

Negotiations dominate agenda in U.S. and Canada

ACTRA prepares for IPA negotiations

ACTRA's collective agreement with the independent producers of film and television expires December 31. Bargaining with the producers will commence early in the fall. We expect to face one of the most difficult sets of negotiations in ACTRA's history. We are preparing *now* so we can win the rights, respect and remuneration that Canadian performers deserve.

MEMBERS ARE URGED TO GET INVOLVED. See page 4.

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What is ACTRA's position if U.S. performers are forced to strike

The collective agreements negotiated by the Screen Actors Guild and the American Federation of Television and Radio Artists (AFTRA), covering U.S. performers who work in television production and theatrical films in the U.S., expire at the end of June.

While SAG and AFTRA representatives have said repeatedly they do not want a strike, there is extensive media speculation about a possible shutdown of the U.S. industry this summer.

ACTRA has pledged our support to U.S. colleagues, saying we will do everything in our power to help them win a fair and equitable settlement.

WHAT THIS MEANS TO YOU. See page 5.

Letter to members from National Executive Director Stephen Waddell.



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. Charles Licha and Jan Stychalski carry the ACTRA banner. **See page 2.**

Cultural community up in arms about **free trade summit**



R.H. Thomson addressing Quebec rally

ACTRA member R. H. Thomson was in Quebec City to raise the concerns of performers about the impact of the proposed Free Trade Agreement of the Americas on culture. Thomson, a strong advocate of cultural diversity, said, "The cultural implications of the FTAA on Canada's ability to support its indigenous product and sustain our cultural diversity are significant."

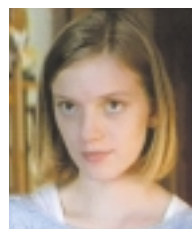
Speaking at the Council of Canadians' Teach-In, as well as numerous rallies and media events, Thomson presented a powerful message about the dangers of the trade agreements. "Beginning with the Free Trade Agreement and the North American Free Trade Agreement, we have seen the erosion of our cultural sovereignty. We lost the magazine dispute and the Country Music/New Country Network Cases. Trade Agreements cannot address cultural policy obligations since artistic works are not like other goods and services. If NAFTA's 'investor

state provisions' are expanded, who knows what back door challenges there might be?"

Thomson called for a new international pact on culture, which ACTRA supports. It has been endorsed by Heritage Minister Sheila Copps.

The full text of Thomson's speech will appear in the next issue of InterACTRA News.

Sarah Polley spearheaded a highly-publicized protest about **summit security measures.**



Sarah Polley

Hundreds of Canadian actors, writers, filmmakers and artists signed a petition prior to the Summit of the Americas, calling on Prime Minister Jean Chretien to defend the rights of political activists in Quebec City. Spearheaded by ACTRA member Sarah Polley, author Naomi Klein, and civil liberties lawyer Clayton Ruby, it criticized the government's security preparations for the Summit and the characterization of protesters coming to the Summit as violent. For more information, see the Council of Canadians' web site at www.canadians.org.



For over 15 years, ACTRA has been involved in efforts to raise awareness of the consequences of trade agreements on Canadian culture. ACTRA's delegation in Quebec City included Montreal members (left to right) Charles Licha, Susie Almgren, Susie's son Jay, Jan Stychalski, and Bronwen Mantel.



volume 7 issue 1

June 2001

InterACTRA News is the official publication of ACTRA (Alliance of Canadian Cinema, Television and Radio Artists), a Canadian union of performers affiliated to the Canadian Labour Congress and the International Federation of Actors.

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message from the president

2001 is going to be a very important year for ACTRA. Looming in the fall are negotiations with independent producers.

ACTRA will enter these negotiations invigorated by our transformation over the past eighteen months with the implementation of our progressive and dynamic five-year ACTRA Plan. Our team of top-notch organizers is committed to protecting and growing our jurisdiction. We mean to ensure the continuance of quality improvements in member services and to heighten our profile in the industry through a more forceful public agenda.

As I speak with members from across the country, I perceive a growing sense of pride in ACTRA and a renewed energy to get involved and make things happen. To build on this enthusiasm we will initiate consultations in the next few months, with members in every branch on priority issues for IPA negotiations. It is crucial that the energy in the organization and the commitment to make ACTRA great are channeled into a common vision for negotiations.

ACTRA's goal must be to establish the very best collective agreements for performers. We will accept nothing less than the full rights, just remuneration and professional respect that our Performers deserve. Right now there is an unprecedented growth in the film and television industry in Canada and we are committed to seeing that the collective interests of artists are strengthened at this time of expanded opportunity.



Thor Bishopric

We know we will face tough negotiations. In the last two rounds of IPA bargaining, we saw the threatening impact of Canada's independent producers being joined by Hollywood studios and the force of global interests. However, we successfully resisted their demands for rollbacks of Performers'

hard won fees and protections and made significant gains for our members.

We are confident we can do even better this year, based on the unprecedented levels of support of our members. The key to success in negotiations is a strong and unified membership. We will be as powerful as we allow ourselves to be. If we are united around a single union vision that Canadian Performers deserve rights, remuneration and respect... we'll achieve them.

I have recently returned from the SAG and AFTRA negotiations in Los Angeles, where ACTRA is observing the U.S. unions' negotiations with the major studios. Our presence at these meetings is important for ACTRA members, given our shared interests with U.S. performers and the global nature of the production industry. ACTRA was the first union to pledge its support to our U.S. colleagues in their negotiations for a fair and equitable settlement. SAG and AFTRA members are counting on solidarity from ACTRA members - just as we will count on their solidarity when it's our turn at the bargaining table later this year.



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In brief

ACTRA salutes CAEA

ACTRA congratulates Canadian Actors Equity Association, celebrating its Silver Anniversary this year. CAEA rang in its next 25 years with 14 concurrent celebrations across Canada. On Sunday June 3, 5000 actors, directors, choreographers, stage managers, dancers and singers gathered for local festivities across the country from an elegant soiree for 1000 members and industry professionals in Toronto to a local shindig for a dozen people in St. John's, to performances in Ottawa to a masquerade evening in Vancouver. ACTRA is proud to be a patron of CAEA's 25th Anniversary celebration.



