

## **Address to the Law Amendments Committee, May 5, 2014**

Good Morning, my name is Cathy Lynn Crosby and I am here to share my concerns on the Finance Measures Act, specifically, how it impacts the NS Film Industry.

I have worked in Film since 1993. I am a talent agent. For the past 12 years, I have had my own company, Sky Talent Group, I started Sky with a phone line, a photo copier rescued from the dump and a borrowed fax machine. No loans, no grants, no aid, just hard work, determination and a belief that our industry was a growing one.

Today I represent 200 actors from toddlers to seniors.

I represent a large group of incredibly talented, intelligent, and hard working performers. They have landed notable speaking roles in just about every project shot here. For example, several of my performers are recurring characters in Mr D. 22 years ago I started my career representing only minors, and I still take great pride in discovering talented youth and young adults and grooming them to take their place in film, tv, commercials and theatre. Many of my child actors are now working as writers, directors producers, directors of photography, designers and just about every facet of our business. I take immense pride in the part I played in their professional development.

How I generate revenue is by taking a percentage of what my performers earn when they work. Less production, means less work for my performers and in turn less commission for my agency.

On April 9, the Liberal government demolished the NS film industry. Without consultation, without current data, without a single thought to the many families this decision would effect. With one stroke of a pen, the Finance Minister killed a system that had been effective for 25 years. This was done in secret, backroom shady deals, there was no transparency. The government hasn't even given our industry access to the report of 2008. My guess is that because it proves that we bring money to this province. We area great return on investment.

We rallied, we demanded an independent review. The government turned a deaf ear. Our outcry, our gut wrenching stories of families now in crises were dismissed as rhetoric. How insulting. My family will weather this storm because my husband is employed in another field. The loss of my income will cause great change. We have sat with our banker and made plans as though I have no income at all. Our mortgage will not be paid off in 2 years as was the plan before April 9.

We have had to sit with our two youngest children and explain that we may no longer have the means for them to pursue the activities they love. My son, Joseph is 11. He loves to sail and has a band with his best buddies. He is a talented voice actor. My youngest child, Nadia is 7. She lives to dance, she dreams of a life in the arts. I want to tell her that anything is possible to pursue her dreams. I look at

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recent events and I fear for her and for any young person who wants to work in the creative industries here in Nova Scotia.

And now we have the new deal that really isn't a deal. Our industry is now hobbled. We can limp along, but our future is not secure. We have had our advocates at Film and Creative Industries fired and now we have been lumped under NSBI. This has thrown our industry into chaos. Foreign producers are losing confidence in our industry. We have no true support from this government.

I stand here to day to ask you to make the to make the following amendments to the Financial Measures Act.

1) take clauses 15-17 and 21-23 out of the bill and leave our tax credits as they were.

2) Failing that, live up to what you promised us when you stood at our doorsteps and campaigned. Amend clause 55 so that those earlier clauses do not come into effect until 2020.

The actors I represent want to work. All our film workers want to work. They want to work here in Nova Scotia. The question is whether or not this government will make it possible for them to do

I love my job. I care deeply about the future of this industry. I care deeply about the financial futures of all of us who work in it. I can only hope this government does as well.

Cathy Lynn Crosby  
Dartmouth



**PLAYING HOUSE**

JENNA MURPHY  
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May 2, 2015

**Law Amendments Committee Notes Regarding The Proposed Film Tax Credit Changes**

John Wesley Chisholm, Halifax  
President Arcadia Entertainment  
Tel: 902.225.0763

***For every complicated problem there's an answer that's quick, simple and wrong.***

Without consultation or even warning Government abandoned longstanding policy vetted and reviewed by all parties over years and intervened in the tax credit system - an economic development strategy that the facts show has been a sustainable, wealth creating competitive advantage for Nova Scotia for 20 years.

Why?

What was the problem that needed to be solved?

*Government told Nova Scotians that the film industry was unaffordable*

- They questioned the cost vs. benefit of economic development in the creative industries. It is now clear to most everyone that the industry contributes substantially to the economy, life and future of Nova Scotia. Yet, in spite of all the effort of the last weeks the government is still publicly representing the industry as a cost to Nova Scotia rather than a profitable sustainable investment. It will be impossible to get to right policy from wrong information.

*Government said they wanted to be a market leader*

- Our position in the global market: we are 2% of the Canadian industry which in turn is 2% of the global market. With near perfect capital markets we are price takers not market setters. Any talk of a competitive leadership role is naive.

*Government said they wanted accountability and transparency*

- There are good and bad economic development strategies; I believe in the superiority of the risk diversified high return sustainable wealth creating TC system over older pick-a-winner "fund" style economic development that commits to funding up front, pits local industry against itself and discourages innovators across the economy - in fact, discourages all Nova Scotians.

*Government said they had to do something*

- Intervention bias: the tendency to introduce changes that aren't necessary in order to feel and appear in control. Massive changes are being proposed where a small course correction was warranted. In Ontario the same market and same issues were dealt with this month with a small course correction. The province shrugged and got on with its work.

*Government whispers that someone is cheating... kind of...*

- The whispers that all this has been done to stop one or a couple firms from "gaming the system". Behind the scenes this campaign is being used in the Liberal party to keep MLA's and officials on-side and to lead them to believe they have secret information that justifies the reboot of the entire industry in the best interest of NS.

**Subject:** law amendments committee  
**From:** Debi Jonatanson ([REDACTED])  
**To:** [REDACTED]  
**Date:** Tuesday, May 5, 2015 2:03 AM

hello my name is Debi Jonatanson. I have worked in the film industry for over 20 years in the transport department. I have always had work in film and have made a good living working all over Nova Scotia. In the last election I was very pleased that Stephen Mcneil promised that if elected he would extend the film tax credit till 2020.

I have many friends that on that promise have bought new cars, new houses and invested their money thinking that we could continue to work hard in the film industry. My daughter partnered in a new company that rents equipment to production companies that come to shoot movies in Nova Scotia. Then the unimaginable happened and the provincial Liberals cut the tax credit in the 2015 budget. They claimed they just altered it. All of the film industry watched in horror as our industry was destroyed without notice or consultation. We all gathered and started talking amongst ourselves and to the public. We were soon to find out that the public was as well stunned to hear how this could happen to a striving industry that gave back to the province so many spin offs.

Yet when we tried to let the government know how important our film industry was, it fell on deaf ears. We had proof that our industry put into Nova Scotia more money than it ever received and that nearly 3000 people were employed and paid taxes back to the province. Still we talked to deaf ears! After using every way to talk to the government we gained more and more people who spoke out. People telling how their small businesses all over the province have benefitted from film shooting. Businesses large and small were all talking about film, both because of profits and how films shot in Nova Scotia put us on the map and largely helped with tourism.

All this finally got the government to listen and start to consult with the film industry. Then we were to hear how little the government knew about film and all the financial spin offs it gave back. So the talks started and we were left with no other choice but to listen to the options that were laid out by the government who knew very little about film. They would not buy the spin off angle!

And here we are today on the verge of a budget that cancels the film tax credit program. Elimination of Film and Creative Industries Nova Scotia which was our only portal to government that had been in operation for years. Film now will be handled by Nova Scotia Business, who has no understanding of how film, television, animation or digital incentives work. Neither does anyone in the film industry know how the NEW Nova Scotia Film and Television Production Incentive Fund will work. Neither the Film Industry nor Nova Scotia Business know how these new rules will be funded or how they will effect our industry.

What we do know that we are all very worried so are productions that were planning on filming here. Some are still trying and some have already pulled out to film where it is more stable and the incentives are better, like Nova Scotia's were before all this careless change came into effect. Our film world is in terrified chaos, with young people scarred that they will have to sell out and move to where film is going. Children have heard all the media and people talking and are scared they will have to leave their homes and schools. A lot of these film technicians have worked here for years or have moved here because our film industry has been growing bigger and bigger year after year. Now all that depends on if we can undo the damage the government has done and if we can start over and try to build on this new fund that has been forced on us. Yes it is better than nothing but totally different run differently and has still a lot of governing talks and planning to do. Lots of questions we need answered so that we can try to rebuild. All of this could have been so different if the Liberal government had only let us know they needed change!! We all could have talked and explained each others needs and worked together to study the economical impact on the economy. It would have stopped the terror that was instilled on film people who had no idea what had hit them nor why. We knew all along that we spend millions of production money all over Nova Scotia.. The government has no accurate picture on the return of the industry versus the government investment in the industry. How can this be true, the government says that no study has

been done since 2004. We dug up one that was done in 2008 and favoured everything about what the film industry has done for Nova Scotia. Again it fell on deaf ears. We heard other provinces who claim high profit off film spin offs. Deaf Liberal ears.

We know a bit of the new fund. It starts July 1st with a new fiscal spending of 10 million (Half as much as it was) We were told that 10 million is a soft cap not a hard cap but not guaranteed anything nor promised anything. We were told that Nova Scotia Business will be fine at handling the New Incentive plan.. It will cover 25 percent all Nova Scotia film spending. we were told it will all work out fine.

Unfortunately being promised and lied to before, my faith in the Liberals, we just are not sure about any of it. On going talks are supposed to continue so that it will all be figured out by the date it is supposed to take over. We are still in limbo. More important Producers wanted to film here are in limbo and no one seems to have any answers for them. So here we are with a very few films going ahead and a few racing trying to get the old fund.

The film industry have more worries because the liberal government <sup>has no acknowledgement</sup> of the overall value of the cultural industry to all Nova Scotian as identified in the 2013 Ivany Report. What value could a province have without any culture. We have no clear understanding of the path forward with the NSBI now controlling the incentives available. There is uncertainty about the industry's ability to grow and create jobs given the government's current preoccupation with what it likes to call the fiscal envelope- the amount of investment money the government says it is willing to make available in 2016-17 year.

We in the film and screen industry have a long struggle ahead to make sure we can grow and prosper under the new financial regime. Much is still undecided regarding the precise mechanisms of the new incentives.

But we are strong together and will continue on until we are happy that we can return to where we were before we were destroyed by a Liberal Government who knew nothing of what they were doing or who they were fighting. I think they were surprised by how many sided with us. Which proves definitely we were supporting economical strength and taxes back to Nova Scotia. We are an industry that is totally green and share production wealth in many many places.

I ask that you the government side with us and look at all the spin offs we have to give and how important we are to the province. We keep young smart people here. We have many going to school to become us in film and screen. We help tourism by spreading the beauty of the province and attract people from all over to see it. We share all the production money everywhere we go.

We are culture! Do not ignore us! Do not think we are not important! And do not continue to worry and hurt us. Make us feel wanted and we will continue to put more back than what we ever receive. Consult us so that we can explain how we work and what we need. Visit us on sets and in locations where the people are thrilled to see us.

Then maybe we can go back to happily working and living in Nova Scotia as a vibrant industry that will benefit Nova Scotia.

thank you for listening finally

My name is Stacey Rudderham and I live in Fall River. I thank you for the opportunity to speak here today. It is my first time making a presentation, or even submitting comments to any division of the legislature and I am grateful for the system we have in Nova Scotia that includes people like me in the legislative process.

I am 45 and I was born in Nova Scotia. I lived here until I was 20 years old. I moved to Montreal, Hamilton, Toronto and back to Montreal and then home again in October 1999. Eventually I started a family and settled into a beautiful home with my husband and children in Fall River. My husband and I both had good jobs that paid well. But then in 2012, my employer closed their doors putting 24 people out of work. I searched for work. Only one employment agency called me with an opportunity, 14 months after I had begun my search. By that time, I had made the shift to self employment. I had taken on clients that I could work for from home, sometimes on site or even remotely. I was and am fortunate to have that opportunity available to me through my own training and experience that I received outside of Nova Scotia.

We struggle financially as a family. The work comes in waves and when things are slow; our budget becomes even more difficult. I am able to look after my own kids after school every day, and so we save money there by not having to pay for horribly expensive childcare. We have not had a family vacation since 2008. We rarely as a couple go out for dinner, or a movie – maybe twice a year. And our credit standing has been pummelled because of our situation. My husband's car died this winter and we are hesitant to buy another with the financial obligation that we would face. We are tightening our belts, and we have been for the last 3.5 years. We are trying to re-establish our financial stability. I am not a statistic on the Employment Insurance charts, because that benefit that I paid into for 25 years only paid me a benefit for part of a year.

My family's situation is a sample of what many Nova Scotian families face today. Some have faced this reality for a lot longer than us, and many do not have the experience and skill sets that I possess that enable me to run my own business. But we all have the ability to buckle down and do what we need to, to survive. I understand austerity. I live it in my personal life.

This year as I watched and listened to the budget as it was presented, I was confused. There are a number of good things in the budget. Investment in our schools, freezing salaries in government, improvements in some Health services.

However, numerous aspects of the Financial Measures Act are quite concerning.

The Province is willing to give large, wealthy corporations, more money to create jobs in the form of rebates and loans and lines of credit, or just plain old funding.

1. This government is giving payroll rebates in the amount of \$22 Million to RBC, who saw profits in the first quarter of 2015, very much in line with several previous quarters of \$1.2 Billion dollars. RBC needed payroll rebates to open a cheque processing location in Halifax to create 150 jobs? Because of previous experiences in these deals with corporate entities that already have more money than they know what to do with; what are the guarantees in place that this



investment is going to create long term employment? How much more does this government need to dole out to ensure the additional 500 promised jobs materialize?

2. The ferry to Portland, Maine. This government gave a US corporation \$28 Million in the last fiscal year, and will give another \$13 Million this year to a US corporation to run a ferry to and from the US. And how many Nova Scotians are employed by this US corporation? 20?

While these two investments are troubling me, even more daunting is the fact that this government has done a few other things.

1. They have essentially massacred an existing, growing and long standing industry by cutting a tax credit that actually succeeded in creating and securing full-time, long-term employment for almost 3,000 Nova Scotians, while increasing tourism and stimulating economic growth in many parts of the province. It also recovered much of the credit through generated HST and Payroll Tax revenues. Government has shown they had no idea what the Film Tax Credit was. What it did. How it worked. They never researched the film industry prior to making the cut. They ignored the existence of studies and ignored a recent tax review they had commissioned using taxpayer dollars. In 2014, Laurel Broten recommended improving this tax credit, that was pledged during election campaigning. But she recommended government do this work over the next five promised years so as not to disrupt or destroy it. I need to ask, why this payroll rebate is not considered better than the RBC deal as it was.
2. They lifted a cap on university tuition increases. How does opening the sky to universities raising tuition in this province promote economic growth? Tuition in Nova Scotia is already higher than many parts of Canada, and with the cost of living here being higher; it becomes less attractive to starving students who need affordable attainable education. Rather than finding a university degree possible, students will now need to go where they can afford to, such as Montreal or St. John's, where, not only is tuition already cheaper, but the cost of living is as well. Then it will be difficult to entice a young educated adult back into a career in Halifax, where they are paid less, taxed more and have student loans to contend with.
3. I cannot express how hard it is to understand the logic in cutting funding to several key parts of our health system and social programs such as mental health. At a time when we see our youth suffering more or maybe just more visibly because we opened doors for them to seek treatment, we now close those doors. Feed Nova Scotia, when so many families are in need right now, our government takes away from one of our most valued resources for families. And logic evades me as to why the blind need our help, but not the deaf.

I am almost finished, but I think one more topic needs to be covered to tie up my points.

When all of us, the taxpayers of Nova Scotia, are living austere in our own lives, we look to the leaders of this province to make wise decisions about our future. We also expect our leaders to be role models. So while we tighten our belts, face job losses, lose valuable resources, and see our children's future educations climb further and further out of reach, our MLAs enjoy a taste of the good life.

Salaries of \$90,000 per year almost double the average wage in Nova Scotia. Then, if you are a cabinet minister, you receive \$140,000. Your pension eligibility shortened to 2 years, without approval from the public, entitlement attributed to claims that MLAs have a harder job than most, being on call so much for their term or being away from families for holidays and important family events. Police, Military, Health personal spend an entire career in this position. They neither receive as high a pay nor a 6 – 1 pension contribution from the taxpayers. I cannot afford to contribute to my own pension, yet I am required to ensure MLAs live comfortably at 55. This province cannot afford these salaries and then pensions and further continue to pay MLA Expenses:

- A) \$17,000 Living Allowances for MLAs living 100 kms away from Halifax, who only work in Halifax for a few weeks total per year, while thousands of NS residents travel at least that far daily, for their entire career? My husband and I travelled that distance for six years without added compensation.
- B) Claiming expenses not allowed. Donations, sponsorships not allowed – posted as ads in expense claims
- C) Attendance rewards – they get a salary to show up. No other Nova Scotian gets an extra \$43.48 to show simply up for work.
- D) Per Diem – Again no private sector employee gets their parking or meals paid for just because they came to work. Without receipts, who's to say where that money goes? They may be spending the entire \$50 on liquor, gambling or investing it. Receipts would support necessity while providing accountability. Most Nova Scotians cannot afford \$50.00 per person on parking or food per day for themselves. But MLAs appear to be exempted from tax laws that would have the public over a barrel.

And so, in seeking responsible government, I would ask, if the displayed lack of judgement and if the exhibited disregard for the needs of the people who elected this government by breaking promises are not enough to force a redo on this bill, would not the government's failure to act austerely itself? I request a further review of this budget, with amendments to the cuts made contrary to promises and that there is no approval of this Act, until the government itself enact its own austerity measures.

**From:** Delinda Trudel [REDACTED]  
**Sent:** Friday, April 10, 2015 2:47 PM  
**To:** Office of the Legislative Counsel  
**Subject:** Fwd: Film tax credit cut

Hello,

Please present the letter below to the committee on my behalf regarding the Film Tax a Credit

Sincerely,  
Delinda Trudel

Sent from my iPad

Begin forwarded message:

**From:** Delinda Trudel <[REDACTED]>  
**Date:** April 10, 2015 at 1:48:23 PM ADT  
**To:** "[sheldon.macleod@news957.com](mailto:sheldon.macleod@news957.com)" <[sheldon.macleod@news957.com](mailto:sheldon.macleod@news957.com)>  
**Subject:** Film tax credit cut

My name is Gabrielle Trudel and I am 11 years old. I wanted to share my story as an actor in Nova Scotia and how disappointed I am that it looks like I will not be able to continue to act here in my home province. I heard earlier on Ricks show while driving home with my mom that someone made the comment that the film tax credit just brings in foreign actors, well this is not completely true. It had been my dream since I was four years old to be on tv and last spring my parents let me sign with Atlantic Talent Agency. Within 7 to 8 months I had been cast in two TV series and my dream had come true! One was with Haven which had just filmed its fifth season here and the other was with The Lizzie Borden Chronicles which hopefully will be renewed for season two, but will likely not be filmed in Halifax any longer. Now that the film tax credit has been cut so has my dream of acting. I don't want to have to leave Nova Scotia in order to be able to continue my acting career, but I don't want to stop acting either, it's what I love! I don't understand the decision that was made and it makes me very sad. I am also very sad for all my friends who love acting as well and all the great directors, film crew members and everyone else I met while on set. Could you please pass my message along to any politicians you may have on your show today. I am hoping they change their mind.

Sincerely,  
Gabrielle

Sent from my iPad

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**From:** shayna fried [REDACTED]  
**Sent:** Friday, April 10, 2015 3:32 PM  
**To:** Office of the Legislative Counsel  
**Subject:** Film is my life. I want to work here.

Hello,

My name is Shayna Fried, I am 28 years old. I've lived in Halifax my entire life, and I'm a Nova Scotia film technician.

I got into the industry about 5 years ago after I attended the NSCC screen arts program. Film is my passion. I've gotten to know the technicians in this beautiful province, and they are wonderful and unbelievably hard working. You can't do this to them. This is all we know.

We're a family, and by cutting the film tax credit you're tearing us apart. I've lived, studied and worked here. I don't want to move away from my family and friends. But don't think of me. Think of my friends who have worked for 15 plus years here. Who have families. Who have made a life here based on our film community. My friend Gareth Roberts just had a new born baby, and has another small child. His income is based solely on film in NS. For him to start over will be devastating.

As much as this affects me, I can't imagine how it affects him and many of my other friends who have made film their lives.

This is a plea. To think of them, and help us.

I love this province. It's my home. Film is my passion. It's my life. I want to work here.

Sincerely

-Shayna Fried

On set dresser. IATSE849 Member.

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**From:** Taylor Olson [REDACTED] >  
**Sent:** Friday, April 10, 2015 3:38 PM  
**To:** Office of the Legislative Counsel  
**Subject:** Fwd: Film Tax

----- Forwarded message -----

**From:** Taylor Olson <t[REDACTED]>  
**Date:** Fri, Apr 10, 2015 at 8:01 AM  
**Subject:** Film Tax  
**To:** [PREMIER@novascotia.ca](mailto:PREMIER@novascotia.ca)

Between losing the youth from the Film sector to the youth you will drive away from our provincial Universities with the tuition "freedoms" you have allowed., I would say your budget is a BUST for Nova Scotia.....you will leave this province with nothing but an aging population with no career opportunities left behind. Also, with the LOSS of the revenue FROM th...e film industry, wait to see the financial burdens that will arise. Our amazing cultural industry is drying up and dying ALREADY since your announcement. There have been shows/films that have been cancelled within 24 hours of your Budget Release. With these changes in place, you better find a way to put more money into health care as well, because you will have no tax base left due to the mass exodus that occurs.....and a lot of old people living in an empty province

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**From:** Taylor Olson [REDACTED] >  
**Sent:** Friday, April 10, 2015 3:38 PM  
**To:** Office of the Legislative Counsel  
**Subject:** Fwd: Film Tax

----- Forwarded message -----

**From:** Taylor Olson [REDACTED]  
**Date:** Thu, Apr 9, 2015 at 4:15 PM  
**Subject:** Film Tax  
**To:** [PREMIER@novascotia.ca](mailto:PREMIER@novascotia.ca)

First, how do you sleep at night?

Those that are supposed to be our 'leaders', that we the people trusted with our livelihoods, have taken our confidence in them away, and have confirmed the awful truth that they continue to lie and manipulate us.

Take away 2700 jobs in this beautiful industry, which creates a cultural and creative atmosphere and presence in this province, and instead create 150 call centre jobs. Your math and wisdom are incredibly flawed. Take away \$90 million spent in this province per annum and \$139 million that goes towards the provinces GDP, all directly from the film industry, and leave the province with nothing in return as you steal the credit away. When it is spelled out to you simply and slowly, time and time again by my peers and you ignore it, Whalen, McNeil, your minions, puppets and puppeteers, do you now understand what you have done yet? This hurts everyone, directly those who work in this industry, and even those who are current call centre workers. If your wish is to have a ghost province, you are on your way to an A+. This will hurt you too, during the next election when you cant get votes and the public doesn't trust you, and when you look at the effect this has will have on your beloved province, and sigh, and cry in your failings-- this will hurt you too. When we are effected by the jobs you have stolen from our industry and our people cant find jobs here, instead of forcing them to leave, what will you do for them? Will a family, now without a livelihood comes knocking on your door, will you invite them in and give them nourishment, or will you ignore them and send them away to be someone else's problem? A problem you created. Unless you fix your mistake as we continue to fight you, we will all have to watch as our film industry dies.

You have taken away a part of NS culture. A place that has a African-Canadian population for example, some of which are artists who give voice to history, to culture, has had their voice taken away in this industry, and that is disgusting. You have hurt an outlet for my daughter, my wife's voice to be heard in the future, both have African- Canadian blood in them.

I personally may have to move. As much as I want to stay in this beautiful, up until now, culturally rich province, I may not have that option anymore. I will try, but we will see.

We will not give up. Expect us to fight. We will. Even if we have to leave and pay taxes elsewhere, expect us to fight you.

Taylor Olson

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was a film actor with a family (gonna help get us work in one of your fancy call centres?)

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**From:** Angela Bateman [REDACTED]  
**Sent:** Friday, April 10, 2015 4:03 PM  
**To:** Office of the Legislative Counsel  
**Subject:** NS Film Tax Credit

To Gordon Hebb,

I am writing to you today as a 24 year old Nova Scotia resident. I was born in Hull, Quebec. I grew up in Ottawa but I chose Halifax to build my life. Four years ago I began working in the film industry within the costume department. Every year I made more contacts, got more work, made more money, paid more taxes. I considered myself very lucky that I got to excel in this industry while living in lovely Halifax. Just one month ago my partner and I bought a house in the north end. Right off Agricola St. And over night my livelihood in this province is looking grim. My partner also works in this industry. He owns a small production company on it's way to more projects, bringing production to Nova Scotia. His company can no longer operate in NS.

In the end, we will be okay. We're young. It sucks we will have to sell our new house and move to a city where being home owners is not a possibility. But we will be able to work. And we have the ability to start over.

This government has let me down. It is obvious from Diana Whalen's comments on the subject that you Liberals **do not** understand how this business works. We compete on a global level for projects to shoot in NS. Without the competitive tax credit we will be no longer. End of story. New Brunswick cut their tax credit and the industry dried up. They realized it was a mistake and brought it back but productions can't take such risks when the government cannot be reliable.

This brings up a great issue. **The future of Nova Scotia.** This decision to me shows a complete lack of respect or maybe just lack of understanding of the young creative culture we are so lucky to have here. I felt like I was part of a growing and vibrant community with a bright future. This backyard thinking is just going to keep Nova Scotia miles behind the rest of the country. It is a poor mentality with no foresight. No innovation.

A huge number of young people who love Nova Scotia will be forced to give up on a future here. Give up on the future of this province.

This is a colossal mistake on the part of the Liberal party.

Angela Bateman

**From:** Angela Dicker <angela@aeps.ca>  
**Sent:** Friday, April 10, 2015 4:11 PM  
**To:** Office of the Legislative Counsel  
**Subject:** Please save the NS Film tax credit!!!

Please listen to the overwhelming amount of people that live here and pay taxes... Please save the tax credit!

*Angela*

Angela Dicker            Allan T Grantham  
Operations Manager    President & Corporate Estate Planner  
[angela@aeps.ca](mailto:angela@aeps.ca)        [allan@aeps.ca](mailto:allan@aeps.ca)

**Check out what Allan has been up to lately!**

[www.FriendsOfHaiti.ca](http://www.FriendsOfHaiti.ca)



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380 Bedford Highway  
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1-800-742-0199 Toll Free  
[info@aeps.ca](mailto:info@aeps.ca)  
[www.aeps.ca](http://www.aeps.ca)



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**From:** Samantha Bergamo [REDACTED] >  
**Sent:** Friday, April 10, 2015 9:38 PM  
**To:** Office of the Legislative Counsel  
**Subject:** Students for the Tax Credit.

Hello, I'm Samantha Bergamo, an animation student from Florida. I have been planning for the last few months to try to immigrate to Canada since I've heard about a booming animation industry and have a group of friends with connections to the industry already up there. I've recently applied to 5 companies in Halifax alone, and just as suddenly was turned down. My friends have also started discussing moving to Vancouver together. All because a recent change you've made in legislation. I understand that this was supposed to be a blow to the big corporations controlling all the money, but that's not who you hit. They will just move. They're already in Toronto, Vancouver and the states. You've hit who they're leaving behind. Aspiring students out of NSCAD and The Centre. People just looking to find new careers in the industry that's internationally recognized in your area right now. I'm the last person that should be telling you this, I know. I'm moving far from home in either situation. But that's what you're losing, because those who need those jobs, will leave you behind too. Think carefully about what you're doing.

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**From:** Gina Justason [REDACTED] >  
**Sent:** Monday, April 13, 2015 11:35 AM  
**To:** Premier  
**Cc:** Office of the Legislative Counsel; Finance Minister  
**Subject:** Film Tax Credit

Dear Premier,

With all due respect, I'm writing you today to voice my concern and disappointment with the budget, most concerning, the film tax credit.

To be honest, I wasn't sure where I wanted to begin with expressing my disappointment. Was it because you have gone against any promise made in 2013 to leave the film tax untouched until 2020, Was it the manner of which Diana Whalen dismissed the fact this will cause major setbacks to the film industry by her "they'll adapt" ideology or was it the way the government made significant changes without any consultation from anybody in the industry and on top of that gave them no time to adjust. This leaving them all feeling like they have been sucker punched and Leaving them feeling like the government didn't act by their research but by what others have lead them to believe...because any homework done would have suggested this was a pretty hasty blow.

Now don't get me wrong, to fix a deficit like we have, would take significant accountability from everyone and change would be inevitable. However, I do believe that government felt this would be an easy slash but any business minded Nova Scotian can see that it makes no sense! It's has been a booming industry and was continuing to grow and prosper, all of which was a win for Nova Scotia. I've personally watched one production company grow in front of my eyes, from 3 employees to 14-20 or more in peak production times. I've personally budgeted hotels, gas, food, props, site charges, hair and make-up , just to name a few small businesses that will be affected. All of this brings money flowing into Nova Scotian's pocket and not to forget, taxes to our Province. This is just one of the production companies out there. We also can't dismiss, the hiring of five students fresh from our community colleges that now are working in our province doing the jobs they trained for in our province. Think of the movies that have gravitated here from Hollywood...all because we were competitive.

Now, I'm not one to complain without giving some possible fair solutions. What would be fair to both, my suggestion #1. Maybe put the tax credit under review and defer a decision to next March and in that period investigate the claims of so many in the industry. Do the homework. Talk to the industry.

Or #2. Reinstate the 100 refundable part of the tax credit. Reduce the 50% base credit to 35% which is still competitive with Ontario's base rate. Eliminate the frequent film bonus and the EGA bonus for shooting outside the city, all of which would make the max credit 35% rather than 65%...and possibly you could look at going after the equity portion of the credit which is worth 2.5 - 3 million. Just some of the suggestions out there that is worth investigating in my eyes.

Honestly, I thought when I voted for you, Premier, I was getting a small business owner, family oriented individual who loves our thriving province of Nova Scotia. Someone who knew we had to get real with finance but would be fair and respectful of every citizens position. I did not expect to see flip flopping like other parties in the past. So to say I am disappointed is an understatement. I voted this party in for change and fairness across the board.

Please take the time to read this and many other letters I'm certain you are receiving and do what your heart tells you is right. Put yourself back in the shoes of a small business owner. In one day, I witnessed a hopeful business turn to a bobbing and sinking one and no one to turn to for support. Is this the legacy liberals want to leave...

Sincerely,

Gina Justason  
[REDACTED]

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**From:** Emma Diamond [REDACTED] >  
**Sent:** Monday, April 13, 2015 4:58 PM  
**To:** dianawhalen@gmail.com; stephenmcneil@ns.aliantzinc.ca; Office of the Legislative Counsel; office@ns.liberal.ca  
**Subject:** Concerned Nova Scotian

Re: Film Tax Cut

I am not writing this letter to you as a member of the film industry, but as a Nova Scotian who has been affected by the film industry 3 fold.

Firstly, as a resident of this beautiful province, I have seen the amazing benefits and contributions to our economy that the film industry has provided us. As a Chester local and small business owner, I have seen the huge impact that it has brought to my hometown and the people who reside here year round, struggling to make a go of it in such a seasonal village.

Secondly, since graduating high school I have seen many of my friends and family leave Nova Scotia for better opportunities. I can't believe that we would jeopardize losing more of our valuable, contributing members of society. Not to mention the talent. Many of them were able to return home because of our booming film industry. They started families, bought houses, paid taxes, and voted Liberal when promises were made that would protect their livelihood.

Lastly, I write to you as a sister. Over the last five years my family and I have been lucky enough to have my sister living in our hometown while working on the production Haven. Since the film tax-cut was made last Thursday, my sister and her partner, who also found his way to Nova Scotia because of Haven and other productions, have lost any work that they had lined up for this year and are now forced to look out of province. This is devastating to them personally and financially. They're just the tip of the iceberg.

I have thought a lot about this over the past week. I have read the articles, the social media, talked to my friends and family, trying to educate myself and understand how this decision has been made without any consultation with the people who best understand the film industry and what benefits it contributes to Nova Scotia. Am I missing something? The answer is no. It is obviously the wrong decision, simple as that. Which makes me question the true motivation behind it.

Emma Diamond

Sent from my iPhone

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**From:** Forbes MacQuarrie [REDACTED] >  
**Sent:** Monday, April 13, 2015 2:17 PM  
**To:** Office of the Legislative Counsel  
**Subject:** Deregulation of Tuition Fees

Hello! My name is Forbes MacQuarrie, and I am a student at Dalhousie. The deregulation of tuition fees is very frightening for many students. I am the first in my family to go to university, and I am already barely scraping by, and have fallen ill due to me not being able to feed myself, despite me having student loans and working 30 hours a week. Education should not be so expensive, it's all ready too much! I am a queer person and there are so few of us at universities because we are systematically discriminated against - this is the case for all minorities.

Please reconsider and do not deregulate tuition fees, unless they will be lower, which we all know they won't be.

Thanks for your time,

Forbes MacQuarrie

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**From:** Lundrigan Ed [REDACTED] >  
**Sent:** Tuesday, April 14, 2015 9:25 AM  
**To:** Office of the Legislative Counsel  
**Cc:** Premier  
**Subject:** NS Film Tax Credit Changes

I am not involved in the film industry what so ever but I do believe in the film industry here in NS, it's amazing how far it's come in the past 10-20 years, I believe there are economic spin offs NS simply can't afford to lose, not to mention that it Markets our product here in NS.

Cutting over 300 jobs and cutting a tax credit to such an important industry in our province is NOT the way to grow the economy. We bleed out money to Nova Star Ferries yet we cut from our tourism bureaus that give jobs to Nova Scotians.

Please do not cut the film tax Credit!

Lara Scheibling

Re: Film and Television Tax Credit

2015-04-14

Dear Law Amendments Committee:

I am writing as a concerned citizen regarding the dissolution of Film NS and the cutting of the tax credit for Film and Television.

I do not work in the industry; I am a French Immersion Elementary School Teacher. I enjoy living and working in this province in large part because of the creative industry supported by this province. I have friends who work in the industry. I love living in NS because of these friends. I know if the credit is cut, these people whom I care about will be moving to other parts of the country where their livelihood is supported and respected by their community. As a part of the Nova Scotian community, where I was raised and have lived my life, I want to voice my respect and support of this credit, and my wholehearted desire to put my taxes towards supporting this industry.

Removing that tax credit effectively removes that industry, and will remove the people who worked in that industry. They will not change industries, they will change geographic locations. And losing them will make me reconsider my desire to live in this province.

Please renew your support of this industry, in consideration of the wide ramifications for all of us working outside the industry if support is pulled for our film and television industry.

Thank you.

Sincerely,

  
Lara Scheibling

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**From:** Kimberly Smith [REDACTED] <[REDACTED]@[REDACTED]>  
**Sent:** Thursday, April 30, 2015 9:44 AM  
**To:** Office of the Legislative Counsel  
**Subject:** Fwd: Budget Cuts to People First

FYI Concerning investment in People First Nova Scotia.

----- Forwarded message -----

**From:** Kimberly Smith <[REDACTED]>  
**Date:** Thu, Apr 30, 2015 at 9:41 AM  
**Subject:** Re: Budget Cuts to People First  
**To:** John Lohr <[johnlohrmla@gmail.com](mailto:johnlohrmla@gmail.com)>  
**Cc:** [REDACTED]  
[REDACTED]  
[REDACTED]

Thanks, John, for your reminder to make a presentation at the Law Amendments Committee. I hope the committee and the house realizes how challenging it is for us to mobilize quickly. We don't have the same quick, intellectual resources as the film industry does. That's why we need a good MLA like you and other citizens who share our values of neighbourliness and diversity to defend us. We will try to be there, but if we can't, please share the following words with legislature and the committee.

The members of all seven chapters of People First Nova Scotia are a vital part of the public education process as Nova Scotia moves toward a community based support system for people who require special care. The Kings County chapter has been a great example of community leadership by participating as partners in important community initiatives. Members are living proof that supported community living benefits the whole community. The whole principal behind People First is to respect every human being as a person and to support each person to be part of society - not isolated from it at home or in a large or small institution. The key is public education. That is what People First Kings County does through their regular monthly meetings, presentations to service clubs and schools and through their web site, radio PSAs and videos. It's all about teaching the public that inclusive culture works to help all of Nova Scotia rise to a higher social standard of hospitality, neighbourliness, diversity, creativity, joyfulness and prosperity. Cutting the public investment in this important educational work is unwise in a time when all Nova Scotians need to learn how to think and act differently. I urge the committee to recommend reinstating the budget to People First Nova Scotia with the caveat that they continue to be active partners in building communities across Nova Scotia that will be a magnet for attracting the best people in the world to settle here and make Nova Scotia their home. A home where every person is supported to be the best they can be.

Please share this with the committee in case we can't get there. Urge them to look at the People First Kings County web site: <http://www.kcpf.ca>

And particularly show them this video: <https://youtu.be/rSrOgQfGznc>

As Always,

Kimberly Smith, Volunteer,  
People First Kings County

On Thu, Apr 30, 2015 at 5:40 AM, John Lohr <[johnlohrmla@gmail.com](mailto:johnlohrmla@gmail.com)> wrote:

Hi Kim

The legislature will soon send the budget bill to Law Amendments Committee. Any Nova Scotian who wishes can speak to the budget bill, which includes the cuts you are facing at People First. Having as many groups and individuals as possible speak to these cuts and put a human face to them will increase the chance the cuts may be averted. Amendments can be made in Law Amendments but to succeed need considerable public pressure. Please come out and speak to the budget. Email the office of the Legislative Council and request an opportunity to speak. You will get five minutes. Please forward this to your contacts in People First  
John

## Law Amendments

The Law Amendments Committee gives clause by clause consideration and hears representations from any interested persons or organizations about the contents of Public Bills referred to the Committee after the Bills have received second reading in the House.

### Presenting to Law Amendments Committee

If they wish to present they have to contact the Office of the Legislative Counsel

#### *Office of the Legislative Counsel*

CIBC Building  
Suite 802  
1809 Barrington Street  
P.O. Box 1116  
Halifax NS B3J 2X1

Tel: (902) 424-8941

Fax: (902) 424-0547

Email: [Legc.office@novascotia.ca](mailto:Legc.office@novascotia.ca)

Thanks

John Lohr  
MLA Kings North

401A Main Street  
Kentville NS  
B4N 1K7

902-365-3420

[johnlohrmla@gmail.com](mailto:johnlohrmla@gmail.com)



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902 582 3888

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**From:** Bud Delaney [REDACTED]  
**Sent:** Sunday, April 12, 2015 9:55 PM  
**To:** Office of the Legislative Counsel  
**Subject:** light read

Over the past week of having the film tax credit issue feature in various conversations, a legitimate question has come up several times: If cutting the tax credit will quash the industry, why continue to prop up something so fragile?

We've seen provincial governments prop up failing industries with poor results (see pulp mills, and also, I'd argue, luxury ferries to Maine), so it is responsible to question the prudence having too much skin in the game of an industry that cannot sustain itself.

The difference with the film industry and the industries aforementioned is that the film industry is perfectly healthy, and a steady contributor to the Nova Scotia economy. The industry brings with it other advantages, like culture, but even if we ignore those we find that the return on investment in the film industry is in the black, and has been for years.

It's not that the film industry can't make it in Nova Scotia without the film tax credit. The problem is that the industry will simply choose not to put Nova Scotia on its list, given that other jurisdictions have more going for them like better film production infrastructure (sound stages, studios), a deeper pool of local talent, and proximity to Los Angeles. Despite our distance from Hollywood, Nova Scotia's trifecta of an industry-skilled workforce, natural beauty, and competitive film credit has kept our province a justifiable choice for productions small and large. The loss of a competitive film tax credit tips the scale way out of our favour.

Whereas the film industry is a global market, to participate in it, we have to respond to global market conditions. It's a good, lucrative industry, and in the scheme of the provincial budget, we don't invest many public dollars in it. When you do the math, its loss would be a far bigger hit to Nova Scotia's revenues line than it would be to its expenses — this last point being the difference between funding the film tax credit and funding fancy ferries.

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**From:** Bud Delaney [REDACTED]  
**Sent:** Sunday, April 12, 2015 9:50 PM  
**To:** Office of the Legislative Counsel  
**Subject:** NS Film Tax Credits

This is one production, we cannot afford to loose this, or any others...



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**From:** Robert Campbell [REDACTED]  
**Sent:** Monday, April 13, 2015 9:27 AM  
**To:** Office of the Legislative Counsel  
**Subject:** NS Film tax credit

You've likely received many of these emails.

Add us to the list of voters who do NOT approve of the near sighted thinking, lack of consultation, renegeing on promises and terrible math abilities that this change indicates.

We are not in the business directly but it WILL effect us and our community and the province. We are only two votes but consider us committed to change.

Robert

Campbell + Green

[www.CampbellAndGreen.ca](http://www.CampbellAndGreen.ca)

East Preston, Nova Scotia

Ph: 902.406.6460

on [CD Baby](#) / [iTunes](#) or [listen@CBC](mailto:listen@CBC)

Skype: roca-ITandDesign



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**From:** Kyle Baker [REDACTED]  
**Sent:** Saturday, April 11, 2015 8:00 AM  
**To:** Office of the Legislative Counsel  
**Subject:** Please help!

Good Day Mr. Hebb,

I would like to add my voice to the many outraged voices crying to save the film tax credit. Please stop this crippling blow to our economy before it is too late, Nova Scotia does not deserve to have the lowest film tax credit in North America. Would Seawolf and Book Of Negros and Haven and Trailer Park Boys and This Hour Has 22 minutes been filmed here and brought hundreds of thousands of work hours and millions of dollars to our economy? I think it is a pretty clear NO!

- >
- > Really hoping the mass reaction and plea will help you decide to do the right thing!
- >
- > Thank you very much if you have time to briefly review this,
- >
- > Kyle James Baker

[REDACTED]  
[REDACTED]

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**From:** Zach Faye [REDACTED] >  
**Sent:** Friday, April 10, 2015 6:18 PM  
**To:** Office of the Legislative Counsel; Premier; Finance Minister; Minister of Communities, Culture & Heritage  
**Subject:** Film Tax Credit

Hello,

My name is Zach Faye. I have never written to any political body in my life. This is my first time. I am a young Nova Scotian Artist. I am 24.

It is essential that you re-consider this cut.  
It is essential that you consult with the industry.  
It is essential to have a creative industry in NS.  
It is essential that you apologize for lying.

You are sending young people away if you make this cut.  
You are losing the province money if you make this cut.  
You are a part of a larger problem if you make this cut.  
You are packing the bags of over 2000 people if you make this cut.

What do you want this province to look like?  
I ask that question with sincerity.  
What do you want this province to look like?  
Think about it.

Mr. McNeil,  
When asked if you thought proper consultation could have resulted in a better outcome you didn't answer the question.  
Answer the question.  
Do you think proper consultation could have resulted in a better outcome?

Hear us.  
Read our letters, emails, and Facebook tirades.  
Listen.

I didn't vote for you.  
You lied to those who did.

Reconsider.  
Fix your mistake.  
Apologize.  
Come see my work.

Sincerely,

Zach Faye

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**From:** todd bishop [REDACTED]  
**Sent:** Sunday, April 12, 2015 2:00 PM  
**To:** stephenmcneil@ns.aliantzinc.ca; dianawhalen@gmail.com; Office of the Legislative Counsel  
**Subject:** Nova Scotia deserves better!

How can Liberals think this is a good idea, lying to your constituents with campaign promises??

If you haven't already noticed, the province thinks your budget cuts to the Film industry are horrible and will have dire consequences for the future of this industry and our province at large.

As an independent entrepreneur, making responsible budget decisions is critical. You need to look at issues with a wide lens. You need your lenses adjusted!!!!!!!!!!!!

<https://www.youtube.com/watch?v=Rrr88HHoXqk>

What is the benefit of this harsh decision?

Why not consult with industry leaders before a bunch of tunnel-vision lying politicians cut something that gave this province a competitive edge in already challenging Industry such as film? It existed, it worked and Nova Scotia reaped many rewards from this growing Industry.

Why do Liberals want to drive skilled youth from a struggling province away? You say you want to keep our youth, then you do this!? As a proud Bluenoser, I can't just stand on the sidelines and let your Party derail this province!

<http://www.boldhalifax.ca/take-the-bold-promise/>

1. Be Positive
2. Challenge Pessimism
3. Trust And Be Trusted
4. Collaborate
5. Pay It Forward
6. Celebrate Success

Take Haven for example, they have been injecting 100's of thousands of \$\$ to the local economy in Chester for 5 years.---- This Hour Has 22 Minutes. Trailer Park Boys. Mr. D. Call Me Fitz. Book of Negroes. Bowling for Columbine. Hope For Wildlife. Bo on the Go!. Seed. Rent, production, groceries, gas, taxes etc..the wheel needs to keep turning!!

Please tell me why you ignored the pleas of tens of thousands of Nova Scotians from all over the world saying this is a horrible idea??!!

<http://www.thecoast.ca/halifax/nsfilmjobs-in-limbo/Content?oid=4586523>

Listen to real Nova Scotians!!!!!!!!!!!!!! Its in writing, nobody wants this to have happened!!

Tell me why small minded bean counters are controlling our Province which has so much to offer?

If you took the mess you created in the Bluenose debacle and put that 20 million towards Film for one year, you would get aprox 68 million dollars back?

<http://www.cbc.ca/news/canada/nova-scotia/bluenose-ii-costs-ballooning-could-reach-as-high-as-25m-1.2679237>

Its time someone in the government takes responsibility for bad business decisions!!

Tell me why I should ever trust a Liberal leader again based off these two examples of taxpayers money being pissed away!!

