STRATEGIC ORIENTATIONS

Winter 2017

QFTC

MONTREAL

INTRODUCTION

The audiovisual world, here as elsewhere, has undergone an unprecedented revolution since the 1990s. Digital technology and the new fields of creativity it offers have hastened this revolution, and our industry has now fully entered the digital era. As we know, digital technology was the launch pad for the revolution. Artisans, producers and suppliers must now deal with the consequences: the total transformation of production and distribution tools, the reinvention of citizens' consumer habits and the rupturing of traditional business models.

And then there is the last known salvo of this upheaval, perhaps the fastest and most "disruptive" one: globalization. In under a decade, competitors, distribution models, potential partners and content creators ceased to be "national" and became global. The audiovisual industry not only played an active role in the digital technology developments of the last 25 years, it was also in many ways a driving force and the source of an uninterrupted stream of technological innovations.

The speed of the invasion was such that the traditional provincial "ramparts" quite simply became obsolete. As a result, our financial models and the role of the government in supporting creative production must be reinvented, and we must specifically take note of the unprecedented changes to consumption patterns. Moreover, we have to come up with a way to project ourselves onto the world and export our values, our talents, our cultural products and our visions of this transforming world. Audiovisual and cultural products will serve as wonderful ambassadors as long as we are quick to identify promising avenues.

To acquire the means, talent and resources, we have to develop our ability to produce world-class content here, pursue the creation of the virtuous circle that will allow us to increase the "export" of services and in so doing give ourselves the means, resources, infrastructure and talent to export our ambitions and our creations.

This is the exciting challenge facing this industry that is evolving on a global scale within a "small market" and has no other choice but to have big ambitions.

For the last two decades, our industry has taken advantage of digital technologies and been able to integrate them into its processes, tools and skills.

We have now arrived at this new and perhaps most important frontier: to create for new media and face the new globalized reality of audiovisual culture.

This is the aspiration of this strategic plan. It is the aspiration of the men and women who, for several decades now, have been building an audiovisual industry that is loved by its audience and proud of its achievements.

Sylvain Lafrance
Chairman of the Board

ACKNOWLEDGEMENTS

A major project like this strategic orientations document requires extraordinary and effective collaboration from all those who contribute every day to the success and promotion of Quebec's audiovisual industry.

Thanks to this active participation, this project has had the momentum necessary to present a relevant and inspired big-picture view of the issues we are faced with and the solutions we can provide to them in the short-, medium- and long-term.

We would like to thank all those who were involved for helping make this document possible. Very special thanks to each of the stakeholders or representatives who participated in the consultation sessions.

The Quebec Film and Television Council team

EXECUTIVE SUMMARY

As we noted in the introduction, the world has changed. We believe that the time is right to take stock of the audiovisual industry in Quebec. Over the summer of 2016, the Quebec Film and Television Council (QFTC) held a major consultation with several industry leaders[1] in order to gather their thoughts and comments and, as a first step, take the full measure of our often remarkable achievements. The findings are conclusive. The future of Quebec's audiovisual sector, a pillar of the creative economy, is built on a strong foundation: a world-class industry that meets some of the most stringent criteria. The whole chain of this sector can be found in Quebec, and each of its actors must be considered both as unique entities and as a part of a whole to ensure cohesion and solidity.

Secondly, the consultation also provided an opportunity to highlight the magnitude of the challenges we still must overcome in order to ensure a lasting reputation for Quebec cultural products, both here and abroad. The competition among the big "terrestrial" networks and the new over-the-top or OTT[2] players (Netflix, Amazon, Crave, Tou.TV, etc.) stimulates the demand for original, high-quality and distinctive content. Quebec can play a dynamic role in this sudden evolution of the needs of content creation. In a world shaped daily by globalization, we have to learn how to seize the opportunities offered to us.

Several of the leaders consulted submitted potential solutions to this collective reflection. The goal of this document is in large measure to share these ideas, sometimes accompanied by a list of recommendations that will allow us, with time, to improve our performance in terms of both the investments necessary for the growth of our industry and the development of our ability to evolve and shine in what has become a global cinematographic and televisual community.

The entertainment economy is transforming quickly: the constant evolution of production tools, management practices, business models and, in particular, avenues of content distribution are the subjects at the heart of the concerns raised during the consultation.

[1] See Appendix A for the list of people who participated in this consultation.
[2] Over-the-top or OTT services: An over-the-top service is a service delivering audio, video and other media over the Internet without the participation of a traditional network operator (like a cable, telephone or satellite company) in the control or distribution of content.

Pressing questions regarding the upgrading of the fiscal arsenal available to industry players also appear to be a priority for a large majority of the leaders consulted.

Much like federal and provincial governments that have conducted major consultations on a multitude of subjects concerning the economic and heritage value of our culture, the QFTC went through the same process, specifically targeting the audiovisual sector of Quebec. The primary source of this process is found in the recognition and description of the value chain: creativity and the production of audiovisual works of all genres and in all formats. The function of this chain is to support the economic development of audiovisual productions.

This value chain is not linear; it is made up of links that must be optimally arranged with the goal of maximizing performance while vigorously supporting the efforts to properly promote and maintain the intellectual property of products made in Quebec. We must show our willingness to adapt to a global environment that is in a constant state of flux and consider that, from now on, this perpetual movement will be an intrinsic component of our development, production, broadcasting, distribution and decision-making processes.

The genius of our artisans, the creative spirit of our entrepreneurs, a world-renowned innovative spirit and economic development tools adapted to the needs of a national and international reputation: these factors will allow us to cultivate the character of the "Montréal" and "Quebec" brands. We must therefore pursue a common goal together: to promote the role and distinctive character of these two driving forces to ensure better cohesion, clearly establish their economic functions and, in so doing, orchestrate widespread distribution.

Finally, in the wake of this commitment to growth and the comments received during the consultation, it has become clear that the economic development of our industry as a whole must involve a coordinated intersection of departmental expertise. This would ensure that subsequent budgets from the departments of culture, economy and finance in particular are reserved for and allocated to initiatives led by companies and organizations in the audiovisual industry that are creating projects that specifically target the economic growth of the industry. The infrastructure dedicated to this industry is the basis for industrial expansion, and, with time, all components of the industry will benefit from these investments and the growth that will ensue.

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LEGEND

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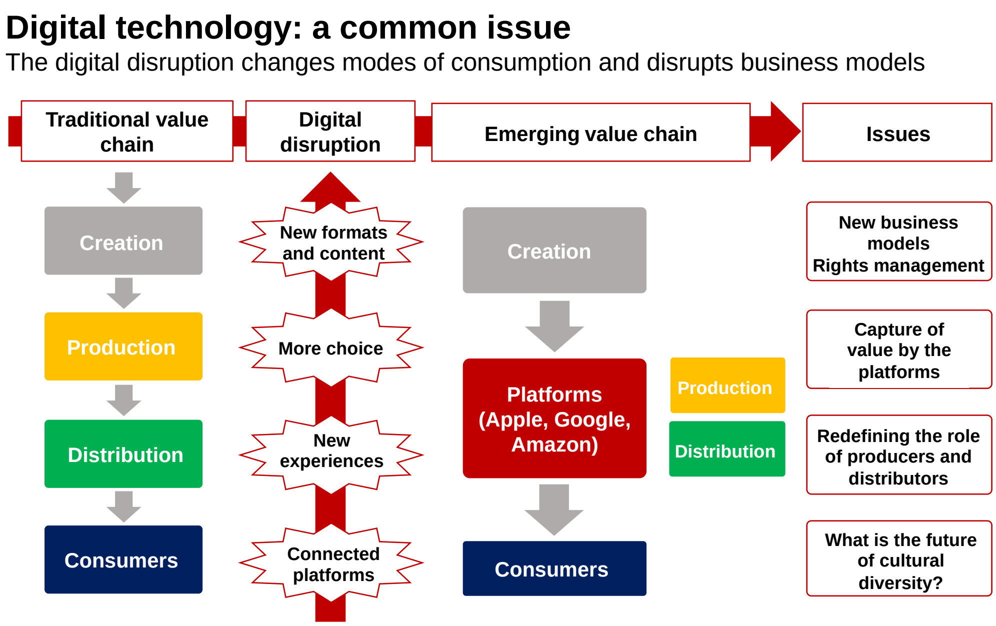
The adjacent symbol will be used throughout this document to mark the presence of a recommendation or a comment. All the recommendations and comments in the text can be found in the conclusion in a summary table.

