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**From:** Tim <tim@iatse667.com>  
**Sent:** May-06-15 6:17 PM  
**To:** Office of the Legislative Counsel  
**Cc:** Tim  
**Subject:** Submission for Law Amendments Committee regarding Bill 108 ( Financial Measures Act )  
**Attachments:** IATSE 667 Letter to LAC.pdf; Email version Unions Position Paper NS Film Industry Broten Review b.pdf

Please find attached two submissions from IATSE 667, International Cinematographers Guild regarding Bill 108.

Respectfully submitted and attached are :

- a) Letter from IATSE 667 President, Ciaran Copelin on behalf of members in Nova Scotia
- b) Information Package on the Unions and Guilds of Nova Scotia

With thanks  
TMS

**Tim Storey**  
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# INTERNATIONAL CINEMATOGRAPHERS GUILD

May 5<sup>th</sup>, 2015

Law Amendments Committee

Honourable Lena Metlege Diab, Chair

Andrew Younger, Vice Chair

Patricia Arab

The Honourable Sterling Belliveau

Terry Farrell

The Honourable Alfie MacLeod

Karla MacFarlane

Brendan Maguire

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To the Honourable Members of the Committee;

International Cinematographers Guild (I.A.T.S.E. Local 667) represents the camera technicians and publicists in the film and television industry in Nova Scotia. We have been in this business since 1981 and our first member in Nova Scotia joined the organization 25 years ago.

We are writing today to the committee to ask once again that the Liberal Government of Nova Scotia rescind the order to remove the Film Tax Credit and undo the damage that has been caused to the Screen based industry over the past month. The shift in policy is as dramatic as the productions we work on, causing unrest and instability in an industry that has, until now, been steady and reliable.

IATSE 667 represents approximately 10% of all the employees on any given production and only represent those productions doing scripted drama, so ours is but a small contribution to the overall jobs and payroll that is generated through the film and television business in Nova Scotia.

For the past several years, the payroll for our members working in production on unionized contracts generated over \$2 million in wages and benefits such as retirement funds and health care funds.

We do not know what they payroll is for all of the work done for CBC, documentaries, commercials, music videos etc. etc. but this must also be factored into the equation. This work is also often done by our members outside of our agreements.

It is very difficult trying to ascertain what kind of revenue is generated by the investment that the

International Alliance of Theatrical Stage Employees and Moving Picture Technicians, Artists and Allied Crafts of the United States and Canada 229

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AFL – CIO – CLC

province makes, but one thing is certain, just doing the math on our figures whereby we only represent 10% of independent scripted drama productions and probably only 10- 25% of all of the film and television work produced in Nova Scotia, then our \$2 million payroll grows exponentially to a much larger number. When we put all of the unions and guilds together with us, we know it generates well over \$100 million in economic activity. This money is taxed, it allows members to purchase homes, cars, food, entertainment etc. all things necessary to keep an economy going and generating revenue for your government.

One of the things we do know is we have to be fierce in our competitiveness in order to ensure jobs for our members. Jobs will be lost, our younger members will be moving to where the work is outside of Nova Scotia and any new film school graduates will not have the benefit of working with professional filmmakers through our camera trainee program. Most likely major suppliers such as equipment rental houses will close up shop if there is no production to service, thus resulting in more job loss.

We are part of the ecology of culture, and when you change our structure, you harm the rest of the sector and the economy generally. Gaming workers are animation workers who might be visual effect people who work on TV. Screen actors are also theatre performers. For film crews in any of the unions and guilds, working on big US service productions allows them to work on smaller budget indigenous production at other times of the year. Crews buy locally, live locally, invest locally. All of our members may work in different spheres of the creative industries, but all contribute to the whole, and we believe, the betterment of the province.

While the film tax credit is a very complicated endeavor to try to understand, it is prevalent in all the major film/television production centers throughout North America. To remain competitive in this global industry, it has become a wise investment for the various states and provinces to maintain.

The Screen Based unions and guilds in Nova Scotia had a major marketing trip planned for Los Angeles the week the budget dropped, to meet studio and network decision makers to try to generate more production activity and jobs in Nova Scotia.....needless to say, this junket was cancelled. We have promoted the benefits of working in Nova Scotia over other jurisdictions – labour harmony, great crews and infrastructure and importantly, the accessibility and stability of the support of the government and the tax credit system.

Sadly, it seems as if that is all for naught.

Our employers, both foreign and domestic, are telling us unequivocally, that the unexpected changes introduced in last month's budget have damaged our brand and reputation. Immediate action is required to restore the trust and confidence of our industry partners or they will look elsewhere to more stable environments and we will face major, industry-wide job losses.

The Unions and Guilds have met with government both alone and with our industry partners many times over the years providing insight and understanding to our sector. Government ministers and MLA's have visited our sets, been invited to our events. Nova Scotia governments have actively promoted and supported our sector. Yet, when the time came for serious changes that would affect our industry, the government was silent.

As recently as January, a delegation of the Unions and Guilds appeared before the Economic

Development committee, to present an update on the industry. We include our presentation here. Please review it and get a better sense of roles the unionized members of this sector play. In no way could we believe that what was presented that day would have fallen on deaf ears.

In report after report, study after study, industry and experts have shown the value of culture, and the value specifically of the screen based sector to this province and others. Around the world and across this country, the benefits of the have been illustrated time and again. It appears that this government has ignored its own commissioned studies, as well those that have gone before. The Ivany Report and the Broten Report most recently cite the benefits and value of the sector. Yet, without modelling or impact studies and most vitally, without consultation, the government decided to make a colossal change.

These changes to the film and television tax credits that will ultimately result in unemployment for hundreds, including many young workers. These results are difficult to reconcile with the Provincial Government's stated emphasis on the creation of jobs and youth employment opportunities in the province and beg the question: Why make any changes to tax credits which are net revenue positive to the government and which perform so exceptionally well as economic drivers?

Much has been made of the differences between the Governments figures and what the industry has presented as to the return on investment. There is a need on both sides of the table to come together on what the true cost and value is before the Film Industry Tax Credit gets wiped from the slate.

While the damage to the industry by the loss of the tax credit is considerable, the other great loss is the closure of the agency that supports us. Film and Creative Industries NS was more than just a place to process tax credits. It was where foreign producers went for information, where local filmmakers got their start with funding, where first hand promotion of the sector took place. For the local unions and guilds FCINS provided a bridge between our employers, the Producers and the Government.

The FCINS provided leadership and a home for countless initiatives such as the Film Advisory committee -dedicated to creating dialogue through all parts of the industry, the province and the city of Halifax; The Safety Committee – Producers, Unions and Government coming together to revise update and implement safety guidelines for the industry and industry promotion such as Film Crew Excellence Award – acknowledging the outstanding talent in our local community. These are but a few elements of what the agency and its staff provided. The loss is devastating.

Going forward there is much uncertainty. NSBI has no clear plan to deal with the industry, whether that is dealing with the tax credits, dealing with the various programmes such as those outlined above or how to create and grow the sector. While efforts are now no doubt being made to develop a plan, it would have seemed logical to have something, any kind of contingency plan in place, before causing upheaval across the sector.