I will never vote for a Liberal government again, till the day I die, so help me God unless you fix this bloody mess.

TB



Todd Bishop

Head Teaching Professional/Coach

Bishop Brothers Golf School

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[www.dormieworkshop.com](http://www.dormieworkshop.com)

[www.bishopgolf.com](http://www.bishopgolf.com)

--Every Dog has his day!



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**From:** Carolyn Gimian [REDACTED]  
**Sent:** Sunday, April 12, 2015 7:52 AM  
**To:** Office of the Legislative Counsel  
**Subject:** Do Not Change the Film Credit Please!

Mr Gordon Hebb  
By Email

Dear Mr. Hebb,  
I urge you and your committee not to change the film credit in Nova Scotia. With the proposed changes, the government is killing an industry that does nothing but good for Nova Scotia — generating money and great entertainment!

This action is thoughtless and heartless.  
Thank you,

Carolyn Gimian  
[REDACTED]

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**From:** Emlyn Murray [REDACTED] >  
**Sent:** Saturday, April 11, 2015 5:17 PM  
**To:** Office of the Legislative Counsel  
**Subject:** FITC concerns

Dear Mr. Hebb,

I am writing to express my concerns about the new budget proposals. The cut to the Film Industry Tax Credit will be detrimental to the province's cultural and economic health.

I graduated from Dalhousie in spring 2014 with a BA in costume studies. I have a permanent disability and use a cochlear implant to hear. I was nervous entering the job field with an arts degree and a disability but have since worked in the wardrobe department on several different film productions. These film projects have been the majority of my income and have given me a sense of creative and professional fulfilment and belonging. I have been able to pay my student loans, my rent and my amenities far more comfortably than I expected to.

Among these projects I worked as key wardrobe for Studio Black, a mini-series based on African Nova Scotian folk tales featuring an all-black local cast. This series is culturally important to Nova Scotia, as it preserves and brings to light the rich story telling history of Nova Scotia's black community, and employing a diverse cast as it does so. Being given the chance to design four folk tales set in rural Nova Scotia was one of the most creatively satisfying and rewarding jobs I have ever had.

Currently I am working as key wardrobe on Forgive Me, a television show created and directed by Thom Fitzgerald. Thom is an internationally renowned filmmaker whose film and television series are culturally significant pillars in gay cinema. His projects have created steady work for local crew and actors in Halifax.

The Tax Credit in it's previous form has allowed culturally significant work to be made, as well as being an attraction for larger production companies to create feature length large budget work, such as The Lizzie Borden Chronicles, which employed over 20 wardrobe staff alone. Already I have seen several productions pull out of the province, all which signify lost employment for myself and my coworkers. Thom will not be able to produce a third season of Sex and Violence or Forgive me in Nova Scotia.

A competitive Film Industry Tax Credit is important for the continued cultural, artistic and economical growth of our province and is essential to my future as an arts worker in Nova Scotia. I feel unsupported and unwanted by my own home province and cannot foresee a future for myself in a place that so blatantly disregards and destroys an industry employing hundreds of young creative people. As well, I have no respect for a political party that goes back on their promises and will not be voting Liberal for the federal election. I hope that in signing the Finance Bill you will consider the detrimental effects to the film industry and hundreds of jobs the cuts will have and advise the Liberal party of these concerns.

If the cuts are put in effect, I will plan to move in order to take advantage of the tax credits in another province.

Regards,

Emlyn Murray

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**From:** Kelly Arlene Grant [REDACTED]  
**Sent:** Saturday, April 11, 2015 11:49 AM  
**To:** Office of the Legislative Counsel  
**Subject:** Stop this foolishness!

Premier McNeil, esteemed Ministers, and Mayor Savage,

I am writing to you all today in hopes that something may be done to reverse the mess you have just recently plunged the province into. I have lived here in Nova Scotia my whole life. I obtained my degrees here at our universities; I raised a family here and wanted to retire here. I have always belonged to the creative community as I am an artist and historian. I also belong to the military community, first growing up in a military family, and then marrying a Navy man. I understand what it takes to serve your community.

Unfortunately, with this last budget, Premier McNeil, you and Minister Whalen have forgotten what it is to serve the community. Your community. One simple thing that could have grown the creative community in this province, and brought in new money to the economy each year, you have decided to decimate. With this decimation of the film industry, you have put at risk many jobs in the creative sector. Apart from the 2000+ people who work on the films themselves, you have taken the opportunities for costumers, actors, musicians, animators to find steady work. The spin-offs from a film location will also be impacted. Hotels, restaurants, pubs, even gardeners and landscapers will suffer. All of these creative professions make Nova Scotia a place that people want to visit...but then you've also taken that opportunity away, with the dissolution of the department of tourism. Who would actually want to visit here, and spend money here if all these service industry people are gone? And if all those people are gone, who is going to pay taxes? Who is going to buy homes? Who are going to raise families here? Who then, are going to attend schools?

Throughout this week's Halifax magazine, our creative industries are promoted. Be BOLD Halifax is the main message. This week's Coast magazine speaks the same language. Why is it that you have just turned your collective backs on the young, creative, highly educated workforce that could have brought Nova Scotia into the 21<sup>st</sup> Century and instead catered to one of the most cash guzzling, profitable banks in Canada to bring in low income, low educated, short term call centre jobs? Are we to become the new Bangladesh? The new India? That's what it seems to me.

I am leaving Nova Scotia to work on my PhD, only because I could not find a creative graduate program here in Nova Scotia that would allow my desired project. I had hoped to come back to Nova Scotia and either teach at some of the best costuming and fashion programs in North America, or work in one of our many fabulous museums. Short sightednesses on the part of our governments over the past decade, yourselves included, have made that future tenuous at best. Instead, you push Universities to pump out teachers we no longer need (how many BEd programs do we really need in this province?). You have threatened to shut down the creative think-tank of our province because the promise of funding from Government didn't materialize before the construction of the Port Campus at NSCAD. It also seems that on a fairly regular basis, the governments of Nova Scotia feel the need to reshuffle Tourism, Culture and Heritage into different departments, costing the taxpayers dearly each time. How much does it cost in stationary alone? How much will this new department of Business actually cost the taxpayers in Salaries, in Infrastructure?

Instead, what you could have done, all of you, was to look at each position in government to see where waste occurs. You could have gotten rid of all the School Boards and followed the example of both Ontario and

Quebec who each only have one board for their entire population. You could have done something about the farce that is MLA pensions, coming more in line with how real, everyday people pay into and receive pensions. Instead of shuffling departments around the province you could really look at how government is needed in this province. You could actually listen to the people of the province and do the job WE elected you to do.

On Thursday, you gave many people in this province their notice; safe in the understanding that your own jobs are safe...for the time being. Maybe, instead of not seeing past the nose on your own faces, you could actually work for us, and bring this province into the modern era, instead of keeping us in the 1950s for generations to come. Come to your senses people. Or you won't have any taxpayers left; we'll have all gone down the road, leaving you with the elderly to look after.

Kelly Arlene Grant

Textile Artist and Fashion Historian

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**From:** Catherine Banks [REDACTED]  
**Sent:** Tuesday, May 05, 2015 10:39 AM  
**To:** Office of the Legislative Counsel  
**Subject:** Bill 108, the Financial Measures Act!

to the Law Amendments Committee,

I urge you the members of the Law Amendments Committee to stop the dismantling of the Film Tax credit so vital to our film industry and more importantly the economic health of Nova Scotia. This Tax credit is like a great iceberg—the Government gazes out at the tip—only acknowledging the 24 million we contribute as taxpayers. However we in the creative industries, the small business communities, tourism and rural communities know there exists a much larger benefit to our province that, like the underside of an ice berg, is invisible to the Government but gives a very much larger return than the 24 million we the taxpayer contribute. Keep the film industry alive.

Film making is vital to telling our stories—and after 20 years more of the stories of our diverse communities are getting told. I urge you to research and consider the career of Cory Bowles as prime example. He started out in Trailer Park Boys and has become one of the most important voices for his (and our) community—we can not allow his voice to be forced "down the road" to make films. And Mr Bowles is only one example of the voices we will lose.

Finally on a personal note I am one of the very few people my age who has one child making her career in this province. So many friends watch as every one of their children leave to make their lives in Toronto or the West. In order to keep young people interested in staying here and providing a much needed youth population it is VITAL that we keep industries like the film industry that will attract young people and allow them to make a living and a life here.

Say NO to Bill 108—and YES to our Film Industry and the vital diverse economic life it sustains in Nova Scotia!

Catherine Banks  
[REDACTED]

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**From:** Arthur Canning [REDACTED]  
**Sent:** Tuesday, May 05, 2015 10:23 AM  
**To:** Office of the Legislative Counsel  
**Subject:** Bill 108

Good Morning

This is yet another request asking that you might re-examine the situation, and potentially make it better for the men and women of this province who work in the Television and Film Industry.

I, personally, just completed a great course @ NSCC called Screen Arts - a program designed to give people the skillset to work well in the TV and Film Industry. I'd like to do that here - very much in fact.

I love this place, and I want to be one of the people who makes it an even better place, not one of the people who has to leave somewhat heartbroken.

Thanks for listening

stay cool - AC out

**From:** Jackie Torrens [REDACTED]  
**Sent:** Tuesday, May 05, 2015 10:53 AM  
**To:** Office of the Legislative Counsel  
**Cc:** mmacdonald@navnet.net; Premier, Finance Minister; justin.trudeau@parl.gc.ca; megan.leslie@parl.gc.ca  
**Subject:** Bill 108, the Financial Measures Act #nsfilmjobs  
**Attachments:** 557946\_10152336170693572\_182705565\_n(1).jpg

My name is Jackie Torrens and I've worked as an actor/writer/director and documentary-maker in Halifax, Nova Scotia for 18 years. I own a house in Halifax with my partner Tony Owen, who is a highly-skilled scenic painter for TV and film. We, of course, both pay taxes.

Tony has made his living for two decades working on the bigger budget productions that come to town, like Haven (filmed in Chester NS) and Moby Dick (filmed in Shelburne) - just to name a few. However, my whole career has been in the indie scene, which I very much fear won't survive with the current negotiations as they stand right now. Just this March, I represented the Nova Scotia film industry at the Canadian Screen Awards - I was nominated for my acting work in Thom Fitzgerald's NS-shot mini series Sex and Violence (starring Oscar winner Olympia Dukakis). The show features an ensemble of east coast talent both in front and behind the scenes - and it's a show that is not only shot here but is ABOUT here. The east coast in fact had a record number of nominations this year at the CSA's - our TV shows and films were all over the place at this event. I was also recently nominated by Actra Maritimes for my work in Andrea Dorfman's NS-shot feature film Heartbeat, which - if you've never seen it - is a visual love letter to this place and the people who live here.

I seriously am worried that we will lose our east coast indigenous storytellers, who depend on the indie scene for their livelihood - and whose work helps develop and showcase our culture. That's what an indie scene is supposed to do - turn a buck, sure - but also shape and inform the culture of a place. Indie work uncovers and brings our stories to the fore. For instance, I also have a little production company called Peep Media with NS producer Jessica Brown. In 2014, we made a documentary called Edge of East (just nominated for a Screen Nova Scotia award for Best Doc). It uncovered a forgotten subculture of Nova Scotia yodelers, amazing amateur musicians following in the footsteps of our own Wilf Carter, aka The Father of Canadian Country Music. In the picture I have attached to this email, I am standing with 92 year old yodeler Paul Belanger and Cumberland County's Vonetta Chouinard, a cousin of Wilf Carter. Our story broadcast to the province and the country and, since then, we've received calls from up and coming musicians who want to carry on this distinct Nova Scotia tradition.

Jess and I did that doc last year. Will a story like that be able to be told this time next year? This industry only works when it is able to compete in, and with, the global market. Without the tax credit, what have we built over the past 20 years? For what purpose all that work, all that talent, all that time? What will happen to our stories?

I urge you to restore the NS film tax credit to where it was before April 9th of this year - until the end of 2015. From now until then, please consider getting an independent party to investigate the economics of the NS film industry (including spin-off monies) - as well, continue your crash course in learning about this vital and growing industry by continuing to consult with us - something that should have been done BEFORE April 9th.

Thank you for your time in reading this letter,

Jackie Torrens

Halifax writer/actor/director/documentary-maker  
[#nsfilmjobs](#) [#nsstories](#)





Hi, my name is Ian Thomson,

Sadly I'm unable to attend this morning, and I'll explain my reasons a little later, but firstly I'd like to thank the committee for allowing me to share my concerns via email.

I have serious concerns about Clauses 15-17, and 21-23 of the financial Measures (2015) Act. In short, the proposed changes to the Film Industries Tax Credit.

I am not from around here, but a skilled immigrant from Australia.

I have worked in Film and Television in Australia since 1999 as a Boom Operator (person who helps collect dialog on film sets by setting up hidden microphones, and swinging a microphone around on a very long pole during the take)

I received my permanent residency in late 2013, but my first nova scotian experience was in 2011.

The nova-scotian film industry was so busy in 2011 that there was a country-wide search for a skilled boom operator to work on the first full season of the CBC comedy series Mr D.

As luck would have it, I was living in Vancouver, BC on a work/holiday visa. My name was put forward by a connection I'd met on set and I was contracted for the season in Halifax.

Obviously, there was no tax credit collected on a percentage of my wages, as I was not a NS resident. There was however a whole bunch of money spent locally in Halifax, on my accommodation, food, and transport. I ended up using a pretty high percentage of my own wages on food, and tourist activities. All that money stayed in NS

Towards the end of our shooting schedule I had to return to Australia to work on a large-budget film (The Great Gatsby) and while I thought highly of Halifax, and NS; figured that my time here was over.

Fast forward to 2012, and yet again Mr D. is unable to find a local boom operator with enough experience.

I was contacted, and we forged ahead with a temporary worker visa.

Yet again, no tax rebate on wages – plenty of local spending on accommodation, travel, food and local tourist activities. All that money stayed in NS

It's at that time that I noticed NS had a negative population growth – I was pursuing immigration to BC, and made the switch to NS.

The Greater Halifax Group supported my application for Provincial nomination of permanent residency – I was skilled, NS “needed” me...

In 2013, I was a Provincial Nominee (and would be paying taxes at the end of the year), however, as I was not yet a permanent resident, the third season of Mr D, and a second production (Beethovens Treasure) were both unable to claim a tax credit on my wages.

I paid for my move to canada, tens-of-thousands of dollars out of my own pocket to get here, purchase a car, pay for my own accommodation, bring my work tools etc. All this money stayed in NS.

But I was finally a Permanent resident.

In 2014 – we had one of the busiest years in film on record – I worked on the Book of Negroes, Trailer park boys, Mr D (season 4), and parts of Haven (season 5), with a few Commercials for good measure.

In my personal life, I proposed to my partner, we purchased a house close to her work in Chester, and we married on a beach in Hubbards.

The sudden and confusing changes to the film tax credit have thrown our lives into chaos.

While other film workers are still mobile enough to move provinces, My wife is in the final stages of negotiation to purchase the vet-clinic she works at, and as such, I can't just up and move.

My life is here in NS, and I'll have to throw away those valuable skills I've spent years acquiring.

The reason I wasn't able to present in front of the committee this morning, is that I'm meeting with NSCC to discuss a return to school and re-training, I don't know what I'll be able to re-train as... But I'll have to find ways of maintaining my share of the household income.

On a less personal note, I have serious concerns that the finance department has made a very ill-informed decision, as even the pre-budget speculation caused massive disruption to the industry.

Productions were placed on hold, some have cancelled, and no-one has any idea of what the future will bring.

Finance appear to be using very outdated and narrow data-sets, from either 2004 or 2008 - not showing the true cost/benefit to the province.

I just can't understand the reasoning behind the proposed changes.

How is it possible to show the public a "savings" of \$18M (\$24M spent in 2014 to the proposed \$6M in 2015) when the consequence of making this change is a "loss" of over \$100M in economic spending in the province?

The spin-offs of this \$100+M spent in province don't show up in the data collected by finance, yet it provides income to so many nova scotian business's and tax payers.

This \$100+M of economic spending in NS just won't happen if the tax credit is substantially changed – the productions will simply shoot elsewhere.

I have to question, what happens when you remove that \$100+M?

What happens when thousands of film workers are suddenly unemployed? Do they file for government assistance? Do they re-train? What about the smaller amount of taxes collected from their new "minimum-wage" jobs that they'll have to take to make their mortgage payments?

It all seems like a political move - to make the public think that there is (false) progress, at the expense of a few thousand jobs and loss of an industry that took 25 years to build.

I respectfully ask that you consider the full ramifications of such an uninformed change to this sector.

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Please note that any “discussions” between Government and screen industry representatives have appeared so one-sided that the Screen reps were simply forced to take the “best” available option presented to them. This new option (if capped) would prevent any growth in an industry that was trucking along bringing many millions of dollars into the province, and doing so in a very “green” way.

I haven't even touched on the cultural loss that comes from merging an “arts” department into a “business” one.

How does a business agency, with no experience in making films, help film makers?

What can we do about it?

As I see it, the best advice would be to retain the pre-existing credit, capitalise on a lower USD exchange rate, and try to repair the damage already done.

Then move forward with a proper study to make informed changes.

Sincerely,

Ian Thomson

A large black rectangular redaction box covers the signature area, obscuring the name and any handwritten notes or dates that might have been present.

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**From:** graham macedougall [REDACTED]  
**Sent:** Tuesday, May 05, 2015 10:53 AM  
**To:** Office of the Legislative Counsel  
**Subject:** Nova Scotia Film Tax Credit changes

To the Law Amendments Committee and Private & Local Bills Committee:

I am writing as a concerned citizen about the recent, announced changes to the Nova Scotia Film Tax Credit.

I was born and raised in Nova Scotia and left in 1999 to go to Alberta and later, the USA. I returned to Canada in 2005 and one of the key reasons I was able to return home to Nova Scotia was a job, in digital media, that was enabled by the film tax credit. While there is a digital media tax credit in the province, many interactive projects have had digital media connections - they don't happen without a TV or film component. My job would not have existed here - and while I transitioned out of the industry 6 years ago, I wouldn't be here today if it weren't for the film tax credit. My family of two children, and my wife, who moved here from the US and became a Canadian citizen, would have had to leave a long time ago.

I can also attest, as someone who was responsible to creating budgets for film, tv and related interactive projects, that the tax credit is a very small portion of every production's financing scenario - yet it's critical. We never took the tax credit as profit - it was always reinvested into the project - which was spent almost always on labour.

Please reconsider this decision. It's one thing to question and change how something is administered - it's another to cut it off at the knees. I'm aware of the difficult decisions you all face and ask all parties to come together as one to work for Nova Scotians to resolve this and the other pressing issues facing the province, as were well articulated by the Ivany Report.

Sincerely,

- Graham MacDougall, Halifax, Nova Scotia.

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**From:** Bud Delaney [REDACTED]  
**Sent:** Tuesday, May 05, 2015 11:20 AM  
**To:** Office of the Legislative Counsel  
**Subject:** bill 108

This financially irresponsible bill should never see the light of day.  
My family vehemently oppose this bill.  
Gerald Delaney and Family

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**From:** Caley MacLennan [REDACTED]  
**Sent:** Tuesday, May 05, 2015 11:34 AM  
**To:** Office of the Legislative Counsel  
**Subject:** Nova Scotia Is Undermining Over 20 Years Of Tax Investment Without Proper Information

To Whom It May Concern;

The proposed legislation (Bill 108: Financial Measures Act) is going to create immediate and long-lasting damage on a rapidly growing industry in Nova Scotia.

The Nova Scotia Film Industry is a vital and growing contributor to our provincial economy. More importantly, it supplies jobs to youth with a high rate of job satisfaction.

Already, the instability created by the current government's verbal and legislative attack on the Film Industry has reeked havoc on this year's fiscal year. As a province with an aging population and dwindling finite resources, we need to make sure we have a plan for the future - a plan that includes convincing our next generation to stay and encourages the use of renewable resources.

The Nova Scotia Film Industry does both those things.

If we are to stay true to the findings of the reports taxpayers have paid to commission (ie. The Ivany Report), we must continue to invest in and understand new and growing industries like Entertainment.

Before we can properly legislate such a new and dynamic industry, we must have current and unbiased information with which we can make objective and informed decisions. This has not been done.

Until there is a fair and complete study conducted on the effects, benefits and long-term possibilities of the Nova Scotia Film Industry, it is irresponsible to make such immediate and detrimental decisions concerning an industry our taxes have invested in for more than 2 decades.

Please stop the assault on a growing industry immediately and begin the process to repair the immediate damage this crisis has already caused.

Thank you for your time.

--  
**Caley MacLennan**  
*Filmmaker*

[REDACTED]  
IMDB

Check out my latest [film](#)

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**From:** Michael-Andreas Kuttner <m-a@neatoentertainment.com>  
**Sent:** Tuesday, May 05, 2015 11:01 AM  
**To:** Office of the Legislative Counsel  
**Subject:** To the Law Amendments Committee Re: Film Tax Credit change

To: The Law Amendments Committee, Legislative Assembly of Nova Scotia

Honourable members of the committee;

I'm writing you today on the subject of the proposed changes to and capping of the Nova Scotia Film Industry Tax Credit. While I am sure you are aware of the arguments that are being made as to its direct economic impact, I wish to touch on the topic of the film industry's halo effect, specifically with regard to Nova Scotia's Digital Media industry.

I am a Nova Scotian Digital Media producer and consult with several firms in the industry here in NS. I have twenty years' experience in the production and financing of Digital Media. While I was greatly relieved that the structural changes to the Film tax credit were not also applied to the Digital Media tax credit, my concern is that the curtailing of the film industry in Nova Scotia as proposed in this new legislation will nonetheless have a deleterious effect on the digital media industry as well.

Our industry can be regarded as a sister to the film industry, as we utilize many of the same resources. A typical digital media production will require the skills of highly trained animators, recording engineers, actors, camera operators, graphic artists and production accountants, in addition to its programming staff. Often times, the labour that we borrow from the film industry can amount to between half and two-thirds of the total labour required to produce these digital media products. I say "borrow from the film industry" because the size of the productions we undertake are typically much smaller than those in the film and television industry (our budgets are often a tenth or less those of a television production), and we are therefore able to employ these staff for shorter time periods than our colleagues in the film and TV industry. This has been a positive development for the staff we share however, as we are often able to utilize these employees during quiet periods for the film industry, thereby supplementing their incomes and making for a more stable job situation year-round.

Under the new proposed structure of the Film Industry Subsidy, hard limits are set for assisting the financing of Film and TV production in the province. While this is an improvement over the original proposal announced with the budget, it will cause production in the province to shrink, and the production crews and resources available in the province will wither.

As many staff have to make the hard choices between staying in their province and going down the road to find work, a sizeable chunk of the infrastructure we share with the film industry will evaporate as those staff and equipment relocate to jurisdictions where the jobs are. The digital media industry will lose a vital pool of creative staff, and we will in many cases be forced to outsource these good paying creative jobs away from Nova Scotia in order to maintain quality and competitiveness, even as we continue to strive to build a strong Digital Media industry within the province.

I will finish with this thought; The products that the Nova Scotian Digital Media industry makes are distributed to computers, phones and iPads on a global scale. As with the Film industry, our industry predominantly employs people who are skilled, well educated, and young; a vital demographic that the Ivany Report on Building our New Economy identified the province has been shedding every year from 1971 to 2012. Together, we have just begun to turn this tide. I fear that the hit to the Film industry and its impact on related sectors, from Digital Media to TV Commercial production to the Recording Industry and live theatre (to name just a few) will return our province to the downward spiral that so many creative entrepreneurs have invested so much time and effort to help our province pull out of. We want to stay here and build a better Nova Scotia. As such, I urge you to reconsider the limits that this legislation would place upon the burgeoning success story that is our Film and Television industry. We have spent a long time building our creative economy. Please help us to keep it here, keep it healthy, and keep it growing.

Respectfully,

Michael-Andreas Kuttner  
Windsor Junction, Nova Scotia

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Michael-Andreas Kuttner  
President, Neato Entertainment  
[m-a@neatoentertainment.com](mailto:m-a@neatoentertainment.com)

Law Amendments Committee on Financial Measures Act  
Julia M. Wright

Thank you for the opportunity to submit my concerns to the Law Amendments Committee in writing.

Much concern has been raised publicly about this budget, including its founding premise that austerity is the answer. Austerity is an academic scandal. It started when two US economists, Carmen Reinhart and Kenneth Rogoff, published an article in 2010 contending that "high debt/GDP levels (90 percent and above) are associated with notably lower growth outcomes. Much lower levels of external debt/GDP (60 percent) are associated with adverse outcomes for emerging market growth" (577). The idea of a magic tipping point captured media attention, and then governments: Greece was the first to jump on the austerity bandwagon, and it is still in financial and social crisis. And with good reason: Reinhart and Rogoff, notoriously, left their number-crunching to Excel (Krugman). Once they made their numbers public and other researchers looked over their data, it became clear that there is no tipping point: their conclusions were simply wrong. Economies do not fall into crisis once their debt rises above a certain level--and we should all be checking each other's math.

Some are now arguing for a return to the deficit financing that Canadian governments relied on a generation ago--economic stimulus to nurture and encourage, rather than economic deprivation to force disruptive innovation. But there are no easy solutions to balancing potential for growth through education and business tax credits, with the negative effects of high taxes. Most of the people I know think we're under-taxed in Nova Scotia, and would pay higher taxes to better support health care, community services, education, road and infrastructure maintenance. Raising taxes on higher income brackets to support public services and institutions seems better than cutting support to people with disabilities; cutting tax credits to large corporations and banks seems better than cutting tax credits to the developing film industry that impacts the provincial economy at a grass-roots level; increasing taxes on unhealthy products (more on cigarettes, also junk food, alcohol) seems like a long-term investment in NS health care and a way of generating revenues to support education at all levels. I grew up under Pierre Elliott Trudeau's Liberals, and this is how they operated--and Canada prospered then, and my university tuition soon after Trudeau was about 1/7th what my students are paying now.

This brings me to the point on which I wish to focus, summarized in the press release as follows: "Allow universities to make one-time market adjustments to tuition, to charge similar amounts for similar programs. Maintain the three per cent cap on tuition increases for Nova Scotia undergrads once market adjustments are applied; remove cap for out-of-province and graduate students" (<http://novascotia.ca/news/release/?id=20150409002>).

Because tuition is now many times higher than a generation ago, most students work instead of just a quarter or third, and many of them work two or three part-time jobs. This, inevitably, increases the unemployment rate across the board: students are eating up entry-level jobs at 2 or 3 times the rate of the previous generation. And because they're all working, often far from campus, they have significantly less time to study.

**If you want to address business concerns about the preparation of university graduates, look no further than this: this generation of students is completing all of the**



**requirements of an undergraduate degree with a fraction of the study and learning time available to previous generations.** Education is only partly rooted in classroom hours and testing: much of its benefits come from students talking to and learning from each other, studying and thinking about the material for the sake of curiosity rather than grades, exploring subject matter beyond required materials and so getting more context for those required materials. The less time they have for this, the less they get out of their educations.

Give them the time to study that their parents' generation had, and they will flourish and excel: they are smart, hard-working, creative, and resilient. Raise their tuition, and I will see more exhausted students who have difficulty concentrating, and more students who miss classes because their boss calls them into work on short notice, and more students who are struggling to keep up with readings because they just don't have enough time after working to pay tuition. Worse, there is growing evidence that high tuition is contributing to mental health issues (see Flatt). Pause for a moment and consider the long-term impact of that on our society, our healthcare system, our economy—and, above all, our people.

I urge you to reconsider allowing tuition fees to increase at all. Universities are in a financial bind, but per-student spending has not kept pace with inflation (CAUT). There are arguably three main causes of Nova Scotia universities' financial difficulties at the moment:

i) **the end of mandatory retirement** without university plans to facilitate voluntary retirement has led to a top-heavy faculty cohort: lots of senior faculty, with end-of-career high salaries, are not being retired out of the system and replaced by low salaries through new faculty appointments, as was the usual process under mandatory retirement. There are still options. In Ontario in the mid-1990s, in another province-wide crisis, attractive early retirement packages were offered to senior faculty at some universities; enough chose the packages to solve those universities' financial problems overnight. But at Dalhousie, for instance, every retirement has to be negotiated afresh—and faculty have been asking for some retirement program to facilitate this process for years without result.

ii) money has been **leached from the academic operating budget** to support growing upper-level administration and capital expenditures (shiny buildings). A symptom of both is Dalhousie's newest building: it has offices, it has residence rooms, and it is very shiny, but it does not have a single classroom in it.

iii) **declining provincial funding** and the shift from a per-student grant to a block grant that has no accountability built into it to direct dollars to students and the academic mission.

**Raising tuition does not address any of these underlying problems, and neither does Bill 100.**

It only offloads the problems created at the senior management and government levels onto eighteen-year-old Nova Scotians, and that really does not seem fair or wise.

I urge you to reinstate the caps, retain the bursaries, and drop the idea of a deregulating any tuition. First try addressing the causes of universities' financial difficulties—addressing (i) and (ii) would have no impact on the province's budget—before you increase the already excessive burden on Nova Scotia's youth and adults seeking to advance their educations for job retraining or other purposes.

References:

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CAUT. *Trends in University Finances in the New Millennium.*

<http://www.caut.ca/docs/default-source/education-review/caut---education-review-%28spring-2015%29.pdf?sfvrsn=8>

Flatt, Alicia Kruisselbrink. "A Suffering Generation: Six Factors Contributing to the Mental Health Crisis in North American Higher Education." *College Quarterly* 16 (2013): n.pag.

Krugman, Paul. "The Excel Depression." *New York Times* 18 April 2013.

Reinhart, Carmen M., and Kenneth S. Rogoff. "Growth in a Time of Debt." *American Economic Review* 100 (May 2010): 573-78.

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**From:** Rena [REDACTED]  
**Sent:** Tuesday, May 05, 2015 11:53 AM  
**To:** Office of the Legislative Counsel  
**Subject:** Law Amendments May 5, 2015

To the Law Amendments Committee:

Please hear my words. Again today, along with many others, I am feeling the need and desire to stand and speak in support of the many vital and creative people and entities in our beloved province.

I am a fifty-nine year old voting citizen. I exercise integrity, dedication and common sense in my life and in my work.

Although my educated adult children have left Nova Scotia, the province they love, in order to secure work in other provinces, I have chosen to remain where I am planted. I am a supporter of local producers of all things, including film. I fervently believe in the benefit of living and giving in this, what many consider to be the last best place.

My recent involvement in the film industry in Nova Scotia has provided me with the greatest challenge and reward I have ever experienced in my 43 years of varied employment - a tremendous gift, as I reside in a rural community where there are very few opportunities for work. I have no incentive to relocate, as might an individual of younger age. As an actor, I could potentially work and continue to contribute well into my old age, given the opportunity. Given a decent chance.

I cannot help but ache for the many, many bright, gifted, open-hearted people who are the creators in this province, and all those with whom they are affiliated. Their livelihoods are at risk, and therefore their families, their communities, and our province as a whole. This feels like a death in the family - the death of a vibrant, cherished and important soul who has helped to nourish and sustain and give hope for the future.

Please, please, think of the decimated tax credit and the changes within this proposed budget in terms of the impact on humans - the living, giving members of the population whom you pledged to represent and to serve. The workers, the families, the neighbourhoods, the businesses, the public that wants and needs and uses all which the creative entities provide to the world with such energy and heart and expertise.

Please reverse the changes to this proposed budget. Please reinstate the Film Tax Credit until further figures can be presented. Please allow creative endeavour to continue, to generate not only the work the but the peripheral benefits to Nova Scotians and to the broader world in doing do. Thank you.

Respectfully,

Rena M. Kossatz  
[REDACTED]  
[REDACTED]  
[REDACTED]

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**From:** Keith McPhail [REDACTED]  
**Sent:** Tuesday, May 05, 2015 11:38 AM  
**To:** Office of the Legislative Counsel  
**Subject:** Stop the abrupt Film cuts and Avoid the Really negative trickle down

The cuts to the film industry and closure of Film and Creative Industries Nova Scotia and cuts to their budget have negative impacts down the creative food chain.

For instance, should the funds for film training be lost, the Media Art Scholarship Program (at Centre for Art Tapes (CFAT)) could be lost. CFAT only receives \$10,000 from the province, but that \$10k attracts up to an additional \$55,000 from other levels of government and corporations to fund the program. The program is 26 years old and has successfully nurtured the careers of some of our most accomplished filmmakers and artists: Thom Fitzgerald, Andrea Dorfman, Shandi Mitchell, Ariel Nasr (Oscar Nominee in 2013) to name only a few of the over 220 scholars.

If CFAT loses the \$10,000 provincial film training funding, it will likely lose the other funding, and then lose the program. Losing the program means that CFAT will lose almost a quarter of it's annual funding, and as a charitable organization, that will have huge ramifications: likely staff cuts, and perhaps worse. The cuts to the film industry are equally worrying because the mentors and instructors who are contracted to provide training and experience in the Media Art Scholarship Program may no longer be available. And, if the industry goes, then this program (that serves visual artists as well as film artists) will not be available to serve a whole other spectrum of artists; impacting their ability to produce work and make a living in Nova Scotia.

The film industry and related arts organizations employ many young people - and attract many other young people to live here who don't work in the industry. Retaining those young people is important to the health and future of Nova Scotia: don't send them packing!

I have worked predominantly in arts and culture in this province since the early 80's, and if these cuts proceed, I will be forced to look and move elsewhere in Canada to make a living and a home.

I ask that the government reconsider its decision to make these disastrous cuts to film. Please enter into broad and considered consultations with the film and arts communities first, and make better, considered decisions.

Don't chop off an arm of our economy simply to balance the budget this year. Work to build the economy AS WELL AS balance the budget in the years to come.

Thank you.

Sincerely,

Keith McPhail

[REDACTED]

[REDACTED]

[REDACTED]

"The only way to predict the future is to create it." - Northrop Frye

Please consider the environment before printing my email.

[REDACTED]

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**From:** Kristin Slaney [REDACTED]  
**Sent:** Tuesday, May 05, 2015 11:43 AM  
**To:** Office of the Legislative Counsel  
**Subject:** Laws Amendments Committee

Dear Law Amendments Committee,

I write to you today as one person, but also as a representation of a demographic of people that is a problem for Nova Scotia right now-- a twenty-something person who left the province two years ago study and acquire skills, but who does not see how she could have a professional future in Nova Scotia, particularly if the current budget passes.

My name is Kristin Slaney. In 2013, I spent my summer raising enough money to pay for my first year of tuition at Columbia University, where I was accepted as an MFA candidate. The support I found from the people around me was amazing-- friends of mine donated money, people I barely knew donated money, complete strangers donated money. And for all these people there was the idea of investment: of helping one of their own leave to learn skills to bring back to NS.

I just finished the second year of my MFA in playwriting and I've learned so much during that time, but one of the saddest facts I've had to face recently has been that that I don't know how it would ever be a responsible decision for me to move home. I have written a number of plays, many of which are about Nova Scotia, since those are the stories I most want to tell-- but how can I expect to viably make theatre in a province whose creative sector has been so disrespected? I am a Teaching Fellow at Columbia University, which allows me to teach Composition in the English Department-- but I know amazing professors (who taught *me* during undergrad) with PH.Ds, who somehow can't find jobs, and so how could I ever assume there would be a place for me to teach at a university level in Nova Scotia? I have found a love of TV Writing through the teachers I've worked with in my program, and I've been working on developing a show that, in my ideal world, would shoot in NS -- but television shows are pulling out of Nova Scotia by the day, so how could I ever assume that TV writing or production in NS would be an option for me?

I'm asking you to consider this from the "Demographics Dilemma" (to use the words of the Liberal website) end of the spectrum-- you are poised to lose so many Nova Scotians because of this budget. Not because people are spoiled and are digging in their heels, but because people are honestly asking themselves: "How can I provide for myself and/or my family when the work I thought I had is being widdled away?" "Why should I stay in a province that has loudly said it doesn't want me?"

The failure of this budget is that it doesn't account for people. I know so many people who work on crews or in casting or who are actors who do will whatever it takes to stay in the beautiful province of Nova Scotia. They are addicted to the province and the stories that can be told about that province-- they love their communities, their families, and their work. They have skills that will be welcomed with open arms by any other province in this country, especially Ontario, Manitoba, or BC. But by taking the film work of these people away, and by insulting these people with what the Honourable Minister Whalen called a "deal" (one that is still not competitive, since it doesn't allow for the same financing guarantee that producers can get from Ontario or Manitoba), the province tells these people that it doesn't care about them, their livelihoods, or their families. It's not that you give them a reason to leave-- it's that you take away their ability to stay.

And on that note, as a clear symbol of the "Demographics Dilemma", I ask you this question today: Why. Why should I come back to a province whose government has done everything in its power to tell me it doesn't want me? And even worse, that it doesn't want the people it already has?

I appreciate you taking the time to consider my letter, and to reconsider a budget that I think will severely damage a province I love.

All the best,

Kristin Slaney  
Columbia University MFA Playwriting Candidate 2016  
Columbia University Teaching Fellow

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**From:** Amanda Gallagher <[REDACTED]>  
**Sent:** Tuesday, May 05, 2015 12:58 PM  
**To:** Office of the Legislative Counsel  
**Subject:** Bill 108, the Financial Measures Act

Dear Law Amendments Committee,

I write to you today as one person, but also as a representation of a demographic of people that you are trying to attract and maintain within the province of Nova Scotia. I am writing in strong opposition to Bill 108 of the Financial Measures Act.

My name is Amanda Gallagher. I was born and raised in Nova Scotia. I pay taxes in Nova Scotia and I want to continue to work and pay taxes here at home. When I graduated from University in 2007 I, like many other young people in NS, was unable to obtain work in my field. So, I was forced to move. I had lived in Montreal for five years when the pull of my home province was simply too great to ignore. But Nova Scotia's economy was still in a bad state, so I made an educated decision. I researched industries to determine which ones were viable—growing, and the answer came quickly: The Film and Television Industry. It was collaborative, supportive, creative, and (using correct numbers) was doing wonders for our province's economy. I promptly moved back home, got a job to get me by and save some money and enrolled in a Television production program at NSCC. Now, storytelling is my passion. I love what I do, and I'm good at it. I am graduating in a month and just one month ago I was optimistic for my future. I had big plans. I wanted to tell Nova Scotian stories on Nova Scotian soil. I wanted to celebrate my home. When people ask me today what my future holds I can't answer them...I feel deflated, worried, and anxious. I moved here and invested in more education to be a part of vital and growing industry because it doesn't take much to see how integral the film industry is ALL Nova Scotians. Through spinoffs all industries benefit, the industry employs thousands of Nova Scotians and we increase the profile of our beautiful ocean playground.

I am a young 20 something who wants to work here. Who wants to pay taxes here and even with the newest updates on the film tax credit situation the industry will be all but decimated and I will be forced to leave. To call it a



"deal" is an insult. You are poised to lose so many Nova Scotians and so many young people just like me because of this budget. People simply will not be able provide for themselves and their families if this is to move forward. How is this the road to prosperity?

I ask that you reconsider the bill and listen to the people of the film industry and the many politicians, business owners, and members of the public who support us. Let's move forward and continue to do great things for Nova Scotia. Let's continue to build and invest in our home. Please, not only do the right thing here, do the smart thing.

I appreciate you taking the time to consider my letter, and to reconsider a budget that is poised to have a disastrous effect on the province as a whole.

Regards,

Amanda Gallagher

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**From:** Sarah McCarthy [REDACTED]  
**Sent:** Tuesday, May 05, 2015 1:30 PM  
**To:** Office of the Legislative Counsel  
**Subject:** Film Tax Credit appeal

Dear Law Amendments Committee:

I am writing to you today to plead with you to reconsider the current budget you have tabled, specifically in response to the Film tax credit.

My name is Sarah McCarthy, and I am a professional actor, formerly of Nova Scotia. I started my career in the film industry in 2006 working on a number of films, television productions, commercials, web series, etc first as a production assistant and moving on to almost every other position you could think of on a film crew. I have worked in craft services, as a production coordinator, a production manager, a talent agent and my personal passion is acting. I am so grateful to my home province for providing me with the opportunity to be able to pursue my passion and become who I am today. I feel deeply saddened for the crew there now and those coming after who will not have the same opportunities since the Liberal government is intent on taking them away.

I moved to Toronto in 2012 to further pursue my career goals, with every intention of moving "home" once I acquired more life and career experience, since Nova Scotia doesn't have the same kinds of opportunities. The way things are going, I have little hope that Nova Scotia ever will. I have returned 9 times in 3 years for visits, it is not my intention to become a stranger, although I'm not sure I will have the privilege of ever living there again. I will be returning once again next summer to get married. When I met my fiance, I made it clear that I want to return to NS to build our lives and raise a family. Unfortunately, I cannot see that happening now with the axing of the film tax credit (among other things in this budget, but this is my main concern).

I currently work as a successful actor and marketing professional in Toronto and the only thing that would make me give that up is if I could see a potential thriving life in Nova Scotia. There are so many of us displaced Nova Scotians who would so desperately love to be able to come home, but we need satisfying, well-paying jobs. A call centre is not a reason to come home.

Nova Scotia has found it's niche! Fishing is dead, forestry is dead. The film industry is a thriving industry that has so much run-off! Build on that! Help us have the opportunity to come home and STAY there!

Sincerely,

Sarah D. McCarthy  
Actor

**From:** glenn lefchak [REDACTED]  
**Sent:** Tuesday, May 05, 2015 1:37 PM  
**To:** Office of the Legislative Counsel  
**Subject:** Glenn Lefchak To the Law and Amendments Committee

To those involved in the Law and Amendments Committee-

PLEASE HELPI!!!! PLEASE HELPI!!!!

Give us one year to do a comprehensive financial review of the financial impacts of this industry on the "local" economy before you kill a thriving industry here in Nova Scotia. ONE YEAR TO REVIEW!

That said,

I am writing in reference to the NS film Tax Credit cut. The Liberal government ran on a platform of protecting the Film Tax Credit in our province. Mr. McNeil and Ms. Walen BOTH spoke eloquently on the BENEFITS of this amazing tax credit in 2013.. They used words to gain their Liberal office in our province. We believed them when they said they were going to help our industry to grow due to the AMAZING benefits it brings to our entire province. We voted for you based on the words that they spoke to us when they met with us....and through the media. I am sure you have seen their own words coming back to haunt you. THEY promised not to make changes to the tax credit til at least 2020 and now here we are today. Why?

This Cut has ALREADY had a devastating affect. Every production that comes into our province not only brings in benefits for local actors, crew, production companies, hotels, restaraunts, car rentals, shops, grocery stores and bars, but the productions that air around the world, affect our tourism here in Nova Scotia. From 'Book of Negroes', whose web site tied directly TO NS tourism for people to come visit, to the show Haven that brought in fans from all over the world. These tourists have a wonderful time, spend a lot of money while they are here and tell friends and family when they go back home...to visit Nova Scotia.

In the DAYS since your announcement...the number of productions that have CANCELLED coming to our province completely is staggering. From This Hour has 22 minutes, to Haven, to more than a few films at this point. Please realize the cost this is going to have on the entire Arts and Culture district of this province, not to mention the number of local artisans and business owners that are going to lose out on a tremendous amout of revenue.

You can say that our numbers are wrong, but please meet with members of all the industries affected before you make this decision for us. Please remember, we are not upset that you made these cuts, we are VERY upset that you BROKE A PROMISE NOT TO TOUCH THE TAX CREDIT TIL AFTER 2020.

Please look at what you have done to our industry ALREADY, and know that we don NOT have a lot of time.

Please live up to your campaign promise. Save our industry, it is like watching a family member die.

My wife grew up here. My 2 children 15 and 13 were born and raised here. I make a good part of my living in this industry and am already losing work. I don't know how we will survive, we love Nova Scotia and work endlessly to make a life here with our children, but with these changes in effect, you will render this idea of home....useless....As we will not be able to make our ends meet without this vibrant industry that we HAD.

Do what is right and live up to your word.

Thank you for your time.

Glenn Lefchak

Kristin Kuttner

Anneke Lefchak

Indio Lefchak

[REDACTED]

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**From:** Rachel Filiatrault <rae [REDACTED] m>  
**Sent:** May-06-15 6:59 AM  
**To:** Office of the Legislative Counsel  
**Subject:** Presenting to Law Amendments Committee

Dear members of the Law Amendments Committee,

I am sadly out of country and unable to speak before you today.

I am pleading for you to step up, be courageous and put the proposed changes to the film tax credit on hold and to reinstate NS Film and Creative Services immediately. Please allow ample time for analyses to be done and information to be processed. Your study from 2008 is a great start. The consultations with members of Screen Nova Scotia were welcomed. Continue the back work and research needed before passing such a decision into law.

Unfortunately, I do not have access to any new information that has not already tickled your eardrums. I wish I knew the magic words to capture your attention and flick the switch to open your eyes, minds and hearts on this pressing matter. You hold the lives, futures and dreams, of many current Nova Scotians and their families in the palm of your hand right this very minute. Do not squeeze. Do not crush us. We are talented, smart, strong, committed people who LOVE Nova Scotia and what we do.

Let me ask if you watch TV or films? Perhaps you do every evening or at least once in a while to put your feet up, sit back and relax?

When you watch a show or a movie, isn't it such a great feeling to be able to say, 'hey, that was filmed right here in my backyard showcasing our beautiful province and the talent and hard work of my neighbours and fellow members of my community'? Is there not a sense of pride that comes with this? (If you don't understand that ask my mom how she feels whenever the credits roll and she catches a glimpse of mine or my brothers or my nieces name.)

