

Digital
Issue

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ACTRA

magazine
Summer 2012



PERFORMERS UNITED

ACTRA is a 'Republic of One'

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Montreal – Toronto – Vancouver!



ACTRA magazine

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Cover: Republic of Doyle cast: Mark O'Brien, Marthe Bernard, Lynda Boyd, Allan Hawco, Sean McGinley, Krystin Pollerin.
Photo courtesy of CBC.

FROM THE ALLIANCE OF CANADIAN CINEMA, TELEVISION AND RADIO ARTISTS



A message
from ACTRA National
President
Ferne Downey

Performers UNITED

On March 30 I raced to my hotel room in Ottawa to watch the live-streaming media conference hosted by SAG and AFTRA that revealed the results of the long-anticipated merger vote. Treasurer **Theresa Tova** and I watched on my iPad and were thrilled with the clear, unequivocal message that both memberships gave their leaders. In both unions voter turnout was good and the results conclusive; 86% of the AFTRA membership and 82% of the SAG membership favoured SAG-AFTRA becoming one union. The merger that had for a decade seemed impossible had happened and U.S. producers would now, for the first time, experience the power of union solidarity.

Over the last few years as ACTRA President I have had the opportunity to see up close and personally how hard presidents Reardon and Howard, elected leaders and staff worked to achieve this landmark organizing triumph. The key to their success undoubtedly has a lot to do with the shifting technological landscape and the merging of production media that once defined the jurisdictions of the two unions; but more than anything else I think it was the way the leaders of both unions reached out to their members. It was a fair, judicious and open campaign that involved a lot of travel. They crisscrossed the country to listen to the concerns and hopes of performers everywhere.

"With this historic vote, members of both unions have affirmed one of the most basic principles of unionism: Together we are stronger," said SAG-AFTRA National Co-President **Ken Howard**. "This merger, the result of months – really years – of planning, brings together the best elements of both unions and positions us well to thrive in the changing 21st-century media landscape."

"It is a monumental achievement for the labor movement," said SAG-AFTRA National Co-President **Roberta Reardon**. "As this vote today proves, great and transformative things are possible when working Americans stand together and shape their collective destiny through their union." (continued on next page...)

Ferne Downey with ACTRA National Officers **Theresa Tova**, ACTRA National Treasurer and **Alvin Sanders**, ACTRA National Vice-President. Photo: David Dolsen



United, the members of the new successor union will suffer no jurisdictional disputes over the digital revolution that caused cracks in their foundation. United they will face producers and tackle the challenges of collective bargaining. And united they will tackle the challenges of earning health insurance and pension benefits.

Here in Canada we have achieved an equally significant triumph as exemplified by UBCP/ACTRA President and ACTRA National Vice-President **Alvin Sanders**: celebration of our new-found national solidarity. For far too long ACTRA's national portrait has been drawn as a map of two worlds. Despite the growing goodwill and frank acknowledgment that ACTRA is a strong union of autonomous local branches we suffered from the lack of a national unity of purpose – from coast to coast to coast. We appeared to be a union divided. The producers at the bargaining table perceived fissures that they sometimes tried to make into chasms.

What the producers in both Canada and the U.S. didn't realize, though, was that slowly we had been building national unity in our strategic plans, in our campaigns and in our governance. As the leadership built trust and common cause around the National Council table, a new reality began to manifest itself. It wasn't just a yearning and desire for national unity, it was – palpable. We worked collaboratively with UBCP/ACTRA on all our files. We built our internal capacity quietly, determinedly and step by step. Among other things we merged membership databases; UBCP started using the ACTRA logo (which must have caused more than a little gastric distress in the U.S. studios); we held a National Council meeting in B.C. And now ACTRA and UBCP/ACTRA are working closely, fused as one, to better the world of professional performers. Conversations are free-flowing. We know we increase our leverage at the bargaining table by placing the needs

and hopes of our united membership first. And that is where we are today, fully participating in each others' bargaining on our current television and film contracts – the IPA and the BCMPA.

It couldn't happen at a better time. Despite the worrisome loss of funding at the CBC, the external environment holds greater promise than it has since the CRTC's disastrous Television Policy of 1999. Our broadcasting regulator's Television Policy of 2010 means that a set percentage of broadcasters' gross annual revenues will be dedicated to Canadian programming and to Programs of National Interest (PNI) – which includes scripted drama and comedy. This shift back to expenditure requirements makes sense in our multi-platform world. Also, there are more licence fees available in the Canadian broadcasting system over the next few years due to the "transfer benefits packages" paid as companies acquire other companies. All this to say – there is money in the system to produce a robust amount of original Canadian content. A lot of Canadian TV shows broke through the million-plus-viewership ceiling last year – now we need more.

This will be a decade of remarkable and confident Canadian programming and we as performers will have many crucial roles to play. Our national member engagement, communications and internal capacity will support us. We cannot control everything in the external environment but we can have confidence in ourselves. Because we are working in solidarity and solidarity is absolutely critical for success.



Ferne Downey
ACTRA National President

Check out ACTRA's new Performers United video



Performers United: A Message from Ferne Downey and Alvin Sanders



OUR STRENGTH

is in our united efforts for all our members

IPA Bargaining Team:



Ferne Downey
ACTRA National President
Negotiating Committee Chair



Stephen Waddell
ACTRA National Executive
Director / Chief Negotiator



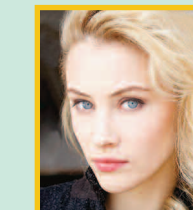
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Catherine Disher (alt)



David Gale (alt)

Together We Can Do SO MUCH

By Alvin Sanders

Alvin Sanders is ACTRA National's Vice-President and the President of UBCP/ACTRA



This year ACTRA will be negotiating our two most important contracts. For the first time in many, many years our union is negotiating these contracts together. We are unified and putting the needs and concerns of our entire membership into the deliberations which will form how we present ourselves to the producing bodies with whom we negotiate. The power of working together for the benefit of all will put every member of our union, every industry partner, every producer working in Canada on notice. ACTRA is no longer divided and we cannot be conquered.

Now, this doesn't mean the hard-earned autonomy which all ACTRA branches enjoy will cease. We're Canadians. The regional differences which are part of all things Canadian will always be taken into consideration. In Canada, we don't demand everyone be exactly the same, we celebrate our differences. In ACTRA, we too celebrate our differences.

We have two major agreements that govern the majority of film and TV production in Canada: the Independent Production Agreement (IPA) and the B.C. Master Production Agreement (BCMPA). The IPA and the BCMPA are both ACTRA contracts. Some members and producers are confused about this. Some people still think the Union of B.C. Performers is a separate entity with a separate contract. It is not.

The Union of B.C. Performers is the B.C. branch of ACTRA. There are historical

reasons why the B.C. branch has a unique name, but anyone (member, director, producer) who thinks of UBCP as an entity separate from ACTRA is very, very mistaken.

Most of the IPA and the BCMPA are exactly the same, but Canada is a large country with very strong provincial personalities. Regional variations are part of the Canadian mosaic. Everyone should think of the BCMPA as a 'regional supplement' to the IPA. It is the IPA with B.C. variations, but both the IPA and the BCMPA will always be ACTRA contracts. I cannot stress how important it is that this is understood.

For far too many years a false sense of 'competition' has coloured how some members have viewed relationships and working opportunities in our industry. Some of the organizations we negotiate with may have used this competitive sense to their advantage and to the detriment of our members.

Our members work all over Canada, under whatever regional ACTRA rules govern the jurisdiction where they're working. But we must remember we are a national organization with regional differences. The minute that members in one region start thinking of another region as their 'competition', the people we negotiate with can encourage us to give concessions. And those concessions will keep driving our contracts further and further down. Divided, we become our own worst enemy.

We're not going to let that happen again. We're beyond letting ourselves be used and laughed at by organizations who should be giving us respect. Respect is the only thing that allows for fair contracts, for decent working conditions, and properly funded benefit plans. In this round of negotiations we are going to work together for the first time in a couple of decades. **Together we can do so much!**

ACTRA is no longer divided and we cannot be conquered

BCMPA Bargaining Team:



Shannon Jardine (alt)



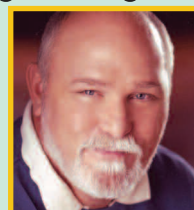
Cary Lawrence (alt)



David Sparrow (alt)



Alvin Sanders
President of UBCP/ACTRA



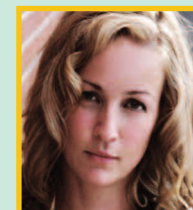
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Negotiating Committee Chair



Jeff Young
Director of Contracts &
Chief Negotiator



Ken Kantymir



Larissa Stadnichuk

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The Story of Your Money



Over my tenure as your Treasurer I have learned more than I ever imagined this actress might about variance reports, balance sheets, audited statements, market value investments and the finite nature of a fiscal year end. Stewarding our cherished resources is a great responsibility, but in truth the financial health of our union is not told in schedules and charts, so much as it is in the stories we can tell each other.

By Theresa Tova

Theresa Tova's career spans film, TV, the Broadway musical stage and jazz concerts around the world. She is ACTRA National Treasurer and ACTRA Toronto Vice-President Internal.



As members we pay our dues and trust that that money is being invested wisely and bringing us returns. I can assure you, this is the case. In fact I would argue that we get a whole lotta bang for our bucks. We accomplish so much more than one would think is possible for a union of our modest size and budget.

It is with great pride that I want to share some of those stories with you.

Bargaining: United to win

I don't need to tell you that this business is wacky and stressful on so many levels but it is comforting to know that when we work, our ACTRA collective agreements have our backs. We invest heavily in negotiating and administering our 10 national agreements and I am proud to let you know that we have kept those costs in check.

We establish negotiating committees and develop bargaining objectives by consulting with members and branches across this country. We interpret our agreements carefully to provide consistent national administration. And you know what? As a result we have some of the toughest, most forward-thinking agreements for performers in the world. We're just about to go into negotiations on our biggest agreement – the Independent Production Agreement (IPA) and rest-assured our team is arming us with the best research and the best strategy so we can stand tough and get the best deal for you.

We have made a greater commitment to face-to-face executive meetings and last year we held a historic National Council meeting in Vancouver. As a result of this national bridge-building, we are now speaking to each other as trusted members of the same team coast-to-coast and will be in the room together when we negotiate our biggest collective agreements. We are united.

Organizing

Organizing requires teamwork from every branch, every member. Our national office coordinates and supports the proactive efforts undertaken by each branch to address non-union production and create job opportunities for ACTRA members. Communications efforts, such as our ongoing IWORKACTRA campaign, are designed to educate and build awareness of who we are, and how easy is it to work with us. By sponsoring various industry events and festivals, we increase ACTRA's profile while supporting projects that directly benefit performers. We are making special efforts to build new relationships with emerging and diverse filmmakers. Professionals working with professionals is what we are about.

Growing work opportunities

Our investment in lobbying efforts are paying off in some big wins that better protect our culture, bring stability to our industry and create more work for us! Last year the government announced that the Canada Media Fund will receive permanent funding and the CRTC imposed long-overdue rules on private broadcasters that require them to spend a percentage of their revenues on Canadian drama.

