such as balls, galas and other annual fundraising events, have also had to be cancelled as a result of physical distancing measures being imposed. For example, Les Grands Ballets Canadiens, OSM, TNM and the Musée d'Art Contemporain have all cancelled their fundraising event planned for 2020.

The loss of self-generated revenue due to the pandemic and the cancellation of these events increases the need for community philanthropy. Indeed, the pandemic has increased the need for community organizations to turn more to citizens close to their mandate to build a community of donors. To achieve this community philanthropy, organizations must involve their staff, board members, artists, cultural workers, subscribers, members and visitors.

An innovative initiative supported by the community: le billet solidaire (the solidarity ticket)

Following the closure of theatres in March 2020, the **#billetsolidaire** hashtag surfaced on social media. The goal of the campaign is to invite people not to ask for their show tickets to be reimbursed in order to support the cultural community. Approximately one-third of the tickets issued/cancelled were thus converted into donations by their purchasers.

Production and post-production: Highly affected sectors, but some opportunities are emerging



THE CONSEQUENCES OF THE INTERRUPTION OF FILMING ON THE POST-PRODUCTION SECTORS

Local and foreign production

Stopping filming and cancelling or postponing a large number of film projects means grave consequences for companies in this sector. In addition, there is a risk that the speed of reopening abroad and health guidelines (which vary from country to country) could lead to the relocation of certain productions outside Quebec. This sector, which was growing strongly, has come to a complete standstill.

Thanks to the rapid implementation of health guidelines developed jointly with the industry, filming was able to resume in the fall. Moreover, this recovery would not have been possible without the intervention of the Government of Quebec, which now covers the increased costs associated with the health measures as well as coverage of insurance costs in the event of incidents related to COVID-19.

Visual effects

Visual effects companies were able to continue their activities at the beginning of the pandemic thanks to pre-existing orders. Nevertheless, this sector is at risk and will continue to idle until U.S. and other filming resumes. The halt in filming led to a shortage of contracts from the second quarter of 2020. According to a QFTC survey conducted last May, 47% of the VFX studios surveyed said that the crisis could have a high or critical impact on their survival.¹

Animation

While the pandemic and lockdown forced productions to suspend live-action filming, animators were able to continue to work. Thus, physical distancing measures have had very little impact on the animation sector, apart from a few adjustments related to adapting to teleworking. Moreover, for some studios specializing in visual effects, the prospect of diversifying into animation has been beneficial.

The changing format of commercial events slows down the development of cultural and creative industries

The pandemic has put an end to commercial events in the cultural and creative industries. These events are unique opportunities for Quebec companies to gain visibility, meet potential partners and negotiate investment, production and distribution contracts on an international scale. For example:

- **MIPCOM, the world's largest annual gathering for the global media and entertainment industry, will not take place in Cannes as it does every year in October, but online.** This event allows exchanges, networking and conferences essential to the development of the sector.
- **MIDEM in Cannes, one of the most important events in the international music and sound recording industry that brings together record producers, publishers, other professionals and artists has also been cancelled.**
- The **SXSW** (South-by-Southwest) event in Austin, Texas, a flagship event for North America's cultural, creative and technology industries (music, film, interactive media), which attracts nearly 200,000 visitors annually, has been cancelled for the first time in 34 years and will be held partially online.
- **The GDC**, the video games industry's largest event scheduled to take place in March in San Francisco, has also been cancelled this year and the 2021 edition is expected to take a hybrid format.
- The **Festival d'Avignon** succeeds in bringing together a popular audience and cutting-edge international creation, offering Quebec companies and artists important opportunities to gain visibility. The event was cancelled due to the pandemic. Since it was started in 1947, the festival has only been cancelled once.
- The **Edinburgh International Festival**, aimed at bringing together world-renowned artists and the public, and showcasing the best artists from the world of dance, opera, music and theatre has also been cancelled.

Many of the **annual** conferences and **events held in Montréal**, which host thousands of international buyers and act as a showcase for the expertise and creativity of the Quebec industry (e.g. C2-Mtl, CINARS, Hub Montréal, MEGAMIGS in the video games industry) have had to be cancelled, postponed or “reinvented” virtually, resulting in the loss of significant economic spin-offs that these conferences and events usually generate.

Finally, due to border closures and health measures, a large number of **trade missions** have been cancelled, limiting the ability of the cultural and creative industries to export their products or services abroad. However, efforts have been put in place to digitize some of these initiatives, helping creators and creative entrepreneurs to explore and take advantage of business opportunities in foreign markets.

B2B business models affected to varying degrees by the crisis

Some sub-sectors of the cultural and creative industries operate according to a B2B model. The impact on these companies' clients trickles down to them. In some cases, the impact was more diffuse over time as companies were able to leverage their existing contracts. However, if demand does not pick up, these companies will sooner or later suffer the consequences.



IMPACT OF FOREIGN MARKETS

Several cultural and creative companies active abroad have experienced a significant decline in their activities. For international B2B business models, border closures prevent the delivery of “physical” services (e.g. creative installations). In addition, the value chain is equally disrupted by the shutdown of the events and entertainment sector, the closure of museums, and the slowing or postponement of infrastructure, urban animation and immersive installation projects abroad.



EXTENT OF CLIENT RESILIENCE

Creative companies, including creative communication, event and experiential agencies, are highly dependent on the line of business in which they operate and the client portfolio: some maintain their activities and even increase them, while others are at a standstill. Those who specialize in event communications have experienced a major loss of income. Companies that are active in the digital world are doing better because they are able to highlight their role in supporting their digital transition (online sales, transformation of the client experience, etc.).



BUSINESS MODEL: SERVICES OR CREATION OF I.P.

B2B businesses that operate mainly as service providers, i.e., that carry out contracts awarded by local or foreign clients, have little leeway in times of economic slowdown. Firms developing their own content and projects, on the other hand, can more easily pursue their activities, having more control over financing and production. In addition, companies commercializing their intellectual property can continue to generate revenue (royalties) even when their operations are shut down.

The video games industry: Resilient thanks to a fully virtual value chain

Apart from some initial productivity loss due to teleworking, video game developers have not faced any constraints in terms of creating, producing or distributing their content, since all the “links in the chain” of video games are digital.

In addition, the lockdown measures imposed around the world have boosted demand for video games

- The pandemic and mandatory social distancing measures have caused spending on video games to skyrocket. In Canada, as elsewhere in the world, the purchase of video games has reached record levels as a result of lockdown measures. Total consumer spending in the U.S. video game industry reached a record \$11.6 billion in the second quarter of 2020, a 30% increase over the same period last year.

However, the challenges of teleworking are causing production delays, even for the big studios

- Almost all companies in the digital creativity sector have moved to teleworking. Employers noted a significant decline in productivity, particularly among juniors, and a marked increase in spending on equipment.
- For example, French publisher Ubisoft has just announced the postponement of the launch of two much-anticipated “AAA” games, including one produced at the Montréal studio (*Rainbow Six Quarantine*) due to the challenges of working at home

On the other hand, small independent studios (indies) face certain funding challenges

- The cancellation of major international events (GDC, gamescom, E3, etc.), which bring together publishers and international buyers, is detrimental to developers who must present their projects there:
 - These events are unique opportunities for Quebec companies to gain visibility and meet potential partners;
 - The cancellation of annual events has been more difficult for indie studios, as it is an opportunity to promote their product to publishers (who are absent from the Quebec sphere).

