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CFTPA ACPFT  
**action!**

[ June 2003 | Volume 12 | Number 29 ]

**CTF SAGA**

# MANLEY, COPPS AND HARD CORE LOBBYING

While it was half of what they were asking for, Canadian independent producers welcomed the \$12.5-million dollars John Manley and Sheila Copps decided to forward to the Canadian Television Fund. Unfortunately the money was not new, and was in fact borrowed from the funding agency's 2004-2005 budget. The short-term measure was seen as a positive sign even though what producers have consistently fought for is long-term stability in funding Canadian content television programs.

The government's announcement was made on June 5th by the Minister of Finance, and followed a concerted producer-led lobbying effort with producers, actors, writers, directors and broadcasters demanding restoration of the \$25-million which was cut in February's federal budget. The fight began with an exhaustive letter campaign to MPs from producers and was quickly followed by a sector-wide press conference organized by the CFTPA in Toronto.

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**Cuts like a knife**  
At the CFTPA's Toronto press conference from left to right actor Peter Keleghan, director David Wellington, Michael Donovan, Salter Street and Ira Levy, Breakthrough Films & Television.

## MCDONALD LOOKS BACK

**After eight years at the helm of the CFTPA, Elizabeth McDonald announced in May that she will be resigning her post as president and CEO. In the whirlwind before Banff she took a few moments to reflect on her time working for producers.**

**What are your biggest accomplishments?**

Producing the *Profile* - when I started there weren't any statistics on the industry and it was quite clear the government wasn't going to do it. It established the credibility of the organization here and globally. We became a player in Ottawa and across the country, we established ourselves as the voice for producers with the media and the government. Our *Prime Time in Ottawa* conference comes second only to Banff, and we no longer have to put food all over the place to keep people coming. The CFTPA's mentorship program has grown significantly. Our financing strategies, we are responsible for that first Ontario tax credit in 1995. It was just after the OFDC had lost all of its support and the Harris government had come in. The CFTPA came up with the concept of the tax credit, and we were the only group in the sector supporting it - by November '95 it was announced. Then all of the other provinces followed with their own version - although Quebec did have their own. Getting an amendment to the copyright bill with the Copyright Media Coalition for

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## DUFFERIN GATE, KAHN, HEADLINE BANFF AWARDS



**The mother of all producers CFTPA Lifetime Achievement Award and standing ovation recipient Mary Kahn claims she is not a public speaker.**

While the food was less than stellar, the company surpassed all expectations. Facing a sold out ballroom during the Banff Television Festival, Patrick Whitley of Dufferin Gate, and Mary Kahn, formerly of Alliance Atlantis Communications, stylishly picked up their awards at the CFTPA's annual luncheon.

Whitley received the CFTPA Entrepreneur of the Year Award, and managed to lambaste the Canadian trade paper *Playback* for not placing Dufferin Gate as the number two production company on its 2002 list for Canadian companies and their production and development spending.

Dufferin Gate spent over \$141-million in 2002, which would have placed it right behind Alliance Atlantis, but instead the company was relegated to a separate, brief section entitled "Service only."

Alliance Atlantis managed to impress the crowd with a video homage to Kahn which featured highlights from her prodigious producing career which included dozens of clips from *Traders*, *The Associates*, *Destiny Ridge* and *Sinbad*, among others. The well-respected producer accepted the CFTPA-Kodak Lifetime Achievement Award on behalf of all producers who toil behind the scenes.



## **MCDONALD** *continued*

an Internet carve out on retransmission. Finally I'd have to say reorganizing our industrial relations departments in BC and Toronto led to a higher level of professionalism for negotiating with unions.

### **What were the lowest points for the industry?**

The 1999 television policy which changed the expenditure requirements for broadcasters on drama, I believe our objections and warnings on that change have proven true. And most recently the February 2003 budget cut that slashed \$25-million out of the CTF. The ongoing struggle for maintaining the CTF, and the continuing need for reestablishing government financing ultimately raises the question of whether the government is committed to Canadian culture. The scariest was certainly FTAC's trade challenge to demand a countervailing duty on American shows and films shot in Canada.