Again, more homegrown drama means more work for performers. Together we fight, fight, fight for regulation and investments in our future, to grow our industry and grow our chances of a getting a gig. What is interesting to me is that even though we are doing more lobbying every year, some of our costs have actually gone down. This is because ACTRA is now a leading voice on cultural issues and when we are summoned to speak to finance, heritage or other parliamentary committees, the government pays a portion of our expenses. It pays to be good at what we do. In the coming year we're making it a priority to put resources on the ground across the country to support local lobbying initiatives in addition to our national projects.

Performing on the international stage

Performers around the world face similar challenges to ours that go beyond

borders. Especially in an increasingly globalized world, where we are often working for the same companies, it's critical that we work together. ACTRA is a leader on the world stage and we're excited to be co-hosting the International Federation of Actors (FIA) Congress in Toronto this September. We'll be hosting performers from around the world and building international solidarity while raising our profile. We have fundraised the cost of the congress from industry partners and I am excited to see the returns we will reap from those relationships over the next few years.

We're spending a bit more in international travel of late but those investments in face-to-face meetings with like-minded unions and collecting societies are fostering important relationships and paying off big time. This year alone we signed a reciprocal agreement with Spain that brought in over half a million dollars in use fees that were dispersed to Canadian actors. International treaties put money in your pockets and there are more to come.

ACTRA has also been leading the charge on the international stage for performers' rights at the World Intellectual Property Organization (WIPO). Thanks to years of effort, diplomacy and coordination by our own union, audiovisual performers will soon have a whole new bundle of moral rights and potential to profit from our work.

Putting money in your pockets

ACTRA Performers' Rights Society is becoming more aggressive and effective in collecting backend use payments on our behalf. Last year alone we paid out over \$10 million to performers, the biggest payout in our history! Relationship building is a big part of that success. One of my favourite stories is when our National Executive Director was on a studio trip to L.A. and informed a studio head that we were having trouble getting reports from his accounting department. Truth be told, we had four years of forensic digging on a certain file that was going nowhere. After one friendly face-to-face, the reports were filed within a couple of weeks and the money started to flow to performers.

Getting good returns

Suffice it to say each time we meet as elected leaders from across the country, be it with the finance committee, the executive or around the National Council table, we work to prioritize ACTRA's resources in order to build a strong union that serves performers from coast to coast. As ACTRA members, we set our standards high. We play well with others and are respected for our work. We are self-employed professional performers who know that ACTRA has our backs. We've worked hard to get here, and together look how much we have accomplished!

In solidarity,

Theresa Tova
ACTRA National Treasurer

Investments in our future

Building relationships

Our union continues to build relationships with sister unions around the globe. We have reciprocal agreements with Canadian Actors' Equity Association (CAEA), Union des artistes (UDA), Screen Actors Guild (SAG), the American Federation of Television and Radio Artists (AFTRA) and the Canadian Federation of Musicians (CFM). Maintaining strategic alliances with the United Steelworkers and American Federation of Musicians/Canadian Federation of Musicians essentially contributes to our strength as a performers' union. ACTRA is active at the Canadian Labour Congress and we are playing a leadership role at the International Federation of Actors (FIA). Together we share so much, it works to our advantage to share work together, share best practices and back each other up.

Better member services

It doesn't sound sexy, but our membership database has been upgraded and revamped and is now fully integrated across the country. We provide ACTRA members with 24/7 access to membership information on ACTRA's website. The ACTRA Membership System provides earnings, insurance and retirement (I&R) information and individual work histories. Members can make sure that contact and agent information is all up-to-date at any time.

We're producing terrific resources like the relaunched *Stage Parent's Survival Guide* – a hardcopy and online handbook for parents to help them guide their children through the business and make sure they are protected. Keep reading *ACTRA Magazine*, our e-news bulletins and tweets, visit www.actra.ca and our snazzy new branch websites to stay up-to-speed.

We are committed to strengthening our membership and reaching out to support one another. Our mutual benefit organizations, such as Actra Fraternal Benefit Society, Actors' Fund of Canada, and Performing Arts Lodges, are the physical embodiments of this spirit. ACTRA Toronto's Creative Arts Savings & Credit Union was also built for performers, by performers and is now open to performers across the country.

Stay in the loop. Go to www.actra.ca

With an extensive list of credits spanning more than 25 years, Lynda is no stranger to Canadian and international screens. Aside from starring as Rose on *Republic of Doyle*, Lynda starred in four seasons of *You, Me, and the Kids* and wrote three episodes. Her TV guest-star roles include *E.R.*, *The Twilight Zone*, *The 'L' Word*, *Traveler*, *Cold Case* and *Psych*, and recurring roles in *Sanctuary* and *Falcon Beach*. Lynda's film roles include *On Thin Ice*, *True Confessions of a Hollywood Starlet*, *Slap Shot: The Junior League* and *Fast & Furious 3: Tokyo Drift*.



REPUBLIC OF ONE

by Jeremy Webb

Our stars working together,
from coast-to-coast

Lynda Boyd's reach as an award-winning actor, singer, dancer, musician and writer, extends literally from one end of the country to the other. As one of the stars of CBC's smash hit *Republic of Doyle*, Lynda literally has a foot planted on each coast, dividing her time between her home city of Vancouver and her newly adopted home, St. John's. Lynda sat down with ACTRA Maritimes National Councillor **Jeremy Webb** in St. John's to talk about her union and what it's like to work cross-country and around the world.

You could almost hear the collective sighs of relief echoing across this great nation of ours when CBC announced that despite severe crippling cuts, crime/family drama *Republic of Doyle* was being spared an encounter by the sharp end of the axe and granted an impressive fourth season. Some of the loudest sighs of relief may, in fact, have come from CBC executives in Toronto, as they realized that sparing *Doyle* ensured the entire population of Newfoundland and Labrador did not "pack an overnighter, get on a bus and head to Onscario to give them CBC fellas what for!"

Tracking down kidnapers, smoking out dangerous stalkers, foiling prison breaks, exonerating falsely accused friends, escaping the bullets of assassins and exposing high-level frauds – it's all in a day's work at the office of Doyle & Doyle Investigations.

Perhaps more than any other show on television, the irreverent sleuth-show *Republic of Doyle* symbolizes the great strides ACTRA has taken in recent years. One union. One membership. United we stand; divided we beg. In St. John's, Newfoundland, the furthest-eastern tip of our country, a cast and crew from all points of Canada (and beyond) will gather again to welcome us in to 'The Republic of One.'

Had *Doyle* gone the way of the dodo, despite impressive ratings averaging almost 1.2 million an episode, it is a sure thing that the outcry from the East Coast would have resonated all the way to Victoria.

Playing adventurous, feisty and resourceful Rose Miller has put actor Lynda Boyd on top of the world. Or at least, at the base of Signal Hill in St. John's, where the TV star has just bought a house.

"I referred to myself as a 'come from away' last year in an interview I did in one of the papers," the actress tells me. "Someone wrote and said, 'Please tell Lynda Boyd to stop referring to herself as a 'come from away.'"

She explains her theory as we sit in the lobby of a hotel in downtown St. John's on a gloriously warm spring day. "There's another level: you're called 'NBC' - 'Newfoundlander by choice'. So that's where I fit in. I am now a townie by choice."

From Water Street to George Street, there is always something on the go in North America's Oldest City. Whether the cars are careening around the tight corners of the downtown core, exploding in huge fireballs, or parked in front of the Duke of Duckworth, St. John's is the colourful backdrop to all of Jake and Malachy Doyle's adventures.

While the city attracts numerous tourists each year, not everyone is coming to town for the whale watching and fee and chee (translation: fish and chips). Rather, St. John's' position as an eastern seaport attracts smugglers, gun-runners, and organized crime, here for the illegal booze and drugs as much as the beautiful vistas. At least, that's the premise of *Doyle*.

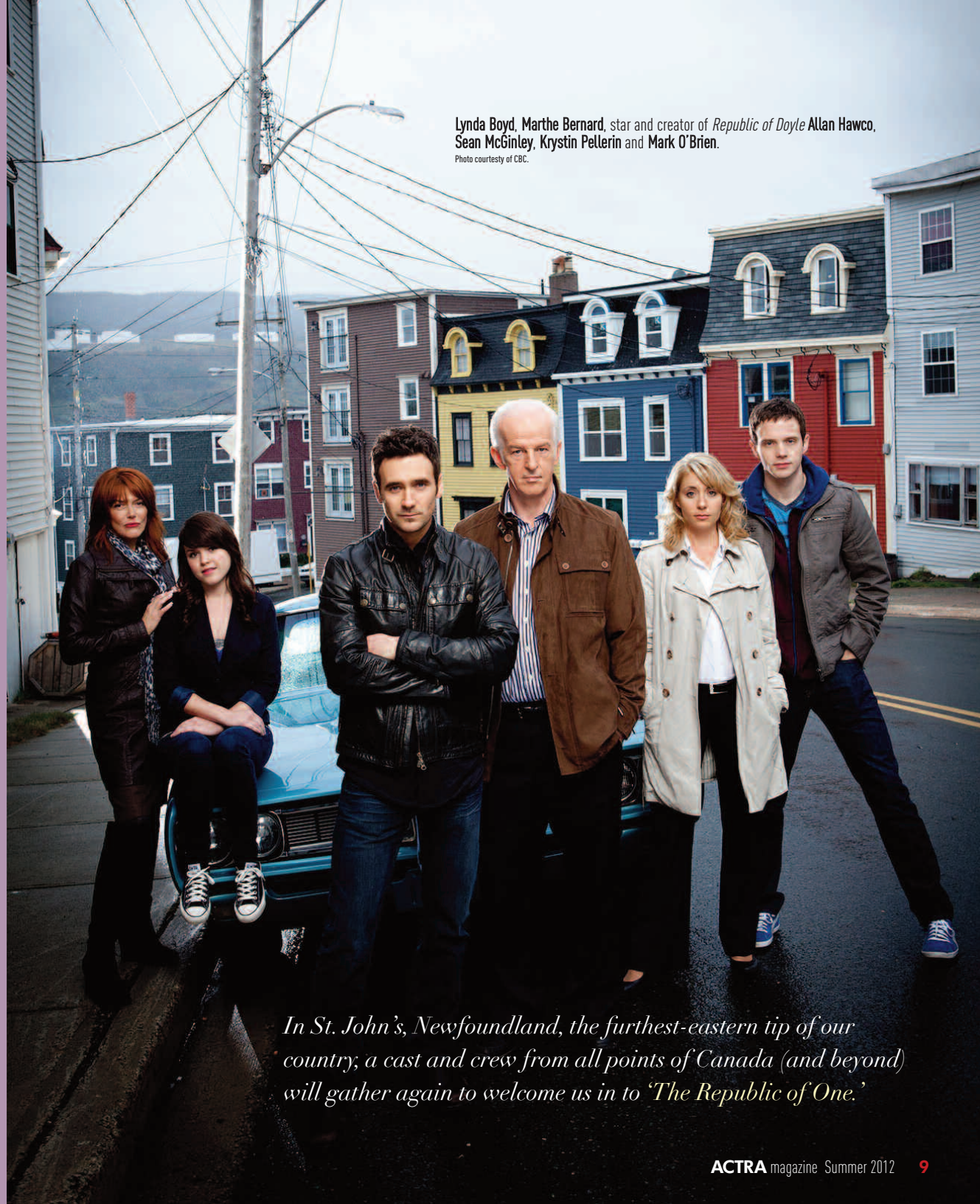
After three seasons in the 'city of legends,' Boyd is in love and, as I discovered during an all-too-brief visit, not just with the town. "I've fallen in love with someone here!" Detecting a hint of a blush, I congratulate her. "It's really cool. I met him in the Duke! That's the bar that's featured in the show. People think that's hilarious: I picked him up in the Duke the first week I got back here." Boyd laughs and pulls her feet up onto the armchair. Life is comfortable.