The pandemic exacerbates existing challenges and creates new ones that could hinder the sector's development



FINANCIAL PRECARIOUSNESS OF COMPANIES. The main risk in the cultural and creative industries is the negative impact on the financial health of companies, since a majority of them have seen their revenues decline. This trend is likely to weaken some companies that were already struggling before the crisis and could lead to a significant additional number of closures in the industry.



PRESERVATION OF TALENT AND EXPERTISE. The workforce challenge in the cultural and creative industries was already multi-faceted and involved attraction, recruitment, retention, education and training. The COVID-19 crisis may exacerbate these problems if workers in the creative market move to other occupations, given the lack of work and uncertainty about recovery in some areas.

- For example, the idea of laying off employees is a threat to some companies because they do not want to be left without resources when the recovery comes. In addition, the layoff of foreign workers, whose work permit lies in having a job, is also a retention issue.
- The world of video games relies heavily on experts from around the world. With the current global situation, it will be very difficult in the short and medium term to recruit these essential resources for the development of the industry.
- The situation of performing artists and artisans is particularly at risk during this period of pause or slowdown, as it is imperative for these artists to continue creating, rehearsing and training if they are to preserve their talents.



COMPETITIVE ISSUES. Prior to the pandemic, small and medium-sized businesses in the sector were already facing major challenges related to the rise of major platforms (Google, Apple, Facebook, Amazon, Netflix, Spotify, etc.) which now dominate certain market segments and which do not showcase Canadian content to any great extent. The pandemic accentuates the imbalance between the players and there is an urgent need to act to restore equity.



MAINTAINING CONTACT WITH THE PUBLIC AND CLIENTS. The visibility and public recognition of creators was already an important issue for the sector before the pandemic. With most venues and showcases now closed, it is becoming more difficult for players in the sector to ensure the visibility of Quebec talent, which is imperative to succession.

The arts sector weakened beyond the crisis



FOR THE CREATIVE CORE

- Impoverishment of artists and exodus of the most talented artists to geographical areas less affected by the health crisis
- Demobilization of cultural workers who will be forced to convert to new trades in order to survive, and loss of cutting-edge expertise
- Younger artists abandoning their careers, thus endangering the pipeline of emerging artists and consequently weakening the arts education network (conservatories, universities, etc.)
- Risk of exodus of artists to regions outside the Greater Montréal area, especially those in the visual arts who need workshops
- Risk of burnout



FOR THE PUBLIC

- Risk that certain clientele will lose confidence in the safety of events, even after the crisis
- Changing consumption patterns over the long term



FOR COMMUNITY ORGANIZATIONS

- Definitive loss of a part of the public whom our institutions have worked hard to retain for several years
- Disruption in efforts to develop young audiences
- Accumulated deficits that will jeopardize the sustainability of several institutions because they will set off a vicious circle, i.e., a reduction in the quality of the offer, which will result in a decrease in several sources of revenue (ticketing, sponsorships, donations and grants)
- Fragmentation of the large network of volunteers in some organizations (e.g. museums)



FOR THE INDUSTRY

- Loss of leadership from large institutions, which will have an amplified ripple effect for smaller players
- Decrease in financial support from patrons and philanthropists for artists and organizations
- Breakdown of links with economic partners (e.g. tourism)
- Impact on the city' attractiveness



FOR OUTREACH

- Major risk of being marginalized in international networks, both in terms of hosting foreign artists, touring and the general reputation of Quebec culture



FOR PARTNERS

- Breakdown of networks that have been built up with great effort, especially with the education community

3

ASSESSING THE USEFULNESS OF AID MEASURES

- ▶ • Aid measures affecting businesses in Canada
 - Aid measures found to be successful in other territories

Governments here and elsewhere are mobilizing to revive cultural and creative industries

The various levels of government reacted quickly to the health announcements in March 2020. At the time of writing this action plan, the following observations have emerged.



A STRONG FEDERAL GOVERNMENT COMMITMENT TO CULTURE

- Cross-cutting measures that have benefited companies and organizations in the sector
- For cultural NPOs funded for operations by government programs, meeting the commitments of the support packages remains essential to their survival
- A recovery plan for the industry is scheduled for 2021



MAJOR EMERGENCY ASSISTANCE MEASURES FOR CULTURE BY THE GOVERNMENT OF QUEBEC

- Significant advancements from the start of the crisis
- Aid measures such as direct financial support, facilitated access to credit or ticket compensation act as lifelines for the sector.
- A promising recovery plan, updated in October.



ASSISTANCE MEASURES AND COMMITMENTS ARE HONOURED AT MUNICIPAL LEVEL

- Support measures and grants for theatres, and Conseil des arts de Montréal (CAM) financial commitments honoured
- An economic recovery plan including specific measures for the sector



VERY AMBITIOUS INTERNATIONAL RECOVERY PLANS

- Substantial support measures and innovative public policies to assist the most affected sub-sectors of the cultural and creative industries
- Ambitious recovery plans positioning the cultural and creative industries as a cornerstone of economic recovery
- Promising initiatives supported by not-for-profit or philanthropic companies and organizations

A strong federal government commitment to culture



Cross-cutting aid

Businesses in the cultural and creative industries sector have benefited greatly from federal government support programs such as:

- The Canada Emergency Response Benefit (**CERB**): this program supported Canadian employees and self-employed workers who were directly affected by COVID-19.
 - The CERB has been critical for artists, technicians, artisans and the many self-employed and freelance workers in the cultural industries, as well as for laid-off employees.
- The Canada Emergency Wage Subsidy (CEWS): a program that provides a temporary wage subsidy to employers who have experienced a decrease in revenues.
 - The CEWS has been essential in maintaining a large part of the workforce in visual effects companies, multimedia environments, and cultural institutions and venues (museums, theatres, orchestras, circus and dance companies, etc.).



Sector-specific aid

\$500 million for the Emergency Fund to support cultural, heritage and sports organizations.

Up to **\$326.8 million** will be distributed by Canadian Heritage, including:

- **\$198.3 million** to recipients in the arts and culture sector through existing programs and to other organizations that have demonstrated need;
- **\$72 million** to the sports industry;
- **\$53 million** to the heritage sector through the emergency component of the Museums Assistance Program;
- **\$3.5 million** to projects related to COVID-19 through the Digital Citizenship Initiative.
- **\$55 million** will be distributed by the Canada Council for the Arts to assist arts organizations that support artists.
- **\$115.8 million** to support the Canadian audiovisual industry will be distributed by the Canada Media Fund (\$88.8 million) and Telefilm Canada (\$27 million).

Increasing the funding of existing programs:

- Canada Media Fund (CMF) – Experimental component
- Musicaction: An additional \$10 million for sound recordings and \$25 million for shows.

However, the community is still awaiting the announcement of a specific recovery plan for the cultural and creative industries, which is not expected before 2021.

