

Google Canada #DigiCanCon Submission

The following is Google Canada's submission to the Government of Canada's Canadian Content in a Digital World (#DigiCanCon) Consultation

Google Canada is pleased to submit the following comments in connection with the Department of Canadian Heritage (the Department)'s consultation of Canadian Content in a Digital World.

On November 16, 2016, Google Canada hosted over 50 YouTube Creators at the YouTube Space Toronto for a #DigiCanCon Townhall to discuss the consultation.



(photo: Jamal Qazi, [Qaziinc](#))

Comments and observations from our #DigiCanCon Townhall have been incorporated into our submission where appropriate. Selected excerpts from the discussion have been included as an appendix to this submission.



Google

Google's mission is to organize the world's information and make it universally accessible and useful. As a global technology leader, Google's innovations in web search and advertising have made its brand one of the most recognized in the world. In 2002, Google opened its Canadian doors in Toronto, one of Google's first international offices. Today, Google has nearly 1000 employees ('Googlers') across four offices in Toronto, Kitchener-Waterloo, Montreal and Ottawa. Those employees include 600 software engineers who work on products that affect billions of users around the world, as well as 'Canooglers' in Sales, Marketing, Legal, Public Relations and Public Policy.

Google is best known for Google Search, which indexes the web's 130 trillion webpages, processes trillions of search queries a year and drives monetizable traffic to publishers. But Google has several other core products that are relevant to this submission.

YouTube

The first and perhaps most critical product is YouTube, Google's global online video platform. YouTube is available in 88 countries and 76 languages. Over 1 Billion users, representing almost one-third of all people on the Internet, watch over 6 billion hours of video each month. YouTube is extremely popular with Canadians - according to ComScore, over 25 million Canadians (over 70 percent) watch two billion videos on YouTube in Canada each month, and over 6 million Canadians visit YouTube every day. While the platform is particularly popular with younger audiences, with 96 percent of 18-24 year olds watching at least monthly, Media Technology Monitor has reported that 80 percent of Gen Xers, 59 percent of Baby Boomers and 21 percent of Canadians 70 or older watch videos monthly. And with global watch time on YouTube growing 50 percent year-over-year, the number of Canadians watching YouTube is increasing.

YouTube is an open platform, meaning that anyone can upload video content and build a global audience. Over 400 hours of video are uploaded to YouTube every minute. These uploads, represent virtually every imaginable type of video content: from home videos and "user-generated content" to professional online video content to high-end film and television content. YouTube is primarily ad-supported and the YouTube Partner Program allows Creators to participate in advertising revenues, the majority of which goes to the Creator. There are more than one million channels earning revenue through the YouTube Partner Program, and over the past few years Partner revenue has consistently grown by 50 percent. There are thousands of channels making six figures or more annually, and the number of channels earning this kind of revenue is also up 50 percent year over year. YouTube allows any creator, big or small, emerging or established, develop a global audience and build a sustainable business.

Google Play

Google Play is our online store that offers Android apps, games, music, movies, TV, books and magazines for desktop, mobile and TV devices. Over 1 billion people have access to Google Play, a massive global audience for developers and other content partners. Google Play offers almost 2.5 million apps and games, which Android users collectively downloaded some 65 billion times in 2015. Google Play provides a significant revenue stream for Android developers, who collectively earn over \$7B a year from sales alone.

There are thousands of movies and television shows for rental or purchase on Google Play Movies & TV, which allows users to stream via desktop or mobile app or to download for offline viewing. Google Play Music offers unlimited, ad-free access to 35 million songs for a monthly fee, or a more limited ad-supported tier, allowing users to discover new music through interactive radio stations or generate instant playlists of music based on their own music library. Google Play Music also includes the ability to purchase songs and albums a la carte and store up to 50,000 songs from their own collection in the cloud and stream them to their devices. Google Play Books is one of the world's largest eBook stores with over 5 million titles available, while Google Play Newsstand allows users to access thousands of free and paid news publications and magazines.

Google Arts & Culture

Google Arts & Culture is a website and mobile app through which users explore artworks, artifacts, and more from over 1,000 museums, archives, and organizations that have partnered with the Google Cultural Institute to bring their collections and stories online. Developed by the Google Cultural Institute, it enables the culturally curious to discover, explore and share cultural treasures of the world in a new way and in extraordinary detail, thanks to immersive technologies and through the stories underlying artworks and historical moments. The Cultural Institute helps cultural institutions bring history and heritage online with powerful technologies to digitize, showcase artworks in new ways and reach a wider audience. Google Arts & Culture includes exhibitions from 19 Canadian partners, including the Canada Aviation and Space Museum (Ottawa), the Royal Ontario Museum (Toronto), MU (Montreal), the Vancouver Art Gallery (Vancouver), and the Museum of Inuit Art (Toronto).

Google News

Google News is our news service that aggregates headlines from more than 75,000 news sources worldwide, groups similar stories together, and displays them according to each reader's interests. Google News is available in both English and French versions, and includes almost 2,000 Canadian news publications, including 494 French-language publications. The goal of Google News is to offer diverse perspectives, so it offers links to several articles on every story, so users can decide what subject interests them and select which publishers' accounts of each story they wish to read. Google News also offers a local news section that

surfaces content from regional papers to hyper-local blogs that otherwise wouldn't appear in national news.

Google News does not show ads. It provides only headlines and very short “snippets” (one- or two-sentence descriptions of story) in order to drive traffic to the news source. Google News drives over 10 billion clicks a month to publishers' websites for without any fees or payment to Google whatsoever. In fact, it provides news publishers an opportunity to monetize that audience. Participation in Google News is entirely optional, and news publishers can choose not to be included in Google News or block specific articles. Google News also includes an Editor's Picks feature that allows publishers to provide up to five links to original news content, which are then displayed on the Google News homepage and app.

Analytical Framework

In the [Canadian Content in A Digital World Consultation Paper](#), the Government of Canada rightly observes that “digital technologies have transformed the lives of Canadians, and have changed how content is watched, read, experienced and discovered.” This “digital shift” has been occurring for decades. It was catalyzed by the advent of affordable personal computers in the 1980s, and household Internet access in the 1990s, in particular the open web. More recently, we have seen the emergence of entirely new devices (smartphones, tablets, smart TVs, game consoles, etc.), platforms (iTunes, Spotify, Netflix, YouTube, Google Play, Playstation Network, Amazon Kindle, Wattpad, etc) and business models (digital ads, subscriptions, freemium, in-app purchase, crowdfunding, etc.) that allow Canadians to watch, read experience and discover what they want, when they want, how they want, all at the touch of a button. Not only has this shift radically expanded options for consumers, it has also opened tremendous new opportunities for Canadian creators, who now have access to global platforms that enable them to build global audiences.