There are considerable challenges to working in a regional production centre, such as Nova Scotia. Toronto, Vancouver and Montreal all have benefits, whether that is proximity to key markets, access to key industry decision makers or broad infrastructure. The Film Industry Tax Credit helped level the playing field, giving added incentive for productions to come to the province and for local producers, crews and suppliers to stay. Investment dollars from both government and

private capital are key to drawing and sustaining these groups. There are geographic and financial barriers to regional producers and content creators who do not share the benefits that come with proximity for those operating in major production markets, and funding tools such as the FITC compensated for that gap.

Canada's regional production centres are responsible for developing and producing some of the country's most successful television programming with audiences both at home and abroad. Nova Scotia has been a leader in the field. The list of iconic and popular productions are too numerous to mention here. Our members worked on almost all of them.

Producing successful, creative, competitive Canadian programming requires professional, highly qualified creative and technical expertise. There needs to be industrial infrastructure. And there needs to be funding as well as support. Production volume measured in dollars is one indicator of the health of a production market, it does not always paint a complete picture of job creation or labour market sustainability over the long term. Conversely, the cost to government of the FITC does not, in our opinion, exceed, outweigh or negate the returns seen from investment by production in our province. The funding investment that the government of Nova Scotia provided to the screen based industries had many spin off effects for the crews, family and communities of this province.

Nova Scotian television and digital media production meets both the industrial objectives of the National Broadcasting Act – through making “maximum use...of Canadian creative and other resources in the creation and presentation of programming, “ as well as “cultural objectives though ensuring that a wide range of stories from across Canada are available to Canadian audiences”. Content made here has an international market

This Governments decision to essentially wipe clean the slate has the effect of silencing the creative voice of this province.

We urge the Government, to continue to meet with Screen Nova Scotia to find a way to ensure that projects currently in production, as well as those that have made a commitment to shoot in the province and are sufficiently advanced in development, are afforded the opportunity to continue working under the pre-budget tax credit conditions. This adjustment to implementation, security for equity and a clearer roadmap are absolute requirements to limit the damage that has already been done and protect Nova Scotia's reputation as a reliable and trusted partner in production.

Please reconsider implementing these devastating changes and save our industry and the families that depend so heavily on its success.

We look forward to hearing from you.



Ciaran Copelin

President, IATSE 667

# The MOTION PICTURE UNIONS OF NOVA SCOTIA



## THE SCREEN-BASED INDUSTRIES:

## BUILDING CAREERS FOR NOVA SCOTIA'S FUTURE

### Executive Summary:

Since the introduction of the Nova Scotia Film Industry Tax Credit in 1995, the screen-based industries in this province have grown into a dynamic sector of the provincial economy, generating well over \$100 million in economic activity annually for the past five years.

The Motion Picture Unions of Nova Scotia: **ACTRA Maritimes** (representing 490 full and 149 apprentice performer members), the **Atlantic Council of the Directors Guild of Canada** (representing 102 key creative and logistical personnel), **IATSE Local 667** (representing 47 camera personnel) and **IATSE Local 849** (representing 289 motion picture technicians) negotiate and administer collective bargaining agreements with the Nova Scotian content creators who employ our members. Last year, a total of \$19,014,778 was paid in salaries and benefits to Nova Scotians working under these union agreements.

But the union shows, which are often the larger budgeted TV series and movies, are just one part of the bigger picture. The screen-based sector includes digital media, corporate / training productions, commercials, documentaries, etc. The skilled performers, technicians and craftspeople behind this activity are the cornerstone of the cultural community of Nova Scotia. Many are able to engage in other cultural pursuits largely be-

cause of the regular salaries earned in the screen-based sector.

Our community of technicians, performers and craftspeople are adaptive and innovative. They are problem solvers. While many have learned their craft on-the-job, they must remain on top of the continual changes in technology. Our industry has relatively few barriers to advancement—meaning that someone who is willing to learn and work hard can advance up the ladder quickly to a good salary that's competitive with other jurisdictions in the country.

Our members have developed a reputation for producing world-class product on time and on budget; product that is seen on screens all over the planet, showcasing Nova Scotia to the world. Our industry has drawn production to our shores from other provinces, the US and Europe. Performers and technicians from those locales have elected to stay in Nova Scotia and join our ranks—drawn by the relative stability of the local industry and the Maritime lifestyle.

Our unions cooperate with the training institutions (like the NSCC), with government (through Film and Creative Industries Nova Scotia) and with employers (through the Nova Scotia Motion Picture Industry Association) on development, training and marketing initiatives. We fervently believe that our industry is a good fit for Nova Scotia with the potential for continued growth in the future.



**ACTRA**

**DGC**

DIRECTORS GUILD OF CANADA  
LA GUILDE CANADIENNE DES RÉALISATEURS  
ATLANTIC REGIONAL COUNCIL



## MEMBER PROFILE:

### IAN THOMSON



Ian, 35,  
joined  
IATSE  
Local  
849 in  
2013  
after  
working

as a Sound Tech in his native Australia on such shows as *X-Men Origins: Wolverine* and *Australia*:

"For as long as I can recall I've loved all things Canadian. I played hockey, skied - activities that aren't traditionally 'Australian.'

"I decided to make a go of it in B.C. in 2011. My thought was that B.C., with its mountains, parklands and such, would become my home.

"After jumping through hoops to get my certifications, I spent three months with no film work. Just as I was thinking about hopping a plane back to Australia, I got a call: the *Mr D* series in Halifax was looking for an experienced Boom Op. After a conversation with Zan Rosborough (Local 849 Sound Mixer for *Mr. D*), I decided to roll the dice. Less than a week later, I was on set in Halifax.

"Summertime in Halifax was spectacular and the people...! They did all they could to help me achieve my best. It felt more like filmmaking in Australia than Vancouver did.

"At the end of Season 1, I returned to Australia to work on *The Great Gatsby*. But I was determined to return to Halifax - permanently.

"The draw card for my move to Nova Scotia was the people. I'm now a full permanent resident, engaged to be wed this summer and have had an accepted offer on the purchase of a house.

I consider myself a Maritimer now!"

## INTRODUCTION

### NOVA SCOTIA: ON A SCREEN NEAR YOU ... WHEREVER YOU ARE.

**On April 1, 1995**, the Nova Scotia Film Industry Tax Credit replaced the Nova Scotia Film Labour Rebate program, thereby igniting the rapid growth of the province's dynamic film and television sector.

Today, almost twenty years later, the screen-based industries have averaged well in excess of \$100 million in economic activity annually over the past six years - directly creating hundreds of jobs, indirectly contributing to hundreds more, providing an anchor for much of the province's cultural work force, exporting Nova Scotian cultural product world-wide and exhibiting our beautiful province on screens of all sizes all over the planet. Our tight-knit film community has a well-earned reputation for punching well above its weight - creating products of all genres and formats that are winning audiences and awards internationally.

The people who drive this industry, from the producers, writers and directors to the performers, crew, technicians and suppliers, are dedicated to making our homegrown productions world-class. We marry the ingrained Nova Scotian love of story and

music with the business savvy and technical know-how demanded by this increasingly technological industry. Many workers are free-lancers with the entrepreneurial skills that are essential to that type of work.