Boyd was the last actor of the principal cast to be put into place back in 2009: "My agent says I've got this great part: it shoots in Newfoundland. I say 'Oh yeah? Tell me more.' We put it on tape in her office. I was dressed for the character from the waist up, probably with exercise tights on the bottom. You can really fudge it!

"We didn't hear anything for a couple of weeks. I asked her to check if that one was dead in the water. She said, 'Yeah, dead in the water'. I thought, 'That's too bad, that would've been kinda cool.' Literally a few hours later my agent called and said 'You're not going to believe this but they want you to fly to Newfoundland on Friday and screen test for Rose.'"

Lynda continues, "I flew out here and Air Canada lost my luggage. I had no make-up, wardrobe, hair stuff and slept in the bathrobe at the hotel. But it was kind of cool. It stripped me of my nerves. Nothing I could do about it. This was now the character. Take it or leave it!"

Lynda Boyd, Marthe Bernard, star and creator of *Republic of Doyle* Allan Hawco, Sean McGinley, Krystin Pellerin and Mark O'Brien.
Photo courtesy of CBC.



In St. John's, Newfoundland, the furthest-eastern tip of our country, a cast and crew from all points of Canada (and beyond) will gather again to welcome us in to 'The Republic of One.'



Getting ready for a take on
Republic of Doyle.
Photo courtesy of CBC

REPUBLIC OF ONE

Being the last on board the *Doyle*-train meant that things moved quickly after that screen test. "I packed my life in a suitcase and came. I was the last person cast. They had everyone in place. They had done a pilot the year before that was a half-hour format. CBC asked them to extend it to an hour, they recast a couple of roles and I got here July 5, 2009."

While Lynda has blended in like a local, I suspect there must be something that's made the transition to townie challenging, even for an actor as experienced as she is.

"I was terrible at the accent," she laughs – hard. "The coaches from Stratford were working with me every day and I still sounded like an Irish Spring commercial!"

"To me it's Irish-sounding, but there are so many nuances that I couldn't hear. That's how we built Rose from there. I read some script for **Allan Hawco** and he went 'No! You're from away!'"

"That was great. We got a chance to create a back-story for Rose. How did she end up in St. John's with Malachy Doyle, working for his detective company? That's when Allan and the boys got really creative and came up with this backstory that I was still married to **Nicholas Campbell's** character."

It's clear to me that Boyd throws herself 150% into any role she performs, even getting an actual tattoo to emphasize that Rose had a murky past. "I got it down here on Water Street. We incorporated that into the first season."

Boyd continues to explain her commitment to the role. "There's something that happens to me when I look at myself in the mirror with that tattoo. I feel trashier. It made me feel like Lady MacBeth, you know? Trying to get those drops of blood off of her!"

"Also, I thought it would be cool to have an armband, I figured it might make me keep my arms toned."

I confess to also having a tattoo on my arm, and that it has done nothing to help my arms stay toned. "It hasn't worked for me either!" Lynda admits, laughing.

"I had another tattoo that I had done years ago: a super-man symbol because I had done **Brad Fraser's** play *Poor Superman*. Then I shot the movie version. The Superman symbol to me is synonymous with my career getting to another level."

Doyle is serving as a meeting point for some of the best actors in the country, drawing on substantial local talent and flying in others from every corner beyond. Actors across the country are lining up to get a guest spot for the chance to work with some of the finest actors and scenery in the country.

As a reformed 'come from away,' Boyd has a few bits of advice for actors coming to St. John's to join the show: "Be ready to have a good time. We like to have fun," she chuckles. "Come in with an open mind. We have fun on set. The social element is part of it as well. It's a bit like summer camp."

She gets serious for a moment, looking out the hotel window at the unusual blazing sunshine. "I know what it's like to be a guest star. You always feel like you're busting in on someone else's family dinner. You're not part of every day."

"You get a job: you've got four days on a show in Newfoundland," Boyd explains. "You've never been here. You fly in, you go straight to wardrobe... it happens really fast. It's stressful. A lot of times you feel clamped down because you don't know where the limits are. There's no time to talk about it. It's just bang, bang, shoot, shoot, move on, move on!"

"We tend to welcome people in as much as possible. It seemed like a natural thing to do," she says. Lynda tells me she and her cast-mates know that to welcome guests with open arms is only good for the finished project. "If I can help someone be less stressful by saying, 'Hey, you want to get together and run lines? Or talk about the character? Then I want to do that. We are going to be on the same page in the scene and they will feel safe to be artists."

The list of guest stars reads like a Canadian talent who's

who. I can't resist asking for some gossip – er, I mean 'professional assessment.'

"Victor Garber is such a great guy," she enthuses. "We are all fond of Victor. Victor's thing is he wants to go out for dinner every night. So I end up social convening a lot of the time."

She recalls one night at a restaurant for the seventh night in a row. "I can't drink any more wine. I can't eat any more rich food. Mark O'Brien (who plays Des Courtney) said something like 'Victor, do you go out for dinner every night?' Victor replies (adopts voice) 'Well, what am I supposed to do?! Sit in my room and order room service!? I'd rather die! That's Victor.'"

Boyd continues to her good-natured name drop of the actors that have appeared on the show over the past three seasons. "Gordon (Pinsent) is Gordon: the loveliest man on the planet. So glad I got to work with him finally."

"I don't know if you know this," she whispers, leaning in close. "But originally Allan asked him to play Malachy. He was like 'No, dude, I'm not running up those hills in St. John's.'"

"Nicholas Campbell I love to death. I've known him since the *DaVinci* days and I've always been a big fan of his acting, so for him to be playing my husband is just a thrill."

Then there was the casting of a particular Oscar-winner and his band of Merry Men, playing a team of undercover cops in episode one of the third season.

"The producers made it impossible for Russell Crowe to say no; basically saying to him, 'Come and have some fun, bring all your buddies.' The numbers for that episode were our best ever: something like 1.4 million. CBC did an amazing job of promoting it!"

"I never got close to Russell. He was always shooting elsewhere," Lynda says. "But I met him at the reading and went to see the concert that he and Allan Doyle did. That was jaw-dropping."



Jeremy Webb interviewing Lynda Boyd. Photo: Victoria Wells

Lynda also has nothing but praise for Doyle's show-runner and star, Allan Hawco. "He's number one on the call sheet and I just watch him with amazement. I don't know how he does all he does. All that responsibility; knowing all those lines! He's shooting a scene from episode two, editing something from episode one, and with the writers planning out episode six. How do you keep those stories straight?"

Lynda thinks her boss is part of the organic root of the stories they are endeavouring to tell. She explains to me, "They are just in him. I think he's one of those people who are just really capable, really intelligent. I can't explain it. He's like a miracle person to us: a great work ethic and always in a great mood. I don't know how he does it."

Having the boss be so available is also very handy to the actors on the show. "If we are about to do a scene, I can text him the day before and say 'Hey, instead of saying these two words, can I shift it slightly?' Then we'll text back and forth."

Shooting episodic television for many seasons can prove taxing for the actors in surprising ways. "I had a point in the third season," says Boyd, again pulling her feet up onto the hotel armchair. "I had got to a point that it seemed too easy to play Rose. So I started adding stuff. Allan caught it and said you don't need to do that. I said 'I don't think I'm enough all of a sudden. It feels too easy to play this role. So my little brain is telling me 'do more'.' His response was 'No, no; do less! Rose is you. You are Rose.'"

Lynda was grateful for the insight. "That was interesting. I wasn't expecting that to happen. It was a phase."

More than any 'phase' is the growing success of *Republic of Doyle* as worldwide phenomenon. *Doyle* airs in over 100 countries, including Bolivia, Latvia, Kenya, Australia, Russia, Germany and Brazil. Boyd tells me she knows the reason for the universal appeal.

"The Doyle family is a happily dysfunctional family," she tells me. "Everyone can relate to family. That is a big part of the appeal. It appeals to such a big range of people because there's a character for everyone. Someone to attach to."

"It's so fun to welcome the guest stars each week. It's great to show them around on days off. They get so excited about St. John's. I'm enjoying the benefits of ACTRA membership. Our local branch in St. John's is great."

Marthe Bernard
actor, *Republic of Doyle*



REPUBLIC OF ONE

Before starting the third season, Boyd went back and watched the entire run of the show, as a way of getting back in the zone. "I was pleasantly surprised by the charm of it. A charm that comes out the characters being together, in the city... The city is a character in the show. This city happens to be one full of really great characters. I am quite fond of St. John's. I call actors 'migrant bean pickers'; we go to where the work is. But I don't want to only pick my beans here, I want to live here."

As part of her NBC (Newfoundlander By Choice, remember?) status, Boyd has immersed herself in the community, adjudicating a drama festival for the province, getting involved in a campaign for a shelter for abused women and racing in a regatta.

"I have a band here. I have a man here. I love Signal Hill. I hiked up the hill before I came here today. I literally bought a house at the base of Signal Hill."

Basing herself on one of the furthestmost edges of Canada is not an issue for Lynda. Have ACTRA card, will travel. "I grew up in Vancouver and it's still my home in the sense that all my family are still there. I trained as an actor and a dancer there. It's where I cut my teeth in theatre and film."

The actor has just become a grandmother for the first time and is thrilled. "I have kept my place in B.C. because I really want to be around as much as I can. I just put myself on tape yesterday for an episode of *Hell on Wheels*, the AMC series that shoots in Calgary."

"These days you can audition anywhere you want. They'll cast you off tape. As long as I have access to that kind of facility here, I can audition for anything. I'm used to always looking for a job. This is the longest job I've ever had. It wouldn't throw me for a loop if I had to go looking for a job; it's the nature of the beast!" She quickly adds, tapping the wooden fireplace to her right: "But God willing it (*Doyle*) will last as long as *The Beachcombers!*" Linda bursts into infectious laughter.

"I'd love to do a play here," she offers, when I ask her what she'd like to tackle next. "I'm so scared of getting back on stage. I'd love to do it where I feel safe and here would be great."

Lynda has nothing but gratitude and praise for her union. She holds her union card close. "I've been a member since 1985. My first ACTRA gig was *Danger Bay*. That was my first role."

"I taught classes for ACTRA Newfoundland during seasons two and three as a way of giving back. There are so many good theatre actors here who don't get in front of a camera enough. I really appreciated the city and job and take whatever skill-base I have and share it a little. It was gratifying, some of those that I coached ended up with spots on *Doyle*." She sees it as part of her duty to give a little back. "You develop the pool," she says.

Lynda sees a similarity with *Republic of Doyle* and *The X Files*; how a city becomes inextricably linked to a television product: "This town and Halifax remind me of Vancouver 20 years ago."

She chuckles at dating herself. "I'm losing decades! I can remember reading *The X Files* pilot in my agent's office in February 1993! And that changed everything there in Vancouver. It created a mood and a look, people wanted more."