1. THE VALUE CHAIN OF CREATIVE INDUSTRIES

One of the primary challenges facing the sector is undeniably that of understanding and identifying the mechanisms by which the multiple interactions between the actors of a single chain, commonly known as a value chain, are managed.

We see that digital technology is responsible for a disruption in this value chain, but we can also note the emergence of a new chain wherein production and consumer distribution activities are integrated into the platforms.



Source: Kancel, Serge, Jérôme Itty, Morgane Weill and Bruno Durieux. "L'apport de la culture à l'économie en France." Inspection générale des affaires culturelles. France: Ministère de la culture et de la communication. French Republic, 2013.

While the disruptive effect of digital technology cannot be denied, we are of the opinion that, rather than breaking the chain, it has instead led to the emergence of new links in it. What was once a linear chain has become transversal and multidimensional. The medium of digital technology thus becomes a parallel link to the whole. Knowing how to recognize it will allow us to make better use of it and improve its effectiveness.

As we mentioned in the introduction, digital technology has caused a deep and disruptive transformation of consumption patterns and practices when it comes to industrial cultural products.

Distribution is the first sector to feel the impact, but the creative sector is also affected by the appearance of new economic models that allow creators to partially free themselves from seeking funding from "producers" (television networks, video game editors, etc.). A share of the value added is captured by digital platforms that are responsible for intermediation between creators and consumers (Apple, Google, Amazon, etc.), putting them in a powerful position to attract advertising revenues and to impose their conditions on creators.[3]

It is precisely the quality and fluidity of these interactions that will allow us, in time, to maximize overall performance. In this respect, it is expected that the practices and contractual agreements that have contributed thus far to maintaining the relative balance between the actors of this chain will need to be transformed in such a way as to reflect the many changes that have occurred, particularly those observed in the conduct of business. Our consultation clearly indicated that certain contractual agreements linking the different actors emerge as an obstacle. The traditional, historical industrial balance does not allow intellectual property to be fully valued and is no longer the subject of consensus. We will protect the achievements of the current model while seeking to fund legitimate efforts to gain increased recognition on foreign markets. Discussions regarding the modernization of industrial relations are needed without delay. Solutions exist, time is passing, and we must orchestrate and potentially design the transition to new models and, with time, make it the subject of a proposal to rebalance the sharing of intellectual property.

2. DEFINING OUR AMBITIONS

Since our first goal is to increase the industry's production volume, we are favouring the following areas of development: enlarging our audiences outside of our borders and increasing our capacity to accommodate foreign investments.

We are also of the opinion that in order to achieve our objectives, ambitious as they are, we must accelerate the ongoing transformation of the ecosystems unique to each sector of Quebec's audiovisual industry. More specifically, we will need enthusiastic support for

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[3] Kancel, Serge, Jérôme Itty, Morgane Weill and Bruno Durieux. "L'apport de la culture à l'économie en France." Inspection générale des affaires culturelles. France: Ministère de la culture et de la communication. French Republic, 2013.

our objectives on the part of our members, and the industry's funding models will have to adapt to the evolution of production and distribution practices, particularly when it comes to the international marketing of cultural works produced in Quebec for which we own the intellectual property.

We even think that it would also be necessary to reflect on a possible consolidation of the audiovisual industry and on its potential to acquire foreign companies in order to encourage its expansion internationally.

It is in this spirit that we describe the state of the industry in the sections that follow, presenting the comments from the consultation on which there was the most consensus or briefly describing the directions that are preferred by the QFTC according to the opinions expressed as well as in terms of the QFTC studies published over the course of the last two years.

Our objectives will then be tied to measurable action plans that we will develop using factual data that has been validated by industry partners.

3. DOCUMENTING THE INDUSTRY

In order to expand the reach of Quebec's audiovisual industry, we must first take its pulse. Its value can be broken down into heritage value and economic value. The heritage value is the one to which we usually attach our identity; it is a community's common heritage. Heritage value is not totally independent of economic value, as we recognize and protect it through the intellectual property of the works created and their associated moral rights. And it is the intellectual property of a work that allows it to be profitable in the short and long term, thus transforming a cultural product into an economic engine.

The short-term economic value of audiovisual works in Quebec for 2015–2016 is detailed in the QFTC annual report.[4] The key data is as follows: the annual business volume of audiovisual productions is $1.5 billion,[5] 20% of which is returned to public coffers. Over 33,000 jobs in Quebec are tied to these productions. There are over

[4] QFTC. *Annual Report 2015–2016*. Montréal, 2016.
[5] QFTC. *Le développement de la filière audiovisuelle du Québec: Créer de la valeur en exploitant nos actifs et en faisant rayonner notre talent ici et à l'étranger*. Montréal, 2015.

7,000 shooting days every year in Quebec, and nearly 700, or 10%, of those days are for foreign productions.

Specific studies have been conducted on the above information, and the QFTC believes that, generally speaking, Quebec’s expertise and its possibilities for expansion must rest on factual data from future studies that will allow us to:

- Better plan our initiatives
- Measure the potential risks
- Identify the business volume associated with sectors we want to develop
- Direct the industry on which business opportunities to seize
- Measure the performance of different tax incentives, taking account of all of the effects
- Weigh these results by presenting fair and documented comparisons in terms of the government’s investments in comparable sectors

The information gathered during the consultation suggests that we should document several subjects in this area, in particular the economic benefits (direct and indirect spending) associated with tax credits, an access guide on the workings of private funding, the financial issues associated with local production on any non-traditional platform, and finally, an update on the general conditions of producing and funding content destined specifically for Quebec audiences (film and television).

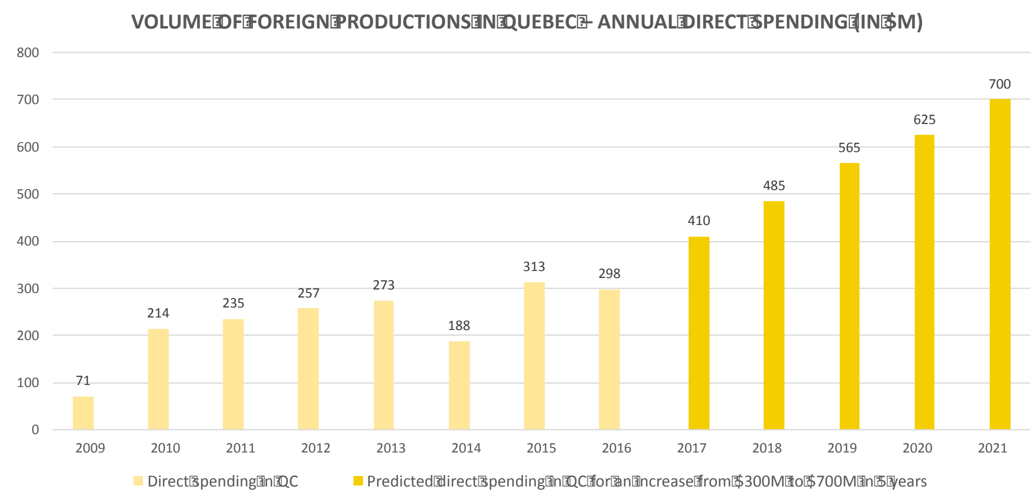
4. FOREIGN INVESTMENTS: OUR INFRASTRUCTURE CAPACITIES

Foreign investment is a significant portion of the QFTC’s activities, involving several business segments. For the sake of clarity, we will discuss each of these segments separately, with the knowledge that the objectives and growth strategies of each differ according to our infrastructure capacities, available incentives, investments and the very nature of the activity.

