



ACTRA

ACTRA Report to the
FIA North America/English-speaking Group

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1. OVERVIEW

2017/2018 has been a milestone year for ACTRA. It marks our union’s 75-year anniversary as a national federation, which will be observed with celebrations across the country, member contests and celebratory videos.

Issues regarding sexual harassment and assault within our industry has dominated the news cycle since the New York Times published a [detailed article](#) in October 2017 in which a handful of women reported allegations of sexual harassment and assault against then-Hollywood mogul Harvey Weinstein. Over the course of the next five-plus weeks, over 50 women – including two ACTRA members ([Mia Kirshner](#) and [Erika Rosenbaum](#)) – have come forward with allegations of harassment or assault against Harvey Weinstein spanning over four decades. Additional allegations against other industry players have also been made public, including reports against director James Toback, which included one case from ACTRA Toronto member [Rachel McAdams](#), and Canadian writer/director [Paul Haggis](#).

This systemic problem has known no borders or industry over the past year. ACTRA swiftly responded by releasing a statement in October 2017 on behalf of its three Officers – ACTRA President David Sparrow, then-ACTRA Vice-President Alvin Sanders and ACTRA Treasurer Theresa Tova:

Statement from ACTRA on the safety of women in the entertainment and media industry:

The disturbing allegations about producer Harvey Weinstein are an important reminder of the work we all need to do to make workspaces safe for all performers.

We know sexual discrimination and sexual harassment are very real issues in the industry and in society as a whole. We also know, sadly, how prevalent and difficult predatory behaviour is to report. As industry leaders, we all have a role to play in ending the culture of silence. It’s incumbent upon all of us to combat it and create a safe space for victims to speak out without fear of retribution or harassment.

ACTRA works hard to ensure safe and respectful working environments for our members and industry partners, but we know there’s much more to do. We take reports of harassment and bullying very seriously. We are going to work with our industry partners to build on what we are already doing. This will require an industry-wide effort to address a systemic problem that has existed and often been ignored for way too long. We all have to and will do better.

Further information can be found in the Equality section of this document.

In February 2018, ACTRA National Vice President Alvin Sanders stepped down after almost seven years of dedication and leadership in service to his union. Keith Martin Gordey was elected to serve a two-year term as National Vice President by our National Council. In addition to an extensive film and television career, Keith is also the President of his UBCP/ACTRA Branch and has also served on the bargaining committee for a variety of ACTRA’s collective agreements.



2. ORGANIZING / INDUSTRY RELATIONS

As part of the renegotiation of the National Commercial Agreement in 2017, a new pilot project – the *ACTRAonline Opportunity Pilot Project* – was designed for producers of online ads with the goal of making it simple and affordable to use ACTRA performers in commercials. The pilot project can be used for national or local/regional commercial production so long as a commercial production meets certain requirements: Be for digital media Use only; Have a budget of \$75,000 (national) / \$48,650 (local/regional) or less; No stunts; and All-Canadian performers.

2.1. Commercials

Tackling the growth of non-union commercial production in North America continues to be a high priority for ACTRA. One of the obstacles identified as a reason why an Engager uses non-union performers is that the National Commercial Agreement (NCA) is too complicated. Industry Relations staff is assisting in the creation of promotional material, which will be used to support the new *ACTRAonline Opportunity Pilot Project* in the strategic outreach to both current and potential signatory agencies and advertisers of ACTRA.

2.2. Videogames



As a demonstration of solidarity with SAG-AFTRA’s strike against signatory U.S. videogame makers/publishers, ACTRA had advised its members to refuse any “struck work” until a settlement was reached. Once SAG-AFTRA reached a tentative agreement in late September 2017 and suspended the strike, **ACTRA members were advised** they are free to resume working for the companies that were struck on all titles effective immediately.

3. RESEARCH AND BARGAINING

3.1. National Commercial Agreement (NCA)

ACTRA continues to implement its 2017-2020 National Commercial Agreement (NCA) and NCA Local & Regional Addendums after their successful ratifications in 2017.

