

2012–2015 REPORT / MONTREAL UNESCO CITY OF DESIGN

FEBRUARY 28, 2016

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MAYOR'S MESSAGE

Montréal is about to celebrate its 10th anniversary as a UNESCO City of Design, and we can be proud of this highly deserved honour.

Today, cities around the world have an increasingly important role to play. They must address global and local issues, including climate change, social cohesion and major urban challenges.

Cities are responsible for land development and are expected to provide a quality living environment to their communities. Montréal relies on the creative potential of 25,000 designers to guarantee residents improved sustainable development at the economic, cultural and social levels.

The title of UNESCO City of Design is the result of 25 years of hard work. Over the years, Montréal has managed to integrate designers into development plans, by promoting the talent and knowledge of local designers. It taught the public and influential key players involved in urban development the importance of quality design and architecture. All of these actions helped to improve the living conditions in Montréal.

The first Montréal UNESCO City of Design report highlights the direct benefits of the actions led with partners, local players and members of the civil society. These actions, often quoted as examples, serve as an inspiration for other cities.

On the eve of Montréal's 375th anniversary, we can be proud of what our city has achieved.

Denis Coderre
Mayor of Montréal



INTRODUCTION: FOUNDATION

Under Quebec's *Cities and Towns Act*, a municipality is responsible for land-use planning and for offering various services that will allow all its residents to enjoy urban life.

Design is fundamental to all the elements that make up a city, from playgrounds to bike paths, street signs, concert halls, housing complexes, bus shelters, stores and bridges. Depending on how well they are designed, they have a direct impact – either positive or negative – on both our perception and our individual and collective day-to-day experience of the city where we live, work or happen to be visiting. Design in every form (from graphic art to urban design, architecture and industrial design) has the undeniable power to make a city more attractive and enhance its services to residents.

All this means that design is central to a city's image and how it works. In this respect, cities have a duty to ensure quality, exemplary design and architecture in all their initiatives on public property.

Beyond this duty, they can make themselves much more attractive and competitive at a time when there is tremendous rivalry to attract investment.

MONTRÉAL: 25 YEARS OF MUNICIPAL DESIGN INITIATIVES

This conviction, coupled with a dynamic industry drawing on a large pool of some **25,000 designers**, has inspired Montréal to invest in promoting this creative sector **since 1991**. At that time, **two commissioners' positions** were created, one for design and one for fashion, to address the development logistics and challenges inherent in each field.

Today, this step by the Montréal municipal administration is widely hailed as visionary. Indeed, the decision was made before economists started focusing on creative industries and before the "creative city" concept emerged, a notion that has since become a fashion and branding phenomenon. This background now makes Montréal a pioneering, highly accomplished city when it comes to design development strategy and positioning.

Moreover, recent statistical portraits (see Appendices 5 and 6) in the areas of culture and creative industries show that Montréal stands out from other large North American cities in terms of the vitality and strong growth of its architecture and design sectors.

Over the past 25 years, Montréal has steadfastly pursued one objective: putting all the local design talent to work to foster sustainable urban and economic development and a quality living environment, throughout its territory.

More specifically, one of the characteristics of the municipal design strategy is its **transdisciplinary and cross-disciplinary** approach to:

- / economic development (market development, promotion and talent retention)
- / urban development (urban planning and overall attractiveness)
- / cultural development (strong architectural and design image as a material expression of our culture)
- / social development (education, awareness, public input, social acceptability)

For 25 years, Montréal has prioritized two major strategic directions:

Putting designers to work: retaining talent in Montréal by ensuring that they have access to varied, inspiring municipal commissions aimed at enhancing the urban environment, setting an example as owner and manager of public property and encouraging the private sector to follow suit;

Raising awareness: fostering an interest – and at the same time raising expectations – among residents and those commissioning new projects concerning the quality of their living environments, in addition to training "design champions" everywhere within the boroughs and central departments, eliminating misconceptions and popularizing the concept of design quality, which is still too often seen as something reserved for an elite audience or exceptional projects.

Being designated a UNESCO City of Design in 2006 allowed Montréal to meet these objectives more quickly and to progress in the space of a decade from a recognized *designers'* city to the coveted status of a *design* city.

SUMMARY

In June 2006, Montréal was designated a UNESCO City of Design. This designation is neither a label nor a form of recognition, but an invitation to pursue the growth of Quebec's largest city by focusing on its creativity in design.

In 2008, in partnership with the UNESCO Chair in Landscape and Environmental Design at the Université de Montréal, the city launched the Montréal UNESCO City of Design initiative, focusing on **“mobilizing the different stakeholders of urban development around the project of making [designing, building] a BETTER city with MORE designers.”**

This designation, a lever for holding different competitions for development and infrastructure projects, has generated major cultural and economic spinoff, as described in a first report, entitled *Montréal UNESCO City of Design in Action and by the Numbers: 2006–2012 Report*.

Much more than a commitment, Montréal's designation as a UNESCO City of Design has proved to be a veritable strategic tool for consolidating the pillars of a creative economy and encouraging innovation in design. The past four years have mainly been marked by:

- / consolidation and long-term pursuit of municipal design initiatives
- / greater access for designers to municipal commissions, along with better conditions for designers
- / shared understanding and greater collective adoption of the values and commitments associated with Montréal's designation as a UNESCO City of Design
- / improved dialogue between the public, municipal experts and elected officials
- / a higher profile for Montréal design on the international scene

Combined with the continuing efforts of the city's Bureau du design, this designation has also made it possible to do more to recognize the transdisciplinary impact of design in encouraging sustainable urban development and to integrate culture and creativity in **five development plans and policies**, i.e.:

- / *Agenda 21 for Culture*
- / *2007–2012 Action Plan, Montréal, Cultural Metropolis*
- / *2005–2015 Cultural Development Policy for Ville de Montréal*
- / *Montréal for Tomorrow*
- / *2011–2017 Montréal Economic Development Strategy*

Internationally, the UNESCO Creative Cities Network has proved to be an exceptional platform for co-operation. Over the past four years, it has led to numerous valuable opportunities to collaborate with other inspiring cities, at meetings, symposiums, forums and conferences.

As we approach the tenth anniversary of the designation of Montréal as a UNESCO City of Design, this 2012–2015 interim evaluation report submitted to UNESCO describes the main achievements and benefits for Montréal.

CLICK! This interactive document contains numerous figures, appendices and hyperlinks.

GENERAL INFORMATION

CITY Montréal

COUNTRY Canada

CREATIVE FIELD Design

DATE OF DESIGNATION May 12, 2006
(public announcement on June 6, 2006)

DATE OF SUBMISSION OF THIS PERIODIC EVALUATION REPORT
February 28, 2016

AUTHORITY RESPONSIBLE FOR PREPARING THE REPORT

Ville de Montréal

Bureau du design and Bureau des relations internationales

PREVIOUS REPORTS AND SUBMISSION DATES

Montréal UNESCO City of Design in Action and by the Numbers: 2006–2012 Report, September 2013

Chantier Montréal UNESCO Ville de Design : perceptions et évaluations des actions (2008–2012), December 2012

CONTACTS

General management of the designation

Marie-Josée Lacroix, Design Commissioner and team leader
Bureau du design, Ville de Montréal

Intermediary

Stéphanie Jecrois, International Relations Advisor
Bureau des relations internationales, Ville de Montréal

LEGEND FOR MOSAICS

MOSAIC SECTION 3

Meetings of the UNESCO Creative Cities Network, working meetings of the Design sub-network, international colloquiums, conferences and forum (2012–2015)

MOSAIC 1 SECTION 4

Design and architecture competitions (2012–2015)

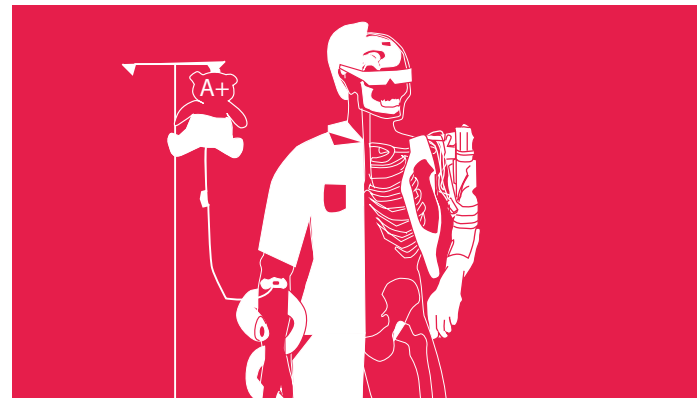
MOSAIC 2 SECTION 4

Mediation and public awareness activities (2012–2015)

MOSAIC SECTION 5

International activities and exchanges (2012–2015): exhibitions, jury, award ceremonies, etc.

Photo credits: See [Appendix 7](#).



CONTRIBUTION TO NETWORK MANAGEMENT

Montréal has played a very active role in the activities organized by the UNESCO Creative Cities Network and has made a significant contribution to managing the network.

PARTICIPATION IN ANNUAL NETWORK MEETINGS

Over the past four years, Montréal has attended **all** the meetings¹ of the UNESCO Creative Cities Network, i.e.:

- / Montréal, UNESCO City of Design (2012)
- / Bologna, UNESCO City of Music (2013)
- / Chengdu, UNESCO City of Gastronomy (2014)
- / Kanazawa, UNESCO City of Crafts and Folk Arts (2015)

The Montréal delegations were made up of **at least two representatives**, including some elected officials.

ORGANIZATION OF AN ANNUAL NETWORK MEETING

Montréal hosted the annual meeting of the UNESCO Creative Cities Network from May 21 to 25, 2012. The innovative formula and the extensive program for the event helped to make it an enjoyable experience for the **100+ international delegates** from **41** member cities of the UNESCO Creative Cities Network.

Aside from the day-long plenary events for all the participating cities, meetings of sub-networks were also organized. The program was supplemented with networking activities with many local players in the cultural field, guided tours, urban tours, exhibitions and lectures. The transdisciplinary, creative approach proposed by Montréal in 2012 has become the model and the reference for other cities organizing annual meetings.

ORGANIZATION OF A WORKING OR CO-ORDINATION MEETING

Between 2012 and 2015, Montréal:

- / organized **1** meeting of the Design sub-network (May 2012) as part of the Salon International du Design de Montréal
- / took part in **3** meetings² of the Design sub-network held in conjunction with biennales, conferences and forums on various design themes
 - _ Saint-Etienne (France, 2013)
 - _ Seoul (South Korea, 2014)
 - _ Nagoya (Japan, 2015)

INTERNATIONAL CONFERENCES AND MEETINGS ON ISSUES RELATED TO CREATIVE CITIES

Montréal has been very active in the UNESCO Creative Cities Network, by repeatedly offering its support and expertise at international meetings.

Over the past four years, Montréal:

- / participated as a guest speaker at **15+** forums, symposiums and conferences³
- / facilitated the active participation of many Montréal designers and experts at international meetings

^{1 2 3} See Figure 4.



Montréal organized **3 international colloquiums** jointly with Saint-Étienne, UNESCO City of Design, as part of the Entretiens Jacques Cartier:⁴

- / Medical design, inventing care solutions for tomorrow (Saint-Étienne, 2012)
- / Health and design for all (Saint-Étienne, 2013)
- / UNSITELY! - Leveraging design to improve urban construction sites (Montréal, 2014)

Since 2003, participants at these colloquiums, held alternately in Saint-Étienne and Montréal, have been exploring the role of design and the strategies employed by different cities and regions to improve the quality of their living environments, express their identities, facilitate mobility, convert and stimulate their economies, improve their attractiveness, retain talent and, above all, contribute to residents' well-being.

Since the two cities were designated UNESCO Cities of Design, these *Entretiens* have benefited all the cities in the Design sub-network and serve as a platform for co-operation and an opportunity to share best practices with each other.

UNSITELY! - LEVERAGING DESIGN TO IMPROVE URBAN CONSTRUCTION SITES

320+ designers and municipal stakeholders from **10+ cities** in Europe, Asia, Canada and the United States took part in this colloquium in Montréal, in October 2014. The **22+ guest speakers** presented innovative design solutions to address issues related to major urban construction sites around the world.

Following on these meetings, strongly inspired and motivated by international experiences, Montréal announced that it intended to foster creativity, especially among the new generation of designers, and make the most of worksites' innovative potential. A design competition is in the planning stages, to come up with a transitional means of improving the attractiveness of major repair work along rue Sainte-Catherine Ouest. This colloquium marked a turning point in the city's practices, and it has since been striving to gradually integrate design into the planning, design and implementation of its urban worksites. The goal is to reduce nuisances for local residents while improving the city's economy and drawing power.

⁴ centrejacquescartier.com/les-entretiens



FINANCIAL AND IN-KIND SUPPORT PROVIDED FOR THE UNESCO SECRETARIAT

Montréal has made a dynamic contribution to the structuring and promotional efforts of the UNESCO Creative Cities Network.

Wishing to make a tangible contribution to the structuring and growth of the UNESCO Creative Cities Network, and as one of its pioneering members, Montréal responded to the call for applications launched by UNESCO in May 2014 for a city to host the Creative Cities Network Secretariat.

The city's offer consisted of a financial contribution of \$750,000 over three years, to create three positions in order to support the establishment of the Secretariat. The offer, drawn up with expert help from the Bureau du design, also included free premises and services. Overall it was worth nearly **\$1 million**, pointing to Montréal's commitment to the Network and UNESCO. The city's offer was declined by UNESCO, however, as it was decided during the process that the Secretariat would remain in Paris.