4. 1. Foreign location shooting

The volume of direct spending in Quebec for foreign shoots has been growing in unpredictable cycles since 2009, as this growth has often been linked to whether or not a blockbuster was shot in Montréal. However, since 2015, we have reached a significant threshold of around $300M annually with or without these mega-productions thanks to a greater diversity of products.

It is from this threshold that we must envision significant growth that will allow us to seize the opportunity to improve the North American infrastructure capacity—a recommendation we received from major American studios on our last business mission in September 2016. In so doing, we would be able to compete with our neighbour Ontario in terms of business volume ($763M in 2015):



Source: QFTC. *Annual Report 2015–2016*. Montréal, 2016.

The objective over the next three to five years is to increase our business volume to $700M. We can reach this objective by increasing our infrastructure capacity, including our workforce, and by diversifying our efforts to solicit major studios and independent producers as well as major producers of premium television series, a segment that is experiencing very strong growth due to the arrival of new players (OTT services[6]) on the big markets.

To this effect, it is necessary to accelerate support for the improvement of our infrastructure capacity, to train a qualified and available workforce and to allow the QFTC to significantly increase the frequency, scope and diversity of its international business

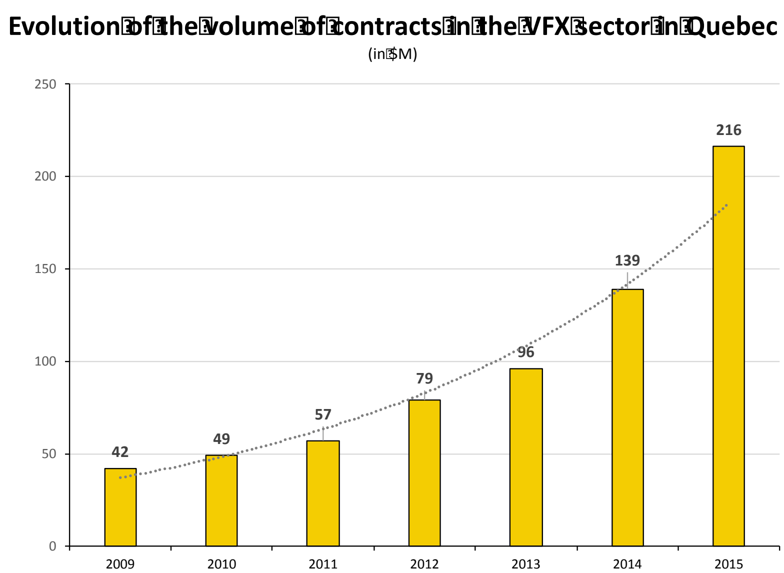
[6] Over-the-top or OTT services: An over-the-top service is a service delivering audio, video and other media over the Internet without the participation of a traditional network operator (like a cable, telephone or satellite company) in the control or distribution of content.

missions, in particular those to the United States. A $700M annual business volume will generate additional work in many sectors of our industry, particularly in visual effects, virtual reality and the sector of sound recording for film and television series, which is still in its infancy.

4. 2. Visual effects

The figures for the visual effects sector are not new but are worth mentioning again: business volume has grown an average of 27% per year since 2009, from $42M to $216M in 2015! Few sectors have seen this kind of growth, especially sustained over such a long period.

Quebec is one of the most successful centres in the world for visual effects, a vital location for a first-class production with no shortage of diverse and quality resources available and an ecosystem that promises great value for each dollar invested in production.



Source: PwC. *Étude d'évaluation du potentiel du secteur des effets visuels (VFX) au Québec.* Montréal, 2014, and QFTC. *Annual Report 2015–2016.*

Of course, this kind of growth has led to workforce issues. As you will see in the detailed action plan in the section on workforce, we must focus our efforts on processing work permits granted to foreign talent more efficiently, creating a better "training vs. market needs” balance and increasing our capacity for workforce training through existing educational institutions or by attracting new internationally recognized foreign schools, which will also support growth and add to the depth and credibility of the ecosystem that

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4. 3. Animation

Animation is an excellent example of the importance of enhancing the value of our intellectual property.

In the specific context of foreign investment, our recommendations focus on maintaining support for external supply in terms of foreign investments while accommodating internal efforts to develop provincial products with a high potential for recognition on the big markets. These distinct objectives are not incompatible, but our governments must recognize and value, without further delay, the industrial aspect of production processes associated with this growing segment of our industry, a sector which, like many others in Quebec’s audiovisual industry, sometimes feels restricted in its cultural frame. The Ministère de la Culture et des Communications does not currently have the same budget as other economic development sectors showing comparable performance, and this is an urgent matter on which there is a convergence of opinions in the industry. As we have already discussed, the economic development of our industry as a whole must involve an intersection of expertise as well as subsequent government investments from the departments of culture, economy and finance.

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4. 4. New potential markets of the digital era

We are reassured by the enthusiasm, energy and vocalness of innovators, which give us an idea as to the depth of the reflections undertaken. Here again, the consultations steer the QFTC toward two sectors of development to support the growth of the audiovisual economy.

4.4. 1. Innovation: Virtual reality / augmented reality

In a study published last February, we responded in the affirmative to the following question: can we envisage making a centre of excellence for augmented reality (AR) and virtual reality (VR) in Quebec?

In order to make this ambition a reality, Quebec's audiovisual industry must encourage the rapid implementation of capacity-building measures such as tax incentives, the pooling of resources and the training of a top-quality workforce to take advantage of future growth that is likely to be spectacular. In fact, according to *IDC Research*[7], the combined augmented reality and virtual reality market could see revenues of **close to US$162B by 2020** (analysts anticipate that millions of users will prefer augmented reality as it allows a person to operate in the real world).

A detailed action plan of measures to implement in order to develop this centre of excellence can be found in the section on innovation. Several of these recommendations are currently being carried out under the leadership of the QFTC.

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In the specific context of foreign investment, efforts should be focused on canvassing big international companies to encourage them to develop their projects in Quebec, thus attracting new capital for this booming industry.

4.4. 2. Sound recording

The QFTC has been working for the last few months on developing a music recording ecosystem for audiovisual production[8] in Montréal in collaboration with the Guilde des Musiciens et Musiciennes du Québec (GMMQ), representatives from the Orchestre Symphonique de Montréal (OSM) and composers and sound engineers from several reputable studios in Montréal. This project is part of economic development efforts in Quebec's audiovisual industry and was developed jointly with major players in the field.

Montréal already has infrastructure for shooting films and creating visual effects that meet the highest standards of the larger entertainment industry. The addition of this specialized service offer to the existing infrastructure will allow Montréal to develop a unique competitive position in the North American landscape.

While Quebec already has the necessary infrastructure, this initiative will create jobs that do not currently exist. For the composers, musicians and technical staff that will gravitate toward this activity, this will be an unprecedented opportunity to develop new

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[7] Worldwide Revenues for Augmented and Virtual Reality Forecast to Reach $162 Billion in 2020, According to IDC - prUS41676216 http://www.idc.com/getdoc.jsp?containerId=prUS41676216
[8] QFTC. *Projet: Enregistrement sonore – Productions audiovisuelles*. Montréal, 2016.

employment niches for a talent base that is already recognized around the world. In fact, the very high quality of our musicians and the international recognition they have already achieved through the OSM, the Orchestre Métropolitain and the Orchestre Symphonique de Québec in particular, give this initiative exceptional branding. Finally, collaborating with the faculties of music of our major universities will consolidate the mobilization of the entire music community in Quebec.