Julie McLeod

New Chair of Women's Committee

Julie McLeod, an ACTRA Toronto Branch Councillor, is the new chair of the National

ACTRA Women's Committee. She says she brings a strong desire to improve work opportunities and sex role portrayal of women in film and television. Besides being the creative producer and host of a multi-media project about education incorporating both TV and the Internet, Julie is active in numerous community and political causes and ACTRA activities.

Support the Actors' Fund

Since 1958, the Actors' Fund of Canada has helped thousands of performers and other entertainment industry professionals. If you need assistance - or you can help out - contact the Actors' Fund of Canada, 10 Mary Street, Suite 860, Toronto ON M4Y 1P9. Phone 1-877-399-8392 or (416) 975-0304; e-mail contact@actorsfund.ca.

Negotiations & Agreements

ACTRA gearing up for IPA negotiations

As ACTRA prepares for negotiations with the independent producers, it is clear that many issues on the table at the recently concluded Writers Guild of America negotiations and now at SAG and AFTRA negotiations are issues for ACTRA members as well.

Making advances in the area of Internet production, improving production and Use fees for television and theatrical product, together with ensuring greater work opportunities for performers are emerging as key concerns for all North American entertainment unions.

Get involved

As ACTRA gears up for IPA negotiations, we urge members to get involved. In the next few weeks ACTRA will be reaching out to members across the country to hear your thoughts on the issues that are most important to you.

Key Issues

■ **Internet Production:** ACTRA is seeking to create an acceptable production and Use fee structure that satisfies the needs of performers within the rapidly changing technological environment. To prepare for upcoming negotiations, ACTRA will be working hard to keep members informed of the latest developments in this expanding area of production and distribution. See feature *ACTRA and New Media* page 8-9.

■ **Fees and working conditions:** ACTRA will continue to fight for better working conditions, production and residual fees for our members.

■ **Work opportunities:** ACTRA will pressure the production community to provide a greater number of challenging and prominent roles for Canadian performers in film and television production.

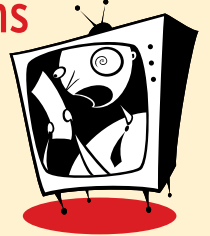
We ask you to:

- Provide input through the web chat room to be launched soon on the ACTRA website at www.actra.ca.
- Contact your local Branch about your concerns.
- Fax ideas to ACTRA National at 416-489-8076 or e-mail National Executive Director Stephen Waddell directly at swaddell@actra.ca.

ACTRA will work closely with members, Branch Reps, ACTRA Councillors and the ACTRA Executive in developing bargaining priorities. In the next month, a Wages and Working Conditions Committee will be established. Late in the summer, we intend to hold a bargaining conference bringing together the ACTRA leadership from across the country.

We know it is crucial that members are knowledgeable about the issues and solidly united behind ACTRA's demands. Solidarity and strategy translate into power for performers at the bargaining table.

Negotiations in progress



CTV

ACTRA has sent a notice to CTV seeking to renegotiate ACTRA's Agreements with the CTV Network and its affiliates.

Specialty channels

Initial meetings have taken place regarding first Collective Agreements with specialty casters Alliance Atlantis Broadcasting (Showcase, HGTV, History, Food Network), ChumCity (Bravo!, Muchmusic, MuchMoreMusic, Space, Star!), and Corus (YTV, Treehouse TV).

Vision TV, Citytv and NFB Agreements Ratified

New Agreements with Toronto-based Citytv, specialty channel Vision TV, and the National Film Board are now in full force and effect, following ratification by ACTRA members entitled to vote on these Agreements. The new Agreements are currently being prepared for printing.

For more information about the terms of the new Agreements, please contact Sharon Davidson at ACTRA's National Office.

Solidarity with SAG and AFTRA



Stephen Waddell

Letter to members from National Executive Director Stephen Waddell

Dear ACTRA Members:

As the Screen Actors Guild (SAG) and the American Federation of Television and Radio Artists (AFTRA) have now commenced bargaining with U.S. film and television producers, I want to update you on the status of their negotiations and also on ACTRA's preparations for our upcoming Independent Production Agreement (IPA) negotiations scheduled for this fall.

The media is already rife with commentary and speculation on the possibilities of a strike in the U.S. But the elected and executive staff leaderships of SAG and AFTRA have repeatedly stated publicly and to ACTRA representatives taking part in the U.S. negotiations, that they *do not want a strike*.

There is genuine hope at this time that the key issues on the negotiation table can be resolved through the collective bargaining process by June 30, when the SAG/AFTRA Television and Theatrical Agreements expire. As with any set of collective bargaining negotiations, however, there is always the possibility that a work stoppage may occur.

Performers united

In the event that SAG and AFTRA members are forced to strike, ACTRA and other FIA-affiliated performer unions around the world have pledged to support them by all legal means possible. ACTRA believes that performers uniting nationally and internationally to preserve and advance performers' rights and economic interests

is the only way that performers can effectively resist the regressive and repressive demands of the multinational corporations that control the global film and television industry.

What it means to you

If SAG and AFTRA members do strike the U.S. industry, ACTRA members will be advised immediately not to accept engagements on any "struck production".

- *Please note:* Any production company signed to ACTRA's IPA before June 30, 2001 is legally entitled to produce under the IPA until it expires on December 31, 2001.
- But any U.S. production company not signed to the IPA that comes to Canada to evade a SAG/AFTRA strike will be regarded as a "struck production".
- ACTRA will militantly monitor production from coast to coast.
- We will keep you informed. There will be regular updates on ACTRA's website at www.actra.ca; branch membership meetings; information bulletins, notices to talent agents, and telephone hot lines.

ACTRA expects that many prominent SAG and AFTRA members who anchor many of the U.S. productions shot in Canada and elsewhere will support their unions and not break their own strike. Consequently, it is likely that those productions dependent on U.S. "stars" will not shoot anywhere in the world in the event of a strike.

For the latest news, visit www.sag.org, www.aftra.com, www.actra.ca.



ACTRA members recognize the cultural and historical significance of television series from the past for the new generation of Canadian viewers. From left to right, Fiona Reid, Al Waxman and Helene Winston in *King of Kensington*.

CBC negotiations drag on

ACTRA negotiations with the CBC for renewal of our Radio and Television Agreements continue to advance at a snail's pace.

Federal mediators are trying to bring ACTRA and CBC negotiators together to solve the dispute over Internet use of performers' work. ACTRA is demanding that the CBC respect performers' rights and pay performers equitable remuneration for use of performers' work on CBC's website at www.cbc.ca.