Montréal has actively promoted the benefits of its designation and the Network's activities.

Montréal has helped raise the profile of the Creative Cities Network by hosting a web platform devoted entirely to Montréal design initiatives. The designmontreal.com, site, a valuable promotional and awareness tool, has generated:

- / **75,000+** visits/year, on average, since 2009
- / **1** social network with **11 400+** Facebook friends and **8 900+** Twitter followers
- / **1** directory with **185+** Montréal design and architecture agencies
- / content for the website of the Design sub-network, designcities.net and the Creative Cities Network site on the en.unesco.org/creative-cities portal

STEERING GROUP

Montréal has played an active role in the steering group on UNESCO creative cities' by-laws and statutes.

From September 2013 to May 2014, Montréal contributed **two municipal experts** from the Bureau du design:

- / Marie-Josée Lacroix, Design Commissioner and team leader, Bureau du design, Ville de Montréal
- / Stéphanie Jecrois, Design Commissioner, Bureau du design, Ville de Montréal

EVALUATION OF CANDIDATES

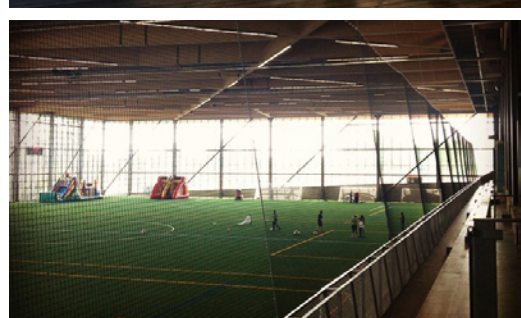
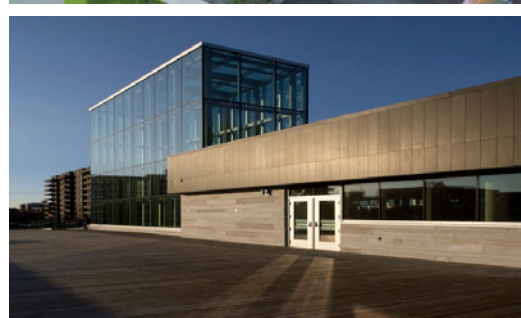
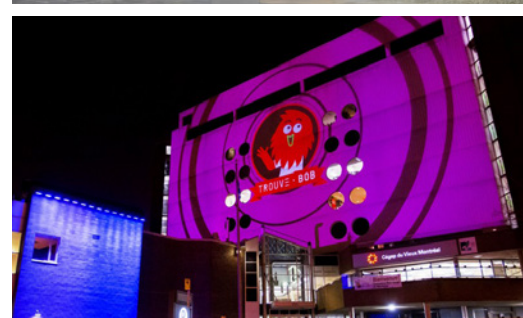
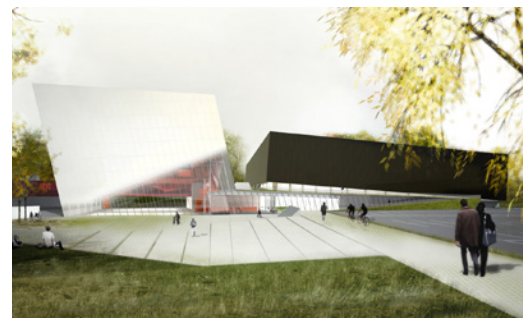
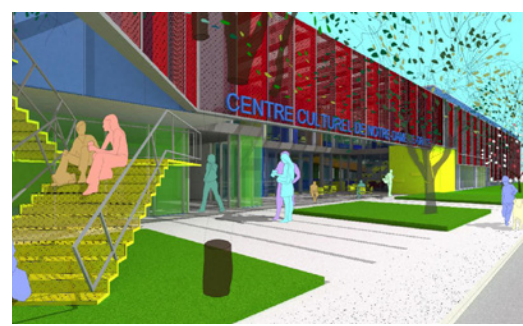
Montréal has worked closely with UNESCO to expand and enhance the UNESCO Creative Cities Network, by:

- / evaluating the candidacies of the **6** cities for the Design sub-network since the introduction of the process to evaluate member cities, in 2015⁵
- / in 2014, supporting **5** new candidacies from around the world through letters of support from the Mayor of Montréal⁶
- / also supporting the candidacies of **5** design cities with potential and interest in joining the Network⁷

⁵ Bandung (Indonesia), Detroit (United States), Singapore (Singapore), Puebla (Mexico), Budapest (Hungary), Kaunas (Lithuania)

⁶ Bilbao (Spain), Curitiba (Brazil), Dundee (United Kingdom), Essen (Germany), Jacmel (Haiti)

⁷ Kobe (Japan), Nagoya (Japan), Saint-Étienne (France), Graz (Austria), Bilbao (Spain)



MAIN LOCAL INITIATIVES

Since 2006, there have been many significant benefits stemming from Montréal's designation as a UNESCO City of Design. Recent years have seen the consolidation and long-term pursuit of municipal design initiatives, in particular:

- / the creation of **3** permanent positions dedicated to design, bringing the Bureau du design team to **6**
- / the allocation of an annual **\$1.5 million** budget, co-funded by the city and the Quebec government (Ministère de la Culture + Ministère de la Métropole)

Drawing on **25 years' experience in municipal design initiatives** since the first Design Commissioner position was created in 1991, Montréal has been devoting more resources and staff to achieving its goal of boosting recognition for the strategic role of design and designers. It wants to make them better known, and above all to find work for them, by opening up the domestic market so as to keep them in Montréal and make them more competitive beyond our borders. Above all, Montréal wants designers' talents to be used to enhance residents' quality of life and contribute fully to the city's future. Remember that this designation awarded to Montréal in 2006 was initially unfamiliar to and misunderstood by Montrealers, who viewed it with a degree of skepticism. It was thought to be a distinction granted by UNESCO, which the city might or might not deserve, rather than a sign of the city's aspirations based on actual assets.

A recent media analysis of the changing public perception of Montréal as a Design City over the past four years reveals a much better understanding of the associated benefits (e.g., a strong concentration of design talents) and greater approval for the values and commitments (e.g., duty to serve as an example of quality) associated with Montréal's designation as a UNESCO City of Design.

The study also showed various tangible indicators of growing public interest in this subject:

- / a yearly increase in the number of articles mentioning Montréal as a Design City
- / increasingly broad sources of these articles: culture, economics, municipal affairs, lifestyles, editorials
- / a larger pool of journalists covering the subject

In addition, media coverage of design and architecture is taking up a growing share, from **6.54%** (2012) to **7.02%** (2015), of all media coverage associated with Montréal in Quebec media.

Over the past four years, awareness of this designation has grown constantly, leading to:

- / greater access for designers to municipal commissions, along with better conditions for designers
- / more promotional activities and dialogue between the public, municipal experts and elected officials, and constantly growing enthusiasm and participation by Montrealers in the activities offered

The main projects and activities are described in the next section.



ARCHITECTURE AND DESIGN COMPETITIONS

CREATE WORK OPPORTUNITIES / BOOST AWARENESS /
ENCOURAGE COMMISSIONS / PRODUCE / DIALOGUE /
MOBILIZE / EXCHANGE

In Quebec, the legislation governing the awarding of municipal public contracts encourages price competition that favours the lowest bidder.

This selection process, which also tends to be advantageous to experienced bidders, limits access for younger firms. It also has a strong impact on the quality of creative design and architecture services, and hence on the projects that are built.

In view of the above, since being designated a UNESCO City of Design, Montréal has strived to promote and establish a competition process that chooses professionals based on the quality of their concepts, by comparing a number of concrete proposals. Beyond the quality of the submissions generated by this design contract award system, already widely prevalent abroad, it is also lauded for its transparency (e.g., juries of outside experts, anonymous bidding), its educational value (e.g., public presentation of finalist projects), and access to public commissions for a wider pool of designers.

The duty of serving as an example associated with Montréal's designation as a UNESCO City of Design has been a lever for holding several competitions for development and infrastructure projects.

Since its designation, despite a still relatively restrictive legislative context, Montréal has held **49 design and architecture competitions and workshops.**

As a result:

- / **23** projects have been completed
- / **12** projects are currently being built
- / **14** activities have helped to lay the groundwork for subsequent projects and urban planning

Between 2012 and 2015, Montréal inaugurated **4 buildings** and **1 public square** stemming from competition processes. These exemplary achievements have contributed to the quality and sustainability of the living environment and to enhancing urban landscapes in **14 of Montréal's 19 boroughs.**⁸

In addition to generating most of the design and architecture contracts awarded through the regular tendering process, these design and architecture competitions have led to major economic benefits and offered new creative opportunities for many professionals.

Over the past four years:

- / **19** project competitions have been held⁹
- / **75** mandates have been awarded to designers and architects
- / **\$14 M** in fees have been paid to design and architecture professionals for projects worth **\$112 M**

Since Montréal was designated a UNESCO City of Design, **22 project competitions** have led to the selection of finalists through an anonymous process, and have encouraged greater access to public commissions. This democratic and transparent formula has allowed **30+ design or architecture firms** to win their first municipal contracts.

⁸ See [Figure 3](#).

⁹ See [Figure 2](#).



LIGHT THERAPY IN THE QUARTIER DES SPECTACLES

Light Therapy is a competition in which artists create 24-hour islands of life in downtown Montréal that help us enjoy winter. They are sensory, poetic, emotional and intellectual experiences that give pleasure and capture the imagination.

The competition, beginning with the selection of anonymous proposals, has increased creative opportunities and offered a highly visible public space as the first testing ground for many designers. The Canada-wide formula encourages multidisciplinary and innovation. Every year, the winning pieces appeal to a broad audience of all ages and attract major local and international media coverage. As proof of their success, some of these installations have been exhibited abroad:

- / *Iceberg*, by ATOMIC3 and Appareil Architecture, in Brussels (Belgium, 2013)
- / *Trouve Bob*, by Champagne Club Sandwich, in Moscow (Russia, 2014)

The overall concept has been adopted by Brussels and renamed “Plaisirs d’hiver,” boosting Montréal’s reputation as a city of innovation and design.

These design and architecture competitions and workshops have attracted many professionals.

- / **1,050+** entries by teams of professionals and students for all the calls for creative submissions issued by Montréal UNESCO City of Design
- / **250+** experts, including **50+** municipal professionals, were part of the juries and panels
- / **30+** elected officials were directly involved in these activities

The design and architecture competitions have led to dialogue and exchanges of views between the public, elected officials, municipal professionals, and design professionals.

In the past four years, **6 design and architecture competitions**, for a total of **9** since 2006, have led to public presentations¹⁰ by the finalists in front of a jury. These events attracted an average of 200+ residents interested in the development of their neighbourhoods. Such presentations are wonderful educational tools, attracting growing numbers of people interested in design, architecture and the competition process.

Aside from the numbers involved, these competitions have led to high-quality submissions, as shown by the public and media response to the buildings, along with the awards these projects have won and, above all, their popularity and users’ satisfaction.

¹⁰ See [Appendix 1](#).



LIBRARIES FOR THE 21ST CENTURY

In 2008, Montréal and the Ministère de la Culture et des Communications du Québec committed themselves to adding to and improving the city's libraries, while enhancing the cultural quality of Montrealers' living environment. This commitment led to the creation of a program for library renovation, expansion and construction (**RAC**), which in turn boosted architecture competitions, since this process was to be applied for all projects.

The library design competitions offered an invaluable opportunity for designers to redefine and reinvent these contemporary venues for socializing, integrating and welcoming users, especially in view of Montréal's cultural diversity.

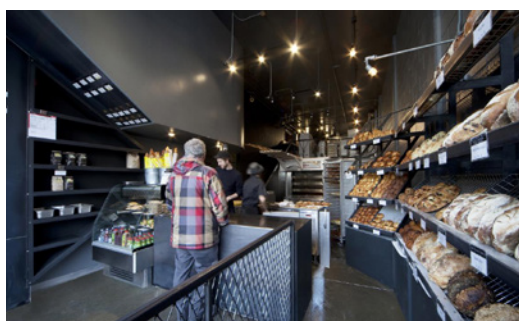
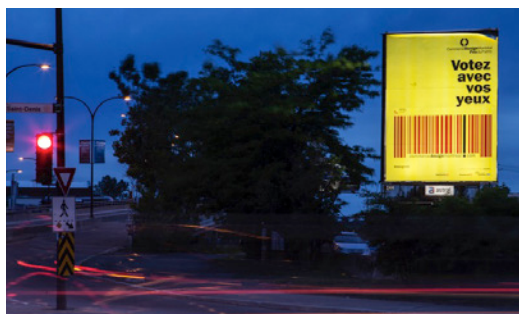
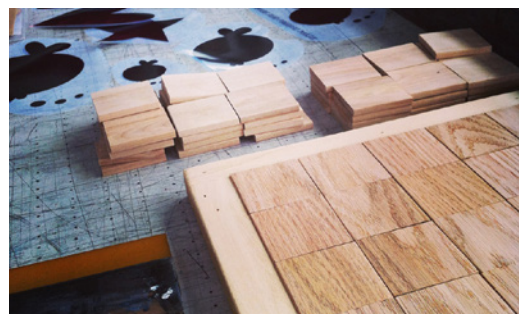
Over the past four years, the program has led to:

- / **1** competition for the Pierrefonds Library (2013)
- / **3** new buildings: the du Boisé Library (September 2013), the Marc Favreau Library (December 2013) and the Saul Bellow Library (September 2015)

The program has had tangible benefits. The three new libraries have attracted record numbers of users. Since it opened, the du Boisé Library has been exceptionally popular, with an average **1,200 visitors** per day. It received the prestigious Elixir Award for project of the year from Quebec's professional association of project managers. The library has won almost a dozen awards of excellence for the quality of its architecture and its high-tech and environmental features, which earned it LEED Platinum certification, a first for a Canadian library. The innovative formula for the Saul Bellow Library competition saw the Chevalier Morales architecture firm win its first municipal mandate.