3.2. Broadcaster Agreements

Canadian Broadcasting Corporation (CBC)



An agreement was reached with the CBC in March 2018 to extend the term of the Radio and Television Agreements for a one-year period to June 30, 2018. The settlement provided a 1.5% increase across all rates (retroactive to July 1, 2017). The settlement was submitted to the membership for ratification and the results were 92.5% in favour of ratifying term extension of the Agreements. Negotiations with the CBC on the 2018-2019 Television and Radio Agreements will take place in Toronto from May 28-29, 2018.

CTV



ACTRA and Bell Media/CTV have resumed talks aimed at the renegotiation of our collective agreement, and have executed an interim extension agreement that increases all minimum fees by 14% and provides for Digital Media Use.

3.3. Videogame Agreements

Game On Creative Inc.



ACTRA and Game On Creative Inc. reached Terms of Settlement in January 2018 for their 2018-2020 Agreement that secured a number of improved provisions that better reflect the needs of producers and performers in the rapidly-evolving video game industry. Highlights of the settlement include:

- 3% increase in all rates effective January 1 of each year of the three-year Agreement;
- Vocal Stress is defined and limited to the final two hours of a session;
- Body Scanning is defined, and a rate of payment specified in Appendix 1;
- New Freedom from Personal Harassment language is incorporated into the Agreement;
- A new Section 9 outlines provisions for Stunt Performers and Stunt Coordinators;
- The rates outlined in Appendix 1 are based on the Game Development Budget (defined in Article 3.4). The previous Agreement broke the rates down between Handheld Devices, One Platform, or Multiple Platforms;
- Payment of the rates outlined in Appendix 1 permits Use of the videogame in perpetuity. With respect to this change, ACTRA's Negotiating Committee believes that permitting Use in perpetuity will generate more work for Game On and ACTRA members.

ACTRA members who were eligible to vote on the ratification of this agreement voted 100% in favour.

3.4. BC Animation Agreement (BCAA)

Negotiated between the UBCP/ACTRA branch and nine BC-based animation companies, the current BCAA will expire in 2020.

3.5. British Columbia Master Production Agreement (BCMPA)

The BCMPA covers film, television and digital media production in British Columbia, and generates the largest amount of ACTRA members' earnings. Negotiations between UBCP/ACTRA and the Canadian Affiliates of the Alliance of Motion Picture and Television Producers (AMPTP) and the Canadian Media Producers Association – BC Producers Branch (CMPA-BC) took place in late 2017. Eligible UBCP/ACTRA members voted 94% in favour of the new three-year agreement, which took effect April 1, 2018.

Highlights of this new settlement include: a 9% wage increase over the three-year term of the agreement; and precedent-setting increased protections for Performers regarding sexual harassment, including provisions that prohibit auditions or meetings in private hotels or residences where the performer is alone with a representative of production. The new sexual harassment language represents the most up-to-date provisions negotiated into any performer collective agreement. The new agreement also includes improvements for performer compensation on productions made for New Media as well as enhanced protections for performers who experience fatigue at the end of their work day.

3.6. Independent Production Agreement (IPA)

The IPA applies to film, television and digital media produced in Canada (excluding British Columbia). Preparations have begun for the renegotiation of the IPA, which will commence in Toronto on November 5, 2018, ahead of the Agreement's expiration on December 31, 2018. Before

finalizing its proposals, ACTRA will first be conducting focus groups at each branch location across the country.

4. PUBLIC POLICY & COMMUNICATIONS

4.1. Defending Canada’s Cultural Industries and the Labour Movement

Lobby Day

In lieu of ACTRA’s normal fall lobby efforts on Parliament Hill, ACTRA continues to work with Branches to ensure MPs are visited in their ridings across the country. The aim is to target meetings during a “constituency week” when MPs are in their communities and available to meet with constituents.

Members are given materials and asked to focus their discussion on: extending intellectual property rights to audiovisual performers currently held by audio performers through the ratification of the Beijing Treaty; and the importance of balanced and sustainable regulation as it relates to production funds and the need for government to bring Internet broadcasters into the system.



