

**ACTRA**  
MONTREAL

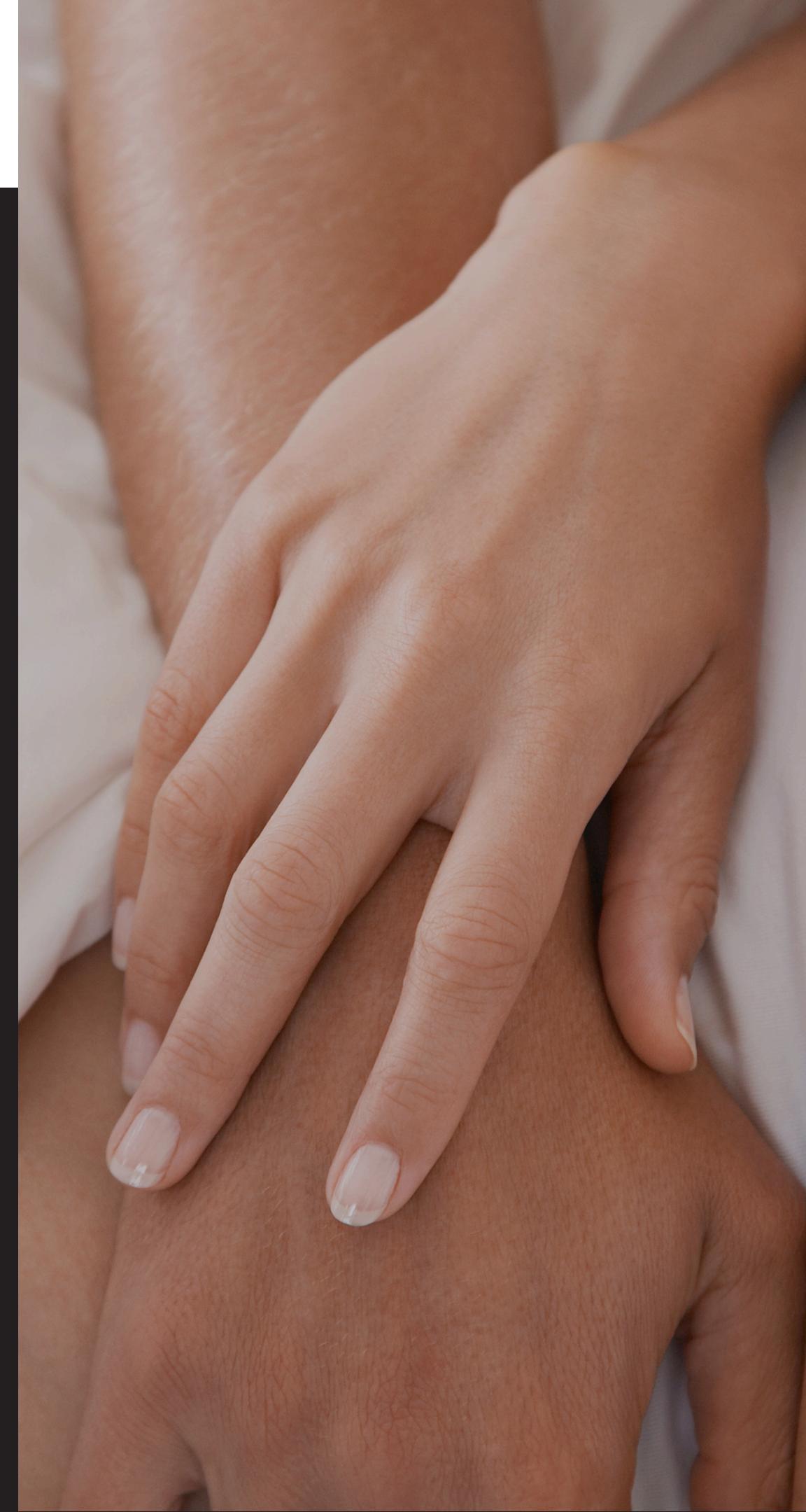
# INTIMACY + NUDITY

Empowering performers

**Presentation for Talent Agents**

# PRESENTATION OVERVIEW

- **WELCOME & INTRO: INTIMACY SUBCOMMITTEE**
- **PAMPHLET & GUIDE LAUNCH**
- **EXAMPLE OF RIDER**
- **RIGHTS UNDER THE IPA**
- **FAQ**
- **QUESTION PERIOD**



## INTIMACY SUBCOMMITTEE

**was created from the  
ACTRA MONTREAL'S WOMEN\* S COMMITTEE**

NEED TO  
**EMPOWER**  
PERFORMERS

TO EDUCATE  
PERFORMERS  
TO **KNOW**  
THEIR RIGHTS

TO PROVIDE  
STRATEGIES  
TO **ENFORCE**  
THEIR RIGHTS

IDENTIFY  
POTENTIAL  
ISSUES AND  
**WHAT TO DO**

# PAMPHLET - summary & easy to read reminders

ACTRA  
MONTREAL

## RIDER

It is negotiated in advance and must disclose in detail the specific requirements regarding the scene. I have it with me on set. I have the right to refuse to do more than what is in the rider.