The numbers, by now, speak for themselves. This is not an industry in trouble. This is not a dying industry that needs a life saver. It is a healthy, vibrant, fruitful industry that will shine on for years to come. This industry employs countless of our tax paying citizens. This industry keeps young population at home, employable in our communities. This industry lures hard working, passionate immigrants to our province. This industry invites hundreds of tourists to walk our streets and admire our landscapes and spend their money each year. This industry supports local business both urban and rural from restaurants, grocers, gift shops, furniture, antiques, home owners, hotels, inns, B&B's, to car rentals, gas stations, building supplies AND the list goes on and on.

I have a voice today and it would not feel right to leave out how saddened and disappointed I am with the magnitude of cuts happening with this hideous budget. Our students, our impaired, our mentally ill, our hungry; none deserve to have your backs turned on them now or ever. This is not how you successfully grow a province. Is this how you grow your plants? Of course not. You water them and talk to them and nourish them and stimulate them and assist them so they may grow and flourish. Think about it. Is this the province you want to be responsible for? I understand there are difficult choices to make because Nova Scotia has registered deficits in the last 20 or 30 years. I know we're borrowing to pay for our public services but we need these public services.

There is no doubt in my mind Nova Scotia will soon feel these devastating effects and hurt as much as her people are right now.

Talking numbers, axing the tax credit and support NS Film and Creative Services brings to our table, is NOT your solution. A bigger hole will be dug instead of the underlying goal. Mark my words, this decision will be regretted if not rectified. Each and every one of you will be touched by it.

You have an opportunity to undo some major damage and rise above. Simply put, you don't need to fix what isn't broken.

Respectfully,

Rachel Filiatrault



**From:** villagesoundmusic@gmail.com on behalf of Dave Anderson <dave@villagesound.ca>  
**Sent:** May-06-15 10:26 AM  
**To:** Office of the Legislative Counsel  
**Subject:** Village Sound against the destruction of the NS Film Industry

Hello,

My name is Dave Anderson. I own a company called Village Sound, which caters to the film and TV industry by creating original musical scores, sound design and audio post-production services.

The destruction of the film industry in NS will ultimately lead to me leaving the province.

I grew up in Alberta and moved to NS in 1999 for a province, which supported the arts. I have been investing into NS since. I started my business Village Sound 11 years ago. I own 2 properties in Halifax and an additional 80 acres in East Hants. I pay taxes. I love this place, but I will leave because of poor government management.

This decision to kill the industry is irresponsible and shameful. It outlines the lack of knowledge the finance department has over the financial realities in NS. The film/TV/animation community involves thousands of people - and not just freelance workers who work on productions from abroad, but 9-5 workers, such as myself and my 3 employees. Those jobs will all be destroyed on apart of bad decision making from the government. I just can't live in a province that would sooner impoverish the people, forcing them into non-opportunities like RBC call centres just because it looks better on a ledger.

It is not too late. Please do not go through with this destructive act. It will be thoroughly regretted for decades to come for certain.

Dave



Dave Anderson | President  
T: 902.446.0245  
C: 902.471.5821  
E: [Dave@villagesound.ca](mailto:Dave@villagesound.ca)

Adding music to your production has never been easier!  
Click on the image to check out the latest addition to our library!



**From:** Ruby Boutilier <rboutilier@nscad.ca>  
**Sent:** May-06-15 10:41 AM  
**To:** Office of the Legislative Counsel  
**Subject:** My speech from yesterdays LA  
**Attachments:** letter for LA May 5,2015.docx

**Importance:** High

Here is the formal copy of my 5 minute speech last night. Please post.

Thank you for your time.  
Ruby Boutilier  
Recruitment Coordinator

*NSCAD UNIVERSITY*  
*(902)494-8241*  
*Email: rboutilier@nscad.ca*





[REDACTED]

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**From:** Mark Pound [REDACTED]  
**Sent:** May-06-15 10:53 AM  
**To:** Office of the Legislative Counsel  
**Subject:** #NSFilmJobs

Dear Law Amendment Committee,

I am writing to you today because I wanted to take a moment to tell you how the changes to the NS Film Tax Credit would affect my family. I am a substitute teacher. During the summer, the Film Industry has allowed me to have steady work throughout the entire year. Mostly in the summer, but they shoot all year round. Have the incentives that we did up until the changes were dropped on us made us a strong choice for many movie producers. Please consider the impact of changing our Film Tax Credit, before passing this Budget.

Sincerely,

Mark Pound

Hello, My name is Ruby Boutilier and I have a difficult time when asked to articulate how the recent decision to eviscerate the film tax credit will affect me personally. It is difficult for me, because to be quite frank, it effects everything in my life. How can I make you understand that in 5 minutes? In a nutshell? for the first time in my life, I am terrified. And it is a large, far reaching fear, I fear for Nova Scotia. I fear for its future and I believe that if this budget goes through as is, it will be a defining moment in Nova Scotia's history.

In 1996, I began studying at NSCAD University, a choice that was discouraged by my family due to the quite common belief that it was impossible to have a career being creative. In fact, my mother cried when I told her I was going there. (not out of joy) I did not know specifically what I would be when I graduated, but I knew I was taking a road not travelled before in my family. In my second semester there I discovered film in a Super 8mm class, and my life was changed forever. I found my life. I found my voice. And I haven't stopped working since.

I have had a lot of roles over the past 20 years. I have been a student at NSCAD, a camera trainee, a camera assistant, a director, a shooter, a mentor, a teacher at NSCC, and a Board Member of AFSCOOP.

The indie people at Afcoop are the most hardworking, genuine, passionate people on the planet. Somehow, with the tiniest amounts of money, they create unique visions and stories that travel the world through film festivals.

The people I met during my time in the industry? They are thousands of the most hardworking, resourceful, intelligent, resilient people in the world. I learned how to dig to the bottom of my reserves and keep going from them. I learned to keep moving forward when a rational person would have stopped from them. They live this way every day. They are fighters with poet hearts.

As a teacher and mentor I have spent 15 years meeting new storytellers who are filled with all the passion, excitement and drive that you hope to see in the next generations. And over these years I have seen the change in attitude slowly. Now, 18 years after my mom cried at the thought of me going into the Arts, parents aren't crying when their children say they want to go into the Arts and Film. They see and interact with film people all the time in their communities. It's a legitimate, viable life choice now. And boy are young people choosing it. It's amazing what a few decades and a healthy tax break can do isn't it?

These groups who I have called my family for the past 20 years are the people you have been meeting in your offices and in Province house during this past month. These are the people I am standing here for.

I am certain that you have spent today hearing from all sides of the film industry and indie community, so the history I have just provided is merely for you to understand from where I come. You have been told what this impact will be over and over from communities like Chester and Lunenburg, from other Arts organizations, from local businesses, from politicians, from students, from senior citizens, from Parents, from Commissions, and even from your own 2008 study.

So what can I say that is different from what you have already heard today? Well I'd like to talk about one of my current roles: that of Recruitment Coordinator for NSCAD University. My job is essentially to go out into the world and find the best and brightest artists and cultural contributors of tomorrow and bring them to Nova Scotia. I travel across Canada, New England, and have even been to India twice.

I'm really good at my job. Because I believe NSCAD is amazing and also because I believe Nova Scotia is amazing. I get to tell them about its beauty, it's people and more importantly it's culture. I talk extensively about the Art communities and all the possibilities they offer. And, when I meet a young person interested in film? Well, my gushing about Nova Scotia goes up even higher. Sometimes I travel with recruiters from the other Nova Scotian Universities. Their job also is to celebrate Nova Scotia. And they usually do this by **SHOWING** them VIDEOS. Who shoots, edits and makes those videos? You guessed it...the local film crews.

What do you think I speak about when I am in these places? I speak of people like Ray Charabaty, who came to NSCAD from Lebanon for the film program. How he just last week, won the Starfish Award for his short film Alia. He came here because of the film program and specifically the 4th year scholarship that Film and Creative Nova Scotia was offering. Guess what? Next year is his 4th year, and Film and Creative no longer exists. How do you propose I finish his story when I tell it on the road?

I speak about Andrea Dorfman who came to NSCAD and has since become a unique and beautiful voice as a filmmaker who consistently shares the common human experience marrying technology and fine art. I often show examples of her work. And I think you should know, one of her short films about being alone has been viewed across the globe more than 8 million times.

I speak of people like Halley Davies and Martin Hellmich who have just been chosen by NASA as the winners of the International Ode to Hubble competition with their animated short. I would also like to point out that Halley graduated from NSCAD's program and Martin graduated from NSCC's program. So in 20 years we have gone from zero film programs to 2. How do you think this happened?

I tell them all about AFCOOPS film 5 program.

Then I talk about the independent film community, and finally the Industry itself. I tell them that this is the type of community that will work 5x16 hour days in a row and then volunteer their Saturday to help out on a public service announcement for the SPCA. This is a group that gives everything it has, every day. And who wouldn't want to be a part of that?

I show them that this is a place that will first teach them and then open a world of artistic and professional opportunities upon graduation.

In the past 4 weeks I have never been more proud of Nova Scotians in my life. I have seen everyone from students to business owners to wizened film veterans join together and fight. They are not fighting for raises, they are not fighting for vacation days, they are fighting to STAY IN NOVA SCOTIA. When I take a minute away from panicking about all of the lives that will be thrown into chaos, I am actually dumbfounded that this government is literally ignoring some of its best and brightest voices basically pleading with them to make it possible for them to stay. Do you get how insane this is? Everyone in this room has had a friend or relative who has had to move away for work. Not because they wanted to, but because they had to. And now we have a film community that has grown over the past 20 years to a level that actually DRAWS young people from as far away as Lebanon? And it is in jeopardy?

I have become acutely aware of the expression "toeing the line" this month and honestly? It is the most depressing and ridiculous phrase I have ever heard.

People spend their entire lives hoping for a moment where they can matter. Where they will be called upon to be the hero. Where they can change the course of life for the better. Life is confusing, complicated, filled with uncertainty, and fog. Most of the time, you just try and hope for the best, never really sure that you will be affecting anything.

Right now, you have been handed the most clear cut Dare to be Great chance you may ever have as politicians and as Nova Scotians. By postponing this cut for even just a year until you have an accurate picture of its impact would immediately affect the people of your province in a positive way. There is no doubt that this needs to be postponed. The facts have been disproven, the numbers have been disproven, the politicians behind them have been disproven.

To move forward with this as it is right now? When everything that it was based upon has been proven to be inaccurate? What does this mean to the people of Nova Scotia? Well it means that this government has chosen ignorance and maliciousness over communities and research.

And the people of this province understand that, and they are watching.

To move forward with this and what it means to me personally? Well it proves that this government will decimate an industry and the Art communities of Nova Scotia rather than acknowledge that they made an error. It means that the only people who actually CAN turn this around chose to ignore the people who have been unanimous, impassioned and sincere in their pleas for a delay. It will have proven that the ARTS are not important to this government. It proves that they are putting their 2 years of employment before the immediate survival of 2700 families' livelihoods.

So, as a person that travels around the world telling people about Nova Scotia. Moving forward, what would you like me to tell them?

It is the job of this government and the MORAL obligation of these elected people to look out for Nova Scotians. And they are failing.

YOU are the people that get to choose how this particular story goes. You get to be the storytellers. What will this story be?

Ruby Boutilier

**From:** Collin Canning <[REDACTED]>  
**Sent:** May-05-15 10:11 PM  
**To:** Office of the Legislative Counsel  
**Subject:** Film incentive program

Good Day

I am writing to you today to express my concern about the upcoming changes to Nova Scotia's budget.

I've lived in Nova Scotia my entire life, and have loved it very much so. This is my home. Growing up I always had an interest in the arts, particularly film and television production. From a young age, I've been hoping to work in the industry and I was lucky enough to witness local productions flourish and make a worldwide name for our province and specifically Halifax. This made me confident I could attain a career in this industry and still live in the province I love. I studied film at our top notch community college in Dartmouth and immediately got on some paying productions.

I've been able to support myself the last two years working on film and television productions, and it's been the hardest, most rewarding work in my life. I've met fantastic people with work ethic that you wouldn't believe on these sets. The NS film community is a family. A family that took me in immediately and has supported and trained me to be a good worker. People that work in the NS film industry work harder and longer than I've ever witnessed, and they do it happily, because they're passionate about their work.

Our film community has enriched the lives of countless people all over the world and has shone a spotlight on Nova Scotia on a global stage. We have shows that are recognized in every country and air all over the world in dozens of languages. We have one of the most insightful satire news programs of all time, produced right out of Halifax! We have a couple thousand people in this city that work all day (and all night) to give millions of people quality art and entertainment.

If you think our industry will thrive without the budget, I ask you to look at the film industry in NB. Oh wait, there's not really one to speak of anymore. Don't believe me? Just ask all of the people from Fredericton and Moncton who come to Halifax just to work on set.

I personally don't want to wait until everyone's saying, "Remember how smart 22 minutes was?" or "Shame Trailer Park Boys shoots in Toronto now" before our industry is taken seriously. Look less at what is leaving your pocket immediately, and look more at what is entering all of our pockets and culture in the long run.

We have specific skills in our industry, skills that don't always transfer well. If you cut our film budget you are going to force a lot of these people into the service industry. An artistic director of 20 years will probably make a nice sign displaying drink prices, but I doubt I want to try their espresso. Do you honestly want your dinner made by a guy who knows nothing but driving big trucks in the middle of the night and running coffees to actors in an endless loop? I don't!

Please don't send all of my coworkers to different provinces just so they can pursue their passions, don't make me consider leaving my favourite province and home, just so I can empty garbage cans on set in Vancouver. The people in our industry help our province thrive.

Thanks for your time, I hope you throw your support in the right direction

Collin Canning

[REDACTED]

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**From:** [REDACTED]  
**Sent:** May-05-15 10:23 PM  
**To:** Office of the Legislative Counsel  
**Subject:** Bill 108 the financial measures act

[REDACTED] I am 16 years old. I live in Hammonds plains and I am an actor. I started acting when I was 10 years old. I cannot begin to tell you how it has changed my life and how much I love it. I am now a way more confident person with way better platform skills to use later in life.

I come from an average size family (two brothers) however my extended family is huge and we are very close. On Christmas Eve, 45 of us cram into someone's family room and celebrate Christmas with food, laughter and a gift exchange. I want to grow up here, have a family of my own, and continue with this tradition.

I want to stay in Nova Scotia and go to university here. I had hoped to continue to act while attending university. I am fortunate enough to have already been able to save enough for almost 4 years of university - because of the film industry. If something is not done to fix the problem that Mr. MacNeil has imposed on us, I will have no choice but to move away for school to continue my acting career. I don't want to do that!

I honestly can say that I have never paid too much attention to politics until now. It sucks that politicians are allowed to lie and not be held accountable.

Please fix this. It's not too late. Do the right thing, everyone makes mistakes, please correct this one!!

[REDACTED]

Sent from my iPhone

[REDACTED]

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**From:** Matthew Lumley [REDACTED]  
**Sent:** May-05-15 10:35 PM  
**To:** Office of the Legislative Counsel  
**Subject:** Bill 108: Financial Measures

Dear Committee members:

I'm writing to ask you to leave the tax credit as is for the next 12 months, allowing time to properly consider any changes.

The solution you are currently proposing will have unintentional, negative consequences on our economy.

That consequence is not simply in terms of absolute dollars.

At greatest risk is the Nova Scotia labour content.

And Nova Scotia labour - jobs - should be government's number one priority.

Your proposed change - moving from the current labour-based credit to an all spend Alberta model - attacks the principal benefit of the tax credit to Nova Scotia.

That's because the film credit, in its current form, is designed to provide Nova Scotia residents with increased employment in both the film and related industries and from multiplier activity associated with production in these industries. The multiplier activity accounts for jobs and incomes earned from suppliers to the movie production industry (sound stage construction, catering, transportation, hair stylists, etc.) and from the spending and re-spending of the earnings that create demands for other goods and service suppliers throughout the provincial economy.

In other words, a production has an incentive to hire a Nova Scotian, because it's the best bang for their buck within the current labour-based credit.

The economic benefits to Nova Scotia residents are greatest if the production employees Nova Scotia residents.

That benefit is clear and self evident.

The change you are proposing puts that benefit at risk - the PRINCIPAL benefit of the film tax credit mechanism.

Absurdly, without a cap on the proposed new all-spend model, a potential outcome (although unlikely) may be to incentivize an increase in production activity inside Nova Scotia, but with less benefit to Nova Scotians.

You cannot want that.

It's clear more time and discussion is needed for everyone to understand the impacts.

I ask you to please take more time in considering any changes to the film tax credit.

While government had indicated they would take 5 years to review, 12 months seems a minimum amount.

Will you take 12 months to consider any changes?

Thank you for your response,  
Matt

Matthew Lumley



[REDACTED]

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**From:** JeffBowes [REDACTED]  
**Sent:** May-05-15 11:03 PM  
**To:** Office of the Legislative Counsel  
**Subject:** Law Amendments Committee: Amendments to the Film Tax Credit

Hello,

This is in regards to the proposed amendments put forth in the Financial Measures Act as they affect the Film Tax Credit, a law renewed until 2020 as recently as November 2014.

My name is Jeff Bowes and I am one of the many people affected by this decision who you have been hearing from throughout the day. I have made my career in the film and television industry as data management technician, colourist and associate producer and started that journey over 8 years ago after attending university here in Nova Scotia. It has given me purpose and the ability to have a meaningful career, that unlike many of my peers, kept me in the province I grew up in and would desperately like to stay.

I could go on and on about the way this industry has benefited the province and how the tax credit is an investment in Nova Scotia's current and future. I'm sure you've heard it all before and heard the many well researched points and numbers from my well spoken, passionate and intelligent colleagues. What I would like to focus on is that the industry understands that the tax credit needs to change but it doesn't take an expert to know that this is all happening to quickly, though a slow transition is mentioned in many, if not all the reports advocating a change. The film industry is unlike many others in the mechanics in which it finances it's projects. Meaningful consultation with the people most familiar with it are necessary to make sure the decisions that are made do not cripple the industry unnecessarily. I understand consultations are happening now but it is not leaving enough time to properly work things out. The rush to make the change happen by the July 1st deadline is reckless. I implore you to scrap the July 1st deadline and allow the proper amount of research and discussion to happen before it's too late.

As is, the immediate ushering of Film and Creative Industries Nova Scotia to NSBI has caused chaos. I myself have been able to get no information on what is happening with any of the programs that were once covered by FCINS and are necessary when looking to finance our own indigenous production. It is the rush to change things over so quickly that has left us without answers or support. Why wasn't a reasonable amount of time made available to FCINS to continue to stay active until everything was worked out with how exactly things would be transferred over to NSBI? Due to this immediate change everyone, including NSBI is playing catch up when we should really be gearing up all the projects that were previously lining up to spend money and make projects here. This uncertainty is driving projects away from Nova Scotia in droves, which in turn affects a wide spectrum of people.

Please don't allow the amendments made to the Film Tax Credit and Film and Creative Industries Nova Scotia to go through and insure that the proper amount of time is taken to evaluate, discuss and implement changes that will affect so many and unfortunately already have been. We all want to stay and we all want this province to grow and thrive, afford us the time to do that with you.

Regards,

Jeff Bowes

[REDACTED]

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**From:** Rebecca Babcock [REDACTED]  
**Sent:** May-05-15 11:04 PM  
**To:** Office of the Legislative Counsel  
**Cc:** brendan@brendanmaguire.ca  
**Subject:** Bill 108: Financial Measures Act

To the esteemed members of the Law Amendments Committee,

I am writing to request that you reconsider the proposed changes to the Film Tax Credit in the Financial Measures Act. These changes are poorly researched, poorly planned, and have the potential to devastate a vital industry that employs thousands of skilled Nova Scotians and generates millions of dollars for our economy.

I am a casual film industry employee. I am an actor, and only about 12% of my personal income comes from acting. (However, consider how comfortable most people would be at the prospect of losing 12% of their annual income...) But almost 3000 Nova Scotians work full-time in this industry, and rely on film jobs for 100% of their income. These are skilled workers, and they are hard workers--film industry schedules and jobs are more demanding and challenging than anyone who has never worked in the industry can imagine. The work is physically and intellectually demanding. The hours are very, very long. And working conditions are often punishing--often out of doors, often in bad weather. And many, many film industry workers are young professionals and tradespeople--people starting out in the industry and investing in their professional futures. And if productions stop coming to Nova Scotia (which they will if we don't continue to support the industry in the way that other jurisdictions like Manitoba, California, British Columbia, New York, Quebec, and Ontario do through tax credits and other incentives), these young, skilled, hardworking tradespeople and professionals will lose their jobs. Minister Whalen has suggested that they "adapt." For them, adapting will likely mean leaving to follow the work, like so many other Nova Scotians in other fields have done before them.

I know that there has been a lot of disagreement about what, exactly, the Film Tax Credit's ROI is. Frankly, there shouldn't be any uncertainty on this issue. We need to know exactly what is at stake. The calculations that I have seen are compelling--they tell me that the Film Tax Credit has been a very loud investment in our economy, and that they have tremendous spin-off effects on other industries including tourism and hospitality. But before we slash the Film Tax Credit, we need to thoroughly and rigorously study its effects and know exactly what we are dealing with.

So here is what I am asking for today: keep investing in the film industry for at least one year and do some thorough investigating into the industry's impacts before you make sweeping changes. Offer either a Film Tax credit or a film and television productive incentive fund, but don't cap that fund at \$10million--especially if you don't know that that kind of cut will do to the industry. Reinstate Film and Creative Industries, or at least get some of that department's former employees working at NSBI to make sure that NSBI knows what it's doing and how to deal with the very complicated film industry. Spend a year studying, assessing, and, if necessary, transitioning. Use some basic change management principles. And respect that the film industry is important to our province's economy, employment landscape and culture. Tread carefully. Tread responsibly. Don't make rash, unreasoned, unresearched, poorly-planned decisions that can and will affect the lives of thousands of hard-working, passionate Nova Scotians.

Thank you for considering this request.

Rebecca Babcock, PhD

[REDACTED]

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**From:** Tania Gauvin <[REDACTED]>  
**Sent:** May-05-15 11:33 PM  
**To:** Office of the Legislative Counsel  
**Subject:** Please listen. And understand.

To whom it may concern,

My fiancé and I are both Set Dressers in the film industry. My fiancé has been for 15 years, and I for 6 years. We make our living doing what we love. The film industry makes us money, and it makes Nova Scotia money. A lot of money! Look into it properly and you'll see quite clearly.

We are having our first child in October. We planned on putting a \$60,000 addition on our home in the North End. And we are planning a wedding. If we can't work in the film industry, we have no choice but to move somewhere we can, in order to afford the above. We refuse to work in a call centre - which leads me to ask, why would you axe an entire industry by taking the \$24 million tax credit, taking away good jobs from 2700 people, but give the Royal BANK \$22 million??! How does this make any sense?

Halifax is losing its culture everyday. Once beautiful buildings are being torn down; stale and so-called modern spaces are popping up in their place; there are so many vacancies on Barrington Street that it's an eye-sore to tourists and an embarrassment to locals; and many once vibrant musical venues have disappeared. When family and friends come to visit from away, there's not much to show them. We might walk the waterfront, do the typical Peggy's Cove visit but usually go out of town to Lunenburg or Chester or to one of the many beaches. The one thing they love to do, is visit the sets of whichever tv series or movie we happen to be working on at the time. And they absolutely love it, because to them, it's a little taste of Hollywood.

The film industry adds so much to Nova Scotia - not only does it contribute a significant amount of money - MUCH, much more than what is offered as a tax credit - but it adds culture, community, stability, appeal, youth, and helps make Nova Scotia "cool" and relevant to the rest of the world. Please don't take this away from a province that should hold onto these things, especially now.

The proposal of offering 25% credit on NS all-spend, will work - so long as there is no cap. It is not an Alberta model because Alberta doesn't have a cap. Film will not survive with a \$10 million cap. I'm sure this has been painfully explained over and over again, but do you understand? You may think this "model" will work. It will not. Nova Scotia will lose ALOT of money in the long run.

Please trust the hardworking individuals who have pleaded with you to listen to them. They are professionals in this field. They see the money coming into the province and being spent in hundreds/thousands of places. They/we are trying to warn you to do what is right and healthy for OUR province. We want it to succeed because we want to live here! Trust us. It will be catastrophic in the not-so-long run if the plan to cap the credit/fund is implemented. It will be detrimental to the Liberal party, and it will be a disaster for the province. So please, don't look directly at the budget's balance sheet.. Lift your heads up and listen to the thousands of people in front of you, trying to warn you of the cliff you're about to jump over.

Thank you very much for your time.

Sincerely,  
Tania Gauvin and Sean Emmett

[REDACTED]

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**From:** Rob Riselli [REDACTED]  
**Sent:** May-06-15 12:10 AM  
**To:** Office of the Legislative Counsel  
**Subject:** LAC 2015

Committee members,

My name is Rob Riselli and I work in the Film & Television Industry. I am not a producer, or a director. I'm not an electric or a grip. I'm a businessman and I rely on the film and television industry to earn my living. My company rents cameras, lighting, generators, trucks, and cranes for feature films, television series, commercials, industrial videos, music videos, short films and so on.

My story begins twenty years ago when I was sent to Nova Scotia to assess the viability and sustainability of the film & tv industry for my company. What I first encountered was a group of people who simply wanted to work, express their creativity and provide for their families. Many of them could have left for the larger markets of Toronto, Vancouver or Montreal. They did not. They stayed because they love Nova Scotia and wanted to help build an industry. And they did.

On April 9th of this year this government decided to dissolve the creative industry in one massive stroke. The Film Incentive Tax Credit was gone, at least in the way that it was effective in attracting investors. But you have heard that story. You have heard the stories of eliminating the agency that helped established filmmakers and young visionaries. You have been told there was no consultation. You have been told that people will leave. You have been told a lot of things. I'm about to tell you a few more.

I was not able to make the LAC today, because my job in a rental company had me dealing with Jesse Stone #9. That's right 9. I was also dealing with Oak Island Season 3. Three. Mr D Season 5. Five. Beginning to see a pattern here? Haven't filmed here for 6 seasons. Call Me Fitz 4 seasons. I wonder why? Good shows, good scripts, great crews and a competitive tax credit. Oh, and let's not forget about Rickey, Julian and Bubbles..10 seasons and 3 feature films.

But you've heard all this correct? Titanic and Shipping News and K19 to name a few. Hollywood knocking on the door. There are also the personal stories like The Hanging Garden, Blackbird and Pit Pony. Films that were created by Equity Investment, but you've taken that away. But you've heard all this today.

PS Production Services, Sim Digital, William F White, Take One Productions, Eastward Productions, DigiBoyz, The Postman Productions and Hideout Studios to name a few businesses. This adjustment to the tax credit will probably shut most of us down. Hertz, Avis, Discount, Budget, Home Depot, Kent's, Irving and Ultramar. Just a few companies that we do business with. Not for much longer.

What you are about to do will have a ripple effect. Some people will leave, businesses will close, educational programs will end. For those people that cannot leave there will be hardship. The unemployment figures in this province are some of the worst in the country, don't believe me? Look west and see how many Nova Scotians are in Alberta. Did you think that 2700 people would just simply find jobs in other sectors here? Really? I hope you have more than 150 jobs waiting at the RBC call centres.

We contribute to this province. But you didn't ask us that. You didn't ask anything. You assumed.

In closing, I'll leave you with two thoughts. The first ties back to my statement about assessing the film and television industry. I was given three months. I think after 20 years you know the answer to that one.

The second is this, I understand that decisions are made in the belief that you are creating something better. When you decided to eliminate the tax credit you threatened my livelihood and countless others. When you decided to hide behind the "autism angle", you crossed the line. This austerity budget as you call it, took away from the poor, the disabled, the youth, and the hard working people of Nova Scotia. This government decided to take away from CNIB and other organizations money

that was necessary for programs. You didn't ask them what effect it would have. We were all simply line items in a budget. You simply shuffled money around and made sure that you all received a pension for 2 years work. This budget does not help my family. My son will gain nothing from the token amount given to the autism community, but you twisted it as though it was either the film community or the autism community. I have said my peace with that to the Premier and Minister Whalen.

I would ask that you reconsider this governments actions and think about the many citizens that you have affected.

You have been told a great many things today by many people. I hope you will listen. And I hope you will ask.

Thank you for your time,

Rob Riselli



**Rob Riselli**

VP & General Manager, Atlantic  
139 Thornhill Drive  
Dartmouth NS B3B 1S2  
T 902 468 4747 | C 902 471 3110

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[REDACTED]

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**From:** Mary Lou [REDACTED]  
**Sent:** May-06-15 12:23 AM  
**To:** Office of the Legislative Counsel  
**Cc:** info@joachimstroink.ca  
**Subject:** Film issue BUDGET

Dear Madames and Sirs

Please register this email as a conscientious objection to your short-sighted, unresearched, arrogant budget of austerity. Get a grip Liberals! I voted for Joachim Stroink after having talked to him about the value of Arts and Culture. I heard Stephen McNeil say LOUD and CLEAR that the Film Tax Credit would be good until 2019. I HEARD THAT. I voted on that platform. I work in the performing arts. I teach your children dance and theatre. Diana Whalen I taught your daughter. Joachim I taught your daughter too. I have a mentally ill brother. I have a rapidly aging mother. If you want me to take care of my family business then you need to make my Art industry viable. STOP NOW. Rewind. There has not been this much vocal public push back to gov since Rodney MacDonald shut down the NS Arts Council. He fiddled while Rome burned. It took us decades to recover from that. PLEASE you will not lose face if you rewind. You lose all face if you push this bad budget through. You apparently have the power. Use it wisely or LOSE it.

Mary Lou Martin  
Halifax Dance  
Chester Playhouse  
Citadel High School

**From:** Frank F. [REDACTED]  
**Sent:** May-06-15 12:44 AM  
**To:** Office of the Legislative Counsel  
**Subject:** RE: Nova Scotia Film

Greetings!

I'm a 17 year veteran of Nova Scotia's film industry. I have worked largely as creative labor - Animation and Visual Effects - but also as creator of original film and television projects.

I would have it entered into the public record that I firmly believe that the McNeil government has been influenced by the prospect of an investment boom in Nova Scotia which compelled it to commit an egregious betrayal of the public trust.

Since the McNeil's first blitz-like actions against the Nova Scotia film industry - the sudden closing of Film and Creative Industries Nova Scotia (FCINS) and the neutering of the Nova Scotia Film Tax Credit - I noted the parallels of our government's actions with those of well documented hostile corporate maneuvering. Indeed many in my community likened these actions to an "attack" on our industry; I agree with that assessment, not at all accidental or clumsy as some might guess, but entirely willful and tactical. The tactic referred to as "shock doctrine" is a well documented and highly refined tactic utilized by corporate and government entities around the world to create environments conducive to financial investment. The tactic may be employed following a *natural* shock to a community - such as earthquake, hurricane or tsunami - or a *man-made* shock such economic bubble bursting, financial collapse or war. The chaos which follows such instances of shock invariably provide private interest with opportunity for investment; as the old Wall Street adage goes "the best time to invest is when there is still blood on the ground." Indeed it is the proverbial "blood" of my industry colleagues which soaks the ground today. In keeping with the doctrine, the shock of an initial attack is often foreshadowed by a "reveal" of the weapon; as indeed Diana Whalen hinted at the attack two weeks prior to commencing the destruction. This also fits the paradigm of the Shock Doctrine; the reveal of the weapon is meant to create anxiety, disorientation and confusion within the victim community. With the community already anxious of the impending aggression the forthcoming attack is meant to leave the community in shock and overwhelmed with immediate survival planning so that they are unable to mobilize against the aggressive action. The shock rendered against the Nova Scotia film community and consequent chaos is not a natural occurrence, it was a deliberate and entirely willful by-the-book action. Indeed this shock attack was so intrinsically academic in its approach that the only fault to be attributed to it is its lack of imagination.

One might wonder where a former appliance repairman turned Premier might have found the time to research and concoct such a tactical monstrosity. Obviously he didn't. Such plans are devised in the guts of private-interest lobby groups, corporate think-tanks and public relations firms which exist in continuous orbit around sitting politicians. The plans and the intellectual resources required to execute them are never more than a phone-call away from any elected official willing to champion their cause and soak up the gratitude of big business. The intellectual rationale is also easy to identify. Stephen McNeil referred to the budget as "bold"; a word which sounded so swollen and alien from his mouth one would guess that he'd never actually said it before. The spin is doctored behind the scenes and the plan itself was not the plan of any sitting MLA.

The public face of the plan was the Broten Report, penned by Laurel Broten who would immediately thereafter ascend to power as CEO of Nova Scotia Business Inc (NSBI). In this role Broten would immediately assume responsibility of the defunct FCINS programs. So the Broten Report could be criticized as destructive AND

self-serving. Her position in that role raises serious questions about patronage and conflict of interest.

In its own words NSBI is "Nova Scotia's private sector-led business development agency" which is "responsible for attracting foreign direct investment to the province, driving the growth of Nova Scotia's economy." To that end in May 2014 NSBI with Halifax Greater Partnership (HGP) hosted a 300 member delegation from a Shanghai led by Dongdu International (DDI). This investment group had previously expressed its interest in investing in key areas of the Nova Scotia economy; areas which included Rural Development, Tourism and Film Industry. In concluding the visit of the delegation the three groups - NSBI, GHP and DDI - together signed a Memorandum of Understanding (MOU) which clearly delineated the areas of their investment interest. DDI Group had projected a high of \$3 billion which they would invest over a 10 year period. Even if this figure were a gross exaggeration by a factor of ten, that would equate to a potential investment of \$300,000,000.00, a figure still powerful enough to seriously impact Nova Scotia's financial forecasts and create a significant economic boom. Under the influence of so much potential investment one could say "there will be a tomorrow" [Diana Whalen] ... Just not one whose profits belongs to Nova Scotians.

What would an investment group have to gain from a pulverized film industry? Answer: Weakened union and labor groups, investment opportunity in the form of starving production companies and production service companies, a ready pool of unemployed talent and a playing field clear of unnecessary competition. A functioning post-production facility which was worth \$X Million before the budget would soon afterward be worth significantly less. All or part of these outcomes are worthy ends.

Even if the glittering promise of Shanghai investment gold turns out to be so much bunk, it is still a promise dazzling enough to woo a caucus of naive sophomore politicians and entice them to abandon their responsibilities as protectors of the public good. Liberals don't have a clear victory in the coming election cycle. In their coming battle they require allies and many large corporate campaign contributions. It is my strident belief that this government has willfully and wantonly abused the public trust to achieve a transient self-serving end.

What proof do I have of these convictions?

History.

Frank Forrestall

Nova Scotian



[REDACTED]

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**From:** Cailin O'Neil [REDACTED]  
**Sent:** May-06-15 2:58 AM  
**To:** Office of the Legislative Counsel  
**Subject:** Bill 108

To Whom it may concern,

I am writing you in regards to Bill 108 - Financial Measures Act and I am requesting that you please not let this pass. Bill 108 detrimentally effects Nova Scotia's prosperous Film and TV industry and the creative industry. The adjustments that have been made are still not enough and still leave us uncompetitive in a huge market that is highly competitive. With out the NS Film Tax Credit being changed back to what it originally was before April many people who pay taxes in this province, who own land and homes in this province, who have young families in this province and/or are young people themselves will be out of a job.

I beg of you to please not allow this to pass, please have a heart and help fix this situation.

Thank you,

Cailin O'Neil

[REDACTED]

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**From:** [REDACTED]  
**Sent:** May-05-15 8:25 PM  
**To:** Office of the Legislative Counsel  
**Cc:** [REDACTED]  
**Subject:** Bill 108 Financial Measures Act

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

Attn: Law Amendment Committee

RE: Bill 108, Financial Measures Act

My name is Bernadette Serbu. I am 45 years old, and a wife and Mother of two children. I spent most of my life working in the financial industry. I was constantly telling my children they can be whatever they want to be in life, and to do what makes them happy. I realized that I wasn't taking my own advice.

With the support of my husband, I left my 15 year career to do what I always wanted to do. Become an actor. Over the course of about a year, I took many acting classes. Yes. There are people here in Nova Scotia who teach acting classes. Classes on how to audition, classes on preparing your acting resume, classes on how your headshot should look, voice acting classes, stage fighting classes, I could go on and on.

I started going for auditions. I even landed a couple of commercials. I was lucky enough to get a meeting with the top talent agent in the business. Her name is Ciel Crosby. Maybe you've heard of her. Her company's name is Sky Talent Group, which she built from scratch. Within a year of being a client of Sky Talent, I got my first two credits and was able to join Actra.

I took a risk and followed my dream! I took a risk because there was opportunity here! Please don't take away my opportunity! Please don't take away the livelihood of my Agent, Ciel Crosby. Please don't take away the livelihood of all those people who teach acting classes, auditioning classes, voice acting classes, etc.

Most importantly; please don't make me tell my children I was wrong when I told them they could be whatever they want to be in life, and to do what makes them happy.

Sincerely,

Bernadette Serbu

Nova Scotia Actor

[REDACTED]

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**From:** [REDACTED]  
**Sent:** May-05-15 8:42 PM  
**To:** Office of the Legislative Counsel  
**Subject:** Bill 108

To whom it may concern:

I have already sent an email but I forgot to say something.

When the Premier was running for office one of the things he said was that he would expand the film and tax credit and extend it until 2020. Now with this budget the finance minister is crippling an industry. I am 10, I know that when you make a promise you should keep it. To do otherwise is lying. That is not right. People voted for you based on a promise not to change the way film does business until 2020. Why not keep your promise, keep it the way it is and use the time to really look at the industry and what it does for Nova Scotia. Real people are being affected. Real jobs are being lost. When a movie about what has happened to the film industry in NS is made please let it have a happy ending where people continue to work and create here. Don't let it be a tragedy where young creative people are forced to leave to pursue their dreams.

Thank you for your time

Sincerely,

Fiona Forsythe

[REDACTED]

Sent from my BlackBerry device on the Rogers Wireless Network

[REDACTED]

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**From:** Jacinte Armstrong [REDACTED]  
**Sent:** May-05-15 8:45 PM  
**To:** Office of the Legislative Counsel  
**Subject:** Opposition to the Film Tax Credit

To whom it may concern,

I am writing to state, on the record, my opposition to the NS provincial budget which proposes to drastically alter the Nova Scotia Film Tax Credit Program.

I am a native Nova Scotian, and a professional dance artist. I am young, I work, and I want to stay here. My partner is a filmmaker, actor, director, writer (and many more things). The proposed changes will have very negative ramifications on my/our livelihoods, affecting our abilities to earn a living, as well as our creative communities. We may have to move away. Our friends, colleagues, and job may be forced out as well.

To reiterate, I strongly disagree with the proposed budget.

Please do not pass it.

Please listen to your constituents, the people of the province, and even the Ivany report!

Sincerely,  
Jacinte Armstrong

[REDACTED]

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**From:** Shannon Libby [REDACTED]  
**Sent:** May-05-15 8:53 PM  
**To:** Office of the Legislative Counsel  
**Subject:** Sickened by Bill No. 108

RE: NS Film Tax Credit Change

Dear Law Amendments Committee,

My son has been an aspiring actor since the age of 9. He is 15 and is a member of the ACTRA Union. He has been diagnosed with 2 learning disabilities as well as Dysgraphia. Had it not been for the amazing skills he's developed in the film industry, I feel he just couldn't have had the opportunity to flourish in every area of his life so quickly like he has. Being in this industry has helped him in every aspect of his life... personally, professionally, socially, academically and especially spiritually. He now has a resume and a work history that is impressive compared for a kid his age.

My heart is breaking for our Nova Scotia film industry family who have worked so hard. The dedication I've seen doesn't come because of a pay cheque. It comes from the soul. The blood. The spirit of who they are meant to be.

How can you justify taking so much away from this profitable and vibrantly growing industry, that is vitally important to our province in so many ways, when we were promised by Mr. McNeil it would be protected until 2020?

Does what was done to the Nova Scotia Film Tax Credit come from a heart that has Nova Scotian culture and stories, our youth, jobs in it's

best interest? No. It doesn't come from the heart or any logical evaluation. It comes from somewhere, something else that we, the people, are not being considered.

It's shattered trust that the Liberal Party here in Nova Scotia may never ever be able to repair. This whole thing is a total mess. I see my film industry family fighting with smiles and hope on their faces and tears in their eyes, determined to fight the good fight in a fair and appealing way. We all feel so disheartened sitting on the edge of that brink of losing something so precious. We've always hugged each other, but now we hug longer and tighter.

I am asking you to carefully consider the implications of Clauses 15, 16 and 21 of Bill No. 108. With the broken trust issue, we are now looking at the dissemination of a prosperous film industry that has taken years of dedication and heart and soul to build. The film industry in Nova Scotia has proven its economic, cultural and social value. This value was not evaluated prior to the decision to cut the film tax credit or any other changes for that matter. Creative Industry NS was a vital component for many years to the film industry. The new production fund offered has created great instability on the business side of the industry. The industry is suffering terribly because of this lack of certainty, that the reputation it has gained is quickly fraying. The July 1<sup>st</sup>, 2015 effective date of this new fund is so inconsiderate it makes this whole situation even more sickening.

How could such decisions be made? How in God's Green Earth did this happen and Why??

Carefully consider what is happening here. Notice and consider what more and more citizens are waking up to. They're waking up and exercising to their democratic right to be heard and respected. If you don't start making some smarter decisions you will have your hands full

trying to deal with, us, the people, who are Beyond Fed Up. I say STOP giving tax breaks to the uber rich, and start getting smart about the things that really matter. I am so happy to have this opportunity to write to you. I am so very proud of the heart and solidarity we, as a province, as Canadians, have seen amongst not only the citizens who are directly affected by these changes to the film tax credit, but by all citizens affected by this austerity budget that has so blatantly pulled the rug out from under our youth, our sick, our elderly, our culture.

It's long, long overdue. We need to see change in our political system that obliterates this system of Government Over the People. We won't stop now until this is changed to Government for the people and by the people. So please make your decisions wisely.

Shannon Libby  
Dartmouth, NS

[REDACTED]

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**From:** Shawn Duggan [REDACTED] >  
**Sent:** May-05-15 9:28 PM  
**To:** Office of the Legislative Counsel  
**Subject:** How bill 108 will affect me.

To whom it may concern,

My name is Shawn Duggan I am a Halifax based actor. I was born and raised here in Halifax.

I have been acting here for 20 years. I came to it a bit late, in my early 30s.

I am not a brilliant actor. I don't get every part I audition for. But I do love it enough and I am good enough and have something unique to offer the community. I work realitively often.

I have had good roles in many feature films, made for T.V. movies, television series and mini series for the CBC, commercials, and innumerable short films by local directors.

Virtually every actor in town has other streams of income. To live on acting alone is nearly impossible although many here could and some will do it if they move to other cities.

For me acting comprises somewhere between 25 - 30 % of my annual income, depending on the year. This is not enough to justify, if the tax credit is cut, selling my house and my wife and our young son moving to

Toronto or Vancouver, cities where we would never be able to own a home. So my acting journey would end here. I will have to find something else to make up that extra percentage of income lost and it would most likely be something soul crushing that I am not interestd in an am only doing for the money.

If the tax credit is not cut, I may never get another good part. I may do bit parts, walk ons and background for the rest of my days here. I may drop dead on set doing background. but without any thing shooting here it removes all **hope** that I'll ever get to do a performace of which I can be proud.

Thank you for your time.

truly,

Shawn Duggan



[REDACTED]

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**From:** Tyler Veinot [REDACTED] >  
**Sent:** May-05-15 9:34 PM  
**To:** Office of the Legislative Counsel  
**Subject:** Film tax credit

Dear Sir/Madam;

I am writing to express my concerns and ultimate displeasure of the tax cuts to the NS Film tax credit and the allocation of the uncut funds. Granted I know little about this for I am in no way an artist or a film connoisseur but my brother in law is. He works in the arts, film included, and these credits, and opportunities made possible by these credits, are a big part of his career and lively hood. So therefore I am writing to express my support against the cutting of our arts programs in Nova Scotia.

Sincerely  
Tyler Veinot

[REDACTED]

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**From:** Andrea McCulloch [REDACTED]  
**Sent:** May-05-15 9:36 PM  
**To:** Office of the Legislative Counsel  
**Subject:** Bill 108 - The Financial Measures Act

With respect to the Film Tax Credit changes:

I moved home to Halifax with my family two years ago. I convinced my husband to make the move from Ontario on the basis that he would do well in the film industry here. In our time here he has directed a lifestyle television program produced locally by an Ontario producer, and has used his talents in television and internet advertising. Meanwhile, he is developing film projects, a few of which he planned to shoot in Nova Scotia; one in particular could have potentially brought a great deal of attention to the local industry. I have built my own business, and my children are thriving. With the new budget, my husband's projects will most likely be shot in Ontario and we will move along with those opportunities. I have no doubt that there are hundreds more of these stories.

I was recently told by someone that their local Masons Hall had been rented by a film production for a week. He was so impressed by the professionalism of the crew, and commented that the \$3000 they were paid for those few days was sorely needed. I have no doubt that there are hundreds more of these stories across the province.

Please reconsider the changes you've made to the Film Tax Credit; I would like to stay here so my kids can know their grandparents, and we can continue to enjoy the beauty of Nova Scotia.