### THE UNIONS

The Motion Picture Unions of Nova Scotia are:

- ◇ **ACTRA Maritimes**
- ◇ **Directors Guild of Canada Atlantic Regional Council**
- ◇ **IATSE Local 849 Motion Picture Technicians, and**
- ◇ **IATSE Local 667 International Cinematographers Guild**

Together, we represent the hundreds of Nova Scotian technicians, craftspeople and performers responsible for lifting the screenwriter's words from the page and giving them life on the screen.

For the purposes of this paper, we will deal only with those productions done under union contracts. A union contract means that cast and crew earn good wages that are competitive with those of other Canadian film jurisdictions. They collect benefits through union RRSP and

Medical plans. And, unlike most non-union shows, the crew are engaged as employees, so they are eligible for CPP, Employment Insurance and Workers' Compensation Insurance.

The majority of the film and television drama and comedy productions shot in the province employ our members under union contracts. In between union shows, our members also work on projects that do not fall under our jurisdictions - reality/unscripted programs, documentaries and training/corporate videos, for example.

There is also a cohort of unrepresented personnel working on projects in order to gain the requisite experience to acquire their union cards.

Our unions are making inroads towards organizing these sorts of production, as well as into the burgeoning world of internet production. While we do not represent every worker in the industry, nor do our contracts cover every production, our members are the core of the industry in this province. They are the backbone of union and non-union productions alike. Our members also serve as mentors and consultants on



**Lizzie Borden  
Took an Axe  
shooting in  
Lunenburg**



the numerous short films and calling-card projects made by filmmakers newly entering the industry.

Large productions are, with the rarest of exceptions, always union sets. These include TV series like *Haven*, *Mr. D* and *The Book of Negroes*, feature films like *Trailer Park Boys: Don't Legalize It* and *All the Wrong Reasons* and television movies like *Lizzie Borden Took an Axe*. These are the productions with the largest budgets the largest number of crew and cast, therefore generating the largest economic footprints.

Our skilled members choose to live in Nova Scotia. They want to raise their families here. To do so, they must compensate for the lack of infrastructure (compared to Toronto or Vancouver) with ingenuity, innovation and hard work. They recognize that in order to attract production away from the larger centres, their work has to be superior. Our track record of excellence has not gone unnoticed by producers from around the world and has helped to entice shows away from Hollywood and other US states, the UK, Germany and elsewhere in Canada.

Our members serve as the department heads and key creative personnel in most departments, with an increasingly small number of specialists brought in from outside the province. Our performers are no longer relegated to “day player” roles and are instead being cast in recurring and leading roles.

Ours is an industry of labour peace. Unlike in other areas of the country, the Nova Scotian industry has well-established and accepted union jurisdictions. The four unions in the province work closely to coordinate and synchronize industry initiatives. We also work side by side with

employers – the local content creators – on committees and boards, including Film and Creative Industries Nova Scotia’s Film Advisory Committee and the Nova Scotia Motion Picture Industry Association. Our relationships with the local employers are positive and collaborative. We respect the creativity and business acumen of the local producers who have continued, year after year, to generate exciting and original production in Nova Scotia, thereby creating careers for our members and a dynamic profile for our province in the global industry.

*“To say that everyone worked hard would be stating the obvious. Your crews did it with desire, energy and an enthusiasm for the business that I have not seen anywhere else for quite some time... Great crew! Great production facilities, equipment and great scenery! What else does one need?”*

**-Michael MacDonald  
Executive Producer,  
The River King**

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## MEMBER PROFILE: MARTHA CURRY



IATSE Local 849 member Martha Curry grew up in Vancouver and moved to Halifax in 1981

to take Costume Studies at Dalhousie University.

After meeting her partner, musician Louis Benoit, she decided to stay in Nova Scotia and pursue a career in costume design. Following a stint as a theatre wardrobe mistress, Martha moved on to various roles within the film wardrobe department, eventually becoming one of the top Costume Designers in the region. *Moby Dick*, *Ice Castles*, *Jumping the Broom*, and *Mr. D* are among her credits.

Keying the Costume Department is a demanding job: "I read the script, research the subject matter, create a budget, design the costumes, and hire assistants to help me make or buy everything. I work with the director and the actors to arrive at a "look" for the show. It's a job that taxes both sides of my brain on a daily basis."

"One of my most memorable days involved fitting Donald Sutherland on *Moby Dick*. He arrived in Shelburne for his fitting on the same day as his performance so I had virtually no time to alter his costume. So, while all the other actors, 200 background performers and a full crew with a giant crane waited, I altered his costume. Unbeknownst to me, the director moved the scene to later to give us time, but for an hour and a half I worked feeling like my career was about to end. It was stressful but fortunately, it all worked out and Donald was very complimentary of our skills."

## A CALLING LIKE NO OTHER... OUR MEMBERS AND THEIR CAREERS

The women and men who make their living making motion pictures are a unique community. Every production brings new challenges and every day on set presents new problems to solve. From the actor who must summon up raw emotion take after take, to the grip team that must safely lay camera track along a cliff, to the art department that must overnight transform a Lunenburg street into 1700's New York – the technicians, performers and creators of the screen-based world are a breed apart. Our business is not for everyone, but fortunately there are dedicated, ingenious people in our province who are drawn to the intense, creative and demanding life of the film set.

### A TRADITION OF TRAINING

To succeed in our industry, one must have a specific set of skills. Sometimes those skills are learned through specific training, such as that offered

by the Screen Arts Program of the NSCC or Dalhousie's Theatre Program. Sometimes they bring skills from previous careers (e.g., carpenter, electrician, heavy equipment driver), but often they are learned on the job. Film departments have a strict hierarchy: "Thirds" work under (and learn from) "Seconds" or "Bests" (formerly "Best Boys") who then work under "Keys" – the department heads. The Keys are the mentors, the industry veterans who pass on their knowledge to the technicians working in their department.

As well, our members continue to train in safety and best practices. The Unions, in cooperation with Film and Creative Industries Nova Scotia and the Occupational Health and Safety division of the Dept. of Labour and Advanced Education, revamped the industry's Health & Safety Guidelines and presented the industry's first Health & Safety Symposium. The positive effects of this

Consequently, someone hard-working and motivated can move fairly quickly up the ladder of responsibility and pay scale.

### ADAPTABILITY

Many of our members possess credentials for several positions within the industry and many carry more than one union card. Someone who works as a driver on one production may be hired as an animal wrangler on the next show and as stunt performer on the next.

This adaptability is one of the hallmarks of Nova Scotian crew and cast. Many of our members have a large range of skills and abilities, making them invaluable on a set where the budget is tight and time is of the essence. Others have turned this multi-tasking into side businesses which provide equipment and services to the industry.

### TECHNOLOGICAL CHANGE

Our members continue to learn and develop, acquiring new techniques and training on new equipment. The introduction of digital cameras has changed much of the craft of making motion pictures, particularly for the members of IATSE Local 667 and the DGC. The introduction of this technology has created new positions, such as Data Management Technicians. New LED lighting equipment is

event are still being felt on sets

### FEW BARRIERS

There are few barriers to entering our work force and many positions do not require post-secondary education.



Jason Shurko, Haven



being introduced on our sets, and Local 849's Lighting Technicians are adapting to this new technology.

The steady flow of graduates from the Nova Scotia Community College Screen Arts program, the Dalhousie University Theatre and Costume Studies Programs (to name but two of the institutions offering industry instruction) brings new energy and new ideas to our sets. Local 849 has entered into a mentorship program which permits NSCC graduates to spend time on working sets learning from our keys. ACTRA works closely with Canadian Actors Equity so as to bring stage performers into membership when they land film roles.