## CLOSED SET

Only required crew/production personnel are allowed on set, the rest must leave and **monitors inaccessible**. Have your phone and emergency phone numbers with you in case.

## PHOTOS

Production needs my consent (via my agent) to take photos. My agent can negotiate to refuse photos or require that I review footage and photos and that all unused photos be destroyed.

## REQUIRED BY PRODUCTION

## MY RIGHTS

## NEGOTIABLE

## COVER UPS

Many tools exist to be better protected, such as: pasties, undergarments, clean towels, barriers, bathrobe within reach at all times...

## CAN I REFUSE?

Once the rider & contract are signed, if I'm asked to do more, I have the right to refuse. Use ACTRA and agent to refuse on your behalf.

## INTIMACY COORD

My agent should negotiate that a trained qualified IC be required. I can call ACTRA to have them speak with productions.

## CHECKLIST

### 1 CASTING:

Casting breakdown should indicate when a role requires nudity/intimacy.

- My agent should ask details as to what is expected
- Identifying and communicating my boundaries to my agent
- I have rights at auditions, I will review A2401 of the IPA

### 2 NEGOTIATING CONDITIONS

My agent should require a qualified, trained intimacy coordinator who is a member of ACTRA.

If Production is unable to provide an intimacy coordinator, my agent should contact ACTRA. Nonetheless, I still have rights under the IPA and I can negotiate better terms, for example:

- Production is to contact my agent only, not me directly.
- A detailed Rider provided 48 hrs in advance of the contract.
- Private space with breaks to mentally prepare, cover ups: pasties, clean towel. Bathrobe within reach at all times, having an ACTRA rep or my agent on set and sufficient time to properly cover up before closed set is lifted. Reviewing the final footage....

### 3 PREPPING FOR THE SCENE

Read this guide, refer to section A24 of the IPA, review your rider.

- Prior to the day, while reading the script, consider the shooting location and conditions of the scenes (indoor, outdoor, tight space: inside a car...) and identify any needs I may have.
- I can ask for breaks, I can focus on my breath
- I have the right to refuse any direction that does not respect the rider

## RED FLAGS

- Is Production refusing to provide an Intimacy Coordinator for your scene?
- Is Production refusing to provide your Rider 48hrs before your session?
- Is the IC not qualified, nowhere to be found on set or seems to be acting on behalf of the production (re-negotiate your boundaries)?
- Is Production putting pressure and/or intimidating you to make any change to the rider or to the scene?

CALL ACTRA 514-844-3318

CALL YOUR AGENT

## HARASSMENT?

Call L'APARTÉ: 1-833-LAPARTE  
Contact HAVEN: <https://havenonline.ca>

GET MORE INFO,  
KNOW YOUR RIGHTS



ACTRA

## **WHAT TO DO WHEN ON SET WITHOUT AN INTIMACY COORDINATOR**

### **BEFORE SET:**

**Casting Breakdown – what should I know?**

**Casting breakdown should clearly indicate when a role requires nudity/intimacy.**

**Your agent should reach out to casting/production to find out more details about the scene and ask the questions of what production expects of the role and the context, so that they can contact you and discuss the details of the role.**

### **Audition**

**Can production ask me to perform intimate scenes or be nude at the audition?**

**Main points (in form of Q&A) of A2401 of the IPA**

### **Negotiating conditions**

**Ask for a qualified, trained intimacy coordinator who is a member of ACTRA (if you feel comfortable with a particular IC, your agent can try to negotiate that production to engage that IC).**

**What if production won't hire an intimacy coordinator?**

**Your Agent's role in advocating for you – you can discuss the details of what you need to feel comfortable, here are some examples:**

- Your agent being the exclusive point person for production with regards to those scenes and not to approach you directly.**
- Negotiate to have a break with a small private room and perhaps an unpaid person on set (actra rep, agent, parent) to be there to support you...**
- Requiring a bathrobe in reach to cover up between takes**
- Requiring sufficient time to properly cover up before the closed set is lifted.**
- Using the ACTRA rules in your negotiations (rider, stipulation on closed set)**

# **THE GUIDE - more detailed information**

**ACTRA**  
MONTREAL

## **WHAT CAN I EXPECT**

### **BEFORE SET:**

**Did the IC call you in advance to discuss the scene(s) and your boundaries?\***

**Did you receive a rider at least 48 hours prior to the shoot of your scene?\***

### **ON-SET:**

**Did the IC check in with you prior to shooting your scene?**

**Did the IC provide and or explain any modesty garments to be used during the scene?\***

**Did the IC provide and or explain the use of any personal barriers that can be used during the scene?**

**Is the set closed for the duration of your intimate scene? IE: live feed is turned off, additional monitors are turned off, necessary monitors are flagged or tented, only necessary personal is on set (sound, director, DP/Camera Operator, on set costumer, Intimacy Coordinator) \***