Thank you,

Andrea McCulloch

[REDACTED]

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**From:** Erin Oakes [REDACTED]  
**Sent:** May-05-15 9:52 PM  
**To:** Office of the Legislative Counsel  
**Subject:** Financial Measure Act 2015 - Letter to the Law Amendments Committee

May 5th, 2015

Re: Financial Measures Act 2015

Honourable Members of the Law Amendments Committee:

I am writing this letter to express my concern regarding the Financial Measures Act 2015, specifically the abolishment of the Film Industry Tax Credit and the dismantling of Film and Creative Industries Nova Scotia.

Specifically my concerns regarding the actions of the current Government in these matters are as follows:

**1. Lack of transparency in the methodology used to assess the ROI of the FITC / No comprehensive assessment of the economic impact.**

The figures being cited by Nova Scotia's Liberal Party members differ radically from those being cited by Screen Nova Scotia (whose figures were provided by the Canadian Media Producers Association and from those previously published by former N.S. government agency, Film & Creative Industries Nova Scotia). Surely a comprehensive assessment of the economic benefits should have been conducted before taking the radical steps of crippling an Industry.

**2. Lack of Industry consultation.**

The current changes to the FITC / dismantling of Film & Creative Industries Nova Scotia were implemented with no consultation with the Industry.

Minister Whalen maintains that she did meet with Industry representatives prior to announcing the budget. It is important to note: this meeting happened less than two weeks prior to the budget being tabled, thus not allowing any time for changes. As well, this meeting was strictly a formality. No numbers were discussed; no inquiries were made into the real consequences of the decisions that were about to be announced. These decisions were made with no meaningful discussion, no meaningful study and with no interest in the wealth of knowledge that Industry members and the former employees of Film & Creative Industries could have provided.

**3. Inability to assess the impact of policy on existing business models:**

The current ruling Party has shown itself to be completely ignorant of the financial realities of the film and television industry. They have stated the Industry 'will adapt'. The fact that they have told an entire industry to radically 'adapt' its business model in less than three months (when the new regulations come into effect) calls into question their ability to evaluate business models. I have to assume that the ignorance of one Industry extends to the ignorance of all.

Further evidence of the Minister's lack of understanding of the film and television industry, and the impact of the newly introduced policy, is their inability to place the FITC in a nation-wide and global context. Simply put, this industry can no longer compete with other jurisdictions who do have competitive tax credit and labour rebate programs. These include: Ontario, Quebec, Newfoundland, Manitoba, British Columbia, Ohio, New York – virtually any province, state or country who has a film and television industry.

**4. Ignorance of existing provincial policies.**

More alarming than their inability to assess the business model of another Industry, Nova Scotia's Liberal Party failed to consult previously existing Legislation for the Nova Scotia Film Industry Tax Credit (section 47 of the Income Tax Act – Nova Scotia) and the associated Film Industry Tax Credit Regulations.

Minister Whalen stated publicly “...It may be called a tax credit but it isn’t used to offset taxes that are owed...” This statement is in direct contradiction to the Income Tax Act (Nova Scotia) which reads (in part) Appendix 1 Section 47 47 (1) A corporation producing an eligible film in the province may apply in the manner prescribed for a film industry tax credit. 47 (2) Where the corporation meets the prescribed criteria, there may be deducted from tax otherwise payable by the corporation an amount equal to the lesser of ... (The language then continues to describe the calculation to be applied.) The Act also stipulates that any tax credit payable gets applied first to any taxes outstanding before any excess is refunded.

**5. The ruling Party has shown a callous disregard for the 2500+ Nova Scotians whose jobs and futures within this province are under extreme threat.**

On April 7, 2015, just one day before the provincial budget was delivered, Global News reported:

“Whalen says there’s a lot of speculation about the future of the tax credit but those most concerned should simply wait to see what is in the budget.”

To me it is unfathomable that a Minister of Finance could make that statement knowing that the very next day many of the 2500+ Nova Scotians working in film and television would learn that they would soon be out of work. I can only interpret this as malicious or extraordinarily ignorant of the real situation. Either way, it calls into question the Nova Scotia’s Liberal Party’s ability to govern responsibly.

I can not speak to the intent of this Government when they made the decision to both drastically reduce the useable tax credit and dismantle Film and Creative Industries Nova Scotia at the same time. The result was a full on attack which instantly brought this Industry to its knees. The reckless abandon with which this Government has acted is inexcusable. The contempt with which they have treated members of the Nova Scotian public has no place in a democratic society and their ignorance of the havoc they created is unfathomable.

Respectfully,

Erin Oakes



**From:** Becka Barker [REDACTED]  
**Sent:** May-05-15 10:00 PM  
**To:** Office of the Legislative Counsel; leg.office@novascotia.ca  
**Subject:** Message to Law Amendments Committee--Film Tax Credit/Cultural Industries Support

To the Law Amendments Committee:

I am a mother with a young family living in Halifax (Halifax Chebucto). My husband and I work as much as we can (most of our income is through short-term contract positions), though between childcare, mortgage, and other unavoidable expenses, we have very little leftover after payday. When I hear phrases like "we simply cannot afford...", "making tough decisions," or "fiscal discipline," it really resonates with me. You might say that running my family's budget is like running my own little Nova Scotia: revenue sources seem to be forever shrinking, and my expenses are high. But, like everyone I know, I so desperately want to be here. Nowhere on earth has been home to me like Nova Scotia has. I knew it was home from the moment I first moved here 20 years ago.

My family has to get the best bang for the few bucks that we have to spend. We feel strongly that investing in local products and services gives us the best value and helps keep our money circulating back into Nova Scotia's tax coffers. My family's budget may be far smaller in scale than what you deal with on behalf of our province, but the nature of the decisions is the same. Sometimes, though, investing in what is local only reveals its excellent value when taking a long view.

Recently, the Liberals awarded RBC with \$22M to set up an operation that will bring 150-500 jobs to our province over a 10-year period. The rationale for giving RBC this money was that our province had to compete with other jurisdictions for the business. At first blush, this seems a reasonable explanation (even though RBC had over \$9 billion in profit last year); if RBC is able to create 500 jobs with \$60K salaries, our \$22M investment will have helped generate up to \$240M over ten years, according to the NSBI website.

But then I compare this situation to changes made to the NS Film Tax Credit. Before this budget, our province invested \$25M each year to the screen or film industry—which sounds like quite an expense—but that investment has generated millions more than the initial investment—anywhere from \$60M to over \$100M *each year*, depending upon whose numbers you use. Even though \$60M from an \$25M investment doesn't sound like an especially good ROI, over 10 years, this works out to be, most conservatively, \$350M. This means that even with conservative estimates, the NS Film Tax Credit prior to this budget actually gave us at least \$100M MORE than what our money to RBC would!

I agree that shoring up our province's tax base is a huge priority for us, and that we must spend our tax money wisely because—just as in my own household—we don't have a dollar to waste. The NS Film Tax Credit, as it has existed until now, was actually a significant contributor to NS tax coffers indirectly because it supported local labour and local businesses who provide everything productions need, from equipment rental to catering. These taxes being collected are coming from people who, like myself, so desperately want to be here and are committed to Nova Scotia. How committed is RBC? What anchors them, a company headquartered in Toronto with billions in profit, here with the rest of us?

The biggest issue around the proposed changes to the NS Film Tax Credit and the shutting down of Film and Creative Industries Nova Scotia is that it presumes the creative industries to be completely analogous to resource-based industries. They are not. It presumes that the people whose livelihoods depend on creative industries can keep participating in the NS economy at the same level. They cannot. It presumes that our knowledge economy will develop out of thin air without any real support or investment. It will not.

The jobs created through cultural industries such as the film industry are exactly what we need in Nova Scotia. They attract young, skilled workers and boost tourism. They do not rely on finite natural resources to thrive. They allow Nova Scotians to actively shape the media landscape, rather than just be passive consumers of it. But they do need support to grow. Without the investments we've made up to now, these industries will not continue to give us the returns—both direct and spin-off—that our province needs.

I teach budding filmmakers. I mentor emerging digital media professionals. Although I do not directly benefit from the film tax credit or the existence of FCINS, the changes to these supports in the provincial budget will have a very big impact on my ability to find enough teaching work. If I can't find enough teaching work, my family and I won't be able to continue living in Nova Scotia. I could teach filmmakers and digital media artists anywhere. I want to do it here.

Committee, I insist you revisit this issue before passing it into law. If the proposed changes become law, this government will be cementing its legacy as the government that didn't believe in Nova Scotians.

Yours very truly,

Becka Barker  
M.Ed., BFA, B.Sc. (Hons)  
RPT Faculty, NSCAD University  
Independent Artist  
Mother  
Tax-payer  
Proud Nova Scotian

[REDACTED]

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**From:** Dylan Edwards [REDACTED] >  
**Sent:** May-05-15 10:01 PM  
**To:** Office of the Legislative Counsel  
**Subject:** NS Film Tax Credit

Hello, My name is Dylan Edwards

I am a teacher at the 3D Animation program at Da Vinci College, and I develop video game and screen projects at Copernicus Studios, in addition to my own freelance and independent work. I own a house in Halifax where I live with my wife and two of my three children. My oldest is 21 years old, is in his 3rd year at Dalhousie and has his own apartment.

I started my first job in the Screen Industry as an animator on CBC's Poko. Over the past decade I have written scripts, directed films, produced shorts, drawn storyboards, made animation and developed properties. I have worked with several local companies on homegrown projects, and done work for clients from across Canada and around the world.

The NS Government established the NS Film Tax Credit because they saw the value in an information economy, in an industry that uses knowledge and skills as a resource. Previous governments, NDP, Conservative and Liberal have always acknowledged that film and television are an export industry, one that brings revenue into the province, and creates new jobs and opportunities for Nova Scotians, and their policies have worked.

This government promised to maintain the FTC until 2020, and for good reason. It has broken that promise, and abandoned the good reasoning behind it. This budget is driving me away from the province, and driving my oldest son out of the province. This is a stupid decision that harms the future of Nova Scotia.

Please leave the film tax credit in place, and maintain the growth of Nova Scotia's promising information economy.

- Dylan Edwards

[REDACTED]

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**From:** Richard MacQueen <realmproductionscoalition@gmail.com>  
**Sent:** May-05-15 7:33 PM  
**To:** Office of the Legislative Counsel  
**Subject:** Bill 108 May 5th sitting.  
**Attachments:** NSLAWCOMMITTEE.docx; NSfeatureFINANCINGSCENARIO(before&Aftercuts).xlsx; TFH\_Draft\_Onepager (01-24-15).pdf

Thanks for your time.

I hope this finds the committee well. I received a call last night at about 10 pm to attend this evening between 6 and 7, and I couldn't make it there.

I've attached the 1) Letter, 2) A Financing scenario. And 3) Synopsis of my film I mention in the article several times. Please distribute accordingly to the committee.

take care,  
Rich

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[Richard MacQueen](#) (Producer)

Final Hour Studios & MacQueen Productions

TWITTER: @AFilmProducer

Halifax, Nova Scotia, Canada

**1(902) 718-7758**

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# To : NS Law Amendments Commitee

Bill 108 (CLAUSE 15, 21)

Richard MacQueen (Producer)

Thanks for your time. I'm a film producer and content creator who left a fledgling industry in New Brunswick in 2009 to come to Nova Scotia to work in the 4<sup>th</sup> largest film industry in Canada.

I had/have a film I'm prepping to shoot this summer. It's my second feature. My first feature film is playing in 19 countries, and won the BEST FEATURE at the Toronto Independent Film Festival 2013. Just last month my team was locking actors and preparing to apply for our final piece of funding for my second feature.

A brief on the film:

The film is called " The Final Hour" and was to go to camera in January 2015 but we had to push production to this summer due to timing. Film&Creative industries approved the production in '14 and said to update our application and re-apply in February 2015, which we did.

Since Film&Creative industries was emptied and transferred to NSBI, a critical portion of our financing has been lost. Therefore, unless Film&Creatives returns or NSBI receives their previous fiscal year budget immediately, the film will be shut down.

Mike Queripel from NSBI, stated on the phone, "The (film&creative) board could not approve your (February) application because they have no budget"

I've attached 2 financing scenarios for my film: First my January 30th, 2015 scenario which our film was fully financed, and second, our current April 30th, 2015 scenario we have a significant financing shortfall. You can clearly see the grim difference.

Please don't pass these clauses on Bill 108. Clause 15 kills almost 30% of financing, Clause 21 kills over 5% of financing. This is just one example. Many other Nova Scotia productions, producers, crew, actors, artists will be forced to relocate or dissolve....

PLEASE Bring back Film & Creative Industries and PLEASE delay the JULY 1st, 2015 Tax credit cut till a **proper industry analysis is completed** and the government proves that our beloved industry DOES NOT bring in revenue for Nova Scotia. However, I don't recommend you hold your breath though.

this is our Films face book page,  
<https://www.facebook.com/finalhourmovie.ca?fref=ts>

All the best,

Richard MacQueen (producer)



## Final Hour

*Final Hour Studios Inc.*

**Production Financing** (DATE Budget)

**as of January 30, 2015**

|  |                   |             |             |                                       |
|--|-------------------|-------------|-------------|---------------------------------------|
| Telefilm                                       | \$ 215,000        | 35.21%      |             |                                       |
| Film & Creative Industries Nova Scotia (FC NS) | \$ 180,000        | 29.48%      | equity      |                                       |
| Provincial Tax Credit - Nova Scotia            | \$ 176,106        | 28.84%      | prod equity |                                       |
| Fed Tax Credit                                 | \$ 35,580         | 5.83%       | prod equity |                                       |
| Producer Investment/Deferral                   | \$ 4,000          | 0.66%       | prod equity |                                       |
| <b>TOTAL</b>                                   | <b>\$ 610,686</b> | <b>100%</b> |             |                                       |
|  | <b>\$ 610,686</b> |             |             | <b>PROJECTED TO SHOOT SUMMER 2015</b> |

*prepared by Ann Bernier*

**Production Financing** (DATE Budget)

**as of April 30, 2015 LIBERAL BUDGET**

|  |                   |            |             |   |
|--|-------------------|------------|-------------|---|
| Telefilm                                       | \$ 300,000        | 49.13%     |             | MUST NOW Request maximum financing from Telefilm<br>Mike Queripel from NSBI stated, "The (film&creative) board could not approve your application because they have no budget"<br>New ALL SPEND presented over 20,000 LOSS in financing |
| Film & Creative Industries Nova Scotia (FC NS) | \$ -              | 0.00%      |             |   |
| NEW ALL SPEND - Nova Scotia @ 27%              | \$ 145,000        | 23.74%     | prod equity |   |
| Fed Tax Credit (estimation )                   | \$ 35,580         | 5.83%      | prod equity |   |
| Producer Investment/Deferral                   | \$ 4,000          | 0.66%      | prod equity |   |
| <b>TOTAL</b>                                   | <b>\$ 484,580</b> | <b>79%</b> |             |   |
|  | <b>\$ 610,686</b> |            |             | <b>Budget shortfall estimated \$126,000 #NSFILMJOBS</b>   |

*prepared by Richard MacQueen*

# THE FINAL HOUR

FINAL HOUR STUDIOS INC.

EXECUTIVE PRODUCERS ANN BERNIER SUZANNE LYONS

PRODUCED BY HANK WHITE KAREN WENTZELL RICHARD MACQUEEN

WRITTEN BY STEPHEN MACLEAN BENJAMIN STEVENS

DIRECTED BY BENJAMIN STEVENS

CONTACT: [HANKWHITE@GMAIL.COM](mailto:HANKWHITE@GMAIL.COM)

A MIND IS A TERRIBLE THING TO WASTE

# THE FINAL HOUR

## A MIND IS A TERRIBLE THING TO WASTE

90 min. Psychological Thriller

*In the vein of Memento and Black Swan, Final Hour is a mind-bending psychological thriller created by writer/physician Stephen MacLean. He joins forces with long-time co-writer Benjamin Stevens to deliver a harrowing journey into the mind of a victim undergoing futuristic virtual reality treatment for post-traumatic stress disorder.*

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David, a traumatized city doctor, is forced to work in an isolated rural hospital after a psychological breakdown. But visions and hallucinations soon begin to plague his new world. He's visited by personalities from his past that reside only on the edge of his memory. Panicked, he decides to pack his bags and return to the city, only to find it is impossible to escape.

His terror grows as he catches glimpses of an alternate reality that manifests at day and haunts him at night. David realizes he's a lab rat, trapped in a gauntlet of repressed memories as he battles a past he was desperate to escape.

David soon realizes that everything in his waking world is symbolic, directing him towards a horrific event he can't quite remember. He battles his own subconscious during confrontations with patients representing key players from his real life and is forced to confront the memory of a disastrous car accident that claimed the lives of his wife and daughter. Overwhelmed, he passes out.

Confused and disoriented, David awakens in an unknown hospital bed, and soon realizes he's in a simulator undergoing cutting edge post-traumatic stress treatment. Close to reconciliation, but running out of time as funding for his dangerous experimental treatment has been pulled, David returns to the virtual dream world of the rural hospital to confront the demons that led to his breakdown.

Defeating the guardians his mind has placed at the door to his traumatic memory, David is finally able to enter his subconscious and say goodbye to his loved ones. On a wet, secluded country highway that lies behind the vault in his mind (and therefore in the virtual hospital), David comes to terms with his own mistakes by reliving the aftermath of the car accident and is able to finally move on.

[REDACTED]

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**From:** [REDACTED]  
**Sent:** May-05-15 7:40 PM  
**To:** Office of the Legislative Counsel  
**Subject:** Bill 108

Thank you for taking the time to read my letter.

My name is [REDACTED] and I am 10 years old. I know I am too young to vote, but the future of this province is also my future, so I am hoping you will listen.

I am an actor. I have been acting since I was 6 years old. I love what I do, and I am lucky that up until a few weeks ago Nova Scotia was a great place to practice my craft. Then the budget happened. All of a sudden there was talk about productions pulling out. 22 Minutes who have been filming here for 22 years has already left. Trailer Park Boys and Mr. D will film this summer but will probably be gone next year. This is sad. I just recently did a heritage project on how Canadian Film and television is an important part of our culture as Canadians. Nova Scotia has been an important part of telling Canadian stories for the past 20 years. In fact even before that...in 1913 Evangeline (the first feature film filmed in Canada) was filmed here in Nova Scotia. It is sad to think that the days of our province being part of the film industry are numbered.

The Nova Scotia film industry does not set the rules of the global film industry, they just do their best to play by them. The way the old system worked the credit was paid against Nova Scotia LABOUR costs. You can ask my mom about how many forms there are to fill out when I go to set. The first one we are always handed is the one declaring I am a resident of NS for tax purposes. For someone like me, this meant that a production was more likely to hire me because I live here in NS. That also means that the money from the credit stayed right here helping our economy. The "new" model based on Alberta's system is an all spend. What that means is that it is based on all monies spent in NS. So now instead of a director hiring me to do one or two lines in their movie (because the credit was on labour) they can bring someone in from LA or Toronto to do those lines knowing that what they spend on accommodation etc. For that actor will be eligible for funding. Before you say that wouldn't happen I'd like to assure you that it does happen...I've seen it. It's discouraging when it does happen.

When I looked up information on the Alberta system I also noticed that they cap at \$5million per production. What I have heard on the news is that the government is setting the cap at \$10 million for the year. That would be maybe 2 productions. That would also devastate the multimillion dollar industry we have here. Isn't the many millions the film industry puts into the economy worth thinking about?

Perhaps the system in NS needs to change, but it should change after it is looked at properly.

I said earlier that I did a heritage project on the Film industry. The Finance Minister was at our heritage fair. She even voted on which project she thought was the best. Funny thing is she never came down the row where my project was. How could she decide what was the best project without at least looking at them all? I think that's what might have happened with the film tax credit, decisions were made without all the facts being known. Please think about getting all the facts before you destroy a thriving industry.

Perhaps it's because people don't think of our industry as "real" work that people are so willing to see a growing industry destroyed. Trust me it is real work. The end product tends to make it look like it's easy. It is not. I have been on sets in the heat of August wearing winter coats and mittens pretending I was having fun and not sweltering, I have been on set for 8 hours a day in rain and snow. I have had 5:30 am call times and have also worked into the night. Despite the often harsh conditions on set all you usually hear about is how great everything is. The people who work in this industry are creative and passionate about what they do. Shouldn't Nova Scotia be encouraging people like that to stay?

As I said before I am 10 years old. Here is what the film industry has taught me. Be confident in who you are, sometimes you don't get the part but the experience of auditioning is valuable, be on time (the phrase I was taught at 6 was: to be early is to be on time, to be on time is to be late and to be late is to be fired), work hard...if it's worth doing it's worth doing to the best of your abilities, celebrate others accomplishments. The most important thing I have learned however is that our Nova Scotian stories are an important part of our culture and it is important that we have a voice in the telling of them. If the film industry leaves that voice will be silenced and all of us will suffer.

I can't imagine my life without acting, and I can't imagine not living here in NS. But if the film industry leaves, that will be a decision I will someday have to make. Please take some time to really look at what the film industry brings to this province before you make a final decision. Please let my future remain here in Nova Scotia.

Thank you for your time.

Sincerely,

A large black rectangular redaction box covering the signature area.

Sent from my BlackBerry device on the Rogers Wireless Network

[REDACTED]

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**From:** Henry Townsend <htownsend@whites.com>  
**Sent:** May-05-15 7:55 PM  
**To:** Office of the Legislative Counsel  
**Subject:** NSFilmJobs

My name is Henry Townsend and I am employee at William F. White International. We are equipment suppliers for motion pictures in Nova Scotia. Without a decent tax credit, films will no longer want to film here due to better tax credits else where.

If this happens, the business I work at will eventually shut its doors and I won't have a job.

Please make the right decision. Save Nova Scotia films. I want to keep my job.

-Henry T.

Sent from my iPhone

[REDACTED]

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**From:** Andy Smith [REDACTED]  
**Sent:** May-05-15 7:57 PM  
**To:** Office of the Legislative Counsel  
**Subject:** Film Tax Credit Changes

Dear Sirs and Madams:

The livelihoods and survival of 2,700 hard working Nova Scotians is in your hands! Without consultation, the ruling Liberal party announced and will likely enact sweeping, drastic changes which will certainly threaten the viability of the film workers, the industry and all of the spin-off businesses which benefit/profit from film and TV production in this province. Please reconsider this rash, ill-conceived changes to Nova Scotia's Film Tax Credit system.

Sincerely,

Andy Smith

[REDACTED]

[www.tattletours.ca](http://www.tattletours.ca)

[REDACTED]

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**From:** Jennifer Campbell [REDACTED] >  
**Sent:** May-05-15 7:56 PM  
**To:** Office of the Legislative Counsel  
**Subject:** NS Film Tax Credit

I would like to add my voice to those marvelous Nova Scotians, my co-workers, who have been speaking before the Law Amendments committee.  
I have lived in Halifax for 9 yrs, having moved here from PEI to work in the thriving film industry. Probably 95% of the folks I know work in the industry - actors, crew, directors, agents, casting - hard-working folks who've been so lucky to live and work where they are from, where their families live and where they want to be.  
I hope the committee is listening.

- Jennifer Campbell, actor  
Nova Scotian by choice



[REDACTED]

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**From:** Sandy Greenberg [REDACTED] >  
**Sent:** May-05-15 8:08 PM  
**To:** Office of the Legislative Counsel  
**Subject:** Bill 108, The Financial Measures Act

Those knowledgeable about the film industry in Nova Scotia, tell me that for every dollar that Nova Scotia uses to support the film industry, five dollars are attracted into our economy from outside the province. I have seen first-hand the large and diverse spending that film productions make across the province, as my husband and daughter have worked as actors in films shot in Nova Scotia. I myself, have even worked as a background actor several times.

The importance of attracting outside money into Nova Scotia cannot be over emphasized. Goods and services can only be exchanged when people have money to spend. Money circulation keeps our economy moving. A good portion of every dollar that we give to a multi-national corporation or chain leaves the province and never comes back. In the film industry, we have outside companies bringing money into Nova Scotia, and spending a lot of it on local goods and services. So much of that money stays in the province.

So, there is a financial reason to support the film industry. There is also a cultural reason. Film, television and other digital media are the current ways of telling stories. Who will tell our story if we don't do it ourselves?

And personally, our daughter paid for her college education with the money she earned from the Nova Scotia film industry. And the amount that my husband earns from his film work, which is mostly background acting, enables us to have discretionary spending. We spend that money on Nova Scotia owned restaurants, on concerts put on by local and traveling musicians at Nova Scotia establishments and concert halls, and on locally produced arts, crafts, theatre and films. Without that income,

we would not be able to support those Nova Scotia businesses and cultural events.

To reconsider the current Bill 108 would be a courageous act; it would also be, in my opinion, the right thing to do. I know that many people have commented on how the government did not consult with the industry before making changes. I think this showed a lack of both respect for and understanding of the film industry and the professionals who work in it. This lapse can be corrected. As our government is meant to be responsive to those who elected them, I think that taking a second look at the issue of support for the film industry would be a reasonable and logical thing to do.

Thank you very much,  
Sandy Greenberg



[REDACTED]

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**From:** Catherine Boyd [REDACTED] >  
**Sent:** May-05-15 8:09 PM  
**To:** Office of the Legislative Counsel  
**Subject:** Law amendments Committee

To the honourable members of the Law Amendments committee,

I am writing to you in regards to the proposed changes to the Film tax credit.

I have worked as a restaurant server in the hotel industry for 20 years now, and for the past 10 years, I have followed my dream and also worked part time as a makeup artist in the film industry, . I was a late comer to the industry. I had been talked out of acting on my desire to study makeup and pursue a career in the field, time and time again throughout the years. In fact, being from Antigonish, and after graduating from ST.F.X. University, I became a daycare teacher, enjoying the opportunity to help influence the start of young children's lives, all the while juggling a server job in order to pay the bills. We all know that daycare workers do not earn large salaries. And eventually, when I began serving in a hotel, I took the job security they offered to become a full time employee. When I was 39, I discovered a makeup course offered in the evenings (so I could keep my day job ) here in Halifax, and I jumped at the chance to finally chase my hearts desire. Our teacher arranged for us to spend a day on a film set, and I had that gut/euphoric feeling that this is what I was meant to do. It is all I have wanted to do since that day. A day on set, never feels like work to me, because I am so happy to be doing something I truly love. How many people get to say that? But I was afraid to walk away from the security of my hotel job. I am single and rely on only myself to pay the bills. So I worked mostly as a "daily" over the years, filling in days here or there as productions needed extra bodies for busy days. Name a film that has been in town over the past 10 years, and I have probably worked on it!! For the past 4 yrs., I worked predominantly on Haven, driving to Chester and back or Lunenburg and points in between. And this past summer, I was asked to assist for 4 weeks on the movie Big Driver, and then again assist for 13 weeks on the TV show Lizzie Borden Chronicles. These required larger time commitments from me, and so eager for the amazing opportunity, I took the risk, and stepped down from my full time hotel job in order to work more permanently in the film industry. After years of "working my way up ", I finally was being offered full show assisting jobs. Naively I felt I could trust the Premier, and the Liberal government , who I voted for based on campaign promises to extend the film tax credit to 2020, to take such a big step and risk. I had watched the industry grow throughout the years, and felt hope that this season was going to be huge in NS with lots of demand for skilled crew because of the Canadian dollar. In fact, everyone was excited by the prospect of a busy year in 2015. ( I need not recite all the millions of dollars, you have been told them many many times ). And then on April 9th, our whole world came crashing down!! Shows I had hoped to be working on, have now completely disappeared. I am struggling financially, like many of my colleagues. and face the very real fear of no longer being able to pay my mortgage and bills. I am 51 years old....do you know how many restaurants want to hire you when you are my age, despite my years of experience? It becomes more of a challenge to "keep up to the young ones", in such a physically demanding job. One more reason I was looking forward to transitioning out of the serving industry and devoting more time to a film career.

I am a very honest person, and trust people when they make a promise to me. Why do politicians feel they do not have to honour campaign promises? IT ISN'T RIGHT, no matter how our premier tries to spin it. I am truly devastated to be slapped in the face with the hard reality that breaking campaign promises is thought of as "fair game" in the world of politics. How can I ever trust another word a politician makes? In the case of the

Liberals, actions will speak louder than words, and this wound cuts so deep, that I PROMISE NEVER TO VOTE LIBERAL AGAIN !! And that you can trust !!!

You decided to alter the present tax credit without consulting the film industry or arrange an impact study. And IT WAS A MISTAKE !!! If you didn't realize it at the time, you most certainly do now. When I taught daycare, one of the most important lessons for children was that it's ok to make a mistake. You just need to fess up to it. Mistakes can be forgiven if you find a way to make it better. Why is this government so resistant to admitting a mistake, especially, now that you have consulted with Screen Nova Scotia, and see that what is proposed in the budget will kill the film industry, and harm Nova Scotia. You hide behind the soothing notion that together with SNS, you have come up with a new film incentive fund to erase the damage your budget announcement had. And perhaps, given enough time, a working solution for both sides may indeed have resulted in something even better to expand and grow the NS film industry, and bring even greater economic returns to the province and government coffers. Again, YOU ARE WRONG!!! You are stubbornly adhering to a July 1st deadline, which cannot possibly allow all the intricacies, and contingencies of this new fund and thus pending contracts, to be worked out by the new administering business department in such a short time period. And your refusal to publically clarify whether you will stick to "the cap" as outlined by the budget, once again, effectively kills the industry, as no producer can guarantee the funds will be available.

It is my understanding that the point of having a law amendment committee, and having the public voice their concerns or disagreement with the proposed bills, is the opportunity for changes and mistakes to be fixed. You have the power to vote against the bill, or at the very least AMEND the July 1st deadline. Give this more time !!! I have read that the film tax credit represents just .02% of the overall budget. And yet we have been able to keep this issue front and center in the press, with the province's public support being MASSIVELY ON OUR SIDE. This is not going to go away. We are not going to let it. You have united this amazingly talented and skilled industry to continue to spread our message. The Liberal Government has made a mistake in regards to the film tax credit !! If you fail to act now, in the next election, you will look back on this with true regret. Other provinces are boosting their film tax incentives, or belatedly trying to rebuild after having taken the same misinformed steps this bill proposes. They have no choice, but to now admit their mistake. But you still have a choice!! FIX THIS !! Listen to your public, who voted you in to office. Be the kind of leaders you want our children and youth to admire and look up to. DO THE RIGHT THING!! Don't stand by because our Premier, smug with his majority seats, feels he can steamroll his wishes over everyone. He is acting very much like a bully in a schoolyard. It's his way or the highway !! He still has 99.98% of his budget .....surely you can find the courage to stand up and speak out against this flawed bill. Don't do something you will come to regret. Which is nothing at all.

I am not one to follow politics closely, and this month has been an eye opening one. What I now know is, in today's world, technology allows us to scrutinize closely, and communicate quickly. We will not forgive, or forget, the Liberal Party's actions to destroy the industry, whose jobs, to us, are more than just a pay check, but a passion and love for the work, vision, and province which we represent and live in. All that remains is how you as an individual will act, now given the choice. You were elected to represent an individual community, stand up for your community and its people, not this flawed Liberal Budget !!

Thank you for listening to my story,

Catherine Boyd

[REDACTED]

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**From:** PunchBuggyBlue [REDACTED] >  
**Sent:** May-05-15 8:11 PM  
**To:** Office of the Legislative Counsel  
**Subject:** Law Amendment Committee - Re: Nova Scotia Film Industry

I have great concern for the proposed changes to the Nova Scotia Film Tax Credit. **I would like for the government to examine the economic and cultural impact that reducing this "tax credit" will have on our province before making any changes to it whatsoever.**

Be sure that when Film Industry Professionals from outside of Nova Scotia decide to come here for production they bring with them 2 things:

- their ideas and
- their money (lots of it.)

**Everything else they need, they have to pay for once they get here. And that means millions of dollars into our economy. Isn't that what every government hopes for?**

The Film industry provides

- wages to thousands of people from actors, to film crew to agents and casting directors.
- These businesses in turn pay taxes, rent office space, and buy supplies to run their business.
- pays to rent facilities, equipment, catering and supplies. The amount of money spent in these areas is huge! I've heard that the total for last year was \$150M in NS spending, this at a cost to government of \$24M. **(and that's the gross cost, some of that money comes right back to them through Provincial Income Tax and Sales Tax.)**

**Show me where I can get a 600% return on my money....I'm in!!**

Is the math supportive of changes to the Film Tax Credit? Will Nova Scotians be sacrificing their jobs, industry, and lifestyle for the greater good of the province? It does not seem to be the case. In the end, cutting the tax break will cost this province a lot in lost income tax, business tax, cultural enrichment and prosperity.

A balanced budget is not everything. A balanced lifestyle and a balanced culture are also important. Sometimes you have to spend a little to get a lot.

The Nova Scotia Film Industry is an environmentally friendly, diverse industry. In my opinion it's one worth growing, not strangling by either reducing the refund opportunities, or otherwise capping the amount spent. My dad always said "if it ain't broke, don't fix it." Well, the Film Tax Credit (erroneously named as it is) was thriving, and bringing more and more Film Business to Nova Scotia. This tucked away peninsula in the East.

I am not directly employed by the Film Industry. I am a self-employed Nova Scotian with great concern for our economy, culture and well-being. We need to have productive and pleasing work to be happy.

Perhaps most importantly of all -- Our culture is what defines us as Nova Scotians. **Living "way out East" as we do we have to be creative, artistic and inspired. It's what makes us friendly interesting Nova Scotians, instead of a disgruntled group of call centre workers or government employees.** Working in Film Industries allows us to use these creative gifts to enhance the world we live in. What are we without the Arts?

Most arts don't pay. Film Does.

The Film Industry brings a little bit of Big City to our humble cities and towns. And we are enriched for it. Why should students be studying acting, animation, and digital technologies here at our local colleges and universities if there is no (or very little) future in the industry here at home?

I do not understand at all why you would end our dreams and potential future in this abrupt and unexpected way.

Please give this issue the attention it needs, and delay any changes to investment in the Nova Scotia Film Industry until proper and thorough consultation and economic impact study have been done.

Lisa Pattison

[Redacted]

[Redacted]

[REDACTED]

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**From:** Helen Cone [REDACTED]  
**Sent:** May-05-15 8:16 PM  
**To:** Office of the Legislative Counsel  
**Subject:** Film tax credit.

So disappointed in everyone for not seeing the true benefit to keeping this tax credit.  
This industry is just beginning to blossom into something amazing for thousands of people across our province.  
Your closed-mindedness, and budget crazed selves are destroying a something that really does have a chance and being something big, and great for us in the future.  
Big thumbs down

Sent from my iPhone

[REDACTED]

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**From:** Karla Nicholson [REDACTED] >  
**Sent:** May-05-15 8:17 PM  
**To:** Office of the Legislative Counsel  
**Subject:** Proposed Cuts to Legislative Office

Hello:

I am writing as a concerned citizen about the proposed cuts to the NS Film Tax Credit. I am concerned that the cuts to the film tax credit will be too deep and those in the industry will not be able to stay in our province.

It seems like quite a drastic change with not enough time for those in the industry to prepare for.

We need to keep our jobs and our talent in Nova Scotia, and this proposed cut will certainly drive both jobs and talent away.

I have friends in the industry who have children who are worried they will not be able to stay here.

I also have an eleven year old boy who is very interested in acting. We have had him in theater and acting classes for years. Today he had an audition with Egg Productions for a car safety commercial. I wonder what the future will hold for my son and his acting aspirations if this proposed tax cut is passed?

Sincerely, Karla Nicholson



[REDACTED]

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**From:** Thom Fitzgerald [REDACTED] >  
**Sent:** May-05-15 4:20 PM  
**To:** Office of the Legislative Counsel  
**Subject:** Financial Measures Act 2015

Dear Law Amendments Committee,

I'm writing to ask that you recommend changes to the Financial Measures Act 2015. My letter is long, but not too long, as the changes to law being examined today affect tax laws and a crown agency with which I've worked closely for over twenty years. The results of your proceedings will change my life dramatically, as legislation does, and by nature has always done. That's why I want to tell you about the impact that the Nova Scotia Film Industry Tax Credit and the agency Film and Cultural Industries Nova Scotia has had on my life as a Nova Scotian, and the impact the new legislation will have.

I would have loved to take the opportunity to appear before you as a citizen today, but I am in Toronto for a screening of my 1997 film, *The Hanging Garden*, at the Toronto International Film Festival Bell Lightbox Cinema. Standing in front of an audience of Nova Scotia film fans in Toronto, instead of in front of you, will be bittersweet. You see, the making of *The Hanging Garden* in 1996 was very tightly tied to support from Film and Cultural Industries Nova Scotia (then known as the NSFDC- Nova Scotia Film Development Corporation, but I'll refer to it as FCINS in this letter). Part of the Financial Measures Act 2015 is a repeal of Chapter 20 of the Acts of 1990 Film and Creative Industries Nova Scotia Act, which due to the role of that legislation in my personal history and my life in Nova Scotia is heartbreaking to contemplate.

I moved to Nova Scotia as part of university, a student exchange in the late 1980s. In New York, I'd heard about Atlantic Filmmakers Cooperative, an artist-run centre, which, by the way, is funded in part by FCINS. AFSCOOP taught a 16mm filmmaking course at Nova Scotia College of Art and Design and, though I was a painting student, my professor in New York recommended it to me. That NSCAD 16mm filmmaking course changed my path in life, and the vibrant AFSCOOP community welcomed me to the world of being Nova Scotian. I've been a Nova Scotian ever since, some 27 years.

I remember that the first person to express tangible faith in my talent for writing a screenplay was my mom. Mom let me live on her credit card for several months in order to write a first draft of the script, which I wrote in Duncan's Cove near Ketch Harbour, at a dining room table

overlooking the sea. Occasionally I would try out bits of dialogue on a family of seals living in the cove, and if the seals paid attention to my performance I figured the scene was engrossing. The good people at Telefilm Atlantic and FCINS recognized the potential of that screenplay and they both afforded me script development loans to improve it. I knew it was just part of their job to have faith in the talent of Nova Scotians, but that didn't lessen the impact those loans had on a young man's confidence.

Once I had a finished script, FCINS gave me, an aspiring filmmaker in my twenties, some tiny bit of travel money, maybe two hundred dollars, in 1995 to go to the United Kingdom for a co-production conference. I remember how triumphant it felt to return to Nova Scotia having turned that \$200 grant from FCINS into a \$100,000 license from Britain's Channel 4 toward making my first feature, *The Hanging Garden*. I remember how that same trip I had raised development funding from the UK, France and Germany toward a second film, *Beefcake*, and how those countries as well as Italy ultimately financed *Beefcake*. I remember how European confidence in my talent helped inspire Ontario companies like Alliance Atlantis and Odeon to also invest hundreds of thousands into those movies, and Telefilm to commit their investment of federal funds. FCINS also felt confident to make an investment in the production of the movie. And of course the Nova Scotia Film Industry Tax Credit completed the financing. I remember feeling good paying back those development loans, and mom's credit card.

I remember standing on Nova Scotia soil as a novice director with little experience, directing a local crew that had just finished working on James Cameron's *Titanic*, though some of the crew came from Montreal because Quebec put some money into the film as well. I remember directing actors that had worked with the world's best filmmakers like Jane Campion, Danny Boyle and David Cronenberg as they all brought my words and visions to life. And I remember standing on stage when *The Hanging Garden* won the top prize at Toronto International Film Festival, and then traveling right around the globe to film festivals, and then around the globe again with the commercial theatrical release. I even vividly remember feeling terrible for forgetting to thank Telefilm Atlantic and FCINS when I received Genie awards from the Academy of Canadian Cinema and Television for that film. Mine wasn't the only career launched by that movie; it won recognition for many, and ultimately everyone involved. All of that was made possible by—what's the right word for it—a bit of seed money, a bit of guidance from FCINS. It was a powerful message from the government to me, that Nova Scotia is a place of ambition and vision. A home.

I also remember something I found very strange at the time... a pervasive understanding that amidst a great success that I would inevitably soon be leaving Nova Scotia. All across Canada and even at home, people spoke to me of that expectation. "Great job, now you can move to Toronto, Vancouver, Hollywood!" As an immigrant, it was simply puzzling then. Now, with a quarter century as a Nova Scotian in my experience, I understand the history that led people everywhere to that presumption. Leaving is what young Nova Scotians do. Yet I had

chosen Nova Scotia and I never contemplated leaving Nova Scotia. Not until this year and the terrible circumstance imposed upon the cultural community by this Liberal government budget.

Instead of leaving, I went on to make many movies and more recently tv shows in Nova Scotia. I also made some movies in other places around the world—Africa, Asia, Europe, the US... but always made my home in Nova Scotia. Always continued to work here. Sometimes FCINS directly supported those productions, and sometimes they did not. FCINS always had more applications for funds than they had funds to invest or loan. I understood that. Of my last three productions, FCINS provided funding for only one. Yet I continued to view them as essential support for my industry and my business.

My last feature, *Cloudburst*, for example, was financed through private sources and the NS Film Industry Tax Credit—specifically presales to broadcasters like TMN/HBO and Movie Central and a \$1M+ advance from a Los Angeles sales company—all money brought into the Nova Scotia economy from elsewhere. That film depicts Nova Scotia as a place of tolerance and celebrates our province's stunning beauty, and it won thirty film festival best picture awards worldwide.

My current tv series *Forgive Me* is financed by the Alberta based broadcaster Super Channel and the Canadian Media Fund, and the NS Film Tax Credit. That show's been a wonderful creative experience, pairing young Dalhousie Theatre graduate Mike McLeod, playing a Catholic priest, with many of the best actors in the world, like four time Oscar nominee and Tony and Emmy winner Jane Alexander who lives on the south shore of NS, Oscar winner Olympia Dukakis, Oscar winner Brenda Fricker, seven time Emmy winner Edward Asner—all working in supporting roles with a young Nova Scotian star. The country has taken notice of Mike's talent, with a Canadian Screen nomination and ACTRA award for his work as a leading man.

My current project that did receive financial support from FCINS is a niche tv series called *Sex & Violence* which has received many accolades for its cast, at the Canadian Screen Awards and ACTRA Awards. Again, Nova Scotian stars in leading roles, recognized across the country for their excellence. Over twelve episodes so far, that show has provided over eighty principal roles to Nova Scotia actors. In addition to FCINS and the NS Film Industry Tax Credit, *Sex & Violence* is financed by BC based cablecaster OUTtv and the private Eastlink Fund which was administered by FCINS. The future of *Sex & Violence* is of course up in the proverbial air due to the crippling instability of the Nova Scotia screen industry created by this Liberal government budget.

This brings me to the subject of the Eastlink Fund, a private fund regulated by CRTC, the Canadian Television and Radio Commission, and formerly administered by FCINS. I've watched in awe as this government has wavered, backpedalled and whirled with confusion regarding FCINS, first announcing its entire elimination and firing its staff, moving one film expert over to Nova Scotia Business Inc. Then the government rehired a couple of staff from FCINS when it was made clear to them that the Eastlink Fund existed and could not be moved over to NSBI without the approval of the CRTC, a process which could take many months and an approval which may be withheld because NSBI does not have the requisite expertise and focus on the film industry. So this Financial Measures Act was then rewritten to keep FCINS intact as a CRTC certified independent production fund. Yet the former FCINS staff persons with Eastlink Fund expertise were rehired for only six weeks. My company submitted an application regarding *Sex & Violence* to the Eastlink Fund in April at their published deadline, to an FCINS office that was closing permanently that very day, yet has now been reopened, albeit temporarily. That Eastlink Fund deadline may or may not be respected. Despite the Liberal leadership repeating in the legislature that the programs of FCINS have moved to NSBI, the fate of the FCINS equity funding program is unknown but the broad implication has been that it is simply gone, and the Eastlink Fund can't just be moved to NSBI willy nilly. These issues are not abstract to me, as they seem to be to the politicians running this province. I'm an actual employer of Nova Scotians. I have a tv series that shot a season 2 and the BC based broadcaster would like to spend more of its money in Nova Scotia doing a season 3. But the FCINS investment in the show has vanished, the Eastlink Fund investment in the show exists but is presently inaccessible, and the tax credit / incentive fund support for the show varies wildly depending on whether I start shooting on a Tuesday or a Wednesday this summer. Good grief. What do I, as an employer, tell all those actors and the dozens of crew people on *Sex & Violence* about the future of their jobs? Their livelihoods? All I can think to tell them is that I'm working to try to ascertain the future of the previous funding, and that I'm looking into sources outside of Nova Scotia to replace the funding lost. To be honest few of those alternate funding sources allow for the show to continue in Nova Scotia. Other jurisdictions offer funding that support their own industrial and economic concerns, just like NS did a month ago.

It's painfully clear given the series of events described above that the government did not take the opportunity to become informed about its decisions prior to making them. The best thing the government could do now is to amend the Financial Measures Act to restore FCINS and its humble budget for another year allowing time to consult and become educated on the real-life economic impact of eliminating it. And by consultation, I do not refer to the sort of gun-to-the-head discussions whereby the complete collapse of the industry is scheduled for a few weeks away due to an impossibly bad legislative change, as we recently saw with regards to the NS Film Industry Tax Credit. If the government decides it is in the economic interest of the province to eliminate equity investment in film and television, it should be done in consultation with the producer clients of FCINS, with the nonprofit clients of FCINS, with the CRTC, and with Eastlink. It should not be done with the ignorance and haste with which it is presently being done.