Since libraries are ideal places for increasing awareness of design and architecture among Montrealers of all ages, in 2014–2015 the city launched an experimental program to complement its RAC program, with \$25,000 in funding to support municipal libraries in organizing and holding educational activities in the form of lectures, workshop-discussions and co-creation exercises.

Given the positive public and media response to the **seven pilot initiatives**, Montréal launched a new call for proposals in 2016, with the support of the Ministère de la Culture and a larger budget of **\$100,000**.





DESIGN MONTRÉAL OPEN HOUSE

MOBILIZE / BOOST AWARENESS / DIALOGUE /
COLLABORATE / EXCHANGE / PROMOTE

The concept of the Design Montréal Open House was to give Montrealers an opportunity to discover the talented designers who helped earn Montréal the designation of UNESCO City of Design, so that they could grasp the essence and scope of these creators' work and take pride in it. Participating firms opened their workplaces to visitors of all ages and explained their design process, from concept to completion. The weekend of activities was a chance to learn about the role of and many skills involved in design, and to highlight their impact on our lives.

The six editions of Design Montréal Open House weekends have boosted awareness among a variety of audiences, fostered dialogue among designers, municipal players and residents, and attracted a wide variety of visitors.¹¹

The **six editions¹²** of the event introduced visitors to **150+ Montréal design agencies**, projects and sites, with **75,000+ visits**. For the most recent edition, on May 4 and 5, 2013, **110+ Montréal design agencies, projects and sites** threw their doors wide open and welcomed nearly **20,000 visitors**.

Design Montréal Open House weekends greatly encouraged Montrealers in general and the Montréal design community to understand and embrace the UNESCO City of Design designation. They also generated interest in and raised public expectations regarding innovative, high-quality projects.

Design Montréal Open House weekends have inspired similar initiatives within the Network.

For example, Berlin adopted the concept in 2012, using a nighttime formula dubbed *Nightshift Open Studio*.

¹¹ See [Appendix 2](#).

¹² See [Figure 1](#).

COMMERCE DESIGN MONTRÉAL

CREATE WORK OPPORTUNITIES / PROMOTE /
RECOGNIZE / TRANSFORM

Cities are places where exchanges of all kinds occur. Businesses are one of the main interfaces with the city. They have a tremendous impact on residents' daily lives, and on those who come to the city to work, play and explore. Indeed, much more than museums, shops and restaurants are what shape tourists' experiences and memories. Whether they are local or destination businesses, they define a street's personality and a city's distinctive character. As expressions of cultural diversity and places where people meet and share, businesses are the soul of a city and must be protected from the globalization that is putting increasing stress on them. Design is unquestionably a decisive factor in their survival, and the Commerce Design Montréal awards were created by the city in 1995 precisely to reward Montréal businesses for investing in the design quality of their premises.

Based on the desire to make the concept of "good design" more accessible and to dispel the prevailing notion that design is elitist, the originality of the Commerce Design Montréal awards lies in the way they recognize a wide range of inspiring commercial premises, on the same footing (i.e. no first place, second place, etc.). The variety of budgets, locations, styles, types and sectors all demonstrate that design quality has many faces and is accessible, profitable and relevant for all businesses.

In addition to offering attractive first contracts for young architects and designers, these businesses easily and directly reach their intended audience. An impact study conducted in 2004, after **10 editions**, found that the program had:

- / produced the desired ripple effect on neighbouring businesses
- / promoted quality design in all price ranges
- / created concrete business benefits for participating merchants
- / opened up a new market for designers
- / attracted increasing public participation
- / developed a new audience, better informed about design



The Commerce Design Montréal awards concept has enjoyed international success since 2002 and has been adopted by numerous European, Canadian and American cities.¹³

After a hiatus of 10 years, during which time Montréal was approached to help other cities implement the same strategy, a special edition of the Commerce Design Montréal awards was held in 2015 to mark its 20th anniversary.

The large-scale promotional efforts for the 2015 edition once again interested merchants and the public in the value added by good design. During the entire summer of 2015, Montrealers were invited to vote for their favourite business among all the winners. The “Veni Vidi Vote!” weekend, an event for the general public, gave Montrealers a chance to meet and chat with the designers of the winning businesses.

In 2015:

- / Nearly **100** competition entries
- / **20** merchant-designer teams were selected as winners by a jury of experts
- / **9,000+** people voted for the People’s Choice Award

CODE SOUVENIR MONTRÉAL

BUY / PROMOTE / CREATE WORK OPPORTUNITIES / OUTREACH / MAKE COMMISSIONS ACCESSIBLE

The CODE (Cities Of DEsign) initiatives were born in Berlin (copyright Raban Ruddigkeit corporate ideas) of the desire to label DNA projects promoted by the UNESCO Cities of Design sub-network

Following on the CODE Poster competition (for posters illustrating the concept of a “Design City”) launched in 2010, CODE SOUVENIR was introduced in 2011 by Montréal to respond to a common need among all UNESCO Cities of Design, i.e. to have pieces representative of their city and of sufficient quality for use as protocol gift items.

The CODE SOUVENIR MONTRÉAL catalogue presents original, high-quality gift ideas by Montréal designers, representing Quebec’s largest city and its creativity. The catalogue is intended for all institutional buyers, to help them choose and to encourage them to offer these gifts to their guests in Montréal or when they are on international missions. Several other design cities have done the same: Saint-Étienne (France), Nagoya (Japan), Berlin (Germany), Graz (Austria) and Paris (France).

Montréal has helped to promote Montréal creativity and to develop a clientele for designers, through its CODE SOUVENIR MONTRÉAL initiatives.

Over the past four years, **three CODE SOUVENIR MONTRÉAL catalogues** (2011–2012, 2012–2013, 2014–2015) and **two pop-up stores** (2013, 2014) have been used to promote **150+ objects** by **50+ Montréal designers**, to:

- / the exceptional clientele of C2-MTL (business creativity summit) that attracts representatives of **1,000+** local and international businesses every year
- / major institutional buyers in Montréal, like the Palais des congrès de Montréal, Montréal International, Tourisme Montréal, the Board of Trade of Metropolitan Montréal, the city, and Montréal universities and cultural institutions.

Montréal has supported design and designers by using its buying power and acting as an exemplary customer.

In 2015, Montréal specifically invited the designers-producers featured in any of the **three editions of the catalogue** to come up with exclusive protocol gift items for the city’s Bureau de l’accueil et du protocole (welcome and protocol office). **Three bidders** were awarded an order for **100 objects** representing income of **\$14,000+** for the designers.

¹³ The international spinoff of the Commerce Design awards is explained in Section 5.



MAIN INTER-CITY CO-OPERATION INITIATIVES

A number of Montréal initiatives have fostered international co-operation between cities that view creativity as a driver of sustainable urban development, social inclusion and cultural outreach. Each has been an opportunity for promoting Montréal's designation as a UNESCO City of Design and the talent and know-how of local designers and opening up new markets.

INTERNATIONAL NETWORKING

PROMOTE / EXCHANGE / MOBILIZE

The international reputation of Montréal design has benefited from the city's designation as a UNESCO City of Design.¹⁴

Since 2012, Montréal:

- / has awarded **4** Phyllis Lambert Grants of **\$10,000** to Montréal designers for professional development projects within the UNESCO Creative Cities Network:
 - _ Studio Dikini, industrial designers (Seoul – 2012)
 - _ Audiotopie, sound designers (Nagoya, Seoul, Shenzhen – 2013)
 - _ Émilie F. Grenier, narrative experience designer (Reykjavik – 2014)
 - _ Pelletier de Fontenay, architects (Berlin, Hanover, Mannheim and Heidelberg – 2015)
- / has organized **3** joint international colloquiums with the city of

Saint-Étienne (France) as part of the Entretiens Jacques-Cartier, for a total of **6** to date¹⁵

- / has taken part in **15+** forums, colloquiums and conferences, for a total of **30+** since its designation
- / has hosted **5** international delegations, bringing together **20+** municipal designers and professionals¹⁶ from the UNESCO Creative Cities Network
- / has organized **1** international exhibition (*Montréal meets Graz: I was there!*) jointly with the city of Graz (Austria) as part of design month – Designmonat 2015
- / worked closely with the city of Shenzhen to help organize and run **2** successful editions of the Shenzhen Design Awards for Young Talents

¹⁴ See [Figure 4](#), [Figure 5](#) and [Figure 6](#).

¹⁵ See also [Section 3](#) – International conferences and meetings on issues related to creative cities.

¹⁶ See [Appendix 3](#).



SHENZHEN DESIGN AWARDS FOR YOUNG TALENTS

RAISE AWARENESS / PROMOTE / EXCHANGE / MOBILIZE

Montréal collaborated closely with the city of Shenzhen to organize the 2013 and 2015 editions of the Shenzhen Design Awards for Young Talents and at the same time committed itself to recognizing the success and talent of young creators 35 and under, and to promoting design as an important lever in stimulating local economies.

Montréal and its designers stood out among the winners of the two editions of the competition:

- / **1** Grand prize of US\$30,000:
 - _ Daily tous les jours (21 balançoires – 2013)
- / **3** US\$5,000 merit awards:
 - _ Bornéo collective (Eau de source urbaine – 2013)
 - _ Jarre (Jarre – 2015)
 - _ Pépinière & Co. (Les Jardins Gamelin – 2015)
- / **1** award, tied with Berlin (Germany) and Saint-Étienne (France), for the city with the largest number of winners and that provided the most co-operation and support for the city of Shenzhen in organizing these awards (2013)

Shenzhen drew on the expertise of Montréal design professionals for its **two international juries**:

- / Michel Dallaire, senior designer, Michel Dallaire Designer Inc. (2013)
- / Fabienne Münch, Director, Université de Montréal School of Design (2015)

MONTRÉAL MEETS GRAZ: I WAS THERE! EXHIBITION

PURCHASE / RAISE AWARENESS / PROMOTE / EXCHANGE / MOBILIZE

Montréal was the guest of honour for Designmonat Graz, in May 2015, in this Austrian city that shares the title of UNESCO City of Design with Montréal. The event highlighted the talents of the top designers from Graz, Montréal and elsewhere around the world.

- / **50+** activities relating to all disciplines of design were organized
- / **75,000+** visitors to the *Montréal meets Graz: I was there!* exhibition, inviting visitors to discover the talents of **40+ Montréal designers** through a selection of CODE SOUVENIR MONTRÉAL items and to enjoy intriguing immersive experiences introducing them to Montréal.

In conjunction with the exhibition, a cultural and commercial mission of **10+ Montréal designers** was organized, with:

- _ Jonathan Dorthe, Atelier-D
- _ Guillaume Sasseville, Studio SSSVLL
- _ Lysanne Latulippe, String Theory
- _ Diane Parenteau, Couple d'idées
- _ Arto Dokouzian, Couple d'idées
- _ Louis-Philippe Pratte, À Hauteur d'homme
- _ Anne Thomas, Toma Objets, exhibition curator
- _ Pierre Laramée, design consultant, exhibition curator
- _ Stéphane Pelichet, blogger, Joli Joli Design
- _ Camille Desrosiers, blogger, Le Cahier
- _ Stéphanie Jecrois, Bureau du design

The mission was a valuable opportunity for the designers to:

- / promote and showcase their talents and know-how
- / exchange views and create business relationships with international designers, and explore new markets



COMMERCE DESIGN INTERNATIONAL

EXCHANGE / PROMOTE / RECOGNIZE / TRANSFORM

The Commerce Design concept is based on universal principles (e.g., convincing others by means of successful examples), making it easily transferable to other cities.

In 2006, the local and international benefits of this initiative were recognized by UN HABITAT, with the Dubai International Award for Best Practices to Improve the Living Environment. The success of this concept in Montréal has attracted requests from a number of other cities since 2002. To date **14 cities**¹⁷ have adapted the original concept, and Montréal has issued **13 licences**.

These knowledge transfers and co-operative efforts have given rise to a unique international network and fruitful partnerships with a number of cities faced with similar business and design challenges. Saint-Étienne was in fact one of the first cities to adopt and adapt the concept, in 2003.

Over the past four years:

- / the concept has been adopted by **3** other cities
- / Montréal has helped with the adaptation of the concept by participating as a jury member **8** times
- / Montréal has presented the original concept at the invitation of **3** new cities

¹⁷ See [Figure 4](#), [Figure 5](#) and [Figure 6](#) and [Appendix 4](#).



