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December 8, 2015

Ontario Culture Strategy Consultation
Ministry of Tourism, Culture and Sport
Hearst Block, 9th Floor
900 Bay Street
Toronto, ON M7A 2E1

Dear Minister Coteau,

Submission: Ontario's Culture Strategy Consultation

The Ontario Media Development Corporation (OMDC) is pleased to submit the comments below as part of the consultation process for the creation of Ontario's first Culture Strategy.

The development of this province-wide strategy represents an exciting opportunity to shape the future of support for arts and culture in our communities and to reaffirm the essential role of the cultural industries in enriching our lives and communities, telling our stories, and contributing to job creation and economic prosperity in Ontario. As the Agency of the Ontario Ministry of Tourism, Culture and Sport tasked with stimulating the economic development of the province's cultural industries, OMDC welcomes the opportunity to engage in this conversation across cultural sub-sectors about the importance of culture and its contribution to Ontario's success as a place to live, work and do business.

In the submission below, we highlight the key features and contributions of the cultural industries OMDC supports and the economic, cultural, and social benefits they bring to Ontario, outline some of the main challenges they are collectively facing, and provide some suggestions on priority areas and opportunities for the Government of Ontario to target to effectively support the province's cultural industry cluster.

Ontario Media Development Corporation

OMDC serves as the central catalyst for the province's cultural media cluster. The Agency is committed to delivering high impact support to drive growth and productivity and to build the capacity and competitiveness of Ontario's creative media industries. Through a targeted toolkit of tax credits and programs and services for the film and television, book publishing, magazine media, interactive digital media, and music industries, OMDC advances the Government's strategic objectives of fostering a sustainable and prosperous creative economy; supporting innovation, investment, and job creation; helping Ontario's companies to compete in the domestic and international marketplace; and enabling Ontario become a leader in the knowledge-based economy.

Specifically, support from the Government of Ontario enables OMDC to:

- Provide reliable and predictable funding to stimulate cultural industry activity and investment in the province, including the administration of Ontario's media tax credits;
- Invest in the creation of world-class, award-winning, original content;
- Facilitate collaboration across Ontario's creative industries to incent new ideas, new projects, and increased productivity;
- Encourage and share the risk of business innovation and digital transformation with content creator companies;
- Assist companies to enter new markets and forge critical relationships with international buyers to help them succeed in the global and online marketplaces;
- Support the development of new business models and the diversification of revenue streams;
- Promote and market Ontario's cultural media industries as world-class leaders;
- Stimulate inward investment, market Ontario to the screen production industry, and ensure a superior business experience through location scouting and facilitation services;
- Ensure effective industry development through partnerships, events and activities that stimulate the growth of strong and stable cultural media sectors; and
- Support research, data collection, and market trend analysis to ensure responsive, targeted and effective programs and investments in the cultural industries.

Supporting both emerging and established companies with a specialized toolkit of programs and services has enabled companies to mitigate risks, increase productivity, build scale, and achieve success that would not have been possible without OMDC's support. These investments by the Ontario Government have helped to ensure that Ontario companies continue to be global leaders and that Ontario maintains its position as a leading jurisdiction for providing innovative and effective support to a thriving world-class Entertainment and Creative Cluster.

Industry Snapshot

Ontario's cultural industries are a key component of the overall cultural landscape in Ontario. The Cultural Strategy Discussion Paper *Telling Our Stories, Growing Our Economy* includes an overview of the cultural industries, their size and economic impact. What follows are some additional statistics that help to demonstrate the breadth of these significant contributors to Ontario's economy:

- Collectively, Ontario's **entertainment and creative industries** contribute \$12.4 billion to the provincial economy and generate nearly 206,000 jobs. Between 2005 and 2011, growth in Ontario's Entertainment and Creative Cluster (ECC) outpaced overall provincial growth.¹ The Ontario Ministry of Finance estimates that since 2000, the ECC created over 48,000 net new jobs, an increase of 30 per cent compared to 15 per cent for the overall economy.² Moreover, Cluster employees tend to be highly skilled, educated and creative, feeding into Ontario's wider knowledge economy. Ontario remains one of the world's highest revenue-generating creative clusters and ranks third in employment behind California and New York.³
- The **book publishing** industry in Ontario is a \$1.23 billion industry, generating two-thirds of national revenues and paying out \$256 million in wages, salaries and benefits annually.⁴ In 2010, Ontario book publishers contributed gross domestic product (GDP) of \$499 million and 5,435 jobs.⁵ Ontario is home to over 60 independent book publishing companies who are responsible for publishing the majority of the works created by Canadian writers.

- In 2014, Ontario's independent **film and television production** sector contributed \$1.29 billion to provincial GDP, the fourth year in a row over the \$1 billion mark, with domestic production accounting for 61 per cent of the total. The film and television industry in the province sustained nearly 28,000 full-time direct and spin-off jobs.⁶ The most recent figures from the Canadian Media Production Association (CMPA) show that when broadcaster in-house production is factored in, total Ontario film and television production reaches \$2.3 billion and contributes over 44,000 direct and spin-off FTEs.⁷ Ontario is home to approximately 35 per cent of all film and television production jobs nationally.⁸ The majority of Canada's film and TV distribution revenue is generated in Ontario. In 2011, Ontario-based distributors earned \$1.6 billion, or 86 per cent of all distribution revenue in Canada.⁹
- Ontario's **interactive digital media** (IDM) sector is Canada's largest in terms of employment and revenues. In 2008, the industry employed 16,000 people, generating revenues of almost \$1.5 billion,¹⁰ and in 2010 generated GDP of \$917 million.¹¹ Ontario's videogame segment employs over 2,500 people at 108 firms.¹² Nationally, Canada's gaming industry ranks third behind the U.S. and Japan in terms of total production with 90 per cent of revenues derived from export sales.¹³
In 2013, Ontario-based independent web series creators collectively generated \$3.14 million in revenue and had production volumes totalling \$7.45 million.¹⁴
- Ontario's **magazine media** generate \$1.13 billion in operating revenues, more than half the national figure, and pay over \$370 million per year in wages, salaries and benefits.¹⁵ Over half of Canada's magazines are produced in Ontario, and half of those titles ship to readers outside the province.¹⁶ In 2010, the magazine industry in Ontario generated GDP of \$739 million and sustained 8,516 jobs.¹⁷
- Ontario's **music** industry is Canada's largest. In 2010, Ontario's sound recording and music publishing industry generated GDP of \$275 million and 5,296 jobs.¹⁸ In 2013, Ontario record producers and distributors generated \$373 million in operating revenues, or 78 per cent of national revenues.¹⁹ PricewaterhouseCoopers (PwC) estimates that Canada's live music segment was worth US \$784 million in 2014, representing 64 per cent of the country's total consumer and ad music market.²⁰

Ontario cultural media companies tend to be primarily small and medium-sized enterprises (SMEs) which are responsible for the majority of private sector employment and make a significant contribution to GDP.²¹ Some additional key characteristics of cultural media firms include the following:

- They create knowledge-based jobs in Ontario, providing direct employment and investment in Ontario's artists and creators.
- They are export driven industries. According to Industry Canada, book and magazine publishing, motion picture/video and record production had a total export value of \$91.7 million in 2014.²²
- They are located across the province with clusters in various regions, including Ottawa, Kitchener-Waterloo, Sudbury, and Toronto. Outside the GTA, regional clusters experiencing growth include the film and television industry in Northern Ontario, the technology cluster in Kitchener-Waterloo, and interactive digital media clusters in Niagara and Ottawa.

- They operate in the business-to-consumer, business-to-business and educational/institutional space.
- They are nimble and innovative, accustomed to evolving business models rapidly in order to keep pace with technological change and new consumer demands.