Aid measures at the provincial level



Cross-cutting aid

The provincial government has also put in place a series of cross-cutting support measures that have benefited the cultural and creative industries, including:

- **PACTE:** Support for companies whose cash flow is affected by the impacts of COVID-19 and who require more than \$50,000 for working capital
- **PACTE-PME:** Support for companies experiencing difficulties due to COVID-19 and needing cash flow of less than \$50,000
- **PACME:** Direct financial support to promote training and the implementation of good practices in human resources management, and to optimize the functioning of businesses and the labour market

Sources: Government of Quebec, 2020 (1), (2), (3), (4).



Measures more specific to the sector

In addition to the cross-cutting measures, the Quebec government injected **\$110 million in emergency assistance measures** for the cultural and creative industries.

- Various emergency assistance measures have been put in place to provide **the necessary cash flow to some 1,000 cultural organizations.**

More recently, **the Fonds régional d'urgence (Regional Emergency Fund)** for organizations affected by the COVID-19 pandemic was set up to provide emergency assistance to NPOs working in the activity sectors of the Ministère de la Culture et des Communications that are threatened with permanent closure in the short term (from 6 to 8 months). The maximum amount of financial assistance from the Ministry can reach \$50,000 per organization for the 2020-2021 government fiscal year.

In addition to these amounts, the government of Quebec recently announced on October 2 that it will provide \$50 million in financial aid to **support the presentation of Quebec shows in the context of the health crisis in all regions of Quebec.** This program will pay up to **75% of ticketing revenues** that could not be collected due to health measures.

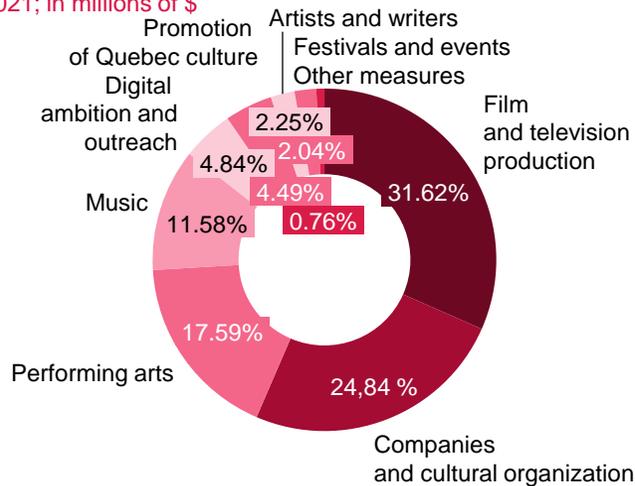
CALQ also honoured its financial commitments, despite the cancellation of programming.

A recovery plan for Quebec's cultural community

With a package of nearly \$450M (of which \$110 million has already been paid out in emergency assistance measures), the Economic Recovery Plan for the Cultural Sector launched by the Government of Quebec consists of a series of promising measures to support artists and cultural organizations and to promote Quebec culture.

- In addition, in September 2020, the government of Quebec, in partnership with the federal government, launched the \$100 million **Aide au développement des infrastructures culturelles** program to support new construction, renovation and restoration projects of cultural infrastructure.
- As part of this plan, the government has set up a \$51 million assistance program to cover the additional costs related to the implementation of health measures and the introduction of insurance measures to allow film and television filming to resume.
- The province's recovery plan has been received positively by the community. However, certain blind spots are still a cause for concern: support only for new works, the distortion of performing arts through video recording and all cultural workers being left out (craftsmen, designers, technicians).

Distribution of stimulus measures for the cultural sector, Quebec
2020-2021; in millions of \$



Sources: Government of Quebec, 2020 (4); La Presse, 2020 (3); SODEC, 2020

The Digital Ambition program

- With a package of \$5 million for 2020-2021, the goal of the program is to plan a profound transformation of economic models in the field of culture, recognizing that it has become essential to take into account the transformation of cultural practices.
- A theatre project funded with \$1 million from the Digital Ambition program: The Jean Duceppe theatre company received substantial financial assistance of \$1 million for the creation of a webcasting toolkit for use by Quebec theatres.

A recovery plan for Quebec's cultural community (cont'd)

	AMOUNT (\$M)	MEASURES
Film and television production	91.5	<ul style="list-style-type: none"> • Provide financial assistance for television production and recording of live arts performances • Inject financial resources into cultural businesses that stand out here and elsewhere • Provide financial resources to the special effects and animation industries
Cultural companies and organizations	71.9	<ul style="list-style-type: none"> • Double the Temporary Working Capital Support Program – COVID-19 of the Banque d'affaires de la Société de développement des entreprises culturelles • Enhance existing financial aid measures related to books and publishing • Enhance existing financial aid measures related to art occupations and the art market • Enhance existing financial aid measures associated with 112 museum-related institutions, 110 arts training schools, nearly 950 libraries and 153 community media outlets
Performing arts	50.9	<ul style="list-style-type: none"> • Create shows adapted to the context of the COVID-19 pandemic in all regions of Quebec • Promote creation and dissemination of the performing arts • Support alternative and private theatres, particularly with a view to promoting young talent and discovery
Music	33.5	<ul style="list-style-type: none"> • Enhance music industry packages for the execution of major projects
Digital ambition and outreach	14	<ul style="list-style-type: none"> • Support projects for the dissemination of cultural products online, digital transformation, the creation of cultural productions adapted to digital dissemination, digital infrastructures, the development and implementation of digital marketing tools (a total of 50 to 60 projects supported)
Promotion of Quebec culture	13	<ul style="list-style-type: none"> • Support collective promotional initiatives to increase visibility and awareness of Quebec cultural products • Support the creation and dissemination of large-scale thematic events
Artists and writers	6.5	<ul style="list-style-type: none"> • Enhance the bursary programs for artists and writers • Create an emergency fund for artists managed by the Union des artistes and La Guilde des musiciens et musiciennes
Festivals and events	5.9	<ul style="list-style-type: none"> • Enhance existing financial aid for the execution of major projects
Other	2.2	<ul style="list-style-type: none"> • Document the effects of the COVID-19 pandemic on the cultural environment • Support real estate and equipment acquisition projects for cultural organizations that need to adapt their spaces

Source: Government of Quebec, 2020 (4)

Among the 20 measures of the Ville de Montréal economic recovery plan, three apply to the cultural sector

Although the details of the Ville de Montréal's recovery plan have yet to be specified, certain measures have been announced to help the city's cultural and creative industries. The 20 measures in the Ville de Montréal's recovery plan include:

MEASURE 8. Increase the support offered to Montréal businesses with a view to resilience and innovation

- A portion of the package paid out under this program benefited organizations that support businesses in the sector, such as Le Collectif and Culture Montréal.

MEASURE 14. Launch the artist workshop program, with an investment of \$30 million over 5 years, including \$25 million from the Government of Quebec

MEASURE 15. Launch the program for private theatres, alternative theatres and independent cinemas

- The Ville de Montréal is implementing a grant program totalling **\$500,000** to help theatres and independent cinemas meet some of their fixed expenses for the months of July, August and September 2020.
- The grant will support up to 60% of these fixed costs, to a maximum of \$20,000 per theatre establishment and **\$15,000** per independent movie theatre establishment.