MONTREAL
UNESCO CITY
OF DESIGN

**PRODUCTION TEAM
VILLE DE MONTRÉAL**

BUREAU DU DESIGN

Marie-Josée Lacroix,
Design Commissioner and team leader
Bureau du design, Ville de Montréal

BUREAU DES RELATIONS INTERNATIONALES

Stéphanie Jecrois,
International Relations Advisor
Bureau des relations internationales
Direction générale, Ville de Montréal

CO-ORDINATION

Valérie Gravel

CREDITS

Graphic design: Fig. communication
Figures 1-6: FEED



FIGURES

FIGURE 1 PROMOTIONAL AND PUBLICITY CAMPAIGNS / TIMELINE

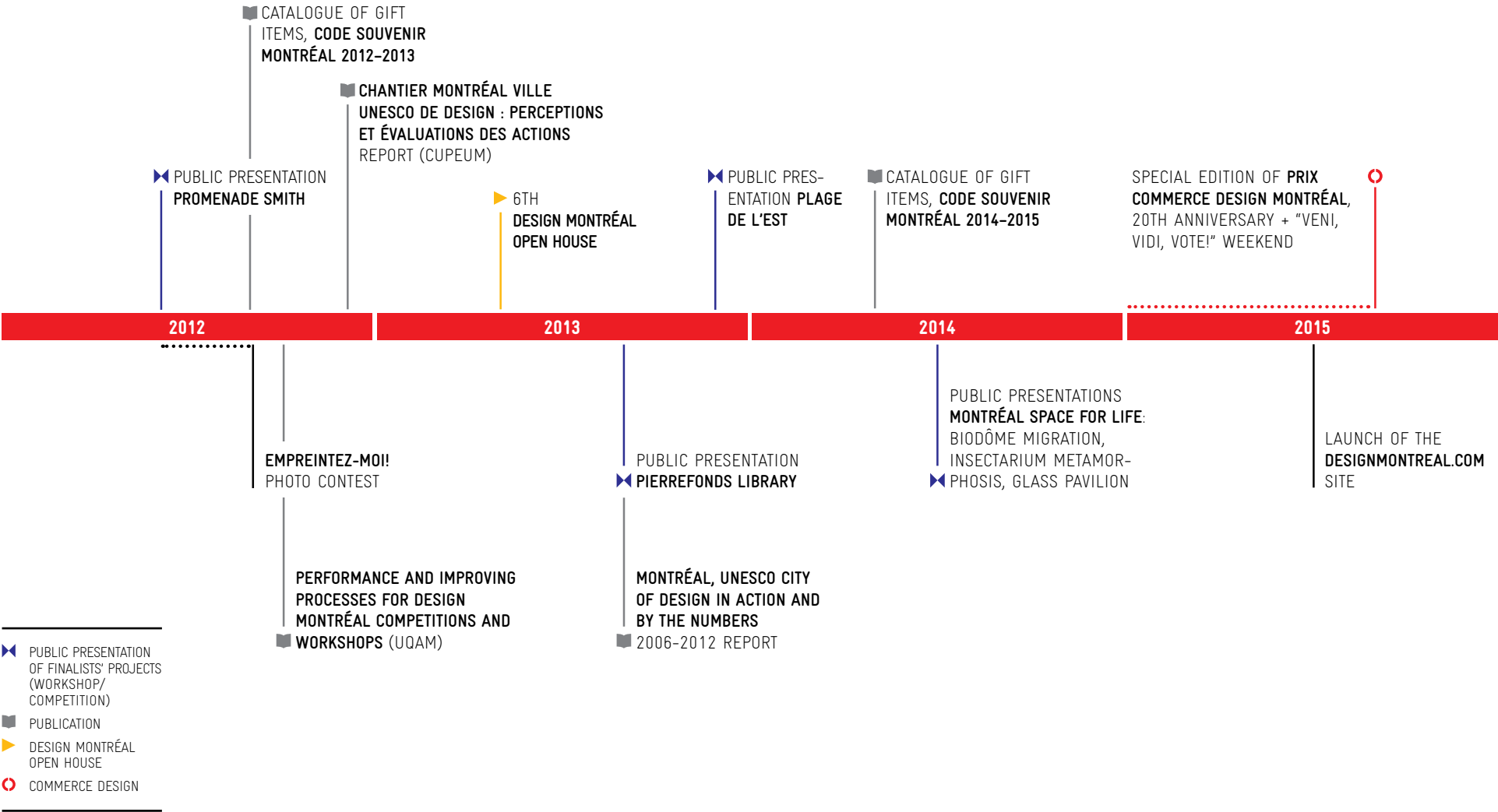


FIGURE 2 COMPETITIONS AND WORKSHOPS / TIMELINE

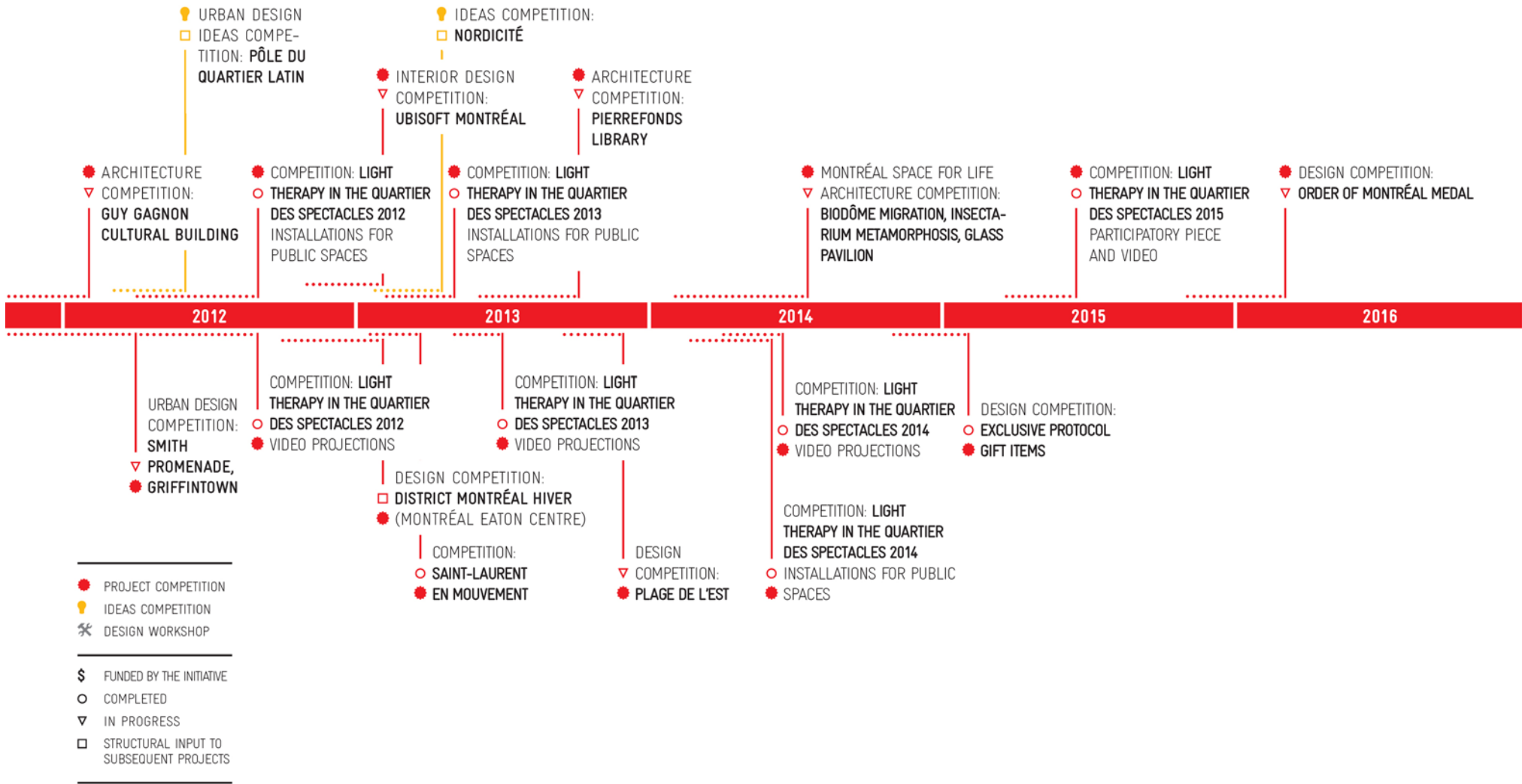
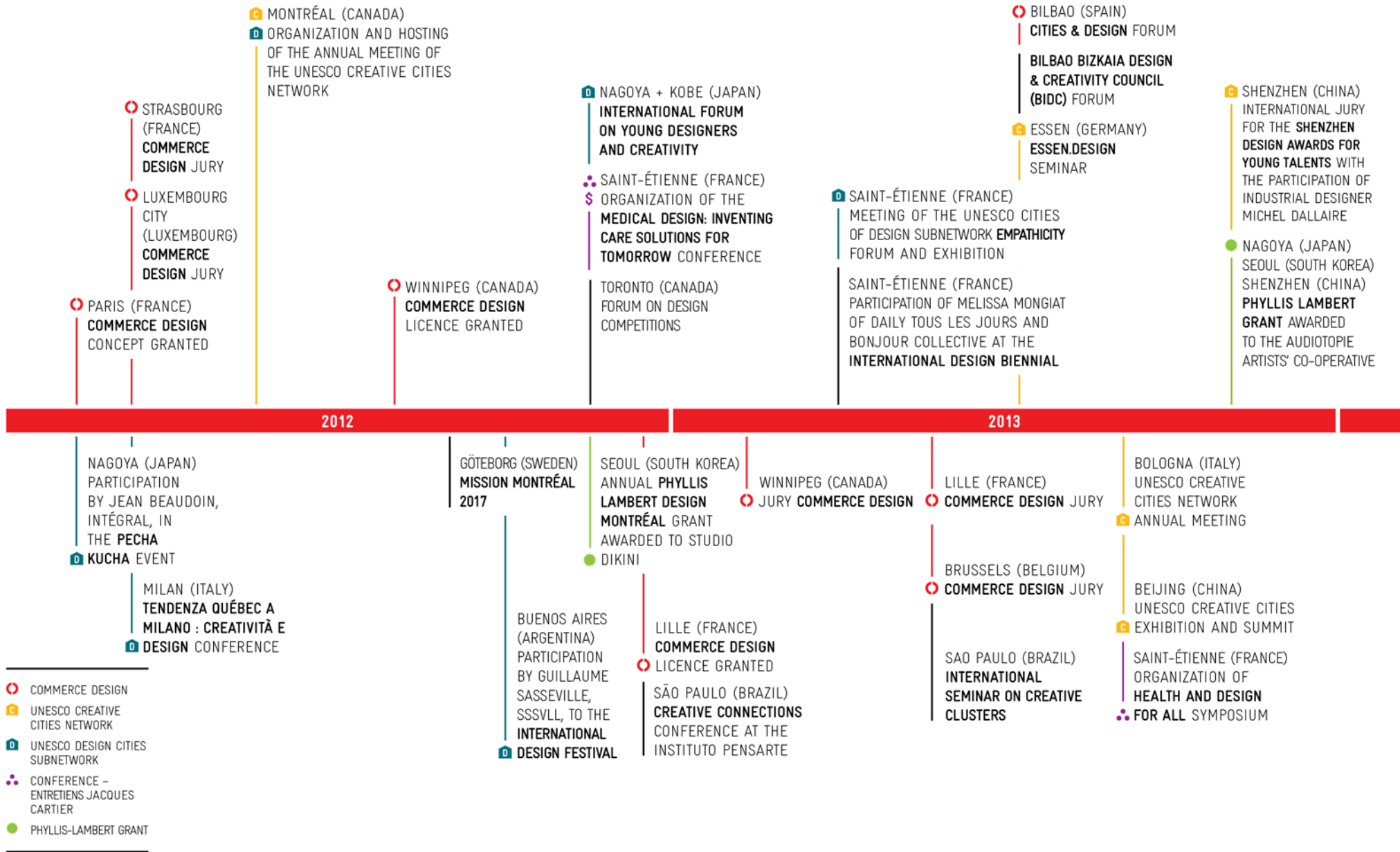
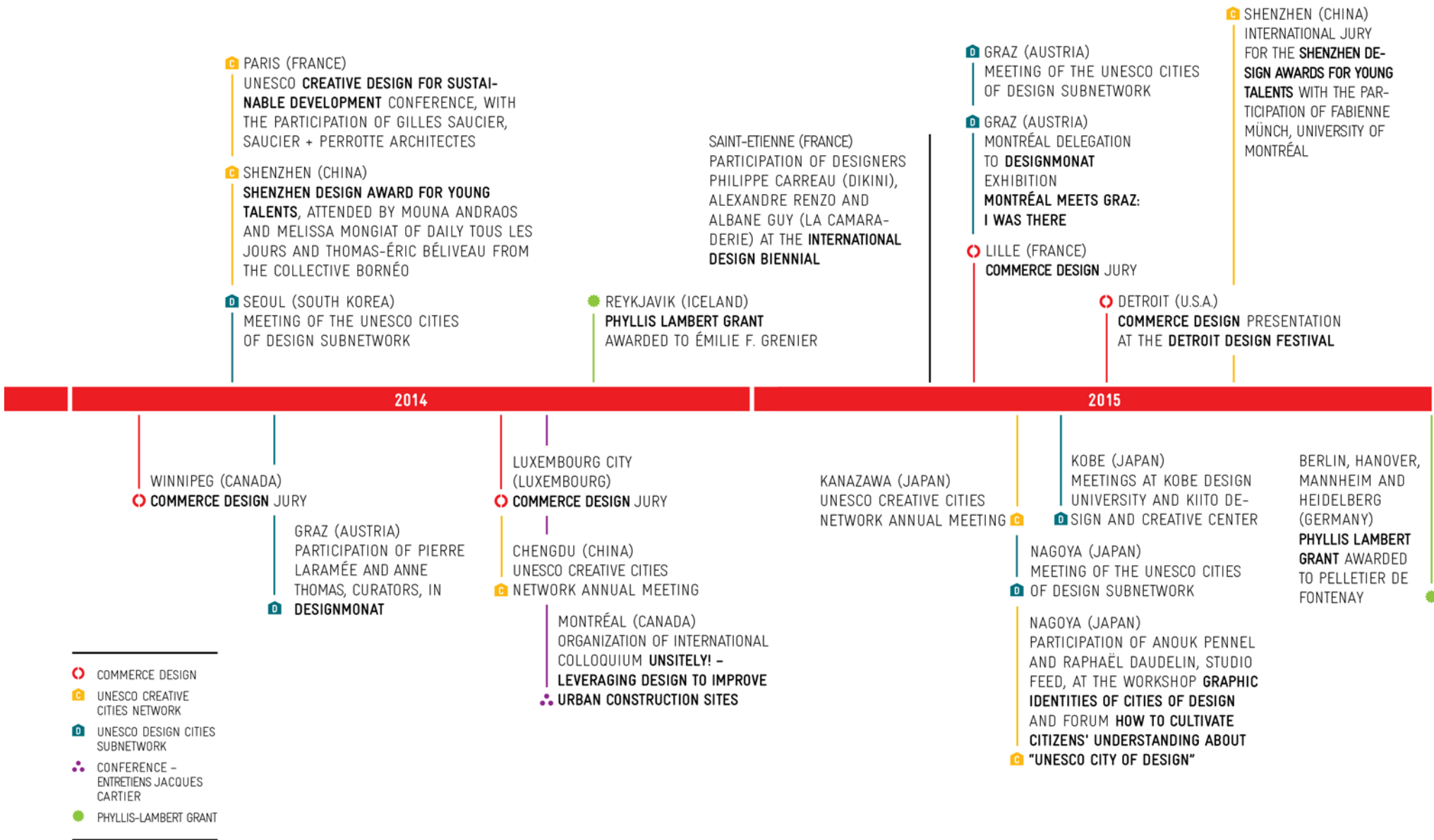


