



I N T E R

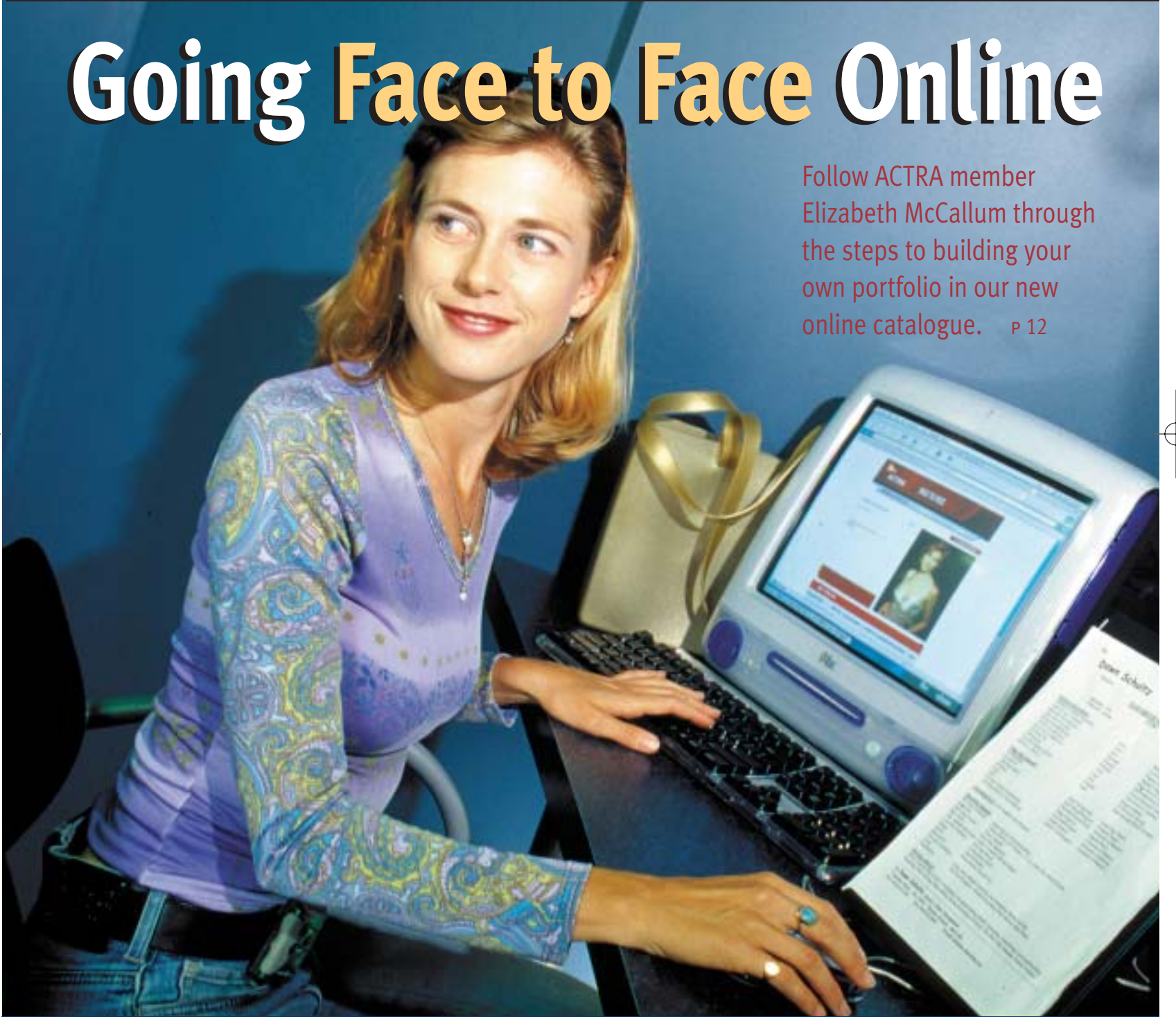
fall 2001

ACTRA

The Alliance of Canadian Cinema, Television and Radio Artists

Going Face to Face Online

Follow ACTRA member Elizabeth McCallum through the steps to building your own portfolio in our new online catalogue. P 12



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ACTRA

message from the
president



Thor Bishopric

Success through strength and unity

Dear Fellow Members,

Along with this newly designed edition of InterACTRA, we're rolling out a number of improved **Member Services** this month. Our long-awaited, innovative National website at www.actra.ca will be up and running soon. It has been conceived with you the Member in mind. That's why **ACTRA Performers'** faces are its main design element, and why it looks so great. Our virtual union will be your immediate source for breaking news at ACTRA, and a valuable resource for managing your business affairs and promoting your talents to the industry. Through **Face to Face Online**, you'll be able to update your own electronic promotion kit with your latest credits and have it considered by producers and casting directors all over the world. You'll be able to monitor the Union's progress through our evolving **ACTRA Plan**. And coming in 2002/2003,

the website will be your portal for reviewing your personal work history and reconciling your employment records.

But more than just a business tool and a moving montage of your handsome mugs, the website is intended as a two-way communication and organizing platform. Interactive elements such as surveys, on-line chat rooms and direct email will enable you to feed information into the Union as never before. And now, more than ever, ACTRA needs your feedback.

The process for renegotiating the **Independent Production Agreement (IPA)**, our main TV and theatrical agreement has begun. This is the collective agreement through which most ACTRA Members earn their living. And the overwhelming message that I'm hearing from Members at Town Hall meetings and through their local Councils is that these negotiations should be about "jobs" and "money." Those issues will be the focus of our IPA

Bargaining conference at the end of September when your National Council will be meeting to put together a streamlined package of proposals that we'll take to the table in October.

These negotiations are shaping up to be difficult. Before even meeting at the bargaining table, we have already seen the U.S. producers threaten a general lockout with their talk of "a possible strike." Through the *Daredevil* situation (see page 4), the producers have once again exploited the unfortunate fact that there is a separate collective agreement in British Columbia from the rest of the Country and challenged our national unity. As I have stated before, the key to success in negotiations is a strong and unified membership. So please fill out and mail the enclosed **30-Second Survey** so we have your input. We will be as powerful as we allow ourselves to be. If we are united around a single union vision that Canadian Performers deserve enforceable rights, fair remuneration and professional respect... we'll achieve them.

Over the coming months, we'll make frequent contact to tell you how the negotiations are progressing. Please read your bulletins and visit www.actra.ca on a regular basis. With an informed, united and mobilized membership, we'll be in an excellent position to negotiate a much-improved IPA.



President Thor Bishopric speaking at the June 2001 ACTRA National Council meeting.



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AFTRA thanks ACTRA for support during SAG and AFTRA TV/Theatrical Contract negotiations

Dear Thor,

We want to take this opportunity to thank the Alliance of Canadian Cinema, Television and Radio Artists for sending you as an observer to our recent Primetime/Exhibit A Contract negotiations. You were helpful in providing valuable information to our negotiating team throughout the process and ACTRA's presence at these talks was a resounding show of solidarity.

On behalf of the 72,000 members of AFTRA, thank you again for being a part of this important process.

- Shelby Scott, National President
- Greg Hessinger, National Executive Director
- John P. Connolly, Chair, Negotiating Committee
- Stephen Burrow, Chief Negotiator

Canadians confused by SAG's position

In the following edited version of an email exchange with ACTRA and SAG member Paul Hecht, Vancouver-based ACTRA member Tim Henry tries to put into context anti-Canadian sentiments being expressed by the SAG Board of Directors and others in the U.S. film and television industry:

Canadians are more confused than angry about SAG's anti-Canadian tirades. Given our population (roughly 10% of the U.S. population) and the money involved, the piece of the pie that goes to Canada does not seem to be disproportionate to the industry as a whole.

Film distribution in Canada is controlled by the U.S. Even though that effectively makes it a relatively impossible task to develop a strong independent Canadian film industry, we contribute huge sums of money by way of ticket sales that directly benefit the U.S. film industry, and we are confused as to why that is not taken into fair account.

SAG is concerned about SAG member revenues lost to runaway production, but fails to mention that SAG income has increased every year since 1991 (except for 2000 due to the SAG Commercials strike).

Since SAG member income from theatrical motion pictures in 2000 was \$417.3 million, a decrease of 1.8% (\$7.7 million) over the \$425 million earned in this area in 1999, we cannot see how this relatively small amount and percentage is disproportionate to our acting community. And even that amount was not solely due to Canadian actors.

If, as SAG has stated, the largest revenue source in 2000 was work under the SAG Television contract – totaling \$624.1 million, a 3.7% increase (\$22.4 million) over the \$601.7 million earned under that contract in 1999 – it is difficult for us to understand how we have harmed the U.S. television industry where actors' income grew in revenue by SAG's own admission.

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ACTRA

bargaining

Members' input needed for negotiations

Independent Production Agreement (IPA) Negotiations

Months before negotiations with the Canadian and U.S. producers were scheduled to commence, U.S. film producers, citing concerns about a potential "actors strike in Canada," caused ACTRA to re-evaluate our IPA negotiation strategy and ultimately agree to an **Understanding to Promote Labour Stability** that guarantees qualified film and television projects can produce past the expiry date of the IPA. How those events unfolded is outlined in the following article on **What really happened to Daredevil?** The "Understanding" that ACTRA ultimately reached with the Canadian and U.S. producers that resolved industry concerns about a potential "Canadian actors strike" is also outlined in an article that follows.