Consumer Trends

Cultural industries products have strong resonance among Canadian and Ontarian consumers, making them one of the most efficient methods of sharing stories and building cultural engagement:

- The average Canadian book buyer purchases 2.8 books per month and approximately one in three Canadians is a book buyer;²³
- Over three quarters of Canadians read a magazine in the past 3 months;²⁴
- Nineteen million Canadians (54 per cent of the population) play video games;²⁵
- Canadians spend an average of 34.4 hours watching television (either on the Internet or through traditional delivery systems) and 17 hours listening to the radio per week;²⁶
- Sixty-six per cent of Canadians use a licensed music, music video or personalised streaming service;²⁷
- There are 8.7 million moviegoers in Ontario who see an average of 5.1 movies per year.²⁸

Economic, Cultural, and Social Benefits of the Cultural Industries

The cultural industries stand at the intersection between arts, business, and technology. As a result, the creative media sectors are strategically positioned to generate benefits and spill-overs in several different economic, cultural, and social areas.

- **Telling our stories:** The Ontario Government defines culture as “all the ways we remember, tell and celebrate our stories, and present and interpret the stories of others”. OMDC’s creative media stakeholders are successfully delivering on this important goal through the vast range and diversity of stories that are reflected in the products they create. Ontario’s cultural media industries are often the means by which other cultural sectors are seen and heard; how their stories are told and shared at home and around the world. Ontario-owned companies support Ontario creators and assume the financial risks involved with the creation and distribution of original Ontario content.
- **Strength in diversity:** Ontario is among the most culturally diverse jurisdictions in the world. Creative media content is one of the best and most efficient ways to share our history and diverse cultural experiences across a vast geographic landscape. Moreover, the diversity of Ontario’s population serves as a natural and effective gateway for authentic content to find audiences around the world. For example, Ontario’s six French-language book publishers are located in Ottawa, Sudbury, and Toronto. *Magazine Liaison* covers the francophone arts communities of Ontario, Acadia and the west of Canada.²⁹ Ontario’s French-language educational broadcaster TFO produces award-winning content such as *Le Rêve de Champlain* digital platform, and boasts Canada’s Number 1 French-language YouTube Channel. Ontario-produced *Empire of Dirt* received accolades at the 2013 Toronto International Film Festival, and indigenous screen production from the world over is showcased at Toronto’s imagineNative Film Festival each year.³⁰ Winners of the last two Polaris Prizes in 2014 and 2015, Tanya Tagaq and

Buffy Sainte-Marie, are represented by Ontario record labels. OMDC-supported festivals and events including Hot Docs, Abilities Arts Festival, International Festival of Authors, Canadian Music Week, and the ReelWorld Film Festival, bring the diverse stories from around the world to Ontario. Original Ontario-made content such as *Fifteen Dogs* (Coach House Books), *Fight Like Soldiers*, *Die Like Children* (White Pine Pictures), *Midnight's Children* (Hamilton-Mehta Productions Inc.), *Whitehorse* (Six Shooter Records) and many others, are both local and global stories, told by Ontario artists and creators, and celebrated at home and across the world.

