

A PLAN

to create a **BETTER** business environment for
ALL festivals and events in Canada



Keep
them safe



Help
them grow



Focus on
Creation

AUGUST 2018

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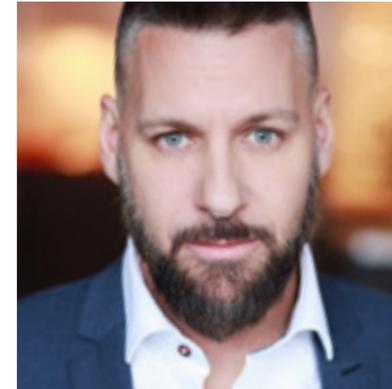
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FAME
FESTIVALS AND MAJOR EVENTS
FESTIVALS ET ÉVÉNEMENTS MAJEURS
CANADA

A MESSAGE FROM THE EXECUTIVE DIRECTOR



Photo credit: Winnipeg Fringe Festival



Festivals and events are at the heart of Canadians' identities and are an integral part of their lifestyle. For international tourists - who leave behind important economic benefits - they are an opportunity to meet locals and experience our culture.

That being said, over the years, issues have multiplied on the path towards success for festivals and events. The industry had once been able to count on the resources provided by tobacco sponsorship in 2000 and on the Marquee Tourism Events Program in 2011, but their disappearance has rendered events fragile.

Meanwhile, as the number of events in Canada has increased, the budgets of programs that benefit the industry at the Department of Canadian Heritage have not increased in almost 10 years; which means that these programs remain under high pressure and cannot keep up with the demand. To add to this, the terrorist threat that is felt around the world forces festivals and events to take necessary mitigation measures, which represents a significant cost.

This is why, today, Festivals and Events Canada (FAME) is putting forward a vision to the Government of Canada; a global vision to create a better business environment and steer festivals and events towards growth.

This proposal for festivals and major events rests on three pillars, inviting the Government of Canada to keep them safe, help them grow, and focus on their creation.

As the only pan-Canadian organization exclusively comprised of festivals and events in the country, FAME acts as a spokesperson for the industry. Therefore, the scope of our thinking extends to the entirety of Canadian festivals and events, of all sizes and all places, whether they are members or not. Small and large events are both equally concerned by growth, security, and the recognition of their contribution to Canada's cultural vitality.

From a strict economic standpoint, there is no reason to wait. Festivals and Events profit governments and communities. This has been proven time and again. But the problem of the events industry is one that can be solved, once and for all, when all those who profit from the economic benefits accept to give back a small part, so that the wheel can continue to turn. We have to arrive at a moment where Governments at all levels — municipal, federal, provincial — play a role of re-distributors at their own scale.

In the name of FAME and its members, but also in the name of all festivals and events, I present to the Government of Canada a winning partnership for all.

MARTIN ROY



WHO ARE WE?

Photo credit: Rogers Cup

FAME

FESTIVALS AND MAJOR EVENTS
FESTIVALS ET ÉVÉNEMENTS MAJEURS

CANADA

Festivals and Major Events Canada (FAME) is a pan-Canadian association representing festivals and major events.

Fame aims to:

- Raise awareness of the importance of the Canadian festivals and events industry as an economic driver as well as a key export, growth, and development sector.
- Act as the recognized spokesperson for the festivals and events sector at the national level and engage with partners, governments, and the general public. For the industry, we aim to become a forum for exchange of best practices and consultation in terms of operational excellence and product quality.
- Publish economic data and research results that highlight the importance of the Canadian festivals and events sector; and present comparative analyses of the competitive position Canada occupies at the international level in this growth sector.
- Improve the policies and public financing of festivals and major events.
- Work in collaboration with Governments and various industry organizations with the goal of increasing Canada's economic prosperity.

FAME gathers support from all across Canada

Dozens of cities, associations, festivals and events have demonstrated their support for FAME in its campaign to ask the Government of Canada to create a program dedicated to the growth of major festivals and events.