Like many actors early in their career, ACTRA was sometimes a mystery. "I was living in Tokyo when UBCP broke off. I hadn't a clue what the hell was going on." She continues, "I just feel like any time I've had an issue, maybe with a producer who wasn't above board, I felt like I had somewhere to go for support. I think it's really important to have this organization looking out for us."

Boyd believes it's possible to span the entire country as a performer and an ACTRA member, and I have no reason to doubt her.

"That's the best part of it: knowing we have people looking after our best interest."



Mark O'Brien

Word From The Rock...

Doyle's a magnet for ACTRA members.

"Everyone wants to be on the show. I think for ACTRA Newfoundland it's been gigantic. I bet we'll see the dividends of that in years to come. It's going to play on down the line as actors go on to create their own work. The city is so alive with a certain vibe: there are no pretences. Everyone is who they are. I don't mean that they don't take matters seriously. Everything is fun AND to the point."

Mark O'Brien, actor, *Republic of Doyle*

"*Republic of Doyle* has increased work opportunities not only for Newfoundland performers, but for performers right across the country. Talent has come from sea to shining sea."

Marlene Cahill, Branch Representative, ACTRA Newfoundland & Labrador



Jeremy Webb is the Maritimes National Councillor. He was previously Maritimes President for four terms and he runs his own production company, Off The Leash Creative Ltd., producing theatre, film, a CD of his one-man *A Christmas Carol* with Symphony Nova Scotia and most recently his new comedy about the perils of internet dating, titled *Fishing*. www.offtheleash.ca



image courtesy of **Cruise Newfoundland Labrador**

Saving Canadian TV Drama

Broadcasters don't have any more excuses.
(No really, they don't!)

by Joanne Deer
Director, Public Policy and Communications

Over the years, every time I heard a Canadian broadcasting executive speak, be it at the CRTC, on a conference panel or grabbing for the last spring roll at an industry event, it was to explain why they couldn't possibly air more Canadian drama.

“It’s too expensive. We don’t make any money.”

“It’s a loser for us. No one watches it. We don’t make any money.”

“We need to save space for the (cheap) American programming (so we can make money).”

Last spring I heard a brand new excuse “There’s not enough talent.”

This one came out at the CRTC’s hearings to determine how much private Canadian broadcasters were going to have to spend on Canadian programming and specifically – drama. A top-level exec from a media conglomerate I won’t name (*cough* Bell) was telling the commission that they had better not make them spend too much on drama because by golly, they couldn’t spend the bags of money they were already being required to spend because there was “A capacity issue.”

I’ve heard many an eye-roller from broadcasters while sitting in the windowless CRTC hearing room in Gatineau over the past few years, but this one elicited a spit-take of my double-double.

The idea that broadcasters have a warehouse full of money they are being forced to spend on Canadian programming but golly, they just can’t possibly spend it all! Because you know, there just isn’t enough talent in Canada to make it.

I shared this tidbit with **Wendy Crewson** when she joined me in the CRTC bunker a few days later for our ACTRA presentation to the commission. Her response: “Gee, if

that’s true then why the heck did I get to spend three months in L.A. trying to find a job?”

On the morning of our presentation we made a point of assuring the commissioners that, in fact there is an abundance of experienced, trained creative talent in Canada including screenwriters, crews – and yes, performers – ready and willing to work. We also let them know that, heck, even if every performer in Canada was working – they would be thrilled to do their part to help the broadcasters spend their warehouses full of money by allowing them to pay actors more.

The reality is, there will be ‘too much’ work for Canadian performers. But thanks in part to the conscious decision ACTRA members made to invest in getting public policy changed; there is more money in the system that should create ‘more’ work for performers in the coming years.

No More Excuses

Even from a year ago – we’ve seen a tide change in the attitude of broadcasters. It’s like they’ve found religion. Suddenly, they seem to be tripping over themselves to produce more Canadian programming.

Now we hear them saying things that ACTRA has been saying for years. Body snatching could be one explanation. But I have a few (slightly) more realistic theories.



1. Cash. Buckets and buckets of cash.

A few things have happened in the past few years that will mean more money for Canadian production. First off, the CRTC’s 2010 Television Policy. The policy sets out the rules that broadcasters have to follow to keep their licences. The most significant improvement in this new rulebook is that the big private broadcasters now have to spend 30% of their revenues on Canadian programming. Even better, the policy sets out that they have to spend a percentage of their revenues on ‘programs of national interest’ – drama, comedy and awards shows. This is major. In the old rules, broadcasters weren’t required to spend anything allowing them to get away with meeting their required hours of Canadian programming with the cheapest stuff available: enter reality TV. Now broadcasters will have to spend money making drama – the type of programming that creates the most jobs for Canadian performers.

Just how much money are we talking? Well while ‘buckets of cash’ might be overstating it a touch, the increase should be significant. Canadian private broadcasters spent \$143.7 million on Canadian drama in 2010. Projections by broadcasting policy guru Peter Grant puts that number at \$247.3 million a year by 2015. That’s around \$100 million more a year, almost a 60% increase.

The second thing to happen is an unprecedented number of huge corporate mergers. When broadcasters are bought and sold, the CRTC requires the buyer to contribute a percentage of the sale price to the system. These ‘public benefits’ are generally 10% of the sale price and for the most part, have been used to produce new programs. For example, *Corner Gas* was the direct result of Bell buying CTV (the first time...). In the past two years we’ve had several mega-mergers that have resulted in mega-public benefits monies coming down the pipes. Shaw buying Global and Bell buying CTV, and just when you think there’s nothing left to merge – the CRTC will soon be considering Bell’s purchase of Astral (ka-ching!). The Shaw-Global and Bell-CTV transactions alone will inject more than \$180 million in new money to produce Canadian drama, comedy and awards show over the next seven years.

Saving Canadian TV Drama



*It's not all sunshine.
The fight for our industry
continues in places like
Saskatchewan where tax
credits are under attack.*

Saskatchewan native **Kim Coates** (*Sons of Anarchy*) looks on as make-up artist Tracy George, who spearheaded the petition drive, presents 8,200 signatures at the Culture Cruise and Rally for the Saskatchewan Film and TV industry. More than 400 industry workers took part in the well organized resistance. Kim led the way for the 80-plus motorbike trek from Saskatoon to Regina, to the Saskatchewan Legislative Building.

Photo: Lowell Dean



As Bell said when it announced its \$100-million Bell Benefits fund, "We're open for business."

A third hard-won battle was convincing the federal government to make the Canada Media Fund (CMF) permanent. ACTRA has been lobbying for this for years, and our work finally paid off in 2011. The CMF is our biggest funding agency; it triggered more than \$1 billion in production activity across Canada in 2010/11 alone. A stable CMF will give producers and broadcasters the predictability they need to make long-term plans and attract investment in more Canadian production.

At long last, Canadian programming isn't "too expensive and a loser" – it's being seen not only as the cost of doing business, but as a smart investment. Broadcasters are realizing that since they have to spend a lot of money on Canadian drama, they might as well make it good and get more bang for their buck. The suits at the top of the chain

of these massive vertically integrated media companies might not be thrilled, but for the programmers, it's their day. Instead of having to buy pre-made, off-the-shelf, cheap U.S. content — programmers (the broadcasting execs who generally actually love television) are finally able to flex their creative muscles and get in on the ground floor, scout Canadian talent, hear pitches and help build something great. Their bosses have to spend the money anyway.

2. Talent. Tons and tons of talent.

Now that broadcasters are being forced to invest in Canadian drama, they're noticing that a lot of the stars on the shows they've been buying from L.A. are Canadian.

I know I don't have to convince you. Every ACTRA member in the country has at least one friend who has gone down to L.A. – if you haven't yourself. Contrary to popular belief, most performers I talk to who have gone to L.A. are desperate to get out of there and come home to Canada. If only there was work. Hopefully we'll see more choice for

performers in the coming years, a choice of roles and a choice of where to live.

There is an abundance of talent in Canada – thousands and thousands of trained, experienced performers ready to step into leading roles. Our other secret weapon is the diversity of our talent pool. Canadian (and international) producers are seeing that our cultural diversity is a real advantage in an increasingly globalized media-world.

There's just as much talent behind the camera. World-class writers, directors and crews who for too long have also been forced to pack their bags to find work are now coming home and helping to tell our own Canadian stories.

While work opportunities for Canadian performers are sure to expand in the coming years, there's still work to be done to ensure that the opportunities here in Canada stretch from coast-to-coast. We still face many challenges to having a vibrant industry throughout the country, thanks, for example, to short-sighted governments like that in Saskatchewan, that just cut their refundable tax credit. ACTRA's national office is working hand-in-

glove with our Saskatchewan branch to push back and get this cut reversed; the elimination of the refundable tax credit will not only devastate the Saskatchewan industry, but potentially "lower the bar" and serve as a precedent for other provinces and the federal government.

3. Eyeballs. Millions and millions of eyeballs.

Another crazy thing that has happened is that broadcasters seem to have finally figured out that when you combine money and talent, you get a great product that people want. Increased effort into creating Canadian drama is paying off in record audiences. Yes, it's true. Canadians want to watch Canadian actors in Canadian stories, set in Canada. Of course, we knew that. But broadcasters took some convincing. In fact, they now seem to have figured out that in a global-industry where people can get any content they want anytime, the only thing that will set Canadian broadcasters apart – is Canadian content. It's quite simple; to compete they need to offer something other broadcasters or on-

Decoding the Federal Budget Cuts

line services don't necessarily have the access to – and that's Canadian stories.

So far, the strategy is working. Not only are Canadians tuning into our programs; audiences around the world are embracing our work. Exports are up! As one U.S. TV journalist recently observed, "It's almost as if membership in the U.S. broadcast network club requires a cheap Canadian drama for the summer."

(Don't be offended by the use of the word 'cheap'. By cheap they mean 'relatively inexpensive compared to the \$3 million episode U.S. network shows'. I kind of like it though, remember when Canadian broadcasters were totally reliant on 'cheap' U.S. drama? The tables turn...).

It's not all about the U.S.; we're making TV that people around the world are watching. *Heartland* airs from Peru to Senegal. Just one example: when *The Listener* hit the airwaves in Italy, it not only grew the timeslot average by 470%, but it was the second-most watched show ever on Fox in that country.

Don't get me wrong, it isn't all sunshine and roses and gumdrops and jobs for everyone. Like any game of whack-a-mole, just as things are turning around with private broadcasters, problems crop up in other places. Provincial governments come up with crazy ideas to scrap their tax credits, the federal government slashes funding to cultural institutions like the NFB, Telefilm – and yes, the CBC (see sidebar).

Your union will continue to hammer away on these files and we won't rest until there is a strong, vibrant production industry and work opportunities from coast-to-coast and everywhere in-between. But please forgive us if we take an hour or two to turn on our TVs and watch you work; I hear there are terrific Canadian dramas on prime-time these days.

As was widely anticipated by the arts community, the Conservatives' March budget resulted in a 10% cut to the CBC, Telefilm and the NFB. The CBC will have to cut \$84 million in English services, while Telefilm will slash a total of \$10.6 million, and the NFB needs to find \$6.68 million in savings. The Canadian Conference of the Arts and the Coalition for Cultural Diversity were told their federal funding will be cut completely – they'll get half of their usual allocation this year to transition and prepare for next year, when their federal funding will be reduced to 'zero'. The only saving grace in the budget for our industry was that the Canada Media Fund was spared.