### **What were your biggest challenges?**


Making the voice of producers credible and distinct from those in broadcasting and cable. The Cinar fiasco in 2000 was the pits, and the

cancellation of the UK's sale and lease back financing tool in 2002. Another problematic area has been the pressures in Canada's two marketplaces – Quebec and the rest of the country. When they're out of synch it's very difficult.

### **Do you have any advice for the future?**

Every time the industry is at a low point it becomes a time for divergent voices. This is not a big enough industry to cope with divergent voices. In difficult economic times, if it doesn't find a single agenda that moves its sensibility from one of entitlement to accountability it will not succeed. Stop sniping, this is a sector whose past and future success is dependant upon its ability to speak in a single voice.


### **Do you have a favourite moment?**

Getting that Ontario tax credit that I mentioned earlier, but also at Prime Time this year when I saw Ivan Reitman waving his Canadian passport to a packed audience in Ottawa in February. 

## BC OFFICE UPDATE

The BC Branch Council and our various committees have been active this term with new members becoming involved. The CFTPA's national director of the mentorship program, Deborah Andrews, visited BC in April. We hosted two mentorship events; the first was an information session for potential mentors interested in applying for the Global Television Internship Program. The second was a well-attended BC Interns reception to follow up on their placements and experience.

BC has a new Deputy Minister, Andrew Wilkinson, at the Ministry of Competition, Science and Enterprise, which is responsible for film. Andrew has been charged with a results-focused mandate for the industry.

There have been significant changes to the Workers Compensation Board legislation in BC. BC staff were briefed about the changes at a session led by the Employers Advisory Council. If you have any questions on dealing with these new regulations please contact Andrew Williamson at (604) 682-8619/ (866) 390-7639, ext. 224, [Williamson@cftpa.ca](mailto:Williamson@cftpa.ca). 

## **CTF SAGA** *continued*



**All in the family** At ACTRA's Manley protest in Toronto, CFTPA's John Barrack, ACTRA's Brian Topp and CFTPA's Elizabeth McDonald.

"This move shows the government does listen, and I believe Mr. Manley is beginning to realize the financial complexities our industry faces when it comes to making Canadian-themed shows," said Elizabeth McDonald, CFTPA president and CEO. The \$25-million cut was expected to lead to significant job losses, 350 fewer hours of programming and cost over

\$170-million in production activity. The government's manoeuvre may help alleviate some of the negative impact.

"This industry needs long-term, permanent solutions for funding CanCon in an efficient manner," said Julia Keatley, CFTPA past chair and executive producer of *Cold Squad*. "We will continue the fight for more money for next year, and we will be formulating our own suggestions to improve the way Canadian shows are financed."

In the meantime the Department of Canadian Heritage has requested that the \$12.5-million be redistributed to the CTF's Equity Investment Program "to provide additional support to high-profile programming as well as productions from minority French-language communities." The department has also told the CTF board that it will be assessing the future governance and structure of the fund within the framework of a number of reports, including the Standing Committee on Heritage's which was released on June 11th. 

### **CTF Time Line**

- Feb. 25** Federal budget cuts \$25-million from CTF
- Mar. 4** CFTPA letter campaign to MPs
- Apr. 14** LFP results announced, 62% rejection rate for English programs
- Apr. 15** CFTPA press conference and web cast (4,500 hits since event)
- Apr. 25** CFTPA letter campaign to Manley & Chrétien
- Apr. 30** Copps says she hopes to find \$25-million
- May 1** Manley denies reports of restoring \$25-million; Copps says she may have found money
- May 27** Documentary LFP results (38% rejection rate for English) and final LFP results
- May 30** Manley meets with CFTPA and other industry reps in Toronto
- June 15** Manley and Copps forward the CTF \$12.5-million from the fund's 2004-2005 year.



# 2003-2004 PROGRAM UNDERWAY

The CFTPA National Mentorship Program is well underway for 2003-2004, and it promises to be just as rewarding as last year's. To date 83% of our intern graduates from 2002-2003 continue to work in the industry.

