



I N T E R

ACTRA

The Alliance of Canadian Cinema, Television and Radio Artists



ACTRA members Gordon Pinsent and Paul Gross meet Liberal leadership candidate Paul Martin

Dave Chan

ACTRA storms Parliament Hill

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**Celebrating
ACTRA's 60th
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members
win big at Leos
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Thor Bishopric

Fighting for our future

I've just returned from Nashville, Tennessee where I addressed over 500 **American Federation of Television and Radio Artists** (AFTRA) members at their 59th National Convention. I took the opportunity to introduce them to a different perspective on the so-called 'runaway production' issue... the Canadian perspective. When I spoke of the grim state of our domestic film and television production industry and the extent to which our cinema and TV screens are dominated by non-Canadian content, I felt the room warming up. The assembled broadcasters, singers and actors were shocked by the statistics: 99.8% of our English-language movie screens exhibiting foreign-produced features; only four hour-long Canadian drama series still on the air. Believe it or not, the room was also sympathetic when I asserted that the few quality acting jobs that come to Canada with U.S. service production are legitimately ours.

we secured many commitments. We'll be holding our leaders to their words.

Another success is the partial restoration of the **Canadian Television Fund** (CTF). ACTRA lobbied tirelessly to have the Liberal government reconsider its federal budget cut of \$25 million to the CTF and met with Finance Minister **John Manley** three times to argue our point. In the end, \$12.5 million was given back, an advance on next year's envelope. It was half of what was cut, half of what we asked for, but perhaps enough to save several shows and the livelihoods of those who create them.

I took the opportunity to introduce AFTRA to a different perspective on the so-called 'runaway production' issue... the Canadian perspective.



Carol Radecor

(L to r): Ottawa Branch President Lorraine Ansell, National Councillors Christie MacFadyen (Toronto), Jennifer Wigmore (Toronto), Maria Bircher (Montreal) and Susie Almgren (Montreal) at National Council.



Carol Radecor

ACTRA National President Thor Bishopric and National Executive Director Stephen Waddell at the National Council meeting in May.

I was approached after my speech by dozens of performers who confessed they had no idea our industry was in such trouble and that they now had a different point of view on 'runaway'. One AFTRA member insisted that U.S. citizens would "riot in the streets" if their entertainment and culture were so thoroughly dominated by another nation. All offered words of support and encouraged ACTRA to keep up the fight to rebuild our industry. And of course, that's what we've been doing.

One of our most successful efforts of the past few months was **ACTRA's Lobby Day** in Ottawa. Some of our busiest members made the time to help us take our message about Canadian production to the Nation's Capital. Our contingent included **Nicholas Campbell, Peter Keleghan, Gordon Pinsent, Leah Pinsent, Julie Stewart, R.H. Thomson, Fiona Reid, Richard Hardacre, Christie MacFadyen, Tyrone Benskin** and **Paul Gross**. We were granted unprecedented access to MPs, party leaders and Prime Ministerial hopefuls. While on Parliament Hill,

As we continue to fight for our future, we are also taking time to pay tribute to our past as we celebrate ACTRA's 60th Anniversary. Events across the country are allowing members to pause and reflect on how far we've come. In addition to celebrating the creative achievements of our members, our branches are also honouring those members whose time, energy and passion have been so critical in building the formidable 21,000 member organization that stands today. From those whose passion sparked the formation of the Association of Canadian Radio Artists in 1943 to our current wealth of dedicated members, we continue to fight for Canadian performers and the protection of our national culture. With such resources, I have no doubt we'll succeed.





Since 1958, the **Actors' Fund of Canada** has helped thousands of performers and other entertainment industry professionals in financial crisis to get back on their feet after a major setback. When artists in need have nowhere else to turn, the Fund can intervene at a critical moment with a rent cheque, grocery money, a subsidy for prescription drugs or other assistance.

If you are ill, injured, or have suffered a financial catastrophe that puts your health, shelter or ability to work in jeopardy, contact the Fund for quick and confidential help.

The Actors' Fund of Canada is a registered charity sustained by members of the entertainment industry professions. For more information or to make a tax-deductible donation, contact the Fund at:

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 FAX: (416) 975-0306
 E-MAIL: contact@actorsfund.ca
www.actorsfund.ca



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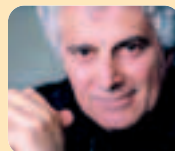
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Got a computer? Want to receive InterACTRA by email? If you'd like *InterACTRA* in your e-mailbox instead of by mail, email us at interactra@actra.ca with your membership number.

Depicting diversity

Upon viewing the latest issue of *InterACTRA* I couldn't help but notice 'one person of colour' throughout your whole issue. Some alliance. I'm insulted as a member and a Canadian actor who has worked in this country as an actor for the last 16 years. There are performers of all nationalities working towards tomorrow, accomplishing dreams, and entertaining. Why do you ignore this? Your image is so yesterday. Many more shadows outside the cage, take a peek!

– Donny Lucas, B.C.

ACTRA has an ongoing commitment to diversity and has undertaken many important initiatives designed to promote the representation and casting of visible minorities and differently-abled performers. We also work hard to depict our diverse membership in all of our publications, including InterACTRA.

– Editors

Lookin' good

I want to congratulate you for the fantastic spring issue of *InterACTRA*. It is informative, interesting and looks great – which makes the whole membership look great. (And these compliments aren't only coming your way because you have a feature on ACTRA Manitoba...).

Many thanks for your admirable work.

– Claude Dorge, Winnipeg, MB

Letters:

InterACTRA welcomes letters but reserves the right to condense and edit them. All letters should be less than 200 words. Please send submissions to interacta@actra.ca

Correction:

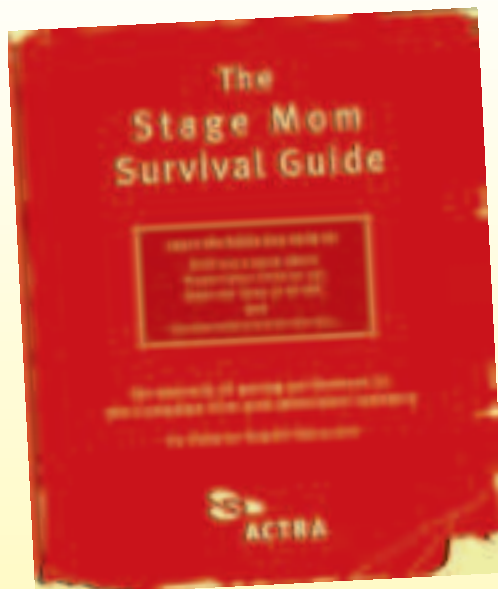
In the Spring 2003 issue of *InterACTRA*, Austin Willis was incorrectly identified in a photo on page 30. He is in fact the man on the far right. We apologize for the error.

The Stage Mom Survival Guide

for parents of young performers in the Canadian film and television industry, by **Robyne Ropell-Baruchel**, published by ACTRA.

The guide is free to ACTRA members (under 18), or \$15 (incl. GST) for adult members and non-members.

The **Stage Mom Survival Guide** is available at ACTRA branches across Canada or call **1-800-387-3516** for more info.



THE 2003 CANADIAN COMEDY AWARDS

**The Canadian Comedy Awards and Festival,
September 10-14th in London, Ontario**

Congratulations to all 2003 award winners and nominees.

See you in 2004!





ACTRA's IPA Negotiating Committee has once again negotiated the highest standards in the industry.



André Leduc

Stephen Waddell
National Executive Director

In the Spring issue of *InterACTRA*, I reported that ACTRA planned to commence an early round of negotiations with the producers' associations with whom we negotiate the **Independent Production Agreement (IPA)**.

I am pleased to report that ACTRA has successfully concluded a tentative settlement to renew the IPA which is negotiated with the **Canadian Film and Television Production Association (CFTPA)**, and the **Association des Producteurs de Film et de Télévision de Québec (APFTQ)**.

The terms of settlement were subject to a ratification vote by ACTRA members over the summer. The result: an overwhelming 96% voted in favour of the agreement. The CFTPA's board has already approved the new deal, while members of the APFTQ are set to meet this fall to vote on the terms of the agreement, set to take effect January 1, 2004.

All three parties agreed that it was crucial to commit to a new deal early in order to remove any doubt that Canada has a stable and predictable production environment. Our industry has been experiencing difficult times as a result of the combined effects of several factors: a major reduction in Canadian dramatic television production; increased demand for 'reality' programming worldwide; stagnant sales for licensing television programs overseas; the fluctuating value of the Canadian dollar; increased international competition and the downturn in service production.

Despite the myriad challenges facing the industry, ACTRA's IPA Negotiating Committee has once again negotiated the highest standards in the industry. Our negotiating team distinguished

itself by improving significantly on the terms accepted by other Canadian unions and guilds that have bargained over the past year with the producers' associations. ACTRA secured general increases in

Ron White (Toronto). Other ACTRA members who participated as observers and advisors to the negotiating committee on specific matters were: **Belynda Blyth, John Henley, Keith Knight,**



Members of the IPA Negotiating Committee Randy Birch (Calgary), David Macniven and Ron White (Toronto).



Ann Talltree, National Director of Entertainment Contracts, SAG, and Kate Robbins, UBCP Vice-president attended as observers.

minimum fees of 1%, 1.5% and 2% in each of the three years of the agreement; increases of almost 9% in the ACTRA Extra hourly rate over the term of the agreement; as well as a 1% increase in the producer's contribution towards insurance (from 4% to 5%); and a 32% increase in the cap on the producer's maximum retirement contributions over the term of the agreement.

ACTRA's members are fortunate to have been represented in these negotiations by an exceptionally skilled group of performers on the IPA Negotiating Committee. Tributes should flow to the members of (and their alternates on) the committee: **Thor Bishopric** (Chair, Montreal), **Richard Hardacre** (Vice-chair, Toronto), **Tyrone Benskin** (Montreal), **Randy Birch** (Calgary), **Aidan Devine** (Toronto), **Matt Holland** (Montreal), **Mimi Kuzyk** (Toronto), **Christie MacFadyen** (Toronto), **David Macniven** (Toronto, Vice-president ACTRA National), **Karl Pruner** (Toronto),

Steve Lucescu, Julie McLeod, Wayne McMahon, Kate Robbins, Austin Schatz and Theresa Tova. All of the participants are due many thanks for their fine work in difficult circumstances.

CBC Negotiations

I am also happy to announce that ACTRA's **CBC Negotiating Committee** met with representatives of the CBC for three days in July and was able to conclude terms of settlement for renewal of ACTRA's **Radio and Television Agreements** with the CBC. Again, our bargaining committee was extremely successful, securing not only general increases in base rates of 1.5% for 2003 and 2.5% in 2004 (in a two-year agreement beginning July 1, 2003); but also an additional 1% in the CBC's contribution to performers' insurance. The two-year agreement was approved by members in a ratification vote, and is retroactive to July 1, 2003.

