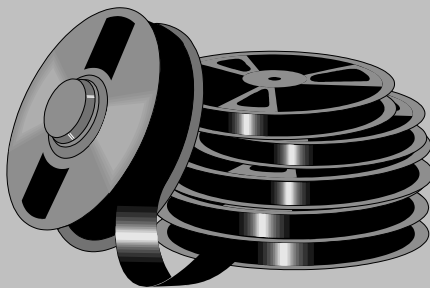


Ontario Film Review Board

# Annual Report

## 2001/2002



[www.ofrb.gov.on.ca](http://www.ofrb.gov.on.ca)

May 10, 2002

The Honourable Tim Hudak  
Minister of Consumer and Business Services  
35th Floor  
250 Yonge Street  
Toronto ON M5B 2N5

Dear Minister Hudak:

I am pleased to present the Annual Report of the Ontario Film Review Board for the fiscal year ending March 31, 2002.

The report outlines the duties and responsibilities of the Ontario Film Review Board under the mandate of the *Theatres Act* and the operating results for the fiscal year.

Yours sincerely,



Robert Warren  
Chair

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**Ontario Film Review Board**

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## Report from the Chair

Fiscal year 2001/2002 was another busy period for the Ontario Film Review Board (OFRB). During the year, 510 panels reviewed and classified a total of 3,982 features (an increase of 3.2%) in both film and video formats. Panels also examined 439 trailers and 1,627 pieces of print advertising, and received 223 “classification by documentation” requests. 306 permits were issued for film festivals and limited run exhibitions.

The OFRB reviewed 387,046 minutes of features in this fiscal period (an increase of 1.3%). This was done with 40 fewer panels because of an increase in productivity (729 average minutes screened per panel versus 684 minutes in the previous fiscal year). However, care was still taken to thoroughly discuss the classification elements for each screening to ensure consistent and appropriate decisions.

In keeping with the OFRB’s “open door” policy, 382 individuals in 24 groups participated in public screening evenings where they watched a movie with an official panel and learned about how the Board does its work. In addition, numerous information packages were sent to individuals, students, interest groups, schools, MPP constituency offices, and media.

We continue to refine our classification guidelines for both the mainstream and adult sex product so that they are clear, reasonable, rooted in common sense, reflective of prevailing community standards, and able to withstand logical challenge and argument. The continuing drop, for example, in adult sex product non-approvals over the last three fiscal years is a good indicator that there is now a better understanding, among our stakeholders, of what is allowable in Ontario.

Changes in technology, namely DVD’s, have put increasing pressure on the OFRB. A system of “undertakings” was put into place to allow distributors to request partial screenings of extra footage on DVD’s for titles that had previously been screened in video format. This accounts for the large jump in Adult Sex “undertakings”, from zero in 1999/2000 to 543 in 2000/2001 to 1,091 in 2001/2002. The Board reviews the additional footage and

also spot-checks the remainder to ensure that the DVD is properly approvable.

The OFRB also had to deal with a constitutional challenge against the powers of the Board to turn down product (the *Glad Day* case), and a high profile non-approval of the film *Fat Girl* where underage females were shown nude or semi-nude in sexually suggestive situations. Both cases are now before the courts.

Over the last fiscal year, there were significant improvements to the OFRB web site at [www.ofrb.gov.on.ca](http://www.ofrb.gov.on.ca) to satisfy our Mission Statement to “*provide the public with sufficient information to make informed viewing choices for themselves and for their children.*” The new *Frequently Asked Questions* (FAQ’s) area deals with questions such as “Why is it necessary to have a classification board?” and “Why does this board need to have the power to turn down product?” Also, sections about *Video Games* and the *American Classification System* were added in response to public and media requests. Most importantly, however, was the expansion of our *Movie Title Search* area to include all “talkies” from 1930 onward. This search mechanism has been an invaluable resource for students, libraries, film buffs, parents, and ordinary viewers.

Looking to the future, we will be:

- listening for suggestions to improve the usefulness of our web site;
- working with the industry to have classification and warning labels stickered on videos and DVD’s;
- working with the industry to more prominently display movie classifications and content advisories in media advertising, on theatre web sites, and at the theatre box office;
- developing, with other government ministries, media awareness programs directed towards parents to make them aware of the Board as an information source, and also to make them aware of the effects of media images on their children;
- working with other classification boards in Canada to harmonize guidelines and develop a standard classification system across the country;
- increasing communication with boards in the United States, Europe, Australia and New Zealand to adopt “best practices” from these jurisdictions.

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## The Board and its Operations

### Our Mission

The Ontario Film Review Board (OFRB) receives its mandate from the Ontario government through the *Theatres Act* and operates as an arms-length agency reporting to the Minister of Consumer and Business Services.

Subject to a few specific exceptions, if a film or video is to be distributed or exhibited in Ontario, it must first be approved and classified by the OFRB. The Board also scrutinizes and approves all trailers, newspaper advertising, and posters.

The Board's objective is to classify films and videos and thereby provide the viewing public with sufficient information to make informed viewing choices for themselves and for their children.

