

ACTRA

SUMMER 2014

magazine



PRACTICING SAFE SETS

This issue: PRACTICING SAFE SETS CONTENTS AND CONTRIBUTORS



4

Protect Your Most Valuable
Asset: Your Image
by Ferne Downey, ACTRA National President

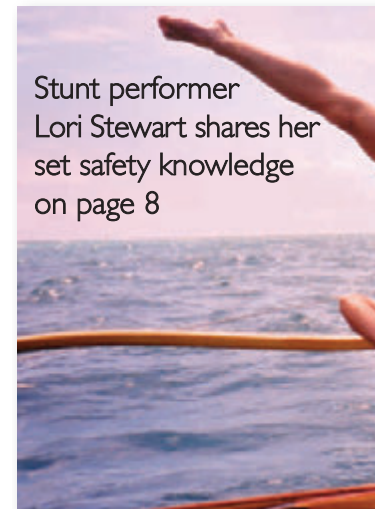


6

Safety In Numbers:
ACTRA Puts
Safety & Protection
at the Top of Our
Bargaining Agenda
by Stephen Waddell

Safety is a Team Effort
Q & A with Lori Stewart
by Keith Martin Gordey

8



Stunt performer
Lori Stewart shares her
set safety knowledge
on page 8



16

Our caring community:
PAL Canada
By Dan MacDonald



24

Practicing
Safe Sets
By Candy
Palmater



26

ACTRA takes
the CLC by storm
By Jeremy Webb



Stunt performer
Kory Grim
flying backwards in
Movie Mechanics.
Photo: StuntList

Correction notice:

Winter 2014 "ACTRA magazine" page 18 –
first photo erroneously names **Charlotte Arnold**.
She is **Haylee Wanstall**.



591G 707



20

ACTRA's
Woman of
the Year:
Jean
Freeman



ALSO IN THIS ISSUE...

CROSS-COUNTRY SAFETY UPDATES	PAGE 14
APPLAUSE	PAGE 29
FAREWELL	PAGE 32
BRANCH LISTINGS	PAGE 35

Protect Your Most Valuable Asset: YOUR IMAGE

By Ferne Downey, ACTRA National President

If we were playing a word association game and I said “actor” would you say “risk-taker”? You might. There is a risk and thrill in performance that is challenging. We seek that thrill by breathing life into challenging, complex characters.

Think of **Tatiana Maslany** in *Orphan Black* playing an array of characters, all of them clones, often clones impersonating other clones. Think of **Dave Foley** on *Spun Out* playing three-camera comedy in front of a live audience, knowing that a laugh he needs to make a certain scene fly may not come his way like it did in rehearsal.

We work in a very vulnerable profession and taking chances is a big part of the game. When I say the word “safety” our thoughts usually go to images of dangerous stunts where everything becomes focussed on avoiding accidents on set. But there is another kind of on-the-job safety that should concern us all. It has to do with protecting our most valuable asset – our image. As ACTRA members with strong, mature contracts that are the envy of many other actors’ unions, we expect our contracts to protect us, and keep us safe. And in contract language they do. But in terms of statutory protections, we are vulnerable. Very vulnerable.

In Canada, audiovisual performers assign the copyright in our image and performance to the producer who has engaged us. The producer, who is the copyright holder in the production, acquires the right to the performer’s image and can enforce those rights. But the performer is virtually powerless to act on her own to protect her image – and hence, her reputation.

Lenore Zann, a leading actor, was living in Vancouver in 2008 when she booked an episode of *The L Word*. It was a good role and a good offer – nudity was carefully negotiated by her agent in full collaboration with Lenore. The shoot went well and the episode went to air, including a shower scene that was to become the centre of an ongoing controversy.

A year later, in 2009, Lenore was involved in her first political campaign running for the NDP in her home town of Truro,

Nova Scotia when a screen grab of her nude on *The L Word* appeared on the 6 o’clock news. The picture was clearly an attempt to discredit her both personally and professionally. Lenore fought back with vigour and honesty. Her constituents rallied around her and what could have been the end of her political career ended up as the beginning. She was elected as an MLA in 2009. But that screen grab was still out there.

The performer is
**virtually powerless to
act on her own to protect
her image – and hence,
her reputation.**

In October 2013 Lenore was re-elected for her second term and in late November a teenager tweeted that same picture. When Lenore politely asked him to delete the image he did not. Instead, an escalation on Twitter exploded and Lenore was caught in the spiral of a new kind of online harassment. She was frightened by the ugliness of the “Twitter pile-on.” A big part of the problem was that she couldn’t force the people harassing her to take down the picture and so was forced to threaten to have the teenager charged under new, controversial NS cyber-bullying legislation. In the end the picture came down and Lenore did not have to charge the teenager, but the incident was difficult for Lenore. The whole issue might have been resolved quickly if Lenore had some control over the use and abuse of her image, but under current Canadian law she does not. Why? Because Canada needs to ratify the Beijing Treaty of 2012 and get cracking on drafting the necessary domestic legislation. Until we do, audiovisual performers - unlike authors, producers and musicians – have very limited rights in IP copyright law in Canada.

The Beijing Treaty establishes global rights for audiovisual performers. It assures we will be compensated fairly but it also recognizes critical moral rights. It empowers performers to prevent distortion of their performances and the use of their work in ways that are harmful to their reputation.

Happily, the Treaty has been signed all over the world in countries as diverse as China, Mexico and the United States of America. But Canada is lagging behind in their commitment.

As National President of ACTRA and President of the International Federation of Actors (FIA) I am on the forefront of this policy initiative. This is an issue we can all work on together. I hope you’ll take the time to check out the informative video testimonials and information at www.wipo.int. Learn more about the Treaty and then contact your local MP. Encourage our Canadian leaders to act quickly to get the Treaty ratified.

Like audio performers, singers and musicians alike, the work of Canadian actors deserves intellectual property protection. Global ratification of the Beijing Treaty means our work would be better protected in this post-Digital Revolution era.

**It’s time for
Canada to
get on board.**



Ferne Downey speaks to the “Movies – A Global Passion” theme of World Intellectual Property Day on April 26:

“We actors need the same protections that other artists have long enjoyed.”



Spanish actor **Javier Bardem** has been very active in support of the Beijing Treaty and the importance of IP for actors:

“The right to protect our work is essential.”



Hong Kong actor **Maggie Cheung** on the importance of international protection for actors:

“I can’t call this a job if there’s no system behind it that helps me run it — make a living from it.”



FIA is the labour voice for performers globally.
Ferne Downey was elected FIA President in 2012.
Take a moment to check out fia-actors.com.

Why is the Beijing Treaty important?

The Beijing Treaty outlines global standards recognizing **the right of audiovisual performers to be compensated fairly for the use of their creative contributions**. This is a vital principle for performers seeking to make a living from their work.

Equally, the Treaty recognizes performers’ critical moral rights: **as performers, our public image intertwines with who we are as artists**. Thanks to the Beijing Treaty, performers finally have **the ability to better protect their images and performances from being used in ways they would never choose**.

What’s the hold-up?

The Beijing Treaty will become legally binding only once it is ratified by 30 eligible parties, including countries or certain inter-governmental bodies. It will encourage countries around the world to bring their national intellectual property provisions in line with these new international standards.

The wider the ratification of the Beijing Treaty the stronger the protection of audiovisual performances beyond national borders.

Two key protections:

Moral rights: These rights empower performers to prevent lack of attribution or distortion of their performances, allowing them to protect their work from being used in a manner that is harmful to their reputation and to prevent unauthorized use of their performances.

Economic rights: The right of performers to receive financial compensation from the exploitation of their work. This is especially important in an age of global digital distribution. The rights granted cover **all** forms of exploitation of audiovisual performances. They are also “future-proof”, meaning they will not become obsolete with technological change.

SAFETY IN NUMBERS:

ACTRA PUTS SAFETY & PROTECTION AT THE TOP OF OUR BARGAINING AGENDA

By Stephen Waddell, National Executive Director & Chief Negotiator

Each of ACTRA's collective agreements contain strong provisions to protect performers. In collective bargaining with producers, your union tables proposals to improve safety and enhance protection for all performers. Safety and health protections applicable to all performers, with specific provisions to protect child and stunt performers are amongst our top bargaining priorities. Performers need to feel confident that when you step onto one of ACTRA's sets, you will be safe. If you feel unsafe on set, call your local ACTRA office. When it comes to performer safety and health, be confident that your union has your back on set and in bargaining with producers.

UPDATE ON BARGAINING National Commercial Agreement (the NCA)

The advertising industry worldwide is facing tremendous change. Traditional advertising on conventional television is being

seriously challenged by digital media advertising. Spending on U.S. digital media has surpassed ad spending on U.S. conventional media. And digital media advertising agencies are taking a major bite out of conventional ad agencies' business. Global advertisers are employing global agencies to produce their world-wide ad campaigns cutting significantly into the business of national, regional and local agencies and producers. So-called reality advertising (like misnamed reality television) has become attractive to advertisers in large part due to the cost savings in underpaying non-union, real people to appear in their ads.