GO TELL IT TO THE MOUNTAIN:

ACTRA storms Parliament Hill

On May 13, ACTRA took to Parliament Hill to meet face to face with politicians and put the crisis in dramatic programming on the agenda. Our star-studded ensemble included: Paul Gross, Nicholas Campbell, Peter Keleghan, Gordon Pinsent, Leah Pinsent, Julie Stewart, R.H. Thomson, Fiona Reid, ACTRA National President Thor Bishopric, ACTRA Toronto Performers President Richard Hardacre, Toronto and National Councillor Christie MacFadyen and Montreal Councillor Tyrone Benskin. They all generously gave their time in support of this important quest. They opened doors and got the media to pay attention.

The message: Canadian drama is in a state of catastrophic freefall. Throughout the 1990s, Canada was building a strong drama industry and attracting growing audiences. Then, in 1999, the **CRTC** eliminated expenditure requirements for Canadian broadcasters and permitted them to satisfy Canadian content obligations with the cheapest types of programs – reality, entertainment magazine and regional shows. The result was a staggering decline in the production of Canadian one-hour drama series, from 12 in 1999, to just four today.

ACTRA decided that it was time to head to Ottawa to demand that the government take immediate action to save dramatic programming and let the CRTC know it is failing in its cultural mandate to ensure Canadians have access to quality indigenous dramatic programming.

The day's events were kicked off with a press conference where Paul Gross explained why dramatic programming is so important: "Television drama is the most powerful cultural medium in

Ready to conquer: Paul Gross, Gordon Pinsent, Julie Stewart, ACTRA Toronto Performers Executive Director Brian Topp and ACTRA Toronto Performers President Richard Hardacre.

(Right) R.H. Thomson and Tyrone Benskin at dinner on the eve of Lobby Day.



(Below) Peter Keleghan is interviewed at CBC Newsworld.



contemporary society. To maintain our identity as a nation it's essential that a range of Canadian stories be on our TVs," he said. "Instead, Canadians are being fed an overwhelming diet of U.S. drama programming."

ACTRA's presence on the Hill caught the interest of the fickle national media. In addition to appearances on **Canada AM** and **Newsworld**, the team paused between meetings throughout the day to respond to requests for interviews.

The bulk of the day was spent meeting face to face with politicians from all political stripes, including Members of Parliament, NDP leader **Jack Layton**, Bloc Quebecois leader **Gilles Duceppe** and Heritage Committee Chair, **Clifford Lincoln**. The delegation also had the ear of Canada's next Prime Minister, spending time with all three Liberal leadership candidates (at the time): Finance Minister **John Manley**, Heritage Minister **Sheila Copps** and **Paul Martin**.

In meeting after meeting, delegates delivered ACTRA's message eloquently and convincingly.

"Getting this situation resolved in any kind of satisfactory way with an election looming was an uphill battle," said Fiona Reid. "But we were listened to and treated with intelligence and respect. We were able to effectively communicate the urgency of our industry's dilemma."

Later in the day, the group observed the daily **Question Period**. Everyone was amazed to see Minister Copps forced to respond to four questions on the state of Canadian drama. Getting our issue on the official agenda of the Commons was a significant accomplishment.

At the end of the session, members of the House stood and gave our delegation a standing ovation. This spontaneous act served as a special tribute to some of Canada's best-loved performers and an indication of the level of awareness ACTRA's campaign had generated.

"It was a really inspiring day all around," said Reid.

Peter Keleghan called the trip a 'real eye opener'. "The bottom line is I hope we helped raise the political consciousness for the plight of Canadian entertainment," he said. "Canadian content has to be regulated and we cannot leave it to chance, the CBC, or big business. Our culture can slip away quickly and quietly and like the song says, 'you don't know what you got till it's gone'."

This fall, ACTRA will keep up the pressure to ensure that Canadian programming stays on the political radar with a series of new lobbying initiatives including a CRTC letter campaign and a follow-up trip to Ottawa.

Reviews of the new releases

A dizzying number of reports on the state of the Canadian broadcasting industry have been released in the past several months. To help you decide which ones are worth retinal strain, we've whipped up a handy guide complete with background, reviews and ratings, and ACTRA's advice to broadcasting policymakers everywhere.

The Crisis in Canadian English-Language Drama

By The Coalition of Canadian Audio-visual Unions (CCA), a coalition of unions representing over 50,000 workers in Canada's film and television industry, including ACTRA, DGC, WGC, IATSE and NABET 700.

RATING: ★★★★★

REASON: Tired of being told that we were exaggerating about the drama crisis, the CCAU decided to take the doubters head on by enlisting independent experts to document the decline and present some concrete solutions.

REVIEW: This exhaustive report provides solid evidence of the decrease in Canadian production and exposes the factors that have contributed to it including the 1999 CRTC television policy and the failure of broadcasters to adequately support the system. It offers a thorough snapshot of our industry and reviews successful production and funding models in other countries such as the U.K. and

Australia. While it paints an ugly picture of the current situation, the report isn't just gloom and doom. Instead, it offers hope by serving up a plan of action to get our industry back on its feet, including: an immediate CRTC review of Canadian drama, stronger drama requirements and incentives for broadcasters and strengthening the CTF.

RECOMMENDATION: It comes from those who know TV best: its creators. It is reliable, informative and should be acted upon immediately.

Dramatic Choices: A Report on Canadian English-language Drama

By Trina McQueen

REASON: The CRTC enlisted former broadcasting executive Trina McQueen to look at ways of reversing the decline in drama.

RATING: ★★

REVIEW: McQueen's solution to the crisis is to give broadcasters 'incentives' but no new

Continued next page



Members of the impressive Ottawa Lobby Day ensemble cast (l to r): Gordon Pinsent, Fiona Reid, Leah Pinsent, R.H. Thomson, Julie Stewart, Nicholas Campbell, Montreal Councillor Tyrone Benskin, ACTRA Toronto Performers President Richard Hardacre, Toronto and National Councillor Christie MacFadyen, ACTRA National President Thor Bishopric. At media interviews and not pictured: Paul Gross and Peter Keleghan.



ACTRA and I haven't always seen eye to eye in the past, but I was extremely impressed with the planning of the Ottawa trip and the results it got. It's always a shock to me when the average Canadian knows who we are and that was certainly the case on the Hill. It was also a thrill to see for ourselves how much we are valued, and a lot of that credit goes to our union. — **Nicholas Campbell**

ACTRA has taken a lead role in just about every cultural issue concerning performing arts in Canada... Under the pressures of the current declines in Canadian production, ACTRA and its leadership have stepped out from behind the Independent Production Agreement and are leading the charge.

— **Peter Vamos**, *Playback* editorial, July 21, 2003

You can help!

Demand that the CRTC take action now to save **Canadian drama!** Raise the alarm before this important part of our culture slips away. To make it easy – we've written a letter and gathered up the addresses for you. Just go to www.actra.ca and let the CRTC know that you care about Canadian drama.

Reviews of the new releases

Continued from p. 7

'requirements.' basically, relying on carrots instead of sticks. While McQueen has some useful observations and ideas, she offers a weak five-year plan that lets broadcasters off the hook. It was probably a lot to expect a former broadcast executive to fix the regulations of her own industry.

RECOMMENDATION: The parts that document the collapse in drama are worth a read, but the recommendations are a bore and won't do anything to stop the current free-fall.

Our Cultural Sovereignty: The Second Century of Canadian Broadcasting

By the Standing Committee on Heritage, Clifford Lincoln, MP, Chair

REASON: The first major review since *The Broadcasting Act* was introduced 12 years ago, this parliamentary committee report represents the culmination of two years' worth of research and cross-country consultations.

RATING: ★★★★★

REVIEW: Weighing in at 897 pages, this forward-thinking report offers up 97 recommendations, including demanding that Ottawa provide more financial support for the industry, enforce greater



Trina McQueen

Canadian content regulations, and continue to limit foreign ownership of broadcasting. Finally somebody speaks for Canada and creators in the broadcasting world. Added bonus: this report comes with a set of teeth. The government must provide an official response within 150 days.

RECOMMENDATION: This is a blueprint for a viable indigenous industry. Read. Implement. Repeat if necessary.

Canadian Content in the 21st Century in Film and Television Productions: A Matter of Cultural Identity

By François Macerola

REASON: Heritage Minister Sheila Copps asked former Telefilm head François Macerola for a report on the definition of Canadian content used to determine access to several funding programs, such as Telefilm's Feature Film Fund and the CTF, and to

measure television broadcasters' conformity with CRTC regulations.

RATING: ★

REVIEW: ACTRA made numerous submissions and presentations during the development of this report, so many in fact, that Macerola gave it special recognition in the introduction: "One written submission that received accolades during the cross-country consultation came from ACTRA... Many seemed to think ACTRA was on the right track." Apparently Macerola didn't count himself among the 'many.'

ACTRA had been pushing the 'wacky' notion that Canadian content be defined as a project conceived, written, performed, directed and produced entirely by Canadians. Macerola didn't buy it. His report took the opposite approach, proposing rules that are more complex



and more permissive that would dilute, not strengthen, Canadian content. Basically, he proposes a system that measures content by spending and would permit films and TV shows with lead foreign actors, directors and writers to be defined as Canadian content.

Prior to the report's release, ACTRA National Vice-president David Macniven had the opportunity to attend a briefing with Macerola. "I walked out of there feeling completely baffled. Somehow, Macerola seems to think the way to save Canadian culture is to hand it over to non-Canadians." We don't get it either, David.

RECOMMENDATION: Now this report actually would make a good doorstop.

Intrigued? Quench your thirst for more by checking out the complete reports. They're just a few clicks away at www.actra.ca/savecanadiandrama/reports



François Macerola

Members across the country are donning their party hats to commemorate ACTRA's 60th Anniversary. The celebrations were launched in February with ACTRA Toronto's Awards and have continued to roll out all over the country with events in Saskatchewan, Calgary, the Maritimes and Newfoundland.

Alan Mills, SVP/PA



Gordon Tootoosis accepting ACTRA Saskatchewan's Award of Excellence.

ACTRA Saskatchewan marked ACTRA's 60th by presenting one of our most recognizable members, **Gordon Tootoosis**, with our first Branch Award of Excellence.

The ceremony took place at a luncheon sponsored by CTV at this year's **Yorkton Short Film & Video Festival** on May 24. The well-attended event was a fitting tribute to a man who has created many memorable characters in a varied and internationally acclaimed career. ACTRA Saskatchewan President **Sean Hoy** brought greetings on behalf of our membership and introduced a video clip from the recent **Life and Times** episode about Gordon. Sean also presented Gordon with a **Life Membership** in ACTRA.

Gordon is from the Poundmaker First Nation and is one of Canada's most-recognized faces in international cinema with dozens of major motion picture and television credits as well as many stage roles. In recent years, Gordon played the lead in **Big Bear**, has worked with **Anthony Hopkins**, **Tina Keeper**, **Brad Pitt**, **Tantoo Cardinal** and **John Sayles** and created one of the most memorable characters in

Canadian television history as Albert Golo in **North of 60**.