The folks at the NFB seem to be taking the cuts in stride. While they will definitely feel some short-term pain, they're confident they'll have expanding revenue streams thanks to NFB head Tom Perlmutter's vision in creating the NFB's incredible web portal. In the meantime, the feds' cuts will mean four fewer major projects a year, the closure of CineRobotheque in Montreal and Mediatheque in Toronto, reduction in aid to independent filmmakers, a 1% cut to production budgets and the elimination of 73 staff positions.

Things are a bit tougher at Telefilm. Management is working to find as many savings as they can by streamlining admin costs but they've had to cut a number of initiatives that will have a noticeable impact on production volumes. There will be \$700,000 less for development financing and \$500,000 less for theatrical documentaries - a 50% cut).

It's clear these cuts will leave an indelible mark on Canadian production capabilities. This round of cutting is the most damaging to our public broadcaster since it was gutted in the '90s under Paul Martin's Liberal government.

While ACTRA isn't happy with the government's decision to cut the CBC's budget, we're also not thrilled with how the CBC management has decided to find their savings, like their decision to eliminate radio drama. COMPLETELY. It's a head shaker for sure, to kill a relatively low-cost big bang for your bucks genre that has showcased so much of our talent and told so many of our stories. The CBC is the only broadcaster who has been committed to this art form. Without the CBC's advocacy and support, radio drama no longer has a home in this country. Rest assured, ACTRA will keep pressing the CBC to reverse this decision.

On the upside, the CBC has joined the private broadcasters in realizing that U.S. programming isn't the panacea they thought it was and finally cleared *Wheel of Fortune* and *Jeopardy* from its evening schedule. The CBC has warned us to expect more repeats and fewer drama series. However, the fall 2012 schedule does include at least three new series: *Titanic: Blood and Steel*, *Cracked*, and a pick-up of *Murdoch Mysteries* (previously on CityTV). *Mr. D*, *Arctic Air*, *Heartland* and *Republic of Doyle* will return.

The current crisis at the CBC has many people rightly worried about the future of our public broadcaster. Here at ACTRA we see this as an opportunity to take a step back and rethink the CBC's role in today's multimedia-everywhere universe. In the coming months we'll be turning on our imaginations and dreaming big. Let's take some bold steps, put forward some brave ideas and get the CBC we want and deserve. Stay tuned!

**We welcome your thoughts –
What do you think is the role of the CBC?
Send your ideas to actramagazine@actra.ca**

Death Knell for Radio Drama

The voices that unified us are silenced

By David Ferry

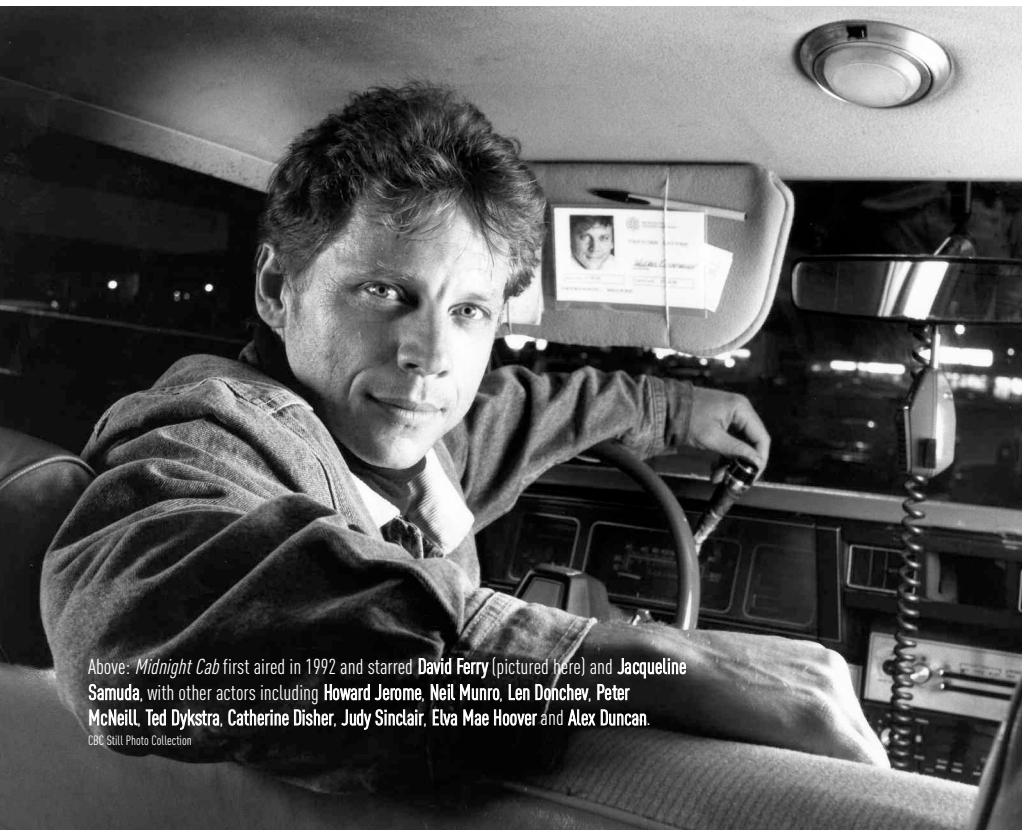


Since the 1920s, CBC/Radio-Canada has been a world leader in producing and distributing distinctive Canadian dramatic content — one of this country's greatest cultural institutions. The lightning bolt logo was created in 1940 and in use until 1958.

CBC Still Photo Collection



Afghanada's **Billy MacLellan** wins ACTRA Toronto's 2012 Award for Outstanding Performance – Voice, for the CBC award-winning radio drama, also starring **Paul Fautoux**, **Jordan Pettle** and **Jenny Young**. Photo: Jag Gundu



Above: *Midnight Cab* first aired in 1992 and starred **David Ferry** (pictured here) and **Jacqueline Samuda**, with other actors including **Howard Jerome**, **Neil Munro**, **Len Donchev**, **Peter McNeill**, **Ted Dykstra**, **Catherine Disher**, **Judy Sinclair**, **Elva Mae Hoover** and **Alex Duncan**.

CBC Still Photo Collection

Driving in a blizzard in Alberta around 1978.

Trying to get to Red Deer before I go into a ditch or something. On the radio, the CEEB.

I am listening to a radio play. It's kinda keeping me warm. A play about Louis Riel. I am hooked. To hell with it – I pull over at a 24-hour truck stop. I can sit the storm out there. But first I sit in the car with the heater blowing, waiting for Louis Riel to die: "Life, without the dignity of an intelligent being, is not worth having."

Shortly thereafter, I am acting in another radio play. Directed by Mark Schoenberg out of the Edmonton CEEB. It's called *Grappling Court*. There is a scene in it where my character, a competitive wrestler, and his girlfriend make love in a grappling court (where wrestlers wrestle.) The next week there were outraged letters from listeners asking, "How dare the CBC have people rolling around naked like that on radio?"

Years later I played Walker Devereaux on James Nichol's great radio series, *Midnight Cab*. Jacqueline Samuda played Krista Papadopoulos, my wheelchair-bound taxi dispatcher, lover, conscience and wife. We had a baby on the series. Listeners mailed in baby clothes.

I paid my way through theatre school in the early seventies doing voices and narration on *Ookpik and His Friends* for CBC International in Montreal. After graduating I worked for John Gavin Douglas in Halifax CBC studios and then in Toronto, down on Jarvis Street. I worked in Vancouver for John Juliani. In Calgary with Marty Fishman.

Years before that I had earned my ACTRA card in St. John's, at the age of 15, doing radio drama out of the old studios



Above: CBC Radio's *Jake and the Kid* was produced in the 1950s, with (l to r) **John Drainie** as Jake, **Jack Mather** and **Frank Peddie**.
CBC Still Photo Collection



CBC Radio's Farm Broadcasts began on its English-language service in 1939, starting with The Craigs broadcasts for Ontario and Quebec. Each region had its own farm drama: *The Gillans* in the Maritimes; *The Jacksons* in the prairies; and *The Carsons* in British Columbia. More than 6,000 episodes ran for 25 years, ending in 1964. Pictured here in 1957 are *The Craigs* cast members **Frank Peddie**, **Alice Hill**, **Grace Webster** and **James Doohan**. CBC Still Photo Collection

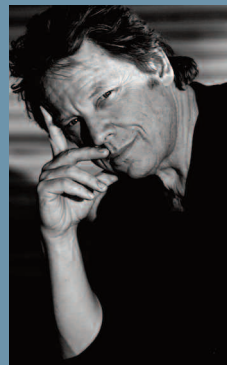
on Duckworth Street at the top of McBride's Hill. Plays were broadcast out of there locally, regionally and nationally for years. That's how many Newfoundland actors became pros.

Just a few weeks ago I read in the *Globe* (a passing mention) that CBC was dumping radio drama from its operations. You know – CUTS. I thought of John Drainie, Norma Springford, Andrew Allan, Frank Perry, Frannie Hyland, Kate Reid, Donald and Murray Davis and Len Peterson. I thought of Gordon Pinsent, Barbara Hamilton, Lister Sinclair, W.O. Mitchell, Patricia Joudry, Tommy Tweed and Fletcher Markle. I thought of Joseph Schull, Harry Boyle, Esse Ljungh, Flo Patterson, Denys Ferry, Paul O'Neil, Michael Cook and J. Frank Willis. I thought of Neil Munro, Kyra Harper, Bill Howell and Bill Lane. I thought of (from the more recent and beloved *Afghanada*) Paul Fauteux, Billy MacLellan, Jenny Young, Hannah Moscovitch, Andrew Moodie, Greg Nelson, Adam Peddle and Gregory Sinclair.

And I thought of the pure and perfect unity of the whole line of actors, writers, musicians, technicians and producers coming before and after me, hands held together through the years, that defined the imaginative world that

tied so many Canadians together in this country.

And now they have deemed it all irrelevant. They have strung up that tough old mad visionary Radio Drama, and just like Louis Riel strangled the life out of the creature and left him swinging in the breeze. Apparently Riel lasted four seconds after the trap door dropped. With radio drama, death was instantaneous. R.I.P.



David Ferry is a Toronto-based actor/director/dramaturge. He joined ACTRA in St. John's in 1966. He is a one-time National chair of ACTRA Performers Guild and also the current Vice Chair at AFBS.



Trust Inc cast members **Matt Austin Sadowski** and **Thomas Michael**.
Ryan Couldrey/CBC



Spanish actor
Javier Bardem at WIPO.

Photo: WIPO/Emmanuel Berrod

Protecting Your IP Rights is a Global Battle



by Stephen Waddell

Earlier this year, the internet went 'on strike' for a day in what was an unprecedented call-to-action to cyber-heads to mobilize online to kill U.S. legislation intended to reduce digital theft of content.

SOPA, the Stop Online Piracy Act and the PROTECT IP Act (Preventing Real Online Threats to Economic Creativity and Theft of Intellectual Property Act, or PIPA) were bills in the U.S. House and Senate that would have increased the ability of creators and makers to protect their intellectual property (IP) rights in films, television shows, music, videogames, etc. in the digital wild west.