In this challenging environment, ACTRA is re-negotiating the National Commercial Agreement (NCA) with our long-term industry partners: the Association of Canadian Advertisers (ACA) which represents the major advertisers; and the Institute of Communication Agencies (ICA) which represents Canada's

advertising agencies. The multimillion dollar investment made by professional performers over the past six years through the New Media Pilot Project – which reduced the minimum session of new media ads by 50% – has resulted in doubling each year the earnings of ACTRA performers in digital media commercials. Having successfully achieved significant penetration of union-produced digital ads, your talented ACTRA bargaining team is proposing that we return to a full day's pay for a full day's work (eight-hour minimum) in all video and audio digital ads. And in order to make union-covered ad production more competitive and convenient, ACTRA and the industry associations are looking to simplify and modernize the NCA, particularly the residuals structure. Stand by for updates from ACTRA on NCA bargaining.

UBCP/ACTRA successfully reached an Agreement with the B.C. Animation Negotiating Producers this past March. This photo was taken by Alison Stewart at the ratification meeting in Vancouver.



SAG-AFTRA

While ACTRA is negotiating our NCA, newly-merged SAG-AFTRA in the U.S. is bargaining a combined Television and Theatrical Agreement. ACTRA supports SAG-AFTRA in its bargaining with the U.S. studios and major production companies. We look forward to a positive settlement in those negotiations prior to the Agreement's expiry on June 30, 2014. Facing challenges in U.S. ad production similar to those facing ACTRA in Canada, SAG-AFTRA will be bargaining its National Commercials Agreement in early 2016 (their NCA expires on March 31, 2016).

BCMPA:

This Fall, UBCP/ACTRA will be canvassing B.C. members on suggestions to amend the B.C. Master Production Agreement in anticipation of bargaining prior to the Agreement's expiry at the end of March 2015. In this process, B.C. members will likely suggest improvements to already-strong provisions protecting performers on- and off-set. UBCP/ACTRA has asked me to be lead negotiator in all UBCP/ACTRA's negotiations, which I am honoured to do. I look forward to working with UBCP/ACTRA leadership and staff to secure an equitable settlement with the B.C. and U.S. producers.

STAY TUNED!
**ACTRA will be conducting
our next Agreement
ratification online.**

The National Commercial Agreement bargaining committee: standing L to R: Ian Finlay, Lindsay Leese, Lisa Berry, David Sparrow, Alvin Sanders, and observers Mike Scherer and Blair Johannes; sitting Chief Negotiator Stephen Waddell and Committee Chair Ferne Downey.

Photo: Jag Gundu





CAUTION!

actsafe★

set the stage to work safely



SAFETY is a Team Effort

Keith Martin Gordey interviews Lori Stewart



Stunt performer Kory Grim flying backwards in *Movie Mechanics*.

Photo: StuntList

Lori Stewart understands the behind-the-scenes health and safety issues of our industry. In 1993, she was hit with 22,000 gallons of water in a confined hallway during her first stunt job on *The X-Files*. Since then Lori has worked on more than 100 productions. She currently serves as a Director on the UBCP/ACTRA Executive Board, is UBCP/ACTRA's representative for Actsafe and is a Trustee of the Members Benefits Trust. Lori served nine years on the B.C. Stunt Committee. With a degree in Physical Education, a background working in Sports Medicine, competing on the UBC gymnastics team, Lori has also won several Canadian, U.S. and World Championship titles in outrigger canoe and dragonboat racing. Lori has seen and experienced her fair share of injuries and accidents on and off movie sets throughout her career. She is dedicated to helping 'prevent the preventable' injuries in the world of stunts and for all performers in the film and television industry. In this Q & A Lori shares her first-hand knowledge of set safety with fellow performer **Keith Martin Gordey**.

Keith Martin Gordey: *Our work in the entertainment business is sometimes risky.*

Lori Stewart: What actors and stunt performers do is so "out there" - off the charts of normal compared to most other occupations. Each province has a different form of workers compensation insurance coverage, like here we have WorkSafeBC. But greater exceptions must be made for our line of work and we all must lead when it comes to safety on sets.

Keith: *One of your performer specialties is wire work. Let's start there.*

Lori: I'm a pretty huge fan of our dedicated 'Stunt Riggers' when it comes to pulling people on wires. For a special effects gag, if you make a mistake pulling a shopping cart down a road on a cable - well, okay, you get another shopping cart and do another take. But if you are pulling somebody on a wire, and they are going flying and crashing into a wall - those dedicated, experienced riggers and pullers behind the wall will know when to feather off just in time to take the edge off that impact for that performer. It is such an important partnership - the performer and the wire team - for the best performances and the greatest safety. The fine details are critical. That's why obtaining a "Stunt Rigger" Category in the British Columbia Master Production Agreement (BCMPA) has been an ongoing debate and conversation for the B.C. stunt community for the past 20 years.

Keith: *With Stephen Waddell as our new chief negotiator, maybe we can get that into the BCMPA.*

Lori: Well, our new Stunt Committee has got some pretty good, new, keen, smart people who want to make sure everyone goes home safely at the end of the day, while achieving all of the craziness the directors and creative minds want to see on screen. We'll see what they can do to help our community in the next few years and what Stephen can do to help this stunt community.

Keith: *Tell us about WorkSafeBC.*

Lori: We have a good relationship with them. And they've actually created a 'WorksafeBC Film Team', trained specifically to work with the film industry so we are not dealing with WorksafeBC people who are unfamiliar with our unusual work practices. For example, on set if people are getting headaches all of a sudden, anyone can call WorkSafeBC and tell them, "I'm working on a film set and there's something bad happening, please send someone out." That line, "I'm on a film set," triggers the Film Team. This 'Film



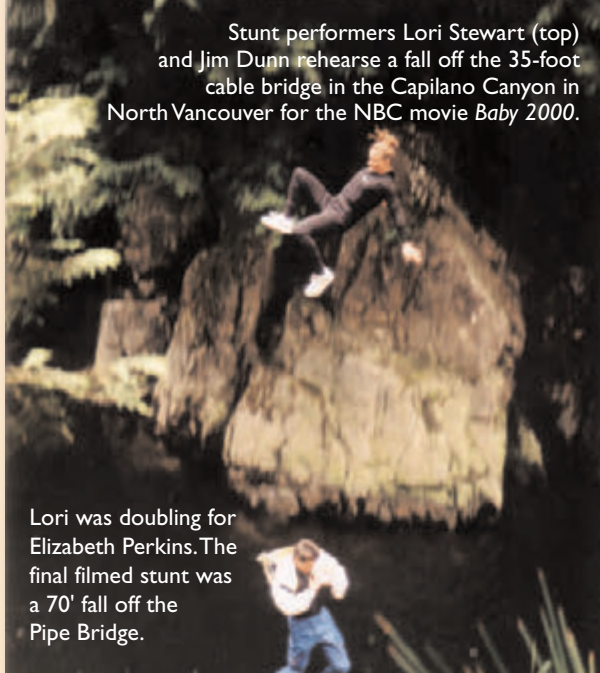
Lori Stewart

Team' has been trained to specifically deal with the strangeness of our business. They know we do our best to act responsibly and follow Best Practices and regulations that have been set for our industry. WorkSafeBC gives our film industry the leeway to do what we need to do to achieve movie magic.

Keith: *If an accident happens and somebody gets hurt, what's the procedure?*

Lori: If you are hurt at work, something not too traumatic, you're not on a spinal board with the ambulance being called, perhaps a slight concussion or you've taken a hit and you're not quite sure if it is bad or you've broken something, you should report it to the First Aid Craft Services person right away. They will be able to quickly let you know if you should see a doctor and they will generate a 'Form Seven' to be submitted to WorkSafeBC. That opens the door to you establishing a claim, and I urge people to file these in a timely manner as they have a one year time limitation. I want our members to understand that it is important to file with WorkSafeBC even if you don't follow up and make a 'time loss claim' - having a paper trail of your injuries is so important.

Stunt performers Lori Stewart (top) and Jim Dunn rehearse a fall off the 35-foot cable bridge in the Capilano Canyon in North Vancouver for the NBC movie *Baby 2000*.



Lori was doubling for Elizabeth Perkins. The final filmed stunt was a 70' fall off the Pipe Bridge.

The vast majority of all our stunt performers have had at least one concussion and over 15% have had more than 3 – I still suspect these numbers are conservative.

Things can cause you problems later on and if you didn't report it, you are rolling the dice on getting the help and support you may need. We have seen many performers have issues with this – with concussions and other injuries that tend to cumulate as we age.

UBCP/ACTRA has also created an online "Accident-Incident Report" to help track accidents and near-miss incidents. It is easy to fill out online, on our website. The report – including your name - will be held in confidence unless you authorize the release of this information. Again, I am urging members to report their injuries here too – even the small ones – so that our staff are aware that something has happened and we can direct you to the right resources and make sure that that production has, in fact, filed the paperwork that you may need in the case of a claim. Often our staff won't know anything has happened to our members until the show wraps and all the paperwork gets submitted.

Keith: *So this is all the responsibility of the stunt performer, all performers?*

Lori: Yes, everyone. And, once you have reported your injury

to your employer, contacted WorkSafeBC and checked in with your doctor, you should also contact your benefit provider MBT or AFBS. MBT and AFBS have a time limitation on reporting of 90 days. For example, if you got a concussion at work and you experience ongoing headaches for two months and you are unable to work and need to be on short-term disability, it should be covered by WorkSafeBC. But if you are a high income earner, such as a really popular actor or a really good stunt performer/coordinator, you should know that the most money you'll ever get from WorkSafeBC is approximately \$77,000 annually in compensation. So if you're making say \$150K plus, that could potentially be a problem for you. You may have expenses that go along with the amount of income you're used to having and your benefit provider can possibly help to top it up or cover some things beyond what WorkSafeBC may be willing to do. BUT, if you don't keep your benefit providers in the loop along the way, that back up won't be there if you need it.