- **Direct economic contribution:** Ontario's entertainment and creative industries contribute approximately \$12.4 billion to Ontario's economy, annually. That's more than the energy, mining or agriculture and forestry sectors. In addition, the creative industries continue to grow faster than the rest of the economy: PricewaterhouseCoopers (PwC) reports that entertainment revenues are forecast to rise at a compound annual growth rate (CAGR) of 5.2 per cent over the next five years growing to approximately \$58 billion in 2019,³¹ nearly double the growth of the total Ontario economy. These industries are increasingly export driven and collaboration-focused, generating revenue by exploiting intellectual property in the international marketplace and by working with partners within and outside of the creative cluster to deliver innovative products and services to consumers around the world.
- **Job creation in a knowledge economy:** Ontario's creative media businesses employ thousands of workers directly in the cultural industries and also sustain thousands more spin-off jobs in other industries. Most of these are knowledge-based; that is, jobs that are not likely to be outsourced or replaced by automation. In addition, cultural industries jobs also tend to be resilient during times of economic recession. Ontario is also home to numerous post-secondary education programs which are training the next generations of content creators; particularly in the areas of computer animation and digital media production. Ontario's ability to support content creators helps to retain this important talent pool in Ontario, first, by providing opportunities for existing companies to hire local graduates and second, by supporting the creation of new companies.
- **Youth as consumers and creators:** The sector is a leader in the engagement and employment of Ontario's youth. The cultural industries attract young workers eager to have careers shaping the content they enjoy. According to Statistics Canada, the Information, Culture and Recreation sector is the third highest employer of youth in Ontario,³² while the average age of a video game worker is 31 years, 10 years younger than the average Canadian worker.³³ Many cultural content companies specialise in creating products for youth, and companies are using a variety of innovative strategies, including social media marketing, to connect with these audiences. Established entertainment companies are working closely with emerging creators to bring user-generated content from DIY platforms such as YouTube under their umbrella, providing mentorship and securing new brand partnership opportunities for these young people. It's a mutually beneficial partnership which gives firms access to new distribution models and audiences. Community programs and educational institutions provide support to young people interested in channelling their creativity and enthusiasm for the cultural industries into careers in music, film and other creative industry opportunities.
- **Driving cultural tourism:** The tourism sector contributes significantly to Ontario's GDP growth and tax revenue, and culture and entertainment activities provide a significant draw for visitors to Ontario. The Ontario Arts Council reports that arts and culture tourists in Ontario spent \$4.1

billion in 2010.³⁴ Special events, such as touring exhibits or festivals are especially good at attracting visitors.³⁵ For instance, the Toronto International Film Festival reported that in 2012-13, the festival contributed \$189 million to Ontario's economy, and the festival regularly sees over 400,000 attendees from across the globe.³⁶ Music tourism has been documented as having substantial economic impact in communities around the world. The NXNE music festival alone generates an annual economic impact of approximately \$50 million for the City of Toronto, according to the organization.³⁷

- **As an innovation catalyst:** Innovation is a core process of the creative media industries. New content production is the central form of innovation; however, rapid technological transformations and expanding consumer demands mean that firms must also experiment and adopt innovative business models, distribution strategies, and new ways of storytelling in order to gain competitive advantage, increase their market penetration, and/or reach new export markets. Content creation has widespread impact as a driver of innovation across other sectors, creating demand for new products like consumer electronics and telecommunication devices, and accelerating the commercialization of new discoveries in these areas. In addition, innovations from creative industries such as game engines and platforms have, on occasion, been adapted for other industrial applications in areas like medicine and mapping. The cultural industries also contribute to an overall innovation environment which plays an important role in attracting talent and capital across all segments of Ontario's economy.
- **A better Ontario:** The presence of thriving cultural industries contributes to making Ontario a better place to live and work. Communities with vibrant cultural scenes have been proven to entice investment, spur innovation, and attract and retain talent; not only within creative industries but in the wider economy as well. In a challenging economic environment, the creative media industries represent an excellent investment in the future growth of Ontario's knowledge economy.

Current Issues and Challenges

While Ontario's cultural industries are flourishing, the current environment is still marked by several challenges. The key challenges, described below, have been identified in OMDC's most recent Strategic Plan and subsequent strategic planning work. OMDC will shortly begin work on a new strategic plan for 2017-18 and beyond.