Given this, the Government observed that policies and programs that support Canadian creators and creative entrepreneurs must evolve in accordance with five tenets:

- from **protecting** Canadian culture to **promoting and supporting** Canadian culture;
- from focusing on growing the **domestic** market to capturing a greater share of **global** markets;
- from **subsidizing** Canadian content to **investing** in Canadian talent and incentivizing risk-taking;
- from platform-**specific** to platform-**agnostic**; and
- from seeing culture primarily as a **social** phenomenon to embracing culture's unrealized potential as a driver of **economic** growth, both in the creative sector and more broadly.

To that end, the Government articulated three guiding principles intended to form the basis of the new approach to cultural policies and programs:

- 1) ***Focusing on citizens and creators***: Any new model must respect citizen choice, allowing Canadians to access content when, where and how they choose, and support Canada's creators and cultural entrepreneurs in creating great content and in competing globally for both Canadian and international audiences.
- 2) ***Reflecting Canadian identities and promoting sound democracy***: Any new model must leverage our linguistic and cultural diversity (including our indigenous communities) as a competitive advantage, reduce barriers for disadvantaged communities, and ensure diversity of perspectives by ensuring viability of news and local content.
- 3) ***Catalyzing social and economic innovation***: Any new model must encourage expression, creativity and innovation, support experimentation, risk-taking and the development of new skill sets, and enable Canadians to capture a great share of global markets and foreign financing.

Google strongly agrees with the Government's articulated tenets and principles. The digital ecosystem is constantly evolving, with new platforms, devices and business models frequently emerging and displacing established players. For instance, Facebook has recently become a significant platform for online video and livestreaming, while Snapchat and Instagram are establishing entirely new forms of narrative and storytelling. As well, we are only just beginning to realize the potential of virtual reality, augmented reality and 360 video, which promise to unleash new forms of creativity and create entirely new markets. Any new model must be able to sufficiently adapt to this rapidly evolving ecosystem, and allow Canadian creators and creative entrepreneurs to fully capitalize on emerging opportunities and build sustainable businesses. In our view, the forward-thinking, market-driven approach captured by the above-noted three principles are well positioned to do this.

Moreover, the principles and tenets cited above provide a clear framework for evaluating existing policies and programs. Expanding existing program or policy to new content forms or platforms should not be a mere exercise in determining whether the new form or platform fits within existing definitions. Rather, it should consider:

- What are the actual policy objectives the policy or program is seeking to achieve?
- Are those objectives consistent with the three principles?
- If so, is the program or policy actually achieving those objectives?
- If so, could those objectives be achieved in a more flexible, market-driven way that minimizes unintended consequences and negative impacts?
- If not, why not?

Applying this analytical framework to Canada's current cultural policies and programs, it is clear that some are in need of re-evaluation. For instance, many of the programs that support

film, television, and to a lesser extent interactive digital media, were developed for the 20th century world of terrestrial “broadcasting”. In Canada, our broadcasting regime is effectively a closed loop where major participants (*i.e.* broadcasters, BDUs, producers) receive exclusive benefits (*e.g.* spectrum license, simultaneous substitution, re-transmission, etc.) in return for taking on obligations (*e.g.* exhibition requirements, expenditure requirements, mandatory contributions, etc.). This policy approach may have been appropriate when markets were limited geographically, and, due to the capital investments required, a relatively small group had effective control over distribution. Under such circumstances, market intervention was likely necessary in order to ensure that Canadians had access to a diversity of voices and a variety of content, including Canadian content. However, such considerations do not apply to the open Internet, where Canadians have access to an unimaginable array of content, including Canadian content; and Canadian creators and creative entrepreneurs have access to global platforms through which they can build and interact directly with global audiences and develop new revenue opportunities.

Some stakeholders, notably participants in and beneficiaries of the closed broadcasting model, have argued we should simply expand the existing broadcasting regime and apply the old rules of terrestrial broadcasting to the new, borderless digital world. In our view, that is not the path forward, and moreover, would not be consistent with the Government’s own principles and tenets. The digital ecosystem is driven by highly competitive market forces that compel platforms and creators to put the audience - the user - first. Platforms and creators not only compete within the same category, but with all other forms of content as well. The audience will move on if not provided with a compelling experience. In this environment, consumer choice rules, and audiences will naturally gravitate towards quality content that resonates with them, regardless of source. Hence we strongly agree that any new model must support the creation of content that focusses on the **audience** rather than attempting to force consumers to experience a certain type of content (*e.g.* CanCon). Furthermore, imposing the closed broadcasting model onto open Internet platforms will:

- 1) force platforms to adopt broadcast business models (*i.e.* upfront commissioning vs. revenue sharing), limiting revenue options for creators and privileging incumbents over creative entrepreneurs;
- 2) discourage experimentation and innovation, as mandatory commissioning and contribution requirements insulate incumbents from competitive market forces, including the need to build global audiences, demonstrate positive returns on investment, and maintain sustainable businesses; and
- 3) limit consumer choice, as some platforms will simply refuse to offer service to Canadians if it means they will be subject to Canadian broadcast regulatory requirements, while others will likely pass the cost on to consumers, increasing prices and reducing accessibility.

Moreover, the tremendous success of Canada’s digital creators, such as Canada’s globally renowned video game industry, is clear evidence that Canadian creators do not require highly

regulated, protectionist systems in order to succeed. These industries have always focussed on global markets and building sustainable businesses. The emergence of new digital platforms opened new opportunities for smaller, independent entrepreneurs to reach global audiences. Rather than rely on regulation requiring distributors to commission and/or fund their content, the industries benefitted from strategic investment by provincial governments in form of tax credits and direct funding, which allowed them develop new innovative products and services and evolve as markets have evolved. The model of strategic investment has allowed the digital industries to flourish and is wholly consistent with the Government's principles and tenets, and reflects an approach the government should consider adopting as it considers new models to support creators and creative entrepreneurs.