Federal Budget

The 2018 federal budget was presented by the Liberal government on March 27 and included previously committed investments to our industry stemming from the Canadian Heritage minister’s Canadian Content in a Digital Age review. This includes:

- Maintaining funding level to Canada Media Fund of \$172 million over five years, starting in 2018-19, with \$42.5 million per year ongoing.
- Funding to aid in data collection to address gaps in content streaming services. Commitment includes \$15.1 million over five years, starting in 2018-19, with \$3.0 million per year to Statistics Canada to address data gaps in international trade in services, including international trade in digital services and products. The Government needs to fill gaps in knowledge for new and emerging cross-border services industries, such as content streaming services, which are becoming increasingly important to the Canadian economy.
- More Equity-seeking statistics: Creation of new Centre for Gender, Diversity and Inclusion Statistics. The Centre will maintain a public-facing GBA+ data hub to support evidence-based policy development and decision-making. Work will include collecting, analyzing and disseminating data on visible minorities to understand the barriers different groups face and how best to support them with evidence-based policy. As part of the government’s commitment to address gaps in gender and diversity data, the government is also proposing to provide \$1.5 million over five years, starting in 2018-19, and \$0.2 million per year ongoing, to the Department of Finance Canada to work with Statistics Canada and Status of Women to develop a broader set of indicators and statistics to measure and track Canada’s progress on achieving shared growth and gender equality objectives.

Labour Movement

Canadian Labour Congress (CLC)

Canada’s largest private sector union, Unifor, sent a shockwave across Canada’s labour movement after disaffiliating from the Canadian Labour Congress in January 2018 over issues that include disagreements about the rights of workers to choose what union should represent them.

Unifor claims its disaffiliation is because the CLC ignored “Unifor’s request to join a CLC committee studying the issue of workers’ rights to switch unions” and because the CLC “has failed to deal with two instances of U.S.-based unions interfering in elections for Canadian union local leadership.”

The CLC, in turn, accused Unifor of raiding another union for members after it severed ties with the Congress with CLC president Hassan Yussuf stating, “Leaving and interfering in the relationship with other affiliates is not a way to demonstrate your solidarity.”

It is also yet to be determined if the split could have implications for CLC president Hassan Yussuff’s tenure as head of the national lobby group for Canada’s labour movement. The constitution says members of the CLC must be from a union that is part of the organization and, as a member of Unifor, Yussuff could be pushed out now that his union has disaffiliated.

Unifor represented about 10% of the CLC’s 3.3-million membership.

4.2. Support for Industry

ACTRA is an active participant both at the national- and Branch-levels in efforts to build incentives for production. Our Branches work with industry associations and other unions to lobby governments across the country to increase or preserve tax incentives and implement other industry-friendly initiatives to help us remain competitive in a global market.

4.3 Beijing AV Treaty



Urging the Canadian government to sign, ratify and implement the Beijing AV Treaty continues to be one of ACTRA’s top public policy priorities.

The government formally referred the long-awaited Parliamentary review of the Copyright Act to the Standing Committee on Industry, Science and Technology on December 13, 2017. Canadian Heritage Minister Mélanie Joly and Economic Development Minister Navdeep Bains laid out these three key areas that point to the need to address creator concerns:

- How can we ensure that the Copyright Act functions efficiently to foster a marketplace that is transparent, promotes innovation and access for users, and supports creators in getting fair market value for their copyrighted content?
- How can we ensure that the copyright framework continues to function in an environment of constant change in technology and business possibilities?
- Finally, how can our domestic regime position Canadian creators, users, and innovators to compete on and harness the full potential of the global stage?

The Committee will conduct a statutorily mandated review of the Copyright Act in three phases. Starting with witnesses representing specific sectors of activity, including publishing, visual arts, software and telecommunications, the Committee has also invited the Standing Committee on Canadian Heritage to conduct a study on remuneration models for artists and creative industries.

ACTRA is also co-ordinating with other film and television sector stakeholders as well as music industry stakeholders to exchange information and co-ordinate approaches.

As of this report, public hearings and town halls on the Copyright Act review took place in select cities across the country this past May with the more formal hearings with industry stakeholders set to occur likely in September.