### FROM BEYOND OUR BORDERS

We have also welcomed many experienced film technicians and performers who have chosen to relocate to Nova Scotia, from other jurisdictions, bringing with them new techniques and ideas. Drawn by the lifestyle of the province and the confidence that the industry here is stable and busy, crew and performers from Australia, Germany, the USA, the UK and many

Canadian provinces have set up shop here.

### ENTREPRENEURSHIP

Many of our members have expanded on the entrepreneurship of freelance film work to create companies of their own. IATSE Local 667 member Forbes MacDonald is one of Nova Scotia's busiest camera operators, but has also built his company Take One Atlantic Inc. into the largest professional motion picture support vehicle rental company in the Atlantic Provinces. Hantsport-based Steve Murphy is one of the senior Transport Coordinators in IATSE Local 849. He has built a fleet of production trailers (camera, star, wardrobe and executive washroom trailers) for rent by the film industry. Steve and his wife Debbie also provide horses to the many period productions shot in the province. ACTRA Member Randy Boliver of Conquerall Bank is now owner-operator of Guardian Star Stunts – the largest stunt company east of Montreal—and provides stunt design and performers to Atlantic Canadian productions.

Each of these business owners has built their film careers into

companies that service the industry – here in Nova Scotia and beyond.

Other members have channeled their work in our industry into non-film enterprise. Local 849 member Jessy Lacourciere's expertise in costume design and manufacture allowed her to establish J & R Grimsco, a fashion boutique on Barrington Street, featuring her designs and those of other Canadian designers. Jessy continues to juggle work in the film industry with the running of her successful shop.

### CULTURAL WORKFORCE

The paychecks earned through the screen-based industries subsidizes the work of our members in other cultural endeavors. Theatre, music, fashion, the visual arts – many of the creative leaders in Nova Scotia's cultural workforce make the lion's share of their living through motion pictures. Local 849 member Ken LeBlanc, for example, is one of Nova Scotia's busiest Gaffers (i.e. Lighting Department Head). But he is also an accomplished musician. He won the award for best score at last year's Atlantic Film Festival. Costumer Meghan

*"We have found a high degree of professionalism. We've found a willingness to work, because these movies are very hard work. We're doing movies made for television and we want them to look like feature films because they are also available on DVD and those DVDs are selling very well because they look like theatrical movies and it is in no small degree due to the Halifax crews."*

*- Tom Selleck  
Producer and Star,  
the Jesse Stone series  
of television movies*

*"Nova Scotia has quickly become my favorite Canadian location for filmmaking. Not only does it offer breathtaking scenery and a film friendly environment, but exceptional crews who truly care and take great pride in hand crafting each and every project they work on."*

*-Steven Brandman  
Producer  
the Jesse Stone series  
of television movies*



## MEMBER PROFILE: YOUNG PERFORMERS



One of the few lucrative employment opportunities open to young people, pre-teen and

younger, is the film business. Film and TV scripts frequently require child performers. Consequently, ACTRA has strict rules within its collective agreement governing the engagement of minors; rules which include the Minors' Trust which holds 25% of child performers' income in trust until they reach the age of majority.

With these protections in place, many Nova Scotian children have earned, and are earning, significant sums by appearing in film and TV. Even work as a background performer can result in significant amounts that can go towards education.

The television series *Mr. D*, set in a private school, is an example. Each day's shooting may involve six or seven young people in speaking roles and over 30 young background performers—working at union rates.

Not all will become career performers like Nova Scotia's Ellen Page, who cut her teeth on roles in *Pit Pony*, *Marion Bridge* and *Trailer Park Boys* as a child. Ella Vermeir, 22, is a veteran of TV series, commercials and corporate video. The money she earned as a child member of ACTRA (along with scholarships from the union) is funding her master's degree at Dalhousie. She's aiming at med school—a goal made possible by her childhood days on Nova Scotian sets.

Marentette is an award-winning author of children's books. Jackie Torrens, one of the stars of *Made In Canada* and *Sex & Violence* (Emotion Pictures' acclaimed series), is an award-winning playwright, broadcast journalist and documentary filmmaker. Her husband, Tony Owen, is a Local 849 Scenic Painter on the series *Haven* and a visual artist in his own right.

The film community has become, to a large extent, the rock upon which the cultural industries sit. As we saw with New Brunswick, the loss of the film industry tax credit in that province led to the out-migration of numerous companies and workers. New Brunswick's loss was, in many ways, Nova Scotia's gain as both crew and companies settled here. Dream Street Entertainment, which recently won an International Emmy Award for their Bathurst-shot TV movie *The Phantoms*, is now based in Halifax.

### PROVINCIAL DISAPORA

New Brunswick's decision to remove their film tax credit shut down the English-language industry in that province almost entirely and caused tremendous hardship for many of our members in that province. This decision came hard on the heels of Saskatchewan's elimination of their film incentive, which had an equally devastating effect on that province's industry and caused an outmigration of the industry to other provinces.

Consequently, our members



are gratified to know that the Nova Scotia government is committed to the industry. We are proud of our track record and are convinced that the industry has enormous potential for expansion.

### BUILDING FOR THE FUTURE

Our community has proven to be remarkably adaptable. We have risen to meet every challenge: when the market for US Movies-of-the-Week dried up (which had been our members' bread and butter for years), the industry shifted to producing Canadian television series for Canadian audiences. When the loonie rose against the US green-back, we found other ways to provide production value to US productions. Now that virtually every television production has an on-line component, our members are frequently working on webisodes and other on-line content. Indeed, the new seasons of *Trailer Park Boys* (a unionized show) have no traditional broadcaster and will instead be webcast on

on their own internet channel and on Netflix.

There has never been a bigger market for unique, original content. The advent of the specialty channels has created a new golden age of television. Over-the-top providers like Netflix are also seeking original programming. And on-line providers like Google and Hulu are also ordering signature series for the hungry on-line audiences.

These series are the life-blood of our unions. Series like *Haven* and *Seed*, regardless of which sort of screen they will be seen on, provide long-term employment and training for our members—enabling us to deepen our bench, bring in new members and sharpen our skills.

Currently, we are a seasonal industry—with activity traditionally tailing off during the winter months. These down months are frustrating for our members and often result in some of our newer members moving on to other opportunities which take them out of the mix when production fires up again in springtime. With

the continued investment of the Nova Scotia government, we can overcome the largest hurdle preventing to the screen-based industries becoming year-round employers of our members: the creation of a permanent sound stage.

The establishment of such a facility would enable the local industry to attract large feature films and television series—and to keep cameras turning regardless of the weather. A sound stage would enable the Nova Scotian industry to break through the \$100 million/year mark—while building crew and capacity.

Until that nut is cracked, our members will continue to produce top-flight work out of temporary facilities; converting curling rinks into fully-rigged studios and carving stop-gap carpentry and costume shops out of warehouses. Until we

have a studio, we will continue to make the very best use of the resources at hand.