Keith: *What if there is "grayness" to your injury. Broken arms are easily seen, but what about, say, concussions?*

Lori: In my case, I had a significant soft tissue neck injury and there was a point when WorkSafeBC stopped paying my physiotherapy. I kept a claim open with my benefits provider (MBT) that whole time, so in the end, they helped cover some of my costs that WorkSafeBC wouldn't. It was frustrating, as you just want to get better. I was glad I had kept the MBT in the loop and they were a big help in the end.

Keith: *So you have to advocate for yourself?*

Lori: Yes. And it is important to know that if you feel that your WorkSafeBC case worker is not listening to you, there's the "Workers Advisor's Office". It's a government body that serves as a watch-dog on WorkSafeBC. The WorkSafeBC Act book is about five inches thick and it is impossible for a 'worker,' with no legal knowledge, to defend their own case against these WorkSafeBC employees who know all the rules and ins and outs of the 'Act'.

Keith: *That's a lot to read.*

Lori: It is completely full of legalese and can be overwhelming. The Workers Advisor's Office is basically a bunch of retired lawyers and such who help you to interpret the Act and can advocate on your behalf. If your claim, in your opinion, starts to 'go south', there is free help out there for you. They saved me big time when I had problems with my claim.

Keith: *So, do you know what it's like in the rest of the country?*

Lori:

In Ontario for example, **stunt performers are not covered by the Workplace Safety and Insurance Board (WSIB)** and in Quebec a Performer who is an independent operator (incorporated) can subscribe for coverage under the Commission de la santé et de la sécurité du travail du Québec (CSST).

Fortunately, Actra Fraternal Benefit Society (AFBS) has created the "Accident on Set" insurance plan to cover performers in all provinces, where they don't have protection under their provincial workers compensation board.

Keith: *Is this type of insurance mandatory for signatory producers?*

Lori: Under the IPA, producers have to have insurance for everyone. And hats off to AFBS for this forward looking insurance – it fills a huge hole in terms of performer protection. Most productions right across the country buy it, because they have to. In B.C. the ultra-low budget productions are required to purchase it. Accident on Set insurance covers stunt performers where most insurance companies do not.

Keith: *Where do performers fall short in their responsibilities? Where do performers do things, or not do things, that put them in jeopardy?*

Lori: There can be pressure put on actors and stunt performers to do things that are outside our ability range and comfort zone. Our members really need to know that we have a right as a worker to refuse unsafe work.



Stunt performers Matthew Mylrea and Angela Uyeda from the tv series *Falling Skies*.

Stunt performer Mike Ching performing a body burn stunt. Photos courtesy of StuntList.

Keith: *Is there a fear that if you refuse unsafe work, you may not get the next job?*

Lori: Yes. But, this holds true also for carpenters, Teamsters, camera and locations folks as well. Squeaky wheels might not get called back. It's tough when a director, really, really wants to see your face when you're doing something outside your comfort zone. You have a right to say no. You must say no.

Keith: *Any advice on where to draw the line? Where discretion lies?*

Lori: [big sigh] Usually you know it. And if you listen to your gut instincts, your little internal 'Jiminy Cricket' can guide you. Trust your inner voice. For example, I remember one day setting up a box rig for my friend who was doing a fall from the Grouse Mountain Sky Ride. As we were setting up boxes someone said, "Okay, I think that's enough." I felt we needed more boxes and asked that performer if he minded if I kept building as 'something' was telling me to do so and he said "absolutely!" When the stunt performer took the fall he landed exactly where I put those extra boxes. You just have to roll with your gut... whether it's something like that or whether it's knowing you are going to get really hurt if you agree to do something you know you shouldn't.

Keith: *When I worked in heavy industry I said, "no, this is unsafe" and was fired. I was happy with my decision. (And they later hired me back.)*

Lori: It takes courage to say no. That person, or group, might not hire you again. But someone else will. We have to change this culture of 'fear of saying no', 'fear of reporting'... all it does is cause more injury and creates problems for us going forward.

Keith: *So how often do stunt performers get concussed? What should they do about it when they do?*

Lori: The vast majority of all our stunt performers have had at least one concussion and over 15% have had more than three – I still suspect these numbers are conservative. But, over a five year period there were only a total of three concussions reported to WorkSafeBC. Yet a study done by Dr. Leslie McMichaels over that same period revealed that 88 of us had concussions. The 2012 B.C. Stunt Performer Injury Survey backed this up. Under-reporting of concussions and injuries is off the charts and this is not a good thing for those performers.

Keith: *So when people get concussed, they don't report it?*

Lori: Number one reason they don't report is that they don't realize the severity of the injury at the time it happens. Quite often you may feel okay for a couple of days, but then you start having headaches and all kinds of issues. So if three years later you get another concussion - and it doesn't take much to get that concussion - it can now be seen as a cumulative effect. That's why a paper trail is important – we have to get

better at documenting our injuries

Keith: *So if you're the coordinator, a stunt performer, or you're another performer on set, and you see that a person is "out of it" what should you do?*

Lori:

Speak up. When a performer is in the moment, the adrenaline's going, mistakes can happen.

If you see someone whack their head, stagger to get up, and someone says to them, "That was really, really good - but have you got one more in you?" **we may need to say, "No, no, no!"**



Stunt Performers Lauro Chartrand and Ed Anders in a scene from the *True Justice* TV series.



I encourage our other branches to look at **actsafe.ca** in B.C.

This guy isn't even looking at me. His pupils are dilated and are different sizes. He's gotta go get checked out." We really want to empower people, whether it's another performer, a stunt coordinator, a rigger, a 1st AD – anyone who sees something like this, to speak up. At all cost we want to prevent '2nd impact syndrome' which is where someone hits their head again after an initial concussion – it can be fatal. That second take could kill you.

Keith: So let's assume you're not sure - it's mild and you shake it off. Three days or a week later you notice you have headaches, and so forth, should you make a report then?

Lori: Yes. Go to the doctor. Call WorkSafeBC and call the production company. Get the reporting taken care of. If you have symptoms of a concussion you have injured your brain! You only have one of those and it is not replaceable. You must stop, get medical attention, report the injury and take care of yourself!

Keith: What about fatigue? Over the years they've been expanding the zone and it can take me an hour and a half to get to work and the same to get home. So an eleven hour turnaround is now an eight hour turnaround. Plus we need to eat, sleep, memorize lines, rehearse a fight sequence. If you're on set several days

in a row, fatigue can be a huge factor.

Lori: People die in car accidents because of fatigue. A cultural shift needs to happen here. We need to take care of ourselves and our families. There's a point where all of the unions and guilds in Canada should be having a conversation about "turn-around" times and expanding the zone.

Keith: Last thoughts?

Lori: I encourage our other branches to look at **actsafe.ca** in B.C. There's nothing like it anywhere else in the country. ActSafe is funded by WorkSafeBC and was created to help inform and educate the film industry and the performing arts sector about the safety issues unique to these businesses. It's where people, both employees and employers, address all the safety issues involved in the B.C. film industry and beyond. There are lots of great resources there that can really help inform people and make things safer on our sets. Piggyback on the work ActSafe has done.

When I started performing I sort of knew what I was getting myself into. And I made a promise to myself that I would come out the other end with all my body parts, and my head, and my faculties intact. I thrive on making movies, being

creative and physical and enjoying my career. Having had three significant stunt related injuries, I stress that we all have to think about our safety and we all have to know where to draw the line. Falling asleep at the wheel is not worth a pay cheque – nor is having permanent brain damage nor ending up with type 2 diabetes, or shortening life expectancy by having a heart attack at 52 from working too many crazy hours. It's about balancing out our quality of life, being able to do what we love and being able to go home at the end of the day in one piece. That should be a reasonable expectation of all workers in any industry.

Keith: And we need to look out for each other on set as well, don't we?

Lori: Absolutely. ●

Keith Martin Gordey is an ACTRA National Councillor, Treasurer of UBCP/ACTRA, Treasurer of Western Gold Theatre, a past President of PAL Vancouver and serves on the board of the Motion Picture Arts and Sciences Foundation of British Columbia.

THE PEOPLE LOOKING OUT FOR YOU!

ACTRA's National Stunt Committee members:

Ferne Downey, National President in the Chair

Randy Bolivar, Maritimes

Mike Scherer, Montreal

Angelica Lisk-Hann, Toronto

Rick Skene, Manitoba

Jodi Stecyk, Alberta

Robert Hayter, British Columbia/Yukon

Stunt Performers & Stunt Coordinators:

CastingStunts.ca is ACTRA's new online searchable database where Stunt Coordinators can seek out professional talent across Canada. Registered performers need to have at least six stunt credits under their belts.

stunt performers

From *Christmas in Wonderland*, stunt performer Jodi Stecyk drives the bike and the passenger is stunt performer Troy Dorchester.