They sent letters to the **Minister of Canadian Heritage** promoting the idea of a fund that would support the development of the industry, the improvement of the festival-goers' experience, the introduction of innovations and new security measures as well as sustainable development initiatives.

Among the letter signatories are major players in the tourism industry in Canada such as the **Tourism Industry Association of British Columbia**, the **Alliance de l'industrie touristique du Québec**, the **Tourism Industry Association of New Brunswick** and the **Tourism Industry Association of Ontario**. The **Manitoba Hotel Association**, the **Ontario Restaurant Hotel & Motel Association**, the **Hotel Association of Greater Montreal**, **Montréal International** and **Tourisme Montréal** are also among the letter signatories.



Support for events is unanimous among federal parties



The Conservative Party Introduced the **Marquee Tourism Events Program** (nearly \$100 million for 2009- 2010 and 2010-2011) and made a positive evaluation. "MTEP project activities aligned with the intended outcomes of the program and created positive benefits for recipients."



Excerpt from a letter in 2015 from the Bloc Québécois: "The Bloc believes that the federal government should contribute to **facilitate the organization of major events**. The government neglected Montreal at the expense of other cities for the past 20 years. It is about time that the Quebec metropolis regains the place it deserves in the federal government's priorities."



Excerpt from a letter in 2015 from the New Democratic Party: "An NDP government will look into the possibility of creating a **specific program to support the major events industry**. A New Democrat government will work with the industry to find the best avenues to support its growth."



In a letter from 2015, the Liberal Party of Canada says: "Our party and our leader, Justin Trudeau, have firmly decided to support the cultural industry, including **major and minor festivals**. We understand the importance of being able to count on reliable funding, allocated in advance, for the long-term planning of major events. We recognize the value of all that these festivals contribute to the country. In addition to stimulating the economy and providing jobs to Canadians, it contributes to preserving and promoting Canadian culture by highlighting Canadian identity and ensuring that we remember that what brings us together as a nation is much stronger than our differences and divisions. A Liberal government will be ready to work with participants (...) to ensure that Canadian Heritage programs are effective and practical."

FAME'S MEMBERS

(On August 1st 2018)

● **BRITISH COLUMBIA**

Vancouver International Wine Festival

● **ALBERTA**

Edmonton Heritage Festival

● **MANITOBA**

Folklorama
Winnipeg Fringe Festival

● **ONTARIO**

Beaches International Jazz Festival
Ottawa Bluesfest
OPG Winter Festival of Lights
Redpath Waterfront Festival
Rogers Cup (Toronto)
TD Ottawa International Jazz Festival
Toronto Caribbean Carnival
Toronto International Film Festival

● **QUEBEC**

ComédiHa! Fest
Festival d'été de Québec
Festival International de Jazz de Montréal
Festival Juste pour rire
Festival de montgolfières de Gatineau
Festival Montréal en Lumière
Festival Western de St-Tite
Fêtes de la Nouvelle-France
Fierté Montréal
Francos de Montréal
International de montgolfières de Saint-Jean-sur-Richelieu
Montréal Complètement Cirque

● **NEW BRUNSWICK**

Harvest Jazz & Blues Festival



FAME works closely with REMI, a Québec major international events association that includes **27 active members** and **6 affiliated members**. Together, FAME and REMI bring together approximately **50 different members across Canada**.

"The Government of Canada believes that these activities are significant economic drivers contributing to the vitality of the tourism industry, the development of our communities and the building of a cohesive and inclusive society. Festivals also play an important role in showcasing the diversity of Canadian artists at home and to international audiences, which is a key commitment of the Creative Canada Policy Framework."



Photo credit: Chris Empey Photography



WHAT ARE THE INDUSTRY'S BIGGEST ISSUES?