### **A BENEFIT TO ALL NOVA SCOTIANS**

Our industry is green. It attracts technically-skilled workers who earn good wages and benefits. It is an export industry, creating content that is sought all over the world. The industry is a key-stone to the information and creative economies. It showcases Nova Scotia on screens everywhere and generates film-inspired tourism. It plays to Nova Scotia's strengths in so many ways.

This is our industry. It's our job and we're good at it. We make movie magic here in Nova Scotia. We intend to keep building, learning and growing. We believe that the screen-based industries can develop into an even larger economic engine,

providing work for more members of the Motion Picture Unions, more trade for the countless suppliers that our members deal with on each and every production and increased export sales for the local content creators—our employers. But to this, the Nova Scotia government must continue its partnership with the industry.

Film is said to be the most collaborative of the arts. Let us continue the collaboration between government, content creators and labour which has built this industry, so that we can realize its tremendous potential for the benefit of all Nova Scotians.

***"Thanks to your determination, professionalism and, most of all, good humour, a project that at moments during pre-production often felt close to impossible, has become a glorious reality. The material captured on film is nothing short of extraordinary - and a wonderful testament to all your hard work and ability."***

**- Rikolt von Gagern  
Gate Filmproduktion  
Producer - Moby Dick**





## MEMBER PROFILE

### LORI BELLEFONTAINE



"I grew up in Westmount, Cape Breton. The only things Westmount is really known for

are the Canadian Coast Guard College and my mom's pizza shop, 'Lena's Pizza' where I worked from the time I could roll dough. My mom died at 43 but during the short time I had her in my life, she instilled in me strength, compassion and a respect for hard work – good qualities for a teenager.

"I tried the family business for a while, then moved out west but I missed home and decided to come back. I learned that *Margaret's Museum* was shooting in town and the Assistant Director, Stephen Reynolds, was looking for help. Stephen offered me a job as a Transport Department driver. I had no idea what that was, but it sounded awesome.

"From my very first day on set, I was determined to stay a part of the family of film. I got my IATSE membership which opened the door to working in Toronto and getting my heavy equipment licence.

"When I returned home to work on *Pit Pony*, they needed someone to train as a Generator Operator. I picked it up – not without some criticism – and in the end, I proved myself. I became one of only five Genny Ops on the East Coast and one of the only female Genny Ops in Canada. I learned I could hold my own with the boys!

"The film industry may not be for everyone. There are a lot of birthdays, weddings and family gatherings missed. But for me, it has been almost 20 years and I can't think of a better, more exciting way of making a life and a living so close to home..."

## A SNAPSHOT OF OUR UNIONS

### Representing the Talent of Nova Scotia



**Local 849 of the International Alliance of Theatrical Stage Employees, Moving Picture Technicians, Artists and Allied Crafts of the United States, Its Territories and Canada – Motion Picture Technicians Maritimes Provinces**

**Number of members: 289**  
**Union office staff: 5**

Local 849 represents motion picture in 18 departments:

- ◇ **Animal Wranglers**
- ◇ **Costumes**
- ◇ **Craft Service**
- ◇ **Diving**
- ◇ **Greens**
- ◇ **Grip**
- ◇ **Hair**
- ◇ **Lighting**
- ◇ **Make-up**
- ◇ **Marine**
- ◇ **Props**
- ◇ **Scenic Paint**
- ◇ **Marine**
- ◇ **Props**
- ◇ **Scenic Paint**
- ◇ **Script Supervisor**
- ◇ **Set Construction**
- ◇ **Set Decoration**
- ◇ **Sound**
- ◇ **Special Effects**
- ◇ **Transport**

The IATSE is one of the largest entertainment industry unions in North America. 2015 will mark the 25<sup>th</sup> anniversary of the founding of Local 849. As part of the celebrations, we will be hosting the meeting of the IATSE General Executive Board in Halifax next summer. This five-day meeting of the International Alliance General Executive will be attended by over 400 delegates from locals based all over North America.

A film set is run much like a military operation. Local 849's members work with the actors to create their "look", i.e. , their hair, make-up, costumes and prosthetics. We build and decorate the sets, rig and hang the lights, record the sound, create the special effects (everything from explosions to fog), provide the food that crew needs to keep working through the long days and man the vehicles that get everyone and everything to the location.

### EARNINGS

The average entry level wage under our collective agreement is \$22.51 per hour. Our agreement sets minimum wages, but as with all film unions, crew are able to negotiate above union minimums. These minimum rates are based on the budget level of the production, but those technicians with more experience often make well over \$40 per hour plus benefits in the key and specialized positions.

### DEMOGRAPHICS

While the majority of Local 849's members live in the production centre—Halifax— we have

several members who live outside the city and travel to work on productions around the province.

Age of oldest active member: 74

Age of youngest member: 23

Number of members 35 and younger: 35

### TRAINING

Various positions within our jurisdiction require specialized knowledge and training, for example:

Hair Department members must have their provincial Hair license.

Many Grip and Electric members have Man-lift/Scissor Lift tickets. Rigging grips have the Entertainment Technician Certification Program (ETCP)

Electrical Department members receive regular training from the equipment rental companies in the use and care of cinematic lighting gear.

Transport Department members must have at least a Class 4 licence. Many have Class 1.

Make-up Department members must have cosmetology training and must pass a trade test. Others have additional Special Effects Make-up training.

### INDUSTRY LEADERS

Local 849 is at the forefront of local industry initiatives such as the founding of the Nova Scotia Motion Picture Industry Association. It was Local 849's



## LOCAL 849 INCOME, RETIREMENT, MEDICAL PLAN PRODUCER CONTRIBUTIONS FOR NOVA SCOTIA RESIDENTS

	GROSS WAGES	RRSP	MEDICAL	TOTAL
2009	\$6,017,063.39	\$319,086.68	\$277,613.18	\$6,613,763.25
2010	\$7,166,228.10	\$442,806.21	\$320,727.71	\$7,929,762.02
2011	\$6,050,711.77	\$302,635.41	\$281,468.10	\$6,634,815.28
2012	\$6,406,469.04	\$340,559.21	\$307,626.82	\$7,054,655.07
2013	\$5,667,641.74	\$282,626.93	\$264,839.80	\$6,215,108.47

safety campaign that led to the updating of the provincial health and safety guidelines for the industry.

Our local is a regular supporter of the Atlantic Film Festival, Women in Film and Television, the AFSCOOP Film Five program, PAL Halifax and the Actors Fund of Canada—a charitable organization which provides emergency assistance to entertainment professionals in need. We are active advocates on film and labour issues within Nova Scotia.

### COLLECTIVE AGREEMENT

Local 849's Standard Agreement is promulgated — meaning that a contract is negotiated with each producer on each separate production. This enables us to modify the contract to suit the specific issues of each show. Union minimum rates of pay are based on the budget of the project.

In recent years, Local 849 has been working with the producers of local low-budget feature films to create collective agreements which work within the smaller budgets, but provide access to our skilled members, who then have union protection, WCB and fringe benefits.

Local 849 has also expanded its jurisdiction into television commercials, certifying Egg Films so as provide union and government benefits to the technicians engaged by this employer.

### TECHNICIANS OF INTERNATIONAL CALIBER

Several of our members have reputations which extend beyond the province. For example, French Village-based Mary Louise McCloskey, who introduced computerized script supervision to our region, works in Los Angeles during the winter and in Halifax on *Mr. D* in the summer. Tye Zinck of Brookside worked as diver on several seasons of the series *Survivor*, on *The Pacific* and *The Hangover Part II* in Thailand.