“ We all have to think about our safety and we all have to know where to draw the line. ”



CROSS-CANADA SAFETY METER

When it comes to **ACTRA** sets, safety is **everyone's** business.



Jason Priestley in *Call Me Fitz*. Photo courtesy of HBO Canada.

ACTRA Maritimes worked with Film and Creative Industries NS and the Department of Labour to get the safety guidelines for screen based industries adopted last year.

Our members have rights set out in our collective agreements and most provinces have standard employment health and safety laws. If you're injured on set: 1) go to first aid; 2) see a doctor; 3) contact your workers' compensation equivalent in your province; and 4) contact Actra Fraternal Benefit Society (AFBS) or Member Benefits Trust (MBT available only in B.C.). To locate the government agencies that are responsible for workers' compensation across Canada go to the Canadian Centre for Occupational Health and Safety website www.ccohs.ca.

It is the responsibility of every performer to take an active role in our own health and safety. If you see something that looks questionable – **speak up.**

A valuable joint study with ActSafe lead to **UBCP/ACTRA's** Stop Concussions workshop for the B.C. stunt community. This year UBCP/ACTRA launched the on-line Accident and Incident Reporting system on their website.



In *Farewell Atlantis*, stunt performer/driver Jim Dunn.
Photo courtesy of Sony Pictures.



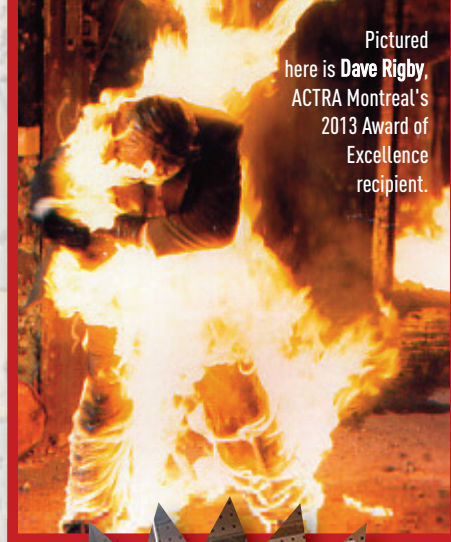
ACTRA Saskatchewan consults and works with IATSE and DGC members on an ongoing basis to ensure safe sets for all film industry workers.

Leo Fafard in *WolfCop*. Photo courtesy of WolfCop Productions Inc.



William Shatner with Gregory Smith and Erika Okuma in *Rookie Blue* on Global.

ACTRA Toronto, part of the Ontario Ministry of Labour Film and TV advisory committee, created a media campaign to connect members with Ontario's new mandatory Workers Health and Safety Awareness Training and a new 24-hour emergency hotline for performers to report on-set safety or harassment issues: 1-855-201-7823 or email afterhours@actratoronto.com.



Pictured here is **Dave Rigby**, ACTRA Montreal's 2013 Award of Excellence recipient.

Ouch that hurts!

ACTRA Montreal held a stunt exclusive workshop featuring a presentation from Stop Concussions during their May members' conference. Montreal is working in conjunction with the Commission de la santé et de la sécurité du travail (CSST) to design a seminar to explain the rights and obligations for insuring incorporated performers.



Kenneth Welsh in the CBC series *The Best Laid Plans*.

ACTRA Ottawa highlights safety on set as part of its course for new members. Performers and producers are working together to ensure compliance with new mandatory health and safety awareness training under Ontario's Occupational Health and Safety Act (OHS).



Steel & Stiletos. Photo courtesy of Buffalo Gal Pictures.

ACTRA Manitoba is part of the Manitoba Safety Committee for the Film Industry. They work together to improve and revise regulations in our evolving industry.



Allan Hawco and **Sean McGinley** in the *Republic of Doyle* on CBC.

ACTRA Newfoundland/Labrador is part of the Newfoundland Safety Committee for the Film Industry. Working with the Newfoundland Film Development Corporation the committee advises on safety regulations in the industry.



ACTRA Alberta works closely with industry partners through the Alberta Association of Motion Picture Television Unions to educate members on safe set practices.

Heartland. Photo courtesy of CBC.



Christopher Plummer
opens PAL Stratford.

PAL Canada: A Caring Community

by Dan MacDonald

It is totally unsurprising to performers that their profession is practised without a safety net. We fall. We pick ourselves up. We take a deep breath and launch ourselves into the next attempt. What is surprising is that we so stubbornly stick to it, despite the brutality of rejection that accompanies so much of our lives. In addition, we do so as a solo act, relying on our own resources to see us through, and on our colleagues' empathy and understanding for support in a job little understood by those benefitting from our efforts. And, these are the good times!

Over the years, artists have had to argue to be included in many of the social programs that Governments developed. Governments judged our societal usefulness on some proof of permanent residence – a problem for actors who lived in various places in pursuit of employment. Logical arguments have often been ignored. Obviously various bureaucracies had no interest in helping a group they considered of little political use. We would have to look after ourselves.

Over the years, ACTRA visionaries have developed services to meet the unique needs of performers. Actra Fraternal Benefit Society (AFBS) was created and, through more than 35 years, has grown in services and efficiencies becoming one of the best insurance institutions in Canada and the envy of artists' organizations worldwide. PAL Canada grew out of similar demonstrated needs.

For many years, performers fretted about “the future” – what might happen when one is no longer able to perform? Where do you live? How does an artist pay the rent in an atmosphere of uncertainty as the jobs dwindle? How do you maintain your independence should you have to rely on family in your old age? Is family even going to be in the picture?

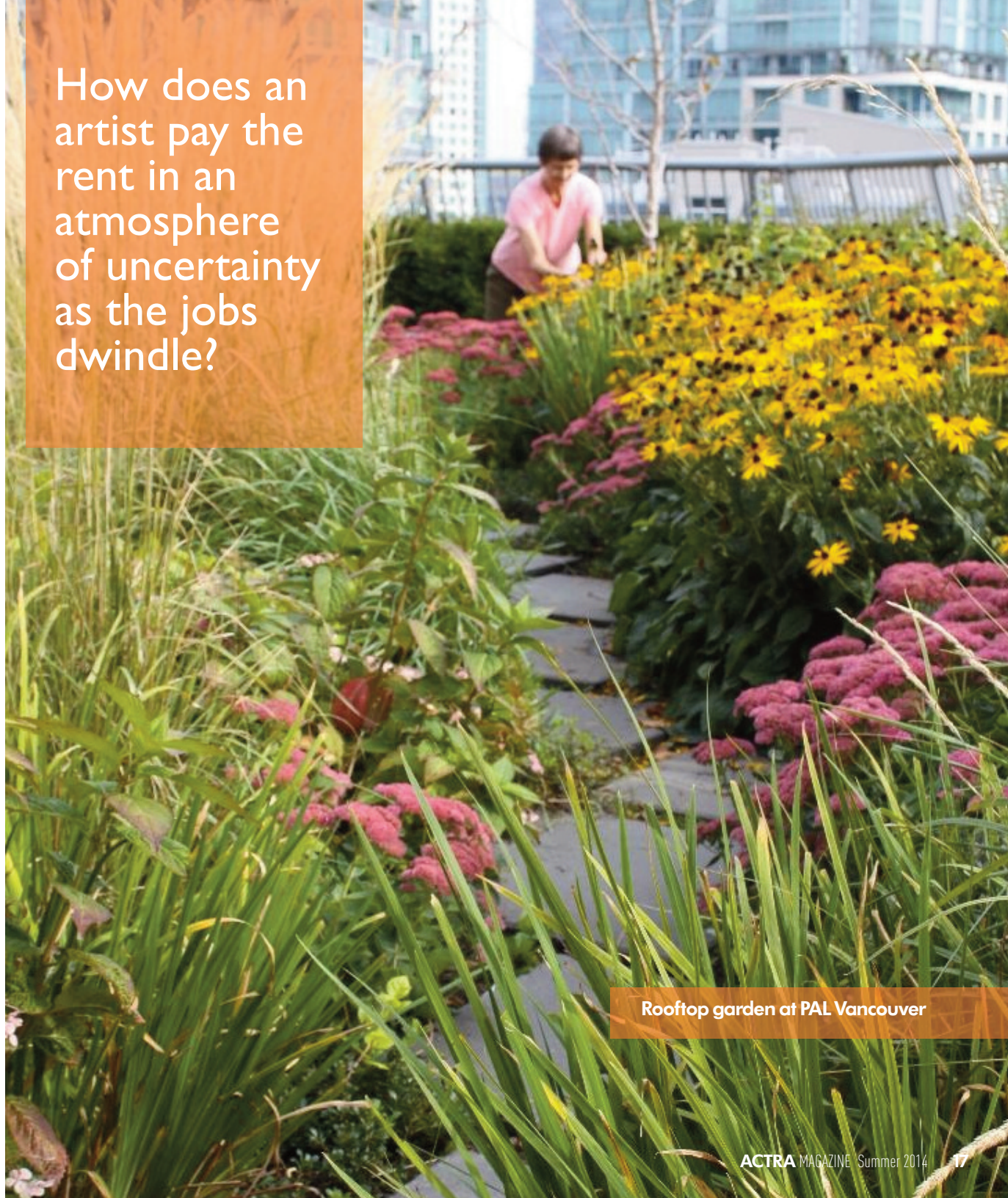
There was vague talk of somehow organizing a “retirement home” similar to the Motion Picture and Television facility in California or Casa Verdi, the opera singers' home in Italy but while the need was becoming more pronounced, no practical steps were taken.