The culture department has also launched a call for participation with a budget package of **\$800,000** from the cultural development agreement between the Ville de Montréal and the Government of Quebec. It targets community organizations as part of the Voies actives sécuritaires (VAS) program, with the aim of making culture accessible to citizens within VAS and promoting arts and culture through the dissemination of digital works, while respecting mandatory health measures.

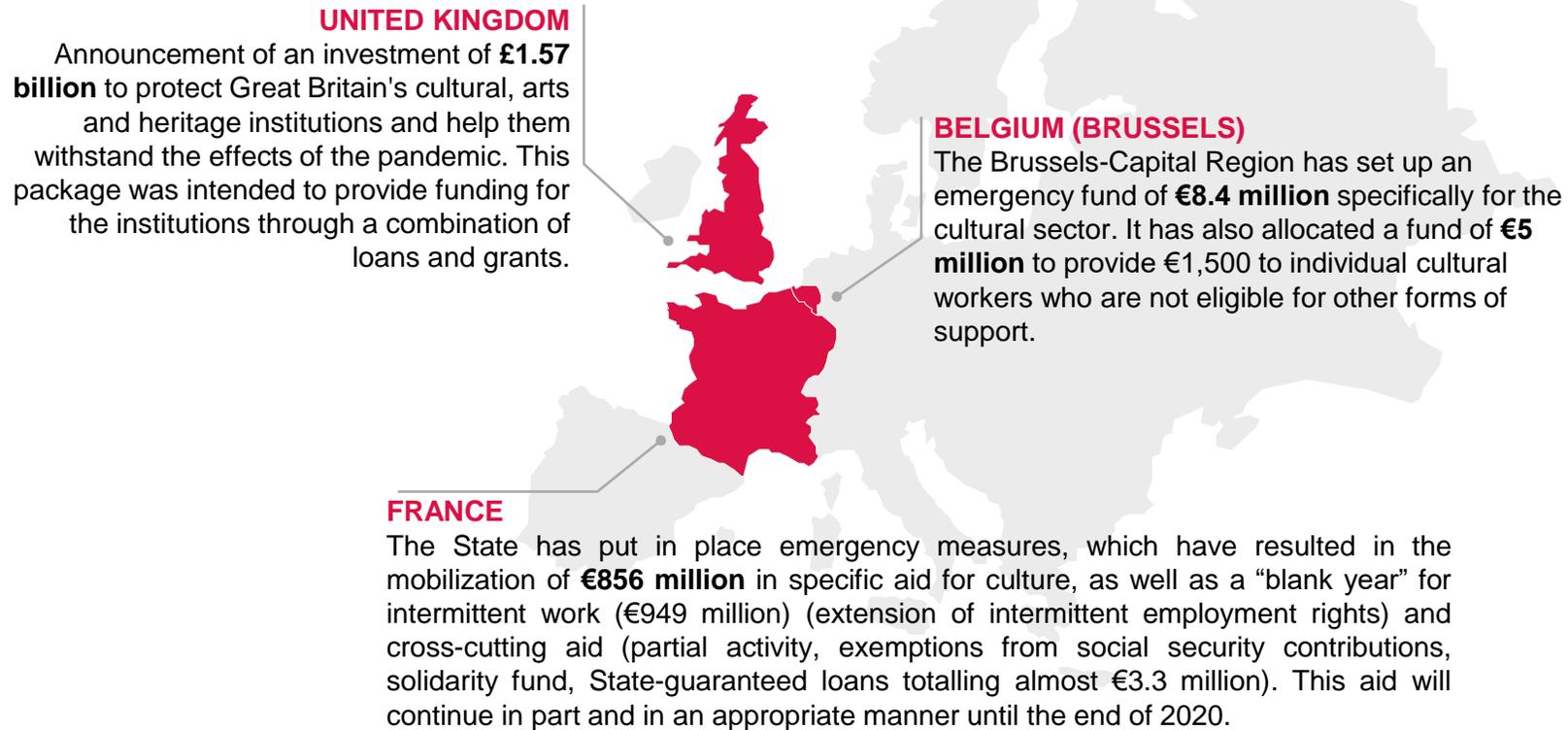
In addition, the Conseil des Arts de Montréal has honoured all its commitments to the cultural organizations it supports, despite the cancellation or slowdown of activities.

3

ASSESSING THE USEFULNESS OF AID MEASURES

- Aid measures affecting businesses in Canada
- ▶ • Aid measures found to be successful in other territories

Substantial emergency assistance measures for the cultural industry in certain territories



Source: OECD, 2020; French Ministry of Culture, 2020

Promising public policies for the cultural industry

At the global level, national and local authorities, as well as philanthropic organizations and other private players, have adopted a wide range of measures to support the creative and cultural sectors through the COVID-19 crisis. In addition to public financing measures such as grants, loss compensation, loans and guarantees, some regions have used remarkable alternative public policy tools.

CITIES

- **Amsterdam and Helsinki:** Suspended contractual obligations regarding performance targets while maintaining cultural grants.
- **Sao Paulo:** A direct hiring program for creative and self-employed workers was created to generate city-led online content.
- **Singapore:** The *Payment to Train* funding program allows self-employed individuals to take training programs to build capacity in the sector and generate income.
- **Amsterdam, London, San Francisco and New York:** Commissioned economic impact assessments to better support recovery and bring about a policy change for the sector. Surveys have highlighted the economic damage caused by the pandemic on the cities' cultural sector.

COUNTRY

- **Portugal:** The project *Portugal entra em Cena* (Portugal takes the stage), promoted by the Ministry of Culture, aims to link private companies with projects by artists and cultural representatives in order to promote direct investment in the field.
- **Belgium:** The *Tax Shelter Agreement* aims to promote private investment in the performing arts and audiovisual sectors. Policy conditions have been eased to help producers cope with declining incomes.

Source: OECD, 2020.

Beyond emergency assistance measures, some countries are counting on cultural and creative industries in their recovery plans

AUSTRALIA

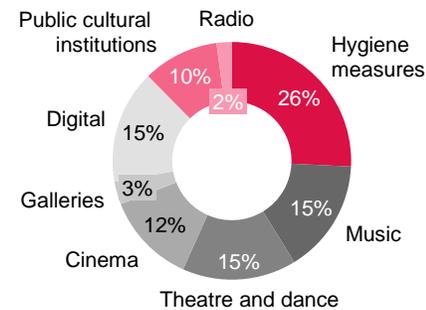
AUD 250 million to boost the creative economy

- **A seed investment to reactivate productions and tours:** AUD 75 million through the Restart Investment to Sustain and Expand (RISE) Fund. This program will provide capital to help production and event companies organize new festivals, concerts and tours.
- **Loans for starting shows:** AUD \$90 million in concessional loans to help creative economy companies finance new productions and new events.
- **Reviving local film production:** AUD 50 million for the Temporary Interruption Fund, to be administered by Screen Australia, which will assist local film and television producers to get funding and resume shooting.
- **Supporting the viability of important organizations in the sector:** AUD 35 million to directly support major arts and cultural organizations (theatre, dance, circus, music, etc.)
- **Creative Industries Sector COVID-19 Recovery Working Group:** Creation of a ministerial working group in partnership with the Government and the Australia Council for the Arts to implement the JobMaker plan for the creative economy.