- **Limited access to financing:** Access to financing has been identified as one of the key issues and biggest challenges among OMDC's stakeholders. The financial community is generally adverse to the risk of investing in cultural content due to the hit-based nature of the business, and Ontario companies tend to lack the scale to generate sufficient return on investment to attract venture capital investors. As a result, Ontario firms are unable to achieve the growth and economies of scale that are required to attract and leverage private equity and high-impact investments to build global powerhouses.
- **Digital transformation and the continued instability of business models:** The rapid pace of digital transformation has meant that even as companies are adapting to one new business model, another change is on the horizon. Amidst this rapid evolution, the sectors must also continue to supply content on traditional platforms using traditional business models. As eyeballs move from traditional to digital platforms, so do advertising dollars; however digital ad

revenues, while growing, are still a long way from filling this gap. Consumers are demanding flexibility, freedom and convenience in when and how they consume content. The development of seamless user experiences across distribution channels will be important for success in a content-centric, platform-agnostic environment. This means that content companies must now also be technology companies in order to compete in the global marketplace.

- **Limited access to global markets:** In order for Ontario companies to reach global markets they must generate products that have international appeal. More importantly, they must also form relationships with decision-makers and obtain marketing support to reach international markets, often a difficult task for smaller companies and new entrants.
- **Discoverability:** While OMDC's programs and services are highly effective at supporting the creation of innovative, quality content in the ever-expanding and noisy digital marketplace, it can be difficult to ensure that this content is discovered by audiences in Canada and around the world. In the post-digital transformation age, Ontario media producers must seek out direct-to-consumer relationships in order to find and retain audiences, increasingly before production even starts. The challenge of discoverability is exacerbated by the decline of shelf space for physical products at major retailers and because of complex proprietary algorithms that can disadvantage Canadian content in the global digital marketplace. The challenge of securing actual and virtual 'shelf space' can be difficult for content creators and failing to do so limits both the distribution and monetization of original creative content.
- **Gaps in access to talent:** Ontario may be lacking important talent and skill sets, particularly technically astute talent to transition to new products and distribution models. This challenge is exacerbated by the competition for skilled workers from other jurisdictions, making it difficult to retain Ontario-produced talent at home.

Leadership Opportunities for Ontario

The following four themes highlight key priorities to foster continued positive outcomes for Ontario's creator companies in the years ahead:

1) Defining the Value Proposition

Ontario's Cultural Strategy should reaffirm the essential role of the creative industries and the significant economic, social and cultural benefits they bring to Ontario. With its new Cultural Strategy, Ontario has an opportunity to build on its record of success in supporting the cultural industry cluster and to reinforce its position as a world leader in this regard.

2) Facilitating Access to Financing

An ongoing challenge for firms in the cultural sector is the ability to attract financing, including equity investment, venture capital investment and access to credit. The Province can support content creators by encouraging a greater understanding of the cultural media sector among financiers through formal and informal mechanisms and by enabling an environment in Ontario that is friendly to investment in creative media products. This might include strategies such as: investing in venture capital funds with a history or mandate of backing cultural products, expanding financing program eligibility criteria to content creating companies, and incenting private investment in cultural media industries.

Ontario should explore options to modernize legislative and regulatory funding tools in order to better align with evolving content, business models, consumer behaviour, and technological changes. Nimble tools that can respond to new forms of content and emerging distribution strategies, rather than relying on traditional standards are imperative to continued success. In an environment where conventional funding sources are becoming more competitive, use of alternative financing mechanisms including crowdfunding, philanthropic support and corporate sponsorship is growing across cultural industry sectors. Increasingly, cultural content producers need to collaborate with others (both within and outside Ontario) to access one another's expertise, resources and markets.

Ensuring that Ontario's support mechanisms recognize the changing landscape aligns with broader Government goals and priorities. Ontario's Cultural Strategy should also establish links to the new Business Growth Initiative identified in the Government's most recent Fall Economic Statement, which includes as its goals: modernizing regulatory systems in recognition of innovation and technological changes and priorities such as creating strategic partnerships, helping small businesses succeed and grow, global trade, and supporting research and innovation—all of which would benefit the cultural media industries.