Everything came to a head amongst the members of Toronto's Smile Theatre Company at the end of the '70s. One of their older performers, George M., became incapacitated due to illness. His colleagues rallied to his aid as best they could. However, soon more complete care was needed, care they were unable to provide.

Various avenues were explored to address George's position. There was no family in the area, there were limited government facilities available – certainly not to a performer – and there was no bank account to pay “old folks' home” costs (not an unusual problem). Finally, a family member was located on the West Coast who agreed to look after George and arrangements were made. He went to live in Victoria.

There are many accounts regarding the next little while; how grateful George was when one of the Company members phoned because he had no one to talk to there, at least anyone who knew what his work meant. He wanted to know about the 'biz', how his friends were doing, what shows were on, something about the up-and-coming performers. He was desperate to remain somehow connected with the creative community that

How does an artist pay the rent in an atmosphere of uncertainty as the jobs dwindle?



Rooftop garden at PAL Vancouver



The project not only changed the face and economy of that whole downtown neighbourhood, but the lives of hundreds of senior professional artists who daily sing praise and thanks for the wonderful community that has been created.

had been his life. George was lonely. Caring as they were, his Victoria family simply didn't understand show business, were unable to talk about it, even confused by the language of the stage.

When people ask why I became involved with PAL, I think of George - and the many other "Georges" and "Bettys" who spent their final years in "homes" amongst those with little understanding or interest in artist's works. After devoting a lifetime to the creation of art and sharing it with audiences, suddenly they were alone, isolated from their buddies and their community. George died not long after arriving in Victoria. Some say he died of a broken heart.

With determination - and the work of more visionaries - colleagues set about to do something. The arts community was canvassed for support and, eventually, three major artists' organizations stepped forward. With Actors' Equity, the Musician's union and, yes, ACTRA, contributing \$5,000 apiece, a steering committee was formally established in 1983 and, in 1986, federally incorporated as Performing Arts Lodges of Canada. The

thrust of PAL was the provision of affordable accommodation for older members of the Performing Arts in Canada.

In order to maintain enthusiasm while some means could be devised to enact this noble aim, PAL's First President **Roy Wordsworth**, along with **Patty Gail** one of the movers from the original Smile Theatre Company, established an outreach operation using a name suggested by ACTRA Toronto member **Lynne Gorman**: Supporting Cast.

**And then.....
a funny thing happened.**

It quickly became apparent that the needs of older artists far exceeded the original idea of "affordable accommodation". Indeed, while important, a reasonable place to live was only one of many "needs" expressed in surveys, meetings and one-on-one conversations, and not necessarily the most important. What was lacking were all those things George had lost, companionship,

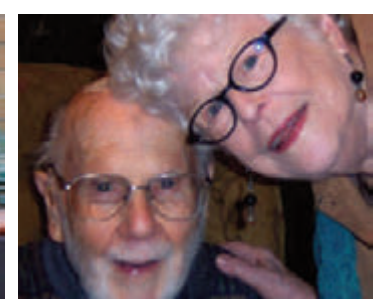
community, continuity in your profession and, what the late **Barbara Hamilton** referred to as "...an opportunity to get together and lie to each other about all the work you've turned down recently."

Just prior to the turn of the Century, a time during which ACTRA, especially its Toronto performers, managed to continue vital support for PAL - I became more politically active in PAL's affairs. A number of things were noticeable and of some concern.

PAL's first lodge had been successfully, and miraculously, opened in 1993 thanks to the amazing dedication of many contributors, especially members of ACTRA who served on its Board of Directors and various volunteer committees. The building was, and is, an incredible space designed and shepherded through miles of red tape by the brilliant architect, Vac Kuchar. With a socially-minded NDP government in Ontario and Liberal social housing strategies still clinging on in, by then, Tory Ottawa, somehow Roy Wordsworth, Kuchar and the PAL Board opened the 200+ apartment building in a run-down area of Toronto. The project not only changed the face and economy of that whole downtown neighbourhood, but the lives of hundreds of senior professional artists who daily sing praise and thanks for the wonderful community that has been created. However, while PAL was enjoying deserved kudos for their accomplishment, the national nature of the organization had languished.

It's true that the largest number of senior artists was in Toronto but there were other areas where the work of PAL summoned. When I became President of PAL Canada, my first priority was to expand PAL's reach and her essential Supporting Cast services to other centres, most importantly Vancouver and Halifax. Being a Maritimer I hoped Halifax would become the eastern limb and hook into small and large groups all the way to Vancouver where I began my professional career many years before. Halifax proving a bit slow off the mark, I turned to coercing old West Coast friends **Joy Coghill** and Jane Heyman into the task of following through on some earlier talks I'd had with UBCP's **John Juliani**. Meanwhile we had a request to speak with interested parties in Stratford and, with Festival Founder **Tom Patterson** being urged on by Herbie Whitaker, and the creator of PR in Canada, Mary Jolliffe, Roy Wordsworth and I drove to an organizing meeting in the Festival City. It was successful, as were efforts with Vancouver. Both groups worked with PAL to establish the Chapter system.

In 2002, PAL Stratford officially became our first Chapter, followed only a few hours later - mainly due to the time difference - by PAL Vancouver. Halifax, under the direction of ACTRA member **David Renton**, came online the following year. PAL



Top row L to R: Centre Stage at PAL Toronto Fundraiser Patty Gail; Dini Petty, Paul Soles and Marilyn Lightstone; and PAL Vancouver interior. Bottom row L to R: Edmonton's Artists Urban Village; Naomi and Roy Wordsworth, PAL Founding President; Jack Thorne and Joy Coghill, PAL Vancouver Co-founder; Jeff Braunstein, PAL Canada President; and Deb McGrath and Colin Mochrie who have hosted PAL Toronto's "Scrabble with the Stars".

Much more has already been written and **very much more remains to be told.**

Chapters were organized in subsequent years, usually by ACTRA members, in Winnipeg, Calgary, Edmonton and, our newest, in Ottawa. In Toronto, the time consuming and confusing responsibility of operating Pal Place Lodge under the aegis of the national body led to the creation of PAL Toronto to undertake that function.

Were there rough times? Yes, indeed. Were there mistakes? Certainly. Were there disappointments? Many, my friends, many. Certainly our aborted attempt to establish a Pal Place extended care wing was a crushing blow. PAL continues seeking solutions as we sadly witness the sometimes necessary move of colleagues to outside facilities. However, there were stunning successes as well, running from the opening of several lodges and concomitant expansion of Supporting Cast services to the addressing of special needs and the cementing of trust and security within our increasingly more inclusive family.

The foregoing is but a brief, selective survey of the PAL story. Much more has already been written and very much more remains to be told. That it will be told is unquestioned. What form it takes depends on the active involvement of groups like ACTRA and individuals like you. How can you help, and why should you?

Remember George M.? There are more Georges and Bettys than ever. The vast majority are ACTRA members. Be mindful that those brothers and sisters need or will need assistance and, as a union, it is our duty to provide that in many ways, including financially – which ACTRA has always done, although perhaps not as robustly as it should or could. Your individual support, however, provides far greater encouragement to PAL. Without ACTRA, PAL's abilities would be severely restricted, yet those participating represent a minuscule percentage of its 22,000 members. Consider involving yourself either as a volunteer or simply a member. The work is unending. The rewards are immeasurable. Do it for George, yes, and do it for yourself. There is an astonishing nobility in altruism.

PAL is not about building edifices. It is not about achieving awards or rewards. It is not about generating administrative salaries. PAL is about serving others from the heart; about achieving that ardent passion of which Edmund Rostand speaks:

“You see, a man fights for far more than the mere hope of winning.”

Dan MacDonald is a former President of Performing Arts Lodges of Canada and was Chair of ACTRA Performers' Guild through the reorganization of ACTRA in the early 90s. He also served as its first President in 1993-95. Born and raised in Nova Scotia, Dan's career has spanned Canada, from coast to coast. Upon returning to Stratford, Ontario, after 5 years as a British actor, Dan became involved in Equity and engineered its independence from American Equity in 1976, becoming the first President of Canadian Actors' Equity Association.

PAL CANADA has led the way in the planning and developing of affordable housing and personal assistance for members of Canada's artistic community. PAL's mandate is to provide assistance, and to ensure the well-being of senior and disadvantaged members and associates of Canada's Professional Artists Community. PAL Canada® is the national umbrella organization, linking the eight (at present) PAL Chapters in Halifax, Ottawa, Toronto, Stratford, Winnipeg, Edmonton, Calgary and Vancouver. PAL Canada - "Caring for Professional Artists, Coast to Coast".

A portrait of Jean Freeman, an older woman with short, styled grey hair, wearing a teal patterned jacket over a blue top and a pearl necklace. She is looking directly at the camera with a slight smile. The background is a dark blue pattern of concentric circles and squares.

Jean Freeman

WOMAN OF THE YEAR

(words to live by)

When ACTRA asked me to share some words of inspiration with my fellow ACTRA members – to talk about what drives me to support my community or be an activist... well, talk about a challenge. What could I possibly say that might inspire even one of the 22,000 ACTRA members? I'm just an ordinary person, not an expert or guru.