### Who We Are

The OFRB is a community Board, and its members represent a cross-section of the many diverse communities across Ontario. The Board's members vary in age, gender, vocation, cultural background, and sexual orientation.

On the recommendation of the Minister of Consumer and Business Services and the Provincial Cabinet, members are appointed for a two-year renewable term by the Lieutenant Governor through Orders-in-Council.

Members work an eight-hour day, usually three to four times per month, and are paid on a per diem basis.

### Our History

The original three-member Civil Service panel, appointed by the Province in 1911, was given extensive powers of censorship. Scenes of an immoral nature, seduction, infidelity, or the depiction of a crime or a prize fight were just cause to withhold permission for screening a film.

By 1921, the first set of written standards was produced in booklet form. It included many of the earlier Board's exclusions, but added cruelty to animals, arson, firearms, violence, crime, insanity, murder and suicide. There was also a ban on the waving of all foreign flags.

In the 1930s, building inspections were initiated and rigidly enforced. It became mandatory for theatre owners to use only fire-resistant building materials, and they were held accountable for building upkeep. Saturday and holiday matinees were introduced, where unsupervised children were allowed to attend, although a matron had to be present in the theatre.

The practice of actually classifying films also began in this decade. Each film stood or fell on its own merit, and approved movies fell into one of two classifications – “Suitable For All” or “Suitable For Adult Audiences.” This Board of Censors was the first in North America to introduce a classification system.

The biggest concern of the Board in the 1940s was “propaganda films.” Any footage of riots or strikes was immediately excised from newsreels, and no film involving Communist propaganda was ever approved. Other subjects considered disturbing to the Board included horror, kissing, dancing, and religious propaganda. With the outbreak of World War II, rules became even more restrictive, and no foreign films (except those from France) were screened.

In the post-war years, the government sanctioned outdoor movies, and in August of 1946, the first drive-in movie in Ontario opened in Stoney Creek. The number of rejected films dropped dramatically, and the Board acquired the reputation as one of the most liberal and enlightened in Canada.

Reforms in the 1980s introduced the current system of appointing private citizens to a rotating Board, as well as the present classification categories of Family (F), Parental Guidance (PG), Adult Accompaniment (AA), and Restricted (R). The name was changed to the Ontario Film Review Board (OFRB), the regulation of videotapes was introduced, and adult sex videos were sanctioned. The mandate of the Board was directed towards classification rather than censorship.

Subsequent decades have seen more changes. Both the Chair and the Board members are appointed for specific terms of office. The Canadian Home Video Rating System was initiated, as was the mandatory placement of stickers on all adult sex films.

Throughout its history, the Board’s policies have been shaped and influenced by external social forces. It continues to adapt to mirror the tastes and standards of the various societies it serves.

## Types of Panels

There are three types of screening panels and a vice-chair oversees each panel. Each type of panel serves a different purpose as follows:

*Normal:* This panel consists of three members. Although the members endeavour to agree on the classification, occasionally one may disagree strongly with the classification, and that member may request a cumulative panel.

*Cumulative:* Four other Board members screen the film or video. The results of both the Normal and Cumulative Panels are tallied, and the majority rules. Since this process is initiated by a member, there is no cost to the distributor.

*Appeal:* This panel is requested and paid for by a distributor who is dissatisfied with the Board's decision. It consists of five members who have not yet seen the film in question. This panel's decision is final. However, the distributor may petition the Provincial Courts to overturn the OFRB decision.

By the time a film or video has gone through three panels, 12 different Board Members have viewed the product. Therefore, appeals through the Courts are rare.

## How We Classify

The Board members take into account the general character and integrity of each film in its entirety and use the *Theatres Act* and sets of guidelines to determine the film's classification. These guidelines, which are continually reviewed and updated, allow the Board to be objective, yet flexible. In this way, the Board is not only able to maintain the integrity of community standards, but also to appreciate and accommodate the film's artistic merit, or social and documentary significance.

While viewing the film, each panel member makes extensive notes on all elements that contribute to the classification. These elements include coarse language, nudity, violence, sexual activity, and psychological impact. Following the screening, panel members use these detailed notes in their discussion and ultimate classification of the film or video.

Each element is weighed on the basis of content and treatment and the cumulative effect of those factors on the audience. Members consider style, tone, duration, frequency, and the amount of visual and/or verbal detail. How the elements relate to the narrative also contributes to the Board's decision.

Besides the classification, the Board may choose to include information pieces, such as *Nudity*, *Coarse Language*, or *Brutal Violence*. These warnings, along with the classification, must appear on all advertising to help the viewer make informed choices.

## Why We Classify

A film classification board helps consumers make informed choices about the films and videos they see. Throughout the developed world, movie viewers have asked for industry-independent information about age-suitability (the classification) and content (advisories such as Coarse Language, Violence, Nudity, etc.) of films. This information assists them in deciding whether a particular movie is appropriate for their children, or for themselves.

Most developed countries, including the United States, Great Britain, Australia, New Zealand, South Africa, France, Germany, Spain, Portugal, Greece, Norway, Denmark, and Sweden have film classification boards.