Meanwhile, CBC has publicly tried to blame ACTRA for the CBC's own failure to rebroadcast the extensive library of quality Canadian programming locked in the CBC's archives. In a recent article in the *Globe and Mail*, the CBC alleged that its failure to rebroadcast series like *King of Kensington*, *Beachcombers* and *Wayne and Shuster* is due to the residual fees payable to performers and other creative rights holders.

ACTRA provided easements in the last CBC Television Agreement, to allow the CBC to rebroadcast older series with substantially reduced residual fees for performers. Regrettably, the CBC has not taken advantage of these easements and replayed these series on the CBC. Rather it has sold them below their true value to Canadian cable networks.

ACTRA has taken the CBC before an independent Arbitrator to assert performers' rights and fight for equitable compensation for use of performers' work. We are seeking additional compensation in connection with the *Wayne and Shuster* television series that the CBC sold without authorization to the Comedy Network.

organizers' corner

A dynamic team

In the past year, ACTRA has hired a national organizing team to increase work opportunities for performers and to protect ACTRA's jurisdiction. Already members can see positive results: more productions being signed to ACTRA agreements and non-union productions going union.

The national organizing team includes: Dan Mackenzie, based in Toronto, Dan Goy in Calgary, Gary Saxe in Montreal, and Thom Tapley based in Toronto and responsible for New Media. National organizers are working closely with ACTRA councillors and members in Branches across the country. Members are urged to get involved!



Kudos to A&W!

Burger giant A&W which was casting and shooting a series of non-union commercials has decided to go union after being contacted by organizers from ACTRA National and UBCP. ACTRA applauds A&W for realizing that making a good commercial means using Canada's best talent — ACTRA performers.

Kicks to DQ!

Another burger maker has not been so kind to Canadian talent. Dairy Queen decided to continue to do their commercials non-union, despite being contacted by ACTRA organizers. Next time you go out for a burger might we suggest that you make A&W your destination, not Dairy Queen!

Chinook Animation targeted

In Calgary, ACTRA has targeted Chinook Animation for an organizing drive. Established in 1999 by a producer signatory to an ACTRA contract in BC, Chinook is offering fees and conditions inferior to ACTRA standards. Chinook certified with an organization known as the Christian Labour Association of Canada (CLAC) which many unions see as employer-dominated. ACTRA is busy with the extensive work required prior to making an application for certification for the performers at Chinook to the Alberta Labour Relations Board. "We need to eliminate CLAC from our industry before they do any more harm or damage to the fees, working conditions, benefits and residual rights that ACTRA fought hard to establish for performers," says organizer Dan Goy.



ACTRA protests non-union production in N.B. Left to right, Maritimes members Jim Belding, Gary Levert, Stephen Coats with National Organizer Dan Mackenzie.

Showdown with *Starhunter*

Starhunter, the non-union television series shot last year in New Brunswick, is planning to move to Toronto. ACTRA is determined to turn this series union, as well as any other productions undertaken by Philip Jackson and Daniel D'or. We have already notified other unions in our industry that we will take whatever steps are necessary to turn these productions union.

ACTRA full and apprentice members are reminded that they are not allowed to do non-union work. If you are contacted by Danforth Studios, Spaceworks Motion Picture Company, *Starhunter* Productions or Greystone Productions, about working on any shoot, please contact National Organizer Dan Mackenzie at (416) 644-1506. Call him as well, if you want to help out with this organizing effort.

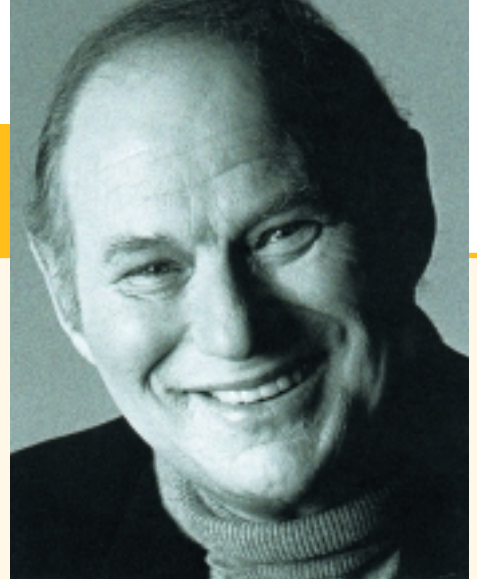
Non-union productions nailed

National Organizer Gary Saxe is busy chasing down non-union production in Montreal. "Quebec has effective *Status of the Artist* legislation, Law 90 which obliges producers to negotiate in good faith with artists' unions such as ACTRA," says Gary. "Several non-union producers have been identified. They will be hauled up in front of the Commission that oversees Law 90, unless they agree to sign our collective agreements."

Acting on an anonymous tip from a member, Gary tracked down a non-union film being produced with the support of a signatory producer. The performer was offered \$150 for a 12-hour day to work on the film. Due to the signatory producer's involvement, we have given the company the option of paying ACTRA rates and respecting the IPA conditions, or being declared an unfair producer. If they are declared unfair, they will never be allowed to produce again with ACTRA talent.

Goodbye to a friend

Al Waxman



Albert Samuel Waxman. March 2, 1935 - January 18, 2001. In the 65 years contained in the dash between those dates, Al created a great legacy. He was an actor, writer, producer, director, husband, father and friend.

I first met Al (the only person that ever called him Albert was his mother) in the late 60's at a charity fundraiser. Even then, before *King of Kensington*, he still commanded your attention.

We worked together on *King* and then later on *Cagney and Lacey*. Our relationship continued both on a personal and professional level during all that time. He was not only an actor in the *Cagney and Lacey* series but also one of the directors.

During one episode he directed we were short 3 minutes. While the writers scrambled to write a new scene, Al suggested that he and I take a leap and speak Yiddish on camera in an impromptu scene discussing our grandmothers' old-country cooking. The producer left

it in and we got rave reviews.

His character's name in *Cagney and Lacey* was Bert Samuels. Coincidence? I don't think so. His *Cagney and Lacey* police jacket with all the police shoulder flashes he collected has been donated to the Toronto police museum.

In 1994, Al directed me in a play at the North York theatre, and once again because of his directorial artistry, we received rave reviews.