Photo credit: Festival d'été de Québec



Issue 1 Security Costs

- While there is thankfully no reason to be alarmist for the moment with regard to the threat itself, **there is cause for concern within our industry about the impact of this new reality** on the budgets of festivals and events.
- Overall, the figures within membership show that between 2013 and 2017, **security costs increased by approximately 60%** among members of FAME. One member said that its costs have multiplied tenfold. In 2016, the Edmonton Heritage Festival even reported that, over a decade, its security expenditures have **increased 60-fold**, from **\$4,000** to **\$240,000** annually.
- This rate of increase in security costs **cannot be offset** by a comparable increase in revenues, while many events are free and open to the public—whether it be free activities at la Place des festivals in Montreal for the International Jazz Festival or Francofolies; or the streets of Toronto, during Gay Pride or the Beaches International Jazz Festival.

The increase in security costs has a crushing impact on the budgets of Festivals and events.

Manchester Arena, Le Bataclan, Route 91 Harvest Festival & More: A Timeline of Concert Tragedies (Billboard magazine)

The Altamont Speedway Free Festival, Dec. 6, 1969

The Who concert disaster, Dec. 3, 1979

Roskilde Festival, June 30, 2000

The Station nightclub fire, Feb. 20, 2003

Dimebag Darrell shooting, Dec. 8, 2004

Sugarland Indiana State Fair stage collapse, Aug. 13, 2011

Pukkelpop Festival, Aug. 18, 2011

Radiohead stage collapse, June 16, 2012

K-pop ventilation grate collapse, Oct. 17, 2014

Romanian nightclub fire, Oct. 30, 2015

Le Bataclan shooting, Nov. 13, 2015

Pulse nightclub shooting, June 12, 2016

Manchester Arena bombing, May 22, 2017

Route 91 Harvest Festival, Oct. 1, 2017

How Concert Security Has Changed Following Live Music Tragedies in 2017 (Billboard magazine)

“The margins are so thin, we’re getting to a point where it’s not worth the risk,” adds Vans Warped Tour founder Kevin Lyman, who announced in November that he was ending the traveling punk-rock tour in 2018, after 25 years.

Press review on security available upon request



“Festivals and events are typically well prepared to handle common and anticipated emergency situations that could occur (e.g a missing child, a medical emergency, or severe weather). The challenge is preparing to manage the extremely unlikely and uncommon emergency situations.

In recent years, we’ve seen more extreme weather events and violent acts unfold at festivals and celebrations across the world. This has made event administrators aware of the need to be prepared in the unlikely case their event becomes a target.

Unfortunately, preparing for rare scenarios, triggered by events beyond the control of the festivals, can be incredibly costly. Most festivals and events have limited budgets and expanding security costs pose a challenge to festivals’ long term financial sustainability.

Given the valued role that festivals and events play in bringing communities together to celebrate, it seems that security costs incurred to address unlikely scenarios should not be the sole responsibility of the festival organizations.”

- Dr. Christine Van Winkle, Vice President Canada Chapter, Travel and Tourism Research Association



Solution 1

Festivals and Events: Keep them Safe

Like the Communities at Risk: Security Infrastructure Program (SIP), there is a need for a program that would help to cover a portion of infrastructure expenditures, such as metal detectors, cameras and various devices.

- ▶ A solution could also be to **expand access to the existing program** (Communities at Risk: SIP) to include festivals and events, all while considering their specific reality.
- ▶ This program would also support measures aimed at **countering cyberattacks** that are increasingly affecting servers and ticketing systems.
- ▶ In addition, **financial assistance is required** to enable organizers to cover some of the labour costs associated with security, particularly for security guards, who alone account for **more than 80 per cent of security expenses**.

MINISTER RESPONSIBLE FOR ACHIEVING OBJECTIVE:



Ralph Goodale

Minister of Public Safety and Emergency Preparedness



Issue 2

International Competitiveness, Unequal Distribution within the Industry, Stunted Growth, Capturing Revenues

A) International Competitiveness

Canadian festivals and events do not compete on a level playing field to attract this international clientele, which is one of the most profitable for the economy and governments.