**Is a robe being provided for cover up between takes and prior to additional personnel entering the set.\***

**Is the IC checking in with you periodically to see how you are doing?**

**Is the IC stepping in when/if one or more of your boundaries are about to be crossed?\***

**Did the IC follow up with you once your scene was wrapped to see how you were doing?**

**Is the IC ensuring no continuity photos are being taken while performers are nude or partially nude?\***

**Is the IC able to choreograph/adjust the scene without making physical contact with the performers?**

**\*Call ACTRA when the following are not being met.**

### **AFTER:**

**Did the IC follow up with you a day or two later to see how you are doing?**

# THE RIDER - REQUIREMENT

ACTRA  
MONTREAL

48hrs prior to signing the contract / the scene

## REMEMBER THE RIDER IS NEGOTIABLE

\* PRODUCTION COMPANY LETTERHEAD

PRODUCTION MUST PROVIDE THE RIDER TO THE PERFORMER AT LEAST 48HRS PRIOR TO THE SIGNING OF THE CONTRACT (A2402A)  
PERFORMERS MAY REFUSE TO DO ANYTHING NOT SPECIFIED IN THE PERFORMER'S CONTRACT (RIDER), WITHOUT LIABILITY OR FORFEITURE OF ANY PORTION OF THE CONTRACTED FEE.  
IPA: A2402B

(SAMPLE OF A PROPER) NUDITY RIDER

PRODUCTION COMPANY: PRODUCTIONS INC.  
PRODUCTION TITLE: FAMOUS MOVIE TITLE  
PRODUCTION REPRESENTATIVE: YVON SETRE RESPECTUEUX  
TITLE: PRODUCTION MANAGER

REGARDING: SCENE 03-05  
CHARACTERS INVOLVED: CARL & ROSIE  
SHOOTING DATE(S): FEBRUARY 29<sup>th</sup> 2026

PERFORMER'S NAME: Starlet Betty  
CHARACTER'S NAME: ROSIE

INTIMACY COORDINATOR: NAME OF QUALIFIED IC MEMBER

DESCRIPTION OF SCENE: PLAYFUL LOVE SCENE 03-05

DETAILED SHOT:  
- LONG SHOT OF ROSIE IN BED - SHEET WILL COVER BODY, EXPOSING ONLY BARE SHOULDERS/ARMS AND LEGS FROM MID-THIGH DOWN. THERE WILL BE NO UPPER BODY NUDITY (FULL BREASTS, NIPPLES) OR FRONTAL OR REAR BELOW THE WAIST NUDITY.  
- CLOSE-UP OF SHEET BEING RIPPED OFF BY CARL, EXPOSING BOTH OF ROSIE'S BREASTS ENTIRELY INCLUDING NIPPLES AND AREOLA, AS WELL AS BARE ABDOMEN TO JUST ABOVE HIPS.  
- FOR THE ABSENCE OF DOUBT, THERE WILL BE NO FRONTAL OR REAR BELOW THE WAIST NUDITY. STARLET WILL WEAR SKIN COLOURED LEGGINGS.  
- CARL WILL STRADDLE ROSIE WITH CHESTS TOUCHING, BUT WITHOUT MOVEMENT, CARL WILL KISS ROSIE ON HER MOUTH (OPEN MOUTH, NO TONGUE), FACE, EARS AND HER NECK. CARL WILL NOT BE KISSING ANY OTHER PART OF HER BODY. ROSIE WILL WEAR NIPPLE COVERS.  
- CARL'S HANDS WILL ONLY TOUCH ROSIE'S FACE AND BACK OF HEAD, BUT HIS HANDS WILL NOT BE TOUCHING ANY OTHER PART OF HER BODY.  
- A THIN CUSHION WILL BE PLACED BETWEEN THE 2 PERFORMERS' PELVIS.  
- CLOSED SET WILL BE ANNOUNCED AND ENFORCED. CREW WILL BE LIMITED TO ESSENTIAL ONLY. MONITORS WILL NOT BE ACCESSIBLE TO ANY CREW THAT IS NOT LISTED ON THE CLOSED SET PROTOCOLS. THERE WILL BE NO LIVE FEED.  
- A BATHROBE WILL BE WITHIN REACH FOR PERFORMERS AND THEY WILL BE GIVEN SUFFICIENT TIME TO COVER UP WITH THEIR ROBE BEFORE THE SET IS OPENED BY THE INTIMACY COORDINATOR TO ALLOW FOR TECHNICAL ADJUSTMENTS AND/OR NOTES.