YouTube

YouTube is another example of the opportunity available to both Canadian creators and citizens. YouTube is a powerful platform for free expression. It can be (and is) used to promote engagement and inclusion. YouTube is guided by "Four Freedoms" which informs everything done on the platform:

- *Freedom of Expression*: YouTube gives everyone a voice
- *Freedom of Information*: YouTube provides information to everyone around the globe
- *Freedom of Opportunity*: anyone on YouTube can build a media business
- *Freedom to Belong*: everyone can find connection and community

The true power of YouTube is that, with just a camera and an Internet connection, anyone, of any age, from any walk of life, can participate and have a voice. YouTube's open model and global scale dramatically reduce barriers to entry and essentially eliminate conventional gatekeepers. It is a highly effective tool for Canadian creators and creative entrepreneurs to engage new audiences, and for Canadian citizens to engage with each other.

YouTube allows creators to not just build an audience, but to interact directly with a community of engaged, passionate fans who share, comment and contribute. The personal, direct connection YouTube Creators share with their fans distinguishes YouTube from other platforms. It gives YouTubers insights into their audiences, allowing them to refine their content in response to fan feedback, and making them more popular, authentic and relatable than many traditional celebrities.

Canadian YouTube Creators

Canada has a vibrant and growing YouTube Creator community that produces high quality and engaging content that is being enjoyed (in high numbers) both domestically and globally. Every year, millions of hours of new Canadian content is uploaded to the platform. Put another way, each month Canadians upload more content to YouTube than all of the content

broadcast by Canada's major national television networks in 10 years. Additionally, Canada is one of the top exporters of content on YouTube; generally, about 60% of any channel's views come from outside a Creator's home country, but for Canadian YouTube Creators it is closer to 90%, which is higher than any other country on the platform. Canadian content also accounts for a disproportionately high amount of global watchtime on YouTube, reflecting the compelling content Canadians create and their success abroad.

The range of Canadian content available on YouTube is extraordinarily diverse, and includes scripted web series, animated films, comedy, documentaries, children's, educational, entertainment, music, gaming ("let's play" videos and walkthroughs), food, style & beauty, travel, science & technology, do-it-yourself tutorials, news & politics, and vlogs (video blogs), all available in a multiplicity of languages. Canadian content tends to perform very well with global markets, due to both the talent of our creators and our cultural diversity, which resonates with international audiences. Many Canadian creative entrepreneurs have achieved tremendous success on the platform, including:

Lilly Singh aka **||Superwoman||** (over 10 million subscribers, 1.5B views) is a multi-talented entertainer with a message of positivity who found worldwide fame through witty and inspirational videos on YouTube. Her knack for observational comedy, often centered around her Indo-Canadian roots, has led to viral hits such as "How Girls Get Ready" and "Types of Kids at School" which collectively have over 20 million views. One of the biggest Creators on the platform, Lilly has collaborated with digital stars including Jenna Marbles, Grace Helbig, Hannah Hart and mainstream celebrities James Franco, Seth Rogan, and The Rock. Lilly recently collaborated with the YouTube Originals program on her documentary, A Trip to Unicorn Island.

Watchmojo (over 13 million subscribers, 7.1B views) creates "top 10 list" videos for nearly anything in popular culture, including celebrities, movies, music, TV, film, video games, politics, news, comics and superheroes. One of the most successful channels on all of YouTube globally (frequently ranking in the top 10), Watchmojo produces dozens of videos a week which regularly have hundreds of thousands if not millions of views, and offers videos in English, French, Spanish and German (among others). Watchmojo employs dozens of full-time employees and over 100 freelance writers and video editors. It recently launched MsMojo, which focusses on a female demographic.

GigiGorgeous (over 2.4 million subscribers, 294M views)'s Gigi Loren Lazzarato is YouTube's top trans-gendered Creator who inspires and entertains with her story and larger-than-life personality. In addition to chronicling her journey during her transition, she also produces beauty, fashion, advice and comedy videos. Gigi partnered with YouTube Originals on a full-length documentary, directed by two-time Oscar-winner Barbara Kopple, chronicling Gigi's transition from male to female, exposing her personal journey and struggles.

Epic Meal Time (*over 7M subscribers, 924M views*) is the number one online cooking show famed for it's over the top, high-calorie, bacon-filled meals. The phenomenon originated in 2010, in creator Harley Morenstein's backyard in Montreal, Canada. The Epic Meal Time crew consists of Harley Morenstein a.k.a. The Sauce Boss, Cousin Dave Heuff, Josh "Epic Mook" Elkin, Prince Ameer Atari, and Lemme Kno and has featured celebrity guests, such as Seth Rogan, James Franco, and Arnold Schwarzenegger. The EMT crew also broadcasts weekly cooking tutorials through their online show Handle It and has just finished up a second season of their TV show Epic Meal Empire with A&E's FYI network.

AsapSCIENCE (*over 5.8 million subscribers, 661M views*) was created by Mitchell Moffit and Greg Brown to provide scientific explanations on various topics through animated videos. Their unique and compelling 'explainer' format makes science interesting and more accessible to their wide audience who return each week to learn more about the world around them. Mitch and Greg also routinely address issues affecting the gay community and created a new channel AsapTHOUGHT to promote science with a social conscience.

OpTic Pamaj (*2.8M subscribers, 447M views*)'s Austin Pamajewon, who is originally from the Shawanaga First Nation, close to Parry Sound, ON, has achieved significant success as a YouTube gaming creator. In high school, he began to post videos of his video game play, and his skills at gaming, on-screen personality and entertaining commentary soon attracted a fan base and the attention of Optic Gaming, a major U.S.-based company, which made the Anishinaabe gamer an official representative.

Many of these top Creators have grown sufficiently large and sophisticated that they employ teams of business managers, researchers, camera operators, editors and others, effectively becoming small production studios.

Canada also has a large community of up and coming creative entrepreneurs, YouTube's creative middle-class, such The Sorry Girls, Hopscotch the Globe, Edgy Veg, The Domestic Geek, and Anthony Deluca, who are building global audiences and sustainable businesses on YouTube. This includes a range of creative entrepreneurs in Quebec, such as Nabil Lahrech, Cynthia Dulude, Emma Verde, Lysandre Nadeau and PL Cloutier, who predominantly produce French-language content which performs well in Quebec and other French-language markets.

YouTube MCNs, Broadcasters and Producers

In addition to YouTube Creators, we have also seen the emergence of new businesses built on the platform. Most notable is the multi-channel network (MCN), which offers business, marketing and cross-promotion support to Creators in exchange for a percentage of the ad revenue from the channel. Vancouver's BroadbandTV is one of the largest MCNs in the world, ranking ahead of powerhouses such as Disney's Maker Studios and Vevo and accounting for

hundreds of millions of unique viewers and billions of views across multiple platforms. Canadian media companies have also been investing in or establishing MCNs for the Canadian Creator community. For example, Corus partnered with MCN KIN Community to launch Kin Canada, bringing KIN's lifestyle Creators and advertising opportunities to the Canadian marketplace. Bell Media launched Much Digital Studios, intended to more closely align Much with its core audience and provide new brand opportunities for its Creators. Quebecor established Goji Studios to give Creators access to its reach and media expertise, while CBC partnered with MCN Fullscreen to create the CBC | Fullscreen Creator Network, accessing Fullscreen's large network of Creators and offering production and marketing support.