Google, Mozilla, and Wikipedia were the biggest names in what was essentially a tech industry conglomerates' assault on the bills. The tech giants rallied their devoted users to the cause urging them to sign online petitions, email their representatives and senators to withdraw support for the bills. The tech companies claimed that internet freedom would be compromised by the bills. There were cries of censorship, invasion of privacy. Online users responding to the tech monoliths' claims to put massive pressure on key U.S. legislators to back off on their prior support for the IP-promoting bills.

One of the ironies of the one-day online 'strike' by the tech companies was that while Mozilla, Wikipedia, and many other sites shut down and went offline for a day,

Google did not. They put up a black patch on their home page instead.

Why didn't Google shut down for a day? Because Google would have lost \$80 million in ad revenue if they went offline even for one day. Let's be clear. Contrary to how it was marketed, the one-day strike against SOPA wasn't in the name of protecting freedom of speech so much as it was about protecting the bottom line.

So, what's the relevance of this to your life and career as a performer? **Performers create performances.**

As a creator, you as a performer have two basic creative rights:

- The right to the integrity of your performance once recorded; and
- The right to be paid for use of your recorded work.

As one of ACTRA's early visionary leaders, **Bernard Cowan** often repeated "Your performance once given is gone; if recorded, it will live forever for which you should be paid."

In the digital world, your work is stolen more often than it's paid for – thanks to content theft – primarily facili-

Check out ACTRA's new WIPO video

Audiovisual performers around the globe have united to say "It's Time" they are protected under international copyright law. The video features performers from members of FIA including ACTRA's own Wendy Crewson and Eugene Levy.

CLICK HERE!



tated by massive enablers, websites that aggregate stolen content for users to download free. You are not paid when your work is stolen by content thieves.

Enhanced IP rights give rights holders, including performers, musicians, and other content creators, more muscle in our battle against content theft, and stronger legal means to collect payment for the use of your work. Stronger IP rights for performers gives your union, ACTRA, and your collection society, ACTRA Performers' Rights Society (ACTRA PRS), more ways to go after more money for the use of your work from more sources around the world.

ACTRA is not working alone. There are many organizations around the world fighting for stronger IP rights for performers. Through the International Federation of Actors (FIA), ACTRA has been working with 100 FIA-affiliated performer unions conducting a 20-year campaign to convince the World Intellectual Property Organization (WIPO), a Geneva-based United Nations' agency with 185 member nations, to adopt a treaty protecting the rights of performers, musicians and makers in audiovisual performances.

This June, WIPO will convene a diplomatic conference in Beijing, China, to adopt the AV Performances Treaty. FIA is sending a delegation to the conference that will include

representatives from ACTRA, the newly merged SAG-AFTRA, Equity U.K. and the Media Entertainment and Arts Alliance (MEAA, Australia). Once the treaty is adopted by WIPO in June, ACTRA together with sister Canadian unions CAEA, UDA and the Canadian Federation of Musicians will lobby the federal government to sign the treaty and urge that those new rights for performers be incorporated into domestic legislation protecting Canadian performers and musicians.

On the heels of the WIPO AV Performances Treaty, ACTRA, CAEA, and UDA will host the performer unions of the world in Toronto at the FIA World Congress 2012 from September 24 to 30. At that congress, the member unions of FIA will develop strategies to implement the WIPO Treaty in domestic legislation in as many countries as possible as part of our ongoing global effort to strengthen performers' IP rights, and rights generally.

In the digital world, rights owners including performers are losing the battle. Your work is increasingly being stolen and viewed for free. You have a personal financial interest in supporting strengthened IP rights for performers, musicians, other content creators and owners. The time for action is now.

We call on WIPO to act now.

Spanish actor **Javier Bardem** joins WIPO Director General **Francis Gurry** to push for better IP protection for performers in Geneva on July 19, 2011.

Photos: WIPO/Emmanuel Berrad



Stephen Waddell is ACTRA's Chief Negotiator and National Executive Director.



We have a Treaty!



CLICK HERE!
to read about
the new Beijing Treaty



Investing in our Diverse Future

A conversation with ACTRA National's Diversity Chair Jani Lauzon by Rita Shelton Deverell

**“Casting inclusively
widens the audience
base and opens up
revenue streams.”**

Justin Rain and Ashley Callingbull in *Blackstone*.

Photo: Dan Power. Courtesy of Prairie Dog Film + Television

Under the leadership of Chair **Jani Lauzon**, the ACTRA National Diversity Committee has been reinvigorated. Longtime diversity activist **Rita Shelton Deverell** had a chat with Jani to get her take on where we're at and what still needs to be done to make sure our screens reflect the diversity of our real world.



Jani Lauzon is an ACTRA National and ACTRA Toronto Councillor and Chair of the ACTRA National Diversity Committee. She is a Gemini-Award-winning puppeteer and a JUNO-nominated singer/songwriter.



ACTRA was recently invited as special guests to the Inclusion in the Arts & Media of People with Disabilities (IAMPWD) summit in Los Angeles. Pictured: *Breaking Bad*'s **R.J. Mitte**, SAG President **Ken Howard**, ACTRA's Director of Public Policy & Communications **Joanne Deer**, AFTRA President **Roberta Reardon**, *CSI*'s **Robert David Hall** and ACTRA National Councillor **Spirit Synott** (front).

Rita Deverell:

What are some of the Diversity Committee's current and upcoming initiatives?

Jani Lauzon:

We've been using the digital platform to drive home our message. We've produced two successful videos and two more are in the creation phase. We are also creating print material and looking at ways of gathering similar stats to those in your groundbreaking report **Equal Opportunities to Perform**. Everyone loves stats!

We will also be continuing with our **Aboriginal Film-**

makers' Forum discussion group. The overall goal continues to be education and outreach.

Rita:

In these times of cutbacks to the CBC, Telefilm and NFB along with Saskatchewan tax-credit cuts, I fear people may say, "How can we worry about minorities when the majority is suffering so badly?"

Jani:

Oh, I've heard it all. "You're taking work away from me," and "Why should diverse actors get special treatment?" Argh. If we could go back in time and erase my father's

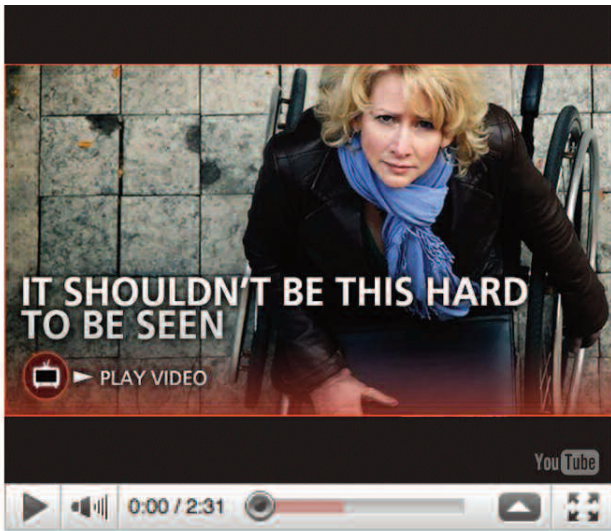
residential school experience or champion inclusivity from the beginning in those organizations you speak of, we wouldn't need 'special treatment' today. What ACTRA and other key organizations like NBC Universal, and Karen King's Productions Without Borders have been trying to build into the foundation of our Canadian industry is that inclusivity is good business. Casting inclusively widens the audience base and opens up revenue streams. Culturally and physically diverse people are the fastest growing populations in Canada and collectively we are no longer the minority. So yes, we must work together to build a Canadian industry. Then, and only then, do we all

succeed and thus ACTRA's catchphrase, "Diversity works, for all of us."

Rita:

As much as I admired the success of *Little Mosque on the Prairie*, I also could not help but note that it was the one show always named when the CBC and other media organizations wanted to prove how much diversity there is. My reaction is "One series does not a revolution make." Now that that one series is over, to what other titles can we proudly point?

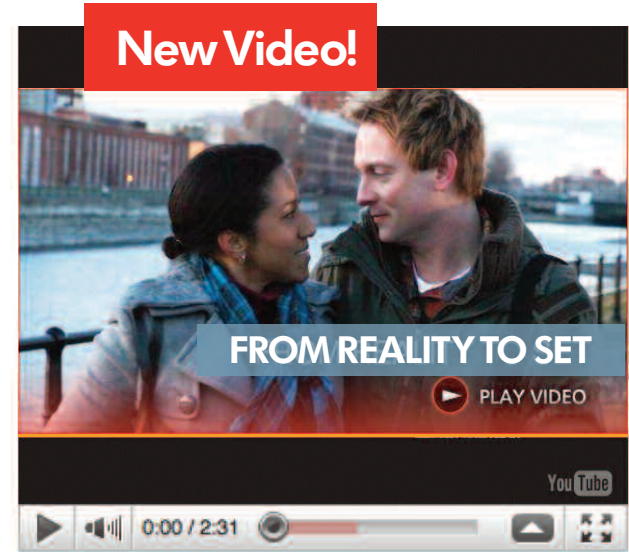
We've been using the digital platform to drive home our message. We've produced two successful videos and two more are in the creation phase. We are also creating print material and looking at ways of gathering similar stats to those in your groundbreaking report **Equal Opportunities to Perform**.



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Jani:

During a recent discussion regarding the dismal percentage of awards going to diverse recipients in our industry, I said in the heat of the moment, "I look forward to the day when a diverse actor gets every award!" My colleague said, "That will never happen." She's right; it won't happen because we are seen as a 'mandate.' We should be included because what we have to offer makes the story more interesting, better reflects what and who we see on our streets.

But to your question, there are some exciting, award-winning shows like *Blackstone* and there is commitment from productions like *Copper*, *King* and *Heartland* to cast inclusively. That is the best of both worlds.

Rita:

If I want to help myself, as a woman, a performer of colour, an Aboriginal creator, or a cultural industry worker with disabilities, how can ACTRA help me help myself?

Jani:

One of the many benefits of being a union member is the emphasis on respect for the actor that ACTRA brings to the table; everything from safety on set to remuneration.

But it's my responsibility to believe I am worth it. That's my big struggle. I have to fight against those playground taunts and the racism that I continue to experience daily. I have to train hard, not be afraid to promote myself, and insist that I get paid for the work I do. If ACTRA is willing to have my back, I need to believe I am doing all I can to be the best actor that I can be. And I must hold that belief knowing that I will work less because I am culturally diverse and a woman. I do it for myself and for those that follow me.

Rita:

In the 1970s I worked with a director who repeatedly said, "I'm too old to fight blah-blah battle again." I swore I'd never get that cynical! Yet, having done the 1987 study for

ACTRA Equal Opportunities to Perform, I find myself thinking, "I am too old to fight any more diversity battles." Jani, what actual progress has been made?

Jani:

The task at hand is still large. It's a big ship to turn around. We are trying to eliminate systemic racism, a viewpoint ingrained in the formation of this country. Unfortunately the overall statistics haven't changed all that much since your report and the important work that you began at ACTRA, but the paradigm has shifted. That's due to people like you, who, tired of banging at the door, crawled through the window and opened the door for the rest of us. It also helps to have leadership at ACTRA that has made the commitment to make diversity a priority in our operating plan.