NOTE: THE PRODUCER MUST INVITE THE PERFORMER TO VIEW THE FINAL CUT OF THEIR NUDE SCENES. ONCE THEY ARE LOCKED, THE PERFORMER MUST SIGN A RELEASE IF THE CONTRACTUAL OBLIGATIONS OUTLINED IN THE NUDEY RIDER HAVE BEEN MET. IT IS RECOMMENDED THAT THE PERFORMER BRING A REPRESENTATIVE (AGENT/MANAGER OR ACTRA STEWARD) TO BE PRESENT AT THIS VIEWING.  
THE PERFORMER MAY NOT WITHHOLD THEIR RELEASE FOR REASONS BASED ON AESTHETIC OR ARTISTIC MERIT. IF THE PERFORMER DECLINES TO VIEW THE FOOTAGE, THEY MUST PROVIDE A SIGNED RELEASE IMMEDIATELY TO THE PRODUCER. THIS RELEASE SHALL NOT BE CONSIDERED A PART OF THIS RIDER.

I, \_\_\_\_\_, (Name of Performer), agree to the following conditions as stated above and understand that my rights are protected under the IPA. I also agree that prior to auditioning I was properly advised by production of the nudity required for this role and I have been provided with the Nudity Survival Guide.  
I understand a closed set to be one where only necessary production personnel whose presence is documented on the closed set list attached to this rider are permitted during the shoot of this scene. I understand I will have sufficient time to change or properly cover myself before the set can be considered open by Production.  
After shooting I understand that I must call the ACTRA Montreal office to confirm adherence to the terms and conditions of this rider or to report any violations.

Performer's Signature \_\_\_\_\_ Date Signed \_\_\_\_\_

I, \_\_\_\_\_, (Production Representative), understand and agree to the following conditions as covered in the IPA and those attached to this document. I will ensure that the Director understands and adheres to the particulars of this rider as outlined. I also assure that I will provide a closed set as per the conditions outlined in this rider and a robe for each performer to cover themselves between tasks. I assert that The Production cannot and will not coax, coerce, intimidate/threaten, or harass any performer on or off set.

Production Representative's Signature \_\_\_\_\_ Date Signed \_\_\_\_\_

ATTACHED TO THIS RIDER:  
-ACTRA PERFORMER'S CONTRACT  
-THE LINK TO THE IPA - SEE SECTION A24 & [A5 booklet - Intimacy](#)  
-CLOSED SET LIST OF PERSONNEL REQUIRED

PRODUCTION IS REQUIRED TO REMIT THIS PROPERLY COMPLETED RIDER TO ACTRA MONTREAL, PRIOR TO SHOOTING

- Ensure that the Rider reflects the performer's limitations

~~PRODUCTION MUST PROVIDE THE RIDER TO THE PERFORMER AT LEAST 48HRS PRIOR TO THE SIGNING OF THE CONTRACT (A2402A)~~

~~PERFORMERS MAY REFUSE TO DO ANYTHING NOT SPECIFIED IN THE PERFORMER'S CONTRACT (RIDER), WITHOUT LIABILITY OR FORFEITURE OF ANY PORTION OF THE CONTRACTED FEE.~~

~~IPA: A2402B~~

INTIMACY COORDINATOR:

NAME OF QUALIFIED IC MEMBER

## CRUCIAL - The details stipulated in the Rider

\* PRODUCTION COMPANY LETTERHEAD

PRODUCTION MUST PROVIDE THE RIDER TO THE PERFORMER AT LEAST 48HRS PRIOR TO THE SIGNING OF THE CONTRACT (A2402A)  
PERFORMERS MAY REFUSE TO DO ANYTHING NOT SPECIFIED IN THE PERFORMER'S CONTRACT (RIDER), WITHOUT LIABILITY OR FORFEITURE OF ANY PORTION OF THE CONTRACTED FEE.  
IPA: A2402B

(SAMPLE OF A PROPER) NUDITY RIDER

PRODUCTION COMPANY: PRODUCTIONS INC.  
PRODUCTION TITLE: FAMOUS MOVIE TITLE  
PRODUCTION REPRESENTATIVE: YVON SETRE RESPECTUEUX  
TITLE: PRODUCTION MANAGER

REGARDING: SCENE 03-05  
CHARACTERS INVOLVED: CARL & ROSIE  
SHOOTING DATE(S): FEBRUARY 29<sup>th</sup> 2026

PERFORMER'S NAME: Starlet Betty  
CHARACTER'S NAME: ROSIE

INTIMACY COORDINATOR: NAME OF QUALIFIED IC MEMBER

DESCRIPTION OF SCENE: PLAYFUL LOVE SCENE 03-05

DETAILED SHOT:

- LONG SHOT OF ROSIE IN BED - SHEET WILL COVER BODY, EXPOSING ONLY BARE SHOULDERS/ARMS AND LEGS FROM MID-THIGH DOWN. THERE WILL BE NO UPPER BODY NUDITY (FULL BREASTS, NIPPLES) OR FRONTAL OR REAR BELOW THE WAIST NUDITY.  
- CLOSE-UP OF SHEET BEING RIPPED OFF BY CARL, EXPOSING BOTH OF ROSIE'S BREASTS ENTIRELY INCLUDING NIPPLES AND AREOLA, AS WELL AS BARE ABDOMEN TO JUST ABOVE HIPS.  
- FOR THE ABSENCE OF DOUBT, THERE WILL BE NO FRONTAL OR REAR BELOW THE WAIST NUDITY. STARLET WILL WEAR SKIN COLOURED LEGGINGS.  
- CARL WILL STRADDLE ROSIE WITH CHESTS TOUCHING, BUT WITHOUT MOVEMENT, CARL WILL KISS ROSIE ON HER MOUTH (OPEN MOUTH, NO TONGUE), FACE, EARS AND HER NECK. CARL WILL NOT BE KISSING ANY OTHER PART OF HER BODY. ROSIE WILL WEAR NIPPLE COVERS.  
- CARL'S HANDS WILL ONLY TOUCH ROSIE'S FACE AND BACK OF HEAD, BUT HIS HANDS WILL NOT BE TOUCHING ANY OTHER PART OF HER BODY.  
- A THIN CUSHION WILL BE PLACED BETWEEN THE 2 PERFORMERS' PELVISES.  
- CLOSED-SET WILL BE ANNOUNCED AND ENFORCED. CREW WILL BE LIMITED TO ESSENTIAL ONLY. MONITORS WILL NOT BE ACCESSIBLE TO ANY CREW THAT IS NOT LISTED ON THE CLOSED-SET PROTOCOLS. THERE WILL BE NO LIVE FEED.  
- A BATHROBE WILL BE WITHIN REACH FOR PERFORMERS AND THEY WILL BE GIVEN SUFFICIENT TIME TO COVER UP WITH THEIR ROBE BEFORE THE SET IS OPENED BY THE INTIMACY COORDINATOR TO ALLOW FOR TECHNICAL ADJUSTMENTS AND/OR NOTES.

NOTE: THE PRODUCER MUST INVITE THE PERFORMER TO VIEW THE FINAL CUT OF THEIR NUDE SCENES. ONCE THEY ARE LOCKED, THE PERFORMER MUST SIGN A RELEASE IF THE CONTRACTUAL OBLIGATIONS OUTLINED IN THE NUDEY RIDER HAVE BEEN MET. IT IS RECOMMENDED THAT THE PERFORMER BRING A REPRESENTATIVE (AGENT/MANAGER OR ACTRA STEWARD) TO BE PRESENT AT THIS VIEWING.  
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I, \_\_\_\_\_, (Name of Performer), agree to the following conditions as stated above and understand that my rights are protected under the IPA. I also agree that prior to auditioning I was properly advised by production of the nudity required for this role and I have been provided with the Nudity Survival Guide.  
I understand a closed set to be one where only necessary production personnel whose presence is documented on the closed set list attached to this rider are permitted during the shoot of this scene. I understand I will have sufficient time to change or properly cover myself before the set can be considered open by Production.  
After shooting I understand that I must call the ACTRA Montreal office to confirm adherence to the terms and conditions of this rider or to report any violations.

Performer's Signature \_\_\_\_\_ Date Signed \_\_\_\_\_

I, \_\_\_\_\_, (Production Representative), understand and agree to the following conditions as covered in the IPA and those attached to this document. I will ensure that the Director understands and adheres to the particulars of this rider as outlined. I also assure that I will provide a closed set as per the conditions outlined in this rider and a robe for each performer to cover themselves between takes. I assert that The Production cannot and will not coax, coerce, intimidate/threaten, or harass any performer on or off set.

Production Representative's Signature \_\_\_\_\_ Date Signed \_\_\_\_\_

ATTACHED TO THIS RIDER:  
- ACTRA PERFORMER'S CONTRACT  
- THE LINK TO THE IPA - SEE SECTION A24 & [A5 booklet - Intimacy](#)  
- CLOSED SET LIST OF PERSONNEL REQUIRED

PRODUCTION IS REQUIRED TO REMIT THIS PROPERLY COMPLETED RIDER TO ACTRA MONTREAL, PRIOR TO SHOOTING

1. What is required in detail
2. What is NOT required (limits)
3. Measures/tools on site to protect

### DETAILED SHOT:

- LONG SHOT OF ROSIE IN BED - SHEET WILL COVER BODY, EXPOSING ONLY BARE SHOULDERS/ARMS AND LEGS FROM MID-THIGH DOWN. THERE WILL BE NO UPPER BODY NUDITY (FULL BREASTS, NIPPLES) OR FRONTAL OR REAR BELOW THE WAIST NUDITY.
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# THE RIDER - REQUIREMENT

ACTRA  
MONTREAL

**48hrs prior to signing the contract / performing the scene**

\* PRODUCTION COMPANY LETTERHEAD

PRODUCTION MUST PROVIDE THE RIDER TO THE PERFORMER AT LEAST 48HRS PRIOR TO THE SIGNING OF THE CONTRACT (A2402A)  
PERFORMERS MAY REFUSE TO DO ANYTHING NOT SPECIFIED IN THE PERFORMER'S CONTRACT (RIDER), WITHOUT LIABILITY OR FORFEITURE OF ANY PORTION OF THE  
CONTRACTED FEE.