ACTRA's IPA negotiating strategy has to be reassessed and reshaped as a result of these significant recent events. ACTRA's democratic process of soliciting comments and suggestions from performers on necessary changes to the IPA, the priority of those proposed amendments, and the determination of ACTRA's bargaining strategy all culminate in a **National Bargaining Conference** held on the weekend of September 29 and 30, 2001. Leading to that Bargaining Conference, ACTRA wants to know from you, the member, what you consider to be the priorities for IPA negotiations. Please take 30 seconds to complete and return the enclosed member survey that gives you the ability to tell your ACTRA leadership and negotiating committee what you believe are the top issues in IPA negotiations.

Daredevil: The Man Without Fear, 20th Century Fox's C\$100 million

feature, is not going to be produced in Montreal.

And while that much is certain, everything else you may have heard regarding the events leading to this result may be suspect. With many ACTRA Montreal members asking "what went wrong," perhaps the more appropriate question on the tip of everyone's tongue should be...



Photo by André Leduc

Stephen Waddell
National Executive Director

What *really* happened... to DAREDEVIL?

Three months in advance of the scheduled start of negotiations of the **Independent Production Agreement** (IPA) with the Canadian and U.S. producers, the rumour mill (read: the press) had ACTRA readying its picket signs and hitting the pavement in a nationwide strike. And where did this rumour originate? From the U.S. majors who feared a potential ACTRA strike in six months' time and decided to boycott ACTRA IPA production centres in favour of locating to BC where UBCP has a separate agreement with the producers that has an expiry date

three months after the ACTRA IPA.

After months of delays, caused by concerns about a potential but ultimately non-existent SAG strike, **Daredevil** was poised to shoot in Montreal. On August 3rd, 2001, 20th Century Fox called ACTRA asking the union to 'strike-proof' their project in order to bring the picture to Montreal. While officially, ACTRA took the position that providing Fox with such a guarantee was unfair to Canadian producers (who are governed by the IPA's **Negotiation Protocol**), the fact is there was no reason for ACTRA to abandon the strongest

bargaining position possible before even sitting down at the negotiation table. On August 9th, ACTRA advised Fox that it would be prepared to offer the production an **Interim Agreement** (a negotiation tactic that had worked well in the last two rounds of IPA negotiations). However, ACTRA said “no” to Fox’s request for a “strike waiver.” Fox’s reaction was hostile. They said “no” to an *Interim Agreement*, and “be prepared for the fallout!” The “fallout” began the very next day when it was announced that *Daredevil* had re-located to Vancouver where the UBCP has a separate, non-coterminous collective agreement from the rest of ACTRA.

Less than 24 hours after Fox’s decision to relocate was made, Montreal’s Film Commissioner and the owners of Montreal’s largest equipment rental company and film studio had already called a press conference. The agenda of the press conference carried a clear objective of vilifying ACTRA for driving away American films, costing Montreal-based industry workers their jobs and everything else short of bankrupting the city. The press cried, “*Daredevil* is gone—it’s ACTRA’s fault.”

That same day, CFTPA representatives made their stance on the matter quite clear to ACTRA: CFTPA supported and encouraged the action taken by the U.S.

major studios and their threats to relocate their projects. The Canadian producers’ association was quite prepared to see all this U.S. production flee ACTRA IPA production centres.

The bomb had dropped and the earth began to shake. Not just beneath ACTRA, but truly, beneath the feet of the entire Canadian film and television industry that depends so substantially on the injection of American dollars to keep Canadian indigenous interests alive. On a Sunday evening, August 12th, in the interest of industry stability, ACTRA reconsidered its position. If Fox agreed to pay performers retroactively under the terms of the new IPA from the expiration date of the current IPA, ACTRA would give the production a ‘strike-proof’ guarantee.

20th Century Fox now faced a dilemma. Fox continued to maintain that they wanted to bring *Daredevil* to Montreal. ACTRA had given them a fair deal which would encourage them to bring *Daredevil* to Montreal. A few days later, Fox informed ACTRA that it had decided *Daredevil* would still not come to Montreal. Why? The reason given was that Fox had already put down a \$100,000 deposit on studio space in Vancouver. From there, somehow, the story became even more confusing.

Fox claimed they could not have their studio deposit refunded. Unwilling to

accept this excuse, the Montreal studio owners then offered to reimburse Fox for the \$100,000 deposit on the Vancouver studios—plus another \$100,000 for expenses and “goodwill”—all out of their own pockets—if the production relocated back to Montreal. Fox replied “no.” Fox actually stood to turn a profit in returning the picture to Montreal—the city they supposedly wanted as a location from the start—and still they said “no.” Which begs the obvious question: was *Daredevil* ever coming to Montreal in the first place?

The events surrounding 20th Century Fox’s decision to ‘relocate’ the film *Daredevil* and the media crisis which followed in Montreal reads as a cautionary tale. ACTRA was very successful in two previous rounds of IPA negotiations and the U.S. and Canadian producers have realized that ACTRA is serious about the IPA negotiation process and bargaining objectives. With the *Daredevil* experience, we’re discovering that producers are prepared to relocate production to BC or elsewhere in an attempt to divide our union and get their own way in negotiations.

With over 18,000 members nationally, if ACTRA members stand together, we can achieve all of our bargaining objectives.

(Thanks to Randy Duniz, ACTRA Montreal, for his contribution to this article.)

To avoid a repeat of the *Daredevil* situation, ACTRA has developed an industry-wide understanding with the CFTPA.

Excerpts from an ACTRA & CFTPA
Joint Press Release announcing

ACTRA inks deal with CFTPA to ‘strike-proof’ qualified productions

(Aug. 30, 2001) – In an unprecedented arrangement the **Canadian Film and Television Production Association** (CFTPA) and the **Alliance of Canadian Cinema, Television and Radio Artists** (ACTRA) have inked a deal which will strike-proof productions in Canada and allow both sides to move on with previously scheduled negotiations.

“Through this understanding, ACTRA is preserving employment for our performer membership, guaranteeing retroactive pay for performers, maintaining our collective bargaining objectives, while at the same time preserving a peaceful production environment in Canada. Everyone wins in this situation”, said

Stephen Waddell, National Executive Director of ACTRA.

The Collective Agreement between the CFTPA and ACTRA currently expires Jan. 16, 2002. It covers all the terms and conditions of employment with respect to all film and television production in Canada, except for British Columbia where UBCP has a separate collective agreement. This understanding will cover home-grown Canadian productions as well as any foreign production such as Hollywood-based productions being shot in Canada.

Negotiations are set to begin Oct. 16, 2001 and CFTPA and ACTRA are committed to completing a renewed collective agreement by Dec. 21, 2001.



Anne Marie Scheffler

Just

Canadian Comedy Awards Collaborates with Just for Laughs Festival



Standing in Front of the Canadian Comedy Awards Display at the Just For Laughs Festival, July/01. L-R: Jennifer Seguin, Mary Crosbie, Noam Rosen, Tim Progosh.

Tim Progosh, ACTRA member and Executive Producer/Creator of **The Canadian Comedy Awards**, is collaborating on an 'extra special' project with the **Just for Laughs** organizers for next year. The announcement is scheduled for April in Toronto as part of the launch of the Canadian Comedy Awards 2002. Insiders speculate that it may have something to do with Montreal... hmmm. You heard it here first.

The Canadian Comedy Awards were created to celebrate the accomplishments of Canadian comedians in both live and stage comedy as well as the TV and film medium. Last year's awards attracted comedians, **Colin Mochrie, Dave Foley, Will Sasso, Steve Smith**, as well as Canadian Comedy Hall of Fame inductees **Rich Little, The Royal Canadian Air Farce** and **Dave Broadfoot**.

Progosh remains tight-lipped on the special announcement but did comment that; "It is wonderful to be able to work with The Just For Laughs Festival in recognizing the achievements of very funny Canadians! We are preparing for the 2002 Comedy Awards and we urge all members to get involved and vote for their favorite comedian."

ACTRA will again sponsor the awards and assist with the adjudication and voting process. The 3rd Annual Comedy Awards will be held in early April and will be broadcast on the **Comedy Network** following the live show. For additional information on the 2002 Canadian Comedy Awards, and how you can vote, consult www.actra.ca or www.canadiancomedyawards.com.

The **Just for Laughs Festival** is in its 19th year. Held in Montreal, this year between July 12th and 22nd, it showcases comedic talent and brings together comedy industry from around the world. ACTRA members have been performing at the **Just For Laughs Festival** for many years. ACTRA takes an up-close look at this year's festival, and the ACTRA members who make the whole world laugh.

Friday, July 20th.

11:00 am. Well, I did it. After hearing about the world's greatest comedy festival for years, I am finally at the **Just For Laughs Festival**. It's day 7 out of a 10-day festival, and I'm just arriving, but the buzz is that this last weekend is when everything happens.