GERMANY

Around €1 billion for the “Restart Culture” program

- **€250 million** for investments related to hygiene measures (implementation of measures, online ticketing systems or modernization of ventilation systems);
- **€150 million** for music.
- **€150 million** for theatre and dance.
- **€150 million** for alternative offers, particularly digital.
- **€120 million** for the film sector.
- **€100 million** for regularly funded cultural institutions.
- **€30 million** for other areas such as galleries, socio-cultural centres and the book and publishing industry.
- **€20 million** for private broadcasters.



FRANCE

€2 billion to support heritage in the territories, to encourage the revival of the performing arts and the recovery of creation models, and to consolidate the major cultural economic sectors, in accordance with 5 main priorities

- **Heritage restoration (€614 million):** including the restoration of historic monuments belonging to municipalities and private owners as well as accelerating the restoration of national and heritage monuments.
- **Support for the performing arts and public creative institutions (€426M):** These funds will be used to support music, private theatre and public creative institutions and operators.
- **Support for artists and young creators** through specific employment aid, an exceptional public commissioning program and a strengthening of cultural higher education (**€113 million**).
- **The consolidation and modernization of strategic cultural sectors** heavily impacted by the crisis (**€428m**) such as the press, cinema and audiovisual works, books, public audiovisual works, etc.
- **A strategy for the future for all cultural and creative industries (€19 million** in budget appropriations and **€400 million** over 5 years).

Sources: Government of Australia, Government of Germany, French Ministry of Culture, 2020

The cultural and creative industries are part of the recovery strategy of several countries and must be used as a lever to revive other sectors of the Quebec economy.

Private, philanthropic and not-for-profit sector-led initiatives

Private, not-for-profit and philanthropic players are also involved in the process of reviving cultural and creative industries around the world. The support of these players is crucial for the sector, as they are often flexible and knowledgeable about their needs, and can benefit workers who would otherwise be excluded from government measures.

COLLECTIVE MANAGEMENT ORGANIZATIONS

France: SACEM, the French Society of Authors, Composers and Music Publishers, will provide its target groups with grants of up to €1,500, €3,000 or €5,000 from a €6 million fund.

Germany: GEMA, the German performing rights organization, has set up an emergency fund of €40 million for songwriters and composers.

Italy: The SIAE has set up an emergency fund of €60 million for songwriters and composers.

Poland: ZaiKS has set up a loan fund of PLN 9,500 (about €2,100) per person.

PRIVATE COMPANIES

Netflix has created a USD 100 million COVID-19 relief fund for workers in the film and television industry.

Live Nation has distributed USD 10 million worth of grants through the Crew Nation Fund.

Spotify raised funds with USD 10 million in matching donations.

Amazon Prime Video has raised funds for a number of charities working in the UK theatre sector.

The Universal Music Group has set up a platform to connect artists with their fans to compensate for lost tours and appearances.

NOT-FOR-PROFIT AND PHILANTHROPIC SECTOR

The **Adolph and Esther Gottlieb** Emergency Grant Program assists painters, printmakers and sculptors around the world with grants of up to USD 15,000.

Suisseculture Social has set up a CHF 280 million fund for arts and culture to pay the living expenses of artists during the pandemic.

Some funding initiatives have been launched through collaboration between businesses and not-for-profit organizations such as the **Artist Relief** initiative (organized by the Academy of American Poets, Artadia, Creative Capital, the Foundation for Contemporary Arts, the MAP Fund, the National YoungArts Foundation and United States Artists).

4

BUSINESS OPPORTUNITIES

Some business opportunities for the sector should be seized



INTELLECTUAL PROPERTY CREATION AND COMMERCIALIZATION. The crisis is an opportunity to migrate from a service economy to an owner-led economy. By creating more original intellectual property, local entrepreneurs can be more protected from their clients' financial situation and thus generate more value.



ACCELERATED DIGITAL TRANSFORMATION. The wide diversity of sub-sectors within the cultural and creative industries reveals huge gaps in technology adoption and digital transformation. For some, the pandemic is an opportunity to go digital and adopt technologies to enhance, promote and commercialize their products and services, as well as to multiply distribution platforms. For the artistic fields, virtual and hybrid attractions will undoubtedly continue beyond the crisis.



DIVERSIFYING AND ADAPTING INCOME SOURCES. The current crisis has revealed that, in general, businesses and organizations with greater diversification in terms of geography, products and services, client segments, funding sources, distribution and commercialization methods have been able to better respond to short-term impacts. It is therefore an opportune time to change company business models and acquire new skills, or to explore new markets and develop new collaborations.



DIGITAL CREATIVITY. The current context is an ideal opportunity to consolidate the positioning of the digital creativity sub-sector so that it becomes a spearhead of the recovery. This means identifying the best structure to bring together artists and companies in this fast-growing field with high international visibility and developing a concerted strategy for all stakeholders.



EXPERIMENTATION AND INNOVATION. Despite the risk of weakened local demand, we can expect international tourists to have an appetite for top cultural destinations as soon as the health situation permits travel. The development and marketing of exceptional cultural attractions could form the basis of a strategy to attract tourists as soon as the venues can reopen. In the meantime, experimentation in the area of “COVID-friendly” creative attractions has significant potential as a solution for maintaining a certain level of activity, retaining links with the public and consumers, and ensuring the community's ability to respond to latent and future demand for cultural and creative products.

Intellectual property creation and commercialization

Given that the Montréal region is home to a wealth of creative talent, we could seize untapped potential to develop and commercialize more intellectual property by adapting existing audiovisual and video game support programs (particularly for independent studios) and by developing the expertise required to market and commercialize these assets.

The crisis is an opportunity to migrate from a service economy to the creation of more original intellectual property. This way, local entrepreneurs can be more protected from their clients' financial situation and thus generate more value and economic spin-offs for Montréal and Quebec.

- In almost all sectors of the cultural and creative industries, the main source of value creation lies in the commercialization of rights related to software, concepts, brands, formats, and finished content. Whatever the model, the monetization strategy must be carefully considered from the start, from the creation and financing of the creative content or product, and executed with the right skills, tools and networks.
- In the video game sector, for example, the worldwide success of the Outlast game developed by the Montréal indie studio Red Barrels is one of the all too rare examples of a global success story that has enabled the game's creators to generate revenues of more than \$60 million for this “franchise” to date.
- The same applies to television programs and formats that can be sold “as is” or adapted in many countries. The rights holders to the program or format are then remunerated for the sale of adaptation and broadcast rights in a given territory according to a fixed payment formula or royalties based on commercial success. In Quebec, audiovisual exports are still far too rare and it is imperative to develop expertise as well as financing and tools to exploit this potential.
 - Media Ranch is one of these rare successes: a Montréal-based production company specializing in the development, acquisition and distribution of television formats, which makes it possible to export original content developed here and to profit from it by entering into licence agreements with foreign broadcasters.