YouTube's open model, diverse content and global reach means that the platform is more complementary than competitive with conventional broadcasting, and Canadian broadcasters and producers are increasingly leveraging YouTube to reach new international audiences. We have developed a robust partnership with the CBC, supporting among other things the livestream of the Tragically Hip concert (the most watched livestream in Canada on YouTube) and, more recently, the CBC's livestream of Gord Downie's *The Secret Path* and subsequent panel discussion focussed on residential schools. We have partnered with companies like DHX Media, who not only make their world-class content available on YouTube, but leverage the powerful analytics and audience measurement tools available on the platform to pursue new licensing and sales opportunities in foreign markets. We have similarly partnered with broadcasters like Corus/Nelvana, Quebecor, TVO and TFO, and producers like Temple Street/Boat Rocker, 9 Story and Apartment 11, among others.

YouTube's Contributions to the Canadian Creative Ecosystem

YouTube is committed to the success of YouTube Creators. We make substantial investments in a variety of resources for YouTube Creators, including specific investments to benefit Canadian Creators. Accordingly, while YouTube does not participate in the closed, regulated broadcasting model, YouTube does make significant contributions to the Canadian creative ecosystem. These contributions include:

Platform: We invest billions in the platform and infrastructure. We allow Canadian citizens, creators and creative entrepreneurs to stream their video content to desktops, smartphones, tablets, smart TVs, game consoles and other devices in 88 countries **at no cost**. Our developers and engineers work to constantly improve the user experience, including improving video quality and compression and reducing buffering time. We are also constantly deploying entirely new capabilities, such as 360-degree video and mobile livestreaming, which open up entirely new possibilities for Creators.

Revenue Share: The YouTube Partner Program allows Creators to monetize their videos and receive the majority of advertising revenue earned on their videos. We



invest substantial resources in our sales and marketing teams to source advertising for the platform so that Creators do not need to make those investments themselves.

Analytics: YouTube Analytics allows Creators to monitor the performance of their channel and videos with up-to-date metrics and reports, which includes data on views, watchtime, traffic sources, demographics, etc. There is a wealth of audience information available that Creators may use to refine their content (e.g. changing format or content in response to audience reaction) and pursue new revenue opportunities (e.g. using geographical audience data for licensing opportunities in foreign markets or demographic data for cross-promotional or e-commerce opportunities).

Features: We offer Creators a variety of features for Creators to fully customize their channels and videos. These include channel art and trailers, video thumbnails, titles and meta-data, to optimize engagement and discoverability. We offer tools to assist Creators with captioning, subtitles and translation, which allows Creators to reach new audiences and improves accessibility. Through features such as annotations and interactive cards (which allow Creators to embed links into their videos), we provide ways for Creators to cross-promote, drive traffic to other sites, and develop additional revenue streams. We are also constantly working to develop new business models for Creators, such as subscription revenue from YouTube Red (our ad-free, subscription version of YouTube) and fanfunding.

Content ID: We have invested more than \$60 million into Content ID, our content management system. With Content ID, rightsholders are able to identify user-uploaded videos that are entirely or partially their content, and choose, in advance, what they want to happen when those videos are found. Due to the accuracy and precision of Content ID, 98 percent of copyright management on YouTube takes place through Content ID and less than one percent of claims are disputed. The majority of partners using Content ID choose to monetize their claims and many have seen significant increases in their revenue as a result. We have paid out over \$2 billion to partners who have chosen to monetize their claims using Content ID.

YouTube Originals: Recently we launched the YouTube Originals program, an initiative to invest in the creativity of our top YouTube stars. Through the program, YouTube partners with successful YouTubers to give them an opportunity to realize some of their long-held creative ambitions. YouTube Originals has announced 18 projects, including projects by Canadian Creators Lilly Singh (A Trip to Unicorn Island), GigiGorgeous, ApprenticeEh's Corey Vidal (Vlogumentary) and VanossGaming.

YouTube Space Toronto: YouTube Spaces are state-of-the-art production facilities designed specifically for YouTube Creators to experiment and innovate content for their channels, as well as workshops, seminars and events. We recently launched

YouTube Space Toronto in partnership with George Brown College, which is a testament to both the strength of the Canadian Creator community and our commitment to Canadian Creators. YouTube Space Toronto will act as a creative incubator to let Creators:

- **learn** more about film production, through training programs and workshops, gaining hands-on experience from industry experts;
- **connect** with others in the industry, collaborate with fellow Creators, brainstorm ideas, and share tips and tricks to get the most out of YouTube; and
- **create** better quality & more ambitious video content by gaining access, for free, to a variety of resources, including physical spaces for creative collaboration; loaner production equipment such as cameras, lights, boom microphones, and more; rotating sets and an enclosed sound stage.

In addition to YouTube Space Toronto, we also host “Pop-up” YouTube Spaces and industry events in cities like Montreal to ensure those YouTube Creator communities have access to workshops and resources.

Partner Managers: YouTube has invested in a team of partner managers dedicated to Canadian Creators. Partner managers work with Canadian broadcasters, producers and digital Creators to help them optimize their channels and leverage the full potential of the platform. They run in-person workshops and events to help Creators and producers refine your production and programming techniques, as well as audience building skills.

NextUp: NextUp is a production camp/creative incubator that provides hands-on instruction, mentorship and an honorarium for production equipment for a group of 15 Canadian YouTube Creators. We received hundreds of applications for the program, and selected finalists will participate in a week-long Creator camp hosted at YouTube Space Toronto that will include:

- training by production experts to harness new techniques in camera, lighting, and sound;
- coaching from the YouTube Partnerships team on how to grow their audience;
- mentorship by YouTube NextUp grads; and
- the opportunity to meet and work with other fast-rising Creators.

YouTube Creator Hub: The YouTube Creator Hub is the central location for the plethora of online resources. We've worked with many of YouTube's most successful Creators to identify what it takes to grow their channel on YouTube and made this information available. The YouTube Creator Hub includes the YouTube Creator Academy, which has a wealth of online tutorials and information to help YouTube Creators.