The NMP has completed three calls for applications. Both the CTV and BC Global Program have been allocated. Successful mentor companies in BC for the Global program are: Network Entertainment, Clearwater Films, Raven West, Red Storm, and May Street Group. The NMP is currently looking at our unmatched mentor applicants to fill the aboriginal commitment in that program. The CTV interns will be going to Eurêka! (QC), Reel Girls Media (AB), APTN (MB), DB Entertainment (AB), Galafilm (QC), and Decode (ON). Three new aboriginal internships started in June

funded through the Métis Nations. The mentors are Screen Siren Pictures (BC), Silverthorn Productions (ON) and Knightingdale Productions (ON). The International Program for Canadian Youth completed its call for applications on June 2; spots will be allocated by July.

The successful interns for the Corus Young Filmmakers program for 2003-2004 were announced at Banff. They are: Erica Genereux Smith, Winnipeg, MB; Ajuki Ike, Nepean, ON; Marta Markowski, Toronto, ON; Chester Sit, Edmonton, AB; Alan Griffith, Victoria, BC; and Ted Bezaire, Oakville, ON. So far three projects for the 2002-2003 Corus program have been completed; the final three will be done by the end of the summer. These short works will be broadcast on a Corus specialty channel within the year.



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## BANFFORAMA

The CFTPA in Banff meant board meetings, luncheons, breakfasts and more meetings

1. CFTPA's **Guy Mayson**, **Kevin DeWalt**, Minds Eye Pictures, and **Arnie Gelbart**, Galafilm  
 2. **Linda Schuyler**, Epitome Pictures, **Julia Keatley**, Keatley Film and **Tom Rowe**, Network Entertainment  
 3. **Margot Hallam**, CFTPA, **Mary Young Leckie**, Tapestry Pictures, and **Tracey Doyle**, CFTPA  
 4. **Sandra Macdonald**, CTF and **Kevin Tierney**, Park Ex Pictures  
 5. New CFTPA chair **Laszlo Barna** and the OMDC's **Michel Frappier** presenting Dufferin Gate's **Patrick Whitley** with a very heavy entrepreneur of the year award  
 6. Kodak's **David Butler**, and Alliance Atlantis' **Steve Ord** presenting **Mary Kahn** with her lifetime achievement award  
 7. Keynote speaker **William Murray** of the MPA about to deliver his speech *Copyright in the Age of Hackers, Pirates and the Internet*  
 8. **Trina McQueen** with **Murray**  
 9. Canada's consul general to LA **Colin Robertson** and Vancouver Film Studio's **Pete Mitchell**  
 10. CFTPA's **Elizabeth McDonald** and CBC's **Debbie Bernstein**  
 11. **Whitley** and the APFTQ's **Mylène Alder**  
 12. At ACTRA's 60<sup>th</sup> anniversary breakfast sponsored by the CFTPA, **Neil Haggquist**, CFTPA, **Richard Hardacre**, ACTRA, **Don McKellar**, actor, **Tim Progosh**, Higher Ground Productions and ACTRA member and **Colin Mochrie**, actor.



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**CFTPA reaches deal with ACTRA**

A new three-year deal was reached between ACTRA and the CFTPA on May 29, 2003, and was ratified at the CFTPA's board meeting in June. This new agreement will take effect on January 1, 2004 and expires on December 31, 2006. Highlights include a 1% fee increase for ACTRA members on January 1, 2004; a 1.5% increase in 2005 and a 2% increase in 2006. Full details will be available later in the year.

**On-going negotiations with the DGC**

Negotiations are on-going between the CFTPA and the DGC Alberta, Saskatchewan, Manitoba and Ontario for the re-negotiation of the 2002 DGC/CFTPA standard agreement, which will now include Atlantic Canada as well. The next round of bargaining is set to take place in late June 2003.

**Is ACTRA unnecessarily holding your bond money?**

As per the ACTRA IPA, ACTRA must return the bond within 30 days of the end of principal photography, less any amounts that may be in dispute. If this is not the case and ACTRA is still withholding your money, please contact Jayson Mosek, national industrial relations manager, at (416) 304-0280/(800) 267-8208 ext. 223 or mosek@cftpa.ca.