ACTRA actively participates in the International Federation of Actors' (FIA) "World IP Day" campaign each year on April 26 to promote a call to governments to protect audiovisual performers' copyright by ratifying the Beijing Treaty. In honour of the 2018 #WorldIPDay theme – *Powering change: Women in innovation and creativity* – ACTRA invited its members to take a photo of themselves along with a fellow female/self-identified female performer (with their permission) - it could be a colleague, mentor or friend - and share it on their social media channel along with a message of support about how women play a crucial role in our creative industries and deserve better protection of their rights.

4.4 Regulatory Affairs

Federal government

#CreativeCanada

As a result of the Department of Canadian Heritage's Canadian Content in the Digital World Consultations, the first phase of a sweeping consultation into Canada's cultural and creative economy in the digital age, the minister unveiled her "vision" – dubbed #CreativeCanada – on September 28, 2017. Here's a summary of her announcement:

- Starting in 2018, the government will increase the federal contribution to maintain the level of funding in the Canada Media Fund to counter declines in cable revenues. Last year, contributions from cable companies declined by \$13 million. It's worth noting the government already provides roughly \$130 million in annual funding to the CMF;
- The government has asked the CRTC to report on how they see the broadcast system evolving, specifically how new models will support the creation and distribution of Canadian entertainment and information programming, in both official languages. This will be an opportunity to revisit some of the more controversial aspects of the Let's Talk TV decisions;
- Under a new agreement, Netflix will create Netflix Canada – a permanent film and television production presence here in Canada. According to the minister, Netflix has agreed to invest a minimum of \$500 million in original productions in Canada, in both official languages, over the next five years. Netflix is committed to investing \$25 million in a market development strategy for French-language content and production—both within Quebec and in Francophone communities across Canada. Netflix will also "work to promote" Canadian films and programs on its platform so that they are discovered by Canadian audiences and millions of viewers around the world. It is unclear whether this represents an increase in overall investment from Netflix. Netflix claimed last year that they invested "hundreds of millions" annually in original content. It's also unclear whether this will be what we would consider "Canadian content" or whether this will be more service production – or some combination. There are also no details on what the spending will look like, whether there are penalties for withdrawal from the agreement, whether they will establish an Independent Production Fund, etc.;
- A Creative Industries Council, co-chaired with the Minister of Innovation, Science and Economic Development, will focus on developing export strategies;
- A new investment of \$125 million over five years to support Canada's first Creative Export Strategy; and

- The Minister promised to “strengthen the mandate of our public broadcaster” as part of the Broadcasting Act review.

ACTRA issued a [news release](#) in response to the new strategy in which it welcomed the new strategy’s commitment to a stronger CBC and stable production funding but warned the minister’s “vision” will allow unregulated Internet broadcasting to continue to undermine the system. ACTRA President David Sparrow was on-hand at the announcement and did several media interviews. Reviews about the new strategy have been mixed with most news outlets reporting it “fails to address the real issues for Canadian content creators” (namely regulating Netflix and other foreign OTTs).



Trade Policy: NAFTA

Canada’s negotiators continue to hold Canada’s position on maintaining the current cultural exemption and U.S. negotiators have made no counter-proposals. On Copyright and IP, the U.S. is proposing measures very much like the TPP, while Canada is pushing for a so-called “made-in-Canada” approach, which seeks to give Canada maximum flexibility to set Copyright policy.

Trade Policy: CPTPP (formerly TPP)

In ACTRA’s [submission](#) regarding continued negotiations of nations involved in what had been the Trans-Pacific Partnership – or TPP – and is now called the “CPTPP” (Comprehensive and Progressive Agreement for Trans-Pacific Partnership, ACTRA emphasized the need for a robust cultural exemption – along the lines of what could be found in the current NAFTA text.

On March 8, the agreement was formally signed in Chile and the text of the side-letters created to address concerns around culture was made available. The letters – all identical – stipulate that, notwithstanding the CPTPP agreement, Canada “may adopt or maintain discriminatory requirements on service suppliers or investors to make financial contributions for Canadian content development and may adopt or maintain measures that restrict access to online foreign audio-visual content.”