YouTube FanFest: In May 2015 we hosted North America's first YouTube FanFest in Toronto, which attracted over 15,000 fans and gave them an opportunity to interact

with their favourite YouTube Creators live and in person. We hosted our second YouTube FanFest in Toronto in August 2016, highlighting musical performances.

Google News

In the [Consultation Paper](#), the Government notes that “a new model must incentivize viable business models that support the production of news information and local content that is credible and reliable.”

We strongly agree. We are committed to helping news publishers grow their businesses, and to succeed on their own terms. Both Google and the news media depend on an "open ecosystem of expression and knowledge", an open environment for media distribution, an open environment that no one controls. Our entire business is based on creating value in the ecosystem for publishers (across all categories, including news). We do this not only by driving traffic and revenue, but also by leading and supporting our publishers through initiatives that tackle key issues addressing our industry. Simply put, we succeed when our partners succeed, and we therefore engage in various efforts to ensure a healthy and sustainable news industry. These include:

Revenue Share: Like YouTube, Google shares display advertising (e.g. banner ads, etc.) revenue with publishers, with the majority of the revenue going to the publisher. For publishers, Display advertising is the relevant segment to look at, and in Display, Google only makes money when a publisher makes money. Globally, we shared more than \$10.2B with our publisher partners in 2015, or around 70% of display revenue. Partner revenue is growing consistently year over year, and we are building large revenues for the publishers we support and allowing them to capture a great deal of the revenue that is flowing to performance marketing.

Traffic: Some publishers have alleged that Google “steals” news content. The facts show the exact opposite. Google News only includes headlines and small “snippets”, and both Google News and Google Search drive significant amounts of free, monetizable traffic to publishers. Globally, Google sends over 10 billion clicks a month to publishers’ websites for free - representing an opportunity for publishers to grow and monetize that audience. Furthermore, news publishers are in complete control, and can choose for themselves whether they wish their publications, or even specific articles, to be included in Google News or Google Search. Google News is available in both English and French-Canadian versions, and almost 2000 Canadian publications, one-third of which are French-language. Our Editor’s Picks feature allows publishers to select up to 5 top stories to be featured in Google News, while our “Local Source” feature allows Google News to surface local coverage of major stories from regional papers to hyper-local blogs that otherwise would fail to appear in national news and

ensure we are providing users with diverse perspectives. We recently added a new “Fact Check” tag to help readers find fact checking in large news stories.

Innovation: We are also developing a variety of product innovations in order to support news publishers. Our open-source Accelerated Mobile Pages project renders mobile web pages 4 times faster and uses 10 times less data, significantly improving the mobile web experience. Initial results have been promising: the Washington Post reported a 23% increase in mobile search users who return within 7 days, while the Globe & Mail advised that loyalty for AMP users is 16.5% higher than that of google.ca or Google News. Further, in several cases, average click-through rates for publishers improved by 220%, and in one case increased by 600%.

Training: Our News Lab Training Centre offers online training for journalists and newsrooms on data journalism, investigative reporting, verification, and leveraging digital tools. We recently re-launched our Google Trends tool to provide a transparent, real time storytelling tool to surface trending information. We have organized a variety of workshops and labs, training over 25,000 journalists across dozens of countries.

Partnerships: News Lab has also launch a number of new initiatives with partners like the Center for Investigative Reporting and the European Journalism Centre. We convened a collection of the world's leading experts in the discovery and verification of user-generated news content to address pressing problems around the verification of eyewitness media, leading to the formation of First Draft Coalition, which provides relevant features, reviews, case studies and analysis and a library of free training resources. We also launched YouTube NewsWire in partnership with Storyful, which offers a curated feed of the most newsworthy eyewitness videos of the day, which have been verified and cleared for use by Storyful's team of editors.

Recommendations

The [Consultation](#) asks three key questions that are organized around the three pillars outlined in the [Consultation Paper](#).

1) Focusing on citizens and creators

What does a cultural system that supports creators and respects citizen choice look like to you?

In our view, the Consultation rightly characterizes supporting creators and respecting citizen choice as two sides of the same coin. It correctly recognizes that the distinction between the two is rapidly vanishing - citizens become creators when creating YouTube videos, crafting photographic stories on Instagram, or posting fiction on WattPad. Any new model must

support content creation without impeding consumer access or privileging any one form of content or one class of creator over another. To maximize access to the widest possible range, variety and diversity of content, we must avoid regulatory barriers that would limit access to online platforms, such as imposing a closed, broadcasting model onto Internet Service Providers (ISPs) or online platforms, or limiting application of the copyright “safe harbour” for ISPs or hosting service providers that have been crucial to the development of online expression. By permitting a range of online platforms to flourish, we will promote competition in an already fiercely competitive digital ecosystem. This benefits both consumers (in the form of better offerings and lower prices) and creators (in the form of more distribution options and more opportunities to build global audiences and revenue).

Another key element of respecting citizen choice and supporting creators is through ensuring robust Internet access for Canadians, especially in rural, remote or disadvantaged communities. Access is a necessary precondition for a creator or a citizen to benefit from the “digital shift”. Canada has very high Internet usage numbers; according to ComScore, 28.2 million Canadians have access to the Internet via desktop, while 19.9 million Canadians have access via smartphone and tablet. However, the, “digital divide” remains an issue. Lower income and rural Canadians have much more limited access. In order to fully respect citizen choice and support creators leveraging the open Internet and online platforms to reach global audience, we must address broadband access issues.

During our #DigiCanCon Townhall with YouTube Creators, many Creators expressed frustration at the fact that they were ineligible for the vast majority of public funding that is available to creators in film, television and digital media. While many Canadian YouTubers have achieved great success on the platform, it is a highly competitive ecosystem, and some YouTubers advised that it could be a challenge for small or mid-level Creators to break through. Moreover, while YouTubers are creative entrepreneurs building sustainable businesses, it was observed that it is challenging to build a business on advertising revenue alone. YouTuber Creators believe that the marketing ecosystem in Canada has not yet evolved to the point where alternative revenue streams such as brand deals or sponsorships are readily available. Consequently, Creators experience pressure to move to the United States where there are more revenue opportunities. The general view was that some form of targeted public funding would help bridge the gap between emerging YouTube Creators and sustainability, and would relieve pressure to emigrate until the Canadian ecosystem matured. It was also felt that targeted public funding would assist YouTube Creators to experiment with new forms of content, as the drive to build global audiences and become sustainable puts pressure to create popular content within a defined niche which can leave little room to explore creatively.