Accelerating digital transformation

The wide diversity of sub-sectors within the cultural and creative industries reveals huge gaps in technology adoption and digital transformation. For some, the pandemic is an opportunity to go digital and adopt technologies to enhance, promote and commercialize their products and services, as well as to multiply distribution platforms.

- **Potential market growth:** While there is general agreement that virtual performances and shows are not a substitute for the live experience, digital broadcasting technologies make it possible to reach a wider audience, especially outside the local geographic market, and even internationally.
- **Enhanced services:** The pandemic provides an opportunity for a number of sub-sectors to offer new services in response to new consumption patterns (trend towards intangible and pre-recorded consumption). By acquiring and mastering new digital tools, companies in the cultural and creative industries could also make better use of data (data-mining) in order to better target their services.
- **Proliferation of distribution platforms:** The Digital Ambition program launched by the provincial government aims to support the digital transformation necessary for the sector's growth, notably through financial support. These initiatives can increase the "discoverability" and online consumption of Quebec cultural content and products and thus increase revenues related to the exploitation of cultural content.
- **Promotion and marketing:** Mastering digital marketing and sales tools, including the use of social media, can enable companies in the cultural and creative industries to better promote and market their content and thus increase their revenues. This is an interesting business opportunity for creative communication agencies that could support other players in the sector with better digital promotion of their services.
- **Virtual or hybrid events:** Arts organizations that have had their performances and other events cancelled are now turning to virtual or hybrid (limited audience and simultaneous online streaming) recordings and productions. Several cultural and creative industry events and conferences have also migrated to virtual or hybrid formats (C2-Mtl, CINARS, Hub Montréal, MEGAMIGS, etc.)

Diversifying and adapting income sources

The current crisis's impact on the activities and incomes of creative businesses creates many challenges, but also serves to accelerate the development of business models.

- **Diversification of products and services, geographic markets and client segments:** This provides more balanced sources of income and is less sensitive to fluctuations in a given activity sector or market. For example, the Montréal visual effects firm RodeoFx recently acquired the BLVD-MTL creative multimedia studio, which allows it to enrich its skills and network in this fast-growing sector, which is more protected from the uncertainties of film shooting.
- **Adaptation of services and income models:** Thanks to the use of digital technology, many artists, organizations and venues have enhanced their offer by adding recordings of shows (existing or new) and digital broadcasts (free or paid). While this is not a panacea and virtual offers cannot replace the live experience, innovative business models will undoubtedly remain beyond the crisis to increase audiences and generate additional income.
- **New creative collaborations:** The current crisis has led to new encounters and stimulated new artistic collaborations. For example, the TNM and the Orchestre Métropolitain (OM) have recently developed a theatrical version of the classic *Peter and the Wolf* that will be available online for a fee. Other innovative collaborations include private partners. Such was the case with the recent OSM concert given in a parking lot at the Montréal airport (ADM), which allowed some 50 musicians to perform in front of an audience of 520 vehicles.
- **Sharing of premises, infrastructure and resources:** For several years now, initiatives to share and pool resources have been proliferating. Circuit-Est in dance, Le Théâtre aux Écuries, Le Vivier in music, Zù and La Piscine for co-working spaces and studios for the creative community, are just a few examples of successful sharing at various levels, supported by the Conseil des arts. Furthermore, in the current context, CAM has increased its support for mutualization projects and has made its programs more flexible to ensure that artists have direct access to grants.
- **Intersectoral networking:** Beyond the collaborations initiated by organizations and companies, some initiatives are more sector-wide, generally supervised and supported by sectoral associations or clusters, in order to increase overall competitive positioning. For example, the MétaMusique project, piloted by ADISQ and its partners, is born of the Quebec music community's desire to provide rights holders with a collective professional tool. It offers comprehensive metadata to make all Quebec music content more “discoverable.”

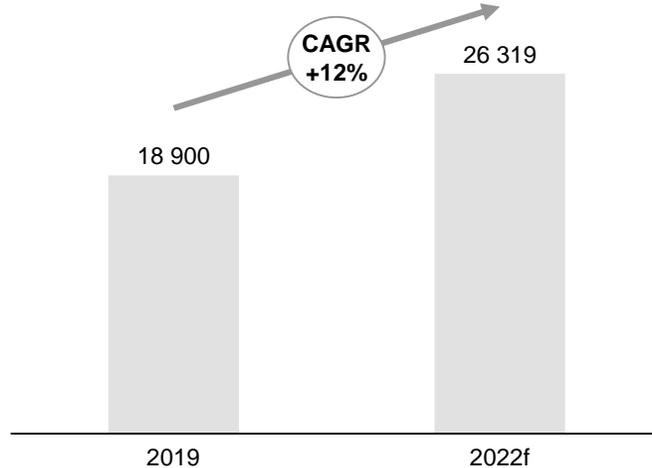
Digital creativity as a driver for recovery

Before the pandemic, the digital creativity sector, in Quebec as elsewhere in the world, was expected to benefit from significant growth prospects:

- According to survey data and the growth observed in recent years, forecasts for the sector (estimated in 2019) suggested that the 26,000 job target in Quebec could be exceeded as early as 2022.
- Global growth forecasts for the sector (produced in 2019) estimated average annual market growth of around 9% between 2019 and 2025, an increase from approximately \$264 billion to over \$440 billion.

Growth prospects in the digital creativity sector in Quebec¹

2019 to 2022f, in number of jobs and % growth



- The current context is an ideal opportunity to consolidate the positioning of the digital creativity sub-sector so that it becomes a spearhead of the recovery.
- This means identifying the best structure to bring together artists and companies in this fast-growing field with high international visibility and developing a concerted strategy for all stakeholders.

Note: 1- Forecasts for video games are based on the sector's historical growth over the past 10 years; forecasts for visual effects and animation are based on a survey of members conducted by the QFTC
Sources: KPMG, 2020; Mordor Intelligence, 2019 (1) (2); Research and Markets, 2020.

Experimentation and innovation

By their very nature, cultural and creative companies are innovative and go off the beaten track. The downtime forced by the health crisis is an opportunity to focus on experimentation and innovation – essential facets for the development of the sectors. Artists and digital creative companies can be a lever to help the entire arts sector to go digital.

Some examples include:

- Le Collectif (la Guilde du jeu vidéo, Xn Québec, Zù and La Piscine) proposes major innovative projects for recovery that are examples of experimentation and innovation within the industry's reach:
 - Develop new ways of interacting with the public and rethink the way they are welcomed in venues in order to encourage them to engage with and explore all forms of cultural and artistic content;
 - Develop new forms of expression and dissemination (digital or material) that facilitate encounters between creators and audiences;
 - Develop new uses of public spaces to encourage exchanges, sharing and socialization in a renewed vision of city life;
 - Develop new approaches to remote learning, by devising innovative gamification projects and integrating cultural and artistic works in educational institutions.
- Quartier des Spectacles Partnership: An important player in the creative ecosystem, acting as a programmer, co-producer and showcase for Montréal creativity. The QdSP has made it possible to hold artistic events that comply with health measures by avoiding large gatherings and presenting them in unexpected ways: spontaneous demonstrations, strolls through the city centre, etc.
- As part of the “Art Out in the Open” program of the Conseil des arts de Montréal, professional Montréal artists and arts collectives presented artistic events in 11 disciplines throughout the municipality, for example on balconies, in outdoor courtyards, in private parking lots or in shop windows through calls for projects.
- The Ville de Montréal launched a call for projects, “Maillage du milieu culturel et des industries culturelles et créatives (voies actives sécuritaires),” which resulted in the presentation of 10 innovative works throughout the city.