Legal experts say this could give Canada the power to require foreign players – like Netflix – to contribute to Canadian content production. However, experts consulted by ACTRA note the new provisions contained in the CP-TPP do not constitute a “cultural exemption.” They note it would be difficult for other governments to challenge a Canadian policy measure. However, it’s unclear whether a foreign investor – like Netflix – would be prevented from challenging such a measure under the ISDS provisions since investors have rights independent of governments. Overall, the analysis is that Canada has improved its position but the CPTPP remains a flawed deal and a concerning precedent.

The deal now has to be formally ratified. Exact details of the process and timelines have not yet been made available.

Trade Policy: Canada-Mercosur FTA

The Canadian government has concluded exploratory discussions for a possible free trade agreement with Mercosur countries: Argentina, Brazil, Paraguay and Uruguay. ACTRA [submitted](#) its recommendations to Global Affairs Canada concerning ACTRA’s ongoing concern about the need to maintain a robust cultural exemption that allows Canada the policy flexibility to set domestic cultural policy for the creative industries.

Tax reform and income averaging for artists

ACTRA submitted its paper on [Tax Planning using Private Corporations](#) on October 2, 2017, which outlines the impact of these reforms on ACTRA members and provides recommendations on how, when proceeding with the implementation of changes, the government should also address concerns around specific examples that lead to bad tax outcomes or impose undue regulatory burdens; and adopt a reasonable transition period to allow individuals to re-arrange their affairs and be willing to extend consultations, if necessary, to achieve these goals. ACTRA also made the recommendation to restore income averaging for artists.

Initial analysis indicates the proposed changes are progressive overall and would prevent “tax leakage,” and generally ensure a more equitable distribution of the tax burden. However, the proposed changes would close potential tax planning avenues to some ACTRA members who have unpredictable and fluctuating incomes. Analysis shows a small minority of ACTRA members opt to incorporate. However, it is one of the few options for tax planning available in the absence of income averaging for artists.

CRTC

Included below is an overview of some of the ongoing issues resulting from regulatory policies announced by the Canadian Radio-Television and Telecommunications Commission’s (CRTC) in March 2015 as a result of its 2012 review of how it approaches the Canadian broadcasting sector (dubbed “Let’s Talk TV”).



Digital Media Exemption Order



In addition to the CRTC’s Digital Media Exception Order (DMEO) allowing Over-The-Top (OTT) broadcast giants like Netflix avoid Canadian content exhibition requirements, it also frees them from any and all obligations to contribute to local production funding. Further, any OTT broadcaster that does not have an office in Canada, such as Netflix, is currently exempt from paying sales tax. The Quebec government, however, has taken steps to address this issue within the province when it tabled its 2018 budget, which will require foreign online services, such as Netflix, Amazon, iTunes and Spotify, to collect GST from its consumers starting January 1, 2019.

Group License Renewals

In summer 2017, following a successful campaign by ACTRA and other creative sector stakeholders, the Canadian government formally ordered the CRTC to reconsider its renewal of licenses for the large broadcasters – specifically the new terms that allowed broadcasters to reduce the amount they spent on Programs of National Interest (PNI). On December 5, 2017, the CRTC issued a call for comments on the broadcasters revised applications ([Broadcasting Notice of Consultation CRTC 2017-429](#)). ACTRA submitted its comments ([Broadcasting Notice of Consultation CRTC 2017-429 \(Appeal\)](#)) on January 23, 2018. While the broadcasters have agreed to increase the amount invested in PNI, they are also seeking to include other types of programming in the definition of PNI, which would dilute its impact and effectiveness.

On April 20, 2018, the [CRTC announced](#) it had opted out of an in-person hearing as it reconsiders its May 2017 licence renewal decision and is instead launching a second phase of written consultations citing it “considers that the positions of the applicants and the interveners are sufficiently clear and detailed to allow the process to continue without the appearance of the parties.” ACTRA [submitted its comments](#) in advance of the May 10 deadline.