FIGURE 4 NETWORKING ACTIVITIES TIMELINE*



* Unless otherwise indicated, participation is by members of the Ville de Montréal.

FIGURE 4 NETWORKING ACTIVITIES TIMELINE* (CONTINUED)



* Unless otherwise indicated, participation is by members of the Ville de Montréal.

FIGURE 5 INTERNATIONAL NETWORKING CO-OPERATION

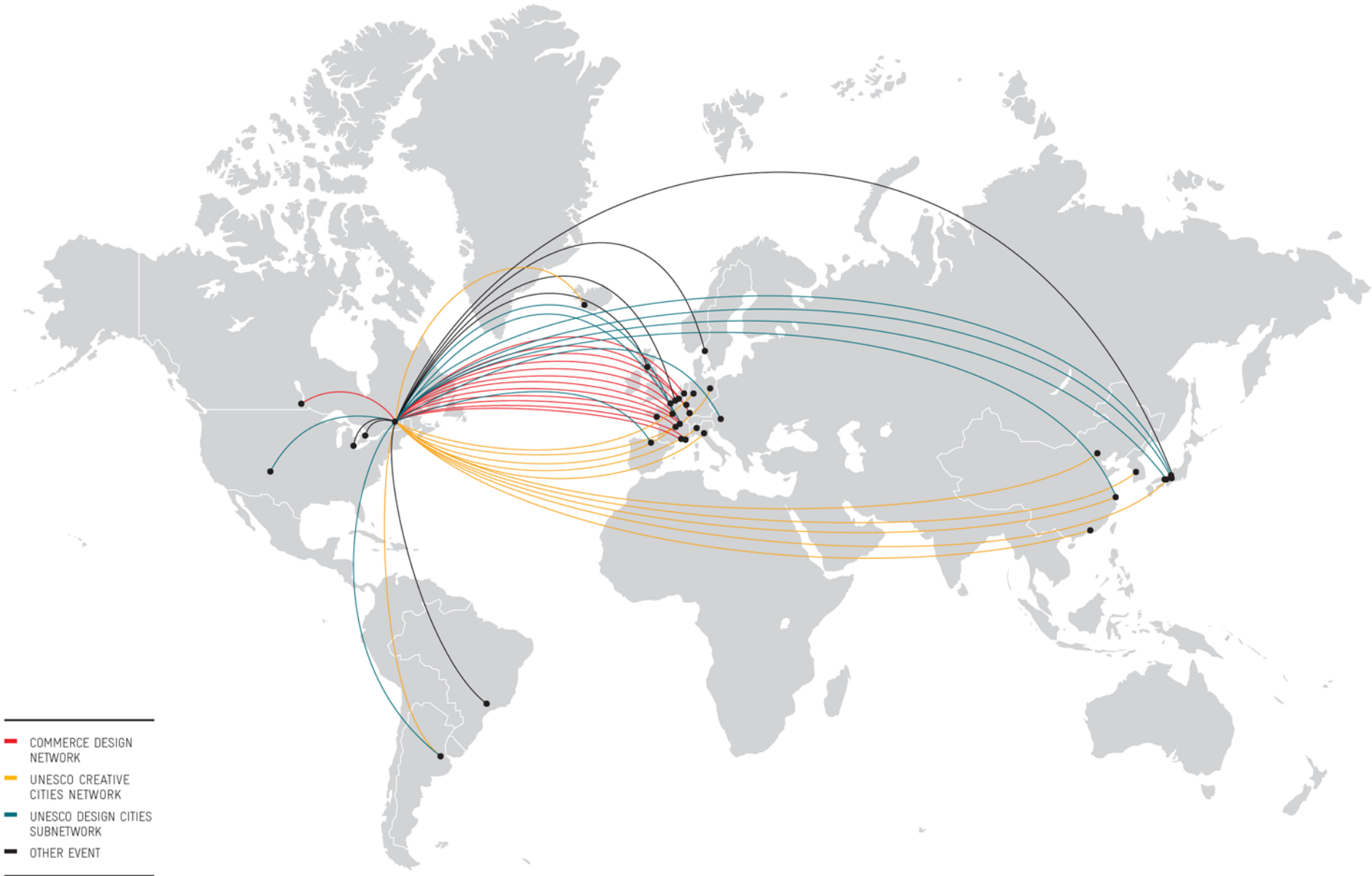
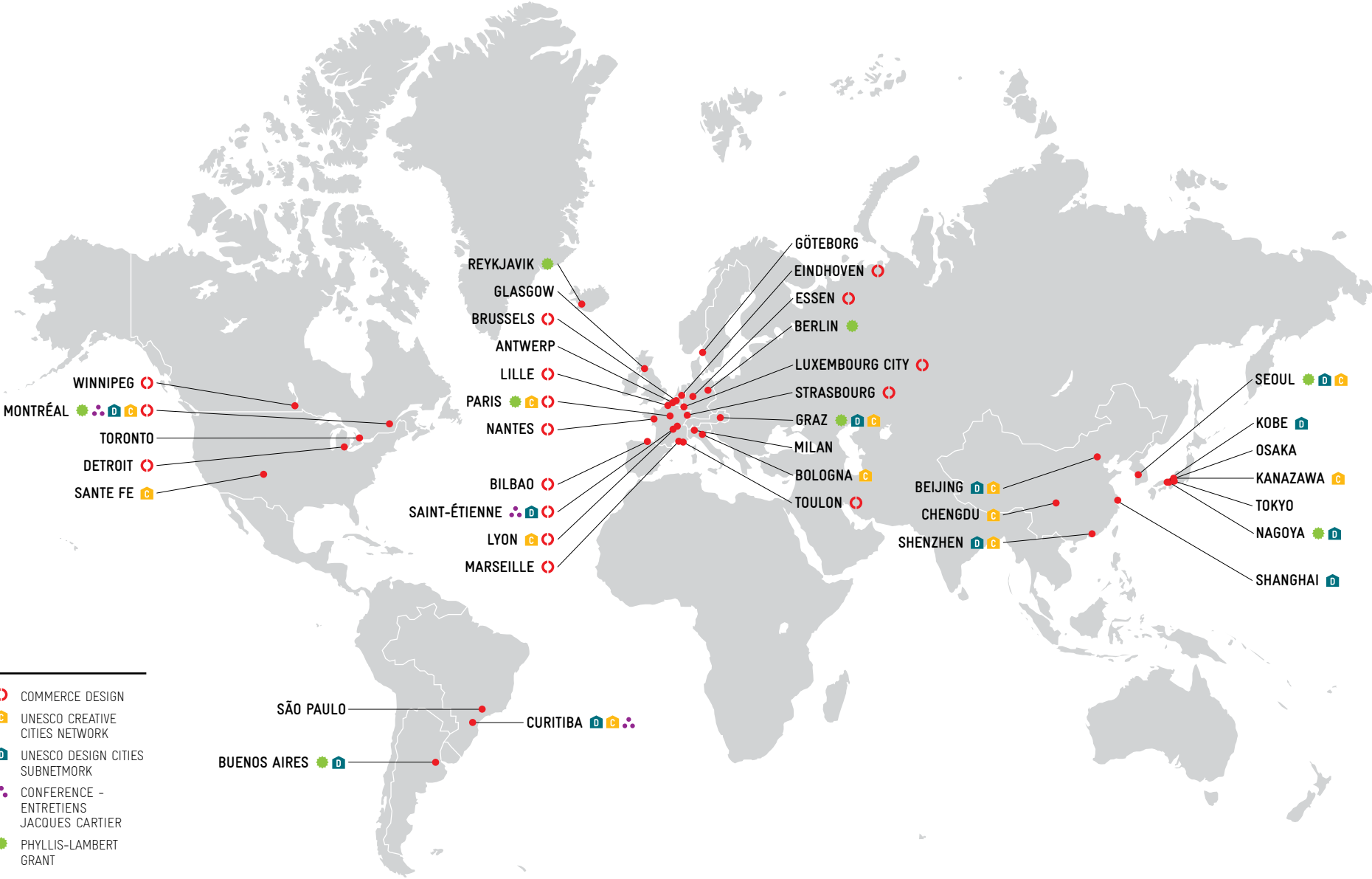


FIGURE 6 NETWORKING ACTIVITIES TIMELINE



- COMMERCE DESIGN
- UNESCO CREATIVE CITIES NETWORK
- UNESCO DESIGN CITIES SUBNETWORK
- CONFERENCE - ENTRETIENS JACQUES CARTIER
- PHYLLIS-LAMBERT GRANT

APPENDICES

(FRENCH VERSIONS ONLY)

CONCOURS DE DESIGN ET D'ARCHITECTURE QUI ONT FAIT L'OBJET DE PRÉSENTATIONS PUBLIQUES DE FINALISTES DEVANT JURY DEPUIS LA DÉSIGNATION :

- / Concours d'architecture : Centre culturel de Notre-Dame-de-Grâce (octobre 2010) – 50 personnes
- / Concours de design urbain : Réaménagement du secteur Namur – Jean-Talon Ouest (septembre 2011) – 174 personnes
- / Concours d'architecture : Centre de soccer de Montréal (décembre 2011) – 154 personnes
- / Concours de design urbain : Promenade Smith (avril 2012) – 274 personnes
- / Concours d'architecture : Bibliothèque de Pierrefonds (septembre 2013) – 100 personnes
- / Concours de design : Plage de l'Est (décembre 2013) – 138 personnes
- / Concours Espace pour la vie : Métamorphose de l'Insectarium (juillet 2014) – 226 personnes
- / Concours Espace pour la vie : Migration du Biodôme (juillet 2014) – 224 personnes
- / Concours Espace pour la vie : Pavillon de verre (juillet 2014) – 206 personnes

PROFIL DES VISITEURS AUX PORTES OUVERTES DESIGN MONTRÉAL

/ SEXE

42 % homme
56 % femme
2 % ne répond pas

/ ÂGE

1 % moins de 18 ans	11 % 45-54 ans
24 % 18-24 ans	9 % 55-64 ans
34 % 25-34 ans	5 % 65 ans et plus
14 % 35-44 ans	3 % ne répond pas

/ REVENU FAMILIAL

20 % moins de 25000 \$	8 % 100000 \$ à 149999 \$
18 % 25000\$ à 49999 \$	5 % 150000 \$ et plus
16 % 50000\$ à 74999 \$	23 % ne répond pas
10 % 75000\$ à 99999 \$	

/ OCCUPATION

34 % travailleurs reliés au design
22 % étudiants dans un domaine relié au design
46 % autres professionnels ou étudiants non reliés au design