- It is practically impossible to balance the budget of an event without some form of government assistance. This is the case all around the world, with only a few exceptions. Within FAME's membership, autonomous revenues represent approximately **85%** of the financial arrangement, while the remaining **15%** consists of a mix of federal, provincial, municipal, and regional subsidies.
- In Europe, National Governments intervene at varying levels. According to a study published in 2013 on **347 music festivals**, the share went from **4.4%** in France, to **4.7%** in Switzerland, to **10.3%** in Sweden, **13.8%** in Finland, **22.7%** in Ireland, and **29.8%** in Norway. In these cases, the regions, cities and other players also provide support.
- At **4%** for Members of FAME, the Government of Canada does less than other countries according to available data.
- While 347 different European music festivals studies receive public funds at a level of **45%**, all levels of Government considered, those in Canada are at **15%**. In Spain, it is **53.5%**, **30%** in Finland, **47%** in France, **28%** in Hungary, **43%** in Italy. In the United Kingdom, the share of public revenues of British Arts Festivals Association members reaches **28%**; of which **13%** comes from the Council of Arts and **15%** from local authorities.

- The Americans also support their festivals and events. The regions and cities that stand out internationally, like Texas and Austin for example, with SXSW or Austin City Limits, have put in the resources to get to that point. The Event Trust Fund in Texas is equipped with **US\$ 27.9M** annually, while the City of Austin injects **US\$ 8.9M** per year.
- Millions of international tourists now travel in relation to festivals and events. In Quebec alone, it is estimated that **190,603** travelled in one year from outside the province to participate in one of the 17 events included in a study by KPMG. On average, these tourists spent **\$778,34** during their stay. They also contributed **\$148,4M** of new money into the Quebec economy, of which nearly one quarter went to accommodation and one third to restaurants.

B) Unequal Distribution within the Industry

Canadian Festivals and Events do not benefit from the same level of public assistance, relative to the province or city in which they are located. These differences can be significant.

- With the Federal Governments' share of the financial arrangement for festivals and events being relatively low, it is provinces, cities and regions that compensate. However, the latter provide varying levels of assistance across Canada, which produces an inequality amongst events, in relation to their location.
- In Quebec and Ontario, for instance, structured provincial programs carrying substantial

financial budgets recognize the touristic, economic and cultural value of festivals and events. **Le Programme d'aide financière aux festivals et événements touristiques** in Quebec and **Celebrate Ontario**, in Ontario, dedicate approximately **\$20M** per year to the industry. In other provinces, the assistance is not at the same level, but the programs that do exist are designed to support events that can increase the volume of visitors to the province; like the **Community Events Program** in New Brunswick, the **Festivals and Events Funding** of Prince-Edward Island, the **Festival and Event Program** of Nova Scotia, or the **Tourism Events Program** in British Columbia which were created to support events with a capacity to attract more visitors to the province.

- Canada's Regional Economic Development Agencies (RDA) do not contribute to festivals and events, except for in Quebec, where Développement économique Canada recognizes the touristic and economic value of the industry to the region. That being said, DEC primarily supports international marketing and less on the development of the "product" itself. This is the area of need. Before selling a product, one must make it first. From one region to another in Canada, namely because of the limited intervention by RDA's except for in Quebec, Government assistance is extremely variable.
- While the Government of Canada invests **\$7 million** per year in the Canada Formula One Grand Prix, the whole of FAME's membership shares approximately **\$4.5M** per year from the Department of Canadian Heritage.

C) Stunted Growth

Canadian Festivals and Events are not recognized as economic and touristic motors, and are often relegated to programs of cultural character.

- While the events industry is rapidly growing and achieving success around the world, the growth of Canadian festivals and events is stunted due to chronic under-investment by the Federal Government, which ended the Marquee Tourism Events Program in 2011 as well as the Government of Canada's Sponsorship Program before it. These two programs, established after the Tobacco sponsorship ban, had the goal of curbing the financial crisis—which would have deprived events of almost **\$60M** in sponsorship at the turn of 2000—all while recognizing their economic and touristic value.
- Given that festivals act as important attraction products, because they turn vague travel intentions into not-to-be missed dates on the calendar, **they are not supported sufficiently.**
- International tourism is growing at a rate of **4-5%** per year until 2013, according to the World Tourism Organization. More and more tourists are choosing Canada, but we must do more to maintain our share of the international market and grow. There is an unexploited potential that Canada must tap into.