The FCINS equity investment program, I've heard, fails under scrutiny from an investment perspective. That's fair enough. As much as film and television is an intersection of culture and industry, its value has to be measured culturally as well as industrially. Some films recoup some money, and others recoup none. An interesting thing about film and tv is its newfound longevity. Here I am speaking in Ontario at a screening of a film I made 18 years ago in Nova Scotia. You know what? The same film, *The Hanging Garden*, I also introduced at retrospective screenings in Athens, Greece and Milan, Italy in the last couple of years. I'm getting older, and very rarely does a week pass now when I don't see my work in the TV Guide. I also see *Trailer Park Boys*, *Hope For Wildlife*, *Mr. D*, *The Candy Show*, *Haven*, *The Disappeared*, *Margaret's Museum*, *New Waterford Girl*, *Black Harbour*, *Pit Pony*, *Big Driver*, *Poko*, *Inspector Gadget*, *Love That Boy*, *Charlie Zone*, and so, so many more. It's part of Nova Scotia's place in the world. It's cultural reflection and cultural value across the country and around the world.

I don't wonder so much what will happen to me; I am fortunate to have opportunities and I have confidence in my career. But I wonder what happens to Nova Scotia's leading actors when its labor-based tax credit becomes an incentive fund. I wonder what happens to Nova Scotia's filmmakers when it becomes a province without development support for screenwriters and equity support for directors. This government appears to think our industry exists in a strange little bubble, and not as part of a national and global industry. Most other provinces will continue to have a film agency that develops and finances cinematic stories by their local artists. Nova Scotia will not. How do we compete industrially, economically, culturally and socially with other jurisdictions that see the value returned on film industry investment? The simple answer is that we won't be able to compete. Nova Scotia will witness its creative people emigrate to jurisdictions where support for their voices and visions will be deemed as having value. The NS film industry will become one designed to service the creative vision of artists from other jurisdictions who deign to shoot in Nova Scotia for the 25% film incentive—if those artists and producers from other jurisdictions even can be made to feel secure that our new “soft-capped” incentive won't run out of money halfway through a fiscal year. It seems the next generation of Nova Scotia talent will not have the support I have had, and I don't understand why. It does nothing to balance the budget... when the revenue from having a film industry goes away, it will increase the budget deficit.

So many people have worked so hard for so many years to make the Nova Scotia film and television industry one of substance and stability. This government witnessed some of that substance in the industry's response to this budget. You will continue to see it in the tenacity we'll demonstrate in our efforts to save our productions from collapse as the year goes on.

The public understands that it's rare for the Law Amendments Committee to recommend changes to legislation. But aren't these rare times, and isn't this a rare circumstance? The Liberal Party was elected on a platform that promised to extend the former film industry tax

credit for five years. For those of you that are members of the Liberal Party, take this opportunity to say to your constituents that a Liberal Party platform promise has real value, and that the promises you personally make as elected officials are not worthless. Don't allow your current leaders to taint the Liberal Party for the next generation as the party that will tell any lie to get elected. And for heaven's sake, stop repeating the lie that the Liberal Party did not actually change the tax credit, you sound as ridiculous as Rob Ford saying he didn't smoke crack. That particular bit of politicking is embarrassing to all Nova Scotians. The best thing for Nova Scotia is that government leaders be held accountable for its campaign promises by the government itself. We all know there are Liberal Party MLAs who want to represent the good will of the Nova Scotian people and who want to be part of a government that is truthful and transparent. I respectfully ask that the Law Amendments Committee use its power, however limited, to improve this government and improve Nova Scotia by recommending that the FCINS and Film Industry Tax Credit legislation remain unchanged in this budget, to stabilize and strengthen the Nova Scotia film industry the way that the government promised they would when they ran for office on that platform.

Sincerely,

Thom Fitzgerald

[REDACTED]

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**From:** John-Wesley Chisholm [REDACTED]  
**Sent:** May-05-15 4:22 PM  
**To:** Office of the Legislative Counsel  
**Subject:** Submission regarding the Film Tax Credit Law Amendments Committee hearing.

## **Putting the NEW back in Nova Scotia: Presentation to the Law Amendments Committee - Film Tax Credits**

### **Law Amendments Committee Notes Regarding The Proposed Film Tax Credit Changes**

John Wesley Chisholm, Halifax  
President Arcadia Entertainment  
Tel: 902.225.0763

### **Putting the NEW back in Nova Scotia**

*For every complicated problem there's an answer that's quick, simple and wrong.*

Without consultation, or even warning, Government abandoned longstanding policy vetted and reviewed by all parties over years and intervened in the tax credit system - an economic development strategy that the facts show has been a sustainable, wealth creating competitive advantage for Nova Scotia for 20 years.

Why?

What was the problem that needed to be solved?

*Government told Nova Scotians that the film industry was unaffordable*

- They questioned the cost vs. benefit of economic development in the creative industries. It is now clear to most everyone that the industry contributes substantially to the economy, life and future of Nova Scotia. Yet, in spite of all the effort of the last weeks the government is still publicly representing the industry as a cost to Nova Scotia rather than a profitable sustainable investment. It will be impossible to get to right policy from wrong information.

*Government said they wanted to be a market leader*

- Our position in the global market for knowledge-based creative industry: we are 2% of the Canadian industry, which in turn is 2% of the global market. With near perfect capital markets we are price-takers not market setters. Any talk of a competitive leadership role is naive. The correct and prudent fiscal policy would be to be 'fast first followers' adjusting our rates up or down as our main competitor, Ontario, adjusts theirs. We CAN afford it because it returns positive net gains many hundreds of times the net investment.

*Government said they wanted accountability and transparency*

- There are good and bad economic development strategies; I believe in the superiority of the risk diversified, high return, sustainable, wealth creating TC system over older pick-a-winner "fund" style economic development that commits to funding up front, pits local industry against itself and discourages innovators across the economy – in fact, discourages all Nova Scotians.

*Government said they had to do something*

- Intervention bias: the tendency to introduce changes that aren't necessary in order to feel and appear in control. Massive changes are being proposed where a small course correction was warranted. In Ontario the same market and same issues were dealt with this month with a small course correction. The province shrugged and got on with its work. We should have done the same.

*Government whispers that someone is cheating... kind of...*



- The whispers that all this has been done to stop one or a couple firms from "gaming the system". Behind the scenes this campaign is being used in the Liberal party to keep MLA's and officials on-side and to lead them to believe they have secret information that justifies the reboot of the entire industry in the best interest of NS.

### *So what SHOULD be done?*

The NS film tax credit system is the greatest economic development success story of our generation. It's a sustainable, wealth creating investment that has provided Nova Scotia with stable and growing returns through 20 years of changing and challenging economic times. If we're going to believe in anything, we should believe in this solid, risk free, accountable strategy that has returned so much to Nova Scotia – wealth, life and future potential. It's a system that works. If innovation, improved quality of life and self-sufficiency are the things we want strategies like this will get us there. We should be celebrating this unique strategy and looking for other ways to ambitiously employ it, not destroy it.

Put things back to the way they were before the Liberals made this ill-advised jet-propelled departure from their own mandate. Put the Tax Credit back in place. Put the Creative Industries group and all its development programs back in place. Put the Arts council back in place. It all costs nothing and contributes a lot. Let us all get back to work building and improving Nova Scotia. Then look to this example and see how it can be used in other areas of our economy to replace the old-timey crony capitalist economic development mediocrity and boondoggles that have been so discouraging to a province ready to innovate and filled with an audacious sense of activist optimism for a better, faster and more fun Nova Scotia in the future.

John Wesley Chisholm

Creative Director, Arcadia Content

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"The deepest joy in life is to be creative. To find an undeveloped situation, to see the possibilities, to decide upon a course of action, and then devote the whole of one's resources to carrying it out, even

if it means battling against the stream of contemporary opinion, is a satisfaction in comparison with which superficial pleasures are trivial. But to create, you must care."

Adm. H. G. Rickover, USN

[REDACTED]

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**From:** Matt Likely [REDACTED]  
**Sent:** May-05-15 4:33 PM  
**To:** Office of the Legislative Counsel  
**Subject:** Bill 108 (Financial Measures Act) Film Tax Credit

To Whom it May Concern,

My name is Matt Likely and I work as an Art Director in the Nova Scotia Film Industry.

I grew up in Saint John New Brunswick and had a keen interest in film and television. I have boxes and boxes of old movies that my friends and I used to make growing up. When I was about to graduate high school, one of my media studies teachers suggested that I take a look at going to post secondary school in Halifax to pursue a career in the digital arts.

A friend and I drove to Halifax to tour some schools over a weekend. This turned out to be a very important weekend for me. I saw that there was a vibrant arts community here, schools catering to these skills, and likeminded people.

I decided Halifax, Nova Scotia was where I wanted to be. I moved here at 18 years old to go to school and create a career.

This year marks 10 years that I've made my living working in the film industry. I've moved my up the ladder with hard work. I bought a house in Dartmouth. I plan to have children very soon. I have made Nova Scotia my new home. I was a Nova Scotian success story. That is now in danger.

I am not alone. There are thousands of us feeling this way.

I write you today not because I'm scared that some sort of dream job is being taken away from me -- people that know our industry know that we work long, stressful days, and the time between jobs is even more stressful -- I write to you because I can't understand the ham fisted, backwards approach that this Liberal government has used over the last several months to make these changes. The word 'cruel' keeps coming to mind.

You have caused unnecessary stress on the thousands who work directly in this business, their families and loved ones, the 18 year old who dreams of working in this industry like I did, the students from NSCC and NSCAD who hope to work in the business, and the small business owners who rely on this industry.

The Finance Minister has admitted to learning things about the industry and it's provincial impact through the consultations AFTER she announced the budget. Learning things is great. WHY and HOW was she able to make these drastic changes to the film tax credit without proper consultation prior to making the new budget? This change will have an impact on thousands of people and their families.

I ask that these changes to the Nova Scotia Film Tax Credit be pushed back until a proper economic impact study has been performed. I ask that you listen to the thousands strong that will have their lives uprooted if these changes take place. I ask that you show some compassion.

I want to stay in Nova Scotia. As an only child I want to be close to my parents and be able to take care of them as they age. I want to keep my house in Dartmouth and raise a family in it.

Again, I am not alone.

We want to stay. We want to believe that our government is compassionate and concerned for it's people. Help us believe.

Thank you for your time,  
Matt Likely

--

Matt Likely



[www.mlikely.com](http://www.mlikely.com)

[REDACTED]

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**From:** Dale Willman [REDACTED] >  
**Sent:** May-05-15 4:47 PM  
**To:** Office of the Legislative Counsel  
**Subject:** Bill 108, The Financial Measures Act

Dear Members of the Law Amendments Committee:

On April 9th, the NS government delivered a killing blow to the Nova Scotia Film Industry.

Without any consultation, without any research, without using government facts and figures available to them, they wantonly decided they would make changes to a complex Film Tax Credit. And by doing so, Premier MacNeil broke an explicit election promise.

Why? Well, according to the government, it was to help balance the books. Hey, we can save \$18 million by cutting the Film Tax Credit program because the changes will only cost us \$6 million for 2015 instead of \$24 million.

Well guess what? It doesn't work that way.

The Film Industry is a very complex industry when it comes to finances and by cutting the very successful Film Tax Credit program that costs the government \$24 million, the government eliminated at least \$150 million in revenues brought to the province according to the 2008 figures of the government's own reports. And since 2008 there have been no studies done to include the up to \$300 million plus a year that other productions such as Haven have spent in our province.

By saving \$18 million, this government has cost our province \$150 - \$300 million in foreign (outside the province) money spent here each year? How is that good for our province?

Shall we talk about the 2,797 jobs that were mentioned in that 2008 government report. That total doesn't include the untold workers in the service industries who get hired to provide catering, restaurant meals, hotels beds, rental agencies, etc to productions.

Those workers live and pay taxes in our province. They pay income tax, sales tax, gas tax and in some cases property tax. All lost if the industry dies. And most of those workers are young people. Young people with families. With no work, they will move. How is their loss good for our province?

As soon as the budget was announced and the shock wave of the changes to the Film Tax Credit were announced, two major productions cancelled. One would have spent \$8 million in our province. The other was a TV series that could have been back for who knows how many years in the future.

I hope and pray that by now you will realize what a grave mistake the NS government has committed. You have the power to make amendments to the Act. You have the ability to show the citizens of this province that you care, make the amendments.

The best thing this committee can do for our province is to amend the act so the changes to the Film Tax Credit do not take place until 2020, as promised by Premier MacNeil. Show the citizens you listened to their concerns, that you are willing to work with them. That you CARE about the future of this province.

If you can't bring yourselves to do that, then the least you should do is amend the act so the changes don't take effect until July 1, 2016. Give Screen Nova Scotia a chance to work with the government and make the changes to the Tax Credit so that the Film Industry can continue to grow. Don't stunt it's growth by the chains you have dropped on us for rest of 2015.

Yes, the government has met with Screen Nova Scotia and hobbled together something to allow the industry to hold on by it's finger tips for the rest of the fiscal year. But don't be misguided. The changes have already sent MILLIONS OF DOLLARS in production money to other provinces.

How many more MILLIONS will we lose before this government comes to acknowledge and reverse this devastating blow to a once vibrant and thriving industry?

How many of our young talented citizens are going to have to leave our beautiful province in order to support themselves and their families?

This committee has the power to correct this atrocity. Do you have the heart and the will to do what you know is the right and responsible approach?

Sincerely,

Dale Willman

[REDACTED]

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**From:** Betsy Eldon [REDACTED]  
**Sent:** May-05-15 5:00 PM  
**To:** Office of the Legislative Counsel  
**Subject:** How the changes of the FTC will affect me

To Your Honours;

I'm a happy resident of Nova Scotia and want to stay so.

I'm also a former film/tv industry member and continue to support this very successful, local industry.

It is of extreme importance to me for many reasons that I beg you to keep this community intact.

Even though I am no longer an official member of the industry, having spent a number of years in it, these people are my friends and family.

Along with being friends and family, more than 60 percent of my business comes directly from or by referrals these beautiful and creative people honour me with.

On April 9, 2015 I lost a number of clients that were intending to buy or sell properties.

Should this community have to disperse to other provinces or countries, it will no longer be a province I wish to live in.

Sure, I can create new networks or move to another province, but why should I have to?

It would be taking clients from other realtors already established in those areas.

I must add, I am appalled by the opinion of my former colleagues being considered spoiled and living a celebrity's lifestyle.

Finding housing for them or selling their present homes, I can assure you, they are not the elite of Halifax as some may think.

I have worked in the capacity of a realtor to award winning actors, directors, producers and many crew members and I can tell you, none of them have been buying any mansions BUT they sure are paying a large amount of property taxes.

Please, please, PLEASE, support this industry and keep the Nova Scotia that I love and adore thriving in this vibrant and oh so prosperous area of film and television.

And in closing, it is in my humble opinion that in passing the changes proposed on April 9, 2015 during the reading of the budget, we will be killing our provinces best ambassador to the global stage.

With such sincerity and much respect,

Betsy

**Betsy Eldon, Realtor**  
**Royal LePage Atlantic**

7071 Bayers Road

Halifax, Nova Scotia

**902.478.6672 (cell)**

**902.455.6672 (fax)**

[REDACTED]

**From:** Todd Foster [REDACTED]  
**Sent:** May-05-15 5:35 PM  
**To:** Office of the Legislative Counsel  
**Subject:** Law Amendments Committee - Film Tax Credit

Law Amendments Committee,

What is the rush? This is the question I would like answered. It is not going to bankrupt Nova Scotia to put the changes to the film tax on hold and find out what the real numbers are. Are you afraid of the answer? Afraid of what the people of Nova Scotia will think of you and your snap judgements? Reports that your government paid for never told you to wipe out the film tax like you originally did, or the pathetic option that was given in it's place. I'm not sure how this decision was made, it feels malicious or there was a lack of understanding. After all the meetings with Screen Nova Scotia I'm sure you have a better understand of how the system works and even you know the new option in place is just a slow bleed of the industry, it can't grow this way, young people (that the premier says are so important to him and Nova Scotia) will decide to go elsewhere. My next real problem is the way this was executed, there was no warning. Most people in this industry are self employed, or small business owners, they have no safety net like other "full time or part time employees". There are no EI benefit packages for them, and you cut them off without warning. Most in the industry are smart enough to save some money for a "rainy day", some years are leaner than others, you always need to plan for that. What wasn't planned for was the complete destruction of the industry. Finding a job under this new regime will not be easy, which brings me to my next question. What do we do with our "rainy day" money, stay here and fight for the few jobs there will be? Or use it to move? Where else are editing skill marketable besides film or TV, you gave us no other options. All that is being asked is to put this on hold and find out what you are destroying before it's too late. I love this province, I would like to know that my elected officials do to, show me you do.

Holly Foster  
[REDACTED]



**From:** Natasha Roy <natashad.roy@gmail.com>  
**Sent:** May-05-15 5:55 PM  
**To:** Office of the Legislative Counsel  
**Subject:** Bill 108

I was very disappointed in the decision for the ns films tax credit reduction for I have I am new to the industry and didn't even have time to be involve in my first speaking role. I feel it was a very unfair and poor decision and feel you will regret it for it will only hurt nova scotia in the long run.  
please fix it.

scincerly, Natasha Roy

**From:** Vicki Grant [REDACTED]  
**Sent:** May-05-15 7:03 PM  
**To:** Office of the Legislative Counsel  
**Subject:** Bill 108

I would like to add my voice to the chorus of people calling for the reinstatement of the Film Tax Credit.

Our family is one of the many which will be affected. I came back to Nova Scotia from Toronto over 20 years ago. My first job in film and television was writing for Theodore Tugboat. That's how I got my foot in the door. I went on to write for many productions including Big Comfy Couch, Sesame Park, Skinnamarink TV and my own Gemini-award winning CBC series Scoop & Doozie. Over the years, I've done work with DHX, Ocean, Topsail and Creative Atlantic. Currently, I'm working with Jay Dahl and Bill Niven developing film adaptations of my best-selling young adult novels.

I've had a well-paying career that has allowed us to stay in my home province and raise three children. My Upper Canadian husband left a job on Bay Street and started a business here. (His book-keeper's husband is a props person on Haven.) We would love our kids to be able to do the same. More importantly, we would love our children to WANT to do the same - but if there are no young people here and no opportunities for young people here, why would they?

There's another aspect to this issue that I don't think has been adequately explored. I recently did two documentaries for CBC-TV. **Dancing was My**

**Duty** (<https://www.facebook.com/video.php?v=10151729673442836>) looked at love and dating in WW2 Halifax when the city - the most important port in North America at the time - was swarmed by hundreds of thousands of young servicemen. **Maritime**

**Churches** (<http://www.cbc.ca/player/Shows/Shows/More+Shows/Land+and+Sea/ID/2443946284/>) documented the struggle rural communities are going through to save their historic churches. These are two examples of important local stories that would not have been told without a local film industry. Eviscerating the Film Tax Credit will not just kill an industry, it will kill a culture.

Please reinstate the Film Tax Credit to a workable figure. Many families like ours depend on it.

Thank you,

Vicki Grant



[www.vickigrant.com](http://www.vickigrant.com)

[REDACTED]

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**From:** Megan Banning [REDACTED]  
**Sent:** May-05-15 7:31 PM  
**To:** Office of the Legislative Counsel  
**Subject:** Film Tax

I would of gone down today but I am one of the lucky ones and I am working on a LOW budget movie in Halifax. I am a First Assistant Director and worked on Haven and Call Me Fitz and recently was the Associate producer on Relative Happiness that is now playing in theatres all over the world. I own the rights to Lesley Crewe's other book Shoot me and we were planning on filming it in Halifax next year. I moved here from Toronto in 2008 and have paid well over a hundred thousand dollars in taxes here. I will be moving back to Toronto in July where I will produce my movie there and pay my taxes in Ontario. The liberal Government squashed my dreams of working, producing, spending my money here and retiring here. You left my dreams in the dust. Please do the right thing !!! Give us this year and we will prove to you it works ! Don't pass the Tax law and kill the Film Industry please.

Thank you

Megan Banning

[REDACTED]

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**From:** Jozel Bennet [REDACTED]  
**Sent:** May-06-15 2:55 PM  
**To:** Office of the Legislative Counsel  
**Subject:** Bill 108 Submission

Dear Law Amendments Committee Members,

I write to you about BILL 108 - as a creative member of my community and culture here in Halifax, I beg you to reconsider these austere measures that are sending a message to me and my fellow artists that we are not welcome to stay here and make our lives here in Nova Scotia.

I have lived in Edmonton, Vancouver, and Toronto, and for me, Halifax is above them all. Here I feel I have found my people. People who value each other and the countless contributions, big and small, made for the sake of improving another's daily grind. The history of the province has always been moulded by artists, since the founding of NSCAD in 1887. This is no time to take that history for granted or it will no longer stay.

I appreciate the difficulty of decisions regarding such a large amount of money and impacting so many tax payers across the province. But I write to you as a final plea to help me stay here. After only 3.5 years I am now beginning to feel rooted, settled and establishing myself creatively. Many people whom I admire and work with are deeply threatened by this bill and if the incentive for lucrative work goes, then so do the artist who do so much more for next to nothing. What would Nova Scotia be if it lost tourism, theatre, comedy, music and entertainment in general?

As a recent Nova Scotian, young and creative and interested in having a future here, I ask you to make the to make the following amendments to the Financial Measures Act:

- 1) take clauses 15-17 and 21-23 out of the bill and leave our tax credits as they were.
- 2) Failing the above, live up to what you promised us when you stood at our doorsteps and campaigned. Amend clause 55 so that those earlier clauses do not come into effect until 2020.

Thank you for your time.

Jozel Bennet  
[REDACTED]

[REDACTED]

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**From:** Bob Mann [REDACTED] >  
**Sent:** May-06-15 2:41 PM  
**To:** Office of the Legislative Counsel  
**Subject:** Bill 108, the Financial Measures Act

Dear Law Amendments Committee:

My name is Bob Mann. I'm an actor and member of ACTRA, and I have been involved in the local film industry for the last five years.

It's hard to set down roots and have a family when you're a member of the creative class. But in the last 5-10 years I've watched as many of my friends and colleagues, both in front of and behind the screen (and some on and behind the stage) have been able to do just that thanks to a fiscal environment that encourages and supports companies to bring their productions here. I've watched as young, vibrant, dedicated and active members of the artistic community have gone from roommate-shoppers with futons to being home-owners with children. People who would ordinarily have to leave, have been able to stay here, and they work in an industry that has grown steadily and consistently, not only in the size of its numbers and successes, but in its prominence. It helps our brand. It brings us to the world. As a side bonus, it doesn't depend on using natural resources or massive government investment for which a return might never be seen. We have a history of propping those industries up, even when they're obviously in decline. The creative industry in Nova Scotia is NOT one of those.

I come from a political family.

In my own way, I've felt the inside of government.

I've witnessed the challenge of making tough decisions. Unpopular decisions.

So I'm not blindly one-sided when I ask: Why weaken an incentive that fits perfectly within the four corners of the spirit of the Ivany report and is demonstrably working? Why weaken, to the point of eliminating altogether, an incentive that makes us competitive, encourages an entrepreneurial spirit and is already helping people stay here?

The only answer I can come up with is that it makes the strict, narrow accounting of the governments books look better. It's a budgetary public relations effort, pitched as a big hit to a niche industry. One that has a devastating effect on a lot of people, but not the people who traditionally matter at election time. As someone who has been involved in politics, this is very bothersome to me. It feels like a decision made by an accountant who thought, "Hey, the balance sheet will look better if we yank this thread over here." It's discounts the broader impact and only considers the impact on the balance sheet. I expect the private sector to take such a narrow view of their own financial health. I don't believe that this kind of thinking should apply to government.

The Film Tax Credit is one of many things that makes our province a better, more interesting and feasible place in which to live and work. It's only one thing. But there are others. And now I'm worried about those too.

I understand fiscal realities. I have five kids. Our own budget is insane and there are always tough choices to be made. But I also know that balance-sheet governance almost always leads to hidden expenses that are unanticipated. And the expense in this instance: We lose most of our best, brightest most interesting people. We lose their future investment, their taxes, their children, their leadership potential. I ask that the changes be reconsidered and that a more serious spirit of consultation be adopted so that the real impacts of future changes be known and accounted for.

Sincerely,

Bob Mann

[REDACTED]

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**From:** jennifer stewart [REDACTED] >  
**Sent:** May-06-15 1:49 PM  
**To:** Office of the Legislative Counsel  
**Subject:** Bill 108 - Financial Measures Act (2015)

To: Office of the Legislative Council - Law Amendments Committee  
Re: Bill 108 Financial Measures Act

My name is Jennifer Stewart and I began my career in the motion picture industry nearly twenty years ago. Through the support of Nova Scotia producers, who in turn are supported by the Film Industry Tax Credit (FITC), I have achieved the highest level of responsibility in the Art department, and work as a key creative on film and television productions. The act of making motion pictures is inherently collaborative, and depends upon crew members with outstanding skill and knowledge in very specific areas (e.g. scenic artist, focus puller, dolly grip *et al.*). Our provincial film industry has grown such that we now have resident filmmakers with these skills, and that coupled with a passion for their work is showcased in some of the best examples of film and television produced anywhere in the world. The FITC has been an essential tool to allow our industry to be a competitor in a global industry.

As a senior member of the film community, I have chosen to mentor many newcomers into the field, secure in the knowledge that I was offering them a path toward an exciting and rewarding career. These hard working young people - Nova Scotia residents and taxpayers like me - have chosen to stay in this province and contribute their talent and energy to our economy and future.

My husband and I are deeply committed to strengthening the arts in this province. We have donated our time and money toward diverse events and organizations, firm in our belief that a strong arts community is essential for all citizens. We are raising our daughter to understand the significance of the creative class so that she will be confident in her understanding of the roles that art and the creative economy play in a positive and thriving society.

The reduction of the FITC to a level that is non-competitive, and the immediate closure of the Film and Creative Industries Nova Scotia was an unprofessional and damaging action. Rolling the responsibilities formerly managed by that office into the Department of Business is alarming. What is the message to the citizens of this province? That arts and culture are to be acknowledged only as they pertain to the concerns of business? When has this ever been a model for a thriving society? And to introduce such cuts without a thorough and recent economic impact study was fiscally irresponsible.

I urge you to restore the FITC to the level that it was prior to April 9, 2015 until an economic study has been completed and appropriate consultation with stakeholders undertaken such that changes to the FITC can be accomplished to satisfy both the government's need for saving, and the industry's need to survive.

Yours Very Truly,

Jennifer Stewart  
president, Verb Design Productions Inc

**From:** William MacGillivray <wmacgillivray@pictureplant.com>  
**Sent:** May-06-15 3:35 PM  
**To:** Office of the Legislative Counsel  
**Subject:** Fwd: Film measures act

William D. MacGillivray  
PICTURE PLANT  
[www.pictureplant.com](http://www.pictureplant.com)

**To:** "[Legc.office@novascotia.ca](mailto:Legc.office@novascotia.ca)" <[Legc.office@novascotia.ca](mailto:Legc.office@novascotia.ca)>  
**Subject:** **Film measures act**

Dear members of the committee:

In 1984 I, along with Michael Donovan and Bill Skerrett, was one of the industry representatives on a study undertaken by the then minister Rollie Thornhill to determine the viability of provincial support for the nascent film and television industry.

That study was a landmark in that it included detailed discussions with the very industry it was commissioned to study. A wise move that gathered vital information resulting in measures that dramatically benefitted the industry and the province as a whole. Of this, there is irrefutable evidence and only persons predisposed to cause the industry and, as a result, the province, to falter would be blind to that evidence. Consultation worked and worked very well.

So Why would the current government act in defiance of this evidence? What person or persons in the department of finance would advise an obviously naive government to act in such an ill-informed and reckless manner. It is obvious from the almost completely unanimous response from the industry and the greater economic community that has benefitted by the industry's ever growing success that a huge error in judgement has occurred.

I ask that the government immediately find a way to right this wrong. Please listen to the wisdom of those who have a real knowledge and understanding of our industry. And please move quickly. Remove the July deadline at the very least. The damage that has been visited on this industry is very real. The future of a very vital engine of economic growth is at stake. This is not hyperbole. This is reality.

Thank you for listening to s concerned member of the industry, resident, small business owner, taxpayer and voter in Nova Scotia.

William D MacGillivray  
Picture Plant ltd  
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**From:** Colin MacDonald [REDACTED]  
**Sent:** Tuesday, May 05, 2015 3:01 PM  
**To:** Office of the Legislative Counsel  
**Subject:** Bill 108, the Financial Measures Act

Law Amendments Committee

Bill 108

The Financial Measures Act

My name is Colin MacDonald and I wish to submit my opposition of Bill 108, the financial measures act and changes being made to the film tax credit.

I was born in Nova Scotia and it is where I will always call home. I have been fortunate enough to work in the film and television industry since 2008 after I graduated way from the Nova Scotia Community College Screen Arts program.

I have worked as production assistant, assistant editor and camera operator on feature documentaries and television series. Most of these have gone off to be shown all over the world, win numerous awards and garnish a tremendous amount of exposure for the film industry here in Nova Scotia

On top of all that, I have also had the opportunity to form my own production company under which I have produced award winning short films and collaborated with a number maritime-based musicians and artists to produce and direct their music videos.

I have travelled, have learned new skills and have grown as a person and as a professional craftsman. I have discovered that being a filmmaker is what I am meant to do with my life.

Everything that I have been building towards was attacked on April 9th when Diana Whalen and the Department of Finance tabled a budget that would single handedly destroy this provinces thriving and growing film and television industry. All of which was based on lies and misinformation. Her 'facts' in regards to the amount of revenue that the film industry injects into the Nova Scotian economy was skewed incorrectly, simply because she discounted the millions of dollars brought into the province by the Canadian Media Fund. Please tell me how does that make sense?

They came to wild assumptions of the impacts cutting the tax credit would have on the industry simply because they refused to consult with the industry before making the cuts.

The based their decisions on numbers and studies that were generated as far back as 2004. Please tell me how you can make such drastic changes to an industry with data that is eleven years old. Let's also not forget that there was a socio-economic impact assessment done on the film and television industry in 2008 prepared by Canmac Economics Limited, which called the film industry "an anchor for Nova Scotia's general economic and social prosperity"

While, I recognize that the department of finance has taken the initiative to meet and work with the industry to improve the situation, I personally feel like it's too little too late and I have lost all respect and trust for this government.

I am incredibly proud of what I've accomplished in my career thus far and I have only just begun. All I want is to be able to continue doing what I love where I love to do it. That is why I have been fighting the past month, to save my career, my friends careers and to save a growing, profitable, vital industry and I will continue to do so everyday until this grievous mistake is fixed. If I could convince you to do one thing before you make your decision on the act, is to walk the streets of Halifax and count every single 'I Support NS Film' sign plastered around this city. It's not just film people asking you to fix what you have broken; it is Nova Scotia telling you to fix it.

The people have spoken, now it is your job to listen.

Colin MacDonald

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**From:** Emlyn Murray [REDACTED]  
**Sent:** Tuesday, May 05, 2015 3:14 PM  
**To:** Office of the Legislative Counsel  
**Subject:** FITC concerns

Dear Law Amendments Committee,

I cannot come and speak with you in person today as I am working on set at a film job. I want to continue working in film and living in this province, so I am writing to express my concerns on the changes to the Film Tax Credit and how it affects me.

I graduated from Dalhousie in spring 2014 with a BA in costume studies. I have a permanent disability and use a cochlear implant to hear. I was nervous entering the job field with an arts degree and a disability but have since worked in the wardrobe department on several different film productions. These film projects have been the majority of my income and have given me a sense of creative and professional fulfilment and belonging. I have been able to pay my student loans, my rent and my amenities far more comfortably than I expected to.

The Tax Credit in it's previous form has allowed culturally significant indigenous productions to be made, as well as being very attractive to larger production companies to create feature length large budget work such as The Lizzie Borden Chronicles, which employed over 20 wardrobe staff alone. Already I have seen several productions pull out of the province, all which signify lost employment for myself and my coworkers. The proposed model, based on the Alberta model may pull some interest back, but I fear that a model based on several areas that can be claimed as part of the 25% total budget costs, rather than a labour based rebate will mean that these larger productions will not prioritize the hiring of Nova Scotians. As well, with a labour rebate, every penny that the province spent was going directly back into the pocket of a Nova Scotian, and thus back into the province. With 25% total costs covered, that means that the money the province spends might be on gas, air fare travel, materials from large corporations. This money would be leaving the province without guaranteeing jobs for Nova Scotians.

I was fortunate to be key wardrobe on two indigenous productions, StudioBlack! which dramatized black Nova Scotian folk tales collected in the 1920's and Forgive Me, a brilliant dramatic series about a young priest in emotional turmoil. These homegrown production companies depended on the small equity investment fund, which was formerly administered by Film and Creative Nova Scotia. This equity investment fund no longer exists due to the disbanding of Film and Creative Nova Scotia without proper consultation. The death of our local indigenous film scene is the most heart breaking casualty of the Liberal party's cuts of a flourishing, successful, people based industry.

I have never worked harder, learned more and been happier with my job than in the past year. Everyone I work alongside is a dedicated professional with a true love for their craft and a passion for this province. While the centre of filmmaking may be in Halifax, many of my co-workers come from across the province and most are saving to buy an acre of heaven someday, whether it's in Pictou, North Preston, Mabou, Lunenburg or like me, Antigonish. If there is no film work for me next year, I will be forced to move outside the province to pursue work. I will also have to sell equipment and specialized supplies that I have invested my own money into as part of my wardrobe kit.

I ask you to please consider how these changes to the Film Tax Credit and the dismantling of Film and Creative Nova Scotia will affect myself and the 2500+ people in this province who work in the industry.

Sincerely,

Emlyn Murray

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My name is Megan Wennberg and I work as a writer, director, story editor and script supervisor. Because even when things are going well out here, we need to be versatile.

I'm originally from New Brunswick, and when I was growing up I never dreamed I would get to make movies or television. But after graduating from university, I moved to Halifax and I found out there was a film industry here. I thought that was pretty much the coolest thing ever, and for the past ten years I have been slowly and painstakingly working to be a part of it.

Last year was the first year I was able to do work I love, and be paid a liveable amount of money to do it. And just to be clear, I'm talking under \$50,000. Which is not great, especially since I bought a house, but for me it was still exciting.

And it validated a choice I made a few years ago after graduating from the Canadian Film Centre in Toronto, when I chose to return to Nova Scotia. When I was at the CFC, no one there could understand why I was even considering coming back here. They thought it was career suicide.

But I told them about all the opportunities I've had here. How I've been able to pursue my dreams of writing and directing my own work, while also getting jobs on other shows. And how I've gotten to do this with crews of the most talented, dedicated and hard-working people I've ever met.

But then April 9th happened, and I have never been more ashamed to be Nova Scotian.

And remember – I'm from New Brunswick.

I remember when the Conservative Government there decided to axe the film tax credit, and I watched as a bunch of highly skilled people picked up stakes and moved here. Because no one thought Nova Scotia would pull a more boneheaded move than New Brunswick. Especially not a Liberal Government.

But wow did you prove us wrong.

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And I'm not sure what the worst part is.

That Stephen MacNeil broke an explicit election promise?

That Diana Whalen took 20 minutes to decimate an industry that was over 20 years in the making?

Or that all of this was done without consultation with, or understanding of, the industry they sought to backstab and destroy.

None of that is okay, and going forward the government cannot be allowed to operate in such a callous, clueless fashion. It's bad for everyone, and it needs to change.

In the future, before recklessly destroying an industry, the government needs to have a clear understanding of how that industry operates.

Consultation must take place and studies must be performed to determine the true costs and benefits.

And in the case of cultural industries such as ours, these studies must not only include all financial data, they must also take into account the tremendous value arts and culture bring to our communities, our province and our lives.

I ask that the government suspends implementation of any of the changes affecting the film industry until such study and consultation has taken place.

I also ask that Film and Creative Industries Nova Scotia be reopened immediately.

I'm not a producer, but I know that all the local production companies I work for had ongoing relationships with Film and Creative Industries which made it possible for them to do business here, and hire people like me. The fact that no solid transition plan was made before locking them out is atrocious.

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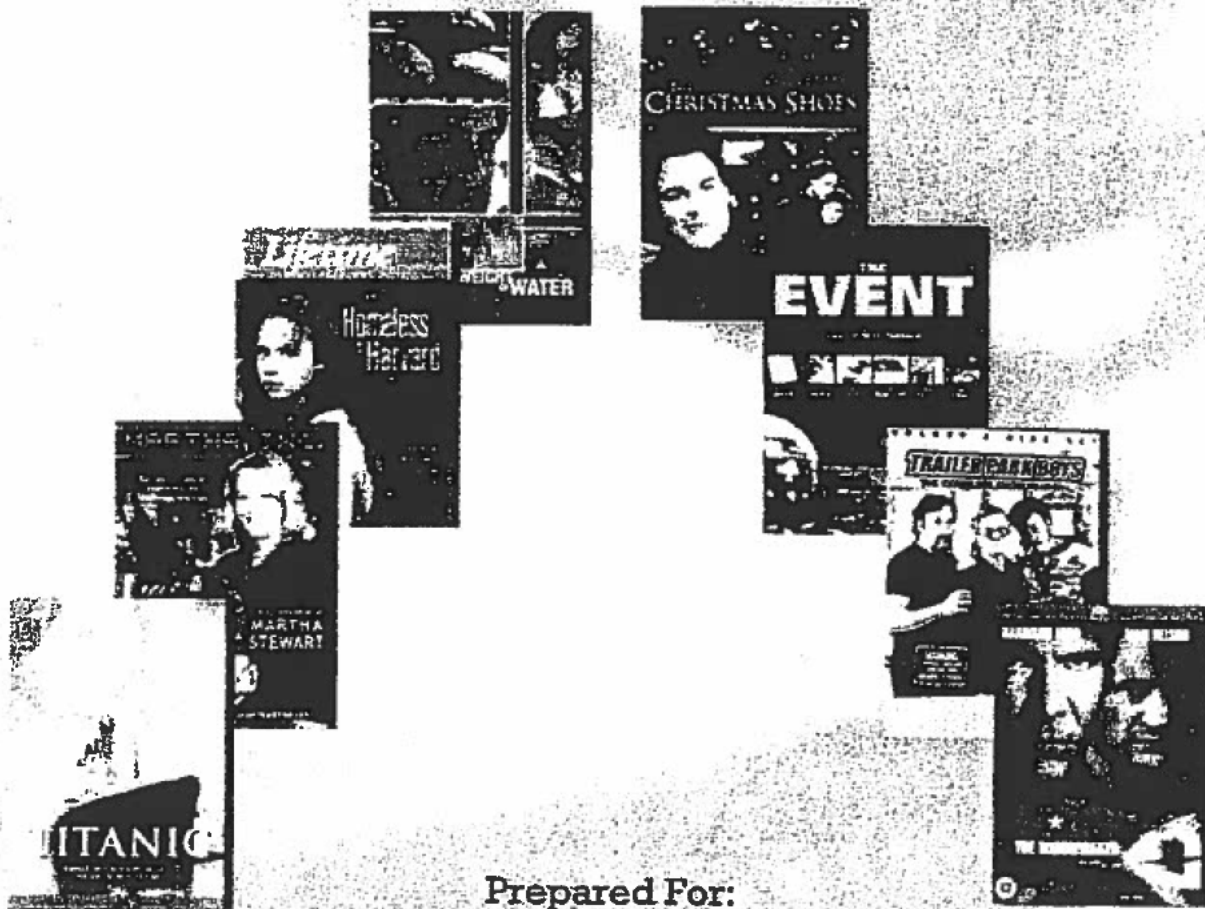
Film and Creative Industries was also a huge supporter of emerging talent, and without them I'm deeply concerned about our ability to retain, let alone attract, the next generation of filmmakers and industry professionals.

As I hope has become clear by this point in the day, there has been a lot of damage done, and we're all still reeling. But despite everything that has happened, I still have hope that it can be put right. And that's where you all come in.

The film and television industry in Nova Scotia is unique. And it's important. Not just to me, and the others speaking here today, but to the entire province. And as our elected officials, it's your duty to protect it. Please fix this, and put measures in place to ensure it never happens again. Thank you.

# **SOCIO-ECONOMIC IMPACT ASSESSMENT**

## **Nova Scotia Film and Television Cluster**



Prepared For:  
Film Nova Scotia  
Prepared By:  
Cannac Economics Limited  
April, 2008

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## Executive Summary

The purpose of this report is to document the socio-economic importance of the Nova Scotia Film and Television Cluster. Creating sustainable growth in the Nova Scotia Film and Television cluster is a Nova Scotia government priority. The Nova Scotia government created the Nova Scotia Film Development Corporation (Film Nova Scotia) with a mandate to:

*Grow Nova Scotia's film, television, and new media industries with our partners by stimulating investment and employment and by promoting Nova Scotia's producers, productions, locations, skills and creativity in global markets.*

Our impact analysis assesses the impact of the Nova Scotia Film and Television Cluster. The cluster is defined as the economic impact of the Nova Scotia Film and Television Sector plus the impact from forward linkages such as firms that work in the commercial sector but have important links to the Film and Television Sector and visitor tourism plus backward support linkages in education, government agencies and union head offices.

Canmac's approach to this assignment involved two major activities. First, a quantitative economic impact assessment that measures the total economic impact of the sector. The second activity involved a more qualitative assessment of the sector's overall contribution to social prosperity.

Our impact analysis was conducted using the Nova Scotia Input-Output Model. The major results are as follows:

- The Nova Scotia Film and Television Cluster created direct GDP of \$81.1 million dollars and total GDP of \$150.5 million dollars in 2006/07.
- The Nova Scotia Film and Television Cluster created \$53.4 million in direct household income and \$97.1 million in total household income.

- The Nova Scotia Film and Television Cluster created 1,213.8 direct jobs (FTE) and 2,797.1 total jobs (FTE).
- The sector creates \$13.6 million in provincial fiscal revenues.

The Nova Scotia Film and Television Cluster contribution to Nova Scotia's social cluster is equally important to Nova Scotia's continued prosperity. This emerging knowledge-based cluster is a key driver for Nova Scotia future prosperity and an attractor for other knowledge-based firms. Furthermore, the goods and services provided by this creative, innovative cluster directly contributes to an improved quality of life for Nova Scotians.

In conclusion, the Nova Scotia Film and Television Cluster has experienced successful growth to date. The further sustainable development of this cluster will increasingly become an anchor for Nova Scotia's general economic and social prosperity and require continued government support to meet its future challenges and opportunities.

## Chapter 1 – Introduction

### *1.1 Introduction*

The purpose of this report is to document the socio-economic importance of the Nova Scotia Film and Television Production Cluster. Creating sustainable growth in the Nova Scotia Film and Production Sector is a priority of the Nova Scotia government. The Nova Scotia government created the Nova Scotia Film Development Corporation (Film NS) with a mandate to:

*Grow Nova Scotia's film, television, and new media industries with our partners by stimulating investment and employment and by promoting Nova Scotia's producers, productions, locations, skills and creativity in global markets.*

Benchmarking the socio-economic importance of the Nova Scotia Film and Television Cluster provides vital information to the sector's stakeholders and enables Film Nova Scotia to more effectively deliver its mandate.

### *1.2 Methodology Overview*

Our impact analysis assesses the impact of the Nova Scotia Film and Television Cluster. The cluster is defined as the economic impact of the Nova Scotia Film and Television Sector plus the impact from forward linkages such as firms that work in the commercial sector but have important links to the Film and Television Sector and visitor tourism plus backward support linkages in education, government agencies and union head offices.

Canmac's approach to this assignment involved two major activities. First, a quantitative economic impact assessment that measures the total economic impact of the sector. The second activity involved a more qualitative assessment of the sector's overall contribution to social prosperity.