The OFRB has been in existence since 1911. It was created because people in the province believed that the influence of moving images was so potentially powerful and pervasive that a censorship mechanism was needed to protect viewers – particularly young people – from harm.

Today, the Board's focus is classification, not censorship. The OFRB is a valued source of information about movies and videos that help viewers make the right entertainment decisions for themselves and for their children.

## Our Community

Community standards are at the forefront whenever the OFRB revises its guidelines. The Board uses many avenues to gauge the needs of the community it serves.

The OFRB is structured specifically to address community standards issues. The public Board consists of ordinary people,

from all over the province, who work part-time for the Board. Members are all ages, with diverse work histories, different ethnic backgrounds and sexual orientations. There is a nearly equal male-female split in the Board and all classification panels include both male and female members. The OFRB is structured this way so that its decisions will reflect Ontario's diverse communities.

The full Board meets three times a year to discuss any changes in policy, procedure or guidelines. All changes are discussed, debated, and voted on by the full Board before any changes are made. The OFRB hears from a wide variety of speakers including child psychologists, members of public interest groups concerned about areas such as media violence, representatives from the movie industry and so on.

We test our perception of community standards in twice-monthly evening screenings where public groups view a movie with the official panel and compare their opinions about how the movie should be classified against the official panel's decision.

We also hear directly from the media, from public interest groups, and from members of the general public via letter, telephone, fax, e-mail and our web site.

Our responsibility is to understand and reflect the community standards of Ontario.

## **Refusal to Approve**

The OFRB is one of many film boards that have the ability to refuse to approve film. Other countries, including Britain, Australia, New Zealand, Denmark, France and Germany, all have this authority. At the federal level, Canada Customs may seize films and videos that contravene guidelines that are very similar to those in place in Ontario.

Film boards are responsible for drawing boundaries around activities that are acceptable for public display and consumption, according to community standards. The OFRB has the authority – and the responsibility – to refuse to approve films that contain depictions of extreme violence and brutality, explicit sexual assault, degrading and dehumanizing activities, sexual activities with minors, cruelty to animals, and so on.

Most societies have value systems that are created to allow their members to live in relative peace and security. The checks and

balances that prevent seriously harmful activities from becoming prevalent and undermining these value systems are usually enshrined in the laws of the land. The ability to limit public exposure to extremely brutal or violent images is one of the safeguards that helps to prevent seriously harmful activities from becoming the normative values of society.

The police do not have the resources to check the thousands of films and videos that the OFRB and other boards check on a daily basis. The marketplace is also not a good safeguard as there will always be a minority of citizens that will create a market for these portrayals.

Therefore, the OFRB, through the *Theatres Act*, continues to limit access to films in those areas where there is a potential for harm to society, particularly to those who are most vulnerable.

## Mainstream Classifications and Guidelines

### The Classifications



Film is appropriate for viewing by a person of any age.



Parents should exercise discretion in permitting a child to view the film.



Film restricted to persons 14 years of age or older or to persons younger than 14 years of age who are accompanied by an adult.




Film restricted to persons 18 years of age or older.

### Information Pieces

The viewing panel can assign one or more of the following information pieces to a film or video to assist viewers and parents in making informed viewing choices:

- |                                    |                          |
|------------------------------------|--------------------------|
| Not Recommended for Children       | May Offend Some          |
| Not Recommended for Young Children | Sexual Violence          |
| Mature Theme                       | Nudity                   |
| Frightening Scenes                 | Sexual Content           |
| Violence                           | Explicit Sexual Activity |
| Brutal Violence                    | Adult Sex Film           |
| Torture                            | Coarse Language          |
| Horror                             | Language May Offend      |
| Terror                             | Substance Abuse          |

### Criteria for “Family”


	
<b>Age Suitability</b>	Film is appropriate for viewing by a person of any age
<b>Language</b>	Occasional use of words such as darn, damn, hell
<b>Violence (see Note 3)</b>	Restrained portrayal(s) of limited violence.
<b>Nudity</b>	Casual, non-sexual nudity with no close-ups
<b>Sexual Activity</b>	Limited embracing, kissing in a loving context
<b>Horror</b>	There may be brief moments of mild horror in comedic, historic, or fantasy settings (for example, dragons, giants, wicked witches).
<b>Psychological Impact (see Note 2)</b>	Be sensitive to treatments of scenes or situations related to a child’s sense of security and well-being.

Note 1: From time to time, guidelines may be set aside at the Panel’s discretion where social and documentary significance warrants.

Note 2: Psychological impact may be a state of mind, mood or feeling and/or other effects on the viewer, resulting from the treatment of scenes and situations within the film. Treatment may include intensity, degree, pace, atmosphere, tone, visual effects, and dialogue.

Note 3: Portrayals of violence may include armed combat, natural disasters, accidents, hand-to-hand combat, weapons violence, and violent sports. The degree, frequency, and intensity of the acts of violence will be factors in the classification decision.

