

Cutler to work on regionalisation, education, hi-tech

VANCOUVER — The Director's Guild of Canada's new president, Vancouver's Keith Cutler, faces some residual tension as the Guild works at reaching an agreement with the Director's Guild of America and moves to decentralize its own internal power structure.

An old pro who has been in the business for almost 30 years, Cutler's goal is to weather the minor storms with an eye to completing the overall regionalizing process, which involves turning the national arm of the organization to strengthening the Canadian film industry as a whole.

As far as the DGA goes, lately there have been complaints expressed within DGC ranks that the content of the talks hadn't been communicated to the membership. Fears were expressed that the DGC was going to be sold down the river to the larger American guild. The disension was exacerbated by media-created rumours that the DGC was considering affiliating with the DGA, which Cutler says was never the case.

"The DGA asked for support during their recent negotiations because they didn't want U.S. producers running up here to get away from their rulings. We took that as an opportunity to reach a mutual agreement with them, but there was never any thought of affiliating."

He credits former president John Juliani's term with bringing the two guilds to agree on several points in spite of the basic procedural differences between them. One such point concerns jurisdiction over Canada. Historically, the DGA held that its jurisdiction applied to its members wherever they worked in the world. Before there was an industry in Canada, it was considered to be under DGA jurisdiction. But when the DGC evolved, its definition of jurisdiction was a territorial one and stated that whoever works in Canada must recognize DGC jurisdiction.

Although the two guilds differed for many years, the DGC has finally succeeded in getting the DGA to recognize DGC's territorial jurisdiction over Canada. Cutler considers this to be a significant step forward. Cutler believes that the DGC's talks with the DGA have parallels with the free-trade talks especially in regard to differing political philosophies, "All U.S.-Canada relations will have to accept the inherent socialism in our political system. I don't think we're going to take Medicare and throw it out the window; neither will we throw Telefilm out just because the Americans think of it as a subsidy. We all have to adjust to

each other's philosophies."

While some members have little patience for the complexity of U.S.-Canada relations, Cutler feels that their fears of being patsied should be assuaged by the record of DGC

progress, "The bottom line is, over the past five years, we've effectively cut the DGA's intrusion down to directors."

While the DGC won't rule out following the trend if the DGA directors win their fight to

get residuals, Cutler maintains that one of the things that keeps residual agreements elusive in Canada is the cost of policing the life of programs.

"It takes a lot of money and infrastructure to chase after-

sales of vehicles to get the residuals. We just aren't big enough to do that by ourselves." The DGC's consolidated budget (all regions and the national arm), just reached



WE'RE IN A NEW SNACK BRACKET

NOW SERVING

- NEC'S SYSTEM 10 DIGITAL EFFECTS
- DUBNER 20K CHARACTER GENERATOR
- MULTI-FORMAT CAPABILITY (1", 3/4", BETACAM)
- 2 TRACK AUDIO INTERLOCK
- FORTEL COLOUR CORRECTION
- NEW A/B ROLL 3/4" OFF-LINE FOR THE "DO IT YOURSELF" PRODUCER

AND

- THE 'MONARCH' SUITE. INTERFORMAT
- EDITING DONE TO PERFECTION



OFF'N ONLINE
Video Post Production

BROADCAST QUALITY · INDUSTRIAL RATES
EDITING · DUPLICATION · ANIMATICS
RAY JOINER · ANDY FIELDING
EDITORS: DON CASSIDY · GREG KRANTZ
(416) 591-1143
OFF'N ONLINE 511 KING STREET WEST, #301, TORONTO, M5V 1K4

\$1 million last year (ACTRA's budget is \$4 million).

Another bone of contention within DGC ranks is the regional response to the new National Role Model Contract. It has been used effectively with offshore productions which

form 90% of B.C.'s industry, but is proving to be problematic in Ontario where the bulk of production is Canadian. With an overall average rate increase of 15% and more generous labour and overtime rules, the basic agreement has many Canadian producers crying for

concessions.

Ontario's difficulties are exacerbated by its structure, which includes more categories than the other regions (Ontario includes art department personnel and editing while elsewhere IATSE claims jurisdiction).

Says Cutler, "It's my philosophy to let the regions work out good street agreements — decision-making should be at the level where the problem is, and Ontario certainly has the intelligence and will to solve its own problems." As far as concessions go, Cutler maintains that

it isn't in anyone's interests to strangle Canadian production with unreasonable rates, and points out that all the regional arms of the guild are open to concessions for Canadians as long as they put their budgets on the table.

In spite of the ongoing discomfort within the Guild, Cutler believes that the transition period is almost over. Meanwhile, the regionalizing process continues full-force.

The National Executive Secretary's role has been separated from Toronto interests and will now function separately on behalf of all the regions. Robert Fry now holds that position and with a BA in political science and experience working with labour in the Northwest Territories, Fry is considered to be an effective lobbyist.