Simultaneous Substitution



The CRTC’s decision to eliminate simultaneous substitution (“simsub”) during Super Bowl broadcasts has had a predictable impact on Canadian broadcaster CTV’s revenues and Canada’s creative ecosystem. Bell and the NFL have continued to appeal this decision within Canadian courts. The Federal Court of Appeal rejected their appeal on December 12, 2017, when Justice David Near ruled, “The appellants argue, and I agree, that there is a certain irony that legislation that has the protection of the Canadian broadcasting industry and its employees as one of its important objectives is being used to allow for the broadcasting of American ads during the Super Bowl to the apparent detriment of the Canadian industry and its employees.... But there are numerous disparate objectives set out in the Broadcasting Act and Parliament intended that the CRTC decide how best to balance competing policy objectives related to broadcasting in Canada. It is not for the court to engage in weighing these competing policy objectives and substituting its own view in deciding which policy objectives should be pursued.”

On May 10, 2018, the Supreme Court of Canada announced it would hear Bell Media and the NFL’s citing it would give “the court an opportunity to consider the nature and scope of judicial review of decisions made by administrative bodies such as the CRTC.” ACTRA is in consultations with counsel about appearing as intervenors.

Creative Canada consultation

As part of the Department of Canadian Heritage’s “Creative Canada” policy development, cabinet has asked the CRTC to report on the future of broadcasting distribution, specifically, how new online companies like Netflix and other Internet broadcasters are changing the media landscape. The first phase of the consultation was conducted last December. ACTRA [submitted comments](#) on the first phase of the consultation on December 1, 2017, and on February 13, 2018, for the second phase of the consultation ([Broadcasting Notice of Consultation CRTC 2017-359-2 & 2017-359-3](#)).

The CRTC has been told to report back to the government by June and it’s believed this report will form the basis of the subsequent reviews of the Telecommunications and Broadcasting Acts.

Staff in the minister’s office have informed us, in advance of that decision, the minister will be announcing a select panel of technical experts to inform the review process.

Fair Play Canada coalition



ACTRA was one of the 25+ organizations consisting of Canadian artists, content creators, unions, guilds, producers, performers, broadcasters, distributors and exhibitors to join the Fair Play Canada coalition, which was formally launched on January 29, 2018, via [new release](#) shortly after submitting its application ([CRTC Application 2018-0046-7](#)) to the CRTC in which it requests the Commission take action to address the theft of digital content by illegal piracy websites.

ACTRA simultaneously mobilized its members via a series of e-blasts and social media messaging, urging members to tell the CRTC they support the idea by formally making a comment on this submission.

4.5 Member Outreach

ACTRA works hard to keep its Members engaged and aware of their union’s activities. Email newsletters are sent out regularly to ACTRA’s 25,000 Members, and two issues of *ACTRA Magazine* are published each year. The 2018 summer issue of ACTRA’s award-winning magazine can be found [here](#).

ACTRA National also continues to host an annual event for its Los Angeles-based Members. For the sixth year in a row, “ACTRA Day in L.A.” was held in January at the Beverly Hilton Hotel with conference panels featuring casting directors, agents, managers, performers, accountants and lawyers, who all provided excellent advice and informed discussions for ACTRA Members. The evening reception was well attended and featured the National Award of Excellence presentation to Canadian actor and ACTRA member Molly Parker.



5. EQUALITY

Increasing work opportunities for women and physically/ethno-culturally diverse performers remains a high priority for ACTRA, and a major focus of the efforts of the National Women’s and Diversity Committees. ACTRA is looking at updating its existing anti-harassment and equality language in its collective agreement negotiation proposals as a result of the wave of harassment allegations that have recently swept our industry.

5.1. Women’s Committee

Following the allegations of harassment that have not just swept Hollywood but film and television industries around the world, these issues and possible responses were added to the agenda for the



CUES (Canadian Unions for Equality on Screen) meeting, which took place at the ACTRA National office on Tuesday, October 16. At that meeting, member organizations reviewed their own discussions and ideas. At the conclusion of the meeting, participants unanimously agreed a broader discussion involving other industry stakeholders needed to take place. ACTRA National President David Sparrow and ACTRA Research Director Cathia Badiere agreed to lead the organizing of that event. See “5.3 Industry Response to Harassment” below for more information.