Columnist, producer and award presenter **Doug Cuthand** gave the audience a brief glimpse into the life of Gordon and spoke to his importance as a leader in the aboriginal community. Gordon was greeted with a lengthy standing ovation by the luncheon guests of about 200. He was characteristically humble in his acceptance speech. Gordon allowed that, upon reflection, he had "done quite a lot of work," but, he added, "I don't really consider my work 'work'." Gordon's award was given some great coverage in Saskatchewan's media and was noted in **Playback**. Also, the **Honourable Keith Goulet** made a presentation in the provincial legislature marking Gordon's achievement.

ACTRA Saskatchewan was pleased to team up with the Yorkton Short Film and Video Festival to make this event a reality. A tip of the hat goes to Fay Kowal and the folks out in Yorkton who helped to make this happen.

— *Mike Burns, Branch Representative, ACTRA Saskatchewan*

SASKATCHEWAN: Gordon Tootoosis receives honours

Gordon allowed,
"I don't really consider
my work 'work'."

His award was covered
in Saskatchewan
media and in
Playback.



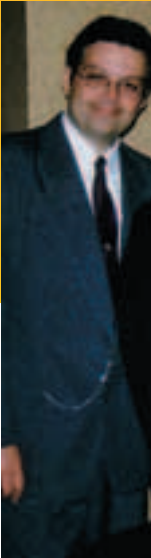
Gordon Pinsent was invited to make a special presentation to ACTRA Calgary's newest Life members at their AGM (l to r): Dennis Corrie, Norris Bick, Patricia Benedict, Gordon Pinsent, Ron Hartmann, Edna Pozer, Hugh Delaney and Derek Winslow.



ACTRA

celebrating 60 Years

Members Dennis Corrie and Christopher Yee enjoying ACTRA Calgary's event.



CALGARY: An affair to remember

The ballroom of Quincy's on Seventh was the setting for the Calgary Branch's 60th Anniversary Gala on May 24. The event emphasized the branch's roots in radio and is long-standing relationship with the CBC.

While we all felt that we had something to celebrate, the evening really belonged to ACTRA Calgary founding members **Georgie Collins**, **Jack Goth**, and **Kaye Grieve**. The trio was given a special tribute and was honoured for their dedication with gifts of hand-blown glass bowls created by artist and Branch President **Randy Birch**. Many were so touched by the event that they were overcome with tears of joy.

Throughout the night I kept an eye on our other special guests, our keynote speaker **Gordon Pinsent** and ACTRA National President **Thor Bishopric**, and it was obvious that they too truly enjoyed the party.

Our stage show was uniquely entertaining. Many thanks to **Larry Lefebvre** and **Russell Moore** for setting such an exciting tone for the evening.

The final success story resulting from our gala is that we were able to raise \$1,852 in our Silent Auction. These proceeds were donated to the **Children's Wish**

Foundation on behalf of ACTRA Calgary.

The outpouring of service volunteered by our members for this event was unprecedented in our branch. We cannot express our gratitude enough to those of you who worked so hard to make the gala such a success.

Truth be told, I wanted to write this article rather than Hugh Delaney or Don Dudar because I knew they would not take any of the credit for giving us all this special evening to remember. They spent many late nights ensuring that every detail of the evening was taken care of accordingly. They both deserve our heartfelt thanks and appreciation for a job well done!

– Jennifer Blaney, Steward,
ACTRA Calgary

We were able to raise \$1,852 in our Silent Auction to donate to the Calgary Children's Wish Foundation

MARITIMES: Awards make a comeback

On May 10, members flocked to the Lord Nelson Hotel in Halifax for the revival of the ACTRA Maritimes' Awards. President **Jeremy Webb** hosted the gala evening event, with ACTRA National President **Thor Bishopric** on hand to present the awards.

Performer **Bill Forbes** presented the ACTRA Maritimes inaugural Award of Excellence to **Jamie Bradley**. Jamie first became known for his role on **Street Cents** and since been seen in **Blackfly**, **Black Harbour** and most recently, in the short film **The Bylaw**. On stage, he starred in Neptune Theatre's powerful production of **High Life**. Jamie has also contributed an enormous amount of time and energy to ACTRA. Currently, he is the National Treasurer, represents the Maritimes on ACTRA's National Council, and the Atlantic Region on the National Executive in addition to serving on a number of national committees. As a member of the Maritimes Branch

Andy Jones,
recipient of
ACTRA
Newfoundland's
Award of
Excellence.



NEWFOUNDLAND: From Cod to God and beyond... the work of Andy Jones

L to r: Award of Excellence recipient Member Jamie Bradley, ACTRA Maritimes President Jeremy Webb, National President Thor Bishopric, National Executive Director Stephen Waddell at the ACTRA Maritimes celebration.



The Newfoundland branch celebrated ACTRA's 60th on July 18 by toasting hometown hero **Andy Jones**. Andy was presented with **ACTRA Newfoundland/Labrador's Award of Excellence** at special ceremony at St. John's' LSPU Hall on July 18.

It was an obvious choice. Andy is the Father of Newfoundland Film. **The Adventure of Faustus Bidgood**, which he co-wrote and co-directed in 1986, was the first feature film made entirely in Newfoundland with local talent. Reportedly the longest gestation period in our history (legend says 10 years in the making), it gave birth to hundreds of creative artists and brought forth a national treasure in Andy Jones.

In **King O' Fun**, Andy starts off promising the theatre audience 500 laughs or your money back. No refunds to date. Even if you wanted to for badness, good luck chasing him down. From co-founding **Resource Centre for the Arts** in 1977, through his years with **CODCO**, to starring in films like **A Secret Nation**, **Brain Candy**, **Paint Cans**, and **Rare Birds**, to writing for **Kids in the**

Hall and **Dooley Gardens**, to touring theatres in Canada, Ireland, Scotland and England with one of five solo shows, Andy is a supreme power running at breakneck speed.

But you might catch him at an awards ceremony. Andy is a multi-award winner, a **Newfoundland and Labrador Arts Council Hall of Honour** inductee and the recipient of a 2002 **Gemini** for **Lifetime Achievement**. This year, Andy is our choice for our 60th Anniversary Award of Excellence. Hopefully, he'll have time to enjoy it. It's about time we did it.

Recently, at a sold-out show he'd directed, I congratulated Andy on the distinction. Then I remarked that our prize of a **Lifetime Membership** seemed small compared to his contribution to us. He excitedly said, "No, no, it's great, I never have to pay my dues again, right?" I sighed, "Thank God." I meant, "Thank you, Andy Jones. You've paid your dues in full."

– Ruth Lawrence
Vice-President, ACTRA
Newfoundland/Labrador

Council, he has chaired the Communications, Special Events and Discipline Committees. Recently, Jamie launched a series of Town Hall meetings that have proven extremely popular with members and has worked on reviving and editing the ACTRA Maritimes' branch newsletter, **Dialogue**.

"He has been absolutely unstinting in his efforts to improve the lot of performers here at home and across the country," said Jeremy. "For his dedication to the acting profession, to his fellow ACTRA members and to Canada, Branch Council is pleased to present him with this Award of Excellence."

Two ACTRA Awards for performance were also presented at the event. Sixteen-year-old **Ellen Page** won Outstanding Performance, Female for her work in the acclaimed feature **Marion Bridge** and **Rejean Cournoyer** took the prize for Best Performance, Male for his performance in the film **The Event**.

Congratulations to all of the nominees for the Maritimes ACTRA Awards

Outstanding Performance – Female

Katheryn MacLellan, *Past Perfect*
Rhonda McLean,
Bay of Love and Sorrows
Marguerite McNeil, *Marion Bridge*
Ellen Page, *Marion Bridge* (winner)
Stacy Smith, *Marion Bridge*
Jackie Torrens, *Made in Canada*

Outstanding Performance – Male

Jeremy Akerman, *Trudeau*
Jeremy Akerman, *Virginia's Run*
Nigel Bennett, *Lexx*
Rejean Cournoyer, *Dragonwheel*
Rejean Cournoyer, *The Event* (winner)
Rejean Cournoyer, *Rideau Hall*
Gary Levert, *Trudeau*

The beloved *Trailer Park Boys* shoot another season.
L to R: Bubbles (Mike Smith), Ricky (Rob Wells), and Julian (John Paul Tremblay).

Photo courtesy of Alliance Atlantis Communications



MONTREAL

Political action continues

Like most branches across the country, the cuts to the CTF are foremost on our mind. We have already seen a steady decline in the number of Canadian productions shot in Montreal over the past few years and are fearful to see what negative effect these cuts will have. Our local **Political Action Committee** continues to meet with MPs, including **Clifford Lincoln**, Chair of the House of Commons Heritage Committee and **Stephane Dion**, Minister of Inter-Governmental Affairs. Just recently, our own PAC Chair **Susie Almgren** and fellow Council Member **Tyrone Benskin** met with MP **Marlene Jennings**, securing her support for ACTRA's cause with a personal letter to Heritage Minister **Sheila Copps**. I am buoyed by the response that these meetings and our letter writing campaign have achieved thus far.

As many of you know, ACTRA recently wrapped up negotiations with the CFTPA, APFTQ and AMPTP. It was a conscientious decision by ACTRA – in the hope of securing industry stability – to sit down at the bargaining table well in advance of the expiration of the current agreement. As the Montreal representative on the negotiating committee, I would like to thank everyone involved for a job well done, particularly Stephen Waddell, Thor Bishopric, our very own Raymond Guardia and my alternate,

Tyrone Benskin (he's everywhere!).

On the 60th Anniversary celebrations front, the **ACTRA Shorts Film Festival** is shaping up nicely (overwhelming response!) and we have confirmed the elegant Windsor Ballroom to host our gala on November 22. Interestingly enough, the Windsor was the home of the inaugural ACTRA Awards ceremony back

MARITIMES

All quietish on the Eastern Front

It was my honour to host the **ACTRA Maritimes Awards Show** out here on the East Coast in May. We had a successful AGM attended by our National President and Executive Director and we kept them here for a great party at the Lord Nelson Hotel. Award-winner **Rejean Cournoyer** (nominated for three projects!) spoke emotionally and inspirationally, sharing his feelings about living and working in the Maritimes. Award-winner 16 year-old **Ellen Page** (nominated for **Marion Bridge**) sent a video acceptance as she was working on another movie out of town.

Earlier in the day my dedicated Branch Council unveiled a detailed and inventive **Five Year Action Plan**. Containing ideas, history, facts, figures and future activities, the Action Plan is our new way of keeping motivated, creative and active. We'd be happy to send you a copy. It's a great read.