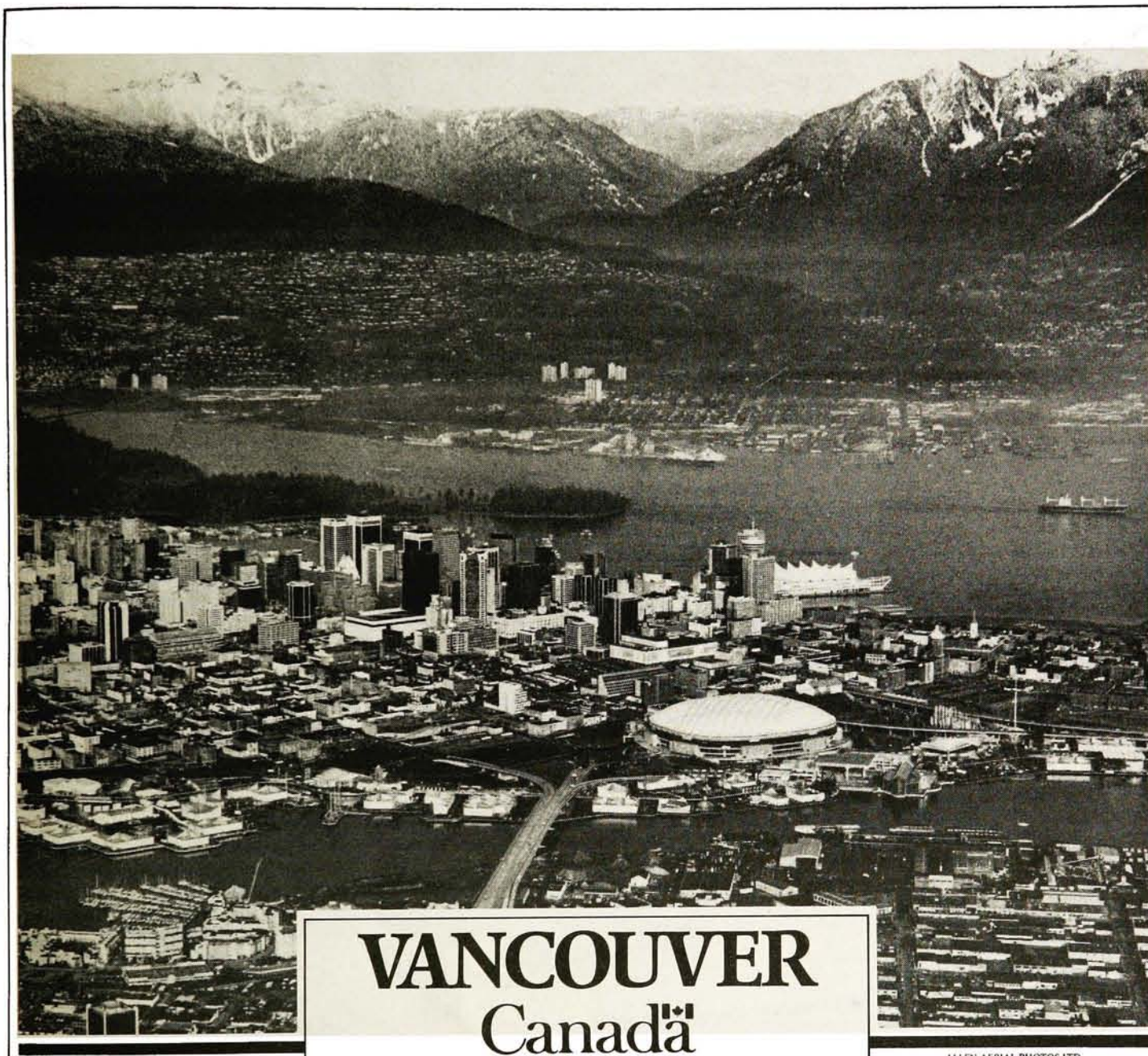
The federal government, particularly the Department of Communications, Canada Employment and Immigration, Telefilm and CBC have been targeted as future recipients of increased lobbying efforts by the Guild.

Cutler also hopes to set up an education arm, paid for by the national office, and install an information and training officer who will move all over the country and set up training seminars.

Personally, Cutler expects to be spending one week out of six in Ontario, and says he is looking at ways to defeat the time and geographical barriers — in addition to daily phone contact and National Executive Board meetings every two months, internal communications may soon be augmented by cross-country conference telephone calls.

Also, computer technology will be exploited to strengthen the emphasis on regional decision-making and information sharing — Cutler admits that he has an ambition to eventually see the start of a Monday morning computer list of who's available to work, right across the country.

In the meantime, he plans to make sure the Guild balances effective regional working agreements with long-term strategies to build a stronger domestic industry.



VANCOUVER
Canada

ALLEN AERIAL PHOTOS LTD

We'll give you a city location and throw in the ocean and mountains for free!

Ideal Location

Look around... you're in a beautiful city, at the same time historic, modern and cosmopolitan; a seaport city with miles of sandy beaches, and only minutes from forested mountain wilderness. An added bonus is the gentlest climate in Canada.

Abundant Resources

Vancouver boasts top-quality facilities for casting, crews, production, and post-production. Producers of films like *Quest for Fire*, *Never Cry Wolf*, and *Runaway*, have been pleasantly surprised by the co-operation and quality of talent they've had access to.

And the favourable exchange rate for the Canadian dollar is just one more reason to come to Vancouver!

Call us, or write, we're ready to help!

Film Co-ordination, Engineering Department
City of Vancouver, 453 West 12th Avenue
Vancouver, B.C., Canada V5Y 1V4
(604) 873-7337

or the Mayor's Office (604) 873-7410.



MONTREAL — Seeking greater penetration in French-language market in Canada, HBO/Cannon Video has signed an exclusive deal with Cinéma Plus, the Montreal-based film and video distribution company, for distribution in French Canada. Among the titles available for the first time in the French-language are *Nothing in Common*, *Three Amigos*, *Something Wild*, *Rambo II*, *Raw Deal*, *Terminator*, *F/X* and *Highlander*.