ACCUEIL DE DESIGNERS DE L'ÉTRANGER

- / Accueil de **Eriko Esaka**, director global communications, International Design Center of Nagoya dans le cadre des activités d'ICSID (International Council of Societies of Industrial Design) et d'Icograda (novembre 2013)
- / Accueil d'une délégation de Shenzhen dans le cadre des activités en design du mois de mai (2014) :
 - _ **Qiu Zihao**, designer de mode
 - _ **Ren Sisi**, designer graphique
 - _ **Wang Xiaoming**, directrice du Shenzhen Creative Culture Centre
 - _ **Jade Chen**, Shenzhen, chargée de projets, Shenzhen Creative Culture Centre
 - _ **Lin Hang**, journaliste
 - _ **Yu Bing**, journaliste
- / Accueil de **Ruri Takahashi**, stagiaire en design de Nagoya Ville UNESCO de design (septembre 2014)
- / Accueil d'une délégation de Graz, Ville UNESCO de design en prévision de la participation de Montréal au *Designmonat* 2015 (octobre 2014)
 - _ **Mirella Baerenthaler**, Creative Styria Industries
 - _ **Markus Pernthaler**, architecte
 - _ **Thomas Zenz**
 - _ **Stefan Schwar**
 - _ **Karl Stocker**, Université FH JOANNEUM
 - _ **Erika Thümmel**, Université FH JOANNEUM
- / Accueil d'une délégation de Kobe, Ville UNESCO de design (novembre 2014)
 - _ **Toshiyuki Naito**, Head of City Tax Office, City of Kobe
 - _ **Junko Uoyama**, Clerk of Ward Administration Division, City of Kobe
 - _ **Ayako Shinagawa**, interprète
- / Accueil d'une délégation de Shenzhen dans le cadre de l'organisation du festival Montréal en lumière 2016, où Shenzhen sera la ville à l'honneur (octobre 2015)
 - _ **Chai Fengchun**, Deputy Director of Administration of Culture, Sports & Tourism of Shenzhen (ACSTSZ)
 - _ **Ding Zhongyuan**, Director of Division for External Cultural Exchange of Administration of Culture, Sports & Tourism of Shenzhen (ACSTSZ)
 - _ **Liao Zibin**, Director of External Publicity Department and the Promotion Office of Shenzhen
 - _ **Xu Ting**, Secretary-General, Shenzhen City of Design Promotion Association

APPENDIX 4



CONCEPT COMMERCE DESIGN EXPORTÉ À TRAVERS LE MONDE

- _ Trois-Rivières, Canada (2002)
- _ Saint-Étienne, France (2003)
- _ Lyon, France (2003)
- _ New York (Times Square), États-Unis (2003)
- _ Marseille, France (2007)
- _ Bruxelles, Belgique (2008)
- _ Nantes, France (2009)
- _ Eindhoven, Pays-Bas (2009)
- _ Luxembourg, Luxembourg (2009)
- _ Toulon, France (2009)
- _ Strasbourg, France (2011)
- _ Lille, France (2012)
- _ Paris, France : concept repris, sans licence (2012)
- _ Winnipeg, Canada (2013)

PARTICIPATION EN TANT QUE MEMBRE DE JURY À L'INTERNATIONAL (2012 À 2015)

- _ Strasbourg, France (2012)
- _ Luxembourg, Luxembourg (2012)
- _ Winnipeg, Canada (2013)
- _ Bruxelles, Belgique (2013)
- _ Lille, France (2013)
- _ Winnipeg, Canada (2014)
- _ Luxembourg, Luxembourg (2014)
- _ Lille, France (2015)

PRÉSENTATION DU CONCEPT À L'INTERNATIONAL (2012 À 2015)

- _ Essen (Allemagne) lors du colloque Essen.Design (2013)
- _ Bilbao (Espagne) lors du Forum Bilbao Bizkaia design & creativity council (2013)
- _ Détroit (États-Unis), lors du Detroit Design Festival (2015)

APPENDIX 5



PORTRAIT STATISTIQUE DES INDUSTRIES CRÉATIVES À MONTRÉAL

Service du développement économique de la Ville de Montréal (janvier 2016)

4 pages suivantes

PORTRAIT STATISTIQUE DES INDUSTRIES CRÉATIVES À MONTRÉAL

Un pôle important de l'économie montréalaise

Les industries créatives génèrent une importante activité économique dans la région métropolitaine de Montréal¹, qui se traduit en **91 500 emplois directs**, représentant **5 % de l'emploi total** de la région.

Des retombées économiques significatives

Les retombées économiques des industries créatives sont évaluées à **8,6 milliards \$** canadiens dans la région métropolitaine de Montréal en 2012, dont **5,8 milliards \$ en retombées directes**.

Les industries créatives génèrent un **produit intérieur brut** équivalant à **4,9 % du PIB** de la région de Montréal.

En plus des **91 500 emplois directs** soutenus par l'économie créative, **36 000 emplois indirects** sont générés auprès de fournisseurs.

Les industries créatives contribuent à verser plus de **782 millions \$ en revenus fiscaux** dans les coffres des gouvernements du Québec et du Canada (répartis en 489 millions \$ à l'échelle provinciale, et 293 millions \$ au niveau fédéral). À cela s'ajoutent **789 millions \$ de revenus parafiscaux**, dont 651 millions \$ pour le Québec et 138 millions \$ pour le Canada.

Un marché du travail dynamique

Les emplois directs se répartissent dans les sous-secteurs suivants en 2012 :

Médias	26 000 emplois (28,4 %)
Arts	24 400 emplois (26,7 %)
Architecture et design	17 900 emplois (19,6 %)
Publicité	12 300 emplois (13,4 %)
Multimédia (logiciels et jeux vidéo)	10 900 emplois (11,9 %)
TOTAL	91 500 emplois (100 %)

Des industries largement soutenues par des travailleurs autonomes

Une **proportion significative de travailleurs autonomes** caractérise les industries créatives montréalaises. En effet, ceux-ci comptent pour **plus de 25 %** des emplois totaux de ces industries, comparativement à 11 % pour la totalité des travailleurs de la région.

Les entreprises de petite taille sont dominantes

Les industries créatives se distinguent des autres secteurs d'industrie par la part importante de très petites entreprises. Plus de **65 % des entreprises** comptent effectivement **moins de 5 employés**, soit une part supérieure à l'ensemble des industries montréalaises. À titre d'exemple, 77 % des entreprises du secteur des arts comptent de 1 à 4 employés, alors que cette proportion est de 70 % en architecture et design, 61 % en publicité et 60 % dans les médias. Le secteur du multimédia se distingue pour sa part avec une importante proportion d'entreprises de plus grande taille (100 employés et plus), mais avec peu d'entreprises de très petite taille.

¹ La région géographique étudiée est la région métropolitaine de Montréal, également désignée par l'expression « région métropolitaine de recensement » (RMR) de Montréal. Ce vaste territoire est habité par 3,6 millions de personnes et compte pour la moitié du PIB du Québec.

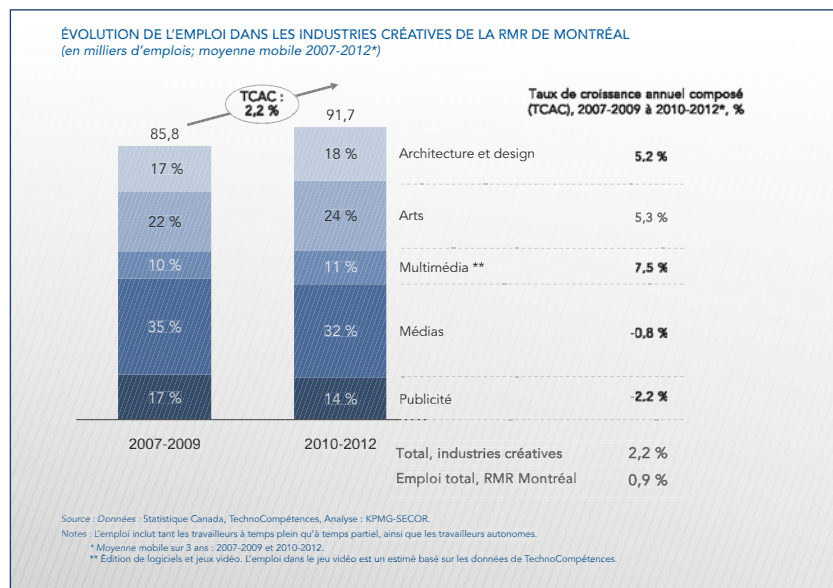
PORTRAIT STATISTIQUE DES INDUSTRIES CRÉATIVES À MONTRÉAL

Montréal, chef de file au Québec et au Canada

C'est à Montréal que se concentre 70 % de l'emploi dans les industries créatives au Québec. La place de Montréal à l'échelle du Canada est aussi particulièrement enviable, alors que la concentration des emplois en créativité y est 50 % plus importante que dans l'ensemble du pays.

Une croissance de l'emploi deux fois supérieure à l'ensemble

Les industries créatives participent activement à la croissance économique de la région de Montréal. Sur la période 2007-2009 à 2010-2012, le **taux de croissance annuel de l'emploi est évalué à 2,2 %**, soit une progression deux fois plus grande à l'ensemble de l'emploi. Par le fait même, la part de ce secteur dans le marché montréalais de l'emploi a gagné en importance.



Tiré du document *Les industries créatives : catalyseurs de richesse et de rayonnement pour la métropole*,
Chambre de commerce du Montréal métropolitain, novembre 2013.

Montréal, parmi le top 10 des villes créatives en Amérique du Nord

Montréal fait partie des villes les plus créatives d'Amérique du Nord. Elle se situe en effet en **7^e position sur 21 villes** quant à la **concentration d'emplois** reliés aux industries créatives au sein de son économie, et au **9^e rang** pour le **nombre d'emplois** recensés dans les industries créatives.

Les villes de Seattle et Los Angeles figurent en tête de classement pour la concentration d'emplois créatifs, alors que San Francisco, New York, Toronto et Vancouver suivent, dans l'ordre, du 3^e au 6^e rang.

Montréal se distingue cependant pour la concentration de l'emploi dans les sous-secteurs des **arts** (musique, arts de la scène, arts visuels et numériques), ainsi que dans celui de **l'architecture et design**, où elle se classe au **4^e rang**. Elle se démarque également dans le sous-secteur du film, vidéo, radiodiffusion et télédiffusion, se positionnant au **5^e rang** en Amérique du Nord.

INTENSITÉ DES INDUSTRIES CRÉATIVES, SÉLECTION DE GRANDES MÉTROPOLIS NORD-AMÉRICAINES
(nombre d'emplois dans les industries créatives en % de l'emploi total; 2012 ou dernière année disponible)

MÉTROPOLIS	EMPLOIS DES INDUSTRIES CRÉATIVES EN % DE L'EMPLOI TOTAL
1- Seattle	4,9 %
2- Los Angeles	4,9 %
3- San Francisco	3,9 %
4- New-York	3,9 %
5- Toronto	3,8 %
6- Vancouver	3,5 %
7- Montréal	3,5 %
8- Boston	2,9 %
9- Atlanta	2,6 %
10- Nashville	2,6 %
11- Minneapolis	2,4 %
12- Denver	2,4 %
13- Portland	2,3 %
14- Washington	2,2 %
15- Chicago	2,1 %
16- San Diego	2,0 %
17- Miami-Fort	2,0 %
18- Dallas	1,9 %
19- St. Louis	1,6 %
20- Houston	1,0 %
21- Riverside	0,7 %

Source : US Bureau of Labor Statistics (BLS), Statistique Canada.
*Certaines données de sous-secteurs sont manquantes ou estimées.

Tiré du document *Les industries créatives : catalyseurs de richesse et de rayonnement pour la métropole*, Chambre de commerce du Montréal métropolitain, novembre 2013.

INTENSITÉ DES INDUSTRIES CRÉATIVES, SÉLECTION DE GRANDES MÉTROPOLIS EUROPÉENNES ET MONTRÉAL
(nombre d'emplois dans les industries créatives en % de l'emploi total; 2011 ou dernière année disponible)

MÉTROPOLIS	EMPLOIS DES INDUSTRIES CRÉATIVES EN % DE L'EMPLOI TOTAL	RANG
Londres (Inner & Outer)	6,6 %	1
Helsinki	6,4 %	2
Madrid	4,5 %	3
Montréal (RMR)	4,2 %	4
Amsterdam	4,1 %	5
Oslo	4,0 %	6
Île de France (Paris)	3,8 %	7
Stockholm	3,5 %	8
Lazio (Rome)	3,2 %	9
Catalogne (Barcelone)	2,9 %	10
Lombardie (Milan)	2,8 %	11
Berlin	2,7 %	12

Source : European Cluster Observatory, Statistique Canada.
*Dernière année disponible 2011 : Montréal, Berlin, Budapest. 2010 : Helsinki, Oslo, Stockholm. 2009 : Milan, Rome. 2008 : Madrid, Barcelone. 2005 : Londres, Amsterdam.
**Pour fins de comparaisons avec les métropoles européennes, les travailleurs autonomes sont exclus.

Tiré du document *Les industries créatives : catalyseurs de richesse et de rayonnement pour la métropole*, Chambre de commerce du Montréal métropolitain, novembre 2013.

Une comparaison à l'échelle des grandes villes européennes

Montréal se compare avantageusement à plusieurs grandes villes de l'Europe. Sur 12 régions métropolitaines analysées, elle se classe au 4^e rang pour la concentration des emplois créatifs sur son territoire. Au trois premiers rangs apparaissent dans l'ordre, Londres, Helsinki et Madrid.

Montréal se positionne également favorablement dans certains sous-secteurs. À titre d'exemple, en comparaison aux villes européennes analysées, la métropole québécoise démontre des concentrations d'emplois significatifs dans la création artistique et littéraire, de même que dans le film, vidéo, radiodiffusion et télédiffusion, ainsi qu'en édition et impression.