### NEXT GENERATION

We are fortunate to have among our membership many of the pioneers of the industry in Nova Scotia. Their knowledge of their craft and their experience is invaluable to the Local and to the industry as a whole.

But we are now preparing for the new generation of technicians who will be creating content for an vastly different marketplace. We have changed our membership requirements and are undertaking outreach to the colleges and high schools of the province—opening the door wide to welcome a new crop of imaginative and ingenious people ready to tackle this uniquely intense but rewarding career.



Barbara Jallotta, Molly Dunsworth and Amanda O'Leary on *Hobo with a Shotgun*

*"We were delighted with the production opportunities that Nova Scotia provided us. There are a many details that go into a period piece. Finding the right locations and getting to work with such a terrific crew were paramount to the success of the shoot. We were very fortunate to work in Nova Scotia where all aspects of the production exceeded our expectations, including the beautiful locations, and especially the dedicated and experienced crew that made our vision a reality and who worked so well even under time and budget constraints. We are looking forward to our next opportunity to film in Nova Scotia."*

*-Judith Verno  
Sony Pictures  
Executive producer  
Lizzie Borden Took  
an Axe*

## MEMBER PROFILE

### FORBES MacDONALD



It was the Nova Scotia camera guys on a 1988 New

Brunswick production that convinced this IA 667 member to make Halifax home. Since then, he's traveled Eastern Canada on many productions as Camera Assistant - ultimately becoming a highly respected Camera Operator.

These days, most of his work is local and he loves it. "Growing up in the Maritimes and being able to stay here is great. Lots of my school friends have gone away and not returned. They can't because the job market in their sectors isn't strong enough".

Helping root him here is his company of 25 years – **Take One Atlantic Inc**, a motion picture support vehicle rental company. "In the early 1990's, there were no 'real' camera trucks available locally. Gear either had to be brought in or rental trucks retrofitted. As a Camera Assistant, I was tired of working out of makeshift trucks. In those days of film, a clean, safe environment for the gear and a proper darkroom were crucial. So, I built a Camera truck and **Take One Atlantic** was born. Since then, we've grown into 36 pieces of rolling stock, supplying everything from feature films to reality TV series across Eastern Canada. I employ three staff and a number of part timers." Forbes hopes for continued growth, but worries about the Film Industry tax credit. Without it "I would have to resort to a Plan B: sell everything, shutter the company and focus on just my camera work – elsewhere.

"Halifax is in a good position to be a major centre for film in Canada – we have all the main components here except a purpose built studio. This, our talented crews and amazing locations would create a year round, solid industry."



**Local 667 of the International Alliance of Theatrical Stage Employees, Moving Picture Technicians, Artists and Allied Crafts of the United States, Its Territories and Canada—Motion Picture Technicians Maritimes Provinces**

#### Number of members: 47

IATSE Local 667 represents professionals in the camera departments and in all auxiliary equipment for the operation of the camera, as well as unit publicists. Our agreement covers all phases of filmed or electronically recorded motion picture productions, including feature films, television movies and series, commercials, internet and live events.

Our membership in Nova Scotia includes:

- ◇ **Directors of Photography**
- ◇ **Camera Operators**
- ◇ **Camera Assistants**
- ◇ **Unit Publicists**
- ◇ **Unit Still Photographers**
- ◇ **Electronic Camera Personnel**
- ◇ **Video Assist**
- ◇ **Digital Engineers**
- ◇ **Digital Technicians and**
- ◇ **Camera Trainees**

Our head office is located in Toronto and we represent all camera department members east of the Manitoba border.

In 2013 the local passed the 1000 member mark. For more than 30 years, IATSE 667 has been one of the strongest and most respected film locals in North America.

IATSE 667 Representatives are proud, active participants in all aspects of the Screen Based industry in Nova Scotia, taking part either in person or virtually. Several times a year, reps come to Nova Scotia to visit film sets, attend industry meetings and take part in related events. With financial and in-kind support, IATSE 667 works with a variety of local organizations on behalf of our members and the industry – groups like the Atlantic Film-makers Cooperative (AFCOOP), the Atlantic Film Festival and Women in Film and Television Atlantic.

Because of the strength of the Local and the experience in other jurisdictions, IATSE 667 has been a leader, working with the other unions and guilds to help build industry infrastructure, working on special projects such as the Health and Safety Committee or with the Film Advisory Committee.

There have been many changes to the film production business in the thirty plus years since our founding. Canadian production has found much success and is a large part of our business. This is particularly true in Nova Scotia. Our members work on feature films from under 1 million dollars to 200 million dollars, locally and around the world. Digital technology has become the norm and many new categories of work have been created that weren't even an idea at our beginning. Digital Engineers, Data Managers

and 3D Stereographers are just a few of the new positions that are now a mainstay of our work.

#### TRAINING

IATSE Local 667 offers a solid training program for camera trainees, whereby a camera trainee gains hands on experience on numerous film sets. At the minimum, most camera trainees will work on a television series, movie-of-the-week, and feature film and learn all equipment including the traditional 35 mm and all the state-of-the-art digital cameras

For all other members, we work with industry partners to put on a wide range of seminars and training on the latest gear and processes to further enhance their skills and knowledge. In addition to hard skills, we offer soft skills training to our members as well – courses in financial management, healthy living and industry support and development.

Due to the size of our jurisdiction, our members have the opportunity to access training and valuable experience on productions of all sizes and types, knowledge that they bring back to Nova Scotia to disseminate with crews locally.

#### COLLECTIVE AGREEMENT AND THE BENEFITS OF MEMBERSHIP

The Local 667 has an agreement which enables us the flexibility to modify the contract to suit the specific issues of each show. Union minimum rates of pay are tiered, based on the budget of the production.





## MEMBER PROFILE

### PAUL BEGIN



IATSE 667 member Paul Begin is a 1st Asst. Camera: "I was working in the Toronto film industry and my partner Ann

was an office manager at a ballet school when she decided to go back to school. We moved to Halifax in 2006, so she could take Jewelry design at NSCAD. So, during our first year here, I travelled back and forth between Ontario and Halifax.

"We got to know the people here, many of whom were in the film community. Soon, I was working here on the same type of jobs as I did in Ontario. The film industry in NS proved to be as dynamic and challenging as Ontario's.

"Although we initially planned to return to Ontario when Ann was done her degree, we began to feel that Nova Scotia was now home. We've made lots of friends, started a family (twins!) and bought a very old house that we love and have been renovating.

"I like working in the NS film biz because there is a great entrepreneurial spirit here. The productions are demanding which keep the crews focused and professional.

"We love Nova Scotia for all the reasons everyone loves NS. We're by the ocean. The food is fabulous and we love exploring the Valley with its wineries and markets.

"There seems to be so much going on here with opportunities for all of us. Ann has a jewelry company and works for PAL Halifax, which will provide housing for people in the Arts. We are starting to look at educational options for the kids.

"Of course, all of this is anchored by my good paying job in the film industry. I can see it getting stronger each year. A studio here would really make the industry take flight. With all the spinoffs a healthy film industry creates, it will help everyone in the arts community thrive — not to mention the rest of the province.