To be clear, we are not proposing that YouTuber Creators or other digital creators access funding that is a product of mandatory contributions by BDUs. Such contributions are a function of regulated system in which we do not participate. However, **public** funds should be allocated without discrimination against digital creators. This is a gap that should be

addressed if the Government wishes to support all classes of creators and creative entrepreneurs, and to alleviate pressure on Canadian creative entrepreneurs to emigrate.

Other criteria for a model that supports creators while respecting citizen choice include:

Platform agnostic: The model should support creators regardless of platforms, and allows consumers to access content where they want, when they want and how they want.

Creator/content agnostic: The model should support both emerging and established creators, and new markets and forms of content. It should not privilege one type of creator over another. At the same time, it must reflect different production processes in different industries - for instance, developing a video game or virtual reality application is a different process from producing a video.

Diverse: The model should offer a diverse range of public funding options (*i.e.* direct funding, tax credits) that support not just content creation but also related activities (*ie* pre-production, marketing, etc).

Market-driven: Funding and support should be regarded as a strategic investment in creative entrepreneurs, and should focus on the entrepreneur rather than a specific project. It should allow for experimentation, but should be focussed on building audiences/exposure/critical acclaim and other metrics of success. Funding should also be focussed on assisting creative entrepreneurs build sustainable businesses rather than rely on public funding indefinitely.

Accessible: Funding and support should be relatively simple to navigate without getting mired in overly complex funding rules. Moving away from the Canadian Audio-Video Certification Office (CAVCO) point scale to a more flexible residence test like those in provincial digital media tax credits is one way to achieve this. Adopting an annualized approach to tax credits rather than the current project-based approach would also simplify the process and improve cash flow for large multi-year projects.

Global: The model should be focussed on global markets, not domestic. That is how creators will build scalable and self-sustaining businesses

2) Reflecting Canadian identities and promoting sound democracy

How can we meet the challenge of promoting Canada's creativity in the digital world, and how can we use digital content to promote a strong democracy?

In our view, the relevance of the term "Canadian content" depends on how it is defined and the circumstances in which it is used. In a practical sense, the concept is generally relevant as it

identifies content that was made by Canadians. In our view, we do need to be more flexible in how we support production of content by Canadians, and therefore should not define “Canadian content” by reference to the CAVCO point system or similar complex measure. Rather, the preferred approach would be the one adopted in digital media tax credits, which define eligible labour simply by reference to Canadian residency. This ensures that public funding only applies to eligible labour performed by Canadian residents (which incentivizes use of Canadian labour) while preserving flexibility.

In terms of promoting Canada’s creativity, in our view the best approach is to let Canadian content speak for itself, but with some marketing and promotional support. Platform and content agnostic support provided along the lines previously discussed will help achieve this. Funding should be available for promotional and marketing support, as effective marketing can help Canadian-made content stand-out in the competitive digital ecosystem.

In terms of promoting democracy, addressing issues around the “digital divide” will be critical. In our view, the Government can support the creation of and access to local information and news by facilitating the emergence of local digital news start-ups in underserved regions. We are already seeing the emergence of local digital news publications such as Local Xpress (Halifax), Village Media (Sault Ste Marie) and highly specialized digital news sites like CanadaLand (Toronto) or iPolitics (Ottawa), who use diverse business models (subscription, advertising, sponsorships, crowdfunding, etc.) to support their operations. Some of these digital news operations have expressed skepticism regarding public funding of news, and support could take the form of entrepreneurial and business support.

Some news publishers have argued that Google is “stealing” their content, and have proposed a new “ancillary copyright” (also called a “link tax”) requiring that Google and other news aggregators pay royalties to show headlines and snippets of news publishers’ content. This proposal would be bad for the economy and bad for access to information and freedom of expression. Google Search and Google News drive free traffic to publisher’s websites, and news publishers determine for themselves whether or not to be included. Charging for referral would make providing services like Google News, which does not show ads, unsustainable. In Spain, we regretfully had to shut down Google News due to their ancillary copyright law, which had a significantly negative impact on Spanish publishers. Further, it would discourage innovators from building new services to bring news publisher content to consumers, and chill freedom of expression on sites where users refer to, comment on and link to news content.

3) Catalyzing economic and social innovation

How do we support Canada’s creators and cultural entrepreneurs and help them reach beyond our borders?

In our view, any new support model must be platform agnostic, content agnostic and global in focus. This will naturally help Canadian creators and creative entrepreneurs reach beyond our borders; in fact, it will require them to. In addition to supporting small and mid-tier YouTube entrepreneurs, another way the Government could support growth of creative enterprises is to facilitate investment from the financial sector, perhaps by leveraging existing work done by BDC and EDC.

The Government could also facilitate new ideas and approaches by bringing together representative from different creative, financial and technology to share ideas. The creative sectors often operate in silos, any many in one do not have a clear sense of how the others actually work in terms of funding, production, distribution, marketing, etc. Bringing different representatives together to share best practices or focus on a specific problem could yield surprisingly effective results. Our News Lab hosted a series of similar sessions bringing together journalists and technologist to focus on very specific issues, and we found it very successful in achieving these ends.

Conclusion

We thank the Government of Canada for the opportunity to participate in this consultation, and applaud the Minister and the Department for undertaking such an ambitious review.

APPENDIX: YouTube #DigiCanCon Townhall

Submission Report

On November 16, 2016, Google Canada hosted over 50 YouTube Creators at the YouTube Space Toronto for a #DigiCanCon Townhall to discuss the Canadian Content in a Digital World Consultation.

Over the course of two hours, we had a wide-ranging discussion, primarily focussed on the question of supporting creators in the creation and production of content and helping creators have successful and viable careers in a digital world.

During the discussion, several key themes emerged. A brief overview of these themes, along with selected excerpts that captured the discussion, have been included below.

Legitimacy

There was a general frustration expressed around the general lack of awareness of what goes into being a YouTuber...

"Nobody understands what's happening over here."

"I work with a lot of traditional TV producers, who don't get this YouTube thing. You know, they're not creating real content, like the amount of times I hear this kind of stuff, and it's just people don't understand. I think my first time, years ago, when I went to Buffer Fest the first time, and I saw the fans, I had that 'aha' moment, but so many people don't have that, so - you know, getting out and showing them, I think is important."

"I think that the presumption is that YouTube is not scripted, in fact it is. Just because it looks amateur it is very edited and very scripted. Very produced. So, that's something - a hurdle, I think."