In retrospect, it seemed like a modest enough payback for the honour of being named ACTRA's Woman of the Year. And, let's face it, I'm also a person who finds it incredibly difficult to say "No" when I'm asked politely (and pointedly) to do something to help someone else. Also, I am a nonna, a bubele and a babushka, and full of good advice, so I decided to give it a try. After all, I'm going to be 80 this summer, so I suppose I must have picked up a few words to live by, along the way. And I'm pretty sure that whatever words of guidance I might give my grandchildren would translate into good advice for ACTRA folk.

You've probably heard that wisdom comes with age. However it's equally true that sometimes age comes all by itself.

Still, I'd have to admit that there have been a few things over the years that have come in handy – things that have provided me with counsel and guidance: some oldies but goodies that have stood the test of time, in my experience.

I could start with words of wisdom taught me by my mother: "If you're near a bathroom, go!"

Through the years, I have blessed her over and over again for that, on movie sets, in TV studios, backstage in theatres, and especially on picket lines. Thank you mom.

From my father, I learned not to worry about whether the glass is half full or half empty; worry about whether it's YOUR glass. Maybe it's not even something that is yours to worry about. (The corollary to that is to watch out in case some opportunist drinks what's in the glass while you're busy worrying about whether it's half empty or half full!)

I can't remember who told me, quite early on, that Having a Plan is a Good Thing. (Having a Plan B is most often an even Better Thing.) But plans should be flexible. You shouldn't get bent out of shape if your Plan has to be changed or changes all by itself.

Very often a change in Plan may result in a wonderfully unexpected benefit, or at the very least, an unanticipated experience, wonderful or not, which you might not otherwise have had. For most of my life, and my entire career, I've stumbled into many remarkable things, and slid sideways into others. I very often had a Plan, or even several, and frequently they were excellent roadmaps. But occasionally my life seemed to lurch into totally uncharted and unplanned byways – like the ACTRA Woman of the Year thing – and those were most often totally awesome.

Becoming a performer, being on radio, acting on TV and in films, joining ACTRA, – all of those were the results of good luck, being in the right place at the right time, having the skills or experience that someone needed at that particular time. Not necessarily because of Plan A, or even Plan B.

(But I will say – the harder you work, the more experience you gain, and the more you prepare, the luckier you will be! There's another aphorism to tuck in your hip pocket.)

Nothing is ever wasted. Good experience or bad, chances are that sooner or later the experience, whatever it is, will come in handy – even if it's just to enable you to identify and commiserate with someone else who is going through the same thing.

Try not to avoid success. It's amazing how many of us do our best NOT to succeed, in a remarkable number of ways. Many smart people have told me that failure is the best teacher. It's true that I've learned a lot from my failures, but I've learned even more from my successes. Failures taught (and still teach) me what to avoid, but successes tell me I'm headed in the right direction, and doing at least something right. And as well, they help give me enough strength to keep on going.

I subscribe to the ripple theory. We all make ripples, good or bad in the fabric of the Universe. Our ripples influence others that they touch, to greater or lesser degrees, and then those ripples bounce off them and keep on bouncing off others into the far distant future. None of us can know how our actions, deliberate or accidental, are going to affect others, now and in far-flung locations generations from now. All of us have had teachers or mentors or directors or bosses who have helped shape our lives. We are doing the same to others every day, whether we realize it or not. So it behooves us to do as much as we can in a way that is going to make good ripples.

If you are the kind of person who can capture lightning in a bottle, share your talents with other people, and help their own lights shine brighter. It only makes you look better when you surround yourself with people who are better than you are, whether it's actors, communicators, musicians, technicians or friends. When they succeed, you succeed.

One thing that has helped me succeed through the years, both career-wise and as an individual, has been ACTRA and the friends and contacts I have made through it. I always liked the idea of belonging to a union – oh, I know we're an Alliance, but by definition an alliance is "a union or association formed when people agree to work together in a pact, coalition or friendship to advance common goals and secure common interests, including the rights and well-being of its members". (Thanks, Google!) And joining together with others for mutual benefit has certainly exceeded my expectations.

Dear fellow members, I do not want to shortchange you on the "words of wisdom to live by" thing, so here are a few more. Create and add your own favourites. Feel free to pick and choose to suit your particular circumstances:



Corner Gas folks front L to R: Cavan Cunningham, Jean Freeman, Robin O'Brien, Will O'Brien, Nancy Robertson; back L to R: Monique Hurteau, Lorne Cardinal, Mike O'Brien, Gabrielle Miller and Brent Butt. Photo: Cal Fehr

A chain is only as strong as its weakest link.

As Yoda said: Do, or do not.

There is no "try".

We get too soon old, and too late smart.

Life is messy. Relationships as well.

Don't burn your bridges before you come to them.

I guess my final "words to live by" might be these: We are all connected. Everything is connected. So be kind to everyone and everything around us, including Mother Earth.

Earth is the only planet we have, and as far as we know, it's the only one that has chocolate!

Over the years, one of the more enjoyable pastimes for my friends and me has been to gather over a glass of fine wine to create perfect epitaphs for our headstones (or mausoleums, if we're having grandiose tendencies). Mine hasn't changed since we began. "Where she couldn't help, she didn't hurt." Kind of like ACTRA. Still works for me. And so does my union.

Thanks for the honour!

WOMAN OF THE YEAR

ACTRA is shining the spotlight on Jean Freeman, ACTRA's 2014 Woman of the Year.



Jani Lauzon, Nicole St. Martin, Jean Freeman, Theresa Tova, Ferne Downey and Lyn Goldman at Shirley Douglas' 80th birthday party. Photo: Paul Ledoux

Each year ACTRA's Women's Committee bestows this honour on a woman who has shone both in her artistic and advocacy achievements. Jean was the first actor to join the Saskatchewan branch of ACTRA in 1967 and has been named a Life Member of the union. Jean was one of the first employees of CKCK-TV and later became a CBC Radio on-air personality on "Matinee Comment" in Winnipeg and Regina. She has received numerous honours and recently her children's book "Terror on Turtle Creek" has been short-listed for a 2014 Saskatchewan Book Award. Jean is known for her roles in *Sleepwalking*, *Corner Gas* and *Conquest*. She is the fifth woman to receive this honour and joins past recipients **Shirley Douglas**, **Tantoo Cardinal**, **Sandi Ross** and **Mary Walsh**.

Have you heard?

Creative Arts Credit Union is a financial institution that caters strictly to professionals in the creative arts across Canada.

Take advantage of Creative Arts' low-interest 5-year 3.15% mortgage rate.



Featuring all the products and services you would expect from any bank, including mortgages and loans, personal and home equity lines of credit, savings and chequing accounts, RRSPs, GICs, TFSAs, insurance, and more.



CREATIVE ARTS

Finally, a credit union that understands the entertainment industry, and the people in it!

www.creativeartscu.com

Minors' Trust



Performers'
Rights
Society

A DIVISION OF ACTRA

Young performers' rights

"I've always been happy that contributions were made to my Minors' Trust throughout my earlier years even though I completely trusted my parents. They kept everything separate and were very diligent about preserving my income. However, I've heard some horror stories so I think it's awesome that ACTRA steps in and protects all kids equally.

I cannot imagine what it would feel like, turning 18, and having nothing to show for all those hours I spent on set!"

— Brendan Meyer

Once a child actor's earnings reach the \$5,000 threshold, 25% is remitted to ACTRA PRS. Prior to the establishment of the fund we heard too many stories of parents using their children's earnings to pay for mortgages or family holidays. In B.C. and California the governments take care of minors, but as a democratic organization ACTRA is often in a better position to protect the interests of its members. In fact the *raison d'être* of ACTRA is the representation of performers and the promotion of performers' rights, contractual, statutory or otherwise. As an example, when it became obvious that actors were being ill-served by the insurance industry, who did not understand the particular needs of artists who are often independent contractors, ACTRA created the ACTRA Fraternal Benefit Society (AFBS) — a resounding social and financial success. ACTRA is closer and more accountable to its members and understands their needs.

Including interest, ACTRA PRS has administered over \$5 million in Minors' Trusts.



Now parents, minors or guardians can access their Trust information online. Contact CASCUS for more information at info@creativeartscu.com, phone 1.877.643.3660 or visit www.creativeartscu.com/prs

ACTRA youth performers, and parents of youth performers, should you have any questions about the Trust please contact Judy Land at 416-644-1516 or jland@actra.ca.

Practicing Safe Sets

By Candy Palmater

Is it sexy to be safe on-set?
Candy Palmater thinks so!

the
Candy
show

When **Richard Hadley** paid a visit to the set of *The Candy Show* here in Halifax, I knew for sure I wanted to drape him in some pink feathers! Whether we're talking about safety on the job or my 87-year-old mother's private parts, on *The Candy Show*, we do it draped in pink and with a sense of joy.

I'm thrilled to have just wrapped the taping of season five. The set is loosely based on my high school bedroom – complete with a king-size pink bed. Equipped with a heart shaped headboard and running lights, my dream is to afford the hydraulics that will bump the fun up to the next level!

Our series showcases Canadian musicians and performing artists who I have tons of

fun interacting with. Musicians join me for interviews on the big pink bed and then they sign my bedroom wall before they leave. Occasionally, I'm given a music lesson on the spot and then jam out with the musicians. I've played *Twinkle Twinkle Little Star* on the cello, *Hot Cross Buns* on the sax and *Chop Sticks* on the piano. My wall has been signed by so many incredible musicians including Juno Award winners Susan Aglukark, George Leach and Garret Mason.