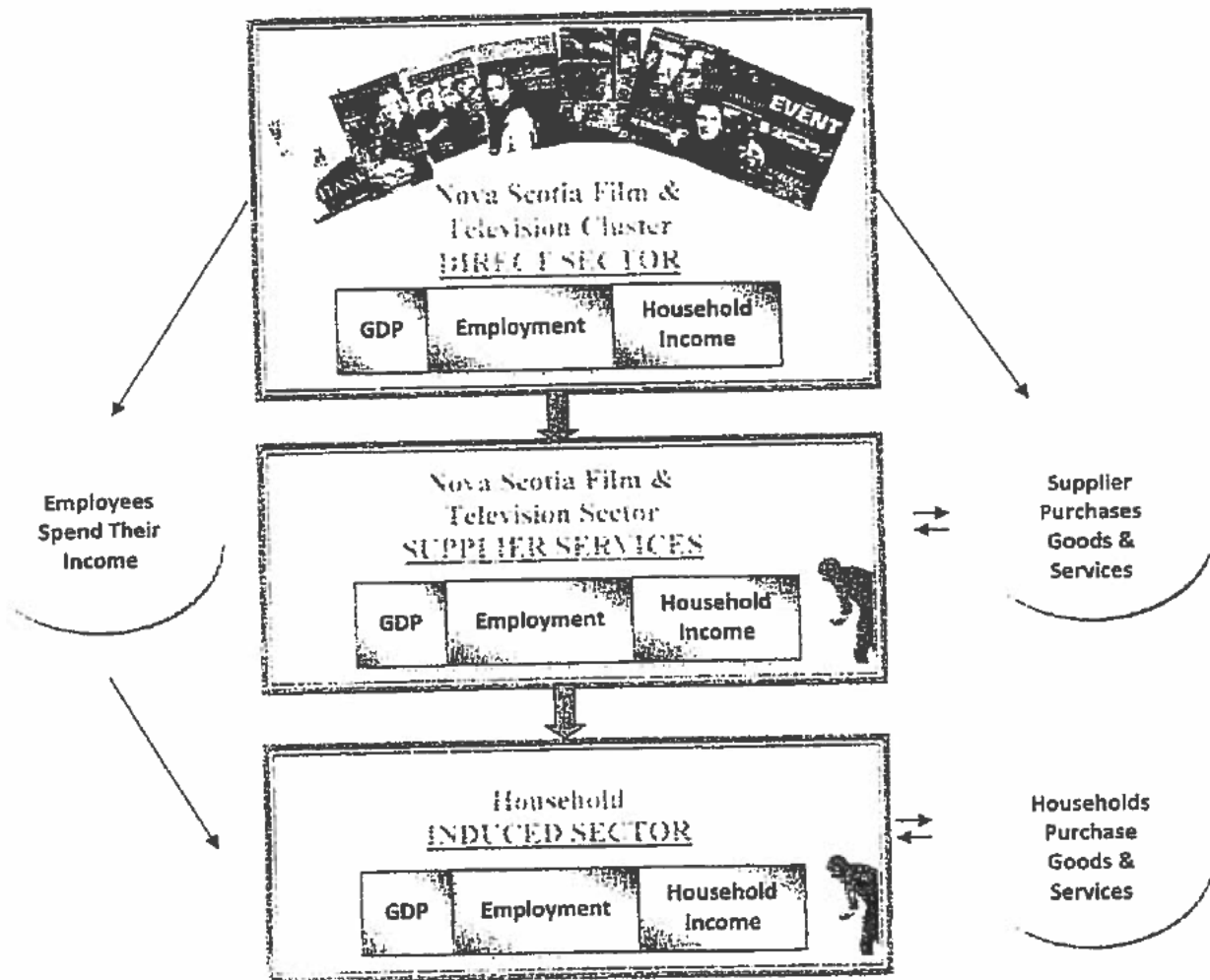
An economic impact statement provides measures of a sector's total contribution to the provincial economy. The measures include Nova Scotia Gross Domestic Product, Nova Scotia household income and employment. The economic impact is conducted via simulations of the Nova Scotia Input-Output Model. Figure 1.1 provides a schematic of the model's process. The total economic impact of a sector such as the Nova Scotia Film and Television Sector is defined as the sum of the direct, indirect and induced impacts. The direct impact is the output (GDP), income and employment directly produced, paid and employed by the sector firms. The indirect impact refers to the economic impact by suppliers that provide goods and services to the direct sector. The induced effect refers to the economic impact due to the responding by households of the income earned at the direct and indirect phases.

Our assessment of the sector's contribution to the region's economic and social prosperity involved a review of government documents, studies conducted elsewhere, plus the experience of the project team.

### *1.3 Report Outline*

The research findings are provided in four (4) chapters including the present one plus supporting appendices. Chapter 2 provides the analytical impact results. Chapter 3 provides a more qualitative impact plus a fiscal impact. Chapter 4 provides the summary and conclusions.

Figure 1.1 - Model Process



## Chapter 2 – Nova Scotia Film Sector Economic Cluster

### 2.1 Introduction

This chapter assesses the economic impact of the Nova Scotia Film and Television Economic Cluster. The cluster approach more properly measures the total economic importance of the film and television firms producing in Nova Scotia. A cluster approach measures the economic importance of the Nova Scotia Film and Television Sector and its major linkages.

The Nova Scotia Film and Television production cluster represents an emerging knowledge based cluster of the Nova Scotia economy. The cluster is comprised of the following core industry sectors:

- Nova Scotia domestic production of film and TV production.
- Nova Scotia visitor production of film and TV production.

In addition to the core industry sector, there are key forward linkages and backward support linkages. Forward linkages include:

- Visitor Tourism and the Atlantic Film Festival
- Commercial Production

Support activities include Nova Scotia Unions regional headquarters, education support activity at the Nova Scotia Community College and NSCAD University and government organizations such as Film Nova Scotia, Telefilm Canada and the National Film Board.

Each of the cluster components generates an economic impact in the provincial economy through their supplier chains and forward linkages. The sum of the economic impacts represents the total economic impact of the Nova Scotia Film and Television Production Sector.

In what follows we set out the economic impact of the Nova Scotia Film and Television Cluster for the fiscal year 2006/07. Section 2.2 to 2.4 presents the impact measures. Section 2.5 provides a summary.

## *2.2 Economic Impact - Nova Scotia Film and Television Economic Cluster*

In what follows, we discuss each of the major cluster components in turn. We provide first an estimate of the annual output of the cluster component followed by an estimate of the economic impact (direct, total) as measured by GDP, household income and employment.

### **Nova Scotia Film and Television Sector**

In fiscal 2006/07, we estimate that the Nova Scotia Film and Television Sector produced \$148.2 million in total output. This production came from four major sub-sectors:

- Nova Scotia Visitor Film and TV Production;
- Nova Scotia Domestic Film and TV Production;
- Nova Scotia Produced CBC Production, and
- Other film and television production.

Our estimates are derived from several sources including Film Nova Scotia's data files and various secondary sources. Appendix B provides a more comprehensive assessment of data sources and data quality.

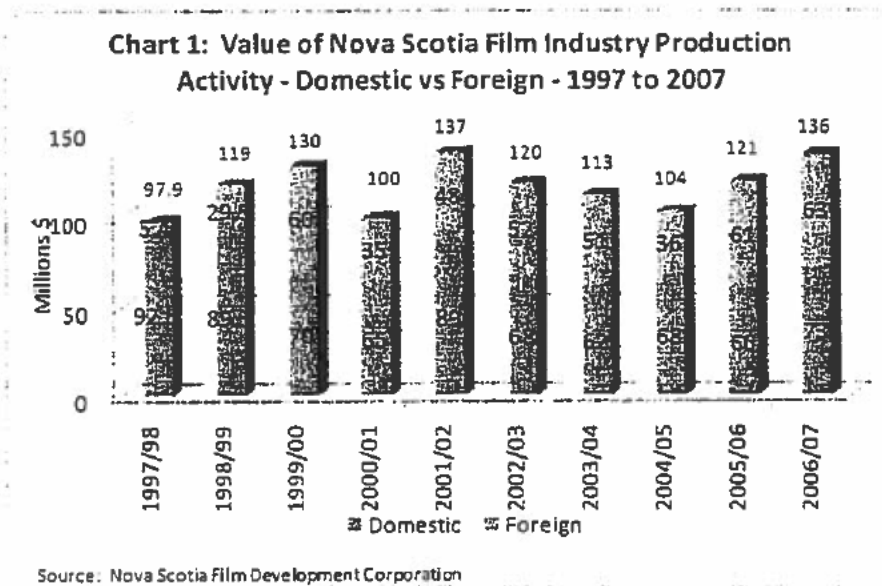
In 2006/07, Film Nova Scotia supported \$136.1 million in expenditures in independent film and television production.

Approximately \$73 million, or 54% of total production was domestic production. An additional \$63.1 million representing 46% of total production, was comprised of guest production. Guest



production includes films and television programs developed outside of Nova Scotia by non-Nova Scotia producers, but shot in the Province.

During the last decade, total annual film and television production in Nova Scotia was either equal to, or well above \$100 million. Both domestic and guest production has made a significant contribution to the sector during this period. Chart 1 presents the value of the Nova Scotia film industry production activity from 1997/98 to 2006/07 broken down by foreign (guest) and domestic production receiving Film Nova Scotia's support.



Data on production expenditures for Film Nova Scotia supported projects was provided at a very detailed level. Table 2.2.1 presents the 2006/07 production statistics broken down by foreign and domestic producers receiving Film Nova Scotia's support by expenditure type. TV series are the largest domestic activity and features the largest foreign activity. The data was separated both into expenditure categories and expenditures made in Nova Scotia and those

expenditures which were spent elsewhere for impact simulation. From a provincial impact perspective, it is only provincial expenditures that create a provincial impact.

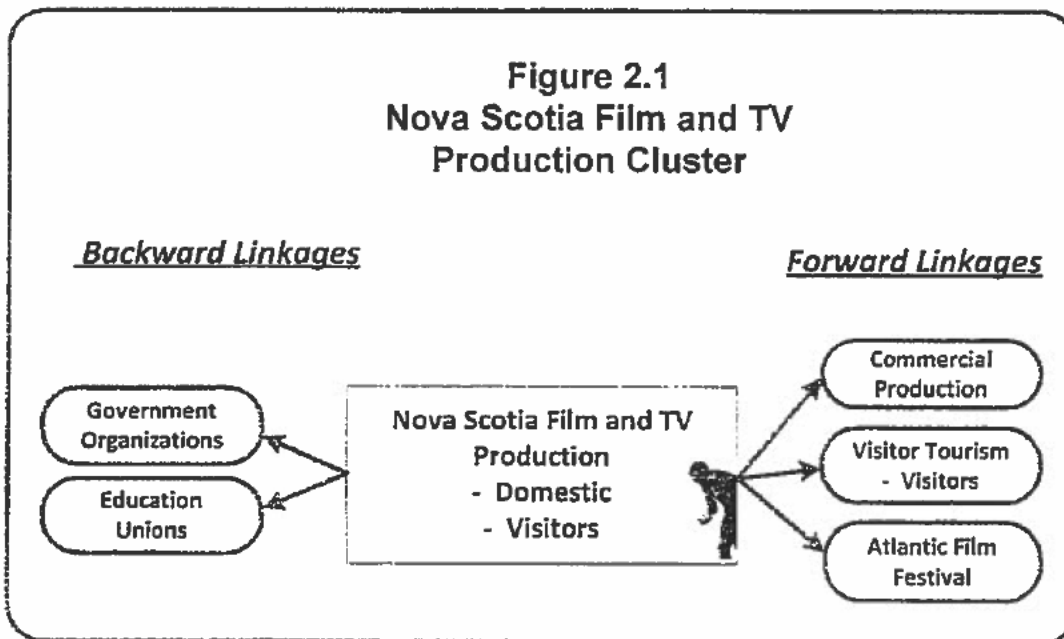
| Type of Production              | Foreign Activity<br>Total<br>Value | Domestic<br>Activity<br>Total<br>Value | Total<br>Value       |
|---------------------------------|------------------------------------|--|----------------------|
| Features                        | \$38,294,101                       | \$18,797,024                           | \$57,091,125         |
| TV Series <sup>(1)</sup>        | --                                 | \$45,033,364                           | \$45,033,364         |
| Movie of the Week               | \$24,846,501                       | --                                     | \$24,846,501         |
| TV Special/Other <sup>(2)</sup> | --                                 | \$9,154,445                            | \$9,154,445          |
| New Media                       | --                                 | --                                     | --                   |
| <b>Total</b>                    | <b>\$63,140,602</b>                | <b>\$72,984,833</b>                    | <b>\$136,125,435</b> |

In addition to Film Nova Scotia sponsored activity, the Nova Scotia Film and Television Sector includes in-house television production. In-house television production in Canada can be separated into three key segments: (1) Canadian Broadcasting Corporation (CBC), (2) privately owned conventional (over-the-air) television broadcasters, and (3) privately-owned pay and specialty television networks. We collected data for each segment and made estimates of the levels of production in Nova Scotia.

CBC considers that the existence of an active production community in Nova Scotia was a necessary condition for Halifax to be deemed one of the three national English-language production centres in Canada. For over 30 years since the inception of television service, regional centres like Halifax and St. John's produced regional as well as local programming. Due to budget cuts, CBC changed its policy in the mid 1990s and phased out regional production. Only Toronto, Vancouver, and Halifax remain as production centres for the network. We estimate that in 2006/07, CBC production in Nova Scotia totalled \$10.4 million.

In addition to the CBC, we estimate Private Conventional Broadcaster's In-house Television Production at \$757,611 and Pay and Speciality Television Network In-house television Production at \$963,430.

We use the Nova Scotia Department of Finance Input-Output Model to measure the total economic impact on the provincial economy of expenditures by the Nova Scotia Film and Television Sector. Figure 2.1 provides a schematic of the simulation process for the I-O Model. The direct expenditures of \$148.9 million is comprised of direct expenditures on household income creating direct employment opportunities plus indirect expenditures to suppliers creating further household income and employment opportunities. The respending of the income earned at the direct and indirect stages is then respent by households to induce further household income and employment opportunities.



The total output of the Nova Scotia Film and Television Sector's production of \$148.9 million provides a significant economic impact in the Nova Scotia economy. Simulations with the Nova Scotia Input-Output model reveal this production provided in 2006/07 with an economic impact of :

- Direct GDP of \$66.9 million and total GDP including spinoff impacts of \$123.4 million.
- Direct household income of \$42.8 million and total household income of \$78.9 million.
- Direct employment (FTE's) of 986.8 and total employment (FTE's) of 2,284.7.

### *2.3 Economic Impact Forward Linkages*

The Nova Scotia Film and Television Economic Cluster's second component is the forward linkages associated with the sector. Forward linkages include firms that produce primarily to the commercial sector but also have a significant link to the film and television sector. Other linkages include visitor tourism, merchandising and distribution.

Merchandising sales refers to the creation of products linked to the film and television series success. Nova Scotia firms have several successful products in this area. However, they are not produced in Nova Scotia and hence have minimal impact.

Recoupment distribution is broadly defined as additional revenues recouped from the additional sales of film production in new markets. Each year the films produced generate additional recoupment revenues. Film Nova Scotia estimates that in the 2006-07 fiscal year recoupment revenues amounted to \$3.5 million, Nova Scotia's share was \$1.5 million including \$462,774 to Film Nova Scotia. Hence recoupment revenues represent a significant source for additional revenues to finance future activity. For impact purposes, we have included Nova Scotia recoupment revenues as part of the gross margin.

### **Commercial Sector with Strong Ties to Nova Scotia Film and Television**

Besides the CBC, Private Conventional Broadcasters and Pay/Speciality Television Networks there is film, TV and Video Production taking place by a number of firms throughout Nova Scotia. Based mainly in Halifax, these companies produce television commercials, training videos, web content (videos), equipment rentals, crews for location shooting, sound crews and feature documentaries and television shows. Much of this work is done independent of Film Nova Scotia and adds a significant contribution to Nova Scotia film production.

Canmac Economics Limited conducted a survey of a number of these industry participants to gather information on their level of involvement with the film industry, percentage of their output that was directly related to Film Nova Scotia, either directly or through clients, employment level, market information and opinions on Film Nova Scotia and the industry. From our survey we estimate this sector of the industry produced over \$11 million of film, TV, video, etc. in 2006/07 of which \$7.5 million or 67% was independent of Film Nova Scotia or Film Nova Scotia projects. The sector paid wages of \$3.7 million and employed close to 50 people on a full time equivalent basis. On average, over 44% of their output is exported, mainly within Atlantic Canada and nationally but increasingly this sector is servicing the global market.

### **Visitor Tourism**

Visitor tourism is difficult to quantify for 2006/07. We note however that visitor tourism can be significant, in particular if there is a major movie release. One study estimated that the Titanic brought in an extra \$11.7 million in spending in the year after its release.

#### ***"Incremental Spending Attributable to Titanic"***

*"Incremental spending that is attributable to the Titanic refers to any spending that occurs in Nova Scotia as a result of the Titanic initiative that would not have occurred otherwise. In other words, to what extent was the Titanic initiative a major influence on the decision to visit or travel to Nova Scotia?"*

To explore this, survey respondents were asked to rank on a scale of 0 - 10 (where 0 = no influence, and 10 = single main reason) the influence of the Titanic displays and attractions on the decision to visit Nova Scotia.

In relation to spending by visitors, the mean value of the influence coefficients can be interpreted as the influence proportion on spending: for example a mean value of 4.2 is interpreted as the Titanic initiative was responsible for 42% of the aggregate spending by visitors. The remaining 58% of the spending is regarded as being undertaken for other unidentified reasons. This allows for the adjustment of aggregate spending to identify the incremental portion as a result of the Titanic initiative."

| Influence of Titanic on Decision to Take Trip                              | Aggregate Spending \$ | Mean Response | Incremental Spending \$ |
|--|-----------------------|---------------|-------------------------|
| Atlantic Provinces   | \$4,600,000           | 4.2           | \$1,900,000             |
| Other Canada   | \$27,500,000          | 1.5           | \$4,100,000             |
| International  | \$40,600,000          | 1.4           | \$5,700,000             |
| Overall  |                       |               | \$11,700,000            |
| Source: Icon Market Research Inc. Titanic Initiative Evaluation, Jan. 1999 |                       |               |                         |

In 2006, the major film and television related visitor tourism impact occurred from the Atlantic Film Festival (AFF) and the Strategic Partners (SP) - an international co-production market for producers and financiers.

A recent study by Collins Management Consulting & Research Ltd. (2007) estimated that...

*"Direct spending by delegates to SP was an estimated \$285,400, which included spending directly related to the event and in tourist-type spending before and/or after the three-day SP event. This direct spending resulted in total (direct and spinoff) impact on household income of an estimated \$127,200 and on gross domestic product of an estimated \$197,000 in Nova Scotia."*

Unfortunately, economic data on visitor expenditures was not available for the AFF event. However, we can provide a conservative estimate given the number of visitors. We estimate that 26,500 attended the event with 800 being delegates. If we assume that 50% of attendees were non-Nova Scotians and that attendees were typical of Nova Scotia visitors in general (average party size 2.067, average length of stay 8.6 days and average expenditures of \$947), then an estimate of visitor expenditures for the event is \$6.1 million.

Simulations with the Nova Scotia Input-Output Model provide estimates of the economic impact for film and television production forward linkages as follows:

- Direct GDP of \$8.2 million and total GDP including spinoff impacts of \$16.5 million.
- Direct household income of \$5.9 million and total household income of \$10.4 million.
- Direct employment (FTE's) of 145.9 and total employment (FTE's) of 321.7.

#### *2.4 Economic Impact Support Linkages*

The economic impact emanating from support linkages is part of the Nova Scotia Film and Production Sector economic cluster. Our impact measurement includes three sub-sectors, 1) union operations, 2) education sector, and 3) Federal and Provincial Film Support.

##### **Union Operations**

Domestic production companies, as well as foreign (guest) production are supported by a wide array of talent from actors, costumes, lighting, make-up, props to special effects to mention a few. From a talent perspective, the various film related unions have the following membership counts: Alliance of Canadian Cinema, Television and Radio Artists (ACTRA) Maritimes has over 650 members, of which 576 or 88.6% are based in Nova Scotia. ACTRA Maritimes maintains an office in Halifax with a number of full time staff supporting its members. The Directors Guild of Canada (DGC) has representation in Atlantic Canada through the Atlantic Regional Council (ARC)

with its regional office located in Halifax. The DGC has 124 ARC members, of these 115 or 92.7% are based in Nova Scotia.

The International Alliance of Theatrical Stage Employees (I.A.T.S.E.) is represented by two locals, Local 667 Cinematographers Guild in the Eastern Canada region which represents 841 members from Ontario East, of which only 41 or 4.9% are based in Nova Scotia. I.A.T.S.E. Local 667 does not maintain any office presence east of Montreal. The second I.A.T.S.E. union representation is Local 849, The Motion Picture Studio Production Technicians, Atlantic Region. Local 849 maintains a full time office presence in Halifax with numerous staff working on behalf of its 452 Atlantic members, of which 320 or 70.8% are based in Nova Scotia. In total, over 1,000 film and television related unionized professionals are based in Nova Scotia.

Based on our survey results, we estimate that in 2006/07, union operational expenditures in Nova Scotia total \$1.2 million dollars.

#### **Educational Sector**

Back in 1990 when Film Nova Scotia was created there were next to no visual media training or educational facilities in Nova Scotia. Since that time two distinct institutions have developed diploma and degree granting programs in support of film, television, radio, recording arts and new media such as internet video.

The Nova Scotia College of Art and Design (NSCAD University) founded in 1887 is one of Canada's oldest cultural institutions and continues to be regarded as a principal centre for education and research in visual arts in North America. In 2002, NSCAD University acquired the Alliance Atlantis Academy Building on Brunswick Street in Halifax which houses Canada's first degree granting film school east of Montreal. With over 25,000 square feet the facility houses edit suites and a 3,000 square foot professional sound stage, 16 mm film equipment, high end digital video cameras, lighting and grip equipment and a growing prop and set collection.



The university has close to 1,000 full time and part time students enrolled with approximately 120 enrolled in the Media Arts division. The Media Arts division offers a Bachelor of Fine Arts degree with majors in photography, film or media arts which includes courses in photography, film, sound, performance, video and web media to mention a few. The division has 14 full and part time faculty plus two sessionals in support of its under graduate students and at present are developing a graduate program offering a Masters Degree in Film.

**The Nova Scotia Community College (NSCC)** plays a pivotal role in building Nova Scotia's skilled workforce to fill the jobs of the future and is recognized as Nova Scotia's leading post-secondary occupational training institution. Over the years NSCC has developed a wide cross section of film and television (visual arts) and supporting disciplines (recording arts) diploma and certification program geared to the visual and audio production industry. At present NSCC offers programs in radio and television arts, recording arts and screen arts at its new waterfront campus in Dartmouth. The radio and television arts, along with the screen arts are 2 year diploma granting programs with the recording arts program being a one year certification program. All of these programs teach skills needed in film/video and television production.

With respect to new media, web based and animation, the college offers two year diploma programs in digital animation and interactive and motion graphics at the Truro campus. For 2007/08 more than 9,900 full time students enrolled at the NSCC of which approximately 265 or 2.7% are enrolled in the programs outlined above.

#### ***Federal & Provincial Support***

Support activities also include the economic activities associated with the provincial and federal support. These include Film Nova Scotia, National Film Board and Telefilm. For 2006, the total operation costs for these are estimated at \$1.79 million.

**Impact**

Simulations of direct expenditures with the Nova Scotia Input-Output Model provides impact estimates of 2006/07 associated support activities as follows:

- Direct GDP of \$6.0 million and total GDP including spinoff impacts of \$10.6 million.
- Direct household income of \$4.7 million and total household income of \$7.8 million.
- Direct employment (FTE's) of 81.1 and total employment (FTE's) of 190.7.

**2.5 Economic Impact Summary**

Table 2.5.1 provides a summary of the 2006/07 Nova Scotia Film and Television Cluster. Overall, the cluster provides a significant contribution to the provincial economy. The economic cluster provides \$150.5 million in Gross Domestic Product, \$97.1 million in household income, and 2,797.1 in employment. The major component of the cluster is the film and television production sector which accounts for 82.0% of total cluster impact. This is followed by the forward linkage component at 11.0% of the total cluster impact and 7.0% by support activities.

| <b>Table 2.5.1: Summary Economic Impact<br/>Nova Scotia Film and Television Cluster</b> |                                    |                                    |
|---|------------------------------------|------------------------------------|
| <b>GDP</b>  |                                    |                                    |
| <b>Cluster</b>  | <b>Direct GDP<br/>(millions\$)</b> | <b>Total GDP<br/>(millions \$)</b> |
| N.S. Film and Television Production   | 66.9                               | 123.4                              |
| Forward Linkages  | 8.2                                | 16.5                               |
| Support Linkages  | 6.0                                | 10.6                               |
| <b>Total</b>  | <b>81.1</b>                        | <b>150.5</b>                       |

| Table 2.5.2: Summary Economic Impact<br>Nova Scotia Film and Television Cluster<br>Household Income |                               |                              |
|---|-------------------------------|------------------------------|
| Cluster   | Direct Income<br>(millions\$) | Total Income<br>(millions\$) |
| N.S. Film and Television Production   | 42.8                          | 78.9                         |
| Forward Linkages  | 5.9                           | 10.4                         |
| Support Linkages  | 4.7                           | 7.8                          |
| Total   | 53.4                          | 97.1                         |

| Table 2.5.3: Summary Economic Impact<br>Nova Scotia Film and Television Cluster<br>Employment |                            |                            |
|---|----------------------------|----------------------------|
| Cluster   | Direct<br>Employment(FTEs) | Total Employment<br>(FTEs) |
| N.S. Film and Television Production   | 986.8                      | 2,284.7                    |
| Forward Linkages  | 145.9                      | 321.7                      |
| Support Linkages  | 81.1                       | 190.7                      |
| Total   | 1,213.8                    | 2,797.1                    |

## 2.6 Fiscal Impact

The Economic impact quantified in the previous section generates fiscal revenues. Table 2.6.1 sets out estimates of provincial revenue by major source. Overall, provincial revenues increase by \$13.6 million. The major contributor is household income tax at \$5.9 million followed by provincial HST revenue at \$4.1 million.

| <b>Table 2.6.1: Provincial Fiscal Revenues<br/>2006/07</b> |                 |
|--|-----------------|
| <b>Provincial Tax Revenue</b>                              | <b>Millions</b> |
| Household Income Tax                                       | \$5.9           |
| HST Income   | \$4.1           |
| Other Indirect   | \$3.0           |
| Corporate Tax  | \$0.6           |
| <b>Total</b>   | <b>\$13.6</b>   |

## Chapter 3 - Social Impacts

### *3.1 Introduction*

The Nova Scotia Film and Television Cluster's social impacts are as significant as its economic contribution. Though the two are connected in many ways, social impacts are very difficult to measure quantitatively. This chapter discusses the impact of the Nova Scotia Film and Television Cluster in this major area.

### *3.2 Place and regional vitality*

The academic, Richard Florida, who was recently attracted to Toronto from the USA, has, in two books, considered the idea that creative people are the new critical element in the development of cities and regions. In his 2002 book, The Rise of the Creative Class, (Florida, Richard. 2002) he outlined the basics of his approach. With the decline of manufacturing employment due to technology and the increasing deconstruction of corporations into geographically discrete functions, the vitality of cities and regions has become more dependent upon the creation and growth of companies based on new products and services. In his latest book, Who's Your City? (Florida, Richard. 2008) Florida explores the nature of 'place' in terms of emerging regions and cities. Much of what he is describing relates to the larger cities and regions on the planet, yet his ideas do hold some very useful lessons for Nova Scotia, Halifax and Atlantic Canada.

Florida notes three trends:

- 1) Place is actually more important in the globalized economy than before:
- 2) Places are becoming more diversified and specialized in terms of their economies and job markets and quality of life: and
- 3) We live in a highly mobile society and people are having more of a say over where they live.

To put it all together, it would seem that a good-sized creative class is critical to the continuing prosperity of a city or region, that this class leads to a kind of local specialization that has global reach and that this specialization builds on itself to attract more creative people and related companies. Yet, the increasing mobility factor implies that success can be temporary if the regional authorities do not constantly pay attention to the needs of this class. Regions and cities can take years to build a specialty that gives them a 'place in the sun', only to lose it through complacency. As well, the nature of the specialty of the cluster can erode in one place to the benefit of another place.

A 2004 report (Gertler, M.S. and Tara Vinodrai, 2004) prepared for the Greater Halifax Partnership provides some indicators on the strength of the creative class in Halifax. Table 3.1 shows how Halifax ranks on four key indicators defined as follows:

*Talent Index*

The proportion of the Census Metropolitan Area (CMA) population over 18 years of age with a bachelor's degree or higher.

*Bohemian Index*

The proportion of the CMA employed labour force that works in artistic and creative occupations.

*Mosaic Index*

The proportion of the CMA population that is foreign-born.

*Tech Pole Index*

Compares a region's share of national employment in high-technology industries to the region's overall share of national employment; this is then adjusted for city-size by multiplying by a region's share of national high-technology employment. It reflects both the region's degree of

specialization in technology-intensive activity, as well as its sheer scale of employment in these sectors. The index includes technology-intensive sectors in both manufacturing and services.

| Index                  | 1996 | 2001 |
|------------------------|------|------|
| Talent Index           | 2    | 4    |
| Bohemian Index         | 7    | 7    |
| Mosaic Index           | 19   | 19*  |
| Tech Pole Index (1999) | 10   | 10** |

*\*The Abbotsford and Kingston CMAs were not included in the original analysis since they were not CMAs in 1996. Halifax's 2001 rank on the Mosaic Index slips from 19<sup>th</sup> of 25 CMAs to 21<sup>st</sup> of 27 CMAs of Abbotsford and Kingston are included. Its 2001 ranks on the Talent and Bohemian Index are not affected by the inclusion of these two additional CMAs.*

*\*\*Tech Pole Index is calculated for 1999 only (excludes Abbotsford and Kingston CMAs)*

Clearly, Halifax (given its small size) ranks significantly above average for the 27 cities ranked. In particular, it ranks 7 for its Bohemian Index - the index most clearly aligned to the film and television cluster.

This message relates to the film and television cluster in Nova Scotia in a very direct fashion. First, there are very few cities the size of Halifax in the world that have the relative size and vitality of a film and television cluster as it has. While this cluster acts in large part as a 'feeder' to the larger centres, it also does produce local works that have an influence in the globalized world. In a larger sense, tying together many of the local media industries with the broader entertainment/cultural part of the economy, shows clearly that Halifax and Nova Scotia have a distinctive spot in North American consciousness. One has only to note that a recent New York Times article on Oscar nominee, Ellen Page, could refer to her as a Halifax girl, without feeling the need to explain what or where Halifax is. The key, as Florida explains, is how to sustain and promote this unique cultural image.

### **3.3 Social and Economic Impacts on Regional Vitality**

The Nova Scotia Film and Television Production Cluster is an important strategic partner in advancing the provincial government's broader economic and social prosperity vision. The industry is as described above, important to the success of these endeavours. It is also a best practise example of what can be accomplished.

#### **3.3.1 Economic Prosperity Strategy**

The Government of Nova Scotia set out its economic growth strategy in the document Opportunities for Sustainable Prosperity 2006. Within this document the vision for the province is:

*A thriving Nova Scotia that by 2010 is the best place in Canada to live, work, do business and raise families.*

Success is measured not only in terms of economic output but also in activity that is carried out in an environmentally and socially sustainable manner.

Cultural industries are in the forefront of ensuring Nova Scotia's continued prosperity. They drive economic growth and communities are successful when they have strong, vibrant cultural industries. The film sector is the 4th largest in the country and it has been for the last 10 years. It is industries like the film industry that will help us attract and retain a creative class in the competitive environment we live in. The Nova Scotia Film and Television Sector is a key contributor to Nova Scotia's quality of life and as an attraction magnet for attracting and retaining a creative class.



### **3.3.2 Immigration**

A second theme in the provincial prosperity paper is the need to attract immigrants to the province. The ageing workforce will result in a reduced labour force that will constrain economic growth. Furthermore, the developed economy continues to transform itself into a global economy, where success for Nova Scotia depends increasingly on the ability to compete globally. Increased migration helps to address both these issues by adding to labour force supply and increasing inter-connectedness with the global community.

The Nova Scotia Film and Television Cluster is a significant contributor to this provincial objective. First, there is the significant public relations value associated with Nova Scotia films and television displaying the province before the world. Secondly, as noted above the existence of the industry signals an open and welcoming message to immigrants. Finally, the industry is a direct employer of skilled immigrants. The high level of foreign film making along with domestic production results in employment of many new visitors to Nova Scotia.

### **3.3.3 Environmental**

The provincial economic prosperity strategy, as noted above, seeks to achieve economic growth in an environmentally sustainable manner. The Nova Scotia Film and Television Production Sector exemplifies the type of industry required to ensure this goal is achieved. Environmentally, creative industries such as the film industry tend to have less of an impact on the environment, leaving a smaller footprint as compared to other industries like manufacturing and resource based industries such as lumber and mining. Further, the industry is characterized by abundance - an abundance of ideas - that by definition does not deplete and in fact may expand.

### **3.3.4 Social Prosperity**

The province of Nova Scotia has recently released a social prosperity paper - *Weaving the Threads (2007)*. This paper sets out the social prosperity framework envisioned for the

province. It provides a useful framework for understanding the Nova Scotia Film and TV Production Sector's contribution to social prosperity in the province. The paper defines social prosperity as follows:

*"Maintaining our quality of life, while having the capacity to create, recognize, and seize opportunities that can improve the quality of life for ourselves and future generations."*

By creating a sustainable industry, we ensure a sustainable contribution to social prosperity and Nova Scotia's quality of life. The value of **recognition** of a community cannot be overestimated in terms of how it is treated by governments and businesses. With recognition comes a lowering of perceived risk in terms of a successful relationship between the institution and the region. This makes it easier to attract both private and public investment and to attract new population, either from domestic migration or foreign immigrants. In the cultural arena, much as in academic circles, this comes from awards, publicity and prizes. Recognition implies excellence and excellence attracts those others who aspire to it. The existence of the Atlantic Film Festival and the East Coast Music Awards, for instance, provide avenues for cultural recognition.

Second, the existence of a vital film and television sector helps to develop a **community** of what might be called cultural workers. This community is not restricted to people in film and related occupations, but extends to the wider group of artists and to those who support them. There are visual artists, crafts people, graphic designers, comic book artists and producers, digital media and game developers, various music-related occupations, performers and actors in the live theatre and a number of academics and financial and production executives. The community works in the film and television industry and between shoots is active in other creative sectors. The Halifax creative class is best characterized as an emerging cluster.

Reaching the goal of a sustainable cluster is intimately connected to the financing available for projects that employ the members of this community.

The film and television sector's contribution to society cannot be overstated. Films and TV can challenge us, change our behaviour and strongly influence our values, ideas and quality of life. We have identified some recent examples of Nova Scotia's contribution in this regard. As will be seen below, these examples provide a broad spectrum of social commentary from building a better world in 'Shake Hands with the Devil' to modern problems such as obesity. Our sample of recent Nova Scotia films reveal the depth and breadth of the industry's social contribution.

#### **SHAKE HANDS WITH THE DEVIL**

Feature Film

**Synopsis:** The feature film Shake Hands with the Devil, based on Lieutenant-General Roméo Dallaire's award-winning book, is directed by Roger Spottiswoode, and stars the highly-esteemed actor Roy Dupuis as Dallaire. A dramatization from Oscar®-winning Producer Michael Donovan and multi-award-winning Producer Laszlo Barna, Shake Hands with the Devil was filmed in Halifax and Rwanda using many of the actual locations described in the book.

Shake Hands with the Devil is produced by Halifax Film, Barna-Alper Productions and Seville Productions with the participation of Telefilm Canada, The Movie Network, Super Écran, Movie Central, Canadian Broadcasting Corporation, Radio-Canada, The Harold Greenberg Fund, Film Finances Canada Limited and Head Gear Films Limited.

**Screened** (festivals/markets and/or theatrical release date): 2007 International Toronto Film Festival / 27<sup>th</sup> Atlantic Film Festival / others to be determined Theatrical Release - September 28, 2007.

#### **POOR BOY'S GAME**

Feature Film

**Synopsis:** Donnie Rose went to prison for beating a young black man so brutally it left him handicapped for life. Nine years later, Donnie is a changed man but must go back home to the same violent place that created him.

George Carvery has waited nine years to avenge his son's fate. When he meets Donnie, however, Carvery surprisingly overcomes his need for vengeance. But the black community still wants justice. Their instrument is Ossie Paris – a devastatingly talented boxer who challenges Donnie to a grudge match.

As the racism boils to the surface, Carvery trains Donnie for the fight. Their partnership makes them outcasts from both tribes, knowing that their futures will be decided with the bell of the first round.

Screened (festivals/markets and/or theatrical release date): Had its world Premiere at the 2007 Berlin International Film Festival. Will have its North American Premiere at the 2007 Toronto International Film Festival, followed by a gala presentation at the Atlantic Film Festival.

### A STONE'S THROW

Feature Film

Synopsis: A Stone's Throw follows Jack Walker an American photojournalist whose work exposes the exploitation of nature by industry, as he returns unannounced to his hometown in rural Nova Scotia. It soon becomes clear that he is much more desperate than he chooses to reveal. Jack's eco-activist example inspires his young nephew, Thomas, to take action and pursue an investigation into the potential health risks caused by a local paint manufacturing plant. The emotional and physical stakes escalate for Thomas as his uncle's influence inadvertently sets the passionate youth on his own collision course with fate.

Awards (nominations and wins): Best Atlantic Film, Best Sound Design (Atlantic Film Festival).

Reviews (quotes and source):

*"Heat emanates off the screen... A Stone's Throw is a family drama underscored with hot button social issues. Adroitly crafted and well observed, the film shows a nascent talent behind the lens..."*

- Len Klady, Screen International

*"Veteran indie producer Camelia Frieberg's solid feature debut is an intimate Nova Scotia small-town story exploring conflicts arising from one's responsibility to self, family and society."*

- Jennie Punter, Globe and Mail

*"A Stone's Throw is reminiscent of a particular breed of family dramas, such as Sidney Lumet's Running on Empty or Ken Kesey's Sometimes A Great Notion, which stealthily employs the complexity of family dynamics with the intensity of an ecological suspense... shattering any illusions that isolation somehow excludes environmental responsibility."*

- Thom Ernst, Festival Daily

Screened (festivals/markets and/or theatrical release date): Toronto International Film Festival, Vancouver International Film Festival, Edmonton International Film Festival, Calgary International Film Festival, Victoria Independent Film and Video Festival, Sao Paulo International Film Festival, Palm Beach International Film Festival, Santa Cruz International Film Festival. Theatrical release in Toronto, Halifax, and Vancouver August 10, 2007.

### **THE LITTLE BLACK SCHOOL HOUSE**

Documentary

Synopsis: The Little Black School House tells the story of segregated schools in Canada, the teachers who taught there, and the students they taught. It is a story of the struggle of African Canadians to achieve dignity and equality through the pursuit of education. Generation after generation, these citizens filed petitions, launched court cases and pressured authorities to provide quality education for their children. Schools were segregated by custom and by law. Ontario's last school closed in 1964, Nova Scotia's, 1983. Former teachers --one who is over ninety years of age--and students, drawn from across generations, give first hand accounts of their experiences. At the core of the film is this question: how could a democratic society, that holds education as the mark of good citizenship, separate children on the basis of race?

### **FORGIVENESS: STORIES FOR OUR TIME**

Documentary

Synopsis: There are crimes so unspeakably horrendous they seem unforgivable. And yet, some people do manage to forgive. Forgiveness: Stories for Our Time focuses on four individuals who have lived through events so painful and horrific they are unimaginable to most of us. Lesley Parrott's young daughter was stalked, raped and strangled. Anne Marie Hagan's father was murdered by the next-door neighbour. Alan McBride's wife and eight others were killed in an IRA bombing in Belfast. Reverend Julie Nicholson's daughter was killed on the London underground in the terrorist bombing in 2004.

Through heartfelt interviews, archival footage and stunning cinematography, filmmaker Johanna Lunn tells the stories of these characters as they absorb, cope with and attempt to move beyond brutal events in their lives.

In a world wracked by increasing violence and horror, *Forgiveness: Stories for Our Time* brings hope that there are other possibilities beyond blind revenge – and that in forgiving others we can set ourselves free.

Awards (nominations and wins): Best Mid-length Documentary, Hot Docs International Film Festival.

Reviews (quotes and source):

*"Forgiveness is a study in grace and humanity: it finds light in the most unlikely places."*

- Alex Strachan, CanWest News Service

*"In a world where violence is so prevalent and often glorified by the media, we need films like this to spark the healing process by offering people a safe platform to question acts of carnage and to further embrace forgiveness."*

- Rachael Lovewell, Juicy Stuff

*"This is an important film."*

- Alexander Trudeau, Hot Docs International Film Festival Jury Member

*"...deeply moving..."*

- John Doyle, the Globe and Mail

*"Lunn's film is about far more than the need for forgiveness in our crisis-ridden world. Its a meditation..."*

- Paul Matthews, Toronto Life

*"a ground breaking documentary."*

- Etan Vlessing, Hollywood Reporter

*"...a tremendous body of work. You and your crew deserve to be commended. I hope it's entered for lots of awards. It deserves every piece of hardware it receives and then some."*

- Charles Adler, syndicated radio talk show host

*"A rare gem -- riveting and intimate. A film that takes us behind the headlines of murder and mass killing into the personal journey of the survivors as they move from horror and rage to inner questioning and forgiveness."*

- Richard Reoch, President of Shambhala International

Screened (festivals/markets and/or theatrical release date): Hot Docs International Film Festival April 2007

### **GENERATION XXL**

Documentary

Synopsis: Intimate, funny and character driven, GENERATION XXL follows four teen as they confront their pounds and themselves. The kids struggle against fast food, computers, video games, soda pop, parents and peer pressure, and we learn weight loss is more complex than getting off the couch. Exposed in their hopes, dreams, and clothing, these kids allow us to see the complexity of obesity and raise serious questions about societies' response to the extra large.

Awards (nominations and wins): Students Choice Award at Sprockets International Children's Festival of Toronto, Viewfinders Best Documentary.

Reviews (quotes and source):

"Compelling Documentary from Teresa MacInnes"

- Andrew Ryan, Globe and Mail

*"The kids in Generation XXL are phenomenal, so honest and brave. I watched the documentary last night and was moved so deeply."*

- Viewer Comment Source: CBC Web Forum

Aired on (network and date or planned dates): CBC March 8<sup>th</sup> 9pm

Screened (festivals/markets and/or theatrical release date): Sprockets International Children's Festival, NYC International Children's Festival, Viewfinders, Los Angeles International Children's Festival.

**BURIED AT SEA**

TV (Live action)

Synopsis: Weapons of mass destruction aren't new. Between the Second World War and the 1970's millions of tons of chemical weapons and munitions were dumped into the ocean and forgotten. Today, a new awareness of the ocean's importance inspires efforts to rediscover these lethal time capsules. We join the ocean search and weave the stories of people around the world whose lives have been impacted by chemical and conventional weapons Buried at Sea.

There are many other examples of the cluster's cultural contribution rather than just the film festival and ECMAs. Here are some key award winners and notable mentions:

- Michael Donovan winning an Academy Award (Oscar) as a producer for the documentary Bowling for Columbine.
- Halifax actress Ellen Page who has been receiving a lot of praise for her performance in the feature film Juno. Aside from winning Breakthrough Female Actress awards from Hollywood Film Festival, the USA National Board of Review and the Phoenix Film Critics Society and Best Actress awards at the Satellite Awards and the Chicago Film Critics Association Awards, the role has also earned her Best Actress nominations from the Golden Globes, Screen Actors Guild Awards, the Independent Spirit Awards, the Broadcast Film Critics Association Awards, the Gotham Awards and the Academy Awards (Oscars).
- Trailer Park Boys: The Movie, based on the Gemini Award winning TV series, which grossed \$1.3 million in its opening weekend making it the highest grossing opening weekend for an English language film in Canadian history. Telefilm Canada reports the movie earned \$3.7 million in box office receipts.
- Halifax Film's This Hour Has 22 Minutes has been consistently honoured with awards and nominations throughout its 15 seasons on the air.



### **3.4 Conclusion**

The question of the social impact of the Nova Scotia Film and Television Production Cluster can be summed up in both a positive and a negative way. It has a positive impact in that it contributes to the economy of the Province, to its reputation and recognition nationally and globally and to the social sensitivity internationally. The negative way results from the implication of Prof. Florida's research, that pursuing over the decades the status of a city-region that is a desirable place for new, creative businesses to start and expand can be quickly lost if support for cultural industries, such as film and TV production, were to falter. Hence, the cluster will require ongoing support to ensure its long term sustainability.

## Chapter 4 - Summary and Conclusions

### 4.1 Introduction

This chapter provides a summary of the previous results and some concluding observations with respect to the impact and potential programs.

### 4.2 Summary

The economic impact of the Nova Scotia Film and Television Cluster is substantial. Our analysis reveals the following major results:

1. The Nova Scotia Film and Television Cluster created direct GDP of \$81.1 million dollars and total GDP of \$150.5 million dollars in 2006/07.
2. The Nova Scotia Film and Television Cluster created \$53.4 million in direct household income and \$97.1 million in total household income.
3. The Nova Scotia Film and Television Cluster created 1,213.8 direct jobs (FTE) and 2,797.1 total jobs (FTE).
4. The sector creates \$13.6 million in provincial fiscal revenues.
5. The Nova Scotia Film and Television Sector is an emerging knowledge based cluster.

By way of comparison, a recent Canmac study (Canmac Economics 2002) documented that the Nova Scotia Boatbuilding Industry generated total household income of \$38.9 million and 1,359 person years of employment in 2001.

The social contribution of the cluster is no less significant than its economic impact. The cluster as a creative industry, is one of the primary drivers for continued economic prosperity in the Province. It is an integral component of the province's economic prosperity strategy. The cluster also makes a direct contribution to social prosperity. It directly impacts on the region's quality of life, providing residents with a creative environment and the opportunity for a cultural experience not available in many other jurisdictions.

### 4.3 Conclusions

The primary purpose of this report has been to document the existing economic and cultural impact of the Nova Scotia Film and Television Cluster. In this concluding section, our focus is on moving forward.

The development of a sustainable Nova Scotia Film and Television Production Cluster generates economic wealth directly by 'exporting' the sector's products and services either by hosting visitor production companies or domestic companies selling products and services outside Nova Scotia. As we have seen, this direct wealth generation also creates additional wealth via spinoff effects.

Some areas that could be further developed into the future are:

#### **1) Stronger Links to Visitor Tourism**

Showing films produced in Nova Scotia provides incredible public relations value and advertisement for the province's rich scenery - one of the key attractions for tourists. Major successful films have significant visitor attraction potential. Recent studies (Hudson, Simon, Ritchie J.R. Brent. 2006) have confirmed this.