D) Capturing Revenues and Expenses

The current business model for Canadian festivals events is imperfect. They cannot currently count on any specific "redistribution" program from the Government of Canada that would ensure that a part of the revenues generated by their activities are fed back to them.

- Festivals and Events only benefit from a **part of** the revenues they generate, and this is even truer when they are free events.
- There are many festivals and events that include **free components/** activities or are **entirely without charge**; such as activities in Gay Pride, shows at la Place des Festivals à Montréal, activities in the streets of Toronto during the Toronto International Film Festival, for example. Everywhere, free outdoor activities define us as a friendly, welcoming, and active destination for international tourists.
- **\$63,8 M**: This is the amount left behind in accommodation by the entirety of those who travel exclusively to a destination (Quebec, in this case) for one of the 17 events included in an economic impact study by KPMG in 2018.
- **\$17,3 M**: This is the amount generated in taxes and fees by the 17 events included in the economic impact study by KPMG in 2018, from an investment of \$9.7M from the Federal Government. In one fiscal year, this means that these events generated 1.78 times the contribution, without considering the effect on employment, economy and culture.

A supplementary KPMG study on the economic impact of 17 Canadian major international events is available

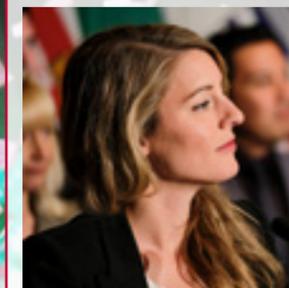


Solution 2 Support their growth

By establishing a program specifically dedicated to festivals and events with a capacity to generate touristic and economic activity, the Government of Canada would contribute to accelerating their growth, provide structure for the industry at the national level, and enable them to compete internationally to attract tourists

- ▶ The program would help major events that attract a large number of international visitors to **maintain and improve international appeal**. It would also help well-established events at the national level to gain international recognition. For smaller events, it would constitute an invitation for them to strive towards attaining the next level—a yet-to-be-defined category for major events, based on criteria like an operational budget of **\$500,000** to **\$1M**, for example.
- ▶ To that end, FAME proposes the creation, within an eventual program, of two “tiers”; one to respond to the needs of the larger organizations, the other to respond to those of the smaller ones. For instance, a “level 1” could be dedicated to large organizations with a budget superior to **\$3M** per year and an attendance superior to **250 000**; whereas a “level 2” could be dedicated to those with a budget of **\$500,000** to **\$3M**. The proposed distribution within this program could be approximately **55%** for level 1 and **45%** for level two.
- ▶ General objectives would include: increased **attendance, size and scope**; increased **touristic visits and expenses**; and **improvement** in the quality and durability of Canadian major events.
- ▶ This program could be managed by **Canada’s Regional Economic Development Agencies**. In preliminary discussions, Destination Canada demonstrated interest in managing such a program, if created.
- ▶ FAME suggests that a part of these funds be dedicated to supporting the growth of the larger **festivals and indigenous events** (ie. Pow Wow, Présence Autochtone, etc.)
- ▶ FAME suggests a budget of \$20 million in its first year, with the progressive goal of increasing based on results.
- ▶ Throughout 2008-2009 and 2009-2010, the Government of Canada, through the Marquee Tourism Events Program, invested nearly **\$50M** per year in select events. Taking into account inflation and the investment by the Government of Canada in the Montreal Formula 1 Grand Prix of **\$7M** per year, it is realistic to suggest, for the entirety the events industry in Canada, annual funding of **\$45M**. That being said, the budget could be progressive and start at **\$20M** in its first year, for example.
- ▶ In 2011, in its evaluation of the Marquee Tourism Events Program, the Government of Canada concluded that the program had “responded to the need for an immediate economic stimulus to the tourism sector” and that it had “created positive benefits for recipients”.
- ▶ Equipped with economic impact studies, FAME is in position to **measure the real progress** of its members or eventual beneficiaries of a program, every three years for instance. This is the case for events with budgets superior to **\$6M** in Quebec that benefit from the Programme d’aide financière aux festivals et événements touristiques. The requirement to measure economic impacts is already a recognized and proposed methodology by the Government of Quebec for events with budgets over **\$6M**.
- ▶ For example, this exercise was led by the Montreal International Jazz Festival, where we undertook a study in 2016 and another in 2017. With an input of **\$4M** in Montreal, Quebec and Federal subsidies, the event produces **\$39,1M** in 2016. In 2017, supplementary contributions from Canada 150 funding and la Société des célébrations du 375^e anniversaire de Montréal brought the total amount of subsidies to **\$5,5M**, which notably allowed the festival to extend the event and, consequently, generated additional economic benefits of **\$48,5M**. Therefore, an increase in **\$1,5M** in the budget helped to reap **\$9,4M** more in economic benefits.