### Criteria for “Parental Guidance


	 <b>PARENTAL GUIDANCE ADVISED</b>
<b>Age Suitability</b>	Parents should exercise discretion in permitting a child to view the film.
<b>Language</b>	Occasional use of expletives and/or slurs; mild sexual references
<b>Violence (see Note 3)</b>	Restrained portrayal(s) of non-graphic violence, integral to the plot. Non-prolonged, no close-up, limited bloodletting/tissue damage.
<b>Nudity</b>	Brief nudity in a non-sexual context, non-exploitive close-up
<b>Sexual Activity</b>	Embracing, kissing in a loving context; sexual innuendo
<b>Horror</b>	Exciting horror scenes and some grotesque images may be allowed in a fantasy or comedic context, but there will be no detailed or prolonged focus on gory images or suffering.
<b>Psychological Impact (see Note 2)</b>	Be sensitive to treatments of scenes and situations that may cause adverse psychological impact on children. These may include frightening or emotionally upsetting situations involving threats, injury, illness, family problems, or death to young people, family member, and animals (particularly pets).

Note 1: From time to time, guidelines may be set aside at the Panel's discretion where social and documentary significance warrants.

Note 2: Psychological impact may be a state of mind, mood or feeling and/or other effects on the viewer, resulting from the treatment of scenes and situations within the film. Treatment may include intensity, degree, pace, atmosphere, tone, visual effects, and dialogue.


Note 3: Portrayals of violence may include armed combat, natural disasters, accidents, hand-to-hand combat, weapons violence, and violent sports. The degree, frequency, and intensity of the acts of violence will be factors in the classification decision.

## Criteria for “Adult Accompaniment”

	
<b>Age Suitability</b>	Film restricted to persons 14 years of age and over or to persons younger than 14 who are accompanied by an adult
<b>Language</b>	Coarse language and/or slurs directed to specific segments of society; sexual references
<b>Violence (see Note 3)</b>	Portrayals of violence resulting in some bloodletting and/or limited tissue damage which may or may not be fatal. Violence should be within the context of the film.
<b>Nudity</b>	Full frontal nudity, non-detailed brief, casual non-close up in a non-sexual situation
<b>Sexual Activity</b>	Kissing, petting, fondling, implied sexual activity, limited instances of brief, non-gratuitous simulated sexual activity; sexual innuendo
<b>Horror</b>	Gory or grotesque imagery may be more frequent or detailed, but will generally avoid prolonged focus.
<b>Psychological Impact (see Note 2)</b>	The treatments of scenes and situations will tend to be more frightening, intense, disturbing, or emotionally upsetting than would be allowed in the PG classification. More mature themes can be portrayed. Threats with some abusive dialogue may be considered.

- Note 1: From time to time, guidelines may be set aside at the Panel's discretion where social and documentary significance warrants.
- Note 2: Psychological impact may be a state of mind, mood or feeling and/or other effects on the viewer, resulting from the treatment of scenes and situations within the film. Treatment may include intensity, degree, pace, atmosphere, tone, visual effects, and dialogue.
- Note 3: Portrayals of violence may include armed combat, natural disasters, accidents, hand-to-hand combat, weapons violence, and violent sports. The degree, frequency, and intensity of the acts of violence will be factors in the classification decision.

### Criteria for “Restricted”

	
<b>Age Suitability</b>	Film restricted to persons 18 years of age or older
<b>Language</b>	No restriction
<b>Violence (see Note 3)</b>	Visually explicit portrayal(s) of violence which may be characterized by any or all of extreme brutality, extreme bloodletting and extreme tissue damage. May include torture, horror, sexual violence.
<b>Nudity</b>	Full frontal nudity in a sexual situation
<b>Sexual Activity</b>	Simulated sexual activity; limited instances of brief, non-gratuitous, non-violent explicit sexual activity
<b>Horror</b>	Horrific themes, incidents and images with a more prolonged or graphic focus and greater frequency.
<b>Psychological Impact (see Note 2 in Family Classification)</b>	The treatment of scenes and situations may cause extreme adverse psychological impact. Such scenes and situations could involve intense and compelling terror, acts of degradation, threats of violence, and continuous acts of non-extreme violence. Such situations could be accompanied by coarse, abusive, and degrading dialogue.

- Note 1: From time to time, guidelines may be set aside at the Panel's discretion where social and documentary significance warrants.
- Note 2: Psychological impact may be a state of mind, mood or feeling and/or other effects on the viewer, resulting from the treatment of scenes and situations within the film. Treatment may include intensity, degree, pace, atmosphere, tone, visual effects, and dialogue.
- Note 3: Portrayals of violence may include armed combat, natural disasters, accidents, hand-to-hand combat, weapons violence, and violent sports. The degree, frequency, and intensity of the acts of violence will be factors in the classification decision.

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## Canadian Home Video Rating System

### Overview

There is no current legislation in Ontario that requires classification stickers on mainstream videos and DVD's intended for home use. However, there is a voluntary system in place called the Canadian Home Video Rating System. It is administered by the Canadian Motion Picture Distributors Association.