I'm in beautiful Montreal, at the Delta Hotel, which is transformed into a little piece of LA: lots of schmooze, lots of stars, lots of 'looks over your shoulder' for someone more influential to talk to. I am here, all alone, but within seconds, actor/mad genius **Tim Progosh** calls out my name. We are buds by now, first working together with **Andrea Martin** in an Alternacall commercial as goofy hockey players, and most recently on **The Canadian Comedy Awards**, which Tim founded and chairs. He shows me the Comedy Awards set up in the lobby, which looks fabulous, and soon we are surrounded by some of Canada's



Jessica Greco, after introducing "The Man Show" at the Just for Laughs Festival.

hottest and funniest talent. **Simon Cotter, Martha Chaves, Mike MacDonald, Ron James, Shaun Majumder, Jenny Seguin, Jane Luk, Mary Crosbie, Noam Rosen**, to name a few. Jon Stewart may be walking by with his Hollywood entourage, but our circle of ACTRA members is much more impressive to me. Everyone's deconstructing the night before. Those who have showcases aren't nervous yet, just looking for the thing to do during the day until the crazy nightlife begins again. Some people head for food, some for the outdoor shows in The Latin Quarter, but I follow my schedule (which they don't hand out until the day of), and take myself to an industry lecture by the hosts and creators of **The Man Show**. They are going to give out free beer. I run into more friends, including **Jessica Greco**, ACTRA member and actress who was solicited by The Man Show guys moments before the presentation begins to be their beautiful intro girl. (Did I mention The Man Show?)

for laughs

5 pm same day.

Shouldn't have had that beer at The Man Show. Made the whole thing a lot funnier, though. As a result, I'm feeling a little sleepy for **The Hollywood Reporter** cocktail party. There's no time to head back to my hotel room and freshen up. It's being held on the hotel's patio with 'the fountain', which some drunken festival-goer usually falls into once a night, I'm told. This definitely calls for sunglasses, sassy sundress and sandals. Basically, anything with an "s" goes. (Including schmoozing, which I am



Anne Marie Scheffler and Simon B. Cotter at the Hollywood Reporter B-B-Q.

beginning to enjoy – to my surprise (note: another "s" word}). Suddenly, I am surrounded by the **Canadian Improv Team**. I don't know everyone, and a lot of the Toronto players have gone home by this time, but I do know the talented **Terence Bowman**. We met in 1995 at The Edmonton Fringe Festival – what can I say? I like festivals! He was with **The Vestibules**, and I was doing my one-woman show **Situation: NORMA** and we met in the beer tent. (What? It's in the summer and people get thirsty!) He introduces me to the Montreal improvisers I don't yet know, who are all ACTRA members, and fabulous comedians, as I find out later. We are joined by **Matt Holland**, the president of ACTRA Montreal,



L-R: Roger Fredricks, Terence Bowman, Andrew Albert, Robert Higden



L-R: Terence Bowman, Martha Chaves, Josh Holliday – at the Comedy Network B-B-Q.

and the hilarious and mystical **Roger Fredricks!** (Calgary ACTRA member, writer, producer and a dear friend). Off we go to **The Gala** which Jon Stewart does a fine job hosting. I bump into **Joy Behar** from **The View** who is hosting an all woman showcase, which includes Canadian rising star **Kristeen Von Hagen**.

Saturday, July 21st.

Noon. This is early morning around here, especially for those who have been at it for the whole festival. Everyone tries to get it together to watch **Andy Kindler's** State of the Industry Address. While I am helping myself to a free coffee and cookie, **Jane Luk** introduces me to **Nia Vardalos**, who wrote and performed in **My Big**

Fat Greek Wedding, (Incidentally, it is now a feature film). We hit it off and she offers me a ticket to her sold out 4 pm performance **Sweet Greek Goddess**. Andy Kindler's performance is sublime... He's really dishing out the goods on the industry in the most hilarious way possible, including making fun of *Sex and The City*, my favourite show.

just for laughs

4:00 pm. I see Nia's show, which is so phenomenal, I am crying and applauding and joining the sold out audience in a standing ovation. Yes, Canadian girl. Yes, living in LA now.

5:30 pm. Hurry back to the Delta Hotel Patio for the **Comedy Network BBQ**. By the time I get there, I have already missed the guy falling into the fountain. But there are lots of water guns and beach balls, so there's still a chance of getting wet. I am standing in line for a hamburger with the **Kids in the Hall** cast. We don't want to schmooze; we just want to eat. Or drink. They haven't run out of drinks yet, and before you know it, I am off with some friends to see **Gala Nine** hosted



Ron James, Canadian Comedy Legend, backstage at the Just For Laughs Gala hosted by Eugene Levy.

by **Eugene Levy**. **Ron James** is headlining and generously gave me backstage passes. I was able to hang out with **Mike MacDonald**, **Kristeen Von Hagen**, **Ron James** and **Gabe Kaplan** (yes, from *Welcome Back Kotter*) just before they went out. It was particularly interesting to see Eugene Levy go into his dressing room and come out as Bobby Bitman!

By 11:00 pm, we head over to catch the **Improv Olympics** at Le Medley. It's Canada versus Australia. The place is so packed that there is nowhere to stand. Suddenly, I see a sign that says VIP and I realize that our passes can get us upstairs to some nifty seats. We are also right next to the dressing rooms, so when the match ends, I sneak in to grab some post-performance photos of **Team Canada**.




Clockwise from bottom: John Moore, Terence Bowman, Robert Higden, Scott Falconbridge, Brian Wrench, Jane Luk, Simon Peacock



Stand-ups: Kristeen Von Hagen, Mike MacDonald

Sunday, July 22nd.

And then, you guessed it, back to the hotel for more schmooze. 1:00 am (approx). The party is still underway. It's true, everything does happen this weekend. 



Clever & talented Jane Luk & quick-witted Brian Wrench backstage after Canada played Australia at the Improv Olympics.



ACTRA

branch news

SASKATCHEWAN

Saskatchewan gets a
NEW soundstage

We've got news: plans for a soundstage are all systems go! (AT LAST). Completion date is May 2002. The previous soundstage was a financial white elephant – the new one is centrally located and will annex the CBC building.

On our member services front we're pleased to report our best year to date.

The **Saskatchewan Talent Development Fund (STDF)** continues to receive training funds – and in turn provided honorariums for guest speakers, as well as a number of acting programs and subsidized workshop fees for members and apprentices.

There has been no dramatic production in Saskatchewan since 2000. The potential work stoppage by SAG members cost the province some MOW-type productions as local producers were unable to sign U.S. actors to contract past end of June 2001. Manitoba's equity investment provisions has attracted more than its share of production and is enjoying the best of times – though our tax credit provisions are similar, Saskatchewan doesn't have the money to invest in productions, as does Manitoba. There are negotiations in place to erase that advantage. It has also been suggested the pipeline is full. Producers bought in the New Year in order to weather the SAG storm and now they aren't buying as much.

We welcome our new Council! **Chris Scott**, President, **Mike Burns**, National Councillor, **Mike O'Brien**, **Kent Allen**, **Cavan Cunningham**, **Erroll Kinistino**, **Sean Hoy**, **Kenneth Charlette**, **Cal ChiefCalf**, and **George Grassick**.

OTTAWA

Ottawa gets into training

A planning session was held in June to decide on future goals for next year, particularly those that relate to professional development. Council Member **Mike Farrell**, recently retired professional educator, has agreed to chair our professional development committee. Currently he is
(continued on next page)



Outside the ACTRA Montreal Building



Montreal ACTRA Staff... (L-R) back row: Gary Saxe, Molly Rothschild, Claire Martell, Carmela Algeri, Randy Duniz; front row: Shannon Joutel, Micheline Russo, Daintry Dalton.

Montreal in the spotlight

MONTREAL

The Montreal Branch was actively involved in press conferences denouncing a decision by a U.S. Studio to pull out of shooting a multi-million dollar feature entitled **Daredevil**. Montreal Branch reps were interviewed by print and electronic media and defended ACTRA's position. For further details on this issue please review the National Executive Director's message on page 4.

National Organizer **Gary Saxe** recently struck an organizing committee that met for the first time in mid-July. The committee, comprised of council members, staff, and members-at-large, is a consultative body which will meet regularly

to discuss organizing issues, like how to convert non-union productions and how to get members more involved in the process for dealing with issues personal to them.

Montreal Branch President **Matt Holland** returned from the **Banff Television Festival** and reported that, "I felt encouraged by ACTRA's representation at this prestigious event. Noticeably some of our best and brightest were there. What better testimony to ACTRA's growth as a player and as a presence in the industry, both here and on a global scale."

** Please consult the Montreal section of the ACTRA website for more information on the Town Hall meetings where members discussed the pending IPA negotiations.*

OTTAWA

– continued from previous page

studying the Apprentice Training guide and will be considering the best options for delivering the courses in Ottawa.

A number of council members have expressed interest in teaching modules of the course and we hope to have a ‘train the trainer’ session in Ottawa sometime this Fall. Farrell is also looking into setting up a series of weekend workshops for our full members. The professional development committee hopes to offer 3-4 weekend workshops in the 2001-2002 seasons. Other goals include plans to host a ‘small-branch’ council meeting to be held in Ottawa and where we will facilitate discussion on issues and concerns affecting the smaller centres.