*"Film tourism is a growing phenomenon worldwide, fuelled by both the growth of the entertainment industry and the increase in international travel. This article proposes a model of exploiting film tourism marketing opportunities. It identifies the optimum marketing factors that encourage film tourists to visit destinations that appear (or are depicted) in the movies. Factor analysis reveals four types of marketing activities in which destinations can engage to promote film tourism; proactive efforts to encourage producers and studios to film at the location, efforts to generate media publicity around the film and its location, marketing activities that promote the film location after production, and peripheral marketing activities that leverage film tourism potential. Results of a stepwise multiple regression analysis indicate a high correlation between film tourism success and one of the four factors: the proactive efforts of destinations that encourage producers and studios to film at their location."*

*Socio-Economic Impact Assessment, Nova Scotia Film and Television Cluster*

Some of the empirical evidence for film tourism are provided in Table 4.1.

**Table 4.1: FILM TOURISM IMPACTS**

| Film or TV Series                  | Location                                   | Impact on Visitor Numbers or Tourist Revenue           |
|------------------------------------|--|--|
| Braveheart                         | Wallace Monument, Scotland                 | 300% increase in visitors year after release           |
| Heartbeat                          | Goathland, North Yorkshire, England        | Three times the number of normal visitors in 1991      |
| Deliverance                        | Rayburn County, Georgia                    | 20,000 film tourists a year Gross revenues \$2 to 3m   |
| Dances with Wolves                 | Fort Hayes, Kansas                         | 25% increase compared with 7% for previous 4 years     |
| Close Encounters of the Third Kind | Devils Tower, Wyoming                      | 75% increase in 1975 20% visit now because of the film |
| Thelma and Louise                  | Arches National Monument in Moab, Utah     | 19.1% increase in 1991                                 |
| Field of Dreams                    | Iowa                                       | 35,000 visits in 1991 Steady increase every year       |
| Dallas                             | Southfork Ranch, Dallas                    | 500,000 visitors per year                              |
| The Lord of the Rings              | New Zealand                                | 10% increase every year 1998 to 2003 from UK           |
| Steel Magnolias                    | Louisiana                                  | 48% increase year after release                        |
| Last of the Mohicans               | Chimney Rock Park, North Carolina          | 25% increase year after release                        |
| The Fugitive                       | Dillsboro, North Carolina                  | 11 % increase year after release                       |
| Little Women                       | Orchard House, Concord, Massachusetts      | 65% increase year after release                        |
| Bull Durham                        | Durham, North Carolina                     | 25% increase in attendance year after release          |
| Harry Potter                       | Various locations in U.K                   | All locations saw an increase of 50% or more           |
| Mission: Impossible 2              | National parks in Sydney                   | 200% increase in 2000                                  |
| Gorillas in the Mist               | Rwanda                                     | 20% increase in 1998                                   |
| Crocodile Dundee                   | Australia                                  | 20.5% increase in U.S. visitors 1981 to 1988           |
| The Beach                          | Thailand                                   | 22% increase in youth market in 2000                   |
| All Creatures Great and Small      | Yorkshire Dales                            | Generated £5m for Yorkshire Dales                      |
| To the Manor Born                  | Cricketer St Thomas, Leisure Park, England | 37% increase between 1978 to 1980                      |
| Middlemarch                        | Stamford, Lincolnshire, England            | 27% increase in 1994                                   |
| Four Weddings and a Funeral        | The Crown Hotel, Amersham, England         | Fully booked for at least 3 years                      |
| Mrs. Brown                         | Osborne House, Isle of Wight, U.K.         | 25% increase   |
| Notting Hill                       | Kenwood House, England                     | 10% increase in 1 month                                |
| Saving Private Ryan                | Normandy, France                           | 40% increase in American tourists                      |
| Sense and Sensibility              | Saltram House, England                     | 39% increase   |
| Pride and Prejudice                | Lyme Park in Cheshire, UK                  | 150% increase in visitors                              |
| Cheers                             | Location in Boston                         | \$7m in unpaid promotional advertising each year       |
| Miami Vice                         | Miami                                      | 150% increase in German visitors 1985 to 1988          |
| Forrest Gump                       | Savannah, Georgia                          | 7% increase in tourism                                 |
| Troy                               | Canakkale, Turkey                          | 73% increase in tourism                                |
| Captain Coralli's Mandolin         | Cephalonia, Greece                         | 50% increase over 3 years                              |

Sources: Riley and van Doren (1992); Tooke and Baker (1996); Grihault (2003); Croy and Walker (2003); Cousins and Anderak (1993); Busby, Brunt and Lund (2003); Riley, Baker, and van Doren (1998).

**2) Merchandising**

Another area of future spinoff potential is merchandising. Several existing production companies sell merchandise associated with their film and television production. Local manufacturing companies may have potential to provide merchandise associated with film and television production.

**3) Cost Effective Locations**

The encouragement of additional film and television production is sensitive to economics. A recent statistical study by InterVISTAS (2005) for British Columbia provided the following results:

- *"Econometric evidence generally supports the hypothesis that tax credits do have an impact on production spending decisions. The results from our analysis finds a weak but positive relationship between tax credits and production spending levels.*
- *Likewise, we find a significant relationship between production spending and effective labour costs (labour rates after adjusting for exchange rate and tax credits), such that, all else being equal, productions will move to jurisdictions with lower effective wages.*
- *The analysis also indicated that there was a high sensitivity to effective labour costs, such that a 1% increase in effective labour costs reduces overall production by 1.2% (equally, a 1% reduction in labour costs increases overall production by 1.2%). The analysis would appear to support the argument that film/TV production is mobile and will shift from one location to another on the basis of small differences in production costs.*

In addition we note the conclusion of a recent Canadian Institute for Research on Regional Development study on the culture sector in Atlantic Canada (2002). The study concludes:

*"Because of the lack of adequate cultural infrastructure in certain sectors of activity, many of Atlantic Canada's artists and suppliers of "exportable" cultural products have moved away from the region to record their work, pursue a stage career, or distribute their products. While this makes them important ambassadors for Atlantic Canada in foreign markets, it also raises concerns about the region's capacity to retain talent and creativity and to increase its international exports. There may not be a lack of talent or creativity in Atlantic Canada, but it does suffer from gaps in know-how and in mechanisms for production, promotion, diffusion, and distribution."*

Discussion with industry stakeholders reveal that a major cultural infrastructure deficiency is the lack of a state of the art sound stage in the HRM. Industry stakeholders noted the recent loss of a significant production to Toronto because we did not have adequate sound stage facilities. It was a feature film in the vicinity of \$50 million. Equally important is investment in education and R&D infrastructure and projects.

The Nova Scotia Film and Television Cluster is a major component of the overall creative industries cluster. Increasingly, governments around the world are seeing the potential of the creative industry cluster to play an ever increasing role in the future economic prosperity of advanced economies. Some examples will illustrate the point:

**United Kingdom**

*"Our creative industries have grown twice as fast as the rest of the economy in recent years, now accounting for over seven per cent of GDP. If they are to continue to grow in size and significance, we must work hard to maintain the most favourable conditions to stimulate British innovation and dynamism. And we must ensure there are people with the right skills to meet the needs to that expanded creative sector.*

*Today, the exciting worlds of music, television, fashion and film seem too closed off for many young people. Too often, a fledgling creative career depends on who you know, how far from home you are prepared to travel, or how littler you are prepared to work for.*

*So at the foundation of our strategy are two key proposals: more opportunity for young people to develop creative talents at school, and more structured pathways into creative careers."*

*Creative Britain,  
New Talents for the New Economy  
Development for Business Enterprise & Regulatory Reform*

### **New Zealand**

*"The creative industries sector is identified within the Growth and Innovation Framework as one of the keys to New Zealand's economic transformation. The sector was chosen both because of its potential for growth and its ability to enable innovation and improved productivity across other sectors within the economy. The creative industries sector currently contributes about \$2.86 billion (3.1% total GDP), but the sector is growing at a faster rate than the economy as a whole, at a rate of 9%.*

*Creative industries is a diverse sector, which includes screen production, television, music, design, fashion, textiles and digital content. New Zealand has already established competitive advantage in some niches within the sector, notably, screen production and post production, and has a growing reputation across a number of other areas including fashion and design.*

*In addition to our world class capability, the creative industries can leverage New Zealand's unique culture and as a knowledge based sector, it has the potential to generate wealth on a sustained basis and reposition New Zealand as a nation of new ideas and new thinking."*

*New Zealand Trade & Enterprise  
Developing Creative Industries in New Zealand*

### **Singapore**

*"Globalisation, technology and competition are changing the global environment rapidly. Singapore must now embark on a journey of reinvention to harness the multi-dimensional creativity of our people to develop a Creative Economy. This would require us to look at how we can fuse arts, business and technology to become Singapore's new competitive advantage.*

*The creative cluster is a key contributor to the Creative Economy and can be defined as "those industries which have their origin in individual creativity, skill and talent and which have a potential for wealth and job creation through the generation and exploitation of intellectual property". The creative industries can be categorized into three broad groups: Arts and Culture, Design and Media."*

*Creative Industries Development Strategy  
ERC Service Industries Subcommittee  
Workgroup on Creative Industries*

In conclusion, the Nova Scotia Film and Television Cluster has experienced successful growth to date. The further sustainable development of this cluster will increasingly become an anchor for Nova Scotia's general economic and social prosperity and require continued government support to meet its future challenges and opportunities.



**APPENDIX A - Impact Simulation**  
*(This Appendix excludes visitor convention impacts)*

**IMPACT SUMMARY REPORT**

| NSFDC Impact purchaser\$ all but Capital Invest.<br>ECONOMIC IMPACT SORTED by IMPACT/IIND. | INPUT<br>000's \$ | IMPACT<br>000's \$<br>(Sort Col.)     | HHREC.<br>000's \$ | EMPLOY<br># | GDPFC<br>000's \$ |
|--|-------------------|---------------------------------------|--------------------|-------------|-------------------|
| 44 Households (includes direct employment)   | \$48,246.21       | \$82,434.04                           | \$48,246.21        | 1,027.1     | \$0.0             |
| 35 Finance, Insurance & Real Estate Industries   | \$5,595.00        | \$24,976.88                           | \$6,308.46         | 102.4       | \$15,776.3        |
| 33 Communications & Other Utilities Industries   | \$9,166.07        | \$15,253.24                           | \$4,878.81         | 123.6       | \$10,429.2        |
| 32 Retail Trade Industries   | \$5,699.50        | \$12,348.14                           | \$6,314.08         | 381.2       | \$7,473.4         |
| 31 Wholesale Trade Industries  | \$5,023.88        | \$8,025.86                            | \$3,389.23         | 97.6        | \$4,635.9         |
| DIRECT GDP@FC (primary input)  | \$84,193.12       | -----> Included in GDPFC total -----> |                    |             | \$64,193.1        |
| TOTAL  | \$82,172.63       | \$186,853.81                          | \$82,434.04        | 2,266.1     | \$119,320.9       |

| NSFDC Impact purchaser\$ all but Capital Invest.<br>FEDERAL AND PROVINCIAL<br>FISCAL IMPACT SORTED by IMPACT/IIND. | INPUT<br>000's \$ | FEDERAL<br>P.INCOME<br>000's \$  | FEDERAL<br>TOTAL<br>000's \$ | PROV.<br>P.INCOME<br>000's \$ | PROV.<br>TOTAL<br>000's \$<br>(Sort Col.) |
|--|-------------------|----------------------------------|------------------------------|-------------------------------|---|
| 43 Households  | \$48,246.2        | \$4,503.8                        | \$7,140.1                    | \$3,054.0                     | \$6,785.4                                 |
| 23 Finance, Insurance & Real Estate Industries   | \$5,595.0         | \$588.9                          | \$1,452.7                    | \$399.3                       | \$1,094.4                                 |
| 22 Retail Trade Industries   | \$5,699.5         | \$589.4                          | \$978.3                      | \$399.7                       | \$905.5                                   |
| 33 Communications & Other Utilities Industries   | \$9,166.1         | \$436.0                          | \$940.3                      | \$296.2                       | \$757.0                                   |
| 31 Wholesale Trade Industries  | \$5,023.9         | \$317.3                          | \$550.7                      | \$215.2                       | \$501.1                                   |
| DIRECT FEDERAL REVENUE (primary input)   | \$0.0             | ----->                           | \$0.0                        |                               |   |
| DIRECT PROVINCIAL REVENUE (primary input)  | \$5,045.6         | -----> Included in Totals -----> |                              |                               | \$5,045.6                                 |
| TOTAL  | \$82,172.6        | \$7,695.2                        | \$13,192.8                   | \$5,218.1                     | \$17,035.6                                |

| PRIMARY INPUTS                             | INPUT      | IMPACT | HHREC. | EMPLOY | GDPFC |
|--|------------|--------|--------|--------|-------|
| DIRECT EMPLOYMENT (included in households) | 1,027.1    |        |        |        |       |
| DIRECT GDP@FC                              | \$64,193.1 |        |        |        |       |
| DIRECT FEDERAL REVENUE                     | \$0.0      |        |        |        |       |
| DIRECT PROVINCIAL REVENUE                  | \$5,045.6  |        |        |        |       |

Impact Results

Nova Scotia 1996 Input-Output Model 2

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**IMPACT SUMMARY REPORT**

|  |          |          |          |        |          |
|--|----------|----------|----------|--------|----------|
| NSFOC Impact purchaser\$ all but Capital Invest. | INPUT    | IMPACT   | HHREC.   | EMPLOY | GDPFC    |
| ECONOMIC IMPACT SORTED by IMPACT/IND.            | 000's \$ | 000's \$ | 000's \$ | #      | 000's \$ |
| IMPORTS  | \$0.0    |          |          |        |          |

Version 1.0

Nova Scotia Department of Finance

Page 2 of 2

**KEY INDUSTRIES IMPACT REPORT**

| NSFDC Impact purchaser\$ all but Capital Invest.<br>KEY INDUSTRY SECTORS IMPACT | INPUT<br>000's \$ | IMPACT<br>000's \$                   | HHREC.<br>000's \$ | EMPLOY<br># | GDPFC<br>000's \$ |
|---|-------------------|--------------------------------------|--------------------|-------------|-------------------|
| 1 RESOURCES   | \$35.5            | \$3,276.7                            | \$1,060.7          | 37.9        | \$1,850.6         |
| 2 MANUFACTURING   | \$0.0             | \$9,479.8                            | \$1,947.5          | 49.9        | \$2,645.7         |
| 3 CONSTRUCTION  | \$0.0             | \$1,443.1                            | \$529.3            | 13.5        | \$571.3           |
| 4 TRANSPORTATION & COMMUNICATIONS   | \$11,338.0        | \$20,705.7                           | \$6,762.8          | 192.4       | \$13,299.7        |
| 5 WHOLESALE & RETAIL TRADE  | \$10,723.4        | \$20,374.0                           | \$9,713.3          | 478.9       | \$12,109.3        |
| 6 FINANCE, INSURANCE & REAL ESTATE  | \$5,595.0         | \$24,976.9                           | \$6,308.5          | 102.4       | \$15,776.3        |
| 7 SERVICES  | \$6,234.6         | \$24,163.5                           | \$7,865.8          | 363.9       | \$9,074.9         |
| 8 HOUSEHOLDS (includes direct employment)                                       | \$48,248.2        | \$82,434.0                           | \$48,246.2         | 1,027.1     | \$0.0             |
| 9 DIRECT GDP@FC (primary input)   | \$64,193.1        | -----> Included in GDPFC total ----> |                    |             | \$64,193.1        |
| TOTAL   | \$82,172.6        | \$186,853.8                          | \$82,434.0         | 2,266.1     | \$118,320.8       |

| NSFDC Impact purchaser\$ all but Capital Invest<br>FEDERAL AND PROVINCIAL<br>KEY INDUSTRY SECTORS FISCAL IMPACT | INPUT<br>000's \$ | FEDERAL<br>P.INCOME<br>000's \$  | FEDERAL<br>TOTAL<br>000's \$ | PROV.<br>P.INCOME<br>000's \$ | PROV.<br>TOTAL<br>000's \$ |
|---|-------------------|----------------------------------|------------------------------|-------------------------------|----------------------------|
| 1 RESOURCES   | \$35.5            | \$99.0                           | \$186.6                      | \$67.1                        | \$161.0                    |
| 2 MANUFACTURING   | \$0.0             | \$181.8                          | \$318.8                      | \$123.3                       | \$286.1                    |
| 3 CONSTRUCTION  | \$0.0             | \$49.4                           | \$81.9                       | \$33.5                        | \$75.9                     |
| 4 TRANSPORTATION & COMMUNICATIONS   | \$11,338.0        | \$631.3                          | \$1,279.0                    | \$428.1                       | \$1,062.1                  |
| 5 WHOLESALE & RETAIL TRADE  | \$10,723.4        | \$806.7                          | \$1,539.0                    | \$614.9                       | \$1,406.6                  |
| 6 FINANCE, INSURANCE & REAL ESTATE  | \$5,595.0         | \$588.9                          | \$1,452.7                    | \$399.3                       | \$1,094.4                  |
| 7 SERVICES  | \$6,234.6         | \$734.3                          | \$1,194.8                    | \$497.0                       | \$1,118.5                  |
| 8 HOUSEHOLDS  | \$48,248.2        | \$4,503.8                        | \$7,140.1                    | \$3,054.0                     | \$6,785.4                  |
| 9 DIRECT FEDERAL REVENUE (primary input)  | \$0.0             | ----->                           | \$0.0                        | ----->                        | \$5,045.6                  |
| 10 DIRECT PROVINCIAL REVENUE (primary input)  | \$5,045.6         | -----> Included in Totals -----> |                              |                               |                            |

Impact Results

Nova Scotia 1996 Input-Output Model 2

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**KEY INDUSTRIES IMPACT REPORT**

|  | INPUT      | IMPACT    | HHREC.     | EMPLOY    | GDPFC      |
|--|------------|-----------|------------|-----------|------------|
|  | 000's \$   | 000's \$  | 000's \$   | #         | 000's \$   |
| NSFDC Impact purchasers: all but Capital Invest. |            |           |            |           |            |
| <b>KEY INDUSTRY SECTORS IMPACT</b>               |            |           |            |           |            |
| TOTAL  | \$82,172.6 | \$7,695.2 | \$13,192.8 | \$5,218.1 | \$17,035.6 |
| PRIMARY INPUTS                                   |            |           |            |           |            |
| DIRECT EMPLOYMENT (included in households)       | 1,027.1    |           |            |           |            |
| DIRECT GDP@FC                                    | \$64,193.1 |           |            |           |            |
| DIRECT FEDERAL REVENUE                           | \$0.0      |           |            |           |            |
| DIRECT PROVINCIAL REVENUE                        | \$5,045.6  |           |            |           |            |
| IMPORTS  | \$0.0      |           |            |           |            |

Impact Results

Nova Scotia 1996 Input-Output Model 2

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**STANDARD IMPACT REPORT**

Primary Input / Model Results (1)

NSFDC Impact purchaser\$ all but Capital Invest.  
**MODEL VALUES DIRECT, SPINOFF & TOTAL**

|  | DIRECT     | SPINOFF    | TOTAL       |
|--|------------|------------|-------------|
| EMPLOYMENT (number)                          | 1,027.1    | 1,239.0    | 2,266.1     |
| HOUSEHOLD INCOME (000's \$)                  | \$48,246.2 | \$34,187.8 | \$82,434.0  |
| PROVINCIAL REVENUE (000's \$)                | \$5,045.6  | \$11,990.0 | \$17,035.6  |
| PROVINCIAL INCOME TAX REVENUE (000's \$)     | \$2,732.4  | \$2,485.7  | \$5,218.1   |
| PROVINCIAL HST TAX REVENUE (000's \$)        | \$2,313.2  | \$1,289.2  | \$3,602.4   |
| PROVINCIAL OTHER INDIRECT TAX REV (000's \$) | \$0.0      | \$2,665.9  | \$2,665.9   |
| PROVINCIAL CORPORATE TAX REV. (000's \$)     | \$0.0      | \$503.7    | \$503.7     |
| GROSS DOMESTIC PRODUCT @ FC (000's \$)       | \$64,193.1 | \$55,127.8 | \$119,320.9 |

(1) DIRECT EMP., GDP & PROV. TOTAL REVENUE FROM PRIMARY INPUTS, HOUSEHOLD INCOME, ETC. FROM NSIO MODEL. ALL DIRECT VALUES CAN BE OVERWRITTEN BY USER, TOTALS MAINTAINED.

## APPENDIX B - Survey Instrument

**Film Nova Scotia  
Impact Survey- Extended Cluster**

Company Name: \_\_\_\_\_  
Date Established: \_\_\_\_\_  
Address: \_\_\_\_\_  
Interviewee: \_\_\_\_\_

Canmac Economics is conducting an economic impact assessment of the Nova Scotia Film Development Corporation's activities. May I ask a few questions concerning your operation and your relationship to the Nova Scotia Film Development Corporation? The survey is quite short and shouldn't take more than ten minutes. All information will be held in the strictest of confidence by Canmac Economics Limited.

1. Please describe the products/services you provide.

\_\_\_\_\_  
\_\_\_\_\_

2. For the most recent fiscal year - 2006/07, what percent of your business revenue was derived from Nova Scotia film/TV activity associated with the Nova Scotia Film Development Corporation? \_\_\_\_\_%

3. For the most recent fiscal year - 2006/07, what percent of your business revenue was derived from Nova Scotia film/TV activity associated with other Nova Scotia film production? \_\_\_\_\_%

4. In your opinion, how important is the Nova Scotia Film Development Corporation to the success of your operation? On a scale of 1 to 5 with 1 being not important to 5 being very important, where would you rank the Nova Scotia Film Development Corporation?

\_\_\_\_\_

5. For 2006/07, what are your total sales? \$ \_\_\_\_\_

6. What percent of your total sales was sold outside Nova Scotia? \_\_\_\_\_%

7. For 2006/07, what percent do wages and salaries represent of total sales?  
\_\_\_\_\_%





## APPENDIX C - Data Collection

### Appendix C - Data Collection

An essential part of the analysis is the collection of data. Data was collected from both primary sources and secondary sources. In what follows, we discuss the data sources and quality by major category.

#### *Nova Scotia Film and Television Sector*

Data to estimate total production for this sector came from both direct and secondary sources. Film Nova Scotia provided the majority of the data from detailed tax submissions by clients. Secondary data sources were used to estimate the television production data. Finally, the Film Nova Scotia data was supplemented with direct interviews to measure a corporate margin - the amount of corporate expenditures incurred over and above the direct costs of the specific project associated with Film Nova Scotia.

In addition to Film Nova Scotia sponsored activity, the Nova Scotia Film and Television sector includes in-house television production. In-house television production in Canada can be separated into three key segments: (1) Canadian Broadcasting Corporation (CBC), (2) privately owned conventional (over-the-air) television broadcasters, and (3) privately-owned pay and specialty television networks. We collected data for each segment and made estimates of the levels of production in Nova Scotia.

To assess the added impact of the CBC as well as other broadcasters and speciality channels we used public data sources to obtain the necessary data. Data was obtained for fiscal year 2005/06, one year short of the 2006/07 Film Nova Scotia impact year, but was assumed to be representative of the 2006/07 period. Data was obtained for total (CBC plus private broadcasters) in-house production in Nova Scotia and Atlantic Canada from the CFTPA's annual industry profile, "*Profile 2007: An Economic Report on the Canadian Film and Television Production Industry*" [CFTPA 2007]. From this amount we deducted the total in-house

production spending by private conventional broadcasters. This data was available from "Television Statistical and Financial Summaries" [Canadian Radio-Television and Telecommunications Commission 2002-2006 (1)], CRTC's annual financial summaries for the Canadian Television Broadcasting Industry. This data was only available for Atlantic Canada. The residual amount is the estimate for CBC in-house production expenditure in Atlantic Canada.

| <b>Table C1: Estimate of CBC In-House Television Production Spending</b>  |              |
|---|--------------|
| <b>Fiscal Year Ending</b>   | <b>2007</b>  |
| Total in-house production spending – Atlantic Canada (\$) (Source: CFTPA, Profile)  | \$33,000,000 |
| Deduct:   |              |
| In-House production spending by private conventional broadcasters – Atlantic Canada (\$) (Source: CRTC Financial Summaries) | \$14,796,281 |
| Estimate for CBC in-house production spending in Atlantic Canada (\$)   | \$18,203,719 |
| Assumption:   |              |
| Share of CBC Atlantic Canada spending in Nova Scotia  | 57.14%       |
| Estimated amount of CBC Nova Scotia in-house production spending  | \$10,401,605 |
| <i>Estimate for 2006/07 based on 2005/06 data.</i>  |              |
| <i>Source: Calculations based on data from CFTPA, Profile 2007; CRTC Financial Summaries 2002-2006.</i>                     |              |

The estimate of CBC in-house production expenditure for Nova Scotia was derived using CFTPA 2007 profile data, Exhibit 94: Broadcaster in-house production by province, which includes CBC and private broadcasters. Over the last five years Nova Scotia in-house production averaged 57.14% of Atlantic Canadian in-house production, as CBC represents the majority of this production that figure was used to estimate CBC's Nova Scotia in-house production expenditure.

To estimate the expenditures of private conventional television broadcasters in Nova Scotia we used CRTC publicized data for broadcast licensees. Data was only available for Atlantic Canada as a region but was proportioned to each province based on population share. Again, CRTC data was only available up to 2005/06 and we assumed 2006/07 was equal to 2005/06 as expenditures over the last five years was relatively consistent. Table C2 presents the estimate of Nova Scotia conventional broadcast in-house production expenditure.

| <b>Table C2: Estimate of Private Nova Scotia Conventional Broadcast In-House Production</b>                   |                              |
|---|------------------------------|
| <b>Program Categories (excluding news and sports)</b>   | <b>2005/06<sup>(1)</sup></b> |
| Other information   | \$1,498,547                  |
| Drama   | \$0                          |
| Music   | \$4,788                      |
| Game shows  | \$0                          |
| Human Interest  | \$391,625                    |
| Other information   | \$0                          |
| <b>Total</b>  | <b>\$1,894,960</b>           |
| Nova Scotia share of Atlantic Canada population   | 39.98%                       |
| <b>Estimated Total Expenditures</b>   | <b>\$757,611</b>             |
| <sup>(1)</sup> Data for 2005/06 assumed to represent 2006/07<br>Source: Calculations based on data from CRTC. |                              |

As with the CBC estimate, expenditures were distributed using detailed expenditure data from Film Nova Scotia supported productions with approximately 54% labour and 46% goods and services.

One pay and speciality television network, The Independent Film Channel (IFC) is based in Nova Scotia. The data for pay and speciality in-house production was obtained from the CRTC financial summaries [*Canadian Radio-Television and Telecommunications Commission 2002-2006 (2)*] for IFC. In 2006 (2005/06) IFC had in-house expenditures of \$963,430 on filler programming and program production. Allocation of spending as with the CBC and private

broadcasters was proportioned according to detailed expenditure data for production provided by Film Nova Scotia, 54% labour and 46% goods and services.

***Forward Linkages***

Data to estimate the size of forward linkages came primarily from direct surveys and key informant interviews plus secondary sources such as annual reports. The weakest data is on Film Festival visitor expenditures. This data, in the future, should be collected during the festival event.

***Support Linkages***

Support linkage data sources were similar to forward linkages, i.e. direct survey and key informant discussion and annual reports.

## APPENDIX D - List of Survey Respondents

## **Appendix D - Survey Respondents**

### **Survey Respondents**

- 45 North Broadcast Group, Mr. Tim Reed
- ACTRA, Mr. Gary Vermeir
- Ad Despatch, Mr. Nathan Kroll
- Arcadia Entertainment Inc., Mr. John Wesley Chisholm
- DGC, Mr. Tim Storey
- DHX Media Ltd.
- Egg Films, Mr. Richard Huggard
- Film Nova Scotia - Ms. Carolyn Horton
- IATSE667, Ms. Nadine Dunsmore
- IATSE849, Ms. Charlotte Shurko
- NSCAD University, Ken Gardner Honey Church, Senior Vice-President
- NSCC, Mr. Bruce Tawse
- National Film Board, Mr. Kent Martin
- Ocean Entertainment Limited, Ms. Johanna Eliot
- PHI (formally Cenex), Mr. Scott Westerlaken
- RPM Productions Inc., Mr. John Rosborough
- Telefilm Canada, Mr. Gorden Whittaker



## **APPENDIX E - Sensitivity of Results**

The economic impact analysis presented in the main body of the report provides a base case. This base case is sensitive to the data and the I-O model employed. We have conducted a sensitivity analysis of the data and model to evaluate how sensitive the results are to these inputs:

**1) Nova Scotia Expenditure Data**

The base case results took the total Nova Scotia domestic expenditures and based on the client's knowledge subtracted out those purchase expenditures for which no industries existed in Nova Scotia. An alternative to this assumption is to keep the original total expenditures and use the implicit average import leakages in the Nova Scotia I-O model. We conducted a simulation with this alternative assumption and found that:

- Total household income would increase by 6.3%.
- Total Employment would increase by 7.6%.
- Total GDP would increase by 12.8%.

**2) Alternative Models**

The economic impact analysis presented in the main body of the report was simulated using the publicly available Nova Scotia Input-Output model based on 1996 data. Since that time the provincial I-O model has been updated to 1997, 2000 and very recently 2003. These updates were performed at the detailed worksheet level of industry and commodity and as such are strictly confidential for provincial in-house use only.

To test the sensitivity of the 1996 model utilized we had the Nova Scotia Department of Finance simulate the results using the two latest versions of the detailed input-output model, the 2000 and 2003 confidential versions. Input-output models are a snapshot in time of a given economy, the model simulates the industry and commodity flows (use and make) and the final end use of production (demand). Given that a large and complex economy such as Nova Scotia is somewhat static, any significant change in the economic structure usually happens at a relatively slow pace over a number of years.

When we simulate Film Nova Scotia's impact using different year versions on the input-output model we achieve very similar total impact results. Comparing the report model (1996 I-O) with the latest version (2003 I-O) we found that:

- Total household income would increase by 3% mainly as a result of increases in average wage.
- Total employment would decrease by 2.6% mainly as a result of increased productivity.
- Total GDP for 2003 is not comparable to 1996 as the definition has changed from basic price to market price, however, comparison is possible between the 1996 and 2000 models. Under this comparison, total GDP would increase by 0.4%.
- Total provincial revenue would decrease by 0.5%, mainly as a result of tax changes.

In conclusion, the impact results presented in the text are robust to alternative assumptions and provide a reasonable estimate of the impact results.

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## BIBLIOGRAPHY

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Josh MacDonald



Like many before me today, I'm here to propose amendments to the Financial Measures Act of 2015 (Bill 108), specifically as it pertains to the new incentives program created by government: the Nova Scotia Film & Television Production Incentive Fund.

As a concerned member of the Industry, and a concerned Nova Scotian taxpayer, I'd like to propose removing Clauses 15-17, and Clauses 21-23 from the bill, therefore leaving the film tax *credits* as they were before the initial budget proposed on April 9<sup>th</sup>.

Failing that, I would propose an amendment to Clause 55, so that those earlier clauses would *not* come into effect until the year 2020... which would then also fulfill the *honest* spirit of Premier McNeil's currently-broken election promise to voters to *extend* the Film Tax Credit for five years (and I quote directly from Premier McNeil's campaign materials) "as a means of strengthening Nova Scotia's Heart & Soul—and to support our thriving cultural industries".

The changes proposed to the Film Tax Credit in the April 9<sup>th</sup> budget, and now your revised plan to create an Incentive Fund, do *not* honour Premier McNeil's promise, or *merely* do so by the flimsy letter and not at all in spirit. The changes of April 9<sup>th</sup> killed our industry dead-- full stop-- because government did *no* meaningful consultation or proper due-diligence to figure out how our industry actually works (or how it finances itself, in accordance with the rest of the film industry, by North American standard).

I have to ask myself why Premier McNeil stated that the most recent Economic Impact Study for Film & TV happened in 2004, but then, last Thursday, when Maureen MacDonald tabled a Gov't Crown Study from the year 2008, McNeil said "yes", that study *had* been factored into decision-making. Well, if that's so, then why didn't he acknowledge that study's existence when initially speaking to the House—did he just forget it?? Plus, you guys have an odd way of factoring this report into your decisions, because that report is GLOWING. It says that in 2007, the Government of Nova Scotia made an investment of \$768,644 and stimulated a direct GDP of 81.1 Million and a total GDP of \$150.5 million, while also creating app. 2700 total jobs.

If the budget changes of April 9<sup>th</sup> killed our *entire* industry dead, then the revisions which followed it—to create the Incentive Fund—have instead killed *three-quarters* of us. As a 25% All-Spend with a CAP of 10 million dollars, you've effectively told our industry we'll top out at \$40 million dollars in the future. Also, the 25% All-Spend will only work for the Biggest Players—the kind of Come From

Away productions which can *now* defray the costs of building massive period sets & elaborate period costumes, for instance, where the smaller Nova Scotia stories (which are primarily labour-based) will have no such additional costs to tabulate.

Finally, with the closure of Film & Creative Nova Scotia—which I would *also* urge this committee to reconsider—you've eliminated the Equity financing which was *the* critical seed for indigenous filmmakers to get their stories told. Without that seed money, the smaller, *truly* provincial filmmakers will not be able to leverage bank investment or outside investment in order to make their films.

I am one of those indigenous filmmakers, as a Nova Scotia-born screenwriter. My feature films *The Corridor* and *Faith, Fraud & Minimum Wage* have employed local cast & crew over a hundred strong, created spinoff economic benefits, and disseminated Maritime stories worldwide when those movies went on to international distribution and awards.

In 2010, I wrote a family entertainment about two boys who get caught up in a comedic race from Seaview Park in the North End to Point Pleasant Park in the South, where they can only travel in a straight beeline, no matter what obstacles lie ahead of them. From a Doberman-populated backyard to a 25 storey building, the boys can always & only move *over, under* or *through* the challenges that lie in their path. This is my love-letter to Halifax, *literally* set in our backyards, and it cannot be made anywhere else. Under the Liberal "new deal", it simply will not be made at all.

I mention this film-- *OVER UNDER THROUGH*-- because on the strength of its story I was selected as the *first* North American screenwriter to attend a prestigious workshop in Germany, also in 2010. I was surprised, some months later, when I received in the mail a copy of Liberal MLA Andrew Younger's Resolution #1978, where it was resolved "that members of the House of Assembly join me in congratulating Josh MacDonald on his outstanding achievement, and wishing him continued success in his future artistic endeavours".

I kept this resolution in my office with pride, Mr. Younger, and this is my one-and-only original copy. Today I tell you that the Liberals' headstrong plans, without better consultation, will mean that I *have* no "future artistic endeavours" in my home province. So I'm going to leave this resolution here, and ask that you fix the problems—each and every one—that your government has imposed on my industry... and then maybe you'll have the class to bring this back to me. And if you can't or won't fix the problems you've created, then, respectfully, I'd ask you to throw your commendation into the trash, sir, where it can sit with the letters and futures of the other 2700 concerned workers & taxpayers I call my peers.





## RESOLUTION No. 1978

**MOVED BY:** *Andrew Younger, MLA  
Dartmouth East*

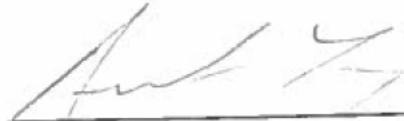
*Whereas the éQuinoxe Germany Screenwriters Workshop is a prestigious and internationally-recognized program facilitating effective script development in collaboration between writers and filmmakers around the world; and*

*Whereas Josh MacDonald of Dartmouth is one of only 10 screenwriters selected by an international jury to participate in the éQuinoxe Germany Screenwriters Workshop for his project, *Over Under Through*, from October 25th to November 1st; and*

*Whereas Josh MacDonald is the first North American screenwriter to participate in the éQuinoxe Germany Screenwriters Workshop;*

*Therefore be it resolved that members of the House of Assembly join me in congratulating Josh MacDonald on his outstanding achievement and wish him continued success in his future artistic endeavours .*



  
**Andrew Younger, MLA  
Dartmouth East**

*This Resolution was presented in the Nova Scotia Legislature on November 8<sup>th</sup> 2010. It appears on page 3166 in Hansard, the official record of the Legislature of Nova Scotia.*



# FACE THE FUTURE

A PRE-BUDGET SUBMISSION



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# INTRODUCTION

It's no secret that Nova Scotia's post-secondary education system is in need of change. Overwhelmed by the third highest tuition fees in Canada, students in our province are graduating with debt loads that are amongst the highest in the country. These high debt loads compound the problem of high youth outmigration and our demographic decline, resulting in a dismal vision for Nova Scotia's future. Our universities and colleges should be the solution to attracting and retaining young people to our province; two decades of government neglect have instead allowed them to become part of the problem. Having the second lowest rate of per student government funding in the country means that students in our province are paying more for less, undermining the skills development our young people need to succeed in life. The need is urgent for a robust youth retention strategy that focuses on giving young people the means and skills to stay in Nova Scotia.

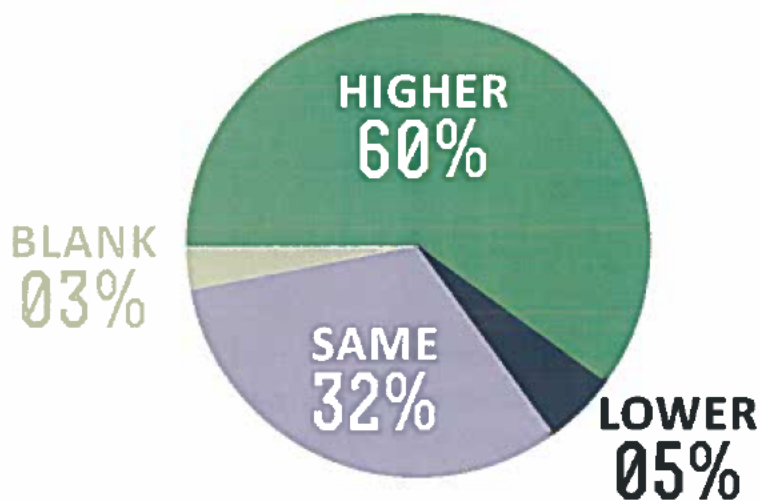
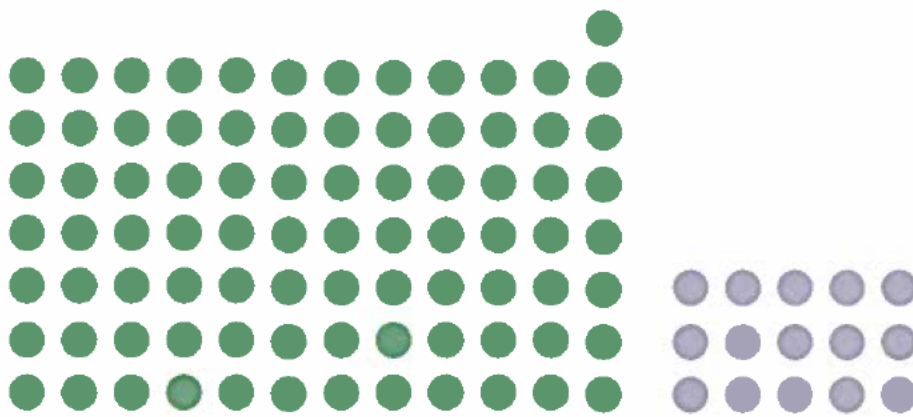
Improving access to post-secondary education must be at the forefront of encouraging our young people to stay and build a life in Nova Scotia. Over the past 25 years, Nova Scotia has consistently been the least accessible province in which to pursue a post-secondary education. Over this time, an increasing dependence on tuition fees to fund our universities and colleges has undermined the quality of our institutions, and disadvantaged our young people with burdensome debt loads. Reducing student debt will give graduates the financial flexibility to buy a house, start a family, or pursue entrepreneurship. Simply put, reducing debt gives our young people the opportunity to build lasting roots in communities across Nova Scotia.

Addressing high youth unemployment must become a priority for our provincial government. Young people deserve to be given the opportunity to work in this province, and it is government's responsibility to improve that opportunity. While the Student Career Skills Development Program and the Graduate to Opportunities program are part of the solution, a more cohesive strategy must be built in order to address the issue of youth underemployment in our province.

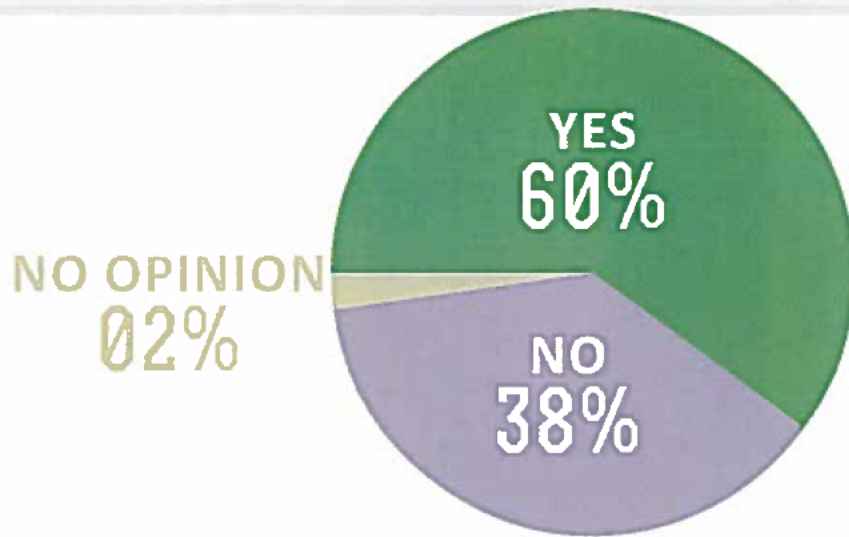
REDUCING STUDENT  
DEBT GIVES OUR  
YOUNG PEOPLE THE  
OPPORTUNITY TO  
BUILD LASTING  
ROOTS IN NOVA  
SCOTIA.

Students know that budgets are about priorities. Economic growth will not be the outcome of public policy focused solely on balanced budgets. Instead, the provincial government must ensure that adequate funding is provided to the programs and institutions that are the foundation of the skills and training our province needs to succeed in the 21st century. Nova Scotia's economy will suffer if the provincial government continues the trend of increasing tuition fees, reducing university funding, and ignoring student debt.

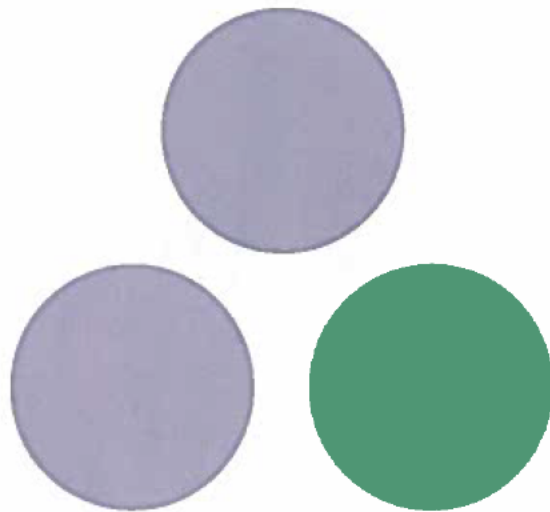
# WHAT NOVA SCOTIANS THINK



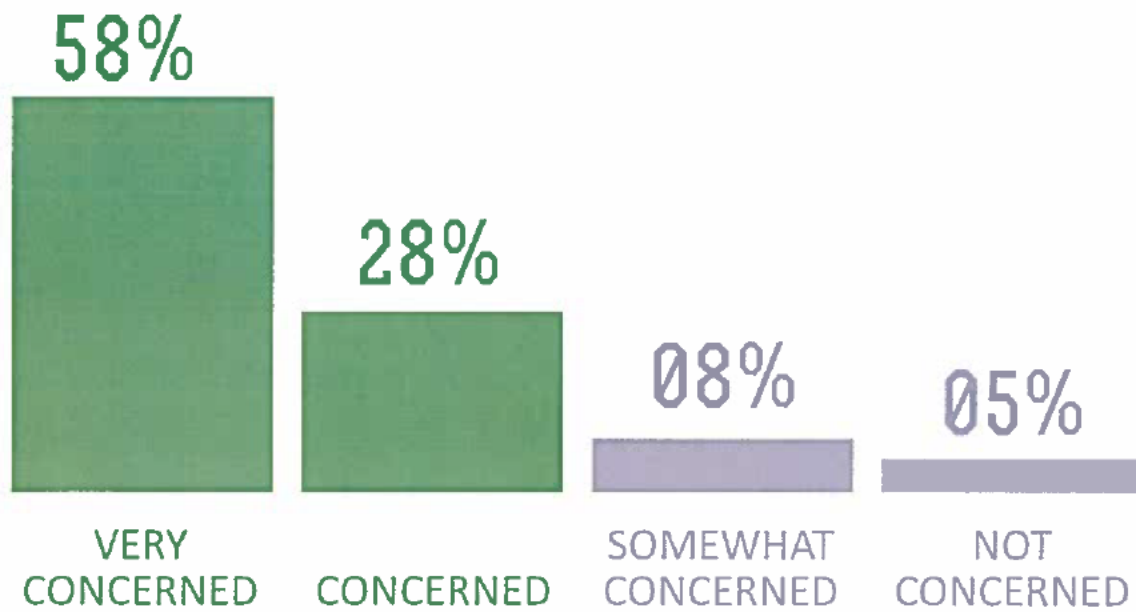
**60%** OF NOVA SCOTIANS THINK THAT  
GOVERNMENT FUNDING SHOULD MAKE UP A  
HIGHER PORTION OF UNIVERSITY FUNDING



**60%** OF NOVA SCOTIANS WOULD PAY HIGHER TAXES TO MAKE POST-SECONDARY EDUCATION MORE AFFORDABLE IN NOVA SCOTIA



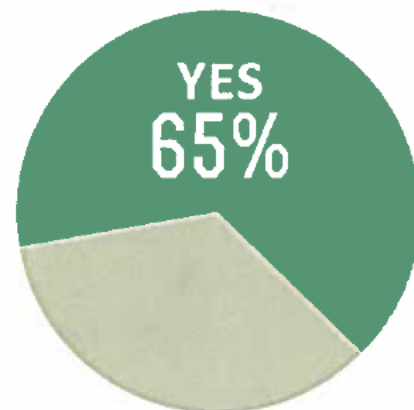
**1 IN 3** NOVA SCOTIANS SURVEYED SAID THAT IN THE PAST YEAR THEY OR SOMEONE IN THEIR FAMILY **DID NOT ATTEND COLLEGE OR UNIVERSITY** BECAUSE IT WOULD MEAN TAKING ON TOO MUCH DEBT



**58%** OF NOVA SCOTIANS ARE **VERY CONCERNED** AND **28%** ARE **CONCERNED** THAT **STUDENTS WILL HAVE TO LEAVE THE PROVINCE FOR HIGHER WAGES** BECAUSE OF LARGE DEBT LOADS



SUPPORT SERVICES  
IMPORTANT



MORE SUPPORT  
SERVICES NEEDED

**91%** OF NOVA SCOTIANS THINK THAT **SUPPORT SERVICES ARE IMPORTANT**, AND **65%** THINK THERE NEED TO BE **MORE OF SUCH SERVICES**.