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This project is born of this community's profound desire to develop and to explore new avenues in order to share our local musical talent well beyond our borders. The adjusted for different recording formats and implement a financial incentive for the workforce similar to the one used in visual effects and specifically associated with this new activity. This incentive could take the form of support for a pilot project to demonstrate the viability and quality of benefits in terms of employment for the whole sector.

5. **WORKFORCE**

The level of training and availability of the workforce are becoming major issues in our societies as we turn more and more toward the knowledge economy. These are thus international competition issues. This point has been very well expressed by Klaus Schwab, Founder and Executive Chairman of the World Economic Forum:

> Indeed, in a future of rapid technological change and widespread automation**, the determining factor—**or crippling limit—to innovation, competitiveness, and growth is less likely to be the availability of capital than **the existence of a skilled workforce**.[9]

In order to stay competitive on the world stage, Quebec must thus support its workforce in developing its skills and its ability to adapt, through both training and the attraction of talent.

Questions about the workforce are currently being raised in two important sectors of Quebec's audiovisual industry: visual effects / animation and infrastructure for live action foreign location shooting.

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[9] Schwab, Klaus. *Talent versus Capital in the Twenty-First Century*. May 13, 2015. Retrieved December 2, 2016, from https://www.project-syndicate.org/commentary/talent-capital-economic-growth-by-klaus-schwab-2015-05.

5. 1. Visual effects / animation

The dynamic of maintaining a competitive edge through workforce development is currently very well illustrated by Quebec's visual effects and animation companies. Quebec has established a business environment that is conducive to the development and implementation of new ecosystems, with a tax incentive policy and a policy to attract foreign investments. As we explained in the previous section, thanks to this environment, the volume of contracts in visual effects has climbed from $42M in 2009 to $216M in 2015, representing exceptional average annual growth of 27%. This has logically led to a significant increase in the number of workers as well, which is currently estimated at over 2,700 and is predicted to reach close to 5,000 in 2020.

This growth has allowed Quebec to now be one of the largest centres for visual effects and animation in the world, but it has also led to crucial workforce issues:

- The global imbalance of workforce supply and demand
- The inadequate offerings in initial training and professional development, considering the needs of the labour market
- The difficulties of hiring immigrant workers with temporary work permits
- The composition of the largely contractual workforce

The industry has clearly identified solutions to these problems,[10] and it is up to companies, educational institutions and public and private partners to work together to resolve them by adopting the following measures:

- Stimulate interest in career opportunities in the visual effects and animation sector, and promote these opportunities among youth
- Develop a training offer that is adapted to careers in the visual effects and animation sector
- Support the industry in the creation of a professional development offer to develop and maintain the expertise of workers in the sector, including contractual workers
- Facilitate access to immigrant workers with temporary work permits and permanent resident status by improving the balance between immigration criteria and workforce needs

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[10] CEM and QFTC. *Diagnostic des besoins de main-d'œuvre et adéquation formation-emploi: Effets visuels et animation*. Montréal, 2016. http://www.bctq.ca/cluster-Etudes/?sid=23

Moreover, the strong growth of the industry, and the international visibility that this growth brings, attracts educational institutions and encourages their development. Two new private French schools have opened in Quebec in the last three years, while other Canadian or international institutions have also been developing plans to establish themselves in the province. In addition, a public university institution is preparing an expansion project in order to train more students. It is essential that the Minister of Education, Recreation and Sports and the Minister of Higher Education support all of these initiatives that strengthen the ecosystem and keep it competitive.

5. 2. Live action foreign location shooting infrastructure

Workforce issues are also directly linked to our goal of increasing our infrastructure capacity for foreign location shooting.

To this effect, the unions[11] have unanimously committed to providing a qualified workforce that meets industry standards to respond to the possible need to absorb a significant increase in business volume over the next few years. As an example, and to support their commitment, they point out that more teams worked on smaller productions this year, which led to the training of a greater number of technicians and supervisors. The unions ensure that technical teams in all sectors have access to training that meets the requirements of solicited clients and that the teams will have the skills and abilities to keep pace with the rhythm of work of television productions in particular.

When there is a surplus of productions in the area, the unions are led to train even more resources through the following programs:

- A “buddy” system, in which workers are paired with more senior workers in order to gain experience
- Development programs offered by the training mutual Institut national de l’image et du son (INIS) as well as educational training according to the more specific needs of producers
- An “apprentice” practice for more specialized careers related to camera handling, allowing workers to learn the practices and subtleties of the trade by working alongside one or more professionals for a longer period

[11] The following workers’ unions were consulted on this issue: ACTRA, AQTIS, DGC, IATSE 514 and IATSE 667.

Furthermore, if a greater volume of work should arise, the unions will also ensure that they are flexible with regard to new workers in order to avoid any entrance barriers preventing them from joining teams. Finally, each technician is permitted to work in their preferred department, which offers a certain amount of flexibility for the needs of big productions. All of these measures guarantee optimal infrastructure for an increase in the volume of foreign productions shooting in Quebec over the next few years.

In order to support this ambition and the unions' efforts, we recommend that the Minister of Education, Recreation and Sports and the Minister of Higher Education, in collaboration with the various institutions that comprise the department, implement a promotional strategy for the audiovisual industry and its various specialized careers. Ensuring the existence of a trained, competent and enthusiastic new generation of workers will allow us to support the growth objectives explained in section 4.1 and to maintain practices that meet the industry's highest standards.

As we reflect upon the skills and growth of the workforce in the film and television industry of the future, we must keep in mind that each action to develop Quebec's economy must be accompanied by a strategy for education, training and attracting talent, for all the workforce needs expressed by the different actors in the audiovisual industry.

6. INTELLECTUAL PROPERTY

As we have already noted, the intellectual property of works and their associated moral rights are what allow them to be profitable in both the long and short term and thus transform cultural products into economic engines.

An audiovisual work can only be created, developed and distributed with the cooperation of authors, entrepreneurs, distributors and other broadcasters. Yet, while everyone agrees on the strategic importance of controlling the intellectual property of a work, conflicting opinions quickly come to light in discussions on the best way to not only capitalize on it but, more particularly, share it among those who collectively developed the work.

Broadcasters feel that they need a share of the intellectual property in order to participate in the economic life of the work and possibly its development on the international market, with the goal of maximizing the full commercial potential of the work.

In the wake of the transformations wrought by digital technology, broadcasters have, on the one hand, emphasized the significant investment they make to support the marketing of works and, on the other hand, seen their business model slowly and sometimes brutally crumble. The regulation changes for speciality channels, the decline of advertising markets and the arrival of new competitors have all weakened the traditional models.

As for producers, who look at the big markets today and imagine promising business prospects, they are, at the very least, frustrated by the loss of control over their work, particularly in light of their analysis of the efforts by third parties to develop and distribute their products on big markets in the medium and long term.

These differences of opinion highlight the fragility of Quebec's audiovisual ecosystem and the need to review traditional models. We will look at this in more detail in the section on marketing, but it appears to be clear that the multiplicity of platforms and the great diversity of formats necessitate a review of profit-sharing agreements. Along with technological developments come new business opportunities, which stimulate content creators and shatter the established distribution models.

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In Quebec, discussions on the formulation of a new way to share intellectual property have yet to be formalized. The creation of a round table bringing together the main intellectual property stakeholders and owners would allow us to come up with solutions and quickly begin a process of marketing on new foundations.

7. CO-PRODUCTION BETWEEN INTERNATIONAL BUSINESS PARTNERS

There are several different kinds of co-production. In this document, we will deal specifically with co-production developed by international business partners using the tax incentives available in their respective territories, with financial packages that incorporate venture capital as needed and thus receive no direct government support other than the tax incentives. Our consultation indicated that some Quebec producers are enthusiastic about the possibility of this type of collaboration for the production of “premium” content destined specifically for international markets, with the objective of this model being to generate greater and more diversified funding.