"[I have a production streamline]. I have a scripting process; I have a filming process and an audio recording process. I have a performance process; it has to take place during a certain time of day so that my voice sounds alright. I have a post-production process and I have a posting process."

Competitiveness

A feeling that the environment is getting increasingly competitive and that small and mid-tier YouTube Creators could not sustain themselves on advertising revenue alone...

"It's getting more complicated every year because more and more people are entering the marketplace."

"It's not like you're going to fail, but there are certain things that you sacrifice. Like, going from zero to almost 200,000 [subscribers] a year now that 200,000 requires full time hours, not part time hours, I need to make the money that a full time person does in order to sustain my life—that's the difference."

"When I was 25 I started a business and became very successful very fast. Aside from YouTube, it was really nice to be able to have the time and space and finances to actually start a channel and to be able to—at this point 200,000 [subscribers] to go full time—but that would never happen if I didn't have a successful business and the support financially that would have allowed me to do that. So, I think like most content creators, we're kind of stuck where it's like I'm working this full time job and I have all these responsibilities so I can't really put my all into the YouTube channel because how could I? I mean, it requires such a huge amount of dedication and anyone who is at 100,000 or higher level, I mean—anyone in this room knows how much work and time that takes. It's not an easy feat at all."

"It's like so incredibly true that those people who proved that they have really great content and the subscribers are there, they are the ones who still have a full time job and it's probably their partner who is providing the financial support for them to continue this business."

Ineligibility for Funding

A frustration that YouTube Creators and other digital video creators are largely ineligible for most forms of public funding...

"I applied for a whole bunch of the ones that are part of the Canada Media Fund, and we got denied, and then I called then and said, hey, what about this, no, you guys don't fit in that, because you are not artsy and weird enough; well, what about this? Well, no, you guys aren't a dramatic feature thing that's going to be at a film festival. Okay. So, we're all here making Canadian content, and we're creating our own businesses, and you know, we're exporters of content that people really like, so, you know, if we're DIY, or vlogging or we're drama, or we're travel, or whatever, people obviously love this stuff, so,

you know, we're all in here - every single person in here has their own enterprise that they're probably 1-3 people [but we're not eligible]"

Lack of Revenue Opportunities

And a growing concern that the Canadian marketing ecosystem has not yet evolved to the point where alternative revenue streams such as brand deals or sponsorships are readily available, creating pressure to move to the United States where there are more revenue opportunities...

"A lot of them don't realize that a lot of content is predicated on those initial investments; that if we're not given the same access than other people in the similar industry we won't experience the same success because that content doesn't fund itself. Like, especially if you're in an education sort of field like DIY, fashion, beauty, lifestyle—all that requires products and discussion. If you're not given access to something you can't create the content, and the content is predicated on access [to brands]. A creator in LA does not have the same kind of issues that we face. Their business model could be exactly the same as ours; they could be creating the same type of videos, the same type of product reviews, but if they've been given access—if that product cost them no money it's essentially just their time. But, if that product cost us a lot of money plus our time, then we're at a loss."

"Not all of us are making hundreds of thousands of dollars, you know. That's really unfortunate that you are having to talk about—I have friends in LA who have \$100,000.00 and are getting paid \$30,000.00 in brand deals because of the niche in that city, while I'm making \$1000."

"I started YouTube a year ago and now I'm meeting with some of the biggest agencies in the country to talk about brand deals ... and I'm saying to them no you are not allocating me \$10,000.00, I want \$100,000.00 because you don't know the work that it takes to be a YouTuber. So, it's also figuring out our value and that's a huge—that's the big question mark. There is no standardization [in Canada]."

"I'm educating [brands] on actually the YouTube community. it's kind of like there's a wall up that I see all the time in companies. I'm running a company where we are the biggest brand deal going and we're trying to get more money into this community. So, why should I do my business here in Canada when—or anyone here, right—when the brand deals are really bigger over there [in the United States]; when the money is there; when the voices are there? So, I think the thing is, like, really listening to keep content in Canada."

"So, I mean, that's a whole other thing, but in terms of the brand deals, like initially I had a really hard time selling my brand to brands to be this is something you should invest in

because a big part of my job is making it look like hey I'm in my laundry room hanging out. Then people don't get that there is a storyline going on there still. And, it came down to knowing my work and so being able to know how much engagement I have. Like, we're a fairly small channel; we have just over 100,000 subscribers, but we have a really engaged group of subscribers and saying that to brands, yes we may be smaller than the other channels that have millions of subscribers but if you look at our engagement and you look at the relationship I have with my subscribers, you're going to get higher results from me—and I'm a little bit cheaper but—so knowing your work and selling it—I was working with a big company—I'm still working with a big brand right now—and I had to really, really push for the number that I wanted. They were like, 'but you are smaller, but it's YouTube' because they don't usually do brand deals with YouTubers, and I had to show them that—like I had to create a whole marketing plan, a business plan, and say this is where we are, this is what we're going to do, these are the videos we're going to make and this is the projection that we're going to get in terms of engagement and here are measurables so you check. If we do the first video and you don't see the first return, then we don't have to do the rest of the videos. That company saw a 47 percent increase in sales when we did the first video, but it comes down to knowing and believing in your brand and knowing your brand really well because when you get that pushback of you're not legitimate—actually I am and here's how I can prove it.”

“The first wave of creators didn't have to deal with a lot of these issues, so you've got to build to a point where you're getting brand deals. Now, some of you get the right niches and you're going to have that I started last year and now awesome—and that's fantastic—but not everyone is going to have that. That ability is going to become harder and harder, so this is also why you've got to think on term about why these grants help you and why we should be getting some of this because that's started up their—and that's how you got your start up. So, there's got to be that investment capital somewhere.”

“I think developing another fund for digital content is needed. When I started I looked into funding, because it was a hobby, and now it's become a job, but I'm ironically, from a field that produced some of the largest profits on YouTube. But in Canada, that's like non-existent. My friends who are elsewhere, especially in the US, are getting way more brand opportunities, and especially since none of the bigger corporations, or big brands in Canada have recognized people like me. Even the - I have a large Canadian audience for my size, a lot of content is shot in Canadian stores, so when I've reached out to the CMF for grants, they always have denied me So, in my mind, how am I supposed to start a business, pay for clothing and products that my friends are getting sent to them, and how am I supposed to compete and survive I've literally reached out to [several large brands] and none have money to spend; and none will support me because they don't understand what I do and how I reach people. So, it's crazy - I got approached to some television, and a lot of these shows - we're getting more views per video than

these guys are getting, but they expect us to go on television for free, or expect us to pay for [ourselves].”