I like to interact with my guests and have been set on fire, tattooed live, tried silks, hand balancing, parkour and hula hooping. This is made even more entertaining by the fact that I am a 45-year-old plus size gal with an artificial hip! Triple X: it's my size and my rating!

What is less known about me is that I am a recovered lawyer; to be more specific, a recovered labour lawyer. Work place safety is truly important to me. Folks on set may consider me a nag for how much I go on about using safety harnesses. What can I tell you – I'm a lesbian and folks you can't underestimate the power of a "strap on".

I end most of my engagements with the tag line, "don't drink and drive and wear a condom every time", so yes, I am serious about safety. I figure every other mistake you make in life is just fodder for the "tell all" book later. Drinking and driving and sex without a condom, however, are mistakes that can be major game changers.

My crew are like family to me so of course I want them to be safe and happy when they work with me. Beyond the rules and regulations, or my responsibility as an employer, I feel that our duty to one another as human beings should include caring for each other's safety. Our industry is thought of as being outside the workplace norm, but I feel strongly that a safe environment is also about kindness. Yelling and belittling someone should never take part in our industry either. Kindness makes for better art in the end.

I'm thrilled that ACTRA is focusing on safety in this issue of *ACTRA Magazine*. I hope it helps us to keep safety in the forefront of our minds as we head into another year of making great Canadian TV and film! ●

ACTRA member Candy Palmater and ACTRA Maritimes branch rep Richard Hadley check the Independent Production Agreement (IPA) on the safety issues concerning pink feather boas.

Photo: Stoo Metz



"I feel strongly that a safe environment is also about kindness."

Last year, 34 workers* died while on the job in Nova Scotia. No one should have to trade their life for making a living.

*Nova Scotia Federation of Labour

Candy Palmater is the creator and star of the APTN variety series *The Candy Show*. Currently in its fifth season, the show was nominated for a Canadian Screen Award in 2012 and 2013. A recovered lawyer who was raised by bikers in the wilds of Northern New Brunswick, in 2013 Candy was voted Halifax's best comedian for the second time and she has been nominated for an East Coast Music Award. Candy is Mi'kmaq and speaks across the country in support of Aboriginal rights, gay rights and the importance of love, kindness and self-acceptance.

The goods on harassment in our collective agreements

The anti-harassment provisions in our Independent Production Agreement (IPA) include definitions of sexual harassment and outline the processes to deal with any situation in which a performer feels harassed. If you are ever concerned or feel cornered, don't be afraid to say no. Know in advance who the ACTRA steward is on the production you are working on. **Read your IPA and National Commercial Agreement (NCA) agreements. Know your rights. And make sure your ACTRA branch number is on speed dial.**

ACTRA takes the CLC by storm

By Jeremy Webb

After a jam-packed National Council meeting in early May, ACTRA National President, **Ferne Downey** led our 24 national councilors and support staff to the Canadian Labour Congress conference in Montreal.

Hassan Yussuff was elected the new President of the CLC. He had joined the CLC in 2002 as the Secretary-Treasurer. In his first speech as President, Yussuff re-affirmed his commitment to working towards a more inclusive and mobilized labour movement. He also sent a clear message to Prime Minister Stephen Harper – that the CLC will stand up against any attacks on workers.



Some of the ACTRA delegates arrive at the Canadian Labour Congress in Montreal, proudly sporting their 'Go Union! Go ACTRA' shirts and impressively representing the cultural sector among the thousands of CLC activists.

The CLC is the national voice of the labour movement, representing 3.3 million Canadian workers and bringing together Canada's national and international unions along with the provincial and territorial federations of labour and 111 district labour councils.

At one point over the week of panels, meetings, elections, resolutions and passionate rhetoric, there were 4,837 activists in the room, under the conference banner 'Together Fairness Works.' We received reports on the success of the CLC's 'Fairness Works' ad campaign and viewed the latest of the 'popsicle power' ads, just launched.

ACTRA was a visible and vocal part of this important event, not just on the conference floor, but providing issue-based entertainment, asking the question 'just what does it take to get child-care in Canada?'

Taking the Go Union message to incredible heights was ACTRA Manitoba National Councilor and Branch President, **Talia Pura**. Talia silenced the usually chatty crowd before business started at the CLC conference with her stunning silk work. ACTRA was again the focus of the nation's labour movement.



A star-studded cast of ACTRA members performed a series of sketches about our patchwork child care system. Written by *Little Mosque on the Prairie* star **Deb McGrath**, the sketches take a comic look at the realities of parents to find, keep, pay for and juggle child-care arrangements. The delegates heard why child care is a union issue and why we need to make child care a key issue in the 2015 federal election.

We sat side by side with our brothers and sisters from across the country and, once again, utilized every opportunity we could to speak up for the cultural sector and to spread the word: **Go Union, Go ACTRA.**



From coast to coast, together fairness works: ACTRA members from the entire nation stood shoulder to shoulder on the Canadian Labour Congress floor and raised their voices to fight for workers' rights to safety, fairness, and equality.

Back row, L to R: ACTRA Montreal president **Don Jordan** with **Keith Martin Gordey**, and **Art Hindle**,
Front, L to R: **Sylvia Stewart**, **Mary-Colin Chisolm** and **Rick Boland**.

BE A MEMBER. PLAY A ROLE.



Tatiana Maslany



Jay Baruchel



Cara Gee



Jason Priestley



Shay Mitchell

**ACTRA Member Special. Save 25% *
On Academy Regular Voting or International Voting Membership!**

PROMO CODE: ACTRA2014

*Valid for new memberships only. Must meet eligibility criteria to become a voting member. Valid until August 31, 2014.

- The Academy is comprised of over 4,000 professionals
- Join your peers by becoming a part of a growing community that promotes, recognizes and celebrates all that you do
- Vote for the Canadian Screen Awards
- Receive breaking news for Canadian Screen Week and the Canadian Screen Awards
- Promote your productions through the Academy
- Save on travel, shopping, industry publications and more
- Free movies

See more at www.Academy.ca/membership

ACTRA is a proud sponsor of the Canadian Screen Awards



PREMIER PARTNER



PRINCIPAL PARTNER



LEAD PARTNERS



BROADCAST PARTNER





It's been a great year for accomplished actor **Jennifer Podemski**. *Empire of Dirt*, the first feature-length film she's produced, received five 2014 Canadian Screen Awards nominations including **Cara Gee** for best actress and Jennifer for best supporting actress. This year Jennifer also received an outstanding performance nomination from ACTRA Toronto. *Empire of Dirt* won the 2014 Canadian Screen Award for best original screenplay.

L to R: ACTRA members **Jennifer Podemski**, **Sarah Podemski** and **Tamara Podemski**.
Photo: George Pimentel

The Canadian Screen Awards 2014

The Academy of Canadian Cinema and Television's Canadian Screen Awards winners included *Orphan Black* for best dramatic series as well as best actress in a TV drama for star **Tatiana Maslany**. *Call Me Fitz* scored in a host of comedy categories, including best TV comedy, best actor for **Jason Priestley** and best actress for **Tracy Dawson**. The CBC movie *Jack*, based on the life of the late Jack Layton, also earned trophies for the performances of its leads: **Rick Roberts** as Layton and **Sook-Yin Lee**, who portrayed Olivia Chow. This year the Academy honoured **Colm Feore** with the Earle Grey Award. **Martin Short** hosted the CBC gala show. ACTRA is a proud sponsor of the Canadian Screen Awards. For the full list of winners go to www.academy.ca.



Rick Roberts won both an ACTRA Toronto Award for outstanding performance and a Canadian Screen Award for his performance in the CBC movie *Jack*.

Sook-Yin Lee Photo: George Pimentel

Applause Applause

We celebrate your achievements

across Canada!

ACTRA Awards in Toronto

The winners of the 12th annual ACTRA Awards in Toronto are **Amanda Brugel** for outstanding performance – female in *Sex After Kids*, **Rick Roberts** for outstanding performance – male in *Jack* and **Terry McGurrin** for outstanding performance – voice in *Scaredy Squirrel*. **Eric Peterson** presented ACTRA Toronto's 2014 Award of Excellence to **R.H. Thomson** and **John Stead** presented the ACTRA Toronto Stunt Award to **Marco Bianco**.