MINISTERS RESPONSIBLE FOR ACHIEVING THE OBJECTIVE:



Mélanie Joly

Minister of Tourism, Official Languages and La Francophonie



Navdeep Bains

Minister of Innovation, Science and Economic Development



Pablo Rodriguez

Minister of Canadian Heritage

Photo credit: Aaron Paul



Issue 3

Programs at the Department of Canadian heritage only satisfy a small portion of the demand

- At the Department of Canadian Heritage, the budgets of the Canada Arts Presentation Fund (Professional Arts Festivals and Performing Arts Series Presenters component) and the Building Communities Through Arts and Heritage Program (Local Festivals component) **have fallen short of meeting the demand for a long time**. These are the two primary programs that support festivals and events at the national scale.
- The number of events **has increased in our country** since the last increase in funding to these budgets. New events were born, including Luminato, Montréal Complètement Cirque, OSHEAGA, Igloofest and others; while certain events have taken off in terms of success and have not been accompanied by others.
- The substantial increase in budgets to Radio-Canada and the Canada Council for the Arts has had **no positive impact** on festivals and events.
- Within FAME membership, for eligible events, these programs provide **\$4,5M**, which is unfortunately less than what it costs, within the association, for security alone.
- If one were to index the amounts of these two programs in 2009-2010 to today's level, in constant dollars, the increase due to inflation would be **17%**.

"To say that the program is over-subscribed and cash-strapped is an understatement: Every year the CAPF is faced with the challenge of how to allow new clients into the program, as no one thinks that the best way forward is to close the doors to all new applicants. In this situation, the only option is for the CAPF to identify funding priorities and give reductions to existing clients. Almost all clients who were receiving \$30,000 or more have received reductions in the last four years. Unless the budget is increased, the CAPF will not be in a position to reverse this trend. We had hoped to receive an increase in last year's federal budget, but unfortunately this did not occur"

– An administrator of the Canada Arts Presentation Fund



Solution 3 Festivals & Events: Focus on Creation

Focus on *A Creative Canada* by adding \$30M* to the budget of the Canada Arts Presentation Fund - of which \$20M would be dedicated to the Professional Arts Festivals and Performing Art Series Presenters component - and by increasing the budget of the Building Communities Through Arts and Heritage Program (Local Festivals component) by \$10M.

1. Make festivals and events better springboards for the future and breadwinners for Canadian artists.

- ▶ *A Creative Canada* rests on three pillars, one of which is to invest in creators and cultural entrepreneurs and their ideas. In the world of festivals, this includes all the professionals that contribute to the creation of productions, whether they are artists, producers or directors.
- ▶ Festivals and events act as a springboard for the careers of new Canadian artists and performers of all disciplines.
- ▶ For example, at the Festival d'été de Québec, Canadian artists are regularly invited to share the stage with big stars and receive grants.