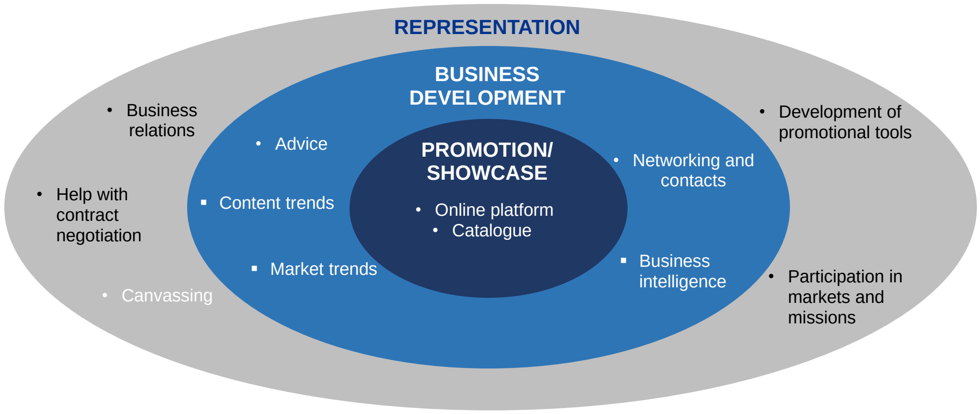
The financial package models we are referencing already exist, given that private funding is one of the cornerstones of the development of the audiovisual industry around the world. It is thus important to facilitate this type of business partnership as well as access to diversified funding. Having partners from other countries is most often a guarantee that product distribution in more than one country will be considered from the start. These partnerships thus offer direct and privileged access to distinct audiences whose profiles correspond to the audience identified in the first drafts of the financial package. With time, and depending on the results obtained with the targeted audiences, the partners could have the opportunity to distribute the product on a larger multinational scale across several platforms.

The current context should encourage this type of initiative, as there is a growing need for content and “premium” television fiction productions in particular.

- Sustained demand from big buyers: the US, western Europe, Canada
- Growing demand from new markets: eastern Europe, Africa, South America
- Explosion in demand from countries experiencing strong economic growth, such as China

In this way, the distribution of intellectual property becomes a key criterion for accessing funding and an obvious issue where sharing is under negotiation.

Many countries and territories have implemented a variety of mostly private initiatives to support international marketing. This graphic shows the different diversified and complementary services that exist to help with marketing. The levels of support vary from a simple online storefront to increased involvement in transactions.



Source: QFTC. *Mise en place d'une structure de soutien à la commercialisation et à l'exportation de productions télévisuelles québécoises: Contexte, enjeux et pistes stratégiques*. Montréal, 2016.

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In collaboration with the Société de développement des entreprises culturelles (SODEC), the QFTC aims to encourage the growth of co-productions targeting foreign markets by:

- Establishing a training workshop for Quebec producers on co-production involving international business partners
- Creating a guide listing the foreign funds available for co-production projects
- Encouraging the broadcaster to get involved as a financial partner for marketing products on big markets

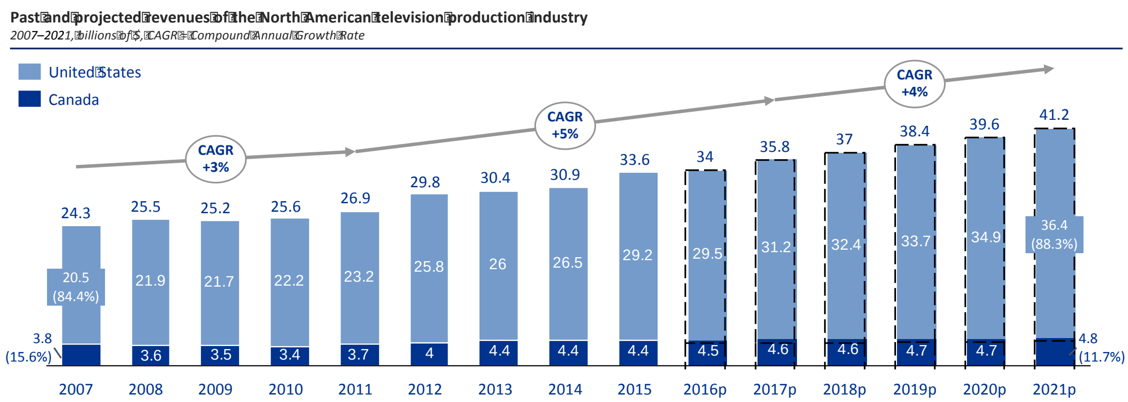
8. MARKETING/EXPORT

Several audiovisual productions that were created here are already well established on the Quebec market. A number of producers, however, need more recognition on international markets in order to grow their business. It is thus necessary to identify the avenues that give access to foreign markets just as it is imperative that we develop effective strategies and implement measurable actions allowing us to achieve this objective in the short, medium and long term. Like the Scandinavian or Israeli industries, we must seek to develop an original, high-quality and distinctive "Quebec" brand.

The Quebec audiovisual industry will have to propose marketing models that are integrated with the practices of the major markets and consolidate an offer that has the potential to stand out on these markets.

We have learned from our consultation that in the current context of public support, film producers would like to continue working toward greater recognition of their products on international markets. In terms of the production of “premium” television fiction productions, however, we would favour an entirely different approach that would allow us to address and change the following reality:

Canada is not currently participating in the growth of North American television production.



Source: QFTC. *Mise en place d’une structure de soutien à la commercialisation et à l’exportation de productions télévisuelles québécoises: Contexte, enjeux et pistes stratégiques*. Montréal, 2016.

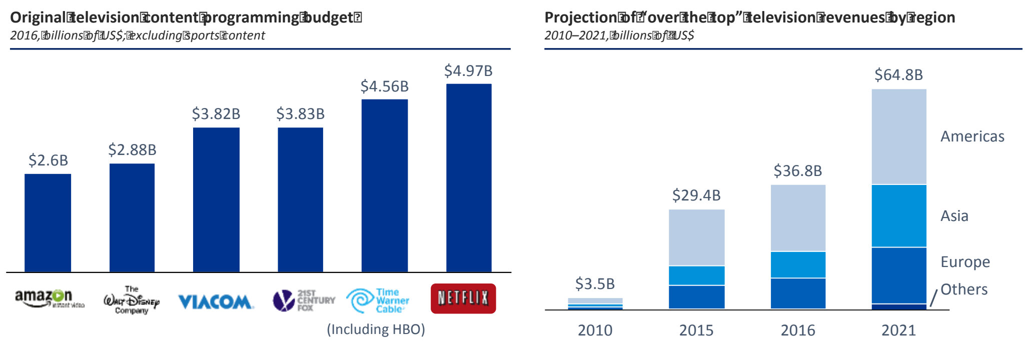
In light of this observation, there is a desire on the part of all actors in the television ecosystem to cement Quebec’s position on the international stage by capitalizing on the export of world-class original content. To do so, a number of actions must first be taken:

- Develop high-quality and distinctive content
- Invest and take financial risks
- Develop sufficient critical mass and continuity over time / recurrence to interest major buyers on a long-term basis
- Develop and share advanced expertise for the benefit of all partners and aim to professionalize the approach to canvassing, representation and negotiation
- Develop stable, long-term relationships with major buyers and international distributors
- Make the “Quebec” brand known for the quality of its content, its expertise, its creators and its talent

Collaboration, an essential condition for success

It is essential that all stakeholders (creators, producers, distributors, broadcasters, funding organizations, etc.) collaborate and that "win-win" partnerships be developed for the long term if we are to approach international markets with the goal of maximizing the overall value of intellectual property for the entire economic life of the work.

As the export market for television content is exploding, it is necessary, if not urgent, that we set up such an ecosystem. Demand in this market is largely stimulated by new players proposing new business models, such as Netflix, HBO, Viacom and Amazon, to name just a few.



Source: QFTC. *Mise en place d'une structure de soutien à la commercialisation et à l'exportation de productions télévisuelles québécoises: Contexte, enjeux et pistes stratégiques*. Montréal, 2016.