"We wonder whether we'd ever return to TO but the answer is always a resounding 'No! We're staying in Nova Scotia!'"

## IATSE LOCAL 667 NOVA SCOTIAN EARNINGS

YEAR	GROSS	RRSP	MEDICAL	DAYS
2009	\$1,265,681.13	\$59,638.26	\$50,760.14	1895
2010	\$2,107,506.77	\$105,451.85	\$85,575.03	3124
2011	\$2,156,643.42	\$115,116.62	\$103,940.87	3355
2012	\$2,272,774.97	\$120,910.37	\$120,420.09	3548
2013	\$1,935,924.89	\$104,293.81	\$102,079.72	3095

Part of the benefit of membership in IATSE 667 and working under this collective agreement are the financial contributions members receive towards their health and welfare and retirement funds. Local 667 has been a leader on these fronts, being part of National committees overseeing the creation of plans for retirement and health contributions. These plans offer extremely strong returns and competitive management fees, with a variety of benefit options, which enhance the lives of our members and their families.

### EARNINGS

Our agreement covers highly skilled and trained workers. Rates range from minimum wage for trainee categories to hourly rates for top earners set at over \$80.00 per hour. As with all film unions, crew are able to negotiate above union scale. Union scale is based on the budget level of the production, but those more experienced crew often make well over scale plus benefits in the key and specialized positions.

### DEMOGRAPHICS

Like many of the other unions and guilds, a large portion of our members live in the production centre of Halifax but some do choose to live outside HRM in areas as diverse as Port Medway on the South Shore or Windsor, at the start of the Annapolis Valley.

Age of oldest active member: 62

Age of youngest working member: 22

## MEMBER PROFILE

### JEREMY WEBB



ACTRA member Jeremy Webb wears many hats. Raised in Cambridge,

UK and a grad of the Bristol Old Vic Theater School, Jeremy settled in Halifax in 1998.

Since then, he has become a mover and shaker in the Halifax cultural scene. As a film actor, he has performed principal roles in such productions as *Moby Dick*, *Darwin's Darkest Hour* and had a continuing role in *Pit Pony*—to name just a few. He has voiced characters in animated series such as *Olliver's Adventures* and appeared in countless TV and radio ads.

His film work has enabled his work as a stage actor. He appears frequently on the Neptune stage and won a Best Actor Merritt Award for his lago in *Shakespeare* by the Sea's *Othello* and the Mayor's Award for his body of work.

Jeremy is also an impresario. He has produced short films, numerous theatre productions and special events for a wide variety of clients. In recent years, he has toured his stage productions of *A Christmas Carol* and *Shakespeare On Trial* throughout Canada and the USA to rave reviews— an exporter of Nova Scotia cultural product!

Jeremy served as President of the Branch Council for ACTRA Maritimes and is currently the Maritimes rep on ACTRA's National Council. He is also the Chair of Performing Arts Lodges (PAL) Halifax, a charitable society dedicated to providing affordable housing and services for cultural workers at the end of their careers.



## ACTRA

### The Alliance of Canadian Cinema Television and Radio Artists - Maritimes Branch

<b>Full Members:</b>	<b>490</b>
<b>Apprentice Members:</b>	<b>149</b>
<b>Total</b>	<b>639</b>
<b>Office staff:</b>	<b>3</b>

ACTRA is the union of more than 22,000 professional performers working in English-language recorded media in Canada: including TV, film, radio and digital media.

Our members work in the following categories:

- ◇ **Principal performer**
- ◇ **Actor**
- ◇ **Singer**
- ◇ **Chorus performer**
- ◇ **Variety Principal**
- ◇ **Stunt Coordinator**
- ◇ **Stunt Performer**
- ◇ **Off-camera Performer**
- ◇ **SOC performer (commercials)**
- ◇ **Narrator**
- ◇ **Animation Performer**
- ◇ **Background Performer**
- ◇ **Stand-in**
- ◇ **Photo Double**
- ◇ **ADR/ Looping/ Dubbing**

### DEMOGRAPHICS

Age of Youngest Member: 5 years  
Age of Oldest Member: 94 Years

78 members are between the ages of 5 and 17 years old.  
194 members are between the ages 18 and 36.

Many of our members are trained stage & film performers. (A Principal Performer working one day on a film set film under the ACTRA agreement will earn more than an actor makes in a week on a theatre contract.) Within our membership, we have two Academy Award nominees: Nova Scotia born Ellen Page and recent Shelburne resident Jane Alexander, as well as winners of other stage and screen awards.

Other ACTRA members come from every walk of life. For many, performing on film is a lucrative sideline to their regular jobs. Many just work as Background Performers, which is the often the most numerous ACTRA category on a set. The background category generates payroll for many Nova Scotians— worker, student and retiree alike.

### COLLECTIVE AGREEMENTS

ACTRA's collective bargaining agreements are negotiated with national producers' associations. Our main agreement— the Independent Production Agreement — is negotiated with the CMPA, the Canadian Media Production Association. This national agreement sets terms and conditions for all ACTRA sets across the country.

Under ACTRA agreements, performers are paid for their time on set but also are paid for the use of their performance. This means that performers may continue to receive residual payments as the project is sold and resold.

The ACTRA minimum rate for one day of work as Principal Performer (six lines or more)



Jonathan  
Torrens and  
Bette  
MacDonald  
of *Mr. D*



Richard Donat and John Dunsworth of *Haven*



## TOTAL EARNINGS OF NOVA SCOTIA ACTRA MEMBERS

YEAR	GROSS	RRSP	MEDICAL	TOTAL
2009	\$2,039,261.00	\$129,357.81	\$61,684.58	\$2,230,303.30
2010	\$2,257,774.00	\$190,323.90	\$92,588.50	\$2,540,686.40
2011	\$2,529,421.00	\$220,551.01	\$108,425.32	\$2,858,397.30
2012	\$2,704,403.00	\$214,758.08	\$105,441.46	\$3,024,602.40
2013	\$5,337,307.00	\$360,962.60	\$174,084.06	\$5,872,353.60

is \$668.75 plus benefits and use payments. An Actor (five lines or less) earns \$451.75 per day. ACTRA Background Performers (i.e. extras) earn \$197.75 per day plus benefits.

### BENEFITS

Working as a performer is, at best, a precarious line of work. Performers are considered self-employed, and therefore are not eligible for EI benefits. Performers are excluded from WCB in Nova Scotia.

To provide a safety net for professional performers, ACTRA created its own insurance company—AFBS (ACTRA Fraternal Benefit Society), which provides RRSP and Medical plan benefits to our members and

Accident on Set insurance.

ACTRA has also established one of the foremost rights collection agencies, the Performers Rights Society, which tracks the sales of productions shot under ACTRA contracts and collects and disburses residuals to our members.

of productions shot under ACTRA contracts and collects and disburses residuals to our members.

### FIGHTING FOR CANADIAN ARTISTS

ACTRA is of one of Canada's leading cultural organizations. Our union is a vocal advocate for the arts and the right for Canadians to have opportunities to tell and see our own stories.

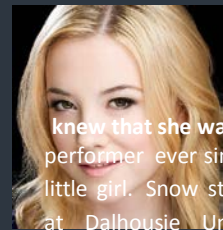
Through ongoing communication to all levels of government, ACTRA speaks out for the development and protection of Canadian culture, a

strong film, television and digital media industry, and increased work opportunities for members.