2. Make festivals and events structural pillars within disciplines and specialties

- ▶ In the circus world, Montréal Complètement Cirque acts as a model of its discipline for emerging and established companies alike; not only in Montreal, but also in Canada and internationally.
- ▶ In the world of Jazz, the Montreal International Jazz Festivals very mission is to "put a spotlight on jazz music at the regional, national, and international levels" and to support the artistic development of jazz music and the emergence of its artists". Jazz Festivals, whether in Vancouver (Vancouver International Jazz Festival), Toronto (Beaches International Jazz Festival), or Fredericton (Harvest Jazz and Blues Festival) share these same objectives.
- ▶ In the world of music, OSHEAGA is one of the largest international festivals of the genre. Its objective is notably to promote the discovery of local and national emerging talent, who get the opportunity to perform side by side with bigger international artists, thereby increasing their exposure. A recent program of **135** artists included **48** Canadian groups, of which **27** were from Quebec.
- ▶ What would theatre in Canada be without the leading role of the Stratford festival or even the Winnipeg Fringe Festival?

*This request is supported by the Canadian Arts Coalition and other organizations.

Photo credit: Niagara Falls Winter Festival of Lights



Solution 3 Festivals & Events: Focus on Creation



Photo credit:
Vancouver Jazz Festival

3. Use festivals and events as an effective means to put a spotlight on local Canadian culture in the international press.

- ▶ Considering that *A Creative Canada* rests on three pillars, one of which is to promote the discovery and distribution of Canadian content on the national and international scale.
- ▶ “Montreal’s residents now have a new problem: **a superabundance of events to choose from each year**. It is a predicament that mayors of many cities would welcome” (source: *The Economist*)
- ▶ “But the Quebecers’ distinctive identity is still going strong: **festivals celebrate the province’s history, blue-and-white fleur-de-lis flags fly over its towns and cities, and French is widely spoken**” (source: *CNN*)
- ▶ “After about one day at Festival d’été, it became clear that the festival’s real headliner was the city of Québec. Pretty much everything about this mammoth event is designed **to showcase Québécois culture** and bring tourist dollars into the local economy” (source: *Noisy/Vice*)
- ▶ No less than **178** accredited journalists at OSHEAGA represent almost **150** different media outlets. The result: **1033** articles. At the Montreal International Jazz Festival, there were **331** accredited journalists, for **4416** articles in the media. **Sixteen** French and Belgian media outlets were represented at FrancoFolies de Montréal in 2017.

4. Use festivals as an effective means to put a spotlight on our culture for the international public

- ▶ Comprised of an important share of international tourists, the public that attends festivals and events is offered many new artists from Canada. This share of international tourists is estimated to be **14%** at **17** festivals and events that took part in a study undertaken by KPMG, published in 2018
- ▶ For example, at the Montreal International Jazz Festival: **36,823** American tourists and **42,320** tourists from other countries on a total of **549,603** participants. All of these people were exposed to Canadian artists.
- ▶ Two thirds of OSHEAGA festival attendees are from outside of Quebec. Proposed playlists linked to festivals, on Spotify for example, provide significant visibility to Canadian artists.
- ▶ Through large cinema events like TIFF and le Festival du Nouveau cinéma, Canadian productions are presented to a significant international audience.

5. Through Festivals and events, support the development of expertise of artisans for professional benefits

- ▶ Technicians and companies that work in the events industry develop an expertise that is applicable around the world, whether at Las Vegas, the Olympic games or even travelling shows like *Cirque du Soleil*.

6. Make festivals and events a source of cultural export

- ▶ The Group Sensation Mode, that developed le Festival Mode et Design, is now developing similar concepts for other events around the world, including Berlin and London.
- ▶ Juste pour Rire and Just for Laugh have events in Australia, Morocco, and elsewhere around the world.
- ▶ Montreal’s Picnik électronique is present in Dubai, Melbourne and Santiago.

7. Put a spotlight on our the cultural expression of our French language through festivals and events

- ▶ Considering that the Government of Canada aims to favor the development of English and French minority communities and to promote the recognition and usage of the English and French language in Canada, it can assume this responsibility through the means proposed in *A Creative Canada*.
- ▶ The mission of Francos de Montréal is to offer entirely francophone programming and to contribute to the discovery of francophone artists from Quebec, Canada, and abroad.
- ▶ Almost 70% of the Festival d’été de Québec poster is made up of Canadian artists, many of which are emerging. Among them, the place of French language artists is important.