Une brève définition

La définition des **industries créatives** utilisée dans ce portrait s'inspire fortement de celle développée par le Royaume-Uni en 1998. Elle fut adoptée par plusieurs autres pays ou régions à travers le monde et a tendance à émerger comme le standard international :

« Des industries qui trouvent leur origine dans la créativité, les compétences et le talent d'une personne et qui ont un fort potentiel de croissance et d'emploi à travers la production et l'exploitation de la propriété intellectuelle (UK Department for Culture, Media & Sport; 1998). »

Les **industries créatives** sont composées des cinq sous-secteurs suivants :

- **L'architecture et le design**, ce qui inclut les architectes, les architectes paysagers, les designers intérieurs, les designers industriels et les designers graphiques;
- **Les arts**, soit les arts de la scène (danse, théâtre, cirque, etc.), les arts visuels (peinture, sculpture, dessin, art numérique, etc.), les arts numériques et la musique;
- **Le multimédia**, ce qui comprend notamment les jeux vidéo et la conception d'environnements multimédias;
- **Les médias**, ce qui comprend la production audiovisuelle (film, télévision, vidéo) et l'édition (livres et journaux);
- **La mode**, soit le design de mode et la conception des collections qui en découlent;
- **La publicité**.

Source de l'information :

Les industries créatives : catalyseurs de richesse et de rayonnement pour la métropole, Chambre de commerce du Montréal métropolitain, Montréal, novembre 2013, 70 pages.

APPENDIX 6



PORTRAIT STATISTIQUE DE LA CULTURE À MONTRÉAL

Service du développement économique de la Ville de Montréal (janvier 2016)

5 pages suivantes

PORTRAIT STATISTIQUE DE LA CULTURE À MONTRÉAL

La culture au sein de l'économie montréalaise

L'activité économique générée par le secteur de la culture dans la région métropolitaine de Montréal¹ se traduit en **82 700 emplois directs**, représentant **4 % de l'emploi total** de la région.

Le secteur de la culture se compare avantageusement à certains créneaux de l'économie montréalaise quant à l'emploi généré. On y compte plus du double des emplois recensés en aérospatiale ou en sciences de la vie, deux grappes industrielles qui contribuent au rayonnement économique de Montréal.

Montréal est au coeur de la culture française en Amérique du Nord et plus particulièrement au Québec. En effet, 70 % de l'emploi culturel du Québec est concentré dans la région métropolitaine de Montréal.

Un marché du travail diversifié

Les emplois directs se répartissent dans les sous-secteurs suivants en 2012-2014 :

	Nombre d'emplois	Part
Industries du film et de la vidéo	13 300	16 %
Services spécialisés de design	12 233	15 %
Artistes, auteurs et interprètes indépendants	11 233	14 %
Radiotélévision	9 333	11 %
Éditeurs de journaux, de périodiques, de livres	8 000	10 %
Jeux interactifs	7 008	8 %
Compagnies d'arts d'interprétation	6 533	8 %
Magasins de livres, de périodiques et d'articles de musique	4 000	5 %
Autres services d'information	3 833	5 %
Établissements du patrimoine	3 200	4 %
Promoteurs (diffuseurs) d'événements artistiques et sportifs	1 867	2 %
Industries de l'enregistrement sonore	1 300	2 %
Agents et représentants d'artistes, d'athlètes et autres personnalités	900	1 %
TOTAL	82 740	(100 %)

Source : *La culture à Montréal - Chiffres, tendances et pratiques innovantes*, Chambre de commerce du Montréal métropolitain.

¹ La région géographique étudiée est la région métropolitaine de Montréal, également désignée par l'expression « région métropolitaine de recensement » (RMR) de Montréal. Ce vaste territoire est habité par 3,6 millions de personnes et compte pour la moitié du PIB du Québec.

PORTRAIT STATISTIQUE DE LA CULTURE À MONTRÉAL

Les travailleurs de la culture disposent de revenus un peu sous la moyenne régionale

Le revenu moyen des travailleurs de l'industrie culturelle est de 7 % inférieur à celui de l'ensemble des travailleurs de la région montréalaise. En 2013, un travailleur du secteur de la culture pouvait en effet compter sur un revenu de 43 500 \$, comparativement à 46 800 \$ pour un travailleur montréalais, toutes industries confondues.

Une proportion significative de travailleurs autonomes

Près d'un travailleur du secteur culturel sur quatre oeuvre à son propre compte (24 %), soit plus du double de la proportion observée pour l'ensemble des travailleurs montréalais (11 %). Les travailleurs autonomes sont particulièrement présents au sein du sous-secteur des artistes, auteurs et interprètes (78 %), dans les services spécialisés de design (54 %) et dans l'industrie de l'enregistrement sonore (49 %).

Une croissance de l'emploi légèrement supérieure à l'ensemble des industries

Le nombre d'emploi du secteur de la culture a enregistré un taux de croissance annuel composé (TCAC) de 4,7 % entre 2003 et 2008 et de 1,4 % entre 2008 et 2013. Un ralentissement de la croissance affecte donc le secteur actuellement, cependant il demeure supérieur au taux de croissance observé pour l'ensemble de l'économie montréalaise pour ces deux intervalles. Ce dernier était évalué à 1,4 % sur la période 2003-2008 et à 1,0 % entre 2008 et 2013.

La culture accapare une part de plus en plus importante de l'emploi à Montréal

En 1998, les 46 810 emplois recensés en culture représentaient 2,9 % de l'emploi dans l'ensemble des industries de la région métropolitaine de Montréal. Cette part a continuellement progressé depuis, passant à 3,4 % des emplois totaux en 2003, à 4,0 % en 2008 et à 4,1 % en 2013.

Près de 553 millions \$ investis en culture à Montréal par l'administration publique du Québec en 2013-2014

Les dépenses en culture de l'administration publique québécoise s'élèvent à près de 553 millions \$ dans la région administrative de Montréal en 2013-2014, en hausse de 1,1 % par rapport à 2012-2013. Sur une plus longue période, soit depuis 2009-2010, elles sont par contre en repli de 7,1 %.

Un dollar sur cinq est investi dans les bibliothèques

En 2013-2014, ce sont les bibliothèques qui ont profité des plus importantes dépenses publiques québécoises en matière de culture. Avec une somme dépassant légèrement les 121 millions \$, le poste des bibliothèques recevait ainsi 22 % du budget total pour la culture. Au second rang des dépenses, figurent les secteurs des arts de la scène et du patrimoine, institutions muséales et archives, se partageant chacun 96 millions \$.

Dépenses de l'administration publique québécoise au titre de la culture selon la catégorie de dépenses, région administrative de Montréal, 2009-2010 à 2013-2014

	(en milliers \$)					Variation 2013-2014/ 2009-2010 %
	2009-2010	2010-2011	2011-2012	2012-2013	2013-2014	
Dépenses internes ¹	251 658,1	271 216,8	253 712,8	194 654,3	198 313,2	-21,2
Fonctionnement	188 268,6	176 920,0	176 518,4	165 136,2	168 560,1	-10,5
Investissement	63 389,6	94 296,8	77 194,4	29 518,1	29 753,1	-53,1
Dépenses externes ²	343 170,7	327 802,4	349 438,8	351 915,3	354 490,1	3,3
Fonctionnement	237 748,8	221 338,3	233 034,7	219 259,8	207 791,4	-12,6
Investissement	105 421,9	106 464,1	116 404,1	132 655,5	146 698,7	39,2
Dépenses totales	594 828,8	599 019,1	603 151,7	546 569,7	552 803,3	-7,1

Source: Observatoire de la culture et des communications du Québec.

¹ Comprend les dépenses relatives aux salaires et aux traitements du personnel de l'administration publique québécoise, les dépenses reliées aux achats de biens et de services, de même que les dépenses faites par l'administration publique québécoise pour l'achat de terrains, de machines, de matériel ou d'immeubles, ou pour la construction de ces derniers.

² Comprend les sommes versées (subventions) par l'administration publique québécoise aux organismes ou groupements divers pour le fonctionnement de leurs activités, ou pour l'achat ou la restauration d'édifices, de terrains ou d'autres biens d'investissement.

Dépenses de l'administration publique québécoise au titre de la culture selon le domaine et le secteur d'activité, région administrative de Montréal, 2009-2010 à 2013-2014

	(en milliers \$)					Variation 2013-2014/ 2009-2010 %
	2009-2010	2010-2011	2011-2012	2012-2013	2013-2014	
Arts visuels, métiers d'art et arts médiatiques	14 456,8	14 147,4	15 158,7	15 230,2	17 657,1	22,1
Arts visuels	7 059,7	6 252,5	7 015,8	7 013,8	8 411,6	19,1
Métiers d'art	2 815,5	2 945,6	3 176,5	2 728,8	2 887,1	2,5
Arts médiatiques	4 581,6	4 949,3	4 966,3	5 487,5	6 358,4	38,8
Arts de la scène	94 617,8	81 265,2	90 591,4	90 821,0	96 082,4	1,5
Théâtre	28 702,0	25 751,1	27 432,0	22 654,5	27 660,5	-3,6
Musique et opéra	35 922,1	29 053,0	30 382,9	27 212,2	24 801,9	-31,0
Danse	14 721,3	13 516,3	14 633,4	18 850,4	18 056,0	22,7
Variétés	15 272,5	12 944,8	18 143,1	22 103,9	25 564,0	67,4
Patrimoine, institutions muséales et archives ²	53 027,3	63 306,0	63 762,7	83 311,3	96 139,3	81,3
Patrimoine	22 197,5	26 883,8	28 362,6	41 438,2	40 846,2	84,0
Institutions muséales	25 802,0	26 771,6	25 165,2	27 848,4	39 844,7	54,4
Archives	5 027,9	9 650,5	10 234,9	14 024,7	15 448,3	207,3
Bibliothèques	134 923,5	131 906,8	138 151,5	121 233,9	121 011,9	-10,3
Nationale	57 486,9	60 390,1	61 011,9	47 385,3	45 286,8	-21,2
Publiques	5 387,5	6 758,3	6 253,2	6 804,2	7 280,6	35,1
Scolaires	3 167,6	3 390,1	3 699,6	3 835,7	4 086,6	29,0
Collégiales et universitaires	68 881,5	61 368,3	67 186,7	63 208,7	64 357,9	-6,6
Livre et périodique	7 158,6	6 440,2	7 489,4	7 032,9	6 682,8	-6,6
Livre	5 035,1	4 581,5	5 077,7	4 754,6	4 756,3	-5,5
Périodique	2 123,5	1 858,8	2 411,8	2 278,3	1 926,5	-9,3
Enregistrement sonore	2 080,5	2 094,3	2 539,2	2 460,1	1 959,5	-5,8
Cinéma et audiovisuel ⁵	41 050,9	38 186,8	35 550,6	39 610,4	38 750,5	-5,6
Radio et télévision	92 788,8	88 979,8	94 897,4	90 684,5	92 650,0	-0,1
Multimédia	393,7	280,2	261,0	215,0	135,0	-65,7
Enseignement des arts	16 514,9	16 308,7	18 459,4	17 272,4	16 105,5	-2,5
Relations interculturelles ³	8 315,7	7 199,7	5 487,0	...	...	...
Architecture et design ⁴	...	...	...	1 009,6	1 111,3	...
Langue française	11 638,4	11 695,6	12 412,9	10 286,0	14 357,6	23,4
Activités multidisciplinaires	79 342,7	100 173,2	79 670,6	30 891,7	28 590,4	-64,0
Autres activités culturelles	38 519,2	37 035,3	38 719,8	36 510,7	21 570,1	-44,0
Total	594 828,8	599 019,1	603 151,7	546 569,7	552 803,3	-7,1

Source: Institut de la statistique du Québec, Observatoire de la culture et des communications du Québec.

¹ Inclut les dépenses internes et externes.

² À partir de 2012-2013, certaines dépenses relatives aux parcs naturels et aux lieux historiques autrefois comptabilisées dans le secteur « Patrimoine » sont comptabilisées dans le secteur « Institutions muséales ».

³ À partir de 2012-2013, les dépenses en matière de relations interculturelles ne sont plus comptabilisées dans les dépenses au titre de la culture.

⁴ Pour les années antérieures à 2012-2013, les dépenses en culture relatives à l'architecture et au design sont incluses dans la catégorie « Autres activités culturelles ».

PORTRAIT STATISTIQUE DE LA CULTURE À MONTRÉAL

Nombre d'établissements pour certains groupes et sous-groupes de la culture et des communications, région administrative de Montréal, 2009-2013

	En nombre d'établissements					Taux de croissance 2009-2013 %
	2009	2010	2011	2012	2013	
Centres d'artistes	31	31	32	..	..	...
Salles de spectacles	178	160	173	183	190	6,7
Institutions muséales	65	68	70	71	70	7,7
Musées d'art	8	8	8	8	8	-
Musées d'histoire	18	18	19	20	20	11,1
Musées de sciences	6	7	7	7	7	16,7
Lieux d'interprétation en histoire	11	11	12	12	11	-
Lieux d'interprétation en sciences	2	2	2	2	2	-
Centres d'exposition	20	22	22	22	22	10,0
Bibliothèques publiques	12	12	12	12	12	-
Librairies	123	116	112	112	108	-12,2
Cinémas et ciné-parcs	21	20	21	20	19	-9,5
Écrans	204	195	198	192	196	-3,9
Stations de radio	26	25	..	..	..	...
Stations de télévision	5	5	..	..	..	...