After the six Film Review Boards across Canada have given their decisions on the product, an average is taken which then becomes the video's classification. This means it is possible for a home use video to have a different classification than the same film did when shown in an Ontario theatre. It is the Ontario classification that determines the distribution or exhibition criteria in Ontario.

At the present time, videos do not have warnings or information pieces. Work is underway with the industry to find a method to display some form of information pieces on videos.

### The Classifications

The following are the classifications for the Canadian Home Video Rating System:



*Suitable for viewing by all ages*



*Parental guidance advised. Theme or content not suitable for all children*



*Suitable for people 14 years of age or older. Those younger should view with an adult. No rental or purchase by those under 14. May contain violence, coarse language and/or sexually suggestive scenes.*



*Suitable for people 18 years of age or older. Those younger should view with an adult. No rental or purchase by those under 18. Will likely contain explicit violence, frequent coarse language, sexual activity and/or horror.*



*Restricted to 18 years and older. No rental or purchase by those under 18. Not suitable for minors. Contains frequent sexual activity, brutality/graphic violence, intense horror, and/or other disturbing content.*



*Exempt. Material not subject to classification, such as travel, nature, documentaries, sports, instructional, arts and culture.*

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## Adult Sex Product

**Overview** The OFRB screens all adult sex videos involving explicit sexual activity between consenting adults in accordance with guidelines dealing with areas such as consent, physical abuse, coercion, humiliation, and degradation. All adult sex videos sold or rented in retail establishments in Ontario must be screened and approved by the OFRB.

The regulations under the *Theatres Act* also requires all adult sex videos, once they have been approved by the OFRB, to have a title-specific sticker which contains such information as the title, running time, distributor ID, and an approval certificate number.

Inspectors from the Ministry of Consumer and Business Services periodically visit video retailers throughout the Province. The inspectors review the stickers to verify that they contain the appropriate Board information and that they match the cassette and video jacket.

The use of these stickers, which is endorsed by the industry, has significantly reduced piracy and instances where a distributor has chosen to by-pass Board approval.

## Financial & Operational Information 2001-2002

### Financial Information 2001/2002

<b>Revenue:</b>	Film and Video Classification Fees ** .....	\$2,405,000
	<b>Total Revenue</b> .....	<b>\$2,405,000</b>
<b>Expenditures***:</b>	Per Diems.....	\$382,000
	Direct Operating Expenses .....	\$100,700
	Administrative & Overhead Expenses .....	\$373,400
	<b>Total Expenditures **</b> .....	<b>\$856,100</b>

\*\* For classification of films and videos, distributors pay \$4.20 per minute, foreign language films (except French) pay a flat fee of \$78.75 per item, and there is no fee for Canadian films and videos. There are also fees for classifying trailers, advertisements, and for classifying features by documentation.

\*\*\* Note: This excludes indirect costs related to activities such as enforcement, legal, policy, etc.

### Mainstream Films by Classification

	2001/2002	2000/2001	1999/2000
Family.....	15.6%	16.7%	15.8%
Parental Guidance .....	29.9%	30.5%	30.8%
Adult Accompaniment .....	39.3%	36.8%	37.6%
Restricted.....	15.0%	16.0%	15.8%

### Financial and Operational Information

	2001/2002	2000/2001	1999/2000	% Change 2001/2002 to 2000/2001
<b>Financial:</b>				
Revenue .....	\$2,405,000	\$2,233,900	\$2,160,800	7.6%
Expenditures .....	\$856,100	\$811,100	\$769,900	5.5%
<b>Operational:</b>				
<b>Titles Processed:</b>				
Mainstream .....	1,348	1,272	1,192	6.9%
Foreign .....	248	257	277	(3.5%)
Adult Sex .....	2,386	2,328	2,344	2.5%
<b>Total Titles:</b> .....	<b>3,982</b>	<b>3,857</b>	<b>3,813</b>	<b>3.2%</b>
<b>Minutes Viewed:</b>				
Mainstream .....	122,902	113,868	105,121	7.9%
Foreign .....	29,064	27,978	31,402	3.9%
Adult Sex .....	235,080	240,116	227,965	(2.1%)
<b>Total Minutes:</b> .....	<b>387,046</b>	<b>381,962</b>	<b>364,488</b>	<b>1.3%</b>
<b>Panels:</b>				
Number of Panels .....	510	551	541	
Average Panel Minutes .....	729	684	659	
<b>Number of:</b>				
Trailers .....	439	634	797	
Appeals – changed .....	16	14	8	
Appeals – no change .....	14	8	15	
Non-approvals .....	95	112	143	
Advertising Pieces .....	1,627	2,752	3,753	
Permits – Film Festivals .....	226	174	293	
Permits – Individuals .....	80	106	122	
Classifications by Doc'n .....	223	136	128	
Undertakings – Mainstream .....	360	300	231	
Undertakings – Adult Sex .....	1,091	543	0	

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## Chair

**Robert Warren** Warren, a graduate of the University of Windsor (BSc) and York University (MBA), worked for Ontario Hydro for almost 30 years in various areas of information technology. He currently works as a computer systems consultant specializing in computer applications and databases for non-profit organizations. As a volunteer, he was active on the boards of, and provided computer assistance to, several community, arts, and religious organizations in Mississauga and Oakville. Warren is married with two children and lives in Mississauga. Appointed to the Board in April 1996, he assumed responsibilities as Chair in August 1997.