Two big territories clearly dominate this market right now: the United States and the United Kingdom, with more than 1,000 titles exported every year. A few mid-sized territories also stand out for the creativity and quality of their productions. Israel is a good example in this category, with titles like *Homeland, Rising Star* and *Hostages,* among others. All of the other mid-sized territories (France, the Netherlands, Germany, Turkey, Australia and Scandinavia) also export close to 1,000 titles every year.[12]

We absolutely must put forward solutions that can serve as the basis for new business models if we are to take our place in this big, effervescent market.

Finally, whichever model or models are adopted by producers concerned with increasing their exports, they will necessarily have to be adapted to the practices of the major markets and be part of a concerted commercial industry expansion strategy.

[12] QFTC. *Mise en place d'une structure de soutien à la commercialisation et à l'exportation de productions télévisuelles québécoises: Contexte, enjeux et pistes stratégiques*. Montréal, 2016.

In order to achieve this objective, the QFTC will establish a round table in collaboration with SODEC, the Association québécoise de la production médiatique (AQPM) and the Canada Media Fund to identify the most appropriate and promising solutions and encourage their rapid and effective implementation. Several countries and territories are already hard at work, and the reorganization of market forces is underway.

9. CONTENT DISTRIBUTION AND BROADCASTING

Today, we are able to transport and share audiovisual works in multiple formats using as many different delivery modes. This is an undeniable asset with one drawback: all platforms must be covered in order to ensure the broadest possible distribution or, failing that, the number of distribution and broadcast platforms to cover must be decided upon based on documented and effective knowledge and targeting of the intended audience. There are several examples of "targeting" already occurring in the market that we must consider (iTunes, Netflix, etc.), and from these we can learn, for example, that the traditional demographic segmentation of consumers is now obsolete. Netflix's strategy rests almost exclusively on the common interests of its consumers[13] rather than their age or geographical location. There are many new practices to consider if we are to guarantee that Quebec audiovisual products are effectively placed on the best platforms.

Taking our place in a competitive environment

Considering that over 90% of the global market of Internet searches is controlled by only three players, it seems clear that we must also develop, if not master, search algorithms on these digital platforms as part of distribution and broadcast efforts for products created here for which we hold the intellectual property. This would put us in a competitive position while preserving access and sufficient room for the *discoverability*[14] of our products. It also goals and that will allow us to target with maximum precision the

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[13] Morris, David Z. "Netflix says Geography, Age, and Gender are 'Garbage' for Predicting Taste." May 27, 2016. Retrieved December 5, 2016, from http://fortune.com/2016/03/27/netflix-predicts-taste/.

[14] "In its policy decision Let's Talk TV, the CRTC noted that discovering Canadian programming has taken on increasing importance now that technological changes have transformed how audiences consume content and made it possible for content from any source to bypass the regulated broadcasting system. The problem has been given a name, and it is known as content discoverability. In the audiovisual production sector, it is often acknowledged as the top challenge the industry will face over the course of the next decade." Canada Media Fund. *Discoverability: Toward a Common Frame of Reference*. 2016.

intended audiences of marketing campaigns for different products. The big players will remain, but we have an obligation to maximize our use of their services, a sector of knowledge that is important for us to expand. A few specialized groups are currently reflecting on these issues, and the QFTC intends to work with one of these groups to formulate recommendations.

That being said, the intellectual property of the work will always play a leading role in the implementation of broadcasting and distribution strategies. The intellectual property will eventually be shared, but the way it is shared must be agreed upon in light of the best offer of return, by or for, a whole territory and over time. Only then will the work have significant and sustainable economic value.

The way funding is accessed currently imposes a certain way of sharing intellectual property which, in the previously described market context, raises legitimate questions as to the share of the rights-holders. The need to evaluate current methods in order to improve them requires an in-depth reflection on how the intellectual property of audiovisual works is shared. Opinions on this economic subject are firmly divided among those occupying different places in the value chain and, of course, depending on the investment made by those who are developing the work collectively.

As recommended in the section on intellectual property, this issue must be discussed and negotiated in the best interests of all involved but also with consideration for the fact that the economic potential, which is associated with greater reach for and the sustainability of a work, remains the ultimate objective of any discussion on the subject.

10. FUNDING: ADAPTING THE FISCAL ARSENAL

There is a unanimously recognized need to review public funding (both federal and provincial) for the audiovisual industry in Quebec in light of technological advancements and the subsequent transformation of business models. This review must be based on proven methods and approaches that have remained relevant over time, even in the heart of the digital storm, and break away from approaches that have become obsolete or irrelevant in order to replace them with other, more effective approaches.

Some believe that we should ask for increased public funding while others seek greater diversity among sources of private funding. Before even undertaking an in-depth study of the question, which could conclude that a fundamental reform is necessary, we will enumerate below the desired improvements that were already identified in our consultation.

10. 1. Tax credits

Continued, stable tax credits are unanimously recognized as the centrepiece of the fiscal arsenal supporting the funding of audiovisual productions. However, industry members have identified many improvements to be made to their structure.

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We must first ensure the predictability of tax credits in the long term and process them in a reasonable time frame that is competitive with what is being done elsewhere in Canada. For example, a file should be processed within an average of 90 days following the submission of the final request, as is the case in Ontario and British Columbia,[15] among other places. There is also a pressing need to regain the trust of foreign production companies on the basis of predictable tax benefits that are equal to or greater than those in other provinces. Predictability is defined by three parameters: the amount to be paid, the maintenance of eligibility rules that are uniformly interpreted by the agencies that administer them, and as previously seen, the time frame in which it will be paid.

10. 2. Production services

Since the effective rate of the Quebec refundable film and television production tax credit was reduced to 20% in 2014, compared to Ontario's 21.5%, potential suppliers in this segment of our industry have refined their service offer and diversified their sales efforts in collaboration with the QFTC in response to the impressive growth in the business volume associated with premium television production. That being said, this growth must be supported by additional measures. For example, the measures in the following table have been implemented in different countries over the last six years.

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[15] Creative BC. "How long does it take to get a refund?". *FIBC FAQs*. Retrieved December 2, 2016, from http://www.creativebc.com/programs/investment-faqs/fibc-faqs#how-long-does-it-take-to-get-a-refund.

Recent changes (in effect or forthcoming) in production tax credit programs from 2010 to 2016

Territory/Country	Year	Revision (between 2010 and 2015)	Trend
British Columbia	2016	− Increase in credit for visual effects and animation for eligible postproduction activities	↑
California	2015	− Increase of fiscal package from $100M to $330M for the next five years − Replacement of lottery system with a classification system based on the job creation ratio	↑
Ireland	2015	− Movement from a tax shelter to a tax credit (32%)	
The Netherlands	2015	− Introduction of a tax rebate	↑
United Kingdom	2013 2014	− Expansion of film tax credit to include television production (premium TV) and animation − Expansion of tax credit to include video games − Lowering of the minimal spending threshold in the country from 25% to 10% of the total budget	↑
France	2014	− Increase in tax rebates − Expansion of rebates for animation and international television coproduction	↑
Belgium	2014	− Revision of tax shelter operations	
Germany	2014	− Announcement of reduced funding from EUR 60M to 50M, but reversal of the decision in December 2014	↓ / ↑
Hungary	2014	− Increase in the tax shelter from 20% to 25%	↑
Czech Republic	2012	− Reduction of funds allocated from CZK 1,000M to 800M − Creation of an assistance fund for film	↓
Austria	2010	− Introduction of a tax rebate	↑

Source: European Audiovisual Observatory. *Impact Analysis of Fiscal Incentive Schemes.* Press review, KPMG-SECOR analysis. December 2014.