Nanci Morrison, ACTRA’s Ottawa Branch Representative, attended her first National meeting this past June and found it to be both interesting and educational. “I was very impressed by the intelligence and dedication demonstrated by our colleagues at the meeting and unfortunately, certainly overwhelmed by the conviviality demonstrated after hours.”

As to Ottawa Branch business, however, as predicted 2001 has been a slow year. The recent downturn in the city’s high-tech industry has meant a sharp drop in the number of industrials currently being produced, and the local production company who previously shot three feature length films last year is still in post-production with no plans for more filming in the near future. A number of animation features continue to be produced, including a series for the Comedy Network **The Endless Grind**, providing employment for actors both in Ottawa and Toronto.

EDMONTON

Edmonton Branch pursues film industry tax cut

Michael Charrois current National Council representative would like to clear up a misconception that there is no film work in Edmonton.

“That’s incorrect,” he stated. “**Great North** is still one of the largest producers of documentaries in Canada and **Mentors** is expected to be back for another season. Also, the CBC is producing some radio programming and commercial production is strong.” He added.

Thanks go out to the **Calgary Branch** members for helping out on an interim basis with Edmonton Branch business while there was a temporary staff shortage. Thanks also to **Dan Goy**, former Western Regional Organizer for his assistance.

Back in May 2001, Michael participated in a Human Resources Development Canada (HRDC) workshop. During the workshop a review of the report **Culture Moves Forward** was undertaken. The report recommended particular action that would benefit cultural workers in the film industry. Michael pursued a **Film Industry Tax Cut** resulting in a government initiative to create a unified cultural lobby group for the cultural industries and the arts in Alberta. The wheels of change grind slowly... but they do grind.

NEWFOUNDLAND

ACTRA Maritimes co-sponsors Atlantic Film Festival Acting Awards

The 21st **Atlantic Canada Film Festival** runs Sept. 14-21 in Halifax. This ACFF celebrates and acknowledges filmmakers in the Atlantic Region. **ACTRA Newfoundland** in partnership with **ACTRA Maritimes** and **ACTRA Fraternal** are taking an active role in the festival as well as co-sponsoring the acting awards.

It’s been a great year for the Newfoundland Film Industry and for the local Newfoundland Branch. Production has continued to be on the rise with **Bingo Roberts**, **Random Passage**, **Messiah** also shooting in Montreal and **Rare Birds**, all helping to make this a productive year. The trend is continuing with three features currently in production: **The Breadmaker**, **Red Door** and **The Shipping News**.

Membership, both full and apprentice is increasing and members are experiencing more work opportunities. The past year has seen 65% of our membership with earnings of approximately \$10,000.

The apprentice program continues to have a positive effect in our branch. Increase in numbers and diversity in range of performers has resulted in a decrease in non-member open audition calls.

The Atlantic Canada Talent Directory on the ACTRA Maritimes website has been an invaluable tool in accomplishing increased work opportunities for Maritimes members and we are looking forward to joining the

new **Face to Face Online**.

The **Industry Health and Safety Committee** has completed work on the Safety Guidelines for the Newfoundland Film and Video industry. Training sessions have been set up so members of the film industry can learn their rights and obligations under the guidelines.

Glen Downey, Newfoundland/Labrador Councillor who sits on the board of the Newfoundland Association of Cultural Industries (ACI), an advisory board to the Provincial Government on Arts Policy, has approached the ACI about several issues regarding government arts policy and our jurisdiction. As a result ACI will be putting out a recommendation to government on developing a policy regarding the use of ACTRA members for government commercials, industrials and documentaries.

TORONTO

ACTRA Toronto Performers launches Poster Campaign

We cannot underestimate how much **ACTRA Toronto Performers** has evolved, grown and moved forward since we moved into our new premises less than a year ago: the change has been gigantic and is ongoing.

As we build on the momentum we created under the stewardship of our past CAO, Council with senior staff and a management consultant has developed a strategic planning initiative that began as a retreat and is now a plan to improve services for Toronto members and council’s functionality – a plan that dovetails completely with the National ACTRA Plan. We’re also embarking on an administrative renewal.

We continue to work diligently on the **Work Opportunities Project** creating jobs for our members (even quite a few members from other branches). With Council and staff’s demonstrated commitment to this project, we’re seeing more and better roles for ACTRA performers.

Our work on a campaign to encourage productions (film, television and commercial) to cast minorities and differently-abled performers is promising. Four dynamic posters will be launched to the media and the entertainment industry in October.

This is clearly a challenging time – but one of great promise.

ACTRA is proud to present...

Connecting ACTRA members to your union; promoting our members to the industry.

ACTRA's new National website features a bold new look, lots of photos, our latest news releases, and is the virtual home of our new talent catalogue **Face to Face Online**.

For our members, the website is designed to be a central resource featuring news, information on **ACTRA Performers' Rights Society** and links to other related ACTRA sites such as the **ACTRA Fraternal Benefit Society**, and lists of what's shooting across the country. With a password, ACTRA members will have access behind the scenes, where you can read about the **ACTRA Plan**, ACTRA's strategic 5-year plan, and update **your personal online portfolio**. We hope the site will prove to be a useful portal for members to become better informed and more involved with your union.

www.actra.ca is also designed for our industry.

With **Face to Face Online**, directors, producers, casting directors and other producers looking for performing talent can search online, save their search results and find contact information for performers or their agents. There are also industry links and an industry resource directory.

On the next pages, learn more about how you can build and edit your own Face to Face Online portfolio...

www.actra.ca

The image shows two screenshots of the ACTRA website. The top screenshot displays the homepage with a red header, navigation menu, and news articles. The bottom screenshot shows a page titled 'SHARING THE DREAM - INTRODUCTION TO THE ACTRA PLAN' featuring a photo of Sandi Ross and text explaining the ACTRA Plan.

ACTRA NEWS

ACTRA MEMBERS SAY YES TO EXTRA
The Alliance of Canadian Cinema, Television and Radio Artists (ACTRA) announced today a return of 89% in favour of creating a new category of membership to include background performers into the union.

PROTECTING CULTURE
ACTRA members were well-represented in Quebec City as tens of thousands of people protested the dangers of the proposed Free Trade Agreement of the Americas.

LATE BREAKING NEWS

PRESIDENT'S MESSAGE
A message from ACTRA National president, Thor Bishopric.

ACTRA THE ACTRA PLAN

SHARING THE DREAM - INTRODUCTION TO THE ACTRA PLAN >

The ACTRA Plan reveals our unified future vision for Canadian performers.

It is a consensus of our individual dreams. It guides our National Council's decisions, informs our actions and allows ACTRA to better represent Canadian performers.

The ACTRA Plan is the expression of the commitment of ACTRA's leadership and staff to target and achieve specific, clear objectives over the next five years. The Plan helps to keep us focused on what is important. It also allows us to dedicate our resources - leadership, staff and money - to clear and specific steps we will be taking to improve the quality of life for Canadian performers and increase the richness and diversity of Canadian culture.

The ACTRA Plan is your Plan - it will improve your ability to find quality work, to be paid equitably, to enjoy a supportive, professional environment, to network with your colleagues, and to access benefits that matter to you, like comprehensive, member-directed health and retirement plans.

Because it is your Plan, ACTRA wants to make sure you also have all the information you need to contribute to ACTRA's success, and access a host of really useful resources, such as a directory of services, leadership, and staff to help you achieve your professional goals.

Sandi Ross

Soon **FACE TO FACE ONLINE** will be available to you on the ACTRA National website **www.actra.ca**. This new internet service is an online database designed to promote Canadian performers to national and international producers, directors and casting agents. All ACTRA full and apprentice members are encouraged to view and edit their portfolios. **Learn how you can build and edit your own Face to Face Online portfolio on the following pages...**

Getting yourself



Photos by Stephen Frost

First, visit your local ACTRA office.

ACTRA Member Elizabeth McCallum takes you through the steps...



Provide your resumé and headshot to a Member Services Rep.

Did you know?

- Face To Face Online is FREE to all ACTRA full and apprentice members. It's one of the many benefits of being an ACTRA member.
- If ACTRA has your photo, even from previous catalogues, you'll be included in Face to Face Online. You can also mail your headshot and resumé to your local Branch.
- You can provide up to 10 photos (black & white or colour). You can select which photo will be your primary Face to Face photo and membership card photo.
- Many ACTRA members already have profiles. With your password, you or your agent can update your profile as your career progresses. You can also remove unwanted pictures or edit outdated information.
- Producers, directors, and casting agents can use keywords to search Face to Face Online for the talent they're looking for. The more detail you provide in your profile, the more search results you will appear in. For example, if you can juggle or drive standard shift, include it in your profile.
- Search results can be saved and emailed to a production's team using our new Shortlist feature.

Face to Face Online



Your headshot, resumé and other photos will be scanned and then used in Face to Face Online.



You can add or edit your text resumé online.