Al was a member of the Order of Canada, a big supporter of the neo-natal unit at the Sharre Tzedec Hospital in Israel and recipient of numerous industry awards. He had a giant ego with room for others to fit in. And, he was above all a union man. He loved this industry and this country and was a great supporter of both.

Al leaves Sarah, his wife of 33 years; his daughter Tobaron; his son Adam and all of us.

I'll miss you Al.

Harvey Atkin

Programs honour Waxman

The Ontario Media Development Corporation (OMDC) recently inaugurated the *Al Waxman Calling Card Programs*. These programs continue Al's legacy in fostering the careers and advancement of the next generation of Ontario filmmakers. For more information, visit www.ofdc.on.ca.

Building Links

"Organizing new work and expanding ACTRA's jurisdiction takes a lot of hard work, planning, membership involvement and time," says western organizer Dan Goy. Since he joined ACTRA's organizing team in February, he has been very busy making contact with key people in both the industry and labour movement, raising ACTRA's profile, building relationships and networking in the community.

"This work has included membership outreach, meetings with Branch Councils, telephone contact with most Edmonton members, and attending the Edmonton Branch AGM with

Alberta Federation of Labour President Audrey Cormack and Edmonton Labour Council President Alex Grimaldi." Calgary Labour Council President Gordon Christie and Adrien Garcia, Trade Union Coalition of Alberta Executive Director were invited to speak at the Calgary AGM in May.

In BC, Dan has been appointed to the BC Federation of Labour Organizing Institute Advisory Council which will ensure we remain in the forefront of organizing activities, techniques and strategies within the labour movement across Canada.

You can help!

One of the best ways for ACTRA's National Organizers to monitor what is taking place in our industry is to obtain casting breakdowns. If you obtain or have access to *non-union* breakdowns, we would like to receive them from you. You can e-mail them to danmackenzie@actra.ca or fax them to ACTRA Organizing Team, (416) 489-8076. Your confidentiality is assured.

ACTRA and NEW MEDIA

By Thom Tapley, ACTRA organizer



Thom Tapley

I guess it would be appropriate to begin by introducing myself. With the recognition of the importance of New Media to the future of the entertainment industry, several months ago ACTRA made the decision to hire me as the National Organizer for New Media. ACTRA is the first and only union in Canada to engage someone with the sole purpose of specifically addressing this growth area of the industry.

New Media has numerous meanings, but for our purposes New Media refers to all of the newer technologies that are involved in the way entertainment is made and distributed. If that sounds like a lot, it is. In fact, it's huge!

It is important to clarify how we look at New Media because we often think of New Media as something separate from the rest of what we do, and it is not. For example, are *The Lofters* and *U8TV* considered New Media? Part of the program is broadcast on TV in the conventional manner and another part is Webcast over the Internet 24 hours a day, 7 days a week, part traditional and part new. Both aspects of the program are inexorably intertwined, as is New Media within the entertainment industry. For this reason "New Media" is a bit of a misnomer, as what was new even last year is quickly becoming common industry practice today.

What does New Media mean to you as a performer? Lots. In fact, more than we can deal with in this article. So let's talk about some of the exciting things that are going on and we can delve into issues more deeply in subsequent publications.

Technology Transforming the Way

New hardware (TV, personal computer, handheld) and software (the programs that make the hardware work) are converging at an unprecedented rate.

It is virtually impossible to keep up with the changes that are taking place in the technology sector which are affecting nearly every aspect of the entertainment industry.

- Digital films are being made at a fraction of the cost of their analog predecessors and being streamed or distributed on the Internet to a global audience.
- Webcasting, the distribution of streaming content over the Internet, is an important development that will not replace broadcasting just yet, but it is here to stay.
- Interactive Television (ITV) has taken the best that TV has to offer and combined it with many of the best aspects of the personal computer.
- Many people are making handheld computers a part of their daily routine and the entertainment companies have taken notice. These gadgets have been rolled out in other countries to great success: in fact, in some countries handheld computers are replacing laptops.
- With the creation of software programs like [Macromedia's Flash](#), it is now possible to receive TV quality animation through your personal computer. And, not only is the quality excellent, you can download these animation files in seconds or minutes depending on the type of Internet connection you use.

(If I get your email address, I can send you an electronic version of this article and you can easily click through to view examples. *Yes, this is shameless attempt to encourage you to provide me with your email address.*)





New Opportunities

Over the past couple of decades, with the exception of film fests and spotty TV programming attempts mostly on specialty channels, the market for short films had disappeared. Well, all of that has changed; there has been an explosion in the demand for [short films on the Internet](#).

Digital feature filmmaking is on the rise. Often, people associate digital filmmaking with poor quality images, but take note, the quality has improved and will continue to improve over the next couple of years. The digital format has made filmmaking more accessible to people because of its low production costs and ease of use. Sure, there will be a lot of low quality productions made but let's not forget that George Lucas is shooting the next *Star Wars* film completely in digital.

People are sometimes surprised when I mention video games as an opportunity for performers. The reason is that often when we think of video games we think of where the industry was at five or even ten years ago. A lot has changed. Gone are the days of Pac Man. Video games today have more in common with animation, except that we are able to control the characters on the screen. As processor speeds increase, the line between filmed entertainment and video games will continue to blur.

New Era in Advertising

Have you ever heard of [TiVo](#)? If you haven't you certainly will. This little box is turning the advertising community upside down and providing some very, very cool functionality to your TV experience. "So what?" you may ask. Well TiVo will likely have a considerable impact on the commercial industry and may affect performers who make their living from commercial work.

TiVo is a service that transforms an analog transmission into a digital transmission as it enters your TV. That sounds pretty lacklustre and boring but in reality it's very exciting. What TiVo allows us to do is pause live TV (I won't bore you with the details of how it does this) but how cool is that! You're at home watching your

favourite TV program, the phone rings...and with TiVo you can take the call and not miss a second of your favourite show.

But TiVo doesn't stop there. Since you can pause the live program, it also follows that you can fast forward past commercials. This little aspect of TiVo has the ability to shatter the advertising model that has been the basis of broadcast programming. Advertisers, in fact, were so concerned that they tried to halt the introduction of this new technology.