Pictured here are R.H.Thomson,Amanda Brugel, Terry McGurrin and Marco Bianco. Photo Jag Gundu

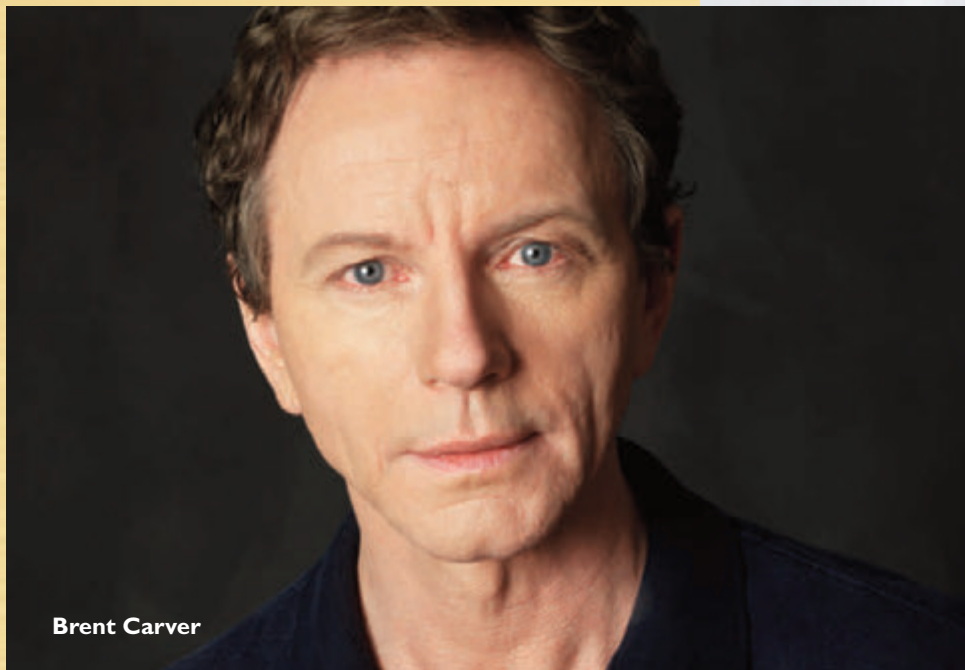


Canadian actors honoured with Governor General's Performing Arts Awards

Brent Carver's additional honours in his 40-year career include a Tony Award, two New York Drama Desk Awards, a Theatre World Award (New York), four Dora Mavor Moore Awards, a Sterling Award (Edmonton), the City of Cranbrook Award, two Genie Awards, four Gemini Awards and ACTRA Toronto's best outstanding performance award.

Tom Jackson is an award-winning actor, producer and musician. He is known for his portrayal of Billy Twofeathers in *Shining Time Station* and for six years he played Chief Peter Kenidi on CBC's *North of 60*. He has recorded 15 albums. Tom annually takes to the road with *The Huron Carole Benefit Concert Series* marking 22 years of cross Canada travel raising awareness and funds for food banks and charitable organizations.

The Governor General's Performing Arts Awards were founded in 1992 and are given to Canadians whose accomplishments are deemed to have inspired and enriched the country.



Brent Carver



Tom Jackson

Farewell

A life that touches others goes on forever.



Anna Cameron

1926 - 2014

Anna's professional theatre career began in her early 20s in New York City, where she trained with Uta Hagen. She later toured with Katharine Cornell and worked extensively on CBC radio dramas. Anna hosted the CBC TV show *Open House* with Fred Davis and *Take Thirty* with Paul Soles. Memories of summers in Nantuckett inspired her to find her jewel box home at Boutilliers Point in Nova Scotia, "There's no road between me and the ocean, and that is my balm..." She was a great supporter and mentor of the local arts. Her film and TV work includes *Emily of New Moon*, *Cadillac Girls*, *Lexx* and *Songs in Ordinary Times*. Writer/director Thom Fitzgerald remembers her in his first video *My Mother's Movie*: "Anna starred in every frame... She was very beautiful... I felt I could ask questions and learn from her." Anna is survived by her niece, Sherrill Cameron.

Mary-Colin Chisholm



Bruce Armstrong

1933 - 2014

I was sad to read that ACTRA Maritimes member, actor, magician and award-winning author Bruce Armstrong passed away. He came to Nova Scotia in 1966 for CBC's *Razzle Dazzle*. I remember his CBC-TV kids' program *Merry-Go-Max* from my youth. From 1968 to 1971 his Uncle Max character made a huge impression on me and influenced me to follow a career as a children's performer. A member of the International Brotherhood of Magicians, Bruce taught magic at Dalhousie University's Henson College. He performed at Neptune Theatre in Halifax and Ship's Company Theatre in Parrsboro as well as in numerous CBC Radio dramas. He edited *The Encyclopedia of Suspensions and Levitations* and won the Evelyn Richardson Award in 1982 for his 1981 book, "Sable Island". Bruce is survived by his three children Rob, Cathy and Chris in Langley, B.C.

As an adult, I had had many conversations with Bruce about his career and life as a magician. He was a gentleman with a lot of child-like joy in his heart.

Jamie Bradley



Larry D. Mann

1922 - 2014

Larry D. Mann, who voiced Yukon Cornelius in the 1964 animated Christmas favourite *Rudolph the Red-Nosed Reindeer*, passed away at the age of 91. Born in Toronto, his film and television career spanned four decades. Larry first came to the attention of CBC audiences in 1953 when he kidded around with the puppet Uncle Chichimus on the show *Let's See*. According to a CBC archives article, Larry got the job when his friend, actor Don Harron, pointed him out to producer Norman Jewison. In the 1950s he was a frequent guest on *Wayne and Shuster* and played Cap'n Scuttlebutt on the Canadian version of *Howdy Doody*.

Larry's movie credits include *The Sting* and *In the Heat of the Night* and his additional television credits include *Gunsmoke*, *Hogan's Heroes*, *Green Acres*, *Bewitched* and *Hill Street Blues*. In the 1980s Larry was also well-known as "The Boss" in a series of Bell Canada television commercials. His last role before retirement was on in the 1991 TV show *Homefront*.



Kirsten Bishopric

1963 - 2014

My big sister Kirsten made the world beautiful. Her every act was an act of love and artistry. From her exquisite dried-flower arrangements (she once owned a business called *The Rose Patch*) to her wonderful hand-crafted jewelry; from her sumptuous gourmet food to her remarkable performances on Canadian stages and screens throughout a professional career that spanned 44-years, everything Kirsten produced was elegant, enchanting and authentic. Her very best work; the production that brought her the most pride and delight was her two sons William and Jesse. They were her dream come true. Now each day, they make the world beautiful: they are such stuff as Kirsten was made of.

From our family gene pool, she got the talent, the grace and the beauty. But I wasn't envious; I was in awe. Kirsten was my first friend and my life-long hero. She was radiant and compassionate and whimsical and smart. She was a great actor, but she was the best big sister.

She made my world beautiful. She should have died hereafter.

Thor Bishopric



We all know AFBS provides specialized healthcare, insurance and retirement benefits to our members. But did you know they also offer scholarships to ACTRA members and our dependants?

AFBS supports ACTRA members from coast to coast, in all stages of our careers and lives.

“Thank you AFBS for the Paul Siren Member Scholarship Award. Your Scholarship Award gifted me the opportunity to branch out as an actor by encouraging my journey into other aspects of this work — namely filmmaking. What an honour it was to receive — and what a fantastic experience it’s been. Thank you again to everyone at AFBS and to Member Services for all your support!” – Danielle Bourgon

www.afbs.ca



Our AFBS benefits program – it’s there when we need it.

Looking out for you... and your money.



Performers'
Rights
Society

A DIVISION OF ACTRA



Jack Newman's Two Cents

Before Direct Deposit in 2006, I got royalty cheques for shows like *War of the Worlds* and *Due South*. The three cheques I received were for relatively small amounts. That year those cheques cost ACTRA PRS a fortune in postage and envelopes. Since I got DD, emails announced my monthly deposits, which added up to substantial sums. I didn't have to go to the bank anymore. The last time I went, I asked my teller to check my balance, so she pushed me. Thank goodness I don't have to go through that again. In the future I heard, if you don't have DD, PRS will only make you one payout a year. I recommend you get DD.

OH! And just a thought; they say money doesn't grow on trees.

So why do banks have branches?

Yours fraternally, Jack Newman

Last year ACTRA PRS distributed more than 44,000 cheques to ACTRA members, totalling more than \$9 million. That's a lot of cash. That's a lot of envelopes. At PRS we remain true to our mission to track down the money you are owed and to get it to you quickly. So if you haven't already, please sign up for Direct Deposit today.

CALL US • EMAIL US
STAY IN TOUCH WITH YOUR UNION

Connect with us



ACTRA

ACTRA National
416.489.1311
1.800.387.3516
www.actra.ca

ACTRA Performers' Rights Society
416.489.1311 | 1.800.387.3516 | www.actra.ca/prs

ACTRA BRANCHES ACROSS CANADA

UBCP/ACTRA | 604.689.0727 | www.ubcp.com

ACTRA Alberta | 403.228.3123 | www.actraalberta.com

ACTRA Saskatchewan | 306.757.0885 | www.actrasask.com

ACTRA Manitoba | 204.339.9750 | www.actramanitoba.ca

ACTRA Toronto | 416.928.2278 | www.actratoronto.com

ACTRA Ottawa | 613.565.2168 | www.actraottawa.ca

ACTRA Montreal | 514.844.3318 | www.actramontreal.ca

ACTRA Maritimes | 902.420.1404 | www.actramaritimes.ca

ACTRA Newfoundland/Labrador | 709.722.0430 | www.actranewfoundland.ca



ACTRA National



@ACTRANat



www.ACTRA.ca



1.800.387.3516

Labour Day... Save the date!

PUBLICATIONS MAIL AGREEMENT #40069134



JOIN US.

Monday, September 1ST



ACTRA branches across the country are participating in Labour Day parades, picnics and various festivities. Please join us again this year. Be sure to check in with your ACTRA branch to see what's happening in your neck of the woods.