We've seen a slight increase in service production over the past six months, partly at the expense of our brothers and sisters in Ontario. We've been experiencing some mixed emotions

about benefiting from our colleagues' misfortune. We are happy to report that **Trailer Park Boys** has started production on another season, **Oliver's Adventures** has started on another 26 half-hour shows and **A Guy and a Girl** just wrapped six episodes.

ACTRA Maritimes has an exciting and varied schedule of seminars and events planned for the fall to coincide with our anniversary celebrations. Happy 60th to everyone!



Jeremy Webb
President,
ACTRA Maritimes



(L to r): National Councillor Susie Almgren, MP Marlene Jennings and Montreal Councillor Tyrone Benskin

ACTRA Toronto's Summer Conference highlights included a keynote by Ken Finkleman on the importance of public broadcasting and a Master Class by Gary Farmer.

in 1972. A little tradition there... More details will follow for the event.

Finally, I would like to personally congratulate ACTRA's National



President **Thor Bishopric** and National Councillor **Maria Bircher** on the addition of **Teale Miranda** to the family.
Matt Holland
President,
ACTRA Montreal

OTTAWA

Branch celebrates 45th

Happy 60th ACTRA, from the nation's capital. Here in Ottawa, we're also celebrating a milestone – it's 45 years since a group of actors got together and decided to create our own ACTRA branch. We're working on a commemorative documentary featuring interviews with as many of our founding members as we can contact, including: **Rich Little**, **Lloyd Robertson**, **Celia Franca**, and our own branch vice-president, **Bill Luxton**. We hope that our birthday bash later in the year to celebrate both milestones will be our best party ever.

While I was interviewing Bill Luxton and **Les Lye** for the documentary, they lamented that the proliferation of local drama shows Ottawa produced in the 1990s does not exist today. Why? Because the 1999 CRTC rules allow broadcasters to consider reality shows, talk shows and the news (!) as Canadian content. I would like to commend the high-profile performers and all ACTRA members who are working for change through political action.

As one of ACTRA's smaller branches, we don't count our successes by the number of blockbuster movies that we attract, but by how many of our actors are finding steady employment. So it's good news that several MOWs and a major feature have been shot here over the past year, and that Ottawa's strongest industry, animation, keeps on producing new and repeating productions. On the downside,

there are fewer industrials, which were our bread and butter for many years. This is due to the downturn in the fortunes of our many 'Silicon North' institutions such as Nortel and Corel. There are also fewer government productions and an alarming trend toward government departments contracting out to agencies that hire non-signatory producers. ACTRA Ottawa is working to combat this by meeting with government officials and unions. We are also fighting for a voice on the board of directors responsible for opening an Ottawa film liaison office.

Here's to those who dedicated themselves to making ACTRA a strong and united union for the past 60 years. Let's hope that we can work to bring about

even greater success with our current and future challenges.

Happy birthday!



Lorraine Ansell
President,
ACTRA Ottawa

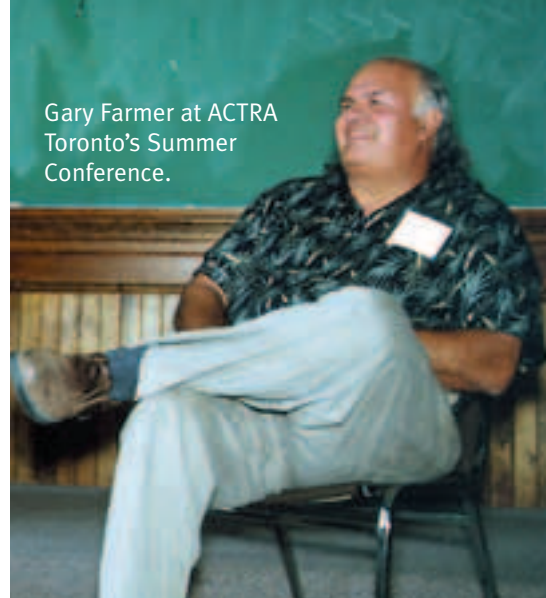
TORONTO

Coalitions, conferences and congrats

ACTRA Toronto partnered with National and Montreal in storming Ottawa for our lobby day in May. Taking our campaign to **Parliament Hill** ups the volume on our message and we got a glimpse of the world politicians inhabit – we have to be persistent, shrewd and vocal to succeed with our campaign. The standing ovation from the House for our group was a stunning moment.

ACTRA Toronto's Summer Conference featured a keynote from **Ken Finkleman** on the importance of public broadcasting. Ken's speech took us inside the CBC, and behind-the-scenes in pitching a series. He's had considerable success writing, producing, directing and acting in **The Newsroom**, **Foolish Heart** and **More Tears**. Other conference

Gary Farmer at ACTRA Toronto's Summer Conference.



sessions included panels on the dearth of a Canadian star system, auditions, Surviving a Television Series, a workshop on U.S. accents and a forum for 'Women in the Biz.' Panelists included journalist **John Doyle**, **Fiona Reid**, **George Bloomfield**, **Luba Goy**, **Chris Owens**, **Alberta Watson**, agent **Ralph Zimmerman**, and we were honoured to have actor **Gary Farmer** give a Master Class.

In this difficult time, ACTRA Toronto has joined a consortium promoting Ontario as a production centre. **Film Ontario**, including more than 30 companies, unions and guilds, is partnering with the **Ontario Media Development Corporation** (OMDC) to ensure a united voice promoting our province. Investing in a renewed marketing effort, and expanding the Ontario marketing office in L.A. are the first priorities. Co-chairs of the new group are ACTRA Toronto Executive Director **Brian Topp** and **Patrick Whitley**, President and CEO of Dufferin Gate Productions.

We're very proud that three of our TIP (Toronto Indie Production Agreement) productions have won recognition lately. **The Truth About Head** took four awards in **Cannes**, and another at the **Worldwide Short Film Festival** in Toronto. **The School** won the audience choice award at the Worldwide Short Film Festival. Another, **The Absence of Emily**, has been selected for screening at the prestigious **Los Angeles International Short Film Festival**.



Richard Hardacre
President, ACTRA
Toronto Performers

MANITOBA

Now for the bad news...

The truth is that the rest of the country is getting plenty sick of the good news coming out of Manitoba branch. Well we finally have something truly unfortunate to report. A theft in our branch office has cost us a couple of pieces of video equipment including the 'magical' Montreal mini-cam. This camera was a generous gift from Montreal members at a time when we could not afford our own and good fortune has followed from the moment of its arrival. We have replaced the camera but are sorely aware that we can never replace the goodwill that accompanied it. In spite of this ominous portent, life has not yet changed for the worse. We suspect it may have contributed to the rising value of the Canadian dollar but producers continue to do business here, cameras are rolling and a lot of our members are working.

Two recent productions were written and directed by Winnipeggers and set in Winnipeg: **Seven Times Lucky** and **The Saddest Music in the World**. The latter is of course the work of **Guy Maddin**, who the New York film critics call the only true genius under 50 working in cinema today. We are very proud of our own writers and directors, and of course, our actors.

We are in the planning stages of our 60th anniversary celebration, which will take place on September 19. It's going to be the most fun ever had by a single group of human beings gathered in a single place at a single time. So if you're planning a vacation in September....

Sorry about that dollar thing.

Wayne Nicklas
President,
ACTRA Manitoba



SASKATCHEWAN

New team gets busy

I am **Sean Hoy**, the new president of ACTRA Saskatchewan and I live in... **Saskatoon!** That's right Saskatoon!! This is the first time the ACTRA Saskatchewan presidency has left Regina. So we are in untested waters. So far, so good. I think the opportunities this presents to our membership, and the



ACTRA member Brent Butt is set to star in *Corner Gas*.

increased presence of ACTRA as a provincial entity is extremely important. I'm very excited about taking over the reins from **Chris Scott**. She did a wonderful job as president and worked tirelessly on behalf of all of us. I know I will be looking to her experience for guidance.

Our branch has undergone some major changes. Member and former National Councillor, **Mike Burns** has stepped into the position of Branch Representative, allowing **Wendy Anderson** to become our new National Councillor. I think with our strong council, we can continue to increase ACTRA's presence in Saskatchewan.

In my brief time as president I have already been able to grab a small bit of refracted limelight by being a part of the ceremonies in which we presented **Gordon Tootoosis** with an **ACTRA Saskatchewan Award of Excellence** and

a **Life Membership**. This all happened at the **Yorkton Short Film Festival** in May and helped our branch to mark ACTRA National's 60th Anniversary. It was a very moving moment as Gordon accepted his award to a standing ovation of about 200 filmmakers, producers and network executives. Gordon is an inspiring man, a fine actor and human being and well deserving of this honour.

Our branch is experiencing a good year production-wise with **Corner Gas**, our first series in quite a while, now in production and a couple of other series starting in the next two months. We also have four low-budget projects of various types in

the can since February, a great first half which gives rise to hope for a banner year.



Sean Hoy,
President,
ACTRA Saskatchewan

EDMONTON

Celebrating the positive

Summer in Edmonton. Anticipation of the festival season. Art, jazz, folk, street performers, heritage festivals and what we consider the best Fringe in the world are waiting in the wings. The film and television scene, however... is eerily quiet. We anticipate a number of projects to begin prep in late summer but after five years, the absence of **Mentors** is very apparent. To add to that, the CTF crisis, the recent sudden demise of **Apple Box Productions** and the large 'For Sale' sign in front of the **Global Sound Stage** has set an ominous tone to the beginning of the usual production season.

However, recognizing the cyclical nature of our industry, let's concentrate on the things we have to cheer. On April 5, in celebration of ACTRA's 60th Anniversary, Edmonton and Calgary branches sponsored the Champagne Reception at the **29th Alberta Film and Television Awards** at the Shaw Conference Centre in Edmonton. Over 800 industry and government



Staff and councilors from ACTRA Calgary and ACTRA Edmonton at the Alberta Film and Television Champagne Reception on April 5. The branches teamed up to sponsor the event.

officials were in attendance. **Leslie Nielsen** was presented with the Lifetime Achievement Award. Edmonton members **Samantha Krutzfeldt** and **Dakota House** were the recipients of the Best Performance awards and **Sue Huff** won Best Script (under 30 non-dramatic) for **Who's on Top**.



James DeFelice

At the **16th Annual Mayor's Luncheon for Business and the Arts**, held at the Agricom on June 5, ACTRA Edmonton member **James DeFelice** was presented with the award for **Outstanding Lifetime Achievement** by an Edmonton artist. Sponsored by ATCO Gas, the award honours an individual who is committed to bringing culture and distinction to their community.

Edmonton Branch President **Jon Baggaley** hosted **Vicki Gabereau** in Alberta in June. He presented the three-time ACTRA Award-winner with an **Honorary Doctorate at Athabasca University** in recognition of her 35 years of service to broadcasting and the arts.