- With your password, you can add a hyperlink from your Face to Face Online profile to your own performer website, if you have one.
- It's free. Did we mention that already?
- If you haven't provided contact information, producers won't be able to reach you, although an e-mail will go to the Face to Face Online help desk and an ACTRA Representative will try to track you down. It's in your best interest to make sure you've entered your correct contact information.
- Your profile includes an age-range, which unless you specify otherwise, is 10-years around your birthdate. You can broaden this range, but you have to log on to Face to Face Online to do so.
- Face to Face Online already includes over 10,000 full and apprentice members and is growing daily.
- Your member access password and user ID will be mailed to you in the coming weeks.



Now you're in Face to Face Online!

In a nutshell, Face to Face Online is a marketing tool that allows ACTRA members to showcase themselves to the industry with FREE online portfolios. Unlike other online performer databases you don't have to pay to be profiled if you are an ACTRA member. Producers, directors and casting agents who register don't have to pay for access to the database either. It's free to members, and free to producers.



who's who at
ACTRA



David Macniven

David Macniven was born in Dunfermline, Scotland. In 1990, he attained his post-secondary education at the University of Western Ontario, where he graduated with an Honours B.A. in modern western history.

Macniven studied acting at Studio 58, the professional theatre-training program of Langara College in Vancouver. Since graduating from Langara, his performance credits include *Charms for the Easy Life*, *Left Behind* and *Relic Hunter*. Macniven moved to Toronto in 1995, and has been an ACTRA Member since 1994.

Macniven is proud to serve as an elected member of ACTRA's National Council and as an ACTRA Toronto Councillor. He is also the Chair of ACTRA National's Communications Committee and is ACTRA Toronto's Vice-President of Communications.



Kate Robbins

Kate Robbins resides in her native Vancouver, B.C. Her extensive acting career lists both principal and co-starring roles in film and TV, including *The X Files*, *Millennium*, *Madison*, *Little Women*, and *Wiseguy*.

Ms. Robbins' theatre credits include performances in the productions *The Pirates of Penzance*, *Cabaret*, *A Cuckoo in the Nest*, and *St. Carmen of the Main*, just to name a few.

She has also done voice-work for commercials, radio and animation, specializing in American, English and European accents. Ms. Robbins is an accomplished singer and is able to perform a variety of singing styles including country & western, musical theatre and opera.

Ms. Robbins is a National Councillor for British Columbia and she is a UBCP Executive Board Member.



Susie Almgren

Susie Almgren lives and works in Montreal. She is a bilingual actor who performs in both French and English.

She has held both leading and supporting roles in several Film and TV productions, including, *Affliction*, *This is My Father*, *Varian's War* and played Timmy's Mom in 52 episodes of *Lassie*.

Her acting credits include voice-over work in television, radio and theatre productions.

Almgren has been a member of ACTRA since 1985, and became a Montreal Branch Councillor in 1997, in her own words, 'as a way to give back to an organization I felt had served me well.'

Elected to ACTRA's National Council in 1999, she is proud to be the representative for Quebec on the National Executive and feels it is both a challenge and a privilege to be part of Council at such a monumental time in ACTRA's history.



Jennifer Wigmore

Edmonton native Jennifer Wigmore has made Toronto her home since 1995. Since that time however, she has performed in several theatres across the country.

Selected film and TV credits include Meg Brooke in *Little Men*, series lead as Ms. Weintraub in *I Was a Sixth Grade Alien*, and a guest starring role as Maggie Bryant, in *Mysterious Ways*.

Wigmore was elected to both the Toronto and National Executive Council in 1999, during which time she has been a valuable contributor to the political process.

ACTRA members say YES to Extras

ON July 26, 2001, ACTRA announced the results of the membership referendum in which ACTRA members voted 89% in favour of creating a new category of membership to include background performers into the union.

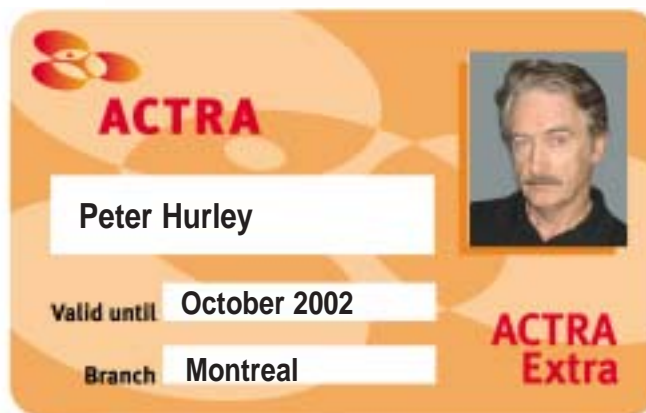
"The overwhelming results confirm ACTRA's commitment towards representing all film and television professional performers in Canada. We are pleased that our members have sent a clear message of support and solidarity to background performers," stated **Thor Bishopric**, ACTRA's National President in a press release.

The national ACTRA referendum was mailed on June 26, 2001 to approximately 11,000 full members across the country. The new category of membership is called **ACTRA Extras**.

"We have always represented ACTRA members that have worked as background performers. This new category of membership will formalize the relationship between ACTRA and an approximate 7,000 people working as background performers who were previously not members," said Bishopric.

More information on application requirements can be found at

www.actra.ca.





member profiles

Lindy Booth



Lindy Booth appearing in the film *Century Hotel*.

Lindy Booth is one busy lady. After co-starring opposite **Tia Carrere** in **Relic Hunter**, Booth is also on the cusp of even greater recognition through her increasingly prominent roles in a number of feature films; both active and on the way.

And it looks like her timing is impeccable. Booth, who's not returning to *Relic Hunter* ("It wasn't like a hard feelings thing, they're just going a different way with the show, and I'm just not back"), feels she can now devote more time to expanding her big screen profile.

Which includes her first appearance at TIFF with **Century Hotel** (TVA **International**). "Yeah, I'm so excited, I can't wait," enthuses Booth. "I've

always been (to TIFF), but it's always been in spectator roles, so it's very exciting to have a movie that I'm really excited about."

Also on the horizon is a project with **Don McKellar**, described as "a female fantasy revenge story set in a massage parlour" called **Rub And Tug**. "It is entirely intended to be fun," she states. "We're taking people really off guard with this one. It's just a life story, and it's basically the story of these three girls and their manager. And it's just their life story; there's a bit of sadness, but it's that whole 'pick up and move on with life,' sort of create your own destiny thing."

A fitting concept for a burgeoning actress.

Daniel Levesque



No one can accuse Daniel Levesque of not doing his part for the trade. In **Nowhere in Texas** (Nulle Part au Texas), the first of a 13-part series for TVO/*tfo* that highlights the work of Quebec writers, he spends most of his day in a thong bikini; he fought a lobster in a Superbowl Budweiser commercial, wrestled with pigs in the critically acclaimed film **Another Planet**, and picked through garbage in the French film **Le Vidangeur**, among other things. Holding memberships in ACTRA, Uda, and Equity, he has been able to bridge the language gap and parlay a successful comedy career to stage, screen and television.

"My skills are always looped and

combined per project, for example: film and TV roles give me the luxury of exploring the tiniest character details for the camera. Theatre precipitates character discoveries and research for longer. Performing live comedy sharpens

timing. Film commercial budgets allow acting challenges within high-end lighting and camera-laced sets (low budget films teach me to get everything right on the first take!)"

His favorite project? Playing lawyer



Left to right: Daniel Levesque and Martin Mull in *Twice in a Lifetime*

Scott Wackenbush on the series **Twice in a Lifetime** opposite **Martin Mull**.

"Each project is an adventure... Mull is a wonderful improviser. I learned a lot from a great guy without any formal advice. That stands out."



ACTRA

organizing

MONTREAL

ACTRA Montreal launches Organizing Committee

“AN active and involved membership is crucial for any union,” stated Montreal-based ACTRA National Organizer **Gary Saxe**. “That’s why we decided to create an Organizing Committee.”

The committee, comprised of Branch Councillors and other interested members, has the mandate to advise and assist Gary in mobilizing members as well as in the development of priorities, strategies and plans of action regarding our approach to non-union production.



Gary Saxe,
ACTRA National Organizer,
gsaxe@actra.ca

WESTERN CANADA

Appointment: National Organizer for Western Canada

ACTRA would like to thank **Dan Goy** for his work in promoting the efforts of ACTRA as the National Organizer for Western Canada. Dan has left ACTRA to pursue other interests and we wish him well. ACTRA welcomes **Don Dudar**, as the new National Organizer for Western Canada.

Don Dudar served 6 years in the Canadian Forces and was stationed in Germany from 1986-89 as part of NATO, where he received extensive training in leadership and tactical strategy.

He also has extensive experience working in the Labour Movement in BC as a member of the Telecommunications Workers Union (TWU), where he represented Telus workers in BC and Alberta. Dudar was the Vice-President of TWU Local 23, and worked as an Organizer for his Union. He is also a graduate of the BC Federation of Labour Organizing Institute and is very familiar with the Labour Boards.

He majored in Political Science at

Wilfrid Laurier University, and his professional training and background working for Telus includes Corporate Sales and Marketing.