The following recommendations emerged from the consultations:

- Foreign investment: In order to support the industry's efforts, the Quebec government could increase the percentage of the film and television tax credit on the basis of the following two criteria: significant volumes (for example, $50M or more) of direct spending in Quebec and/or recurrence of a franchise or a series returning for several seasons.
- In the case of tax credits for domestic production, we subscribe to the AQPM's proposal that 75% percent of the funds should be paid within 30 days following submission of the request.
- The limit on payroll renders the improvement to digital visual effects ineffective; in fact, if payroll exceeds 50%, the improvement no longer applies. We thus recommend harmonizing the percentage of admissible spending with that of the federal tax credit, thus increasing the rate of admissible spending from 50% to 60%.
- The bonus for shooting in regional areas should be awarded based on cumulative spending in the area and not solely on the geographic location of the producers' offices.[16] While this is a divisive question for AQPM members, it is certainly possible to find an appropriate solution for the Québec region, the only regional centre of production, and thus allow the vast majority of other producers to shoot across the province. If this bonus is not adjusted, producers in Montréal will be condemned to geographic centrism, as the costs of shooting outside of the Montréal region are very often too high.

[16] SODEC. Crédit d'impôt remboursable pour la production cinématographique et télévisuelle québécoise. Updated: March 17, 2016.

10. 3. Venture capital

Venture capital does exist for audiovisual production, but access to it is perceived as too restrictive. Many would like to see several of these funds consolidated and better targeted, and thus the limits of this funding increased. It should also be noted that there are currently very few foreign funds in the funding structure of French-language productions.

As an example, the following table presents a funding structure for Canadian television productions by language. We can clearly see that foreign funding is almost non-existent for French-language productions.

Funding structure for Canadian television productions by language
2014–2015, in $M and %, all productions

	English-language productions		French-language productions	
Funding sources	**$M**	**%**	**$M**	**%**
Canadian broadcaster licences	398	21%	342	49%
Provincial and federal tax credits	561	29%	197	28%
Canadian distributors	**318**	**17%**	**3**	**<1%**
Media Fund	185	10%	93	13%
Foreign	**263**	**14%**	**1**	**<1%**
Other sources of private funding	164	9%	60	9%
Other sources of public funding	5	<1%	10	1%
Total	1,894	100%	707	100%

Source: QFTC. *Mise en place d'une structure de soutien à la commercialisation et à l'exportation de productions télévisuelles québécoises: Contexte, enjeux et pistes stratégiques*. Montréal, 2016.

Financial needs related to marketing our products can be broken down into three categories:

- Development: concepts, scripts, pilots, content testing
- Production: Canadian and international presales, investments from partners, public funding / tax credits
- International marketing: funding for tools and promotional material for original French-language productions (translation, dubbing of episodes, voiceover or subtitling, English-language trailer, English adaptation)

As you can easily imagine, each of these steps requires hundreds of thousands of dollars in investment. There are many finder's fees, both upstream, in the sale of concepts to potential buyers, and downstream, in the sale of finished products or formats. For example, Quebec producers who are active on the international market invest between $300,000 and $500,000 of their own money in development every year. For a pilot in English, the amounts range from $100,000 to $200,000.[17] Obviously, other costs also arise in the steps described above.

The idea of creating a multinational fund majority owned by Quebec interests is currently being studied by industry partners. The purpose of this fund would be to hold the intellectual property of productions with high added value, from all nationalities, primarily intended for international markets.

10. 4. Criteria for access to funding

Another recurring comment from the consultations concerns the qualification rules for different tax programs, which include too many criteria that are poorly adapted, sometimes hybrid, and occasionally have a detrimental impact on the effectiveness of these programs and their application. This creates unfortunate economic uncertainties for the industry, particularly with regard to how the analysts involved interpret the rules. Let us take for example the amendment to the federal *Income Tax Regulations* that was adopted in October 2016[18] by the government to make talk shows eligible for the Canadian Film or Video Production Tax Credit (CPTC),[19] thus eliminating any future ambiguities of interpretation for the Canadian Audio-Visual Certification Office.

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The majority of these criteria were established in a bygone era in which broadcasting windows and platforms were limited and specifically defined, whereas we are now in an era in which they are many and fluid and must be flexible. An in-depth review of the criteria for accessing funding must thus be undertaken in order to reflect new industry practices.

10. 5. Study

Financial resources for audiovisual production can be optimized only with the help of a targeted study on the subject that would make an inventory of all available funding. We

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[17] QFTC. *Mise en place d'une structure de soutien à la commercialisation et à l'exportation de productions télévisuelles québécoises: Contexte, enjeux et pistes stratégiques.* Montréal, 2016.
[18] *Regulations Amending the Income Tax Regulations (Film and Video Productions, 2016),* P.C. 2016-855, SOR/2016-262, September 30, 2016.
[19] Brousseault-Pouliot, Vincent. "Ottawa rétablit le 'crédit d'impôt Bazzo.'" *La Presse*: Montréal, 2016. Retrieved December 2, 2016, from http://www.lapresse.ca/arts/television/201610/08/01-5028692-ottawa-retablit-le-credit-dimpot-bazzo.php.

need a complete analysis of the current ecosystem in order to create a new one that will improve the efficiency, productivity and quality of work in our industry. Only a consolidated, factual and coherent approach will be able to support a real, effective and profitable upgrade of the fiscal arsenal.

A round table on the fiscal tools available to the audiovisual industry will no doubt give rise to the emergence of contradictory positions. We have settled here for highlighting the dominant views of industry members. Clearly, a new model must be established and justified through a process and an in-depth study. We should not be held back by the anticipation of a clash of ideas; on the contrary, it should encourage us to follow this path that will lead us to the emergence of a business organization that will propose concrete and easily applicable solutions backed by figures to support the distribution of Quebec audiovisual productions on all markets.

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11. **INNOVATION**

In contrast with other industries that missed the digital shift, the audiovisual industry uses this technology at each step and in each link of the chain of production. While we have not yet finished measuring the impacts of digital technology and exploring its development, a new opportunity now presents itself through virtual and augmented reality (VR/AR).

11. 1. Virtual reality / augmented reality

Several different technologies have been considered “revolutionary” over the years: HD, 3D, 4K/8K. These technologies were expected to change the way we consume audiovisual content, when in the end they were only improvements or passing trends.

Smart phones and tablets did have a real impact, as content is now available everywhere, all the time.

The question today is whether VR/AR is the next revolution that will shake up content consumption and business models, and whether Quebec can be a major player in this sector, as it already is in the visual effects and video games sectors.

More than 30 Quebec companies are currently involved in developing VR/AR content or technologies for the audiovisual industry, and several of these companies are already internationally recognized. Once again, the creative industries bring Quebec global recognition and offer it the opportunity to develop a promising new economic niche, as billions of dollars have been invested around the world and the global market is anticipated to reach $162 billion by 2020.

To build on its existing assets, Quebec must swiftly take the following actions:

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- Develop significant expertise in VR/AR from our existing industrial pillars: audiovisual production, visual effects, animation and video games.
- Combine all of Quebec's strengths to present a world-class offer and represent it on external markets.
- Update the government's fiscal arsenal in order to capture a share of this new global market in which Quebec can come out ahead with quality jobs and an enviable market share
- Attract big international companies that are interested in investing in immersive content production, as was recently the case with video games and visual effects.
- Encourage investment in intellectual property linked to immersive technology, particularly in the sectors of copyright, software and technology.

Quebec must position itself now on this market that is going to have an impact on multiple sectors beyond just the audiovisual industry (video games, health, education, etc.) and not let this opportunity be developed elsewhere, as it will become very difficult to catch up later.

11. 2. Local production on non-traditional platforms

Another innovative segment of audiovisual production that has been identified by the industry concerns the sector of local production on non-traditional platforms. The way content is produced has evolved significantly since the advent of digital technology. Today, more and more young producers are turning toward this type of production as it entails lower costs and fewer intermediaries between the content and the consumer.

This business model may be enjoying considerable popularity, but it has not yet been defined, and even successful series rarely generate much, if any, revenue.