You might be saying, does this mean my commercial income will drop? The possibility exists. Here's why. Advertisers believe that many people given the opportunity to fast forward past a commercial will do so. So, they believe that they have to rethink TV commercials and the long-term remedy may not be great for performers. Advertisers know that they have to come up with alternative ways to grab our attention. In addition to the really clever ads, advertisers are experimenting with other ways to reach consumers. One is called product placement. I know what you're thinking: product placement has been around for a while. You're right but with the functionality of ITV and the ability to choose products as you see them, the playing field has changed dramatically.

NEW MEDIA

Continued on page 16

New media issues important in **IPA** negotiations

Rights, Respect and Remuneration are the 3R's that ACTRA will be seeking in IPA negotiations – particularly in the area of New Media.

Based upon ACTRA's existing Rights, we will obligate producers to negotiate equitable Remuneration for use of productions on the Internet, including negotiating compensation for existing film and television productions used on the Internet, as well as fees for made-for-Internet productions.

New Media issues present difficult challenges for ACTRA and the membership. But with appropriate research, well-crafted proposals and a determined membership, ACTRA will take a global leadership role in this new and exciting area of production.

MEMBER **services**

ACTRA PRS collections top **\$5 million**

ACTRA Performers Rights Society (PRS) collections for performers soared to \$5.2 million in the last fiscal year, an impressive 27% increase over the previous year, according to PRS' most recent progress report. The dramatic increase, posted for the period March 1, 2000 to February 28, 2001, pushed the 5 year collection figure to record levels – \$15.5 million.

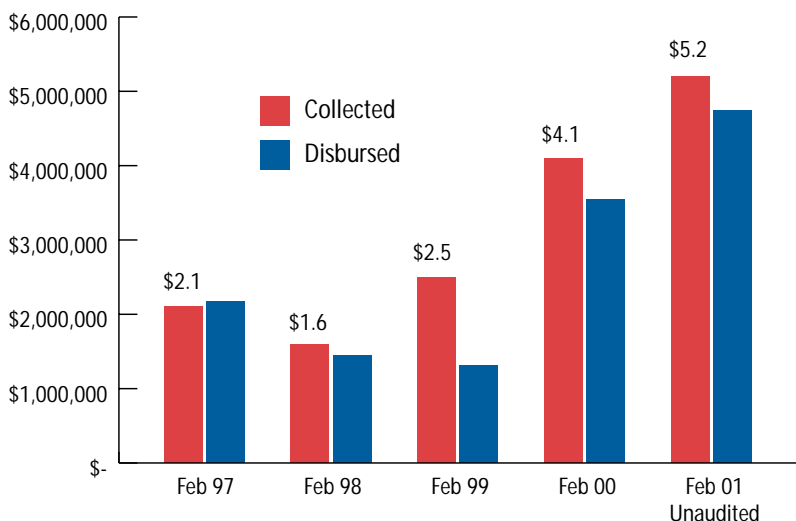
PRS attributes its success to increased efficiencies of its staff and computer systems, the growth in production under the Independent Production Agreement in the last five to ten years, and expanding global markets.

“We’ve had very good results this year which we hope to continue,” says PRS Director Mercedes Watson. “PRS has implemented a number of new initiatives that continue to help us with outstanding claims, including our Sales Management and Royalty Tracking System (SMARTS) that was put into effect two years ago and continues to increase our ability to manage and access claims and production information. SMARTS plus additional knowledgeable and determined PRS staff have boosted our results tremendously.”

In the past fiscal year, the biggest success stories for PRS included collections of more than \$US 60,000 from the TV movie *Blackjack*, close to \$US 70,000 from the feature film *The Amateur*, \$50,000 from *Kids in the Hall* (Seasons 1 and 2), and more than \$45,000 from *Police Academy*.

PRS is a non-profit corporation incorporated in 1983 and is a member of the Neighbouring Rights Collective of Canada (NRCC). PRS acts as an agency for the collection and distribution of Use Fees, royalties, residuals and all other forms of compensation or remuneration due to individuals as a result of their work in the entertainment industry.

ACTRA Performers Rights Society's Collections & Disbursements
A Five Year Analysis



Watch for ACTRA's new website later this month, with an all new Face to Face Online. Every ACTRA member will be included in the new online talent data bank. Send in your photo and resume today!

YOU ARE HERE: **Face 2 Face**

ACTRA The Alliance of Canadian Cinema, Television and Radio Artists.

JUMP TO: ACTRA National / ACTRA Plan / Face 2 Face / ACTRA Branches / PRS

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to Face
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ACTRA urged the CRTC to impose higher Canadian content requirements on CTV and Global. Left Julie Stewart and Stephen McHattie in *Cold Squad*; above Jonah Gleason and Robyn Parsons in *The Associates*. Both shows are broadcast by CTV.

ACTRA demands more **Canadian content** on CTV and Global

At CRTC licence renewal hearings in April, ACTRA called on the broadcast regulator to impose higher Canadian content requirements on CTV and Global Television Networks.

ACTRA National President Thor Bishopric and policy advisor Garry Neil appeared before the commission at public hearings for renewal of broadcast licences for 31 conventional TV stations belonging to CTV and 19 belonging to Global.

ACTRA urged the Commission to require each of the licencees to broadcast a minimum level of 50% Canadian content from 7 p.m. to 11 p.m. by the third year of new licences. Thor Bishopric told the commissioners that the private networks cannot claim financial woes prohibit more Canadian production. "Canada's largest private broadcasters are profitable and likely will continue to be... ACTRA believes the Broadcasting Act requires CTV and Global to improve their performance, to produce more Canadian programs, to spend more money on them, and to schedule them when Canadians are most likely to be watching TV."

ACTRA's President pointed out that ACTRA is concerned about declining levels of production of Canadian television drama series and about the changing nature of those series. "We have seen the replacement of distinctly Canadian drama with long form documentaries and comedy shows," he

said, pointing out that while these are also important for the Canadian system and ACTRA's membership, it is crucial to recognize the fundamental importance of Canadian drama series both for our industry and for Canadians.

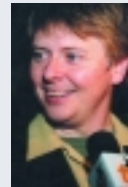
"We need drama programs that tell our stories, that are about our myths and legends, about Canadians in all walks of life, stories that tell our citizens and audiences elsewhere what it is like to live in Canada, stories that challenge us to think about who we are and what we can become."