Don Dudar,
ACTRA National Organizer,
ddudar@actra.ca

NEW MEDIA

ACTRA at the Worldwide Short Film Festival

National New Media Organizer **Thom Tapley** had the opportunity to take part in a panel discussion during the **World Wide Short Film Festival** in early June. The panel was entitled “*The Revolution Will Be Digitized.*” Panelists included reps from **Trapeze Media**, **Trailervision**, and **Apple**. The focus of the discussion concerned the rapid developments in New Media that are changing the way films are being made, distributed and perceived. Panelists were asked to put forth how their respective organizations could contribute to this area. ACTRA emphasized their offering – the best talent pool in the country! As well, our willingness to work together with New Media producers to address the unique obstacles presented to this part of the industry was appreciated. For their part, the producers recognized that outstanding talent means higher quality projects, that in turn will facilitate the sale-ability of programs and that will benefit us all.

Thom continues to receive calls from both Members and New Media professionals as a result of the panel. There is a great deal of interest in working together and a lot of excitement. Excerpts from the panels were broadcast on Rogers Cable 10 in the greater Toronto area.

New Media: a permanent part of the Banff Television Festival landscape

During the week-long festival, New Media producers were given the opportunity to pitch their ideas during the **Cyber Pitch** competition and panelists discussed advances in the industry during the daily **Focus on New Media**. The festival was an excellent opportunity to see what is happening production-wise across the country while increasing ACTRA’s presence with New Media content producers.

A number of New Media prototypes, although clever, suffered from the use of non-professional acting talent. ACTRA established important contacts and continues to work with producers in the promotion of talent.

Warp speed ahead

Activity continues to be fast and furious in New Media. The use of **Digital Rights Management** (DRM) software to track the use of digital properties such as films and music on the Internet has progressed considerably. In the race to establish business models on the Internet (and to avoid intervention by public policy makers) large media companies have begun to work in earnest to use DRM to distribute over the Internet while protecting copyright.

The large media companies who only a few months ago vehemently argued that it was not possible to stream media safely on the Internet have now teamed up to do just that. In the coming months, two online subscription services supported by the majors are to be introduced. **AOL Time Warner**, **Bertelsmann** and **EMI** are behind the subscription service **MusicNet**, while **Vivendi Universal** and **Sony** are supporting **Pressplay**. Similar services for online video distribution are being rolled out as well. In August, **Metro Goldwyn-Mayer**, **Paramount**, **Sony Pictures**, **Universal**, and **Warner** announced plans for a joint on-demand movies service over the Internet. Through the use of

Look out for the October issue of **Video Age International**

magazine where ACTRA New Media Organizer Thom Tapley discusses ACTRA and New Media issues.

digital rights management, online business models will now be further established.

The ability of DRM to track revenues generated online is reflected in ACTRA's Internet strategy. The ACTRA Interim Internet proposals tie Performer payment on an ongoing basis via the use of a gross revenue model. Although it has yet to be seen how much in agreement the CFTPA will be with ACTRA's position, feedback from the new media production community regarding ACTRA's current position has been generally positive.

ACTRA and TAMAC set up regular New Media meetings

ACTRA and TAMAC have begun a regular series of meetings to communicate with each other concerning issues surrounding New Media. Attendance has been strong with nearly every major agency represented. Discussions have included the importance of paying close attention to contracts and riders where they refer to Internet and New Media Use, what the important concerns are as they pertain to performers, and what developments are informing ACTRA's position concerning New Media. These discussions have been useful with all participants providing valuable input.

UPCOMING EVENTS on the New Media calendar

Digital film production continues to explode both locally and internationally as do the number of online avenues used to distribute these films. Local festivals such as **On The Fly** use digital technology to make a huge number of short films quickly then allow a global audience to view them online. **Britshorts**, a lower-key version of the American **Atom Films** allows viewers in Canada to watch a number of interesting works out of Britain. Such activity is exciting but requires careful consideration to formulate policies that will allow Members to take part in work and creative opportunities while

protecting income opportunities.

Thom Tapley,
ACTRA National Organizer,
New Media,
ttapley@actra.ca



Fighting to protect jobs for Canadian performers

Performers should be alarmed at the actions taken by some officials in the Federal Government department of **Human Resources and Development Canada** (HRDC).

Recently, ACTRA complained to HRDC about three U.S. performers who were allowed to enter Canada to work on a non-union production. As per procedure, HRDC has to put together a 'labour market opinion' on the availability of qualified Canadians to do a job, before deciding to let a foreign worker take that job. The HRDC guidelines clearly indicate that unions and associations in our industry are to be consulted about the availability of qualified Canadian performers. ACTRA was not consulted in the case of this production.

The three U.S. performers were cast in lead roles for a Canadian production and no Canadian Performers were auditioned for these roles. In ACTRA's view, there were many qualified Canadian Performers that should have had the opportunity to audition.

This is not an issue of creative control, or about whether ACTRA should be worried about non-union production. This is an issue about protecting opportunities for all Canadian Performers by insisting that government ministries enforce their own guidelines. Workers in other Canadian industries are protected from foreign workers taking their jobs and Canadian Performers deserve the same protection and respect.

— continued from page 3

Comparing percentages of growth can be misleading. If the Canadian television industry had grown by the same \$22.4 million, the percentage increase would be far larger than 3.7%. Yet Canada's percentage of 'growth' is considered alarming. Even if we have tripled our production, percentage wise, it doesn't seem to add up to all that much - and more important, it does not seem disproportionate. We never had that much to begin with.

Canada also buys U.S. television shows that support the U.S. industry - even though the U.S. rarely buys Canadian series. Shows like *DaVinci's Inquest* are as good as anything in the U.S. - a considerable feat - since it's produced on a

ACTRA has been in communication with HRDC regarding this issue and with local MPs and the Minister's office. We will continue to aggressively pressure government to protect and enhance job opportunities for Canadian Performers. Further, we will continue to let our members and all Canadians know when we believe that the government is not doing its job properly.



budget less than a third the size of a similar hour-long drama in the U.S.

SAG complains about unfair business practices. If that truly is the case, perhaps they might want to create a level playing field by giving us distribution rights and letting us control what films will get shown in Canada. I suspect that kind of equality will never happen. These tirades of unfairness will continue and the line between business and fair play will blur even more. The confusion will continue to grow and the U.S. anger will increase.

America, it seems, wants the whole international pie and thinks it audacious that we might consider ourselves worthy of more than just a few crumbs. How sad - for all of us.

applause

WIDC Graduate Veronica Tennant Wins Top Honours at 2001 Banff Television Festival

Congratulations to acclaimed Prima Ballerina, director and ACTRA member **Veronica Tennant**, who recently received the **Telefilm Award for Best Canadian English Language Television Program** at the Banff Television Festival, June 15-20, 2001.

Tennant, a graduate of the recognized **Women in the Director's Chair (WIDC)** program, received the award for her co-production with Rhombus Media of the television program **The Four Seasons**, a dynamic ballet portraying the four seasons in a man's life.

"It cannot be overestimated how much this was an educative/learning process of substance... I heartily recommend the programme to my colleagues and fellow ACTRA members." – Veronica Tennant

In addition to *The Four Seasons* Ms. Tennant has received the **Paul Fleck Fellowship Award** for the dance film, **Trio**. Tennant performed with the **National Ballet of Canada** for 25 years during which time several contemporary ballets were created exclusively for her. She has danced with every great male dancer of her generation including, Erik Bruhn, Rudolf Nureyev, and Mikhail Baryshnikov.

Photos by C. von Tiedemann



Perspective Canada

Congratulations go out to this year's **Perspective Canada** films highlighted at the **26th Toronto International Film Festival**.

This year's line-up included 10 feature film debuts, as well as the return of some of the country's most esteemed filmmakers.

This year's special presentation is the North American premiere of **Atanarjuat (The Fast Runner)**, winner of the **Caméra d'Or** prize at the **2001 Cannes Film Festival**, directed by **Zacharias Kunuk** and written by **Paul Apak Angilirq**. Filmed entirely on location on the sea-ice and tundra around Igloolik, this movie draws on the rich oral tradition of the Inuit.

Perspective Canada Films for 2001

FEATURES: The Art Of Woo; Century Hotel; Inertia; Khaled; La Femme qui boit; Mariages; On Their Knees; The Frank Truth; Treed Murray; Walk Backwards

OTHERS: 1:1; A Fresh Start; After; Âme noire; Charlie Noir; Un Crabe dans la tête; Cyberman; FILM (dzama); I Shout Love; In Memoriam; Inséparables; Instant Soup; Jean Laliberté; L'Ange de goudron; Lilith On Top; Lip Service; Self; Silent Song; LOLA; Lollipops; Rare Birds; Remembrance; Romain Et Juliette; Scènes d'enfants; Sight Under Construction; Silent Song; Soowitch; Strange Invaders; Suddenly Naked; The Green; The Topic of Cancer; Touch; The Judgement; Three Sisters On Moon Lake; Un Arbre avec un chapeau; Westray

ACTRA member represents Canada at international competition

ACTRA member **Luke Reid**, age 17, was a proud representative of Canada at **The World Individual Debating and Public Speaking Competition**, held in Reading, England this year. Competitors from Cyprus, Argentina, Pakistan, U.K., U.S., Italy and Canada squared off in four categories. Congratulations to Luke for winning the persuasive speaking category and placing fourth overall. An invitation to join the collective bargaining committee is on its way...

REMEMBERING SEPTEMBER 11, 2001

ACTRA members and staff are saddened and horrified by the tragic events of September 11, 2001.