Experimentation and innovation

Despite the risk of weakened local demand in the short term, the cultural and creative industries need to prepare for a potential accelerated recovery. The pandemic is creating a latent and repressed demand for cultural and creative “in-person” events, which could explode when health measures permit and when international tourists and students return to Montréal.

The downtime forced by the health crisis is an opportunity to focus on experimentation and innovation—essential facets for the development of the sectors. Artists and digital creative companies can be a lever to help the entire arts sector to go digital and thus enable the sector to better respond to demand.

Some initiatives are already under way. Some examples include:

- Le Collectif (la Guilde du jeu vidéo, Xn Québec, Zù and La Piscine) proposes major innovative projects for recovery that are examples of experimentation and innovation within the industry’s reach: developing new ways of interacting with the public, new forms of expression and dissemination, new uses of public spaces and new approaches to distance learning.
- Quartier des Spectacles Partnership: An important player in the creative ecosystem, acting as a programmer, co-producer and showcase for Montréal creativity. The QdSP has made it possible to hold artistic events that comply with health measures by avoiding large gatherings and presenting them in unexpected ways: spontaneous demonstrations, strolls through the city centre, etc.
- As part of the “Art Out in the Open” program of the Conseil des arts de Montréal, professional Montréal artists and arts collectives presented artistic events in 11 disciplines throughout the municipality, for example on balconies, in outdoor courtyards, in private parking lots or in shop windows through calls for projects.
- The Ville de Montréal launched a call for projects, “Maillage du milieu culturel et des industries culturelles et créatives (voies actives sécuritaires),” which resulted in the presentation of 10 innovative works throughout the city.

However, it is necessary to multiply and accelerate this type of initiative in a more structured manner, particularly by developing an effective concerted strategy buoyed by the community and supported by governments.

5

COURSES OF ACTION FOR RELAUNCHING THE SECTOR

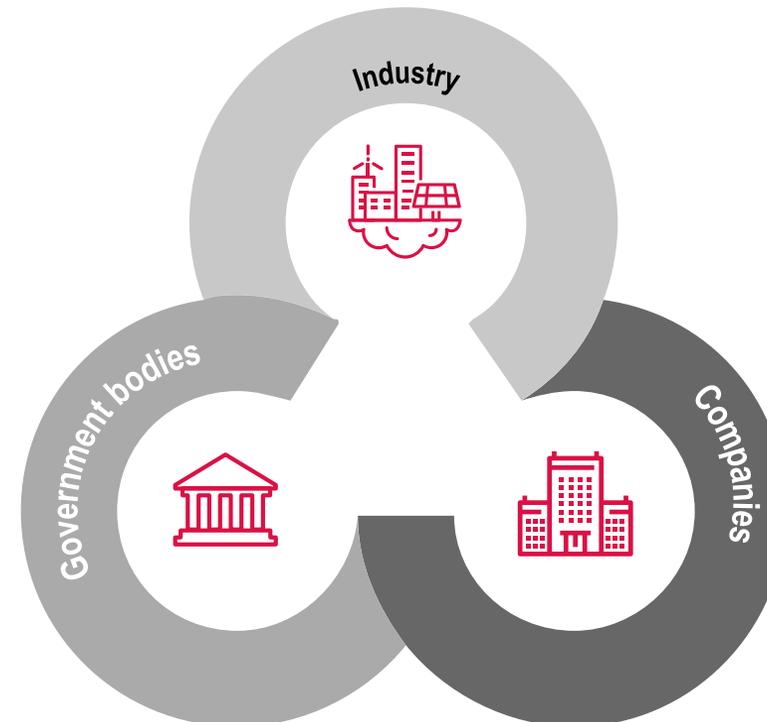
Ways to mobilize the industry towards revival and strengthen the city's economy

The recommendations presented involve three categories of stakeholders (or “targets”): **businesses, industry** (entrepreneurial and economic development organizations), and the various **levels of government**.

The **recommendations** presented in the following pages are **organized around six main themes**:

1. Position the cultural and creative industries at the heart of Montréal and Quebec's recovery strategy
2. Support the creative core: protect, train and accompany
3. Take advantage of the current period to stimulate innovation and experimentation in the cultural and creative industries: laboratory, prototyping and showcase
4. Support the development of original content and the commercialization of intellectual property
5. Encourage companies to adapt their business models, especially through digital transformation
6. Adapt taxation, regulations and standards

Players concerned or
“targets” of the recommendations



Courses of action

Players concerned	Recommendation	
1 Government of Quebec Ville de Montréal Industry Private sector	Position the cultural and creative industries at the heart of Montréal and Quebec's recovery strategy – Favour cultural and creative infrastructure —places for creation and dissemination—and particularly those downtown, through priority government investments for recovery, and favour the use of vacant buildings in transitional or permanent cultural projects (artists' studios, rehearsal spaces, creative hubs, pop-up events, etc.)	Short term
Government of Quebec Industry	– Define clear and sustainable health standards that allow activities to safely resume as soon as possible for the performing arts and other venues	Short term
Governments of Canada and Quebec Ville de Montréal CMM Industry	– Support Culture Montréal in carrying out a major study that will enable both players and decision-makers to identify the best option for a group structure for the booming arts and digital creativity sub-sectors, and develop a strategy that will encourage the growth of companies and the emergence of more “champions”	Short term

Courses of action

Players concerned	Recommendation	
2 Governments of Canada and Quebec	Support the creative core: protect, train and accompany – Ensure the recurrence of emergency measures by governments at all levels for the various sub-sectors of the industry as long as the pandemic continues (e.g. CERB, PACME, payroll support, operating grants for organizations) and make certain adjustments (e.g. to the rules of the CEWS to allow for the inclusion of artistic fees for cultural organizations)	Short term
Government of Quebec Industry	– Create a temporary program to financially support initiatives that allow artists, craftspeople, designers and technicians to continue designing, rehearsing and performing while activities are stopped or slowed down, in order to maintain expertise, while making room for emerging artists and talent from diverse backgrounds	Short term
Governments of Canada and Quebec Industry	– Relax immigration standards for skilled temporary foreign workers (TFWs) to accelerate the recruitment of senior international talent in the creative digital sectors and work with the sector to create programs to facilitate the integration of workers and families	Medium term
Government of Quebec Industry	– Financially support the ongoing development and renewal of essential expertise through training programs that recognize new skills. Intensify and adapt education/training programs in leading-edge areas, particularly with respect to the marketing, commercialization and communication of cultural and creative products.	Medium term