Sharon Killey, Branch Representative, ACTRA Edmonton

CALGARY

Birch takes a bow

Calgary is experiencing high levels of summer production, and despite any rumours you may have heard about our branch chasing away production, we are actually busier than we have been in years! In fact, as I wind down my presidency, I find myself actually working as an actor these days with a role on **Don Johnson's** new MOW, **Word of Honour**. I look forward to spending time on a set again and flexing my acting muscles with my talented colleagues within our membership.

At this time I'd like to thank all of our colleagues across the country that have

supported the out-going Branch Council and our professional staff during the past two years.

I still believe in one national union, one national agreement and the strength of 20,000 members holding on to what is right. Only in unity can we survive these fractious times.



Randy Birch, President, ACTRA Calgary

Calgary's new Council

The members of ACTRA Calgary elected a new branch council at a well-attended general meeting on July 21.

ACTRA Calgary's new branch council is comprised of: **Brian Gromoff**, President; **Mary McGuire**, Vice-President; **Fif Fernandez**, Secretary; **James Dugan**, Treasurer; **Linda Kupecek**, National Councillor; four Members-at-Large: **T.J. Bews**, **David Lereaney**, **John Scott**, **Joe-Norman Shaw**; and Past President **Randy Birch**.

Brian was ACTRA's National President from 1995 until 1999 and looks forward to accepting the new challenge of guiding the Calgary Branch for the next two years. "I thank the members of ACTRA Calgary for the faith that they have expressed in me and the members elected to this new branch council," he said. "Together with my colleagues on the council, I will work to improve the work opportunities for performers in Calgary, and further the interests of all members of the Calgary branch."

ACTRA National President **Thor Bishopric** chaired the general meeting and presided over the election of the new branch council. Thor welcomed the newly elected council. "I want to thank the Calgary members at this meeting for participating in an election process that brings fresh perspectives and new opportunities for growth for the ACTRA Calgary membership," he stated.

– Staff

BRITISH COLUMBIA

The summer is HOT in B.C.

In June we had seven of the big studios in town, and 10 features, eight series, four MOWs, two mini series, and one video were shooting concurrently.

This spring, ten UBCP members won **Leo Awards**, including **Callum Keith Rennie** for **Flower & Garnet** and UBCP Executive Board Member **Stephen E. Miller** for his supporting role in the *Da Vinci's Inquest* episode *Just for Bein' Indian*.

The union continues to stay strong. In the past nine weeks five Extra's, 86 Apprentices and 69 Full members joined and over 100 performers participated in our orientation sessions.

We launched a new series of **Member Education Seminars** with topics ranging from 'Taxes: To deduct or not to deduct (expenses), that is the question' to 'Waiver productions: How do they work?' This, in tandem with our **Orientation Sessions** and **Burning Issues** forums provides our members with up-to-date information and the opportunity to enter into meaningful dialogue with industry professionals.

We have also added a new on-camera acting class, which is exclusively for UBCP Extra members and is taught by the instructor who leads our Apprentice and Full member on-camera classes.

UBCP's Annual General Meeting was held on July 27 in Vancouver. In celebration of ACTRA's 60th Anniversary, an **Award of Excellence** was awarded to **Antony Holland**, and **Honorary Life Memberships** were presented to **Garry Little** and **Joyce Erickson**.



John Juliani, President, UBCP/ACTRA

John Juliani, President, UBCP/ACTRA

We are saddened to advise that John Juliani passed away suddenly on August 21. A special tribute to him can be found on page 19.

applause

Mike Myers (as Austin Powers) behind the wheel of his time-traveling 'Pimpmobile' in *Austin Powers Goldmember*.



Photo courtesy of Alliance Atlantis Communications/New Line Cinema

Myers gets his way

Toronto gave hometown hero **Mike Myers** a massive hug in June, presenting him with a key to the city and naming a street in his honour.

Myers was in the city to receive yet another honour – a star on **Canada's Walk of Fame**. Fellow ACTRA members **David Steinberg** and **Scotty Bowman** were also among the 11 Canadians to be honoured with their own star embedded in the sidewalks of Toronto's theatre district. Other inductees included **Toller Cranston**, **Shania Twain**, and **Lorne Michaels**. ACTRA member **Andrea Martin** hosted the June tribute gala.

Corporate TV Awards



Rob Haswell

The **Canadian Corporate Television Association** honoured two ACTRA members at their May dinner in Toronto as they feted the best in corporate video production. ACTRA supports the annual event by sponsoring two awards. This year's

ACTRA Performance Awards went to **Rob Haswell** for **Outside Edition** and **Rick Mercer** for **Talking to Unilever**. Toronto Councillors **Elizabeth McCallum** and **Todd Dulmage** were on hand to present the awards on ACTRA's behalf.

Alliance Atlantis Communications



Marie-Josée Croze (Nathalie) and Rémy Girard (Rémy) in Denys Arcand's *Les invasions barbares*.

Croze wins in Cannes

ACTRA member **Marie-Josée Croze** won the prize for Best Actress at this year's **Cannes Film Festival** for her performance as a junkie in **Denys Arcand's Les invasions barbares** (The Barbarian Invasions). The critically embraced film also scored Best Screenplay for Arcand and has been chosen to open the **Toronto International Film Festival**.

Six ACTRA members win Doras

ACTRA members dominated the performance categories at the **2003 Dora Awards**, recognizing outstanding achievement in Toronto theatre.

Tony Nardi, Outstanding Performance by a Male in a Principal Role (Play), **The Lesson**

Yanna McIntosh, Outstanding Performance by a Female in a Principal Role (Play), **Skylight**

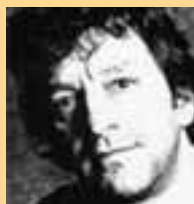
Damien Atkins, Outstanding Performance by a Male in a Principal Role (Musical), **Real Live Girl**

David Storch, Outstanding Performance in a Featured Role (Play or Musical), **The Lonesome West**

Tedde Moore, Outstanding Performance by a Female (Independent Theatre), **The Walls of Africa**

Peggy Baker, Outstanding Performance (Dance), **Loin, Très Loin**

Dora's leading performers Yanna McIntosh and Tony Nardi.



Rick Mercer joins comedy greats

This year's **Sir Peter Ustinov Award** for a body of comedy work was presented to Canada's own comedic mastermind **Rick Mercer**. The prize is presented

Photo courtesy: Banff Television Foundation



Rick Mercer shows off his Sir Peter Ustinov Award.

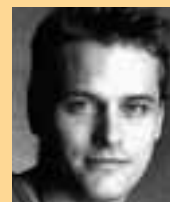
annually at the **Banff Rockie Awards**.

Mercer is in excellent company. Previous recipients of the Ustinov Award include **John Cleese**, **Kelsey Grammer**, **Tracey Ullman** and ACTRA members **Eugene Levy**, **Steve Smith**, **Martin Short** and **John Candy**.

Gross joins CTF Board

ACTRA member **Paul Gross** has been asked to join the **Canadian Television Fund's Board of Directors**. The invitation came as the result of a commitment made by Heritage Minister **Sheila Copps** during ACTRA's Ottawa Lobby Day in May.

Paul Gross



applause



Photo courtesy of CBC Television

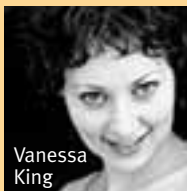
From *Da Vinci's Inquest*, Leo Award winners Stephen E. Miller and Nicholas Campbell.



Photo courtesy of Comedy Network

Martin Short as Jiminy Glick.

ACTRA members roar at Leos



Vanessa King



Leo winner Julie Stewart as *Cold Squad's* Sergeant Ali McCormick.

Photo courtesy of CTV



Kiefer Sutherland

The **Leo Awards** marked their 5th year of honouring excellence in B.C.'s film and TV industry in May with a weekend of festivities. ACTRA members **Ellie Harvie** and **Gary Jones** hosted the celebrations.

Flower & Garnet dominated the gala event, winning nine out of the 13 awards in the feature-length drama category. **Callum Keith Rennie** and **Jane McGregor** won for leading performance, and **Dov Tiefenbach** and **Kristen Thomson** won supporting awards.

Honours were shared in the series TV category, with **Da Vinci's Inquest's** **Nicholas Campbell** and **Cold Squad's** **Julie Stewart** taking home the two awards for leading performance. Supporting awards went to **Emily Perkins** and **Stephen E. Miller**, both

for **Da Vinci**. **Brent Strait** won for his guest performance in **Cold Squad**, and **Julie Patzwald** won for **The Dead Zone**. **Edgemont's** **Vanessa King** won Best Lead Performer Children's or Youth.

ACTRA members also dominated the Short Drama category, with **Jane Sowerby** in **Jane Post** and **Brad Dryborough** in **The Bug** taking the Best Lead Performance awards.

Member **Vicki Gabereau** was named Best Talk Show Host and **Kristina Maticis** shared the award for Best Host in a Lifestyle series with **Shopping Bags** partner **Anna Wallner**.

Five ACTRA members up for Emmys

ACTRA members had strong showing in this year's list of **Emmy** nominees, with two members competing for Outstanding Lead Actor awards. Luckily, you're free to root for both as they're up for different categories. **Eric McCormack** was nominated for his weekly battle of wits on the comedy series **Will & Grace**, and **Kiefer Sutherland** got a nod for combatting terrorists and torture on the drama **24**.

Other members who scored nominations: **Victor Garber**, for his supporting role in **Alias**; **Matthew Perry** for his guest appearance on **The West Wing**, and **Martin Short**, for his role as the ridiculously obnoxious talk show host **Jiminy Glick**.

The Emmys will be presented on September 17 in L.A.



Montreal Prez ties the knot

Heartfelt congratulations to ACTRA Montreal President **Matt Holland** and **Margaret McBrearty**. The couple were married on May 31 in Havelock Quebec.

JESSE NILSSON

1977-2003

ACTRA mourns the death of a very young and talented member, **Jesse Nilsson**. Only 25 years old, Jesse died of heart failure on April 26, at his parents' home in North York, Ontario. An asthmatic, Jesse was recovering from a two-week bout of pneumonia at the time of his death.



Jesse started performing at a young age and had an impressive list of credits including a recurring role in **Our Hero**, and a lead in **University**. He had also appeared in **Twice in a Lifetime**, **In a Heartbeat**, and HBO's **Dear America**. Most recently, he was the star of the action series **Adventure Inc.**

– Staff

ALLAN MACDOUGALL

1913-2003

Dad had an expression: "We live in the best little corner of the world." He would say this when looking at beautiful Cape Breton scenery, when someone had been kind or thoughtful, or when we saw a story on the news of war, or suffering elsewhere in the world.



For Dad, Cape Breton was the best place because it was home to family, many friends, and source of the humour he and his late friend **Hughie MacKenzie** shared with others for over 30 years. He needed or wanted little more in life. Dad and Hughie knew instinctively how to bring a smile to anyone's face. Each person was someone whose day could be brightened by their humour.