## MEMBER PROFILE:

### LISA ROSE SNOW

Halifax  
born and  
bred  
ACTRA  
Member  
Lisa Rose  
Snow



knew that she wanted to be a performer ever since she was a little girl. Snow studied acting at Dalhousie University and after graduation began working as a stage and film actor. She joined the Artistic Executive of Forerunner Playwrights' Theatre in 2010, which inspired her to try her hand at writing.

After being accepted into the

AFCCOP FILM 5 program, Snow began to explore life behind the camera. Recently, she had the opportunity to mentor under Thom Fitzgerald as a director shadow on his series *Forgive Me*

Snow and her business partner, Lora Campbell, created Organic Water Productions in January 2013 and finished their first short film *Ghost Walk* which Snow wrote and directed. Since then, she's been busy writing non-stop for upcoming projects and making appearances on Andrew Bush's web series *Everyone's Famous* as well as on *Trailer Park Boys: Don't Legalize It*.

In April, she completed shooting on her Film 5 short film *Two Penny Road Kill*. The Atlantic Chapter of Women in Film and Television (WIFT) awarded Lisa a WAVE Award at their Women Making Waves Conference

Lisa continues to act on projects such as *Seed* and is working on her first feature script.



## MEMBER PROFILE

### KIMBERLEE McTAGGART



When this Nova Scotia-born DGC member graduated

from York University with a BFA in Film Production in the 80's, she was sure that she wouldn't find employment in her home province. She took a chance on a six week internship in Halifax and has not left the province since.

As the NS film & television industry grew and provincial incentive programs were introduced, Kimberlee's film editor career flourished. She's been working continuously since graduating and has applied her expertise in post-production into a small business renting editing gear to local film & TV projects.

In 2011, Kimberlee won a Gemini Award for her editing work on *Call me Fitz*, a Nova Scotian comedy series for The Movie Network / HBO Canada. Kimberlee was nominated for a Canadian Screen Award in 2013 for the feature film *Blackbird*, directed by Chester filmmaker Jason Buxton. The film went on to win awards at film festivals across Canada and at Cannes, including the Claude Jutra Canadian Screen Award.

Of all her professional accomplishments, Kim is most proud of forging a successful and fulfilling career in her home province. Kimberlee works from her home in Dartmouth where she lives with her partner and two children.



#### The Directors Guild of Canada: Atlantic Regional Council (ARC)

**Members: 102**

**Office Staff: 2**

The Atlantic Regional Council (originally the Nova Scotia District Council) was formed as a branch of the Directors Guild of Canada, in January, 1991.

ARC represents members in twenty three categories which include:

- ◇ **Directors**
- ◇ **Assistant Directors ( 1st, 2nd , 3rd and Trainee)**
- ◇ **Production Managers**
- ◇ **Assistant Production Managers**
- ◇ **Production Coordinators**
- ◇ **Assistant Production Coordinators**
- ◇ **Trainee Production Coordinators**
- ◇ **Location Managers**
- ◇ **Assistant Location Managers**
- ◇ **Production Designers**
- ◇ **Art Directors**
- ◇ **Assistant Art Directors (1st, 2nd, 3rd)**
- ◇ **Art Department Coordinators**
- ◇ **Production Assistants**
- ◇ **Picture/Sound Editors**
- ◇ **Assistant Editors (1st and 2nd)**

The diverse membership of the ARC has experience in both film and digital in all formats including feature films, TV series, MOW's, short dramas, documentaries, commercials, music videos, and experimental projects.

ARC is known as a team player within the industry and has forged strong alliances with other industry stakeholders. Together we all strive to make Nova Scotia an exceptionally attractive place for film and television production.

#### DGC NATIONAL

The Directors Guild of Canada (DGC) is a national labour organisation that represents over 3,800 key creative and logistical personnel in the film and TV industry covering all areas of direction, design, production and editing. The DGC negotiates and administers collective agreements and advocates extensively on issues of concern for members including Canadian content conditions, CRTC regulations and ensuring that funding is maintained for Canadian film and television programming.

#### MISSION

The Directors Guild of Canada (DGC) exists as the collective voice of the film and television industry.

The DGC takes action at three levels:

The DGC supports and facilitates member employment opportunity and represents member interests with regard to both the immediate work environments and future concerns as a labour force.

The DGC substantially expands the creative opportunities of its current and growing membership. The DGC's logistical infrastructure provides comprehensive training and development mechanisms within the context of emerging technologies. These cultivate a high level of professionalism and promote a spirit of collaboration in an extended creative community.

The DGC is a visionary leader and partner in the development of the international Canadian film and television industry at a policy and professional level. This evolving and multifaceted Canadian film industry will be vibrant, confident and world-recognized for excellence in storytelling from a unique perspective.

## DGC INCOME FOR NOVA SCOTIA RESIDENTS

YEAR	GROSS SALARY	RRSP	MEDICAL	DAYS WORKED
2009	\$ 2,933,554.25	\$ 103,213.64	\$ 117,124.88	6680
2010	\$ 4,482,369.91	\$ 167,100.45	\$ 174,377.46	10538
2011	\$ 4,649,039.17	\$ 163,538.29	\$ 207,976.46	10208
2012	\$ 4,476,368.57	\$ 196,386.14	\$ 206,120.52	10476
2013	\$ 4,490,078.00	\$ 176,755.68	\$ 220,265.52	10087

## DEMOGRAPHICS

While the majority of Nova Scotian DGC members live within the HRM, we have members spread across the province.

The age range of our members is as follows:

24 and younger: 24 members  
 24—34 years: 15 members  
 34—44 years: 37 members  
 44—54 years: 20 members  
 54—64 years: 21 members  
 64—74 years: 4 members

**Director Stephen Reynolds on the set of *This Hour Has 22 Minutes***



## MEMBER PROFILE

### AARON HORTON



After leaving Halifax in 2001 for Toronto, DGC member Aaron Horton

started volunteering at the Canadian Film Centre. Soon he gained a reputation as being one of the hardest working employees in the Toronto industry. He earned his way up the chain, from Production Assistant on movies such as *Dawn of the Dead* and *Fever Pitch*; to Production Secretary on *Hairspray*; Travel Coordinator on *Amelia*, *RED* and *Scott Pilgrim vs. the World*; and Assistant Production Coordinator on *Rookie Blue*, *Resident Evil: Retribution* and *Hannibal*.

Over nine years, he became a sought-after production staffer. In 2011, despite consistent employment in Toronto, he rolled the dice and moved home to Halifax with his wife and two small boys to be closer to family and enjoy a better lifestyle. The past two years have had its share of ups and downs and the productions he's working now are smaller than the blockbusters he crewed in Toronto, but he was prepared for these changes. For Aaron and his family, the adjustments have been worth it to live in his home province and work in a stable and secure industry.

Aaron continues to make strides here, working hard to help bring small, independent projects to a greater international audience such as *Bunker 6*, which was filmed in Debert and is touring the world film festival circuit; and his personal career highlight, helping bring the *Trailer Park Boys* series back to its legion of fans. Now a Production Coordinator, Aaron is very happy to be working in Halifax and contributing to a dynamic industry in Nova Scotia. He wants to continue making great productions in his hometown.



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