Get in on the action!
Contact Jani at jlauzon@actra.ca.



Rita Shelton Deverell is a two-time Gemini Award winner and has been an ACTRA member since 1974. She is the author of The 1987 ACTRA report *Equal Opportunities to Perform*: a study of the role of performers who are members of visible minority groups in Canadian communications media.

Photo credit: Pierre Marwell



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Jodi Sadowsky

“The WIDC is a very important and life-changing program - I highly recommend it to all!”

*-Jodi Sadowsky,
2012 actor participant*

**Read about
Jodi's experience**

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WOMEN In the Director's Chair

Calling all actors & woman directors!

Women In the Director's Chair (WIDC) is an intensive workshop for all actors and woman directors, and they need YOU! ACTRA members are encouraged to apply to the program held in Banff, Alberta.

Director deadline: August 31 Actor deadline: November 30

For details and application forms go to www.creativewomenworkshops.com



Sandi Ross: ACTRA's 2012 Woman of the Year

Fighting for Equality

by Shannon Jardine

Sandi Ross: ACTRA's 2012 Woman of the Year

ACTRANational + Subscribe 25 videos ▾



Sandi Ross enjoys a dynamic career as an actor and is a driving force behind so many diversity initiatives in our union and industry. This year the ACTRA National Women's Committee named Sandi ACTRA's Woman of the Year. She has advocated for all of us – ACTRA members, visible and audible minorities, women, disabled performers – and she has done it with a smile.

Sandi has been a professional actor for the past 31 years both in the U.S. and in Canada. She has performed on numerous stages including three seasons at Stratford. Her many screen credits include *Down in the Delta*, *Moonlight Becomes You*, *Twice in a Lifetime*, *The Trailer Park Boys* and *Haven*. Sandi was nominated for a 2011 Canadian Comedy Award for *Medium Raw/Night of the Wolf*, she is included in the *Who's Who of Canadian Women* and received the Women in Film and Television Toronto Crystal Award of Distinction.

I had the honour of sitting down with Sandi in her Toronto home.

You were the first woman and the first person of colour to be elected President of ACTRA Toronto in 1994. How did this come about?

I was Vice-President for two years and did a lot of the work that President Barry Flatman didn't have the time to do. In 1994 Barry wasn't going to run again. I had my speech ready, and there were others planning to run. At the last minute, Martin Doyle put himself in the running and was the first person to speak: "The only reason I put my hat in the ring is because I think that Sandi is our best choice and everyone else should go away." By acclaim I became the President of ACTRA Toronto. I didn't even get to do my speech!

You were the driving force behind the original Canadian diverse talent catalogue. Explain its success.

Into the Mainstream was designed to educate American producers on the rich diversity of performers in Canada.



**WATCH THE
VIDEO INTERVIEW!
CLICK HERE!**



June Callwood and Sandi Ross at the *Into the Mainstream* launch at Toronto City Hall in 1994.



Vera Cudjoe, Sandi Ross and Brenda Kamino beside the portrait created by Jennifer Wigmore. Photo: Joanne Deer

Into the Mainstream and *Face to Face* were launched at film markets such as LA Expo, as tools to give international producers a snapshot of our diverse actors from coast to coast. At that time the concept of black actors working in Canada was considered to be outside of Hollywood's mindset. In the mid-1990s *Down in the Delta* came to shoot in Toronto, directed by Maya Angelou. She was being shadowed by producer Rick Rosenberg, who said that if they had not seen a copy of our *Into the Mainstream* at the LA Expo, this project would not have been considered for production in Canada.

Have we made progress in reflecting who we are?

In terms of seeing more diversity on the small screens, commercials have led the way. But for historical dramas – we ain't there yet. People of colour are part of the Canadian diaspora, but rarely do we see this. And being cast as the 'bad guy,' drug dealers, traffickers does not count! When George Lucas has to use his own money to make *Red Tails* because Hollywood would not finance an all-black cast, we know where we're at. What has changed here is that we are seeing more Canadian stories – *Arctic Air* and *Little Mosque on the Prairie* are proof of that.

You've had so many TV, movie and live theatre roles. Have you been able to play the parts that you've wanted to play?

I have been typecast. The only exception was being cast as a man in *Ain't Lookin'!*, as the catcher Malakai Brown. It was director George Luscombe who had faith in me to pull it off.

You have been honoured as an activist and received many awards. Which one are you most proud of?

The New Pioneers Award from Skills for Change. They were the first to recognize me as someone who in 1993 was proactively trying to make a difference from within our Canadian entertainment industry.

Was there a particular woman who was a mentor or a role model for you?

Martha Henry. Martha is amazing. I first worked with her in 1983. I was experimenting with a fudge recipe and we were doing *The Crucible*. My fudge would not set, and there she was with her finger full of fudge in her pilgrim outfit. Later, she directed me and we worked together at Stratford.

I would like to acknowledge ACTRA members Vera Cudjoe who with Jeff Henry started Black Theatre Canada in the 1970s, Salome Bey who participated in many multicultural panels in the early 1980s and Brenda Kamino who really got me started with the idea of a specific talent book. Thanks also go out to Elaine Bombarry, who in the 1990s was head of All Nation's Talent Agency. And over all, I'd like acknowledge ACTRA member June Callwood, who was my friend and supported me.

A number of women have told me that you are very generous as a mentor. Why do you feel it is so important to mentor young women? Do you have any tips on how to have longevity as a female actor?

It's what we're supposed to do. For young women, my theory is "How can I help you?", because you need all the help you can get. We can name some older women actors such as Judi Dench, Meryl Streep and Helen Mirren, who are touted and working in the industry. But this means there are hundreds or thousands of talented women actors who are not known. Keep reinventing yourself. Men tend to do this better than women because men can be a Young Guy, then a Dad, then a Cop, then a Judge, then the Tycoon with

a young wife. Women get caught up somewhere after looking like the Mom. Next could be Grandma, and they don't get to be tycoons and movers and shakers. Currently, I am trying to reinvent myself so that I can be a Grandma but also the Judge and the Mayor. Always look at new ways, such as wardrobe adjustments, to present yourself.

What piece of advice would you like to share with us performers?

Go do it! I was too tall, too fat, too black to be on screen. You gotta believe in yourself and find people who believe in you. Naysayers make me crazy. "What's your day job?", "Well you can't really make a living doing that." Watch me! I became fierce. When the Guthrie Theater in Minneapolis would not consider me I wound up at Stratford. Go for it!



Shannon Jardine is the ACTRA National Saskatchewan Councillor and Vice-Chair of the ACTRA National Women's Committee. Her many credits include *Hard Core Logo 2*, *13 Eerie*, *Chained*, *Ferocious* and the web series *My Lupine Life*.

SOLIDARITY IN ACTION

ACTRA bridges locked out workers and the Oscar Red Carpet

Canadian performers joined the picket lines at the railtour company's Vancouver offices to help set the facts straight. Pictured here speaking to media is **Alvin Sanders**, ACTRA National's Vice-President and the President of UBCP/ACTRA. Photo: Michael Gardiner



“They (Rocky Mountaineer) overlooked that most performers and other workers in film are union members.”

ACTRA stood in solidarity with locked-out British Columbia workers by asking Oscar nominees to take a second look at their gift bags.

Despite locking out 108 on-board service workers, Rocky Mountaineer, a B.C.-based company, managed to get tickets for a luxury train ride included in Academy Award nominees' gift bags being handed out by Secret Room Events in L.A. On June 22, 2011, the company locked out the 108 Teamster Local 31 attendants and hired non-union replacement workers to undermine the efforts of the workers to gain an equitable contract.

ACTRA made a public call for nominees to rip up their certificates and support the workers.

“We are calling on all Oscar nominees to tear up the Rocky Mountaineer certificate in support of workers' rights,” said **Ferne Downey**, ACTRA National President.

“We want all nominees to know that using this so-called-gift would mean crossing a picket line and supporting scab workers,” said **Alvin Sanders**, ACTRA's National Vice-President and President of UBCP/ACTRA. Alvin and other UBCP/ACTRA mem-

bers joined the picket lines at the railtour company's offices in Vancouver and helped get the media's attention to this nasty situation.

“The film industry is highly unionized, and many wouldn't cross the pickets, if they knew Rocky Mountaineer's situation,” said Sanders.

Alvin spoke out on radio shows and was quoted by numerous media outlets who looked to ACTRA to help set the facts straight and shine a light on this ongoing lockout.

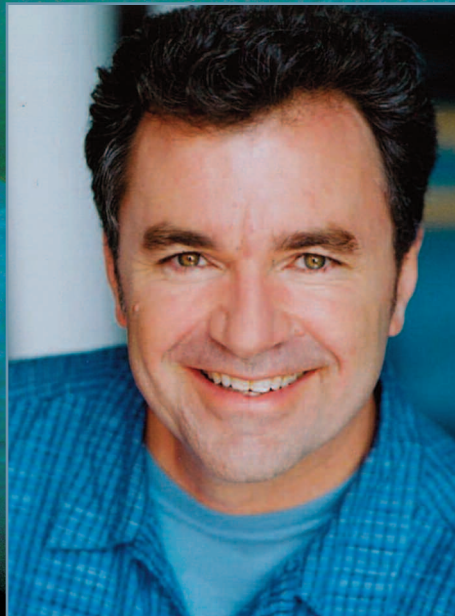
ACTRA also served as a bridge from B.C. to Hollywood by getting SAG-AFTRA on board with the boycott and worked closely alongside IATSE Locals 669 and 891, the Directors Guild of Canada, the Canadian Labour Congress and the B.C. Federation of Labour.

One locked-out employee who is a single mother of three children, including one diagnosed with leukemia, told *The Tye*, that she was shocked by the company's “audacity” in arranging the Oscar gift, “They overlooked that most performers and other workers in film are union members. It shows such disrespect for Rocky Mountaineer to suggest that Oscar celebrities cross our picket line and be served by scabs.”

We Remember

Steve Adams

1960 - 2012



ACTRA members fortunate to have known Stephen Adams may have heard that on January 23, 2012, our dear friend and colleague lost his battle against a pervasive melanoma. President of ACTRA B.C. 1994-95 and a prolific actor, Steve was driven by his unconditional belief in living the dream and he maintained this belief with impeccable dedication. Always interested, perceptive, funny, intelligent and sexy. Steve lived a big life – big hugs, big smiles. He was a talented actor, creative writer, loyal friend and gracious spirit. We are shocked by his passing, but comforted by the enduring memory of our beautiful friend. Steve is survived by his partner Tracey Hway and their son Finley.

Peace be with you,
Glynis Davies

Frances Bay

1919 - 2011



On January 23, 1919, Frances Bay was born in Mannville, Alberta. Raised in Dauphin, Manitoba, she got an early taste of show business in school dramas. In the 1940s, she was a popular radio actress and host of CBC's radio show, *Everybody's Program*. Her nickname, Hollywood's Grandma, started just shy of her 60th birthday in the 1978 comedy *Foul Play*. With her Uta Hagen training she played everything from The Fonz's grandmother, to the foul-mouthed madam in *Wild at Heart*. The role that brought her the most recognition was grandmother to Adam Sandler's *Happy Gilmore*. Bay received a Gemini Award for *Road to Avonlea* and in 2008 she was inducted into Canada's Walk of Fame.