Need for Funding

There was a general consensus around a need for some form of public funding for YouTube Creators...

“The Canadian government needs to realize that there isn’t enough opportunities for creators here and for all of us—even from a start-up business perspective—to actually invest in our own culture and if that’s so important to them, well we’ll probably need the funding to do that in order to create our Canadian culture and be head to head with our competitors.”

Strategic Investment...

Along with a firm conviction that such public funding would represent a modest, strategic investment in Canadian creative entrepreneurs to help them become self-sustaining and no longer dependent on public funding...

“If you make a television show, let’s say, in Canada, the amount of money that takes and then how we could spend that money against like ten or fifteen creators here—so we have volume on our side and that’s one of the things I would suggest writing down is like I only need X-amount of money right now to get to that next level and then I can be sustainable.”

“The number one argument that we can make that unfortunately the series can’t [is that YouTube Creators will not need public funding indefinitely]. TV producers can’t. They come back over and over again to the trough. They just take and take and take because they’re not interested in like creating an actual sustainable business model for themselves. They are just like ‘oh, I’m doing another season. Can I have another grant?’”

“The number one thing that I would try preaching is that we all don’t want to end up in New York and LA, like that’s absurd, and you don’t have to here. Like, this is something that a small amount of investment would go way further than it ever has. The government is so used to pouring millions of dollars into huge initiatives.”

“[Eventually, until one makes sufficient revenue to devote themselves full-time] they hit that point where they have to be continuing this content and they can’t because they can’t make it fit into their lives anymore, so they either find their brand deals—and luckily we’ve been able to find those brand deals to be able to kind of survive—but if I could say

if you give me \$50,000.00 or \$100,000.00 I could add the five or ten people that I need to keep this thing going.”

“If you put a little bit of investment into common creators that are based in Canada that help Canadians stay in Canada, I think great things will happen for this country.”

“75 percent of our content is watched by US, right. They are the primary—everybody or most people I think are probably close to that—and then Canada number two. So, like there’s lots of Canadians watching our stuff, right, so isn’t it incredible that our content is so good that it’s being eaten up by the US. We’re net exporters, really awesome content that’s so good that all of these people are watching.”

“I feel like we are pioneering a new movement and this—we do need this funding in order to make this marketplace and help push Canadian content in Canada so people go, ‘they have the best creators’. We can do it because we can effect things on a global scale.”

... in Creative Entrepreneurs

And that YouTuber Creators are creative entrepreneurs who contribute to the Canadian economy and would represent a good return on investment...

“Beyond just protecting heritage as well, we need to drive small business, and support cultural entrepreneurs and that is what this room is for. One of the most important things to define for yourself is how you are providing value back to Canadians. So, if you are going to tap into any of these funds, as the taxpayer, to be honest, I want to know that you are either going to hire Canadians, or you are going to generate revenue that then comes back into the Canadian system.”

“The company that you’re starting reviewing products, and documenting that and putting that on YouTube, that’s a business. That’s a real business, and if that money is getting spent here in Canada, these are things that are being driven by the web. And I think when we think about it differently, not - hey, we’re creative, we want money for our art, but hey, we are creative and we want money for our art, and also I’m starting a business, and also I’m doing - also I can prove it. Then we really do deserve funding.”

“I have been very fortunate. I’m one of the only YouTube channels, I think, ever to receive government funding. So, getting that grant was the biggest lesson ever in—you know, because I started as a creator and kind of built my business mind. It’s a really amazing process. It requires a lot of people help out and teach us, but I think one of the best things we can do is invest in that sort of business development for all of the creators here so that you can show you can return their investment.”

“I employ 12 people full time. Full time, year round. That’s millions of dollars.”

Allow for Experimentation

Further, public funding would allow YouTube Creators freedom to experiment with new forms...

"[A well known YouTuber received IPF funding for] something he would never have done on his own YouTube channel we know how the YouTube model works. Your audience would flip out if all of the sudden you did narrative context out of nowhere for six weeks. So, he did this little side thing. It was great; it was funny, it didn't blow up like the rest of the stuff on his channel, but it provided him to do something different creatively. I think what I'm trying to say is yes, we're smaller, but it also gives us an opportunity to get to the top a lot faster."

Possible Funding Models

There was a discussion of some potential funding models, along with concerns expressed about competing with the film and television industries for grants...

"We have a responsibility to basically create our own model. To basically convince the government that we are viable. Even if they do loosen up these grants, we're going to be competing with television production companies that have heads of production in house, that have policy people in house, so - our job is to educate ourselves, and to know how to become attractive to these funds. So, it's not so much as I'm making great content, it's how is this contributing to the cultural fabric of the country? How is this contributing to jobs and most importantly, I think, that we need to - I would actually lobby for more education, from some of these government bodies, for entrepreneurial education for all of these young creators, because what we have is a ton of amazing ideas and a ton of amazing production. What we don't necessarily have are a ton of business minds that can basically go out and attract investment and then return on investment. Because that's what this is saying, right. They're not going to keep giving handouts; we're going to have to prove to them that their little handout, we've been able to create revenue and jobs and all of these things."

"[The] biggest challenge when you're fighting tooth and nail now against television production companies and film production companies who know their value and have spent decades owning this craft and have people on staff who do nothing but apply for grants for them."

"I used to work in grants in the music industry. I see a lot of parallels of what this is, to what the music industry was say 10-15 years ago. So, what happened was you get all these independent artists suddenly making music in their basements, with no money, and the government was like, how can we give money to these people? So they created

FACTOR, the Foundation for Assisting Canadian Talent on Recording. I think for a lot of smaller productions, which is the bulk of video creators these days, smaller productions, in house, maybe a couple of thousand dollars a year budget, I think smaller grants through similar separate organization that's smaller - similar to FACTOR . Use \$1000 to make a demo, and if it does well, then here's \$5000 to make an album, and if that does well, here's \$10 000 to do a tour. So I think there should be an incubator for these smaller independent creators, like the people filling up this room. And it could be a little bit more genre free."

Entrepreneurial Support

And lastly an acknowledgement of the importance of entrepreneurial and business support for YouTube Creators...

"Me and my business partner went through a program, with Enterprise Toronto, called the starter company program, and we received a small amount of funding through them, and they also helped us register our business, so check out Enterprise Toronto, and the starter company program, if you are interested in expanding your channel as a business."

"Start-up Company program, and if you start announcing you're a millionaire you're done. and two—so the other side of the Start-up Company program is that they actually offer six-months training in terms of business training."