**UK CO-PRO MEETINGS SLATED FOR JULY**

The CFTPA has been actively working with Telefilm and the Department of Canadian Heritage to develop proposals to present to the British government on how to deal with the imbalance in the current Canada-UK co-production agreement affecting theatrical features.

The British culture ministry (DCMS) released a guidance document in November that proposed moving to a minimum 40% UK investment and expenditure requirement to be eligible for certification and tax relief. UK co-pro agreements with Canada have traditionally had a minimum 20% investment requirement in the UK.

Canadian officials and producers met with DCMS in January and are planning to meet with them again in July to discuss possible resolutions. DCMS has indicated they are quite concerned about the imbalance and have said they will move to terminate the treaty if a resolution cannot be found quickly. The CFTPA believes a compromise can be reached and plans to argue for a generous transition period after any changes are announced. Please note this issue only affects theatrical features, not television production.

**BC Industrial Relations**

**Three new BC collective agreements**

Agreements with the DGC-BC, the Union of BC Performers and the BC Council of Film Unions went into effect on April 1st. So far the transition has been smooth, helped in part by the one-year wage freeze, and production levels are looking healthy.

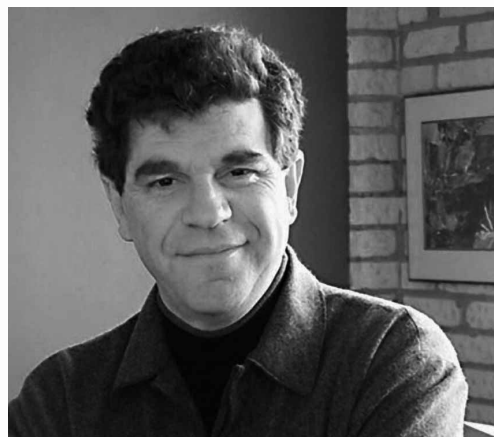
**Teamsters appeal**

Teamsters Local 155 have filed an appeal on the Director and Cast Driver arbitration but no response or call for submissions have been issued by the Labour Relations Board.

**Continuing education**

Our Producer/Line Producer "Roundtables" have met with great success. We have already seen an improvement in the implementation of standard practices as well as contract interpretation in the industry.

Our Vancouver membership turnout was impressive for the seminar with Helayne Antler, vice president of the AMPTP (and former executive director of AFTRA). She spoke on the differences between the SAG and AFTRA agreements; everyone agreed the session was invaluable for understanding the two agreements.



**New order**

Toronto's Laszlo Barna, president of Barna-Alper productions, is the CFTPA's new chair. The outspoken Barna is known for running one of the country's leading independent production companies (*DaVinci's Inquest*, *Blue Murder*). His two-year term began in Banff at the association's annual general meeting. Look for an interview with him in the September *Action*. The CFTPA's board of directors also includes four new members. They are: Daniel R. Cross, Eye Steel Film, Montreal, QC; Christine Haebler, Crescent Entertainment, Vancouver, BC; and Alexandra Raffé, Savi Media Inc., Toronto, ON.

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**CFTPA** Representing television, film and interactive production in Canada

**ACPFT** Porte-parole de l'industrie de la production cinématographique, télévisuelle et interactive au Canada

The Canadian Film and Television Production Association is a non-profit, trade association representing almost 400 Canadian companies involved in the media content production industry. With offices in Ottawa, Toronto and Vancouver, the CFTPA promotes the interests of media content producers by lobbying government on policy matters, negotiating labour agreements, offering mentorship programs, copyright initiatives (including the Canadian Retransmission Collective), holding an annual conference, and producing industry publications.

L'ACPFT est une association professionnelle sans but lucratif, qui représente plus de 400 entreprises actives dans le domaine de la production de contenu médiatique canadien. Elle défend les intérêts de ses membres, en faisant valoir leur point de vue auprès du gouvernement à l'égard des politiques qui les touchent, créant des projets de portée internationale et négociant des conventions collectives en leur nom. Elle supervise également des initiatives, comme la Société collective de retransmission du Canada, et offre des programmes de stages dirigés, une conférence annuelle et diverses publications spécialisées.