The Women’s Committee is winding down its participation in the festival circuit to promote its short film *Reel Women Seen*, which takes a comedic look at how women are under-represented in all areas of screen-based media, most notably as protagonists; behind the scenes in creative, writing and directorial roles; and in key technical roles. While telling these stories, the film also shows solutions for change.

Since its premiere in Vancouver in April 2017, the short film has now been screened at almost 20 festivals and events across Canada and around the world and was recently honoured with the Jurors’ Choice Award at the Diversity in Cannes Short Film Showcase in May 2018. For more information about production, please visit actra.ca/reelwomenseen.

5.2. Diversity Committee

The ACTRA National Diversity Committee is developing a plan to expand the ACTRA Toronto branch #ShareTheScreen campaign on a national level via social media, education efforts and a “pledge” form.

5.3. Industry Response to Harassment

The first step of the coordinated industry response to the ongoing issue of harassment within the screen-based industries was to hold an industry roundtable, which took place at the National office on November 23 with 16 industry stakeholder groups in attendance (including representatives from ACTRA). The goal of this first meeting was to collaborate on an industry-wide response to sexual harassment, discrimination, bullying and violence. This included the creation of short-, medium-, and long-term initiatives to combat sexual harassment.

The stakeholder group issued a [joint statement](#) following the meeting, which included the first steps the group is committed to executing:

- Enacting an industry-wide code of conduct, clearly defining expectations of appropriate and inappropriate behaviour, enforcement and consequences.
- Creating more effective reporting mechanisms and supports, which ensure all individuals can report allegations without fear of judgement or retribution.
- Ensuring more effective enforcement of existing industry policies.
- Launching a multi-level education and training program, including an industry-wide awareness campaign designed to establish and strengthen a culture of safe workplaces.

On March 8, ACTRA rolled out the first announcement from the stakeholder working groups: completion of a [Canadian Creative Industries Code of Conduct](#) signed by 24 participating stakeholders. The new Code was launched via [news release](#) to local media as well as internally via an e-blast to the ACTRA membership.



ACTRA launched a new website – readthecode.ca – on behalf of the Canadian Creative Industries that are signatory to the Code. This website includes a downloadable/printable version (in both English and French) of the Code of Conduct, contact information, updates from the other working groups as they become available, and an updated list of current signatories.

6. ACTRA PERFORMERS’ RIGHTS SOCIETY (PRS) AND ACTRA RECORDING ARTISTS’ COLLECTING SOCIETY (RACS)

As a division of ACTRA, ACTRA PRS operates as a collective management organization (CMO) with mandates to represent the rights and interests of artists who perform in audiovisual productions and on sound recordings.

ACTRA PRS collects and distributes: residuals, royalties and any other form of compensation or remuneration to which performers appearing in audiovisual productions produced under ACTRA’s jurisdiction are entitled; and neighbouring rights and private copying royalties owed to performers for the broadcast and public performance of sound recordings within Canada and around the world.

With respect to residuals for film and television, ACTRA PRS staff proactively engage with producers and distributors to secure sales reports and payments for the exploitation of productions produced under the terms of ACTRA’s collective agreements. ACTRA PRS uses its extensive database of productions and performers to claim, collect and distribute royalties from foreign territories where we have unilateral audiovisual agreements.

For the 2017/2018 fiscal year, the ACTRA PRS team collected and distributed over \$12 million to audiovisual performers appearing in film, television and digital productions. Since 2009, the ACTRA PRS claims team has distributed almost \$105 million to audiovisual performers.

The division of ACTRA PRS known as ACTRA RACS (Recording Artists’ Collecting Society) is responsible for the distribution of royalties to which artists are entitled under the Canadian Copyright Act for the broadcast, public performance and private copying of sound recordings. Bilateral agreements with international partners allow ACTRA RACS to collect royalties for artists from foreign territories and distribute money to foreign CMOs for the use of their artists’ work within Canada.

For the same fiscal year noted above, ACTRA RACS distributed over \$15.6 million to artists performing on sound recordings. Over the past 10 years, ACTRA RACS has distributed over \$85 million to artists.

On the international front, ACTRA RACS has executed 39 agreements with CMOs around the world to facilitate the exchange of payments for performers on sound recordings. On the audiovisual side, ACTRA PRS has executed four unilateral agreements and is pursuing opportunities in additional territories.