ACTRA called on the CRTC to take decisive action to enhance quality Canadian TV programming. Bishopric pointed out that the types of original drama outlined in Global's application

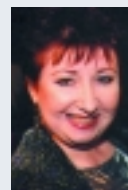
Canadian Comedy Awards



Colin Mocherie



Dave Foley



Luba Goy

ACTRA was pleased to sponsor the second Canadian Comedy Awards in May. (left) **Colin Mocherie**, winner of the Best Performance – TV; (centre) **Dave Foley** of *Kids in the Hall*; (bottom) **Luba Goy**, one of the first inductees into the Canadian Comedy Hall of Fame, along with impressionist **Rich Little** and fellow *Air Farce* members **Roger Abbott**, **Don Ferguson**, **John Morgan**, and past members **Dave Broadfoot** and **Martin Bronstein**.

- *Andromeda*, *The Outer Limits*, *The Queen of Swords* - were a cause for dismay. "We have previously proposed to you and the government that it is time to review the Cancon points system: to increase overall the number of points needed to have a program recognized by the CRTC as Canadian for purposes of content regulations, as well as an increase in the number of points awarded for Canadian performers."

More **money** for culture

On May 2, Prime Minister Jean Chretien and Minister of Canadian Heritage Sheila Copps announced investments of more than \$500 million for Canadian culture.

Close to \$200 million will go to support *Cultural Industries for the 21st Century*: including \$108 million for new media developers and the digitization of key cultural content; \$60 million for the CBC; \$32 million for a new export readiness program to enable cultural producers to take advantage of growing export opportunities; \$28 million for the book publishing industry; and \$28 million for a Canadian Music Fund. Over \$300 million will go to *Arts and Heritage for Canadians* with additional funding for the Canada Council, training programs, and arts and heritage organizations, facilities and festivals. The new funding programs will be spread over three fiscal years, beginning in the current year.

ACTRA was represented at this important announcement by ATP president Richard Hardacre who was representing the National President, National Executive Director Stephen Waddell and Policy Advisor Garry Neil.

BRANCH NEWS

Professional Development in Montreal



Susie Almgren

Montreal Branch Council instituted a Professional Development Committee two years ago, after collectively querying, "How can we enhance member services?"

We adopted a fall/spring schedule (summers off), and we are now in the midst of our fourth successful semester. Usually we have four new workshops that are technical in nature, as well as our Stage Mom's Seminar and Women's Issues. Because of Montreal's animation and dubbing industry, we've presented various in-studio voice technique workshops. We've had Louise Garfield in to teach Producing 101 and we've had Neil Dainard twice deliver his excellent Audition Technique.



Director Denys Arcand and CBC's Dennis Trudeau took part in Montreal's first Spotlight Series. Seen here with Montreal Professional Development Committee members (l-r) Susie Almgren, Dawn Ford and Maria Bircher.

Our Professional Development Committee consists of four dedicated Councillors and *one staff member*. I stress the latter because she's so key. Having staff support makes for an enthusiastic, creative committee that doesn't burn out. We get to brain-

storm and shepherd individual projects, while our staff person Shannon administers paperwork and provides reporting of all kind. One of our latest projects was the first of our *Spotlight Series*, our successful evening in May with acclaimed director Denys Arcand.

Montreal's Professional Development Committee would love to exchange information with any other Branches that wish to undertake this kind of rewarding work. Contact staff member Shannon at sjoutel@actra.ca or myself at salmgren@attcanada.ca. We look forward to hearing from you! **Susie Almgren, National Councillor and Chair, Montreal Professional Development**

ACTRA Manitoba celebrates the 2001 Blizzards

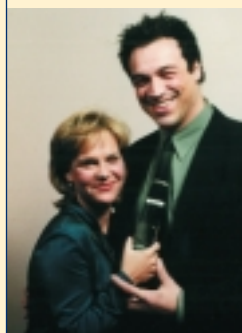
ACTRA Manitoba was thrilled to see two new awards added to this year's Blizzard Awards: *Best Performance by a Manitoban Actor* and *Best Performance by a Manitoban Actress*. Thanks to the generous support of UBCP, ACTRA Manitoba had the honour of sponsoring these two awards.

Congratulations to our Manitoba members who were nominated: **Blake Taylor** and **Dave Brown** (now Toronto), **Jennifer Villaverde**, **Sharon Bajer**, and to **Joyce Krenz** (now Vancouver) who won for Best Performance by A Manitoban Actress for her role in *Milgaard*. Congratulations to members **Rick Skene** (Stunt Coordinator) who won a Blizzard for Best Overall Effects for *Children Of My Heart*; and to **Peter Jordan** for winning in the category of Best Host/ Presenter for CBC's *It's A Living*.

Congratulations also to our fellow ACTRA members from across the country on their nominations, and to the following winners: **Sarah Polley** (Best Performance by a Leading



The Blizzard Awards celebrate the best in Manitoba's film and television industry. Above, Jules Desjarlais with Branch President and National Councillor Wayne Nicklas. Below presenters Jan Skene and Aleks Paunovic.



Actress for *The Law Of Enclosures*); **Gary Farmer** (Best Performance by a Leading Actor for *Heater*); **Stephen Ouimette** (Best Performance by a Supporting Actor

for *Heater*); Shirley Douglas (Best Performance by a Supporting Actress for *The Law Of Enclosures*).

It is particularly heartening to note that the winner of the Blizzard for Best Drama Long (Budget Under \$1 Million) was *Heater*, an ACTRA-signatory film which made extraordinary use of Manitoba professional talent. In the category of Best Drama Long (Budget Over \$1 Million), it was a banner year for Manitoba actors. Together with *Milgaard*, the winner of the 2001 Blizzard, the nominees in this category - *Children Of My Heart*, *Desire*, and *The Law Of Enclosures* all featured strong contingents of Manitoba ACTRA members.

We would like to acknowledge the producers and directors for making their films in our community, and for making our members an integral part of their creative process.

Jan Skene

Toronto Performers' Update



Richard Hardacre

There is for me a real sense of pride and humility, in composing something on behalf of the ACTRA members in Toronto, to members across the country. We all have a source of pride in our strength as a union of performers, albeit as distinct and culturally rich regions, autonomous in our responsibilities but unified in our goal: that of creating the finest member-driven organization anywhere. It is a superb ambition and completely possible.