And so they shared their gift, often for charitable causes. They used to chuckle that they helped to build many community and church halls in Cape Breton – not with a hammer and nails, but by appearing at fundraising events. Their pay was the thanks of the community and the knowledge that for many years there would be fellowship and laughter in those halls.

Dad was often described as a gentle man. He was that and so much more: kind, generous, humble, patient, accepting of life's ups and downs, and so very happy. His dear friend, Rev. Norman MacPhee said during Dad's eulogy that he saw Dad as a lamplighter, spreading light, comfort, and happiness as he made his journey through life. Dad loved life and was rewarded with a life full of love. We are so fortunate to have shared that wonderful life and love.

– Joyce MacDougall

ED POTY

1966-2003

Many of you had the pleasure of working with recording engineer and ADR editor **Ed Poty** (the nice, friendly, bald guy at D.A.V.E. Audio/Dome Productions/Manta DSP). It is with a heavy heart that I tell you that Ed passed away on May 15 after a brave three-year battle with brain cancer. He didn't talk much about his illness and no matter what was happening along his journey, he approached every session with professionalism and humour. I had the absolute pleasure of working and falling in love with Ed during Loop Groups at the studio eight years ago.



His credits are extensive, having worked on shows such as **Robo Cop**, **Forever Knight**, **FX**, **Degrassi**, **Powerplay**, **Earth: Final Conflict**, **Largo Winch**, **Once A Thief**, **Hoop Life**, and countless MOWs, mini series' and movies such as **Affair of the Necklace**, **Claire's Hat**, **The Scarlet Letter** and **Top of the Food Chain**.

Donations in Ed's memory can be made to the **Gerry and Nancy Pencer Brain Tumour Centre** at Princess Margaret Hospital. They took incredible care of us; I don't know what we would have done without them.

The industry and everyone who knew Ed, has lost a very special person. He will stay in our hearts with our memories and stories of him.

– Sharon Bernbaum

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

Denny Arnold	John Drewery	Jaclyn Linetsky
Les P. Barker	Donna Glover	Harry Mannis
David Bellefontaine	Yvonne Greaves	Gary Miller
Charles Biddle	Paul Grosney	Peter Pedersen
Walter Bolton	Leonard Guy	Alexander Pervakov
Carl Brewer	Rube Hornstein	Carol Skilling
Eric Christmas	Morris Isen	Lloyd White
Hume Cronyn	Graham Jarvis	Eleanor Yeoman
Andrew Dan	Robert Kerr	
Tony DiFranco	Jimmy Leone	

JOHN JULIANI

1940-2003

John's sudden death on August 21 was a terrible shock that has saddened all who knew him. Canada's creative community has lost one of our most tenacious and committed artists.

As a performer, director, producer, educator and activist, John was known for pushing the edges of the creative envelope and challenging audiences and performers alike.

Canada's creative community has lost one of our most tenacious and committed artists.

He was an innovator and experimentalist in his performances and in his life.

John graduated from Montreal's **National Theatre School**, and put his classical training quickly to use at **Stratford**. He shared his immense talents with a new generation of performers, teaching at **Simon Fraser University** and in 1974, he established the graduate studies program in theatre at Toronto's **York University**. He spent 15 years as the Executive Producer of special projects for **CBC Radio Drama** in Vancouver.

John never did anything halfway and had a penchant for coming up with ideas that only someone with his stubborn determination would ever have the bravado to devise, let alone execute to rave reviews. Two-and-a-half years ago John began the mammoth undertaking of staging the entire works of Shakespeare with his **Savage God Theatre Company**. Number 24 was to be staged this month.

For most, the demands of such an extraordinary career would monopolize one's time and energy. Not John. He served his colleagues tirelessly, fervently advocating on behalf of Canadian artists. He was past-president of the B.C. Region of the **Directors Guild of Canada** and an active member of **Equity**. For the last four years, John served as President of **UBCP/ACTRA**. He had been a member of our union since 1960.

A beautiful and touching memorial for John was held in Vancouver on Labour Day. Billed as **Celebration 3**, the proceedings included prayer, poetry, opera, and dance. Among other announcements were the establishment of a memorial scholarship fund in John's name at Simon Fraser University and Vancouver Mayor's designation of next **March 24** (John's birthday) **Savage God Day**.

Our thoughts are with Donna, John's artistic collaborator and wife of 33 years, and their son, Alessandro.

– Thor Bishopric, ACTRA National President



“The play's the thing”

Acutely sensitive to time, place and situation, it is comforting to think that John would not have left if the time were not right. There are few who would not argue for more scenes and none who would not profit from his presence and inspiration. Whether it was investing maturity in the fabric of the adolescent UBCP. Whether it was performing, teaching, directing. Whether it was opera, theatre, film, television or radio. Whether one-on-one, executive boards, committees or an audience, everything and everybody got a full measure of passion, creativity and integrity. Every project, production and person he involved himself with could be confident that the greater good and higher purpose would be served. Everyone felt the relentless presence, power and concentrated intention to create and be creative of our dear colleague, John.

He was an articulate, well-versed man of few words, whose silences called forth the better parts of all who were blessed to call him colleague, teacher, mentor and friend. The community of creativity he served lost a huge source of confidence in his passing. He was a place where we all knew the buck would stop and be creatively handled. One might not have agreed with all his choices, but few doubted the integrity, passion and thoroughness of his response. He could be exasperating. He could be depended upon.

He could be trusted. We had to run to keep up. He set a level of commitment and creative communication we knew we could rely on and now we are left to celebrate his memory by rising to his splendid example.

The outpouring of incredulity, love, respect and grief at his passing, coming as it does from all walks of life, from all parts of the production community, is fine tribute to one of the few renaissance men of our time and in his passing, as in his life, he motivates all of us to be more.

– Howard Storey, Treasurer, UBCP/ACTRA



BRITISH COLUMBIA

Turning the non-union tide

The last few months have been busy on the B.C. organizing front with the downturn in the North American economy, reduced advertising and smaller production budgets influencing an upsurge in non-union commercial activity. Advertising agencies and production houses are under pressure to produce spots for less money and non-union shoots in Canadian dollars involve significant savings on talent costs and re-use payment obligations. Of course non-union production also diminishes the quality of the commercial, so they get what they pay for.

Our counter measures in B.C. have included the earlier-reported ongoing campaign to increase our qualified membership and drain the non-union talent pool. As a result, UBCP has hundreds of new members who no longer work non-union. Our recent increases in permit fees have also added a disincentive for non-union performers to compete with members for union work, and the 50% additional charge for permits for non-members who have six or more credits is making it uneconomic for experienced performers to remain non-members.

This activity has naturally stirred up significant protest from producers, casting directors and talent agents who have specialized in, and become dependent upon, non-union production. UBCP held a meeting in mid-April inviting all B.C.-licensed talent agents to explain the changes in the new **National Commercial Agreement**. That presented an opportunity to explain our organizing strategy to agents and why their support was important to us. We also explained the rationale behind union members supporting the overdue increases in permit costs and penalties to better secure the jurisdiction for increased work opportunities for our members. The discussion was understandably lively but the participating agents left with a clearer understanding that we had a mutual obligation to our members, their clients, to foster and support professional performers in our industry. Even in

times of restraint it is the quality of the performance that counts, and that adds a value to the production that more than justifies a respect for the industry-negotiated minimum standards for our members that are reflected in our agreement.

Talent agents in B.C. also grasp the significance of mutual support between their agency and the union in securing work opportunities and income for their member clients. That means servicing union advertisers and advertising agencies, and removing any reliance on cheap, transient non-union production and its non-member exploitation.

Peter Partridge, UBCP Organizer
peter.partridge@ubcp.com

WESTERN REGION

Actor's Lab: members flex their acting muscles for free

The Actor's Lab is an organizing and professional development pilot project run by ACTRA Calgary. In addition to enhancing the skills and working knowledge of performers, it is a very effective

industry and membership outreach initiative. So far, the lab has been very successful and has received national attention, as ACTRA Manitoba now appears interested in starting a similar series of workshops.

Members of all levels of experience attend and participate in the lab, which focuses on the dialogue between the actors and the director. The weekly session consists of two short scene studies taken either from produced films, existing scripts, or scenes written specifically for the lab. Actors are given the script a week in advance and come prepared and ready for direction. The directors then get 90 minutes to work each scene in front of the camera. The filmed scenes are then edited by resident director **Jon Joffe** and reviewed the following week.

To date the lab has produced over 30 completed scenes with over 50 actors.

The purpose of the lab is to give actors and guest directors the opportunity to collaborate and practice their art in a fun and relaxed environment, without all the pressures of a full-scale film or TV production. It is a non-confrontational creative environment that facilitates open feedback



Taking Care of Our Own

Performing Arts Lodges of Canada

Under the distinguished patronage of Her Excellency, the Right Honourable Adrienne Clarkson, Governor General of Canada

PAL is a national charitable organization offering assistance to older, disabled or needy members and associates of Canada's professional performing arts community in the areas of health, well-being and accommodation.

PAL is a successful provider of services, not simply an assisted housing provider. Thus, establishing services to individuals right across Canada, such as those PAL provides through *Supporting Cast*, is vitally important to our entire community.

PAL is there for you and your colleagues. Share the vision. Become a member for a mere \$20 a year. Or make a donation if you can. Both are tax deductible.

For information about all our Chapters, you may contact us at:
PAL Canada, 110 The Esplanade, #328, Toronto ON M5E 1X9

PHONE: (416) 777-9674 • FAX: (416) 777-0427 • info@palcanada.org • www.palcanada.org

Producers who have signed the IPA tried to shoot non-union productions.... they finally agreed to use ACTRA members and ACTRA collective agreements.

and dialogue between the participants.

"I was speaking with an industry colleague in New York the other day and I mentioned the Actor's Lab concept to him and he was very impressed as he wasn't aware of any similar collaborative effort in New York," says **Simon Deker**, a Calgary-based producer and director.

As well as keeping those creative muscles flexed between projects, the participants are able to work with experienced professional actors and directors, meet the new and eager talent breaking into the industry, and most of all have fun at the lab. Additionally, local writers have the opportunity to workshop their scripts in front of a camera using professional actors. Everyone gets to do what he or she does best! Experience is not a prerequisite. The only requirement is to show up and participate. Casting for scenes is done fairly and equitably with priority given to new participants, over regular attendees.

The Calgary branch is presently in discussions with some of the film and television faculties of local training institutions, as they appear to be interested in

sponsoring a series of similar workshops where their students could provide technical support. For more information on the Actor's Lab visit the Calgary branch website at www.actracalgary.com or

contact the branch at 403-228-3123.



*Don Dudar,
National Organizer,
Western Region
ddudar@actra.ca*

EASTERN REGION

All in a day's work

Three times in the last few months, producers who have signed the **IPA** tried to shoot non-union productions. All three times they were caught in the act. All three times they finally agreed to use ACTRA members and ACTRA collective agreements.

The first company was casting a non-union corporate video. They invited an ACTRA member to audition, who called the ACTRA office to report the event.