ACTRA PRS Director, Laurie McAllister, sits on the Board of the Societies’ Council for the Collective Management of Performers’ Rights (SCAPR), the international organization that develops best practices for CMOs representing both audio and audiovisual performers. SCAPR has 61 members in 44 countries, all working to improve the efficiency of rights management, and the exchange of data and performers’ rights payments across borders. The technical systems developed by SCAPR include databases VRDB and IPD. VRDB is now providing a

global, centralized system to efficiently and accurately identify recordings and works, exchange data between CMOs necessary to run distributions, and maximize the flow of royalties exchanged between SCAPR member societies.

7. **INFORMATION SERVICES**

7.1. Privacy and Security

ACTRA IS executes network security tasks automatically and on an ad-hoc basis to prevent, detect and stop intrusions. An internal-network threat analysis project has been finalized and will be executed by the end of Q1 to provide internal security audit information. A wider Penetration Test plan on our public-facing infrastructure and on our public-facing applications is being worked on and anticipated to be completed in Q2.

7.2. Efficiencies

The National IT Strategy includes a roadmap to complete the ‘one-system’ aspirations of ACTRA Operating System (AOS). The roadmap also includes further development of legacy operating systems such as AMS that cannot wait for the completion of the new systems. The roadmaps will focus on easier adaptability for branches by providing the flexibility to support varying processes where possible. The backlog of updates, ACTRA Operating System and AMS development will be reported at a branch/department level.

The IS Department is also working on standardizing and moving processes to a digital format. For example, the IS team is currently working to standardize all forms to ensure they are available and can be completed electronically.

The IS department continues to append to its new online knowledge hub to further enhance the tech support provided to the business users, membership community and industry partners. The website can be accessed by visiting <http://helpdesk.actraonline.ca>.

7.3. Serving our Members

An interim update is planned for the ACTRAonline member portal (members.actraonline.ca), which will be extended to include access to detailed Dues Assessment & Use Fees information. Planning is underway to define a roll-out strategy and a communication plan to improve adoption of current and future self-serve online tools for members. The ACTRAonline communication plan will help engage members to ensure their data is correct and updated, and showcases them effectively for online searches and production recruitment & coordination.

The IS department is also working to centralize member profile data to support future digitization. In FY2018/2019, IS will plan for the development of a consolidated, high-quality and extended data warehouse. The data warehouse will help members centrally update their profile information and portfolio/reels. The data warehouse effort is new to ACTRA and has a high-degree of complexity due to the consolidation of identifies and profiles across AOS, AMS, UBCP/ACTRA, PRS/RACS, AFBS member databases, etc.

To increase work opportunities for our members, the creation of an Engager portal (<https://engagers.actraonline.ca>) is part of the broader ACTRAonline plan both to ease Engager use of ACTRA agreements and to engage new signatories. The site will continue to be rolled out in phases and will be further equipped with the following resources in FY2018-19:

The new online NCA cost estimator development generates quotes for TV (National, Local & Regional and Short Life) and Digital Media. It has been decided that the NCA Estimator module should not be released without the completion of requirements/design/development/testing work to incorporate Radio and Digital Media for Video/Audio. The Estimator also features the administrative capability to modify rates and manage the submittal email addresses per branch without the need of an IS Developer.

Development for the new 'Become a Signatory' process online is completed and scheduled to be released. Requirements/Design of Phase 2 that includes the integration with AMS/ACTRAOperatingSystem is underway.

Development of the new Intent-to-Produce Commercials is near complete and testing has begun. An online view of the Commercial Status is also completed and being tested. Requirements/Design of Phase 2 that includes the integration with AMS/ACTRAOperatingSystem is underway.

The ACTRAOnline Opportunity Pilot Project (AOPP) workflow requirements are being worked on. The AOPP intent-to-produce application is being developed and will facilitate new National Commercials (with production budgets up to \$75,000) and Local & Regional (with production budgets up to \$48,650) commercials. Development will begin as soon as the above three items are complete. The AOPP app is scheduled to launch in Q2.