Our sympathies to all who are coping with the grief of lost and injured loved ones.

Colleagues and friends share our sadness at the passing of the following members and ACTRA colleagues

- | | |
|----------------------|----------------|
| Greg Barr | E.M. Margolese |
| J.J. Evans | Al Nicholas |
| Robert Farrar | Keith Provost |
| Jacob Bernard Fisher | Harry Secombe |
| Frances Groat | Anton Tyukodi |
| Susan Kottman | Gay Wisdom |
| Stephen McLoughlin | |



Jacob Bernard Fisher



ACTRA

policy issues

What do softwood lumber and films have in common?

Screen Actors Guild's Board of Directors has endorsed a petition to the U.S. government calling for countervailing duties against movies and television programs filmed in Canada and other countries that provide subsidies for film and television production. The petition alleges these films are lured to Canada by government subsidies and it seeks to nullify these subsidies by applying an equivalent tariff or

duty when film and television product is imported into the U.S. In a recent highly public fight, the U.S. government applied tariffs of almost 20% to imported Canadian softwood lumber on the grounds Canada's system of "stumpage fees" amounted to an unfair "subsidy" to the Canadian industry.

In addition, the U.S. petitioners consider that many Canadian content programs also constitute 'runaway'

production that should be covered by countervailing tariffs.

ACTRA responded swiftly to the developments. "To say that the subsidies offered to producers in our own country are unfair is simply not true. The reality is that the Canadian dollar exchange rate is the major reason for U.S. producers to shoot in Canada. Further, Canadian and provincial government subsidies fully comply with **NAFTA** and **WTO** rules," said **Thor Bishopric**, President of ACTRA in a press release. ACTRA will take this matter up with

ACTRA urges changes to redefine a Canadian program as one created entirely by Canadians

ACTRA has made a presentation before the House of Commons Committee that is studying Canada's broadcasting system. ACTRA's brief urges adoption of three fundamental principles for Canadian broadcasting: continued regulation of the broadcasting system, the gradual redefinition of a 'Canadian program' as one that is created, written, directed, performed and produced entirely by Canadians, and a renewed commitment to Canadian public service broadcasting through support for both the CBC and implementation of a public-service television tier on all cable, satellite and other delivery systems. A copy of the ACTRA brief is available from local ACTRA offices, or on the House of Commons website, under the Standing Committee on Canadian Heritage.

...the Canadian dollar exchange rate is the major reason for U.S. producers to shoot in Canada

SAG at a bilateral meeting scheduled in October.

Canadian tax credit programs provide a credit against taxes otherwise payable by foreign service producers, calculated on the fees productions pay to Canadians working on a film. These foreign services tax credits can be worth up to 11% of the production budget.

A 1999 study sponsored by SAG and the **Directors Guild of America**, estimated the value of production that "ran away" to Canada to be \$3.4 billion (CDN). However, the total value of independent film and television production in Canada is only \$3.5 billion according to a study conducted by the **Canadian Film and Television Production Association**. The SAG/DGA study is clearly overstating the amount of U.S. production in Canada.

The union is active on other fronts in the culture and trade battle. **RH Thomson**, distinguished Canadian actor and broadcaster, will represent ACTRA at an **International Network for Cultural Diversity** (INCD) meeting in Switzerland, and an ACTRA delegation attended an international forum in Montreal organized by the Canada-based **Coalition for Cultural Diversity** (CCD).



ACTRA

member services

ACTRA Apprentice members now have the right to qualify to vote on ratification and strike referendum

Recent amendments to the **ACTRA By-Laws** (By-Law No. 20) provide Apprentice Members with the right to participate in ACTRA strike and ratification votes – provided that the Apprentice Member has completed three engagements in a residual category under the applicable ACTRA Agreement during the term of the expiring Agreement. Alternately, Apprentice Members who have worked in Background roles for at least eight work days per year for each year of the term of the applicable expiring ACTRA Agreement can also qualify to vote in strike or ratification votes.

Apprentice Members who qualify must register with ACTRA their interest in

voting and provide proof to ACTRA of their eligibility to vote. That proof can take the form of ACTRA work permit receipts; cheque stubs; or a letter from the Apprentice Member's agent, or letters from the applicable production companies stating when the Apprentice Member worked and the names of the productions.

Apprentice members who qualify to vote may register anytime prior to the mailing of the strike or ratification referendum. Strike or ratification ballots will be mailed to all Apprentice Members who are registered when ballots are mailed.

Call or visit your local ACTRA office to find out how to register.



Alliance of Canadian Cinema, Television and Radio Artists

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AUDITORS' REPORT TO THE MEMBERS OF ACTRA

We have audited the balance sheet of ACTRA National as at February 28, 2001 and the statements of operations and surplus (deficit) and cash flows for the year then ended. These financial statements are the responsibility of the organization's management. Our responsibility is to express an opinion on these financial statements based on our audit.

We conducted our audit in accordance with generally accepted auditing standards. Those standards require that we plan and perform an audit to obtain reasonable assurance whether the financial statements are free of material misstatement. An audit includes examining, on a test basis, evidence supporting the amounts and disclosures in the financial statements. An audit also includes assessing the accounting principles used and significant estimates made by management, as well as evaluating the overall financial statement presentation.

In our opinion, these financial statements present fairly, in all material respects, the financial position of the organization as at February 28, 2001 and the results of its operations and its cash flows for the year then ended in accordance with generally accepted accounting principles.


Clarke Henning LLP

CHARTERED ACCOUNTANTS
Toronto, Ontario
May 4, 2001

ACTRA NATIONAL FINANCIAL STATEMENTS YEAR ENDED FEBRUARY 28, 2001

ACTRA NATIONAL BALANCE SHEET AS AT FEBRUARY 28, 2001

	2001	2000
ASSETS		
Current assets		
Cash	\$ 528,770	\$198,826
Accounts receivable	450,786	399,503
Lease inducement receivable	175,150	-
Investments (note 3)	900,000	750,000
Prepaid expenses and deposits	57,302	67,371
Loan receivable – Face to Face with Talent Inc.	5,000	5,000
Loan receivable – ACTRAWORKS Incorporated	25,000	25,000
Due from ACTRA Toronto Performers Branch	1,414	5,420
Due from Face to Face with Talent Inc.	6	212
Due from ACTRA Performers' Rights Society	10,803	-
	2,154,231	1,451,332
Capital assets (note 4)	200,731	63,786
	2,354,962	1,515,118
LIABILITIES		
Current liabilities		
Accounts payable and accrued liabilities	364,599	357,085
Accrued vacation pay	70,404	51,685
Provision for severance pay	35,840	34,359
Due to Branches	1,035,155	1,156,223
Due to ACTRA Performers' Rights Society	-	347
Due to ACTRAWORKS Incorporated	-	25
Due to Alliance of Canadian Cinema, Television and Radio Artists	2,291	-
Due to U.B.C.P.	260	79
	1,508,549	1,599,803
SURPLUS (DEFICIT)		
Extraordinary contingency fund (note 2)	161,218	157,489
Operations	685,195	(242,174)
	846,413	(84,685)
	\$ 2,354,962	\$ 1,515,118

Approved on behalf of the Board:

 , Director  , Director

ACTRA NATIONAL

STATEMENT OF OPERATIONS AND CHANGES IN SURPLUS (DEFICIT)

YEAR ENDED FEBRUARY 28, 2001

	Extraordinary			Total	
	Contingency Fund	ACTRA Plan Fund	Operations	2001	2000
Income					
Per capita	\$ -	\$ -	\$ 2,177,468	\$ 2,177,468	\$ 1,988,228
Information services	-	-	383,210	383,210	440,204
Equalization income	-	-	1,289,514	1,289,514	779,757
Interest income	7,253	8,126	6,229	21,608	5,600
Voluntary contributions	32,691	600,000	-	632,691	48,897
	39,944	608,126	3,856,421	4,504,491	3,262,686
Expenses					
Salaries and benefits (<i>Schedule A</i>)	-	-	973,138	973,138	953,705
Collective agreements (<i>Schedule B</i>)	36,215	-	107,319	143,534	218,757
National council (<i>Schedule C</i>)	-	-	117,747	117,747	80,440
Directors' expenses (<i>Schedule D</i>)	-	-	38,981	38,981	25,158
Office expenses (<i>Schedule E</i>)	-	-	231,043	231,043	106,062
Printing	-	-	181,768	181,768	215,943
Furniture, fixtures and equipment (<i>Schedule F</i>)	-	-	58,587	58,587	45,910
Computer services (<i>Schedule G</i>)	-	-	632,501	632,501	497,414
Communication and public relations (<i>Schedule H</i>)	-	-	144,834	144,834	98,933
Lobbying and legislative (<i>Schedule I</i>)	-	-	82,344	82,344	95,014
ACTRAWORKS contribution	-	-	70,000	70,000	70,000
External relations	-	-	82,952	82,952	44,810
Referenda	-	-	21,003	21,003	29,062
Staff training and recruitment	-	-	38,155	38,155	11,707
Staff conference	-	-	-	-	20,471
Legal fees	-	-	17,775	17,775	18,856
Audit fees	-	-	8,000	8,000	9,000
Professional fees	-	-	6,818	6,818	6,888
Bank charges and GST expense	-	-	75,024	75,024	51,782
Interest	-	-	-	-	10,037
Alliance debt reduction	-	-	75,000	75,000	75,000
Face to Face loan repayment	-	-	52,280	52,280	-
ACTRA plan organizing	-	156,968	-	156,968	-
ACTRA plan special meeting	-	26,270	-	26,270	-
ACTRA plan	-	58,299	-	58,299	-
ACTRA plan other	-	58,252	-	58,252	-
	36,215	299,789	3,015,269	3,351,273	2,684,949
Excess of income over expenses before					
transfer payments	3,729	308,337	841,152	1,153,218	577,737
Transfer payments to branches	-	-	(222,120)	(222,120)	(206,143)
Excess of income over expenses (expenses					
over income)	3,729	308,337	619,032	931,098	371,594
Surplus (deficit) – at beginning of year	157,489	-	(242,174)	(84,685)	(456,279)
Surplus (deficit) – at end of year	\$ 161,218	\$ 308,337	\$ 376,858	\$ 846,413	\$ (84,685)