IPA-A2402B

(SAMPLE OF A PROPER) NUDITY RIDER

PRODUCTION COMPANY: PRODUCTIONS INC.  
PRODUCTION TITLE: FAMOUS MOVIE TITLE  
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TITLE: PRODUCTION MANAGER

REGARDING: SCENE 03-05  
CHARACTERS INVOLVED: CARL & ROSIE  
SHOOTING DATE(S): FEBRUARY 29<sup>th</sup> 2026

PERFORMER'S NAME: Starlet Betty  
CHARACTER'S NAME: ROSIE

INTIMACY COORDINATOR: NAME OF QUALIFIED IC MEMBER

DESCRIPTION OF SCENE: PLAYFUL LOVE SCENE 03-05

DETAILED SHOT:

- LONG SHOT OF ROSIE IN BED -SHEET WILL COVER BODY, EXPOSING ONLY BARE SHOULDERS/ARMS AND LEGS FROM MID-THIGH DOWN. THERE WILL BE NO UPPER BODY NUDITY (FULL BREASTS, NIPPLES) OR FRONTAL OR REAR BELOW THE WAIST NUDITY.  
-CLOSE-UP OF SHEET BEING RIPPED OFF BY CARL, EXPOSING BOTH OF ROSIE'S BREASTS ENTIRELY INCLUDING NIPPLES AND AREOLA, AS WELL AS BARE ABDOMEN TO JUST ABOVE HIPS.  
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\*NOTE: THE PRODUCER MUST INVITE THE PERFORMER TO VIEW THE FINAL CUT OF THEIR NUDE SCENE(S) ONCE THEY ARE LOCKED. THE PERFORMER MUST SIGN A RELEASE IF THE CONTRACTUAL OBLIGATIONS OUTLINED IN THE NUDITY RIDER HAVE BEEN MET. IT IS RECOMMENDED THAT THE PERFORMER BRING A REPRESENTATIVE (AGENT/MANAGER OR ACTRA STeward) TO BE PRESENT AT THIS VIEWING.  
THE PERFORMER MAY NOT WITHHOLD THEIR RELEASE FOR REASONS BASED ON AESTHETIC OR ARTISTIC MERIT. IF THE PERFORMER DECLINES TO VIEW THE FOOTAGE, THEY MUST PROVIDE A SIGNED RELEASE IMMEDIATELY TO THE PRODUCER. THIS RELEASE SHALL NOT BE CONSIDERED A PART OF THIS RIDER.

I, \_\_\_\_\_, (Name of Performer), agree to the following conditions as stated above and understand that my rights are protected under the IPA. I also agree that prior to auditioning I was properly advised by production of the nudity required for this role and I have been provided with the Nudity Survival Guide.

I understand a closed set to be one where only necessary production personnel whose presence is documented on the closed set list attached to this rider are permitted during the shoot of this scene. I understand I will have sufficient time to change or properly cover myself before the set can be considered open by Production.

After shooting I understand that I must call the ACTRA Montreal office to confirm adherence to the terms and conditions of this rider or to report any violations.

Performer's Signature \_\_\_\_\_ Date Signed \_\_\_\_\_

Production Representative's Signature \_\_\_\_\_ Date Signed \_\_\_\_\_

ATTACHED TO THIS RIDER:  
-ACTRA PERFORMER'S CONTRACT  
-THE LINK TO THE IPA - SEE SECTION A24 & [A5 booklet - Intimacy](#)  
-CLOSED SET LIST OF PERSONNEL REQUIRED

PRODUCTION IS REQUIRED TO REMIT THIS PROPERLY COMPLETED RIDER TO ACTRA MONTREAL, PRIOR TO SHOOTING

I, \_\_\_\_\_, (Name of Performer), agree to the following conditions as stated above and understand that my rights are protected under the IPA. I also agree that prior to auditioning I was properly advised by production of the nudity required for this role and I have been provided with the Nudity Survival Guide.

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After shooting I understand that I must call the ACTRA Montreal office to confirm adherence to the terms and conditions of this rider or to report any violations.

Performer's Signature

Date Signed

PRODUCTION IS REQUIRED TO REMIT THIS PROPERLY COMPLETED RIDER TO ACTRA MONTREAL, PRIOR TO SHOOTING

**Concerns? Questions? challenges? Problems?**  
**CALL ACTRA**

## SECTION A24

### A24 – NUDE SCENES

Where the requirements of a Role involve nudity, the following conditions, which are intended to ensure that Performers have adequate notice of what is expected and an opportunity to provide meaningful consent, and that measures are in place to ensure their safety and protect against abuse, apply:

#### A2401 Auditions

- (a) Performers shall be advised in advance of Auditions if nudity or simulated sexual activity or love scenes of any kind are a requirement of the script.
- (b) No Performer shall be required to appear nude or semi-nude until after having been Auditioned as a Performer (i.e., as an Actor, Singer, Dancer, etc.) and in any case shall not be required to disrobe in whole or in part at the first Audition. No Performer will be required to provide a nude photo for a first Audition.
- (c) In the event that nude or semi-nude Auditions are to be held, the Producer must advise ACTRA in advance.
- (d) When a callback Audition requires nudity or semi-nudity, the Performer shall be notified and provided with as much information as possible of what is required in advance.
- (e) A callback Audition may be held for the sole purpose of viewing the Performer's body. Performers shall not be required to perform in the nude or semi-nude at the Audition.
- (f) Such callback Auditions will be closed and will be limited to only the necessary number of persons, up to a maximum of five (5) persons who, it must be demonstrated, have a direct professional or artistic relationship to the Production and to the particular Audition. No other persons will be permitted to observe the Auditions through the use of monitors or by any other device that allows observation without being present. If requested by the Performer, a representative of ACTRA and/or the Performer's personal representative maybe present in addition to the maximum five (5) Producer's representatives.
- (g) No photos, filming, taping, or preservation of such Audition by any means whatsoever will be permitted without the prior written consent of the Performer, which written consent must be provided on a form approved by ACTRA. Access to such materials shall only be granted to individuals with an essential business purpose. This material must be destroyed once it has served its purpose.

**A2404 The Producer will use best efforts to engage an intimacy coordinator for scenes involving nudity or sex acts. The Producer will also consider in good faith any request by a Performer to engage an intimacy coordinator for other scenes. There shall be no reprisal against a Performer who requests an intimacy coordinator.**

**www.actra.ca**

**PRODUCERS AGREEMENTS  
INDEPENDENT PRODUCTION AGREEMENT  
2025-2027 IPA  
SECTION A24 -Page 65**

## SECTION 6-12 & 6-13

### 6-13.00 Coordonnateur d'intimité

#### 6-13.01

Un coordonnateur d'intimité doit être présent lors de l'enregistrement d'une scène relatant une activité à caractère sexuel ou d'une scène impliquant de la nudité si celle-ci comporte l'une ou l'autre des caractéristiques suivantes :

- a) la scène implique la simulation de gestes de violence physique ou psychologique et au moins un des artistes impliqués dans la scène demande la présence d'un coordonnateur d'intimité;
- b) la scène implique la participation d'un ou plusieurs artistes âgés de moins de vingt (20) ans.

#### 6-13.02

Si un artiste devant exécuter une scène relatant une activité à caractère sexuel ou une scène impliquant de la nudité, mais ne comportant pas les caractéristiques prévues à la clause 6-13.01, demande le soutien d'un coordonnateur d'intimité, le producteur s'engage à considérer cette demande de bonne foi et à discuter de la situation avec le réalisateur et l'artiste concerné.

#### 6-13.03

Le coordonnateur d'intimité doit posséder l'expérience pertinente pour remplir adéquatement sa fonction.

Par ailleurs, le coordonnateur d'intimité ne peut être engagé pour coordonner une scène à laquelle il participe à titre d'interprète. Il peut toutefois remplir d'autres fonctions, eu égard à d'autres scènes, sur une production où il est engagé à titre de coordonnateur d'intimité.

**www.uda.ca  
ENTENTES COLLECTIVES  
CINÉMA TÉLÉVISION  
ASSOCIATION QUÉBÉCOISE DE LA  
PRODUCTION MÉDIATIQUE (AQPM)**

**Entente 2025-2030  
SECTION 6-12 & 6-13  
Pages 67-71**

**Questions**

&

**Answers**

## Question

**What can I do to help my client identify their own boundaries if they seem uncertain about what they are comfortable with?**

## Answer

**The rider is the set terms and conditions of a legal contract and it's both parties (production/performer) agreeing on negotiated terms. This is why the performer needs to first understand their boundaries and ensure that their limits are clearly communicated in detail on the rider, so that they can feel safe and secure. Discussions, sharing the resources, reviewing the script and negotiating the terms of the Rider are essential. The Performer's needs should be the priority in these discussions. If you notice any hesitation at all or any sign of distress, it's your duty to help them identify "you seem hesitant, so let's discuss this more as you should only agree to terms that you feel comfortable with."**

**\*There is no one answer for a particular case, since each case is different, so please call ACTRA if you have questions about a particular situation.**

## Question

**What if my client/performer says that they are comfortable with their negotiated contract but then on set, they change their mind?**

## Answer

**The Performer has the right to refuse to work any time:**

- **the Rider is not respected,**
- **there is a last minute creative change not addressed in the Rider,**
- **any ambiguous terms,**
- **any pressure, intimidation or harassment is felt,**
- **the set is not a closed set,**
- **there is a health and safety concern,**
- **the performer feels unsafe on set.**

**Otherwise, since the performer has signed the Rider with negotiated terms, they should fulfill their contract with the required/agreed terms outlined in the rider.**

**That is why it's so important to have conversations and review together to ensure that the performer will feel secure enough as to not refuse terms agreed upon.**

