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November 16, 2001

EXHIBITION PLACE

To: The Board of Governors of Exhibition Place

From: Dianne Young
General Manager & CEO

Subject: Filming at Exhibition Place

Recommendation(s):

It is recommended that the Board receive this report for its information.

Background:

In the Spring, 2001, at the request of the Chair of the Board, representatives from FLIC and Exhibition Place staff were brought together to define ways to better promote the grounds of Exhibition Place to the filming industry.

Discussion:

A staff committee has met on four separate occasions and, at each meeting, various industry representatives (i.e.: location and production managers; government representatives from City of Toronto FLIC office and the Ontario Media Development Corporation) were invited by the film representatives to come and share their various perspectives.

During the initial meeting, it was agreed by all parties that Exhibition Place should have a defined policy and information package that can be distributed both locally and also to the municipal and provincial offices who are responsible for marketing Toronto to the film industry. Staff acquired copies of similar documents that are presently in use by the GTAA, Copps Coliseum, Casa Loma and the Bruce County Conservation Authority and have been developing an all-inclusive package for Exhibition Place and the NTC. This information package will cover such topics as short and long-term rental rates, rental rates for "dark" days; food and beverage prices; contact persons; union rules etc.

Information and discussions arising from the subsequent meetings have been incorporated into this information package and staff plans to have a final draft prepared for presentation at the next filming meeting which is scheduled for early December with the intent of finalizing the document for distribution in the New Year.

Conclusion:

This report provides an update on the activities of the staff team working with the representatives of the film industry on a film policy for Exhibition Place and the NTC.

Contact:

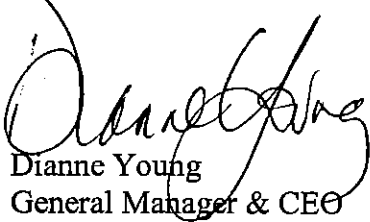
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Submitted by:

A handwritten signature in black ink, appearing to read "Dianne Young". The signature is fluid and cursive, with a large initial "D".

Dianne Young
General Manager & CEO

Key Point Summary

Deposition made Friday November 30, 2001 to the Board of Governors of Exhibition Place, by Paul Kenyon, Chair of the Film Liaison Industry Committee / Exhibition Place Sub Committee

Issues:

- Exhibition Place is exceedingly under utilized for film, TV and commercial production.
- Film & television production has tried unsuccessfully to gain access to Exhibition Place for years.
- Estimates of lost revenue are between 5 and 6 million dollars annually.
- Exhibition Place is considered 'off limits' or unshootable by most producers.
- Article 1.0 of the collective agreement with IATSE Local 58 states that Exhibition Place shall have the right to lease its facilities. The labour requirements in place prevent the leasing of said facility for film uses.
- IA 58 members are very capable 'stagehands' – they are categorically not film technicians.
- Prior collective agreements have slowly eroded the distinction between what work IA 58 is qualified to do.
- We now have an opportunity to make available E.P. because E.P. continues to negotiate a new contract with IA 58.
- There are countless benefits to E.P., the city of Toronto and the film and TV industry to open up E.P.; not all of which are about money.
- More filming at E.P. could dramatically lessen the stress and disruption of 'on location' filming on city streets.
- We have been meeting with E.P. management for months'. While we are making slow progress on several fronts, the critical issue is what ultimately is contained in any new contract w/ IA 58.
- Article 1.2 of the collective agreement talks about equipment in the inventory of the technical shop – film equipment does not fall into this category.
- IA 58 '*interprets*' certain film occupations to be that of their own. IA 58 members are not sufficiently trained as film technicians.
- Past precedent has allowed IA 58 to encroach on film and TV production on the grounds for which they are not competent.
- The cost to producers to shoot here under the present arrangement often doubles a productions' labour expense and accrues to even less productivity.
- There are countless occasions where producers are forced to hire 'non working' IA members just to be allowed the opportunity to film here.
- IA members re charged out at \$52.00 per hour. Film technicians make between \$28.00 and \$36.00 per hour.
- IA charges \$104.00 per hour or double time before 8:00 a.m. and after 12:00 midnight and on weekends.
- IA is an American union effectively shutting out its Canadian counterpart Nabet 700 that shoots 50% of all film and TV production in Ontario.
- Commercials are not unionized and they too are restricted in access or pay heavily for the privilege.
- Producers are told who and how many IA members they must hire in order to be able to shoot here; E.P. film liaisons are not trained in film production and therefore lack the skill necessary to make this assessment.
- Producers are never given an opportunity to challenge IA 58 because they are not privy to the standing collective agreement.
- E.P. should not censor scripts unless it has agreed to being portrayed as itself rather than some fictional place.

Solutions on reverse...

Solutions:

- Disallow any IA 58 involvement in film, TV and commercial production uses of either the buildings or grounds on the basis that it is not within their expertise. There are consequences of lost revenue potential attached to any lesser arrangement.
- Cap the number of IA 58 members present, and working, on any given shoot to a maximum of two.
- Have IA 58 subscribe to prevalent film rates and working conditions when they work on a film shoot.
- Say no to any collective agreement that does not adequately protect E.P.'s ability to freely lease its facilities to the film industry.
- Aggressively solicit and negotiate longer-term uses of E.P. assets.
- Undertake to have labour issues resolved immediately and aggressively conform to industry standards on rates and terms of use.
- Undertake to market E.P. to the film industry – only once all of the impediments to film producers are removed.
- Introduce a third party or 'arms length' ombudsman capable of rapidly resolving any issue and binding the parties, whether labour related or not.