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## Board Members

**Shirley Budgell** Budgell was born and educated in Kingston and then moved to Welland in 1965. The following years were spent raising a family and working with various community, church and school groups. Some of her positions were those of leader, builder, and worker. All have been rewarding.

Shirley and her husband Lloyd have three children and one grandchild.

**Ronald Burgoyne** Burgoyne has been involved in radio and TV broadcasting for many years, both on-air and in sales, programming, and management. Burgoyne is involved in many community activities such as Kinsmen, Lions Club, Citizen Policing Committee, and the Planning Advisory Board. Burgoyne and his wife reside in Kingsville.

**Jamil Chahbar** Chahbar has been self-employed for the last 20 years. He owns a produce company and a dairy & juice distribution company in the London and surrounding areas. Jamil attended the University of Western Ontario, majoring in political economics.

His involvement in the community includes coaching both basketball and hockey teams. Jamil is married with five children and resides in London.

**Roger Currie** Currie has worked as a radio journalist for more than 30 years, much of it in his hometown of Winnipeg. He became a permanent resident of Ontario in the spring of 2000 when he and his wife Linda decided to live on Lake of the Woods near Kenora. Roger now works part-time at the local Kenora station, CJRL, and does extensive freelance writing from home.

Currie brings a lifelong passion for movies to his duties as a member of the OFRB. This included work on student films when he attended the University of Manitoba, and a year as an assistant manager in several local movie houses before he began his broadcasting career. Roger has a grown daughter Katie.

**Sue Dosso** Dosso is a native Torontonion and has been active in the arts community since the age of eleven. She is an active member of the ACTRA Performers' Guild, and also works as a communications consultant. She has owned and managed a public relations and advertising agency and presently consults as a project manager.

Sue is an outdoor enthusiast and counts cross-country skiing, bicycling, walking and birding among her interests. She is active in social outreach programs in her community and supports related causes. Sue currently resides in Keswick with her husband and her setter "Thurston".

**Trevor Ellis** Ellis is a certified management accountant and is the chief financial officer for an independent TV production company. Trevor has had working experience in the profit and non-profit sectors for the United Way of Greater Toronto, the Children's Own Museum, and Canada Life.

He volunteers his time by sitting on the Boards of Theatre Passe Muraille and the Sherbourne Health Centre Corp. Trevor resides in Toronto.

**Grace Isgro** Isgro has an extensive career in public relations and community service. She has served two terms (6 years) as a Separate School Board Trustee, owned a public relations firm, served as special assistant to a Minister in the Provincial Cabinet, was a provincial returning officer, and is a former member of the Immigration and

refugee Board. Grace is currently under contract at CHIN Radio/TV International.

Grace has been actively involved with a number of community and charitable organizations for the past two decades. They include Variety Club of Ontario; ‘Waves of Hope’ Campaign; Messinesi Club of Ontario; York Finch General Hospital Foundation Board; National Congress of Italian Canadians; York Region United Way Campaign; Ontario Confederation of Sicily; City of Vaughan Race and Ethnocultural Committee; Vaughan non-profit Housing Committee; Caritas Project and the “Vaughan Against Drug Abuse” committee.

**Geoffrey Grossmith**

Born in Toronto, Grossmith has had many and varied careers. He served overseas as aircrew with the RCAF and returned to Toronto at the end of the war. He ventured on to graduate in Aeronautical Engineering at the University in Calgary.

Geoff subsequently became Senior Flight Test Engineer at A.V. Roe, which are just fond memories now. Geoff’s career has expanded to owning and operating an advertising agency and a consulting company for shopping centres in Metro Toronto. An owner of two travel agencies, he is now active in the residential real estate market.

Between all of the above, he managed to squeeze in twenty-five years as a member, vice-chairman and chairman of the Etobicoke Planning Board and as a member of Metro Planning Board. If that wasn’t enough, he found time to raise five children.

**Eleanor Kingstone**

Kingstone is a retired teacher, having taught at the junior and intermediate levels in both Brockville and Kingston. As well as teaching core subjects to her homeroom classes, she specialized in the areas of visual arts, guidance, and physical education.

Eleanor is actively involved in numerous political, church, and community groups. Besides her family, other interests include sports, the collection of antiques, reading, and gardening.

Eleanor resides along the St. Lawrence River west of Gananoque with her partner, Rick, who is a retired R.C.M.P. Staff-Sergeant.

**Eva Knies**

Knies was born and raised in the Slovak Republic (previously Czechoslovakia). After Soviet occupation of Czechoslovakia in 1968, Eva and her family escaped and chose Canada to be their new home.

For the next 25 years, she worked as a structural steel draftsman, participating on such projects as the Darlington Nuclear Power Station and the steel roof on the Toronto Skydome.

In 1995, Eva completed a Social Studies program and received her Social Worker - Gerontology diploma. Later she went back to work in structural steel industry and then worked for her daughter's sales and marketing company.