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In order to support this production model and as mentioned in the section on documenting the industry, it is thus essential that we understand funding and production modes and define the economic issues associated with this sector.

The QFTC hopes to initiate this project in the coming months in collaboration with organizations already involved in a reflection on the subject.

12. THE ROLE OF THE QFTC: SUGGESTIONS

The Quebec Film and Television Council was founded ten years ago with the primary goal of contributing to the development of Quebec as a competitive and world-class multi-screen production centre. The QFTC's members and the representatives on its board of directors work in the main activity sectors that make up the audiovisual production industry in Quebec.

While the name of the QFTC identifies just "film" and "television" as the targets of its activities, in actual fact, the QFTC brings together all professional activities that are part of the audiovisual industry, regardless of the platform or distribution method chosen by creators. As part of its economic mandate, the QFTC is fully involved with its partners in Quebec's audiovisual industry in the process of upgrading business practices and models as required by the evolution of technologies.

The consultation carried out over the last few months allowed us to confirm the need for collaboration between all actors in the sector, and the QFTC fully intends to be the driving force behind this collaboration. In our industry, like any other, there are organizations that represent the particular and legitimate interests of their members. The QFTC, in its role as secretariat for the audiovisual cluster, deals with issues pertaining to the whole value chain and acts as a mediator and unifier. Rather than competing with the different components of the industry, the QFTC works to serve the industry as a whole to support its development, represent it among public and governmental institutions and promote its economic contribution and cultural importance.

The consultation thus identified several roles that the QFTC must play in order to meet the expectations of the industry professionals consulted. Some of these roles are perfectly aligned with the QFTC's mission while other suggestions would expand it:

- Act as a mediator/facilitator for industry members
- Produce economic analyses relevant to industry development
- Represent the audiovisual industry among governmental and institutional bodies
- Accommodate foreign productions and provide guidance to actors in this segment on potential business opportunities

- Develop foreign markets for different segments of Quebec's audiovisual industry
- Initiate discussions with the goal of developing solutions to different problems facing the industry

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In the years since the QFTC was founded, the industry's business context and models have been turned upside down. The last strategic plan entailed an in-depth reflection on the evolution of our economic and industrial mission. After implementing this plan for two years, the QFTC is in a unique position to take on a role of representative for the whole industry. In the next few months, it intends to present a new strategic plan aligned with its mandate and the expectations expressed by the industry during the consultation.

13. CONCLUSION – MAIN RECOMMENDATIONS

The QFTC has taken note of the opinions expressed during the consultation and has used them as inspiration to reflect on and produce recommendations for each of the issues set out in the table of contents of this document. The primary recommendations are reproduced in the following table (page 36).

MAIN RECOMMENDATIONS

1. Increase the volume of foreign investment

- ✓ By increasing the business volume of foreign shoots from $300M to $700M
- ✓ By supporting the rapid growth of the visual effects sector
- ✓ By developing soundtrack recording expertise
- ✓ By accelerating support for the improvement of our infrastructure
- ✓ By encouraging training and workforce attraction

2. Strengthen and consolidate our domestic production

- ✓ By adapting funding mechanisms to the digital reality
- ✓ By stimulating the growth of co-production projects targeting foreign markets
- ✓ By structuring the foreign marketing capacity of our content
- ✓ By reviewing the way intellectual property is shared among rights-holders
- ✓ By supporting the development of an animation ecosystem

3. Encourage innovation in the audiovisual industry

- ✓ By occupying our place in emerging technologies, e.g. VR/AR
- ✓ By updating the fiscal arsenal in order to quickly seize these new opportunities
- ✓ By encouraging investment in intellectual property

4. Improve our knowledge of the industry and business intelligence

- ✓ By documenting the economic benefits of the industry
- ✓ By developing an access guide on the workings of private funding
- ✓ By documenting the financial issues related to new broadcasting platforms

5. Facilitate the discoverability of Canadian content

- ✓ By conquering issues related to algorithms and metadata
- ✓ By maximizing the use of big search engines
- ✓ By improving our knowledge of the target audiences for our content

6. Maintain a competitive fiscal environment in a globalized context

- ✓ By encouraging a coordinated intersection of governmental expertise
- ✓ By guaranteeing the predictability of tax credits
- ✓ By ensuring processing within a reasonable time frame (90 days)
- ✓ By encouraging a standard interpretation among agencies responsible for administering the programs

7. Expand the role of the QFTC to respond to these new realities

- ✓ By acting as a mediator/facilitator among industry players
- ✓ By producing necessary economic analyses
- ✓ By adapting its actions to the new issues identified in this document

APPENDIX A – CONSULTATION: LIST OF PARTICIPANTS

Here is a list of who participated in private consultations held from June to August 2016 between the QFTC and its members.

1. Aetios – Michel Trudeau
2. André Bureau – Chairman of the QFTC Board of Governors
3. AQPM – Hélène Messier
4. AQTIS – Jean-Claude Rocheleau
5. ARRQ – Caroline Fortier
6. ATTRACTION Media – Richard Speer
7. Bell – Pierre Rodrigue
8. Cineflix – Sam Berliner
9. eOne – Patrick Roy
10. Félix & Paul – Stéphane Rituit
11. François Macerola
12. Frima – Guillaume Aniorté
13. IATSE 514 – Michel Charron
14. IATSE 667 – Christian Lemay
15. Incendo – Jean Bureau
16. MELS – Michel Trudel
17. Mikros – Pascal Laurent
18. MPC/Technicolor – Émilie Dussault
19. NFB – Claude Joli-Coeur
20. Pixcom – Jacquelin Bouchard
21. QEPC/ACTRA – Kirwan Cox and Anna Scollan
22. QFTC – Daniel Bissonnette
23. QFTC – Pierre Moreau
24. Radio-Canada – Louis Lalande
25. RPM (Regroupement des producteurs multimédias) – Manuel Badel
26. SODEC – Monique Simard
27. Sylvain Lafrance – Chairman of the QFTC Board of Directors
28. Télé Québec – Marie Collin
29. TVA – Julie Tremblay
30. URBANIA – Philippe Lamarre
31. Vidéo MTL – Andrew Lapierre
32. VMedia – Maxime Rémillard
33. Zone 3 – Michel Bissonnette

APPENDIX B – CONSULTATION: LIST OF TOPICS

Here is a list of topics that were addressed during private consultations held from June to August 2016 between the QFTC and its members.

- Affordability of productions for all citizens
- Audiovisual industry funding: public, private, venture capital
- Basic training for the new workers: improvement of professional education programs
- Constitutional limits on broadcasting and telecommunications
- Creative and technological innovations
- Creativity
- Digital search algorithms
- Discoverability of Quebec productions on digital platforms
- Distribution of Quebec productions in Quebec and elsewhere, on all platforms
- Dubbing of English-language productions
- Economy: The audiovisual industry as an economic engine
- Economy: The audiovisual industry in the face of macroeconomic realities
- English-language production in Quebec
- Federal and provincial regulations
- Industrial growth strategy
- Industry ambitions
- Intellectual Property and its heritage and economic value for Quebec
- National and international visibility of Quebec's audiovisual industry
- New generation of technical and creative workers
- Production capacity in Quebec
- Productions: independent, television, film, new original digital formats, augmented reality and virtual reality
- Professional development for the workforce
- Quebec audiovisual industry branding
- Quebec expertise in audiovisual production, creativity, innovation and technology
- Sound productions associated with audiovisual productions
- *Status of the Artist Act*
- Structure of the audiovisual industry in Quebec
- Studies and reports supporting the audiovisual industry

- Tax system comparisons: Quebec, other Canadian provinces, other national jurisdictions (foreign)
- The export of Quebec productions, finished products or formats, in English or French
- The role and influence of the QFTC
- The workforce: availability, maintenance and expansion of its level of expertise, preparation and support for the new generation
- Youth programming

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