3) Championing Ontario Content

The Province can play a role in championing Ontario-made content in two main ways: by helping the cultural industries to tackle the discoverability challenge writ large, and by fostering improved linkages with, and access to, the educational sector in particular:

- The Province can be a partner in the promotion of Ontario content and talent by supporting marketing initiatives and recognizing marketing as a key part of the distribution cycle. Ontario can support the research and development of innovative strategies to help creators cut through the noise.
- Ontario's educational sector should be recognized as a significant cultural influencer and purchasing power. The benefits of having Canadian cultural products in Ontario classrooms include fostering cultural literacy through familiarity with Ontario's diverse stories. Ontario curricula should incorporate the telling of Canadian stories across all mediums. The Province can help to better connect the educational and cultural sectors for their mutual improvement and benefit.

4) Leveraging Ontario's Investments in the Cultural Industries

A number of key policy issues affecting the cultural industries, primarily at the federal level, require clarification or resolution. In its Cultural Strategy, the Province can commit to providing leadership, partnership and support to the industries in achieving improved outcomes:

- **Copyright legislation and tariff regimes:** Several industry sub-sectors are concerned with recent revisions to Canada's Copyright Act, particularly in regard to changes to provisions around fair dealing and its extension to education. Fair dealing allows users of copyrighted works more flexibility without the need to gain permission or pay licence fees for certain works. In addition, royalty rates and tariffs are of concern to music companies, particularly in relation to new business models such as streaming.

- **Foreign workers and access to talent:** Ontario cultural industries which rely on temporary foreign workers for creative reasons, such as the screen-based industries, are concerned about recent changes to Canada’s Temporary Foreign Worker Program which have resulted in increased fees and waiting periods for issuing work permits; slower processing times are of particular concern due to the risk that such delays could discourage foreign service production. Other sub-sectors, such as IDM, face skills shortages, particularly at the mid-career level, and need cooperation and flexibility in recruiting foreign workers. Nine per cent of new hires in video gaming are recruited from abroad while 13 per cent of the video game industry workforce are hired as Temporary Foreign Workers.³⁸
- **Foreign ownership policy:** Canada’s history of limiting foreign investment in cultural media industry companies has been helpful in ensuring that there are Canadian companies producing and selling original content to consumers. According to the Investment Canada Act, foreign companies are not permitted to acquire or set up new companies in Canada unless a net benefit to Canada and the Canadian-controlled sector is realized. However, recent decisions related to new entrants, sales and mergers in the foreign-owned space have not always been clear on how these policies are being interpreted and what benefits are being mandated. Greater transparency and reflection of the needs of the domestic industry in the modern business context would improve the sector’s ability to plan in the current competitive landscape. The importance of implementing progressive policies that will allow cultural media companies to have access to increased pools of investment capital must be balanced with a continued emphasis on encouraging the health of Canadian-owned content creation companies and ensuring that they have a space within which they can operate and flourish.
- **Telecommunications infrastructure access:** Ontario’s cultural industries need access to solid communications infrastructure including broadband and cellular networks that are fast, reliable, affordable, and accessible to all citizens across the province. This is essential for the continued growth of the creative media industries by ensuring that there is a Canadian audience who can easily access content, as well as a dynamic and competitive business environment wherein companies are able to transfer large amounts of data quickly and affordably. A national digital strategy that ensures a robust and healthy digital infrastructure is essential to Ontario’s prosperity.

Conclusion

As cultural products and digital technologies continue to play an important role in everyday life in Canada and around the world, the opportunities for Ontario’s content creators to reach niche, domestic and international audiences are increasing. Yet we have seen that there are associated challenges as ever-evolving technologies, platforms and consumer demands mean that companies need to transition their businesses quickly in order to take advantage of new business opportunities.