Bay's cousin Marly Zaslov said, "She always looked forward for the next call from her agent... right up to mid-summer, just before her passing."

Frances passed away in California, September 15, 2011, due to complications from pneumonia.

Susan Kelso

APPLAUSE

From Coast to Coast Your Efforts WERE Noticed!

Christopher Plummer: Toast of the Awards Season

Proud Canadian **Christopher Plummer** was the darling of the L.A. awards season this spring. His supporting performance in *Beginners* earned him Golden Globe and Independent Spirit Awards, and his first-ever Oscar. Christopher Plummer's previous accolades include a Genie in 1980 for *Murder by Decree*, two Tony Awards and two Emmys. In 1968, he was invested as Companion of the Order of Canada and in 2001 he received the Canadian Governor General's Performing Arts Awards for Lifetime Artistic Achievement. Christopher Plummer was inducted into the American Theatre's Hall of Fame in 1986 and Canada's Walk of Fame in Toronto in 1997. Christopher received ACTRA Toronto's 2012 award for Outstanding Performance - Male, for *Barrymore*.



Courtesy of Warner Bros. Pictures

Steven Cree Molison
Photo: Peter Holst



For the full list of winners go to www.leoawards.com

Congrats to Leo Award Winners! BC's 14th annual Leo Awards honour film & TV achievements

Steven Cree Molison won Best Lead Performance by a Male in a Dramatic Series for *Blackstone* and **Meg Tilly** was named Best Lead for *Bomb Girls*. **Amanda Crew** Best Lead Performance by a Female in a Feature Length Drama for *Sisters & Brothers* and **Ryan Robbins** Best Lead Performance by a Male in a Feature Length Drama for *Marilyn*. **Lauro Chartrand** won two Best Stunt Coordination awards - one for the Dramatic Series *True Justice* and another for the Feature Length Drama *Recoil*. **Ben Ratner** and **Pascale Hutton** won Best Guest Performance awards for *Flashpoint* and *Sanctuary*, respectively.

Vancouver

Alberta's Best in TV and Film Feted at the Rosies

Duncan Ollerenshaw, who plays railway worker Mr. Toole on *Hell on Wheels* picked up the win for best performance by an Alberta actor. **Michelle Thrush**, who won a Gemini for her role as Gail Stoney in the Edmonton-shot *Blackstone*, took the best actress prize.

Celebrating excellence and outstanding achievement in Alberta film, television and new media, the Rosie Awards are presented by the Alberta Media Production Industries Association. Check out the full list of winners at ampia.org. The Alberta Film & Television Awards have celebrated Albertans working in the film, television and digital media industries for 38 years.



Tonya Lee Williams Honoured with Martin Luther King Jr. Award

Tonya Lee Williams received the 2012 Martin Luther King Jr. Award presented by the Black Theatre Workshop at their Vision gala in Montreal. Williams established the Toronto-based ReelWorld Film Festival in 2001 to give people of colour another platform to showcase their work. She has received numerous honours over her 35-year career, including two NAACP Image Awards, the Legacy of Leadership Award from Howard University, the ACTRA Award of Excellence in L.A., the Planet Africa Award for Media and Entertainment and two nominations for a Daytime Emmy for her work on the CBS drama *The Young & the Restless*. Williams landed her first television gig on the TVOntario children's show *Polka-dot Door* in 1979.



2012 WGC Screenwriting Awards

Screenwriters were the stars at the 16th annual WGC Screenwriting Awards on April 23. ACTRA member **Mark McKinney** was presented with the WGC Showrunner Award to honour his exceptional leadership, impressive body of work and unique creative vision. Go to www.wgc.ca for the full list of winners.



Celebrating this year's JUNO Awards Winners!

Congratulations to all JUNO Award winners including Saskatoon's **The Sheepdogs** for winning Rock Album of the Year. ACTRA RACS sponsored the award for the second year in a row.

Go to junoawards.ca for the full list of winners.



APPLAUSE

From Coast to Coast Your Efforts WERE Noticed!

ACTRA Maritimes Awards

ACTRA Maritimes honoured their own by handing out awards for outstanding female and male performances to **Marguerite McNeil** for her work in *Rhonda's Party* and **Gary Levert** for *Heart of Rhyme*. Stunt Coordinator **Randy Boliver** was presented with the David Renton Award of Excellence for his contribution to the membership of ACTRA Maritimes and the local film industry in his years of work as a stunt performer, coordinator and trainer. Filmmakers **Thom Fitzgerald** and **Mike Clattenburg** presented Randy with his award and shared some revealing moments from the years of working with him.



Mary Walsh receives Governor General's Performing Arts Awards for Lifetime Achievement

Colm Feore hosted the 20th anniversary Governor General's Performing Arts Awards at the National Arts Centre in Ottawa. **Mary Walsh** joined **Rush** and film director **Deepa Mehta** as three of the six Laureates for Lifetime Artistic Achievement.

Each year a past recipient is invited to serve as a mentor and offer creative guidance to talented artists in mid-career under the Governor General's Performing Arts Awards Mentorship Program. This year, 2008 honouree, **Eugene Levy** has chosen to mentor writer and filmmaker **Daniel Perlmutter**.

Founded in 1992, the GGPA Awards are Canada's foremost distinction for excellence in the performing arts.

10th Annual ACTRA Awards in Toronto

A record number of performers gathered in February to celebrate ACTRA Toronto's 10th Anniversary of its awards gala. **Christopher Plummer** received the Award for Outstanding Performance – Male for *Barrymore*, a film version of the celebrated stage production that earned the veteran thespian a Tony some 15 years ago. **Amy Price-Francis** received the Award for Outstanding Performance – Female, for her role as the tough-minded cop in Showcase's TV series *King*. **Billy MacLellan** received the ACTRA Award for Outstanding Performance – Voice for his part in CBC Radio's drama *Afghanada*. **Rick Mercer** received ACTRA Toronto's 2012 Award of Excellence. "We all know Rick Mercer is a funny man," said **Heather Allin**, ACTRA Toronto President. "But he's also a strong voice for Canadian culture. He defies gravity, stands up to bullies, and speaks truth to power – all in a way that makes us laugh, think and dare to make a difference."



L to R, back row, **Mike Clattenburg** and **Thom Fitzgerald**.
Front row **Sherry Smith**, President, ACTRA Maritimes, **Marguerite McNeil**,
Randy Boliver, ACTRA National President **Ferne Downey** and **Gary Levert**.



Rick Mercer, **Amy Price-Francis** and **Billy MacLellan** Photo: Jag Gundu



Stunt Charity Hockey Game

Team ACTRA wins!

Canadian and U.S. top stunt performers faced off at the L.A. Staples Center for an exhibition game on April 5. ACTRA stunt performers from across Canada took on the SAG-AFTRA team for the first ever Stunt Charity Hockey Game for the Kings Care Foundation Charity. Team captain Carson Manning organized this first charity game with sponsors including ACTRA National, Actra Fraternal, SAG-AFTRA, Stuntments Assoc, iStunt, Instafix and Sennheiser. **Team ACTRA wins 5-2!**

Special thanks to our players!



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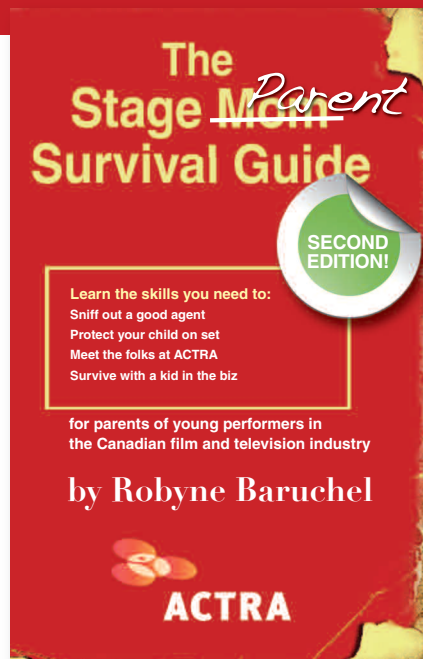
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Stage Parent **Survival** Guide

National Launch **Montreal • Toronto • Vancouver**



ACTRA Montreal launched *The Stage Parent Survival Guide* on January 13. L to R: Ellen David, Jay Baruchel, author Robyne Baruchel, Taylor Baruchel and ACTRA National Children's Advocate and Treasurer Theresa Tova at the Segal Centre for Performing Arts. Photo: Tom DiSandolo

ACTRA launched the second edition of the *Stage Parent Survival Guide*, sending author **Robyne Baruchel** on a three-city book tour. Parents and young performers came out in Montreal, Toronto and Vancouver to learn more about how ACTRA protects kids on set and get some inside tips from Robyne, stage-parent extraordinaire.



PLAY THE VIDEO

CLICK HERE! to view clips from the Montreal, Toronto & Vancouver book launch events



READ THE BOOK

CLICK HERE! to read the book online

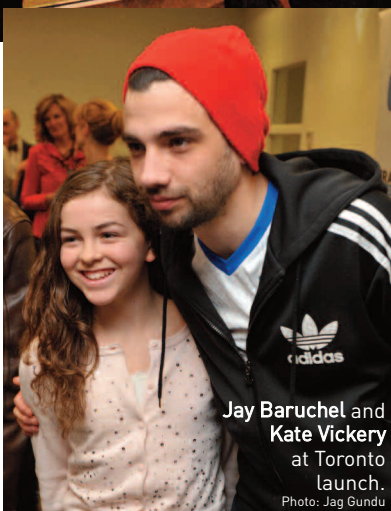
On stage in Montreal, Taylor, Robyne and Jay Baruchel and Ellen David. Photo: Tom DiSandolo



Jay Baruchel with ACTRA Toronto's Children's Advocate Tabby Johnson at ACTRA Toronto's February 14 guide launch. Photo: Jag Gundu



Robyne Baruchel and Jodelle Ferland at Vancouver launch. Photo: Clancy Dennehy



Jay Baruchel and Kate Vickery at Toronto launch. Photo: Jag Gundu

The guide spells out all of the rules ACTRA has bargained for and enforces to protect child actors.

Robyne penned the first edition in 2002. The book is available at select bookstores and online at actra.ca.

"The film and TV industry is a highly stressful adult environment, so learning the ropes of our business is absolutely essential if our kids are to be protected."

— **Robyne Baruchel**

"A young performer needs many things to happen in order to succeed. First on that list is a vigilant parent who is well versed in ACTRA regulations and knows the ropes."

— **Jay Baruchel**

"When torn out of school or away from family and friends for long periods of time it can be overwhelming for young actors to maintain grades or have time for the normal and healthy activities of childhood. I can't thank Robyne enough for her wisdom, tireless energy and willingness to share her knowledge with other parents."

— **Theresa Tova, ACTRA's National Child Advocate.**



UBCP/ACTRA launched the *Guide* in Vancouver on February 25, at CBC Studios.

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“It’s important to see and share our Canadian stories. Our shows are exported around the world, they translate into thousands of Canadian jobs. ACTRA fights for this—that’s why I work ACTRA.” Adam Beach

Arctic Air star honoured with the Arts Award at the 2012 National Aboriginal Achievement Awards.

Photo courtesy of CBC

I WORK
ACTRA