Courses of action

Players concerned	Recommendation	
3 Government of Quebec Ville de Montréal Industry	<p>Take advantage of the current period to stimulate innovation and experimentation in the cultural and creative industries</p> <ul style="list-style-type: none"> – Support innovation and experimentation projects (laboratory, prototyping and showcase) that promote collaboration and emulation between different cultural and creative sub-sectors (including architecture and design), related fields (e.g. artificial intelligence) and the higher education/research community with export and intellectual property potential – Develop a new innovation support program for cultural and creative industry projects awarded by a peer jury. Design and finance a strategy for developing highly attractive products for the recovery. – Carry out a call for projects financed by public-private contributions for the implementation of high-visibility (“<i>made in Montréal</i>”) creative and event-based initiatives in downtown Montréal – Develop and launch an ambitious communication and positioning strategy on the local and international market, in partnership with Tourisme MTL and industry players, and ensure that Montréal's cultural attractions are showcased in the Government of Canada's international tourism promotion campaigns. – Strengthen the role of government in generating demand for creative and innovative projects (as a “client,” as an investor/lender in private projects, as a guarantor, etc.) and promote the participation of local companies in the projects supported. 	Short term
Industry	<ul style="list-style-type: none"> – Support intersectoral networking through major innovation projects to stimulate the use of Montréal technologies and know-how in immersive environments, gaming, virtual and augmented reality, etc., in order to redefine cultural and entertainment experiences both in the city and nationally (e.g. visitor experience in museums, shows, theatre, festivals) 	Medium term

Courses of action

Players concerned	Recommendation	
4 Government of Canada, Government of Quebec and Private Sector and Industry Economic development organizations	<p>Support the development of original content, retention, international marketing and the commercialization of intellectual property</p> <ul style="list-style-type: none"> – Federate and mobilize all government and paragovernmental stakeholders along with the industry in the development of a common and concerted strategy for exporting valuable content, know-how and concepts, and increase promotional activities on international markets for “Made in Montréal” products and services – Create a public-private investment fund of a minimum of \$100 million for Quebec's cultural and creative industries by focusing on the creation and retention of intellectual property with high enhancement and export potential to create a diversified portfolio of numerous projects/assets, particularly in the area of digital creativity 	Short term
Government of Canada and Government of Quebec	<ul style="list-style-type: none"> – Adapt the main public support programs for the cultural and creative industries (Telefilm, FMC, Musicaction, SODEC, etc.) to foster innovation and provide incentives for the creation of original, valuable and exportable content – Adapt the criteria of the PEX export program (Investissement Québec) so that it better meets the needs of companies and events as “showcases” for the cultural and creative industries 	Medium term
Industry	<ul style="list-style-type: none"> – Support cultural entrepreneurship and develop or acquire specific expertise within companies in the field of intellectual property commercialization and marketing in the cultural and creative industries – Raise awareness and train professionals from financial institutions, investment funds and funding organizations in the cultural and creative industries on the specifics of business models based on intangible assets 	Medium term

Courses of action

Players concerned	Recommendation	
5 Governments of Canada and Quebec Industry	<p>Encourage companies to adapt their business models, especially through digital transformation</p> <ul style="list-style-type: none"> – Develop an aid program to accelerate digital transformation for cultural and creative industry companies (including arts organizations and festivals) in terms of commercialization and dissemination (virtual products and services, transactional platforms, use of data, etc.) – Create a support program for market or convention-type events for technology investments that promote creative sectors in a virtual or hybrid form and support visibility, commercialization and exports (e.g. CINARS, C2-MTL, MEGAMIGS, HUB Montréal) 	Short term
Government of Quebec	<ul style="list-style-type: none"> – Provide financial and technical support for the production of digital content that offers visibility to organizations and artists and allows them to maintain the link with their audiences (recordings, music videos, video clips, etc.) 	Short term
Governments of Canada and Quebec Industry	<ul style="list-style-type: none"> – Promote and financially support industry clustering and collaborative projects for the creation of databases (metadata) on digital content that promote “discoverability” and rights management 	Medium term
Government of Quebec Industry	<ul style="list-style-type: none"> – Enhance support programs aimed at promoting collaborative and sharing initiatives between organizations and companies: sharing of premises, equipment, resources and expertise, and financial support for concerted industry initiatives – Set up a fund to help organizations consolidate the use and pooling of their data to improve their philanthropic actions – Support the hiring of resources who can support and develop philanthropy tools within cultural organizations and encourage the development of strategic plans for collecting donations and sponsorships 	Short term

Courses of action

Players concerned	Recommendation	
6 Government of Canada and Industry	<p>Adapt taxation, programs, regulations and standards to new circumstances</p> <ul style="list-style-type: none"> – Continue to modernize the regulatory framework for cultural and creative industries and adapt it to new technological and economic realities in order to support and promote Canadian content and ensure fair and equitable compensation for artists and creators – Ensure the timely passage of Bill C-10 to provide the CRTC with new powers to impose Canadian content obligations on GAFAM and to promote “discoverability,” and continue efforts to ensure that foreign broadcasters apply the GST to their online services offered in Canada 	Short term
Government of Quebec and Private Sector	<ul style="list-style-type: none"> – Redesign the Programme Mécénat placement Culture to correspond to the real needs of cultural companies and organizations – Raise awareness and mobilize the business community and citizens to support cultural industries by involving them in funding (donations and sponsorships) and generating demand (e.g. ticket purchases, memberships) and develop common tools (e.g. socio-financing platform) 	Short term
Government of Canada, Government of Quebec and Industry	<ul style="list-style-type: none"> – Modernize the criteria and governance of support programs for companies and organizations (grants and tax credits) so that they correspond more closely to real needs and allow for greater flexibility, by consulting with representatives of the cultural and creative industries from the start 	Medium term
Government of Canada and Quebec and Industry	<ul style="list-style-type: none"> – Promote local purchasing and the use of Quebec and Canadian firms in the awarding of public and private contracts in the cultural and creative fields 	Medium term

APPENDICES

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List of organizations consulted

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ORGANIZATION	NAME	TITLE
La Guilde du jeu vidéo du Québec	Nadine Gelly	Executive Director
Quebec Film and Television Council	Pierre Moreau Valérie Daigneault	President and CEO Director of the Secretariat of the Audiovisual Cluster
Culture Montréal	Valérie Beaulieu	Executive Director
Conseil des arts of Montréal	Nathalie Maillé	Executive Director
Théâtre du Nouveau Monde	Lorraine Pintal	Artistic and General Director
Ubisoft	Francis Baillet Geneviève Poulin	Vice President, Corporate Affairs Manager, Corporate Affairs
Moment Factory	Éric Fournier	Partner
Sidlee	Martin Gauthier	President
A2C	Dominique Villeneuve	Executive Director
Cossette	Louis Duchesne	President
Rodeo FX	Suzanne Bertrand	Vice President, Finance
The 7 Fingers	Nassib El-Husseini	President and CEO
ADISQ	Solange Drouin	Vice President, Public Affairs and Executive Director
SODEC	Sophie Labesse Louis-Frédéric Gaudet	General Manager, Corporate Financial Services and Tax Credits Director of Strategic Development
Quartier des Spectacles Partnership	Éric Lefebvre	General Manager
Xn	Jenny Thibault	Executive Director
C2 Montréal	Jacques-André Dupont Evelyne Langlois Paquette	General Manager Manager, Government Partnerships and Creative Industries

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