ACTRA NATIONAL

STATEMENT OF CASH FLOWS

YEAR ENDED FEBRUARY 28, 2001

	2001	2000
Cash flows from operating activities		
Cash receipts from members, non-members and producers	\$ 4,431,600	\$ 3,075,418
Cash paid for expenses	(3,646,347)	(2,912,139)
Interest received	21,608	5,600
	806,861	168,879
Cash flows from financing activity		
Advances from (repayments to) related organizations	(125,559)	(203,112)
Cash flows from investing activities		
Purchase of furniture and equipment	(201,358)	(36,892)
Purchase of investments	(150,000)	-
Proceeds from investments	-	19,527
	(351,358)	(17,365)
Change in cash during the year	329,944	(51,598)
Cash - at beginning of year	198,826	250,424
Cash - at end of year	\$ 528,770	\$ 198,826

ACTRA NATIONAL

NOTES TO THE FINANCIAL STATEMENTS

YEAR ENDED FEBRUARY 28, 2001

1. ORGANIZATION

ACTRA National is a not for profit organization. The organization is a federation of branches and local unions, national in scope, representing performers in the live transmission and recorded media.

2. SIGNIFICANT ACCOUNTING POLICIES

Basis of Presentation

These financial statements include only the operations carried on by ACTRA National. They do not include the assets, liabilities, income and expenses of the autonomous branches, including those administered by ACTRA National in trust for those branches. Separate financial statements have been prepared for the branches.

Capital Assets

Capital assets are recorded at cost and amortized over their estimated useful lives on a straight line basis as follows:

Computer equipment	- 3 years
Furniture and fixtures	- 5 years

Extraordinary Contingency Fund

In 1998 an extraordinary contingency fund was established to provide for organizing, bargaining and negotiations, extraordinary meetings of ACTRA National, and legal counsel. The fund is financed through voluntary contributions of 5% of non-member work permit income from the branches/local unions.

ACTRA Plan Fund

The ACTRA National Council adopted the ACTRA Plan in principle at the National Council Meeting held on June 5, 2000. The Branches in surplus positions were asked to make a one-time contribution totalling \$600,000 to ensure the immediate and timely implementation of the ACTRA Plan within the current fiscal year.

Use of Estimates

The preparation of financial statements in conformity with generally accepted accounting principles requires the Company's management to make estimates and assumptions that affect the amounts reported in the financial statements and related notes to the financial statements. Actual results may differ from these estimates.

3. INVESTMENTS

Investments are carried at cost and consist of the following:

	2001	2000
\$750,000 Bank of Montreal Mortgage Corporation Term Investment, due October 27, 2000, 4.95% annual yield	\$ -	\$ 750,000
\$400,000 Bank of Montreal Mortgage Corporation Term Investment, due June 21, 2001, 5.2% annual yield	400,000	-
\$500,000 Bank of Montreal Mortgage Corporation Term Investment, due December 6, 2001, 5.25% annual yield	500,000	-
	900,000	750,000
Accrued interest on term investment (recorded in accounts receivable)	\$ 20,273	\$ 12,384

4. CAPITAL ASSETS

Details of capital assets are as follows:

	Accumulated Cost Depreciation		Net Book Value 2001 2000	
Computer equipment	\$ 174,085	\$ 82,258	\$ 91,827	\$ 50,521
Furniture and fixtures	123,348	14,444	108,904	13,265
	\$ 297,433	\$ 96,702	\$ 200,731	\$ 63,786

5. LEASE COMMITMENTS

The Association has commitments under operating leases for premises. The leases expire on July 31, 2010 and the minimum annual payments under the leases are as follows:

<i>Fiscal year</i>	2002	\$ 78,816
	2003	78,816
	2004	78,816
	2005	78,816
	2006	100,118
	2007-2010	518,499

In addition to the minimum rent, the Company is obligated to pay operating costs for its office space. The operating costs paid were approximately \$56,000 (2000 - \$NIL).

6. FINANCIAL INSTRUMENTS

The organization's financial instruments consist of cash, accounts receivable, accounts payable and advances to/from related companies. It is management's opinion that the organization is not exposed to significant interest, currency or credit risks arising from these financial instruments.

7. STATEMENT OF CASH FLOWS

The organization has adopted the new recommendations of the Canadian Institute of Chartered Accountants and has presented a "Statement of Cash Flows" instead of a "Statement of Changes in Financial Position". Comparative figures have been restated to conform to the new requirements.

8. COMPARATIVE FIGURES

The comparative figures were audited by other chartered accountants. Certain of the comparative figures have been restated to conform with the statement presentation adopted for the current year.

ACTRA NATIONAL
SCHEDULES OF OPERATING EXPENSES
 YEAR ENDED FEBRUARY 28, 2001

	2001	2000		2001	2000
Salaries and benefits			<i>Schedule A</i>		
Total basic salaries	\$ 777,544	\$ 734,166			
Staff benefits – general	108,385	99,847			
– RRSP	71,347	70,986			
Severance pay	1,481	34,359			
Vacation pay	14,381	14,347			
	973,138	953,705			
Collective agreements			<i>Schedule B</i>		
CBC	24,305	12,939			
Commercials – negotiation and administration	23,207	12,562			
– legal	6,191	–			
IPA – negotiation and administration	10,615	152,215			
– legal	20,214	–			
Other	11,329	–			
Organizing	47,673	41,041			
	143,534	218,757			
National Council			<i>Schedule C</i>		
National Council expenses	61,345	34,401			
National Executive expenses	26,258	19,109			
Branch President's meetings	–	6,430			
Committee expenses	8,979	8,375			
Honoraria	19,500	9,125			
Officer expenses	1,665	3,000			
	117,747	80,440			
Directors' expenses			<i>Schedule D</i>		
National Executive	10,466	9,647			
Director of Finance and Administration	8,783	7,528			
Eastern Regional Executive	5,470	189			
Western Regional Executive	7,430	560			
Western Regional office expenses	6,832	7,234			
	38,981	25,158			
Office expenses			<i>Schedule E</i>		
Rent, moving and design costs	152,314	40,970			
Telecommunication	31,009	28,301			
Insurance	3,939	2,629			
Supplies and miscellaneous	16,576	9,901			
Postage	11,156	10,572			
Courier	16,049	13,689			
	\$ 231,043	\$ 106,062			
Furniture, fixtures and equipment			<i>Schedule F</i>		
Capital purchases under \$500	\$ 10,714	\$ 1,262			
Amortization	19,753	1,963			
Repairs	178	3,268			
Maintenance	11,278	20,682			
Leases, rental	16,664	18,736			
	58,587	45,911			
Computer services			<i>Schedule G</i>		
Maintenance	13,899	12,277			
Software	15,795	26,581			
Hardware	22,078	14,036			
Amortization	44,660	29,399			
Supplies	8,659	11,722			
Programming					
Current membership maintenance	76,630	70,260			
New membership system	95,106	70,886			
IPA template	67,424	66,638			
Revenue receiving module	13,763	63,221			
Commercial template	56,559	28,724			
Other	40,510	–			
Project director	37,923	–			
Communication	123,486	101,870			
Training	16,009	1,800			
	632,501	497,414			
Communications and public relations			<i>Schedule H</i>		
Advisor fees	44,372	34,596			
Promotion expenses and development					
of ACTRA logo	24,884	10,695			
InterACTRA News	38,457	48,005			
Public relations	27,661	5,638			
ACTRA website	9,460	–			
	144,834	98,934			
Lobbying and legislative			<i>Schedule I</i>		
Policy advisor fee	61,525	70,025			
Expenses	20,819	24,989			
	\$ 82,344	\$ 95,014			

What do you want to see on the table?

Independent Production Agreement (IPA) negotiations begin October 16

ACTRA will be negotiating a new members' agreement over the next several months. We need your input and support.

Take 30 seconds to tell us what you think

Fill out the 30-second survey included in this issue of *InterACTRA*. Get your priorities on the bargaining table. Help your union represent your ideas for the future. For details and your mail back card, see pages 4 to 5.



ACTRA
www.actra.ca

Photo by Lisa Sakulensky