Eva's hobby is writing. Her first book "Love without Borders" was published both in the Slovak Republic (Slovak language) and in Canada (English). Her second book "Give Me Only One Day" is currently being published in Slovakia. She is also involved in community work.

Eva lives in Mississauga with her husband, has a daughter and a granddaughter.

**Sam Lau**

Dr. Lau is a Chinese Canadian from Hong Kong. He obtained his medical degree from the National Taiwan University at Taipei, Taiwan and completed his full postgraduate training in Obstetrics and Gynecology at the University of Rochester in Rochester, New York. He was subsequently certified by the American Board of Obstetrics and Gynecology and obtained a fellowship in Obstetrics and Gynecology from the Royal Canadian College of Surgeons.

Sam currently practices obstetrics and gynecology in downtown Toronto. He is an active supporter of education and has established perpetual endowment scholarship funds, namely, "Dr. Sam and Dr. Doris Lau Graduate Scholarships in Music" at University of Toronto, and "Dr. Sam and Dr. Doris Lau Scholarships in theology" at University of St. Michael's College.

**Wade Lynch**

Lynch is an actor and director who has spent the last 20 years on stages across Canada. He is a graduate of the Broadcast Journalism program at B.C.I.T. Wade was a news broadcaster and marketer before returning to school to pursue his passion for theatre. With a degree in Theatre Education from Western

Washington University, he has been an actor, director and theatre administrator.

Wade has also been associated with the Factory Theatre, Young People's Theatre, the Charlottetown Festival, and especially Drayton Entertainment. Wade lives in East York with his partner Mike and a teen-age son, John.

**Bill Moody**

Moody recently retired as executive director of Lions-Quest Canada, a charitable foundation that creates curriculum in life skills education and trains teachers in its use. He also spent 30 years teaching at the secondary level as head of guidance. His hobby is the Lions Club, where he served two years on the International Board of Directors representing Canada. One of his active projects is Canine Vision Canada, a dog guide school for the blind in Oakville, where he served as Charter Chair.

Bill and his wife reside in Mount Forest and have three children and seven grandchildren.

**Micki Moore**

Moore is a broadcaster, writer and actress. For two years, Micki hosted and associate produced WTN's *Double Duty*. She is probably best known as the host of City TV's popular daily talk show *You're Beautiful*, which ran for twelve years and was syndicated throughout parts of Canada and the U.S. As lifestyle commentator for Global TV's *News at Noon* for four years and as host of *Doctor, Doctor* on the Global CanWest Network and the Life Network, Micki presented relevant health and social issues to viewers.

Micki's past work, from her best selling book "Making It" to TV stints as resident lifestyle expert on CTV's afternoon shows *Lifetime* and the *Dini Petty Show*, reflects her deep interest in people and how they can improve their lives. Micki was the host of *The Health Line*, a phone-in television show, and was also the broadcast editor of *Flare Magazine*. Micki's newspaper features, one-to-one interviews with newsmakers, authors and celebrities, run in The Toronto Sun and in The New York Times. Micki's most recent acting roles include parts in CTV'S *The City* and the USA-TV Network's *The War Next Door*.

**Allan Mugford** Mugford recently retired after 40 years of service as a firefighter with the City of Toronto Fire Department. He has a keen interest in film, theatre, sports and family. He is married with eight children and eight grandchildren. Mugford and his wife reside in Markham.

**Monica Munn** Munn was born in Quebec and as an ‘air force brat’ was privileged to live in many of the provinces in this great and expansive nation. She settled in Toronto and, to satisfy the wanderlust that was firmly entrenched by her upbringing, she takes as many international performing arts contracts as possible.

Another pattern that was set quite early was a keen interest in the performing arts. Fortunately, she graduated from putting on magic shows in the basement (mandatory attendance by relatives), to more lucrative ventures on somewhat larger stages (attendance by relatives still mandatory). Since graduating with an honours degree in Fine Arts from York University, she has worked as an actor and as a dancer on stage and screen.

In the ultimate and inevitable quest for creative control, she has moved into writing and directing plays designed for family audiences as well as plying her trade as a choreographer for commercials, music videos, and corporate events.

**Takis Pappas** Pappas spent more than 25 years in the consumer packaged goods industry in a variety of senior management positions. He is now a successful management consultant who specializes in strategic planning. Takis holds an advanced graduate diploma in Management from the Centre for Innovative Management of Athabasca University in Alberta. Married and the father of two grown children, Takis currently resides in Pickering.

**Janet Robinson** For the past 24 years, Robinson has worked as a registered nurse in a demanding obstetrical/gynecological practice. She now has a consulting company that provides home visits to new parents. She also does part-time work for an independent health and work assessment organization, and the Health and Safety Department of Ontario Power Generation.

Janet is also active in community politics and fundraising. She lives in Toronto with her husband. They have two grown children and one grandson. When her schedule permits, she loves to pursue her passion for golf with friends and family.