Source: Institut de la statistique du Québec, Observatoire de la culture et des communications du Québec.

L'offre de salles de spectacles et de musées s'améliore

Le nombre d'établissements culturels est généralement assez stable dans le temps à Montréal. Cependant, on note une certaine croissance des salles de spectacles qui sont passées de 178 à 190 entre 2009 et 2013. Les institutions muséales ont également connu une progression notable gagnant 5 nouveaux établissements au cours de la même période. Par ailleurs, si le nombre de bibliothèques publiques est demeuré stable, les cinémas comptent 2 établissements de moins qu'en 2009. La baisse la plus marquée est enregistrée dans la catégorie librairie où le nombre d'établissements s'est replié de 12 % entre 2009 et 2013.

Une industrie en mutation

L'industrie de la culture montréalaise est touchée par un ralentissement marqué de sa croissance, entre autres de ces facteurs :

- la demande pour les produits culturels progresse très lentement;
- l'aide gouvernementale est plus restreinte que par le passé;
- les modèles d'affaires traditionnels sont bouleversés par le passage au numérique, la compétition est dorénavant à l'échelle mondiale;
- les revenus publicitaires sont réduits et segmentés;
- les plateformes de vente en ligne et le poids de plus en plus important des magasins à grande surface, nuisent à l'économie culturelle locale.

APPENDIX 7 CRÉDITS PHOTOGRAPHIQUES DES MOSAÏQUES



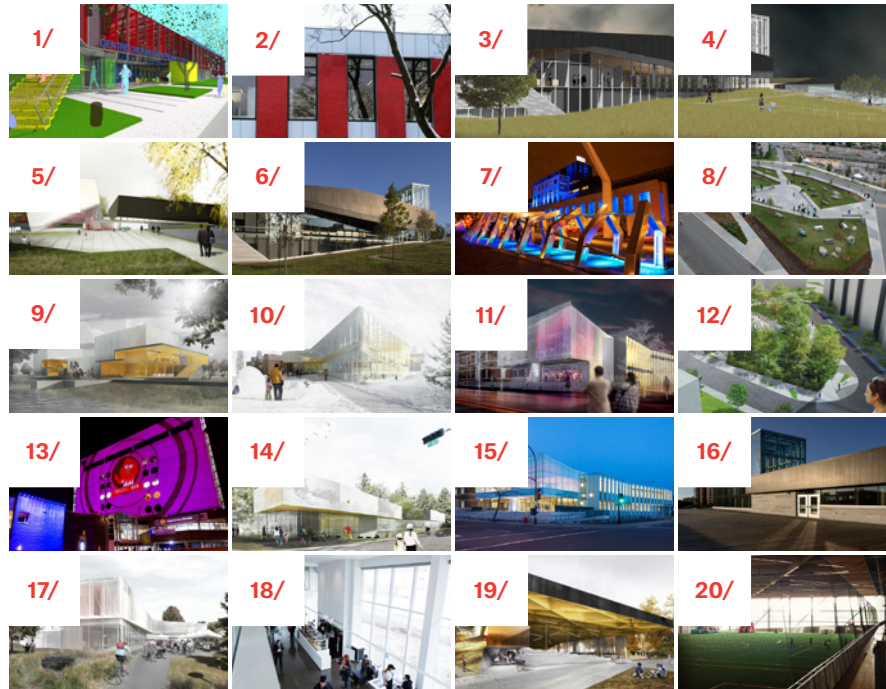
MOSAÏQUE SECTION 3



- 1/ Colloque *Quel chantier ! - Le design au secours des grands chantiers urbains* (Montréal, 2014)
Crédits photographiques : Mathieu Rivard
- 2/ Prix Commerce Design Montréal (2015)
Crédits photographiques : Michael Abril
- 3/ Réunion annuelle du Réseau des villes créatives de l'UNESCO (Montréal, 2012)
Crédits photographiques : Mathieu Rivard
- 4/ Programme du colloque *Design médical, inventer les modes de soins de demain* (Saint-Étienne, 2012)
- 5/ Colloque *Quel chantier ! - Le design au secours des grands chantiers urbains* (Montréal, 2014)
Crédits photographiques : Mathieu Rivard
- 6/ Colloque *Quel chantier ! - Le design au secours des grands chantiers urbains* (Montréal, 2014)
Crédits photographiques : Mathieu Rivard

- 7/ Concours d'architecture Complexe de soccer au CESM
Présentation publique des prestations finalistes devant jury (2011)
Crédits photographiques : Bureau du design de la Ville de Montréal
- 8/ Colloque *Santé et Design pour tous* (Saint-Étienne, 2013)
Crédits photographiques : Bureau du design de la Ville de Montréal
- 9/ Réunion générale annuelle du Réseau des villes créatives de l'UNESCO (Séoul, 2011)
Crédits photographiques : Bureau du design de la Ville de Montréal
- 10/ Colloque *Quel chantier ! - Le design au secours des grands chantiers urbains* (Montréal, 2014)
Crédits photographiques : Mathieu Rivard
- 11/ Colloque *Quel chantier ! - Le design au secours des grands chantiers urbains* (Montréal, 2014)
Crédits photographiques : Mathieu Rivard
- 12/ Programme du colloque *Quel chantier ! - Le design au secours des grands chantiers urbains* (Montréal, 2014)

MOSAÏQUE 1 SECTION 4



- 1/** Concept lauréat pour le Centre culturel Notre-Dame-de-Grâce (2010)
Concepteurs : Atelier Big City, Fichten Soiferman et associés, L'CEUF
- 2/** Centre culturel Notre-Dame-de-Grâce (2016)
Concepteurs : Atelier Big City, Fichten Soiferman et associés, L'CEUF
Crédits photographiques : Bureau du design de la Ville de Montréal
- 3/** Concept lauréat pour la Bibliothèque du Boisé (2010)
Concepteurs : Cardinal Hardy/Labonté Marcil/Éric Pelletier Architectes en consortium/SDK et associés inc./Leroux Beaudoin Hurens et associés inc.
- 4/** Concept lauréat pour la Bibliothèque du Boisé (2010)
Concepteurs : Cardinal Hardy/Labonté Marcil/Éric Pelletier Architectes en consortium/SDK et associés inc./Leroux Beaudoin Hurens et associés inc.
- 5/** Concept lauréat pour le Complexe sportif Saint-Laurent (2011)
Concepteurs : Saucier + Perrotte Architectes – Hughes Condon Marler Architects/SNC Lavalin inc.
- 6/** Bibliothèque du Boisé (2013)
Concepteurs : Cardinal Hardy/Labonté Marcil/Éric Pelletier Architectes en consortium/SDK et associés inc./Leroux Beaudoin Hurens et associés inc.
Crédits photographiques : Yien Chao

- 7/** *Iceberg*, Partenariat du Quartier des Spectacles (2013)
Concepteurs : Atomic3 + Appareil architecture
Crédits photographiques : Martine Doyon
- 8/** Place de l'Acadie (2013)
Concepteurs : NIPPaysage
Crédits photographiques : Philippe Poullaouec-Gonidec
- 9/** Concept lauréat pour l'Édifice culturel Guy-Gagnon (2012)
Concepteurs : les Architectes FABG
- 10/** Concept lauréat pour la Bibliothèque de Pierrefonds (2013)
Concepteurs : Chevalier Morales Architectes et DMA architectes
- 11/** Concept lauréat pour la Bibliothèque Marc-Favreau (2010)
Concepteurs : Dan Hanganu architectes
- 12/** Place de l'Acadie (2011)
Concepteurs : NIPPaysage
- 13/** *Trouver Bob*, Partenariat du Quartier des Spectacles (2013)
Concepteurs : Champagne Club Sandwich
Crédits photographiques : Martine Doyon
- 14/** Concept lauréat pour la Bibliothèque Saul-Bellow (2011)
Concepteurs : Chevalier Morales Architectes
- 15/** Bibliothèque Marc-Favreau (2013)
Concepteurs : Dan Hanganu architectes
Crédits photographiques : Bureau du design de la Ville de Montréal
- 16/** Bibliothèque du Boisé (2013)
Concepteurs : Cardinal Hardy/Labonté Marcil/Éric Pelletier Architectes en consortium/SDK et associés inc./Leroux Beaudoin Hurens et associés inc.
Crédits photographiques : Yien Chao
- 17/** Bibliothèque de Pierrefonds (2013)
Concepteurs : Chevalier Morales Architectes et DMA architectes
- 18/** Bibliothèque Saul-Bellow (2015)
Concepteurs : Chevalier Morales Architectes
Crédits photographiques : Bureau du design de la Ville de Montréal
- 19/** Concept lauréat pour le Complexe de soccer Montréal (CESM) (2011)
Concepteurs : Saucier + Perrotte Architectes – Hughes Condon Marler Architects
- 20/** Complexe de soccer Montréal (CESM) (2015)
Concepteurs : Saucier + Perrotte Architectes – Hughes Condon Marler Architects
Crédits photographiques : Bureau du design de la Ville de Montréal



MOSAÏQUE 2 SECTION 4



1/ Boutique CODE SOUVENIR MONTRÉAL à C2-MTL (2014)
Crédits photographiques : Mathieu Rivard

2/ Catalogue CODE SOUVENIR MONTRÉAL (2014)
Crédits photographiques : Mathieu Rivard

3/ Boutique CODE SOUVENIR MONTRÉAL (2013)
Crédits photographiques : Mathieu Rivard

4/ Auditions publiques des finalistes devant jury du concours
Espace pour la vie (2015)
Crédits photographiques : Mathieu Rivard

5/ Le maire Denis Coderre à la remise des Prix Commerce Design Montréal (2015)
Crédits photographiques : Michael Abril

6/ Manon Gauthier à la remise des Prix Commerce Design Montréal (2015)
Crédits photographiques : Michael Abril

7/ Atelier de cocréation dans les nouvelles bibliothèques montréalaises (2014)
Crédits photographiques : Ville de Montréal

8/ Portes Ouvertes Design Montréal (2012)
Crédits photographiques : Philippe Poullaouec-Gonidec

9/ Boutique CODE SOUVENIR MONTRÉAL (2013)
Crédits photographiques : Mathieu Rivard

10/ Catalogue CODE SOUVENIR MONTRÉAL
Crédits photographiques : Isabelle Aubut

11/ Prix Commerce Design Montréal (2015)
Crédits photographiques : Mathieu Rivard

12/ Boutique CODE SOUVENIR MONTRÉAL
Salon international du design de Montréal (2013)
Crédits photographiques : Mathieu Rivard

13/ Portes Ouvertes Design Montréal (2013)
Crédits photographiques : Michael Abril

14/ Prix Commerce Design Montréal (2015)
Pizzeria no 900
Concepteurs : BlazysGérard
Crédits photographiques : Jean Longpré

15/ Portes Ouvertes Design Montréal (2013)
Crédits photographiques : Michael Abril

16/ Portes Ouvertes Design Montréal (2013)
Crédits photographiques : Mathieu Rivard

17/ Prix Commerce Design Montréal (2015)
Restaurant Manitoba
Concepteurs : La Firme Design Inc.
Crédits photographiques : Ulysse Lemerise

18/ Portes Ouvertes Design Montréal (2012)
Crédits photographiques : Philippe Poullaouec-Gonidec

19/ Prix Commerce Design Montréal (2015)
Boulangerie Guillaume
Concepteurs : L. McComber Itée
Crédits photographiques : Steve Montpetit

20/ Prix Commerce Design Montréal (2015)
Crédits photographiques : Bureau du design de la Ville de Montréal



MOSAÏQUE SECTION 5



- 1/** Studio Dikini, récipiendaire de la Bourse Phyllis-Lambert (2012)
Crédits photographiques : Nancy Bergeron
- 2/** Exposition *Montréal meets Graz : J'étais là !* (Graz, 2015)
Crédits photographiques : Bureau du design de la Ville de Montréal
- 3/** Exposition *Montréal meets Graz : J'étais là !* (Graz, 2015)
Crédits photographiques : Philipp Podesser
- 4/** Exposition *Montréal meets Graz : J'étais là !* (Graz, 2015)
Crédits photographiques : Philipp Podesser
- 5/** Accueil du sous-réseau Design au *Buenos Aires Design Festival* (2010)
Crédits photographiques : Bureau du design de la Ville de Montréal
- 6/** Exposition *Montréal meets Graz : J'étais là !* (Graz, 2015)
Crédits photographiques : Philipp Podesser

- 7/** Phyllis Lambert et Émilie F. Grenier, récipiendaire de la Bourse Phyllis-Lambert (2014)
Crédits photographiques : Mathieu Rivard
- 8/** Exposition *Montréal meets Graz : J'étais là !* (Graz, 2015)
Crédits photographiques : Philipp Podesser
- 9/** Délégation de designers montréalais, Exposition *EmpathyCity*, Biennale de design à Saint-Etienne (2013)
Crédits photographiques : Bureau du design de la Ville de Montréal
- 10/** Guillaume Sasseville, boursier Phyllis-Lambert au *Buenos Aires Design Festival* (2012)
Crédits photographiques : Bureau du design de la Ville de Montréal
- 11/** Jury des Prix Shenzhen de la relève en design à Shenzhen (2013)
Crédits photographiques : Bureau du design de la Ville de Montréal
- 12/** Phyllis Lambert et Philippe Lamarre, premier récipiendaire de la Bourse Phyllis-Lambert (2008)
Crédits photographiques : Bureau du design de la Ville de Montréal