We surprised the producer by showing up at the audition. The producer immediately claimed that "...there must be a huge misunderstanding... Of course we'll use ACTRA's contracts," the producer insisted. "We would never violate ACTRA's jurisdiction." The shoot was produced union.

The second company tried to cast a non-union television series. Several members called the ACTRA office to report the production. After several telephone conversations and an exchange of lawyer's letters where we explained the company's obligations, they agreed to produce under the IPA.

The third company was caught while producing an industrial video. After several discussions with them, they decided to hire ACTRA members on ACTRA contracts rather than face an ACTRA initiated grievance.



*Gary Saxe
ACTRA Organizer,
Eastern Region
gsaxe@actra.ca*

What if Léa Pool, Atom Egoyan or Clement Virgo were looking for YOU... but all they could find was...

If ACTRA doesn't have your photo, this icon is what casting directors and producers will see in Face to Face Online.



ACTRA Full and Apprentice members:
Get yourself in the picture! Send us your latest headshot.

If you don't know what your password is...
Go to www.actra.ca and click on the handy "Forgot your password" icon. Your password will be sent to you via Email.



ACTRA

Make sure you're in **Face to Face Online** – ACTRA's searchable talent catalogue – at www.actra.ca (It's free.)



DIGITAL MEDIA UPDATE

ACTRA sets the standard

ACTRA has established itself as an authority for performers in the new digital reality – a reality that has and will continue to have an impact on every aspect of the industry from film and TV, to educational and corporate video, to commercials. As new business models begin to take form, digital media issues will continue to increase. For instance, the success of Apple’s iTunes service has the entire entertainment industry watching to see if the technology company will take legal digital distribution to the next level.

The following are just some of the initiatives that we have dealt with since the last issue of InterACTRA.

Contract negotiations

ACTRA is working with producers, agents, and members in negotiating contracts on a case-by-case basis while the industry moves through this challenging period of transition. We are responding to negotiations in an informed and cooperative manner and as a result, ACTRA leads the pack for terms and conditions for performers working in digital media. We are maintaining up-front daily fees while other jurisdictions have agreed to fees much less than the established rates. ACTRA is also fighting to protect performers’ rights to share in the on-going revenues generated by their work where other jurisdictions have relinquished such rights in perpetuity.

Recently ACTRA negotiated contracts for a series of internet-based video games whereby the involved performers received IPA daily fees, a 105% pre-payment and a share of 3.6% of gross revenue after the four-year period. To our knowledge this is the strongest deal negotiated for internet work not only in Canada, but also anywhere in the world.

NFB and the CinéRoute project

ACTRA and the NFB have renegotiated the Letter of Agreement for the success-

ful CinéRoute project, a leading-edge initiative that is developing systems for the delivery of high quality full-length films over the internet. CinéRoute is proving to be a great opportunity for both ACTRA and the NFB to research new methods of copyright protection and business models.

Despite resistance, ACTRA negotiated new terms that will allow performers to share in the success of the projects they help create by receiving a share of the gross revenue.

Alliance NumeriQC and Quebec Digital Media

Several months ago, ACTRA entered into initial negotiations with the Quebec interactive producers association, which at the time was called BPCI, and Alliance NumeriQC, an industry body that funds the BPCI. Over the past year, the BPCI has undergone significant internal restructuring, resulting in a change of key personnel and the renaming of the organization to Regroupement des Producteurs Multimedia (RPM). Most recently, considerable cuts to digital media funding in Quebec have resulted in the need for the alliance to focus efforts on lobbying the Quebec government. ACTRA will monitor the changes in Quebec and ensure that we negotiate when it is appropriate.

Video game productions

Two years ago ACTRA predicted that advances in hardware and software and consumer demand for more sophisticated character and narrative-based video games would increase the need for professional performers. We were right.

“To our knowledge this is the strongest deal negotiated for internet work not only in Canada, but anywhere in the world.”

The video game industry is booming, with revenues outstripping those generated in the film and TV industry, and increasingly game developers are looking to ACTRA members for voice work. Although the video game industry is increasingly adapting the production and business models of film and TV, some video game producers and publishers continue to request terms that are less than those in collective agreements. While there are differences between film, TV and video game production that warrant our attention, we are asserting our jurisdiction regardless of the medium. A performer is a performer, be it in a feature film or a video game.

Reality TV report

Gary Saxe (Montreal branch) and I recently finished a second report analyzing the state of reality and lifestyle programming in Canada. The report will be used to help the new Fact-Based/Lifestyle TV Committee address the issues in an informed manner. The committee, made up of ACTRA representatives and producers, was mandated in the terms of the new IPA and is tasked with establishing an appropriate pay structure for this genre of programming by the end of the year.

Thom Tapley
National Organizer,
Digital Media
ttapley@actra.ca



“50 bucks a holler”

...At least that’s the way it is in a number of other jurisdictions where unions are failing to assert themselves in the digital world. ACTRA is not waiting to see where the industry goes. Instead it is establishing itself as a leader and an authority for the protection of performers in digital media. As a result of this proactive approach, ACTRA has been able to maintain daily fees and protect performers’ rights to share in the on-going revenues. In other jurisdictions, performers are working for a fraction of the established rates and are signing off their right to on-going revenues in perpetuity.

Grease-ing past Miss Saigon

This summer, ACTRA members grabbed signs and stood alongside our **Actors' Equity** colleagues at pickets across the country protesting U.S. non-union touring productions of **Miss Saigon** and **Grease**.

Fees paid to performers in these non-union productions severely undercut the minimum fees required in similar Canadian professional productions, in some instances paying less than half the Equity rates. Working conditions are unregulated and insurance protection for the performers is minimal. All performers, whether members of CAEA or not, are deserving of a decent fee and a supportive work environment.

ACTRA and Equity members defied security guards to stage informational pickets at theatres as the productions rolled through Vancouver, Edmonton, Calgary, Winnipeg, Regina, Toronto, Montreal and Ottawa. Members distributed flyers to theatregoers to let them know they were being ripped off. With tickets priced within a few dollars of the highest ticket price for **Mamma Mia** or the **Lion King**, audiences were unaware that performers are being paid less than half what CAEA agreements require. Audiences were encouraged to boycott the high-profit, low-paying shows, and instead, support Canadian productions that respect audiences and value the contributions of performers.

Kevin Robbins, Canadian Actors Equity Association



(Above) Calgary, July 22: ACTRA and Equity members prepare to picket *Miss Saigon*.



(Right) Toronto, July 15: Richard Hardacre, President of ACTRA Toronto Performers, speaks to the media at the *Grease* protest.

(Below) Vancouver, July 8: UBCP protests *Miss Saigon*.



Launching WIDC 2004

CREATIVE WOMEN WORKSHOPS



WOMEN DIRECTORS: APPLICATION DEADLINE SEPT. 30

EACH YEAR, eight Canadian women screen directors hone their directing skills in this critically acclaimed program that takes director participants through all the components of a professional dramatic media production with professional (ACTRA) actors and (DGC, IATSE) crews. The 2004 mentor director is award-winning Canadian writer/director Kari Scogland. If you are an experienced performer crossing over to directing, WIDC will build on your transferable skills, release creativity, increase your confidence, and take your career to the next level.



WHEN, WHERE, HOW

The 2004 Women in the Director's Chair Workshop: **Where transformations happen!**
January 22 to February 8, 2004.

The Banff Centre, Alberta, CANADA
Application forms and more information are available at the following websites:

www.creativewomenworkshops.com

www.banffcentre.ca/bnmi

www.actra.ca

APPLICATION DEADLINES:

Director Participants:	September 30, 2003
Actors:	October 31, 2003
Professional Crew:	November 30, 2003
Work Study Crew:	November 30, 2003



ACTRA NATIONAL
FINANCIAL STATEMENTS
YEAR ENDED FEBRUARY 28, 2003

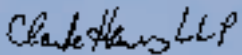
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**AUDITORS' REPORT
TO THE MEMBERS OF ACTRA**

We have audited the balance sheet of ACTRA National as at February 28, 2003 and the statements of operations and net assets 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 Canadian 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, 2003 and the results of its operations and its cash flows for the year then ended in accordance with Canadian generally accepted accounting principles.

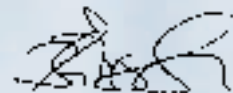


Clarke Henning LLP
CHARTERED ACCOUNTANTS
Toronto, Ontario
May 9, 2003

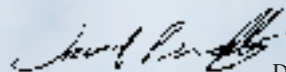
ACTRA NATIONAL
BALANCE SHEET
AS AT FEBRUARY 28, 2003

	2003	2002
ASSETS		
Current assets		
Cash	\$ 433,892	\$ 53,826
Accounts receivable	370,439	471,061
Investments (note 3)	–	200,000
Prepaid expenses and deposits	56,675	54,296
Loan receivable – Face to Face with Talent Inc.	–	3,369
Due from ACTRA Toronto Performers Branch	32,648	–
Due from ACTRA Performers' Rights Society	174,778	412
	1,068,432	782,964
Furniture, equipment and software (note 4)	425,106	550,264
	1,493,538	1,333,228
LIABILITIES		
Current liabilities		
Accounts payable and accrued liabilities	481,183	513,450
Accrued vacation pay	30,208	33,409
Due to Branches	175,527	209,781
Due to ACTRA Toronto Performers Branch	–	13
Due to U.B.C.P.	700	–
	687,618	756,653
NET ASSETS		
Extraordinary contingency fund (note 2)	2,383	–
Unappropriated surplus	378,431	26,311
Invested in furniture, equipment and software	425,106	550,264
	805,920	576,575
	\$ 1,493,538	\$ 1,333,228

Approved on behalf of the Board:



, Director



, Director

STATEMENT OF OPERATIONS AND NET ASSETS

YEAR ENDED FEBRUARY 28, 2003

	<i>Extraordinary Contingency Fund</i>	<i>Total</i>		
		<i>Operations</i>	<i>2003</i>	<i>2002</i>
Income				
Per capita	\$ –	\$ 3,017,350	\$ 3,017,350	\$ 2,965,828
Information services	–	406,505	406,505	403,490
Equalization income	–	1,499,010	1,499,010	1,236,270
Interest income	–	6,018	6,018	19,006
Voluntary contributions	–	–	–	75,000
	–	4,928,883	4,928,883	4,699,594
Expenses				
Salaries and benefits (<i>Schedule A</i>)	–	1,581,979	1,581,979	1,396,403
Collective agreements (<i>Schedule B</i>)	–	134,131	134,131	354,111
National council (<i>Schedule C</i>)	–	150,470	150,470	120,641
Directors' expenses (<i>Schedule D</i>)	–	45,377	45,377	36,117
Office expenses (<i>Schedule E</i>)	–	295,338	295,338	285,804
Printing	–	221,484	221,484	252,910
Furniture, fixtures and equipment (<i>Schedule F</i>)	–	57,560	57,560	54,380
Computer services (<i>Schedule G</i>)	–	1,218,366	1,218,366	1,330,318
Communication and public relations (<i>Schedule H</i>)	–	180,828	180,828	364,690
Lobbying and legislative (<i>Schedule I</i>)	–	84,910	84,910	86,089
ACTRAWORKS contribution	–	–	–	70,000
External relations	–	78,387	78,387	87,266
Referenda	–	22,775	22,775	41,755
Staff training and recruitment	–	2,374	2,374	14,789
Staff conference	–	25,827	25,827	23,559
Legal fees	–	11,253	11,253	30,999
Audit fees	–	8,520	8,520	8,240
Professional fees	–	4,095	4,095	21,648
Bank charges and GST expense	–	85,952	85,952	110,055
Alliance debt reduction	–	75,000	75,000	75,000
Face to Face loan repayment	–	–	–	1,631
	–	4,284,626	4,284,626	4,766,405
Excess of income over expenses before transfer payments	–	644,257	644,257	(66,811)
Transfer payments to branches	–	(414,912)	(414,912)	(203,028)
Excess of income over expenses (expenses over income)	–	229,345	229,345	(269,839)
Net assets – at beginning of year	2,383	574,192	576,575	846,414
Operating surplus – at end of year	2,383	803,537	805,920	576,575
Appropriated for furniture, equipment and software	–	(425,106)	(425,106)	(550,264)
Unappropriated surplus - at end of year	2,383	378,431	380,814	26,311
Invested in furniture, equipment and software	–	425,106	425,106	550,264
Net Assets – at end of year	\$ 2,383	\$ 803,537	\$ 805,920	\$ 576,575

STATEMENT OF CASH FLOWS

YEAR ENDED FEBRUARY 28, 2003

	2003	2002
Cash flows from operating activities		
Cash receipts from members, non-members and producers	\$ 5,023,487	\$ 4,660,313
Cash paid for expenses	(4,508,565)	(4,547,406)
Interest received	6,018	19,006
	520,940	131,913
Cash flows from financing activity		
Advances from (repayments to) related organizations	(237,212)	(778,921)
Cash flows from investing activities		
Purchase of furniture, equipment and software	(103,662)	(527,936)
Proceeds from investments	200,000	700,000
	96,338	172,064
Change in cash during the year	380,066	(474,944)
Cash – at beginning of year	53,826	528,770
Cash – at end of year	\$ 433,892	\$ 53,826

NOTES TO THE FINANCIAL STATEMENTS

YEAR ENDED FEBRUARY 28, 2003

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 have been prepared in accordance with Canadian generally accepted accounting principles for non-profit organizations.

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.

Furniture, Equipment and Software

Furniture, equipment and software are recorded at cost and amortized over their estimated useful lives on a straight line basis as follows:

Computer equipment	– 3 years
Computer software	– 5 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.

Use of Estimates

The preparation of financial statements in conformity with Canadian 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:

	2003	2002
\$208,000 Government of Canada Treasury Bill, due December 5, 2002, 2.0% annual yield	\$ –	\$ 200,000
	–	200,000
Accrued interest on term investment (recorded in accounts receivable)	\$ –	\$ 4,000

4. FURNITURE, EQUIPMENT AND SOFTWARE

Details of furniture, equipment and software are as follows:

	<i>Accumulated Net Book Value</i>			
	<i>Cost</i>	<i>Depreciation</i>	2003	2002
Computer equipment	\$668,799	\$ 408,559	\$260,240	\$ 386,994
Computer software	109,745	24,113	85,632	64,033
Furniture and fixtures	150,486	71,252	79,234	99,237
	\$929,030	\$ 503,924	\$425,106	\$ 550,264

Computer system development costs that relate to new functions are capitalized and amortized over five years. These costs are classified as computer software.

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>	2004	\$ 78,816
	2005	78,816
	2006	97,045
	2007	97,045
	2008	97,045
	2009-2010	296,585

In addition to the minimum rent, the Company is obligated to pay operating costs for its office space. The operating costs paid were approximately \$136,000 (2002 – \$130,000).

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. CONTINGENCY

Canada Customs and Revenue Agency (CCRA), has ruled that certain revenue streams are not taxable. Consequently, previously claimed related input tax credits may not be deductible. This ruling is currently being appealed. In the event that the appeal is unsuccessful, input tax credits along with interest would become reimbursable to CCRA. Neither the aggregate amount of input tax credits to be reimbursed and interest, nor the outcome of the appeal are determinable at this time.

SCHEDULES OF OPERATING EXPENSES

YEAR ENDED FEBRUARY 28, 2003

	2003	2002
Salaries and benefits	<i>Schedule A</i>	
Total basic salaries	\$1,259,027	\$1,095,731
Staff benefits – general	198,637	175,670
– RRSP	113,765	105,574
Maternity benefits	13,751	18,482
Vacation pay	(3,201)	946
	1,581,979	1,396,403

Collective agreements	<i>Schedule B</i>	
CBC	1,761	5,876
Commercials – negotiation and administration	18,130	26,207
– legal	9,600	24,965
IPA – negotiation and administration	18,715	169,460
– legal	13,244	18,720
Other	13,146	1,435
Bargaining conference	–	25,587
Organizing	59,535	81,861
	134,131	354,111

National Council	<i>Schedule C</i>	
National Council expenses	66,659	52,223
National Executive expenses	34,043	18,133
Committee expenses	11,108	12,237
Honoraria	29,120	29,229
Officer expenses	9,540	8,819
	150,470	120,641

Directors' expenses	<i>Schedule D</i>	
National Executive	8,801	8,921
National Director of Finance and Administration	3,637	4,801
Eastern Regional Executive	9,382	6,180
Western Regional Executive	14,952	7,648
Western Regional office expenses	8,605	8,567
	45,377	36,117

Office expenses	<i>Schedule E</i>	
Rent	215,521	209,313
Telecommunication	19,591	24,717
Insurance	13,305	8,179
Supplies and miscellaneous	9,092	12,911
Postage	19,306	9,728
Courier	18,523	20,956
	295,338	285,804

	2003	2002
Furniture, fixtures and equipment	<i>Schedule F</i>	
Capital purchases under \$500	\$ 2,334	\$ 3,329
Amortization	29,445	27,364
Repairs	2,057	2,177
Maintenance	7,296	5,443
Leases, rental	16,428	16,067
	57,560	54,380

Computer services	<i>Schedule G</i>	
Maintenance	7,546	15,998
Software	36,669	24,319
Hardware	5,892	16,792
Amortization	39,857	50,317
Supplies	5,268	7,568
Network costs	83,103	105,410
Consulting fees	45,556	124,139
Training	19,338	513
Computer systems development		
Current membership maintenance	41,575	77,695
New membership system	617,504	289,405
Face to Face	101,848	377,129
Webtrust audit	20,000	10,000
Other consulting	–	44,043
Amortization of membership system	159,518	100,723
IT administration	34,692	86,267
	1,218,366	1,330,318

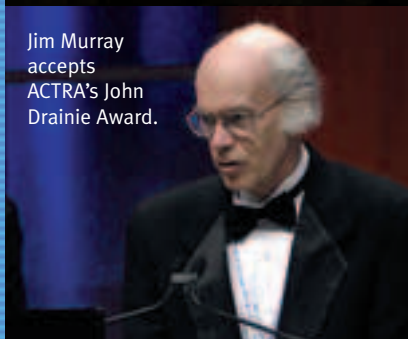
Communications and public relations	<i>Schedule H</i>	
Advisor fees	82	9,190
Promotion and publication expenses	8,067	27,833
InterACTRA News	86,309	74,237
Advertising and sponsorships	42,544	79,913
ACTRA website	20,224	166,770
Marketing Face to Face online	10,545	–
Administrative services	3,841	4,316
Special events	5,000	2,431
ACTRA 60th anniversary	4,216	–
	180,828	364,690

Lobbying and legislative	<i>Schedule I</i>	
Policy advisor fee	61,250	63,510
Expenses	23,660	22,579
	\$ 84,910	\$ 86,089

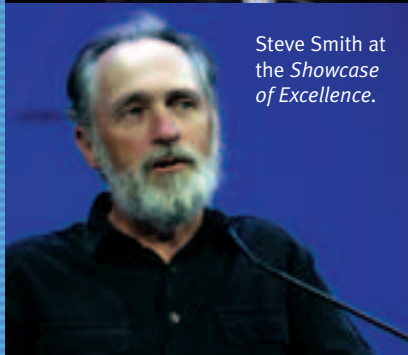
ACTRA at Banff 2003



National Executive Director Stephen Waddell, member Don McKellar, National Councillor Christie MacFadyen and ACTRA Toronto Performers President Richard Hardacre accepting ACTRA's special award.



Jim Murray accepts ACTRA's John Drainie Award.



Steve Smith at the *Showcase of Excellence*.

Photos courtesy of the Banff Television Foundation

ACTRA made a major impact at June's **2003 Banff Television Festival**, landing leading roles in a number of high-profile events. Banff is now in its 24th year and remains one of the most important gatherings of producers, broadcasters, writers and politicians. So what were actors doing there? Meeting with those who are having a say in what happens in our industry while connecting with peers from around the world.

During the whirlwind of events, ACTRA stayed focused on the crisis in Canadian TV drama. ACTRA (along with the **DGC**, **WGC**, **NABET 700** and the **Communications, Energy and Paperworkers Union**) met with CRTC Chair **Charles Dalfen** and some of the CRTC Commissioners to discuss our

joint report on the drama crisis, submitted to **Trina McQueen** earlier this year. It was a significant meeting, as much has happened since Mr. Dalfen's encouraging speech at Banff last year, *Going for Gold – Let's Make an Appointment with Canadian Drama*.

The annual presentation of **ACTRA's John Drainie Award** at the **Banff Rockie Awards** was another festival highlight. The CBC's **Peter Mansbridge** presented the prize to this year's recipient **Jim Murray**. An accomplished documentary producer and multi-award-winner, Jim is best known as executive producer of the CBC's long-running series **The Nature of Things**.

ACTRA took the spotlight at a number of events held in honour of our 60th Anniversary. The festivities included a special presentation to ACTRA at the annual **Tribute!** night by Banff governor and Academy chair **Rudy Buttignol**. **Don McKellar**, National Executive Director **Stephen Waddell**, ACTRA Toronto Performers President **Richard Hardacre** and National Councillor **Christie MacFadyen** were on hand to accept the honours at the gala ceremony on behalf of ACTRA.

Other events included *Breakfast with ACTRA* during which **Colin Mochrie** and Don McKellar rewarded early-risers with an entertaining three-minute interpretation of our organization's history. The celebrations continued at the *Showcase of Excellence*, a panel discussion featuring interviews with Don and funnyman **Steve Smith**.

Special thanks to **Pat Ferns** and all the staff at the Banff TV Festival for helping us celebrate our 60th.

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