**Marlene Sachter**

Sachter taught at a nursery school after graduating from the University of Toronto in Fine Arts. She subsequently became an owner of the oldest privately-owned day camp in Ontario. She was also a member of the education committee of the Ontario Camping Association. Later, she put her degree to good use as the Curator of a prominent art gallery.

Marlene occupies her time writing and lecturing, and also operating her event planning companies, “The Party Girl” and “Party Perfect”.

Sachter is a member of the Social Action and Accessibility committees of Temple Sinai, which deal with such issues as child poverty, homelessness, and access for the elderly and handicapped. She is an active speaker for the Alzheimer Society for Metro Toronto, and has created four ethnically-appropriate Alzheimer communications books for the general population, and for the Jewish, Chinese, and Italian communities.

Sachter resides in Toronto and is married with two grown children.

**Marlene Sklar**

For the past 10 years, Sklar has been a meeting and special event planner catering primarily to the convention industry in the GTA. Born in Philadelphia, Marlene has resided in Thornhill for the past 18 years. Sklar is active in several community organizations and enjoys playing golf in her free time. Marlene is married with two sons.

**Lloyd Staley**

Staley is an actor and broadcaster from Hamilton. He has been involved in a variety of community activities including the Rotary Club, Variety Club and Crime Stoppers. Lloyd also worked as a smoking control by-law enforcement officer for 14 years. He is now retired.

Lloyd’s original hometown is Windsor and he now resides in Hamilton with his wife Carole.

**Shauna Stein** Born in Vancouver, Stein moved to Toronto in 1982 to attend university. After receiving an Honours B.A. from York University, Shauna attended the University of Toronto where she obtained her bachelor's of education.

A mother of two, Shauna has worked as an educator in the public and private school systems for over a decade.

Shauna is also certified in the Nia Technique, a fitness discipline that integrates dance, martial arts, and body alignment therapies such as yoga.

**John Thompson** An Ottawa native and Toronto resident, Thompson spent 13 years in the Canadian Army and worked for five years with the Canadian Institute of Strategic Studies. Since 1990, he has been with the Mackenzie Institute, which provides primary research and comment on matters related to organized violence and political instability.

Among many interesting moments of his professional career, John escorted a trio of Chinese generals across Canada, has addressed US Congressional and Senate committees, had a mail bomb sent to him by terrorists, and has been interviewed at one time or another by most major television news shows and newsmagazines in North America. His private interests include camping and extensive reading on a wide range of fields.

**Trudie Villeneuve** After a long career within the banking sector, Villeneuve left the financial services industry and, in a partnership, set up a small tutoring business providing math and science lessons for students from Grade 2 to OAC. She has recently handed over the day-to-day operation to her partner, providing her with more time to spend on various consulting activities and community involvement initiatives.

Villeneuve is married with one daughter and resides in Toronto.

**Peter Watts** Born in Whitby, Ontario and raised in Kitchener, Watts started his advertising career with the Waterloo Chronicle and then moved to the Hamilton Spectator. After two years in retail sales, he became the manager of travel sales in the Southam Newspaper's national sales office. A career change resulted in a six year stint in the

shopping centre industry as General Manager of the Greater Hamilton Centre Mall.

Peter returned to the newspaper industry as classified and retail sales manager for another three years until the call of radio got his attention. Peter then spent the next 20 plus years in various capacities of sales and management in the radio industry, most recently with 900 CHML/Y95 in Hamilton.

Peter has been married to his wife, Patricia, for almost 40 years and has four grown children and six grandchildren.

**Sara Waxman**

Waxman is an award-winning food writer. She has been the weekly restaurant critic for the *Toronto Sun* for over fifteen years, and writes regularly on international food and travel for the *National Post*. Her weekly restaurant review appears in the *World Journal*, a Chinese language newspaper. She has been the restaurant reviewer for *The Financial Post* for seven years, and a contributing editor to *enRoute Magazine* and *Flare Magazine* for five years. Sara is the author of three cookbooks. The third edition of her best-selling restaurant guide “Toronto’s Cheaper Eats” was released in summer, 2000.

Sara has been involved in community, charity, and fundraising activities for over ten years. She was the Honorary Chair of the Barbra Schlifer Commemorative Clinic, an agency for women who are survivors of violence. She has been involved in fundraising as a member of the Brazilian Ball committee, the Canadian Cancer Society; the Canadian Opera Company Women’s Committee; the Power Plant Contemporary Art Gallery; Ontario College of Art and Design; and numerous other organizations such as CanFar and the Stratford Festival.

**Bob Whitley**

Whitley is a retired education specialist who was involved in Ontario’s education sector for thirty years. He worked as a high school teacher and as a vice-principal for the Halton Board of Education. He also has extensive background working in the community as a leader for many associations and clubs. He was a past scout leader and was actively involved in scouting for many years. Bob served as chairman of the South Western Ontario Track and Field Association and is a co-founder and former president of the Burlington Track Club.

Bob also co-produced two independent Hollywood movie productions and was the president of a small advertising firm that used a closed circuit concept for Canadian universities and tourist attractions.

Bob is married to Arlene and has two children and four grandchildren.