At ACTRA Toronto Performers (ATP), since ACTRA's restructuring in the early 1990's, we have been fortunate to find the creative and voluntary energies of some very bright and motivated elected members who have conceived new initiatives to enhance the working lives of our performers. Concepts like ACTRAWORKS, the CLIPP project to stimulate a local indigenous film industry (see page 14), the studies on our business relations with talent agents and casting directors, and others, have all been member-driven. ATP is whole-heartedly prepared to share these initiatives with all ACTRA members, just as we were enthusiastic to adopt the Work Opportunity Project initiated by ACTRA Montreal.

The Work Opportunity Project has become one of the most powerful tools being used to serve members everywhere. Our staff has been using the policy of ACTRA National Council to *require* non-Canadian productions to audition and cast roles in this country (and not just in Toronto) and to stop the import of endless numbers of actors and stunt-performers from the U.S.A., Europe and the U.K. They have now been

finding cast here for many projects and are learning that it is actually a good idea.

At times we may find ourselves with diverse approaches to our challenging position in this industry. They are to be expected among creative, talented and headstrong individuals. These, as I see them, distinctions need never divide us. In fact, we can compel ourselves to respect them and build our unity upon them. We are actors. We understand the language of emotion. We only need to be honest with ourselves, and make the choice to keep building a better ACTRA.

Richard Hardacre, President

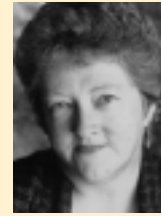
Business booming in the Maritimes

Business is booming again in the Maritime region after a somewhat disappointing year in 2000. In 2001, the winter and spring, historically slow periods in the region, have seen a big upswing in production. While some of the work has been indigenous (Salter Street's co-pro *Lexx*, for instance), the bulk of it has been American features and MOW's.

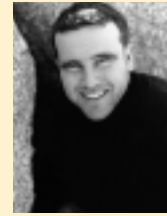
Some of that, no doubt, is part of a pre-SAG-strike-deadline frenzy, but certainly for features like *K-19* and *The Shipping News*, both maritime stories, the region was an attractive and logical choice. Early indications are that local production will be healthy and plentiful this year as well.

Speaking of local production, the big buzz has been about the amalgamation of Salter Street with Alliance/Atlantis. So far it's been business as usual, but everyone in the industry here has a keen interest in developments. For many years Salter Street was the industry here, and it remains one of the major players in town.

There are new looks at the Branch as well. With the renewal of our office lease, has come renovation (new carpet and paint - whoo-hoo).



Deb Allen



Andrew MacVicar



Walter Learning



Jeremy Webb



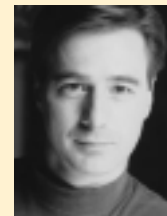
David Renton



Jamie Bradley



Steve Coats



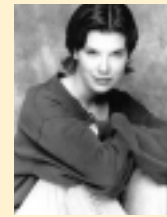
David Christoffel



Jennifer Overton



Elizabeth Stevens



Julia Moore

ACTRA Maritimes new council is pursuing a number of issue for members.

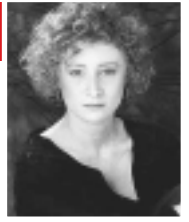
And a new council has been voted in, with some new faces joining the veteran councillors: Jennifer Overton, Julia Moore, Walter Learning, Deb Allen and Jeremy Webb are joining incumbents Andrew MacVicar, David Renton, Steve Coats, Elizabeth Stevens, David Christoffel and Jamie Bradley.

The new council is pursuing a number of issues: training for the growing membership; exploring the possibility of founding a chapter of PAL here; working along with other branches on organizing another Small Branch Conference. As well, the non-union *Starhunter* production that we thought had been driven out of the region may be returning: further vigilance and action may be required.

Here's to a busy year for all of us.
David Christoffel, Maritimes Councillor

How to Save a Film Industry:

STEP ONE



Norma Dell'Agnese

Over ten years ago, at Ottawa's Summer Institute of Film, Australian filmmaker Paul Cox eerily foreshadowed the Canadian film industry:

"If we go to the States to become filmmakers, we will forever be reflecting their culture and lose our own. We need to stay home and tell our own distinctive stories...Telefilm was designed on a financial paradigm only Americans can afford."

With tax credits and our devalued dollar, we've since become a bargain basement studio for Americans. But where are the distinctively Canadian films to contribute to the global landscape? With so many Canadians successful in the U.S., the temptation to move to their greener pastures is enormous. Local opportunities give talent a chance to flourish at home. A "farm team" structure, which has worked so

afford to make *Titanic*, but CLIPP is a way to create our own more diverse stories like *The Full Monty* or *Crying Game*: profitable because of their uniqueness, specific locale, and global appeal.

Most low-budget programs base the performer rate on a rigid structure dependent on the over-all budget. As conceived by producer Robert Bergman, CLIPP's financial structure is on a sliding scale, with performers paid 10% above the average of everyone else on the production: as low as \$10, as high as 80% of IPA minimums.

Each performer donates one rehearsal day; additional rehearsals are paid at half the daily rate. This allows flexibility in script development: time to explore more interesting choices without the pressure and expense of being on set.

Casting must be done within the ACTRA membership. Producers/production managers are required to take a seminar to insure they understand how CLIPP functions, and that their

vides an appeal for any exceptions to the guidelines. Except for questionable scripts involving minors, this Committee does not consider artistic content, but rather complete transparency—detailed disclosure of stunts, nudity, rehearsals, etc. Fully-informed members can decide for themselves whether to take part in a project or not.

To be cost effective and consistent nationwide, it's imperative that the members of each branch want CLIPP badly enough to do the work required and evaluate each project with the concerns specific to their region. Only then can it reflect the needs, the will and judgment of artists.

The ultimate goal of CLIPP is to make great films. Popular films. Distinctively Canadian films, in which the creative decisions are not dictated by the demands of the monoculture marketplace. It's not only about getting a larger slice of the pie, it's about changing the recipe. And CLIPP is a terrific beginning.

We can do more. Send your e-mail to clipp@actratoronto.com. Stay tuned for step two. For further information: visit www.actratoronto.com/producers.

by Norma Dell'Agnese, CLIPP Committee Contessa*

**In search of an appropriate nomenclature, I rejected "chair", just as I did "chesterfield" since, last time I checked, I am a living breathing entity of the human persuasion with an aversion to being sat upon without my consent. "Contessa" also starts with a "c", and at least refers to a person. Italian-sounding to boot. A more elegant solution, in my humble opinion.*

Why is Canada widely known as the source of some of the greatest comedic talent around, but we have almost no films to show it? (*Wayne's World* began as a Canadian suburb story, but was converted into an American icon, an American blockbuster, with the profits remaining in the U.S.)

well in our beloved sport of hockey, needs to be implemented to give our talent the chance to develop outside the stamp of American approval.