Photo credit: TD Ottawa International Jazz Festival



Solution 3 Festivals & Events: Focus on Creation

8. Make festivals and events an open-door meeting place for industry and professionals from around the world

- ▶ Considering the following excerpt from *A Creative Canada*: “At a time when consumers can access seemingly infinite content, we need ours to stand out for audiences in Canada and around the world. It must be available on the platforms people are watching, marketed effectively to cut through the noise, and launched into international markets to grow awareness and value.”
- ▶ Also considering the following excerpt from *A Creative Canada*: “We will support Canadian music artists and entrepreneurs to develop specialized business, promotion and performing skills so they can break into international markets. Funding will also support entrepreneurs in developing competitive, modern marketing strategies to help Canadian music stand out among the wealth of choices available to listeners.”
- ▶ Through these professional components, major international events offer multiple opportunities for networking, conferences, and showcases.
- ▶ Le Festival de musique émergente d’Abitibi-Témiscamingue has developed fruitful relationships with approximately thirty European festivals within l’association De Concert!
- ▶ Montréal Complètement Cirque also organizes International Market of Contemporary Circus, an important world-wide professional event. It’s mission: to increase awareness and put the spotlight on the discipline through showcases, workshops, conferences, networking events, etc.
- ▶ OSHEAGA is THE showcase in Canada for agents and labels, with a presence of more than **350** industry professionals in international and Canadian music. In 2016, Sony delegated **10** representatives from international labels to recruit artists, which greatly benefits local artists who wish to have an international career.

9. Make festivals and events tools for the democratization of culture

- ▶ The principles of accessibility, at the heart of the approach of the majority of major international events, allow all citizens to access quality cultural programming, featuring Canadian and foreign artists alike. The fact that many events offer free programming (in whole or in part, depending on the event) allows tens of thousands to discover jazz, francophone music, rock music, alternative, emergent, circus art, cinema, etc.
- ▶ For many Canadians, this contact with culture and, particularly performing arts, is one of the only ones they will have in a year. What’s more, in many cases, this contact allows us to initiate the public to new disciplines. Jazz, for instance, built up a large pool of supporters through jazz festivals.



Photo credit: Folklorama

10. Make festivals and events disseminators of cultural diversity

- ▶ Considering the following excerpt from *A Creative Canada*: “We will put into place a new, strategic approach to cultural exports. And as it has in the past, Canada will continue to play a leadership role to promote a diversity of voices for the benefit of Canadians and the world.”
- ▶ Events like le Mondial des cultures de Drummondville, Folklorama (Winnipeg), Rythmes du monde de Saguenay et Nuits d’Afrique – have a mandate to promote through music the discovery of the world cultures to Canadians.

11. Disseminate culture throughout the entire territory with festivals and events

- ▶ Considering the following excerpt from *A Creative Canada*: “To help our creators promote their content around the world and capture a greater share of global markets, we will work with new players to ensure that the domestic market for Canadian content remains strong.”
- ▶ Outside of Canada’s major centres, major international events are among the most important disseminators and hubs for discovery. In Valleyfield, les Régates is the most important event west of la Montérégie, attracting more than **100,000** spectators. In Saint-Tite, Drummondville and St-Jean-sur-Richelieu, for example, festivals and events offer rich and diversified programming.
- ▶ Festivals and events contribute to creating a social link. They are vehicles of expression and the relationship between identity, collective belonging and location.

12. Make festivals and events a gathering place for indigenous cultures

- ▶ Considering the following excerpt from *A Creative Canada*: “we will introduce measures to ensure that Canada’s Indigenous creators and official-language minority communities are better supported to tell their stories.”
- ▶ A large part of funding could be dedicated to support the growth of the biggest indigenous festivals and events in Canada (ie. Pow Wow Divers, Festival présence autochtone, APTN Indigenous Day Live).

MINISTRE RESPONSIBLE FOR ACHIEVING THE OBJECTIVES:



Pablo Rodriguez

Minister of Canadian Heritage