**Asking specific questions such as " would certain limitations/tools/rules help you feel comfortable or not? The more that they can imagine different scenarios and ask themselves to answer on paper, the clearer they will be able to identify their boundaries and communicate their needs. Offering a lot of resources to read -like the ones presented and also the Best-Practices-Web-Full.pdf**

## Question

**What if production has to change the scene entirely due to logistics and that means that they have to do the scene earlier, which makes it difficult for the performer to mentally prepare?**

## Answer

**This is tricky, as productions often have last minute changes which can result in less time to prepare a scene. It is important that the performer is aware of these possibilities when considering intimate scenes and they should develop a plan to prepare themselves with various tools/resources for different possible challenges, so that they can keep the control to prepare themselves for what may come. Example: The performer may request a small break to do basic breathing techniques.**

**\*There is no one answer for a particular case, since each case is different, so please call ACTRA if you have questions about a particular situation.**

## Question

**What if there is a problem on set but it is after hours  
and the ACTRA office is closed?**

## Answer

**The performer needs to be given a list of who they can contact in case, which includes the Intimacy Coordinator (if there is one), their agent and the ACTRA business rep. A supportive defender -such as an agent or ACTRA rep may come to set, but if not, the performer has the right to refuse work that is in violation of their rider.**  
**If there is harassment or intimidation, they can make an official complaint and contact L'APARTÉ and HAVEN**

**\*There is no one answer for a particular case, since each case is different, so please call ACTRA if you have questions about a particular situation.**

## AGENTS EMPOWERING PERFORMERS:

- 1) IDENTIFY & DEFINE THEIR BOUNDARIES
- 2) KNOW & AFFIRM THEIR RIGHTS

how?



Agents should have in-depth  
conversations with the performer

REQUEST AN INTIMACY COORDINATOR

## HIGHLIGHTS

- **ASKING OPEN ENDED QUESTIONS**
  - so the performer reflects on their boundaries before they are even approached for such a role
- **ASKING PRODUCTION THEIR VISION/REQUIREMENT**
  - Reviewing the script, production's vision/requirement together
- **REASSURING THE PERFORMER**
  - explain that as an agent, you will negotiate terms that respect their boundaries and the performer will review those terms to ensure exactitude
- **EMPOWERING THE PERFORMER:**
  - They have the right to refuse anything that does not respect the terms of their Rider.  
Example: "this rider must be respected otherwise i feel unsafe",
  - They have the right to negotiate to have an Intimacy Coordinator,
  - They have the right to have their agent or an ACTRA rep on-set,
  - They have the right to ask for a break to mentally prepare,
  - They can use ACTRA to intervene and they can blame ACTRA
  - You can share the pamphlet, the guide and the example of a rider

## THE RIDER

### NEGOTIATING THE TERMS OF THE RIDER:

- **IDEALLY** - Rider should be signed (48hrs) before signing the contract to better protect the performer (it's harder to negotiate the protective terms when the performer has already signed their obligation to the role).
- **IN PRACTICE** - especially on series, the contract may come before because some episodes are still being written. In which case, the contract/deal memo should at minimum clearly outline what the performer is completely unwilling to do, requiring an intimacy coordinator and mention that a detailed rider will follow to outline each intimate scene.
- The detailed Riders for each scene can then be drafted as the episodes are written

### NEGOTIATE PER SCENE IN DETAILS and not general terms for the entire production.

- Clearly indicate in detail:
  - 1) **WHAT IS REQUIRED** (seen on-cam and on-set),
  - 2) **WHAT IS NOT REQUIRED** (not seen on-cam and on-set),
  - 3) **TOOLS/RESOURCES** being used to protect the performer

REQUEST AN  
INTIMACY  
COORDINATOR

### REVIEW THE RIDER WITH THE PERFORMER and ask them questions to gauge whether they are satisfied

- Having the Performer sign the Rider themselves means that the Performer will better understand their obligation and what they have agreed to.
- Performer should have a copy of the Rider on them the day of and a working cell phone. As an agent, be on call in case.

# SIGNALS D'ALARME

- La production refuse-t-elle de fournir un coordonnateur d'intimité pour votre scène ?
- La production refuse-t-elle de vous fournir votre avenant 48 heures avant votre séance ?
- Le coordonnateur d'intimité n'est-il pas qualifié, introuvable sur le plateau ou semble-t-il agir au nom de la production (renégociez vos limites) ?
- La production vous met-elle sous pression et/ou vous intimide-t-elle pour que vous apportiez des modifications à l'avenant ou à la scène ?

Appelez l'ACTRA 514-844-3318  
Appelez votre agent

## HARCÈLEMENT?

Appelez L'APARTÉ: 1-833-LAPARTE  
Contactez HAVEN: [www.havenonline.ca](http://www.havenonline.ca)

OBTENEZ PLUS D'INFORMATIONS,  
CONNAISSEZ VOS DOITS



ACTRA