In September 2000, after almost 3 years of development and negotiation, ACTRA Toronto launched a low budget film document: CLIPP (Canadian Low-budget Incentive for Producers and Performers). Canadians can't

responsibility to its success means playing by the rules: it's good training before they graduate to the IPA level.

All CLIPP projects are subject to approval by a revolving Advisory Committee: an excellent way to involve our members, because it's educational as well as empowering. It evaluates producer reputation, feasibility, budget, health and safety. It pro-

Who's Who at ACTRA

Introducing ACTRA National Councillors

In each issue of *InterACTRA News*, we profile several members of ACTRA's National Council.



Jefferson Mappin

Jefferson Mappin, National Vice-President

I have been a professional performer for twenty-five years beginning my career in Montreal at a time when, as an Equity member, I was able to join ACTRA for \$50 by doing an "extra" role in Robin Spry's film *One Man*. Moving to Toronto in the late 70s, I divided my time between the theatre and newly booming film and television industry. Like most of our members I sometimes make a good living and sometimes have to rely on my other talents for income. I am currently enjoying the good times of the industry in Canada shooting film and television projects and having fun doing quirky roles in commercials. As a National Councillor I have been proud to work for the past four years with my fellow elected members and our tireless and dedicated staff.



Glenn Downey

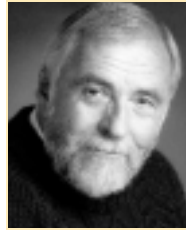
Glenn Downey, Newfoundland/Labrador Councillor

The only ACTRA member to have played (not been) the ugly stick at a National Council meeting, Glenn Downey has been working as a professional performer for 17 years and a member of ACTRA for over 13 years. He has actively represented Newfoundland and Labrador at the ACTRA National Council for over 10 years and has served 4 years on the Executive.

Glenn also serves on the Executive of the Association of Cultural Industries of Newfoundland and Labrador, lobbying government for adequate arts funding and meaningful cultural policy. Glenn has performed in Canada, the US and Europe. He has worked in all mediums: stage, radio, recording studio, TV, film, video and Internet. Perhaps ACTRA members have seen Glenn in *The Boys of St Vincent's* or impersonating Rex Murphy on CBC's *NewsWorld*. Perhaps not.

applause

ACTRA congratulates 6 members who received ACTRA Life Membership Awards this year: Maritimes members **Walter**



Stephen Arsenych

Borden and **John Dunsworth**; Saskatchewan members **Stephen Arsenych**, **Jean Freeman** and **Lynn Goldman**; and Montreal member **Walter Massey**.



Jean Freeman

It's not new news but as yet unreported here: ACTRA member **Chuck Shamata** was elected to represent actors on the Board of the Academy of Canadian Cinema.



Lynn Goldman

The Union of BC Performers presented its annual Sam Payne Award to **Lee Taylor**, a widely respected performer who has devoted his life to teaching and acting. The Sam Payne Lifetime Achievement Award went to **Lillian Carlson** who at 73 is still working in the industry. Lillian started acting in her late teens and her last stage performance was in the *Millionaires*.

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

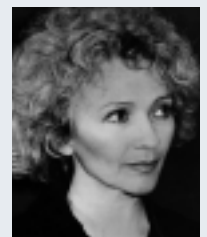


Alan McFee

Patricia Armstrong
Gaylyn Britton
Rae Brown
Bill Cairns
Benny Caporiccio
Lorne Cossette
Patricia Crockett
Les Crossman
Michael Cuccione
Alan Cullimore
Bob Davis
James Edmond

Peter Elkington
David Emerson
Dan Gallagher
Carole Galloway-Munro
Ken Howard
Charles Huggins
Harte Klyman
Chris Lamon
James Lawless
Sydney Libman
Fred Livingstone
Peter Mannering

Michael Mawson
Alan McFee
Norma MacMillan
Edward McRae
Gabriel Pendergast
Doris Petrie
Joan Rempel
Patricia Miles Sherwood
Bhoop Singh
Marushka Stankova
Al Waxman
Miriam Wolfe



Marushka Stankova

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Fax (416) 489-1040
E-mail: prs@actra.ca

ACTRA Fraternal Benefit Society

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Toronto, ON M4W 2K2
Phone 1-800-387-8897, (416) 967-6600
Fax (416) 967-4744 or toll free 1-888-804-8929
E-mail: benefits@actrafrat.com

NEW MEDIA Continued from page 9

Wait! Before we shake our heads in collective doubt, let's look at an example. Ally McBeal is strutting her stuff in court. She is in the middle of making an important point when she notices a juror... a really good-looking juror ... flirting with her. The music skips a beat. She becomes self-conscious. He's looking at her butt. She pictures him passionately kissing her. Suddenly in the bottom of the screen a little icon faintly appears. Curious? Choosing the icon with your TV remote control, a small screen appears that allows us to purchase the short skirt that Ally is wearing. This is *not* an example that *I made up*. The test run was so successful that the ad execs are still shuddering in climactic euphoria. From the advertisers' point of view, product placement and ITV are a match made in heaven. From the performer perspective, we don't necessarily feel the same. Remember our contracts don't yet cover product placement. This shift will not happen overnight but we should consider these things in a proactive manner and stay ahead of the game.

Taking the Lead

Often when we speak of the newer technologies we focus on the negative aspects. The technology does present threats (like the commercial issue just discussed), but it also presents a tremendous amount of opportunity.



Opportunities include the ability for performers to be more creative and active, increased exposure of your talent, increased work opportunities, and increased opportunities to make money.

We need to organize and lay down the infrastructure to address important new media issues, and we need to prioritize. Currently we are focusing all of our efforts on the upcoming IPA negotiations. Our negotiators are likely going to be faced with one of the toughest rounds of negotiating that ACTRA has ever gone through.

There is a lot at stake with issues surrounding the Internet. ACTRA is on top of these issues like never before. We are organizing, and we are hard at work to ensure that we are covered by the best Agreements possible. I'm excited and I hope you are too.

If you have any questions or wish to contact me, please e-mail ttapley@actra.ca.

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