Ontario’s existing suite of support tools for the cultural industries is helping companies not only to survive, but to thrive, and there are many successes to celebrate. Ontario’s new Culture Strategy represents an important strategic opportunity to recognize the wide range of benefits—economic, cultural, and social that Ontario’s Entertainment and Creative Cluster delivers to the Province and to commit to continued targeted support for Ontario firms to: create content; establish and expand global market reach; support business development and strategic marketing activities; and strengthen opportunities for collaboration and innovation. With these investments, Ontario can expect to maintain

its position as a leading jurisdiction, home to a thriving world-class Entertainment and Creative Cluster, well into the future.

OMDC is grateful for the opportunity to contribute to this important discussion and looks forward to working with MTCS on the development and implementation of the new Culture Strategy in the year ahead.

Sincerely,

A handwritten signature in black ink, appearing to read "Karen Thorne-Stone". The signature is fluid and cursive, with a long horizontal stroke at the end.

Karen Thorne-Stone
President and Chief Executive Officer

cc: OMDC Board of Directors

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- ¹ MoF, Entertainment and Creative Cluster Statistics, 2013.
- ² Ibid.
- ³ Ontario Ministry of Tourism and Culture, *Ontario's Entertainment and Creative Cluster: A Framework for Growth*, June 2010, p. 5.
- ⁴ StatsCan, "Book Publishers 2012," Catalogue no. 87F0004X, Table 1, March 2014.
- ⁵ StatsCan, "Provincial Territorial Culture Satellite Account, 2010," Table 7: GDP of culture and sport industries at basic prices, by domain and sub-domain, Ontario, 2010; Table 7: Jobs of culture and sport industries, by domain and subdomain, Ontario, 2010 (industry perspective).
- ⁶ OMDC Production Statistics, 2015.
- ⁷ Canadian Media Production Association (CMPA), Profile 2014, pp. 115; Statistics Canada, Ontario Provincial Economic Accounts, 2013.
- ⁸ Canadian Media Production Association (CMPA), *Profile 2014*.
- ⁹ Motion Picture Association – Canada and CMPA, *The Economic Contribution of the Film and Television Sector in Canada*, July 2013, p. 67.
- ¹⁰ Canadian Interactive Alliance (CIAIC), *Canadian Interactive Industry Profile*, February 2009.
- ¹¹ Statistics Canada, "Provincial Territorial Culture Satellite Account, 2010," Table 7: GDP of culture and sport industries at basic prices, by domain and sub-domain, Ontario, 2010.
- ¹² Entertainment Software Industry of Canada (ESAC), *Essential Facts about the Videogame Industry 2015*, p.13.
- ¹³ Ibid, p.8.
- ¹⁴ Independent Web Series Creators of Canada, *Industry Profile of the Independent Web Series Creators of Ontario*, June 23, 2014.
- ¹⁵ Statistics Canada. *Table 361-0032 - Periodical publishers, summary statistics, every 2 years*, CANSIM (database). Statistics Canada includes activity from advertising periodicals, newsletter publishing and other types of periodicals.
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- ¹⁷ StatsCan, "Provincial Territorial Culture Satellite Account, 2010," Table 7: GDP of culture and sport industries at basic prices, by domain and sub-domain, Ontario, 2010; Table 7: Jobs of culture and sport industries, by domain and subdomain, Ontario, 2010 (industry perspective).
- ¹⁸ Statistics Canada, "Provincial Territorial Culture Satellite Account, 2010," Table 7: GDP of culture and sport industries at basic prices, by domain and sub-domain, Ontario, 2010; Table 7: Jobs of culture and sport industries, by domain and subdomain, Ontario, 2010 (industry perspective).
- ¹⁹ Statistics Canada. *Table 361-0034 - Sound recording and music publishing, summary statistics, every 2 years*, CANSIM (database). Provincial figures for the Music Publishing segment are not available for 2013; Canadian music publisher operating revenues reached \$192.2 million that year.
- ²⁰ PricewaterhouseCoopers (PwC), *Global Entertainment and Media Outlook 2015-2019*, Music segment data, June 2015.
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- ²⁷ IFPI, *Recording Industry in Numbers: The Recorded Music Market in 2014*, Canada data.
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