# GOVERNMENT PRIORITIES

More Nova Scotians are concerned about the affordability of post-secondary education than taxation and crime.

On a scale of 1 to 10 where 1 is “not at all concerned,” and 10 is “very concerned,” how concerned are you with each of the following issues:

(% of Nova Scotians surveyed who answered 8 or higher)

|   |     |
|---|-----|
| Unemployment and the job market:                | 66% |
| The affordability of post-secondary education:  | 65% |
| The quality of health care in Nova Scotia:      | 65% |
| The level of taxation in Nova Scotia:           | 64% |
| The quality of primary and secondary education: | 56% |
| The level of crime in your community:           | 39% |



# STUDENT ASSISTANCE

The government needs to improve its approach to addressing student debt. Programs aimed at reducing student debt must take a holistic approach and include both reductions in the upfront cost of post-secondary education and financial assistance directly to students.

Students are best served by student financial assistance programs that provide adequate levels of financial support to students when they need it most and are easy for students and their families to access and understand. The Nova Scotia Student Grants program, introduced in 2008, is such a program. Through it, students receive 40 per cent of their provincial student loan as a non-repayable grant. A student receives this assistance at the beginning of their term, with the amount being pegged to their need assessment. The program requires no additional effort from a prospective applicant, beyond applying for a provincial student loan.

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## THE DEBT CAP FAILS TO PROVIDE ASSISTANCE IN AN EQUITABLE OR FAIR MANNER

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In contrast to the efficiency and ease of use of the grants program is the Nova Scotia Debt Cap Program, introduced in 2011. This measure works by cancelling a portion of a student's government loan when

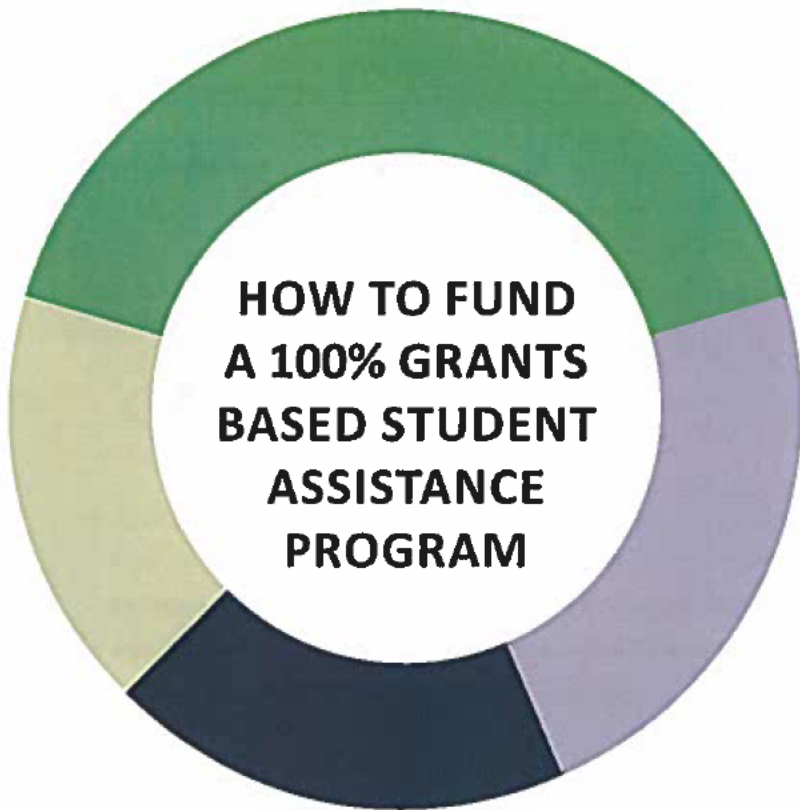
they complete their degree. The cap only covers the students first four years of study and if the student does not complete their degree, they will receive no benefit from the program.

A 2010 report from the Maritime Provinces Higher Education Commission shows that students from the Maritimes region are those most likely to extend their study beyond four years. Students may need to extend their degree because of family or work obligations, program changes, or even administrative issues within their program.

As well, the lack of support the Debt Cap program provides for those who do not complete their degree makes the level of assistance the cap provides unpredictable for students and their families. The students that are not covered by the debt cap are the most vulnerable to the impacts of high university fees. Students would be better served if Nova Scotia focused its resources into expanding the grants program to cover 100 per cent of provincial student loans.

Just last year, the Government of Newfoundland and Labrador announced that they were eliminating provincial loans to replace them with grants. According to the Newfoundland and Labrador government, as a result of this measure, student debt in the province will be reduced from \$26,529 to \$14,787.

The investment required to make this policy a reality in Nova Scotia is relatively modest. The conversion would make the Student Debt cap program irrelevant, freeing up roughly \$12 million a year. Assuming, as the Government of Nova Scotia currently does, that every dollar they loan a student costs \$0.30, a cost



FUNDING ALREADY  
ALLOCATED TO  
THE PROVINCIAL  
GRANTS PROGRAM  
**\$21 MILLION**

FUNDING ALREADY  
ALLOCATED TO THE  
DEBT CAP  
**\$11.6 MILLION**

FUNDING ALREADY  
ALLOCATED TO THE  
STUDENT LOAN  
PROGRAM  
**\$9.2 MILLION**

ADDITIONAL  
FUNDING  
**\$10 MILLION**

reflective of bad debt and repayment assistance programs, an additional \$10 million is all that is required to introduce what would be considered the strongest student assistance program in the country. The additional funding would represent just a 15 per

cent increase in total spending on student assistance disbursements, including the cap. The amount also shies comparison to the \$49.5 million dollars cut from the graduate retention rebate last spring.

## RECOMMENDATIONS

Convert every student loan in Nova Scotia into a grant, \$10 million

# REDUCE FEES

## NUMBER OF HOURS WORKED AT MINIMUM WAGE A PERSON WOULD NEED TO WORK TO PAY FOR ONE YEAR'S TUITION FEES IN NOVA SCOTIA



Tuition fees are the greatest barrier to accessing a post-secondary education in Nova Scotia. According to Statistics Canada, average undergraduate tuition fees in Nova Scotia for the 2014-15 year are currently \$6440, \$481 more than the national average of \$5959 and amongst the highest in the country. Statistics Canada also reports that undergraduate tuition fees in Nova Scotia have increased by 14.6 per cent over the past 4 years, and 3.6 per cent in the past year alone. This demonstrates a consistent trend of tuition fees in Nova Scotia increasing at a rate greater than the national average.

A report released earlier this year from the Canadian Centre for Policy Alternatives found that a student today must work twice as many hours as a student who attended university in 1975 to earn enough to afford tuition fees for one year of study, an increase from 300 hours to 600. Today, if lucky enough to find full time work over the course of a whole summer, a student can afford tuition fees. This presumes, however, that the student incurs no expenses over the summer, and will be able to find the money to afford living expenses and additional university fees, textbooks, and other academic costs for the coming year. Action is clearly needed to remove these financial barriers to ensure all Nova Scotians can pursue a post-secondary education.

For those able to afford a post secondary education in Nova Scotia, the challenges continue. Polling by

the Canadian Federation of Students shows that an increasing number of students are forced to work part-time during their studies, and 75 per cent of those who do work say that it undermines their ability to effectively focus on pursuing their degree. A 2013 BMO survey also found that the financial pressure of pursuing a post-secondary education puts more stress on students than academic success in the degree itself. Reducing tuition fees will allow students to focus on pursuing their degree, and improving the quality of their education.

Students pursuing professional programs continue to face the most outrageous fee increases in Nova Scotia. The fees for these programs are entirely deregulated and have increased much more quickly than other fees. Since 1990, average undergraduate tuition fees in Nova Scotia have increased at a rate of 230 per cent. In comparison, fees for dentistry have increased by 790 per cent.

A study conducted by Statistics Canada in 2005 investigating the impact of deregulated professional fees in Ontario found that the lack of regulation altered the socio-economic background of students away from low income Ontarians. Considering the incredibly influential role lawyers and doctors play in our society, it is critical that this trend be reversed, and that Nova Scotians, no matter the financial situation they have been born into, are free to pursue these programs.

International students face many of the same problems that professional student do in skyrocketing fee costs. Because there are no rules to regulate how international differential fees are spent, universities have become reliant on exploiting these students to make up for provincial underfunding.

Tuition fees in Nova Scotia are more than double those of our Atlantic neighbour Newfoundland and Labrador, which has led to an increase of over 1000 per cent in the number of students leaving Nova Scotia to study in that province. Of course, outmigration is only one of the problems associated with high tuition fees and the resulting high-levels of student-debt. High levels of student-debt are a drag on economic growth as indebted graduates have less available funds with which to begin their lives. Coupled with the fact that recent graduates face incredibly tight labour markets upon graduation, it is against the best interest of our province to saddle our university and college students with debt. At a time where the province needs to encourage our graduates to buy a home, start a family, and pursue entrepreneurship, high student debt discourages all these things.

To add to this, tuition fees are not the only fees that students are forced to pay. Increasingly, ancillary and auxiliary fees are putting new pressures on students as freezes and caps restrict the ability of institutions to increase tuition fees at any rate they choose. Under the last Memorandum of Understanding (MOU)

signed between the Government of Nova Scotia and the Council of Nova Scotia University Presidents both parties agreed to rules regulating these. There is a clearly articulated agreement that ancillary and auxiliary fees not increase beyond the cost of offering the service, that they apply transparently to a service being provided, and that increases not be used to circumvent the tuition fee cap.

Unfortunately, universities have consistently violated this section of the MOU, with students effectively powerless and government disinterested in ensuring they abide by their agreement. Since 2008, ancillary and auxiliary fees in Nova Scotia have increased by an average rate of 10 per cent or more per year; a rate that consistently outpaces inflation. Government can no longer sit back and watch as university administrators violate their agreement with the province over how these fees will behave. Students need the province of Nova Scotia to step in and introduce legislation regulating the introduction and maintenance of these fees, and clearly define what services ancillary and auxiliary fees can be charged for.

## RECOMMENDATIONS

Reduce tuition fees to 2011 levels, \$34.5 million

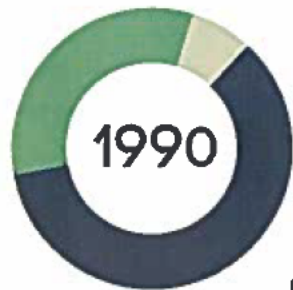
Introduce legislation regulating how universities can define and set amounts for ancillary and auxiliary fees, no cost

Regulate fees for medicine, dentistry and law programs in Nova Scotia, no cost

Regulate fees for international students, no cost

# PUBLIC FUNDING

33%  
TUITION  
FEES



1990

60%  
PUBLIC  
FUNDING

41%  
TUITION  
FEES



2012

49%  
PUBLIC  
FUNDING

Over the past 4 years, Nova Scotia's universities have been forced to adjust to real annual cuts from the Provincial Operating Grant (POG). These cuts have had a direct impact on the quality of education provided in Nova Scotia, and have undermined the ability of institutions to maintain and develop the academic and support services students depend on.

Our province is in a relatively strong position with respect to its debt, and can afford to increase funding to core services while continuing to reduce its debt burden. Nova Scotia's debt-to-GDP ratio, the best way to measure the province's ability to manage debt, has fallen from 48.7 per cent in 2000 to 36.7 per cent today. Moreover, the cost of the province's debt has contracted significantly, with debt servicing charges accounting for only 8.7 per cent of total provincial expenditure in 2013, down from 20 per cent in 2002. Nova Scotia should take advantage of its current financial situation to invest in the programs that will guarantee future prosperity.

While the justification for funding cuts are hard to find, the impacts of these cuts are extremely clear. Students face cuts that have resulted in slashed library procurement budgets, fewer academic supports, and increased class sizes. Universities should be focused on improving services, not draining them of resources. Students are eager to work with core stakeholders to develop and improve badly needed mental health services on campus, but universities are currently

struggling to maintain the frail services currently on offer.

Cuts to the POG also fail to recognize the economic and social benefits provided by the post-secondary education sector to Nova Scotia. Citizens who attain at least some post-secondary education are more likely to be civically engaged, will be more aware of sustainable practices, less dependent on the public healthcare system, and more efficient at finding work in the labour force. Democratic engagement, maintaining universal health care and preventing an ecological crisis are among of the greatest challenges facing our society today. Access to post-secondary education will play a central role in finding solutions.

Speaking in purely financial terms, the province earns its investment in post-secondary education back. In a report released by the Canadian Centre for Policy Alternatives in 2013, it was observed that Nova Scotia's income tax gain from a post-secondary degree holder offset public costs in 12.6 years. Considering that populations with a concentration of post-secondary degree holders receive a wage boost across the work force, this benefit would increase even further. Progressive income taxes are a much better and equitable cost-recovery model than increasing fees.

Increased funding must be paired with increased accountability from universities to the public. Nova Scotia should ensure our universities are spending

public dollars wisely by implementing standard financial reporting across these institutions in Nova Scotia.

Students are calling on the Nova Scotia Government to increase per student funding to the 2011 national average over the next three years. Furthermore, students ask that legislation be amended or introduced mandating universities report their finances consistently and in a standardized fashion.

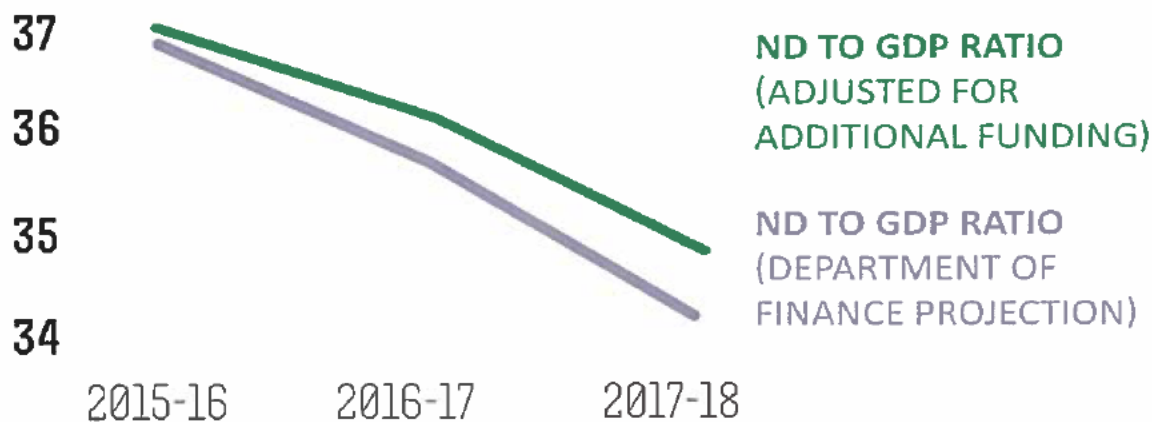
Increased funding can fit into the context of responsible debt management by the Nova Scotia government.

Debt management is core to the current government's financial strategy, and students recognize this. Students understand the importance

of ensuring the long-term prosperity of Nova Scotia, and that's why students advocate for a strategy that does not jeopardize the goals of debt-reduction.

In the 2014-15 budget, Nova Scotia committed to reaching a debt-to-GDP ratio of 34.2 per cent by 2018. This represents a decrease of 4.3 per cent over the next 4 years. The Canadian Federation of Students-Nova Scotia is calling for the Provincial Government to invest \$140 million over the next three years. This additional spending will only impact the 2018 debt-to-GDP ratio target by 0.9 per cent, with Nova Scotia reaching a ratio of 35.1 per cent in 2018, only marginally higher than the original target.

## DEBT TO GDP PROJECTION



### RECOMMENDATIONS

Restore an additional \$15 million to the Provincial Operation Grant this year, \$15million

Restore \$45 million of funding to the Provincial Operating Grant in 2017 and 2018 each to match the 2011 Canadian average for per-student university funding, no immediate cost

Implement Standard Financial Reporting Procedures at Nova Scotia's Universities, no cost

# FAIRNESS FOR INTERNATIONAL STUDENTS

In recent years, universities and colleges have strategized to attract more international students to Nova Scotia. The push to attract more international students reflects the need to build an educated, prosperous and skilled society. Between 2011 and 2016, immigration is estimated to account for 100 per cent of the net labour force growth in the country.

International students are an integral part of college and university campuses in Nova Scotia. In 2013, international student enrolment grew by 10 per cent from the year before, and have increased over 240 per cent since 2003. International students make our institutions more diverse and make valuable contributions to the academic community. They play a significant role in the provincial economy through paying tuition fees, spending on basic living expenses, and consumer spending; an investment of approximately \$231 million per year.

Despite these significant contributions, international students are faced with various challenges when it comes to accessing to post-secondary education, one of which being able to access public health care upon arrival in Nova Scotia. At this time, international students are eligible for Medical Services Insurance

(MSI) coverage once they have studied in Nova Scotia for 13 months, without spending 31 consecutive days outside the province. In the meantime, they are forced to invest in private health coverage through their institution or students' union. This policy can prove to be expensive for students who are already struggling to pay international student fees, and can prevent students from visiting their families for fear of losing health coverage.

The cost of administering health coverage to international students upon arrival is less than \$500,000 a year, a small price to pay for supporting such an important and growing population. In order for international students to continue to live and invest in Nova Scotia after they've completed their studies, Nova Scotia must provide a supportive, welcoming environment.

## RECOMMENDATION

**Provide MSI to international students upon their arrival in Nova Scotia: \$500,000**

# PROTECTING YOUNG WORKERS

In 2014, rates of youth unemployment were at a staggering 20 per cent. This is more than twice the national average, and even worse than recession era levels. While reducing the youth unemployment rate will require reducing student debt, adequately funding our post-secondary education system, and creating programs to incentivise job creation for young people, we also need to guarantee that young people are protected when they enter the work force.

At times of high youth unemployment, students are especially vulnerable to exploitation in the workforce. High competition for work means that students are forced to take on multiple, precarious, part time jobs. Increasingly students are also forced to work unpaid internships, sometimes even paying to work for free in the hopes of developing experience that will lead to paid work. Government needs to ensure students are fairly compensated for the work they do – to do anything else would be to condone the exploitation of young people.

Nova Scotia is one of only three provinces that have a separate minimum wage for students, first-time workers, or inexperienced employees. An inexperienced employee is an employee who has not been employed by their present or other employer

for a total period of three calendar months in their specific field. Inexperienced employees are entitled to a wage \$0.50 below the minimum rate. A separate wage for inexperienced workers impacts students, who will often have several, temporary, part-time jobs while in school. Over the course of a four month summer job, a student may make the inexperienced employee minimum wage for most of their employment term.

Employees should be compensated based on work performed, not past experience. Eliminating the inexperience worker wage would better represent young people's contributions to the Nova Scotian economy.

Students are also concerned about those students who are not making any wages at all. The first step in addressing unpaid internships in Nova Scotia is to assess how prevalent they are in our province. Students are recommending that the Nova Scotia government make a modest investment to determine how widespread the use of unpaid internships is. The resulting data should be made publicly available, and result in a process in which students and government together curb the use of unpaid internships in Nova Scotia.

## RECOMMENDATIONS

**ELIMINATE THE INEXPERIENCED MINIMUM WAGE RATE AND MONITOR THE USE OF UNPAID INTERNSHIPS IN NOVA SCOTIA: \$250,000**



# RECOMMENDATIONS

- 1 CONVERT 100% OF STUDENT LOANS TO GRANTS: \$10 MILLION**
- 2 REDUCE TUITION FEES TO 2011 LEVELS AND REGULATE ANCILLARY, AUXILLIARY, PROFESSIONAL PROGRAM AND INTERNATIONAL STUDENT FEES: \$34.5 MILLION**
- 3 INCREASE UNIVERSITY FUNDING TO MATCH THE PER STUDENT NATIONAL AVERAGE OVER THE NEXT 3 YEARS THROUGH GRADUAL INVESTMENT IN THE PROVINCIAL OPERATING GRANT: \$15 MILLION IN 2016, \$45 MILLION IN 2017, \$45 MILLION IN 2018**
- 4 PROVIDE MEDICAL SERVICES INSURANCE TO INTERNATIONAL STUDENTS UPON THEIR ARRIVAL IN NOVA SCOTIA: \$500,000**
- 5 ELIMINATE THE INEXPERIENCED MINIMUM WAGE RATE AND MONITOR THE USE OF UNPAID INTERNSHIPS IN NOVA SCOTIA: \$250,000**

# CONCLUSION

These recommendations will cost \$60.25 million in 2015-16, \$105.25 million in 2016-17, and \$140.25 million in 2017-18. While some naysayers may dismiss this investment as beyond our province's means, the Nova Scotia government needs to change its attitude that a dollar spent is simply a dollar lost. Our young people are the most important investment to ensuring Nova Scotia prospers over the coming decades. Our province will recoup this money many times over when young people stay in Nova Scotia and build their lives here. A similar strategy has already started to produce results in Newfoundland and Labrador, which now attracts young people away from our province. To put things in perspective, \$140.25 million represents just 2.5% of projected GDP growth over the next 3 years. The cost of not spending this money and failing to reverse our demographic decline will be far higher.

Nova Scotia's young people are facing challenges unseen by previous generations: record-high levels of student debt and a youth unemployment rate well above the national average will only diminish our graduate's contributions to the province and willingness to remain in such a place. Students know that a university or college education is more important than ever to succeed in today's society and there can be benefits for those who choose to pursue their degree in Nova Scotia. It is up to government to assure a student that choosing our province is worthwhile and provide for our students and their institutions and for what is ultimately a public good.

The Newfoundland and Labrador government's decision shows the innovation and dedication needed to work towards an accessible post-secondary education system. It is time to follow suit and see such bold leadership on part of the Nova Scotia government. With ten institutions, Nova Scotia has strong potential for a competitive and high quality post-secondary education system that rivals other places both nationally and internationally. Maintaining that potential is not possible, however, without also ensuring post-secondary education is accessible to all. Students' recommendations for the upcoming budget will guarantee that the government build and maintain a system that properly ensures an equitable and prosperous future for generations to come.

*The Federation represents over 500,000 students across Canada, and students at NSCAD University, Mount Saint Vincent University, Université Sainte-Anne, the University of King's College, and Cape Breton University in Nova Scotia.*

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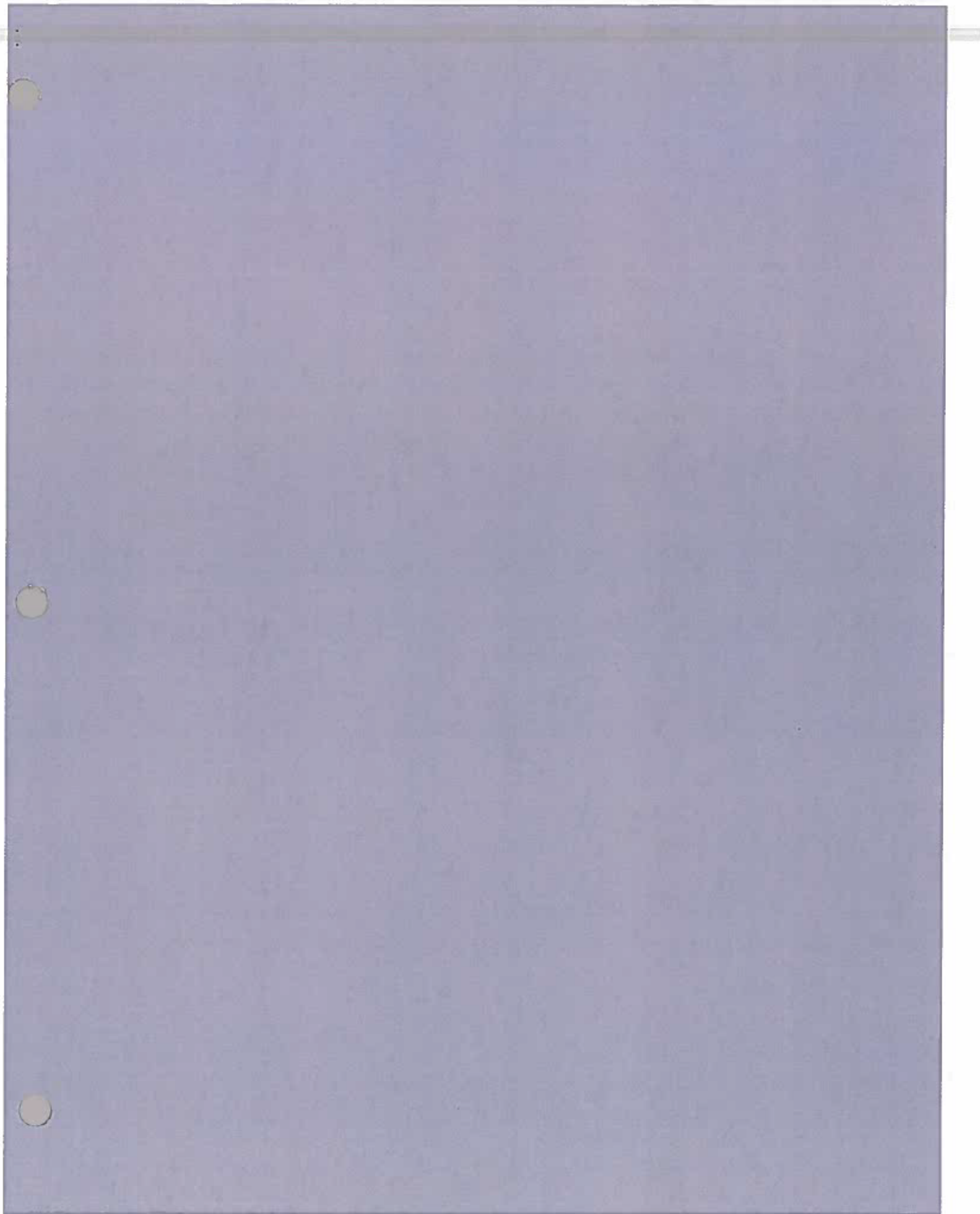
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April 10, 2015

Dear Premier McNeil,

My name is Jordan McMurray. I am not a film producer or a big director. I'm not a cameraman or a writer, although it's my dream to one day be a big part of the film industry. Right now I'm only 13. While I can't say I *need* the film industry to survive because it is my livelihood, like so many other people,—I can say that without the film industry my life will not be the same. In fact, it is because of the film industry here in Nova Scotia that I even have the courage to write you in the first place.

I first moved to Nova Scotia when I was in Grade 1. I have always been "small" for my age. In fact, people have always thought I am at least 4 years younger than I really am. Everyone in my class was always taller, including most of the girls. My Mom told me I would "catch up" and even if I didn't, God just made some people smaller than others. This really wasn't a huge problem when I was in the younger grades, but as I moved up in school and the kids got bigger and bigger, it was more apparent, and I started to get teased quite a bit. I eventually got a nickname, "Shorty Jordy." I tried to brush it off and laugh with everyone else but one day it got really bad when the bullying became physical. My life seemed to really change after that. I was not as happy. I hated school. I begged my mom not to make me go. I hated being short. I always asked her if there was something wrong with me. Being only 9, I just didn't understand. I hated being "me."

Then one day, my mom signed me up to do some background work with Haven. I thought it might be fun as I knew some other kids that had done it. I got chosen to be in an episode where Jason Priestly and Emily Rose were talking to a bunch of kids in a classroom. I was one of those kids. I was seated at the back of the class where Jason was also sitting. I got to talk to him a bit between takes, which was great, even though at the time I really didn't even know who he was. He asked me questions and seemed really interested in me, so I was happy to talk to him. I am not even sure how we got on the subject but I remember him telling me that I can do anything I want to do and that size has absolutely nothing to do with it. If I want to do something, nothing should stop me. I remember that he was also "short," at least compared to other people, so I knew he meant what he said. That's when I also knew exactly what I wanted to do for the rest of my life. This may sound funny coming from someone so young but even today, I know with every part of me, this is what I want to do forever. It is like something changed that day and I have never looked back. My size never mattered to me again. In fact, I started seeing all the great things I could do because of my size.

Since that day I have been doing everything I can to be part of the film industry. I joined the local theatre and worked for 3 years with Cynthia Myers, who was my first mentor. I also auditioned for parts in different projects and when I was eligible, I joined ACTRA. I have been lucky enough to meet so many amazing and kind people in the industry who have gone out of their way to help me. People like John Shurko, an assistant director for Haven. He knew how badly I wanted to be an actor and he helped me

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when he really didn't have to. People like Erin Hennessey who owns a casting agency. She really understands how much acting means to me—and everyone else she works with.

Because of her I have been lucky enough to be a part of so many different projects filmed in Nova Scotia, like Mr. D, The Lizzie Borden Chronicles, 22 Minutes and the Book of Negroes to name just a few. And people like Gillian Everill, who works at a big film company in Nova Scotia. She was always there to give me or my Mom advice just because she believes in me and wants to help. Or people like Ciel Crosby, who also believes in me and has helped me (and so many other people) get auditions for the incredible projects here in Nova Scotia. And there are so many other people in the industry that have helped me on my way to reaching my dreams, like the costume people, the hair and makeup people, the casting directors, the people who coordinated everything, the people who made the meals and fed me, the people who helped me on set when I felt lost or overwhelmed when I first started. Without all of these people and the countless others I have not even named (because honestly, it takes a ton of people to make a movie or TV show), I know I would not be who I am today. I would not be confident in who I am. I would not feel good about myself and I probably would not know exactly what I want to do for the rest of my life.

I may not understand much about the politics of what is happening with the film industry, but I do know that all of the people involved in this amazing industry love what they do as much as I do. I have never seen anyone who is not nice or who doesn't want to help another person like they have helped me. Making movies is not just a job to them, it is a dream. I also know that not many people get to do what they dream about for a living. And it scares me that all of those dreams and people may not be there tomorrow or the day after, not because they don't want to, but because they *have to* leave to follow their dreams somewhere else. That just seems so sad to me, especially when all these people who are following their dreams are also helping others find theirs.

I know my letter will likely not change your mind about the tax cuts to the film industry, especially when it comes down to money—it's always about money for the people that are in charge. I get that. But that is why this whole thing makes even less sense to me. I am in Grade 8 math and even I can see that the money the film industry brings to Nova Scotia is so much more than the money the government pays out. So, I am asking you, for the sake of all the people like me that simply want to see their dreams come true, that you really look at the real cost if the film industry is no longer in Nova Scotia, and if all of the amazing people that work in it are no longer here because they had to face the fact that their dreams just couldn't come true in Nova Scotia anymore.

Sincerely,

Jordan McMurray  
Actor!

Cole Harbour, NS



May 5, 2015

The Law Amendments Committee , Nova Scotia Legislature  
Honourable Lena Metlege Diab  
*Chair*  
Andrew Younger *Vice Chair*  
Patricia Arab  
Terry Farrell  
Brendan Maguire  
Honourable Alfie MacLeod  
Karla MacFarlane  
Honourable Sterling Belliveau  
Lenore Zann

My Name is Christopher Zimmer and I am a filmmaker, producer, and writer. I live in the Head of St. Margaret's Bay.

First of all as an immigrant to Canada and to Nova Scotia and a proud citizen, I have delighted in promoting the province , its people and stories wherever and whenever I can. I, like many others, have chosen Nova Scotia as a place to live, work, play, raise a family and call Nova Scotia home. I , like many others, have chosen the creative industries as a field of endeavour to contribute to the story of Nova Scotia and to its economy.

Ideas – whether expressed as films, plays, music, visual art, stories, books, blogs, pots, sculpture, are the raw materials of our culture. Our culture is not just in the past, nor it is just what is current and trendy, it is also what is to come in the future.

But when I see this Government, blinders on, choose to ignore this value – both the cultural value and the economic value, choose to dismember a successful arms' length institution and its programs without any debate or consultation with its stakeholders, or serious consideration of what we have and what we, the people of Nova Scotia, are going to lose, I have to question whether there is really a thoughtful plan in place.

It is a privilege to be able to make a movie. It really is. To take an idea, write it down, play it out with actors, record it with skilled filmmakers and present it to the world is a rare challenge and obligation. We are aware of this privilege. Yet we are also aware that this endeavour creates meaning, creates jobs, identity, pride, self- awareness, and we hope, a modest place in history. It also supports families, charities, small businesses, schools, car mechanics, teachers, doctors, dentists, nurses, grocery store

*Christopher R Zimmer*

Producer – CEO  
Vertical Productions inc.  
[www.verticalproductionsinc.com](http://www.verticalproductionsinc.com)  
[czimmer@imx.ca](mailto:czimmer@imx.ca)  
+1-902-499-3179 direct





May 5, 2015

clerks and tycoons, fishermen, farmers, winemakers and yes even government bureaucrats and politicians.

So what is the future for Nova Scotians? We could look to continue to sell our land, our forests, our minerals, our marine life and eke out a diminishing quality of life as these resources are rapidly sold off and depleted, or we can invest in the renewable human resource of our people, choose to maintain and create a wholesome cultural and economic environment that will attract visitors and investment in our ideas and our Province.

Over the past thirty-three years our company has spent co-production dollars; investment dollars "from away" in Glace Bay, Sydney, Port Hood, New Waterford, English town, Baddeck, Cheticamp, Port Hawksbury, Antigonish, Truro, Wolfville, St Croix, Tantallon, Hubbards, Chester, Mahone Bay, Lunenburg, Riverport, Liverpool, Shelburn, Digby Yarmouth, Annapolis Royal and Halifax. And the images of these places have gone out around the world. Our filmmakers have worked as equals with filmmakers in the UK, Netherlands, Denmark, Estonia, Germany, Poland, Spain, South Africa, Zimbabwe, Venezuela, Mexico, Japan, India, China and this is only on our projects. This network of international business and culture is now at risk.

The ability to continue this work and to pass on to future generations of Nova Scotians the chance to build on this experience has been jeopardized. There are solutions to financial constraints but they will not be found in hasty, reactionary decisions but in careful and imaginative long term planning.

Finally I would like to say that we should celebrate and laud the successes we have had and will have. That an actor such as Ellen Page can go from working in small films in Halifax on to fame and stardom, or that a producer start up a successful international children's' media company as Michael Donovan has done, reflects well on all of us.

The rising tide carries all boats with it. Let's make sure that we can continue to stay afloat.

Chris Zimmer.

*Christopher Zimmer is a Nova Scotia Producer and writer who has produced Margaret's Museum, New Waterford Girl, Love and Death on Long Island, and numerous International productions. He has also produced the animated series For Better or For Worse and several Rita Macneil documentaries. Currently the company he owns with Ann Bernier, Vertical Productions inc, is preparing a Mexico-Canada animated film COATI, a Canada-UK- Venezuela feature film drama about human trafficking An Ordinary Seaman, and a Canada- China co- production Delicious! (Zhen Xian!) to be shot in Wolfville and Beijing. They hope to be able to produce these films and more in Nova Scotia.*

*Christopher R Zimmer*

Producer - CEO  
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[www.verticalproductionsinc.com](http://www.verticalproductionsinc.com)  
[czimmer@imx.ca](mailto:czimmer@imx.ca)  
+1-902-499-3179 direct

To:

The NS Law Amendments Committee

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

Thank you very much for allowing me the time to present to you this afternoon. I am an international consultant, living on the South Shore of Nova Scotia. In the last four months, I have travelled to the Berlin International Film Festival, the Rio Content Market in Rio de Janerio, the Hong Kong Filmart and the Fajhr International Film Festival in Iran. At every event, there are dozens of regions, countries and provinces vying to attract projects to their location. In every market there are tangible opportunities to promote the Nova Scotia screen industry; its competitive tax credits and pool of talent that punches above its weight. Our wee province was a success story with a strong provincial Agency that supported the creative industries with staff intelligence, location services, decades of experience, transparent tax credit management, and equity investment. International producers were eager to bring their business here. That all changed April 9<sup>th</sup>, when the Liberal government, without prior in depth consultation with the sector, gutted the \$140 million dollar industry. With no advance warning, they shut down Film and Creative Industries Nova Scotia, <sup>and</sup> with no advance business strategy in place to support the transition to the NSBI, and with no consideration for the message such damaging actions would send to the international community. The Liberal Gov't acted rashly and irresponsibly.

A case in point: I would like to read excerpts from a letter received recently from Hollywood producers of Haven, Shawn Piller, Lloyd Segan and Scott Shepherd.

LETTER

Piller/Segan/Shepherd letter – excerpts:

Over the past five years, we have had the privilege of working in your province, producing HAVEN, the television series based on an underlying work by Stephen King. HAVEN has a large worldwide audience, introducing nearly a BILLION viewers to Nova Scotia. During our tenure, we have enjoyed the opportunity to work with extremely talented and hard working members of your film and television community.

When deciding on a location for filming, we evaluate many variables, including aesthetics, depth and experience of local crew and cast members, and economic incentives. Despite Nova Scotia's beauty, and motivated and innovative crews, without the Nova Scotia Film Industry Tax Credit we would not have been able to bring HAVEN to the province.

---

To give you a snapshot of what this actually means to our extended family in Nova Scotia, here are some eye-opening employment statistics from HAVEN over the past five years.

- HAVEN hired 6,200 Local Extras — local means from Nova Scotia only
- We shot in 600 locations in 36 communities (This benefited citizens of )
- (In addition to 442 cars and vans, 633 trailers and trucks, <sup>↓</sup> HAVEN rented 2,000 on camera picture vehicles. They required 782,000 liters of fuel to operate)
- (We purchased 142,000 square feet of lumber, which allowed teams of carpenters and painters to build sets)
- Our cast and crew consumed 180,000 meals, most of which came from local farms, butchers, fisherman and markets.

In essence, HAVEN could not have been produced without the support of nearly 1,300 vendors, each one employers themselves.

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Respecting that there may be a healthy dose of skepticism amongst you and your colleagues in permitting these incentives to continue, I offer a recent comparison example in the United States.

A few years ago in New Mexico, a newly elected, well-intentioned, fiscally prudent government eliminated key provisions of their film and television incentive program. Their policy resulted in devastating economic impact. Filming in the state all but ceased and the ripple effect was felt by every business sector. Responding to this unintended consequence, the state legislature — with the support of the governor — not only reinstated the previous programs, but increased various incentives to reinvigorate filming in the state. Perhaps New Mexico's experience might help inform Nova Scotia's incentive policy.

End excerpts.

Yes, the plan is in place to go forward with the Alberta model, and the industry will adapt to its reduced presence in the international marketplace, but I urge the Government, please:

- Delay the July 1<sup>st</sup> start date significantly
- Allow reasonable time for our \$140 million industry to prepare for the massive changes which confront it, and please,
- Give NSBI the time to develop and implement, in a rational manner, an informed and visionary plan to work with our sector in research, development, and equity support.

Further, I urge the Government, in order to guarantee investment stability, announce publicly that, as with the Alberta model, despite the budget estimate of \$10 million for the Fund, no production, I repeat, no production will be turned down.

This is the message I would like to take to the Cannes Film Festival next week:

The Nova Scotia Screen Industry is open for business.

Thank you.



Jan Miller

[Redacted contact information]

April 20th, 2015

Office of the Premier  
7th Floor, One Government Place  
1700 Granville Street  
Halifax, Nova Scotia  
B3J 1X5

Honourable Stephen McNeil, Premier of Nova Scotia, and Honourable Diana Whalen,  
Minister of Finance:

My partners, Shawn Pillar, Scott Shepherd, and I are writing you to advocate for a robust and flexible Nova Scotia film tax credit incentive going forward.

Over the past five years, we have had the privilege of working in your province, producing HAVEN, the television series based on an underlying work by Stephen King. HAVEN has a large worldwide audience, introducing nearly a BILLION viewers to Nova Scotia. During our tenure, we have enjoyed the opportunity to work with extremely talented and hard working members of your film and television community.

When deciding on a location for filming, we evaluate many variables, including aesthetics, depth and experience of local crew and cast members, and economic incentives. Despite Nova Scotia's beauty, and motivated and innovative crews, without the Nova Scotia Film Industry Tax Credit we would not have been able to bring HAVEN to the province.

We are currently in discussions about producing more episodes of HAVEN. These proposed policy changes would preclude us from continuing to produce the series in Nova Scotia, forcing us to move the production elsewhere.

That would be heartbreaking. Not only because of the deep friendships and bonds that we have developed over a half a decade — but also because of all of the people who will lose their jobs. The people affected are not limited to crew and cast members and their respective families. The ripple effect would be felt by the companies that service HAVEN and businesses that service those companies.

Also, a byproduct of such legislation would be the exodus of skilled personnel to production centres outside the province — a true brain drain of talent, especially young people studying at your universities and colleges.

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# pillar/segan/shepherd

To give you a snapshot of what this actually means to our extended family in Nova Scotia, here are some eye-opening employment statistics from HAVEN over the past five years.

- HAVEN hired 6,200 Local Extras — local means from Nova Scotia only
- We shot in 600 locations in 36 communities. This benefited citizens of townships across the province including Aspotogan, Coleman Cove, Southwest Cove, Bayswater, New Harbour, Blandford, Upper Blandford, Mill Cove, The Lodge, Fox Point, East Chester, Middle River, Robinson's Corner, Chester Basin, Chester Grant, Sherwood, Card Lake, Dayspring, Hammonds Plains, Peggy's Cove, Prospect, St. Margaret's Bay, Queensland, Western Shore, East River, Gold River, Marriott's Cove, Herring Cove, Fisherman's Cove, and Eastern Passage, to name a few
- In addition to 442 cars and vans, 633 trailers and trucks, HAVEN rented 2,000 on camera picture vehicles. They required 782,000 liters of fuel to operate
- We purchased 142,000 square feet of lumber, which allowed teams of carpenters and painters to build sets
- Our cast and crew consumed 180,000 meals, most of which came from local farms, butchers, fisherman and markets.

In essence, HAVEN could not have been produced without the support of nearly 1,300 vendors, each one employers themselves.

Conservative estimates values this compound spending generated by HAVEN's production cash flow at close to 140 million dollars — money flowing directly to the citizens of Nova Scotia. Hotels, restaurants, shops, and entertainment venues throughout the province were amongst the many beneficiaries of this spending. This does not include the impact that HAVEN has had on Nova Scotia tourism. People continue to flock to Nova Scotia from all over the world to find the fictional town of HAVEN, becoming enthralled with the province and spending their tourist dollars accordingly.

Respecting that there may be a healthy dose of skepticism amongst you and your colleagues in permitting these incentives to continue, I offer a recent comparison example in the United States.

# pillar/segan/shepherd

A few years ago in New Mexico, a newly elected, well-intentioned, fiscally prudent government eliminated key provisions of their film and television incentive program. Their policy resulted in devastating economic impact. Filming in the state all but ceased and the ripple effect was felt by every business sector. Responding to this unintended consequence, the state legislature — with the support of the governor — not only reinstated the previous programs, but increased various incentives to reinvigorate filming in the state. Perhaps New Mexico's experience might help inform Nova Scotia's incentive policy.

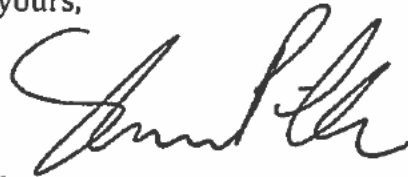
We are proud of HAVEN's contribution to your communities across Nova Scotia and remain grateful to its hard-working citizens who helped make HAVEN's production possible. As producers, it is our hope that we can continue this mutually beneficial relationship.

However, preserving the Nova Scotia Film Tax Incentive Credit is imperative to this effort.

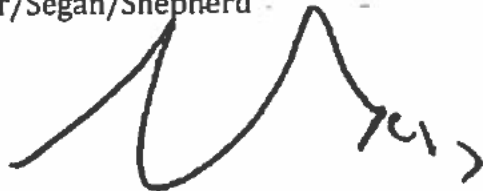
Should you be inclined, Shawn, Scott, and I welcome the opportunity to discuss this further at your convenience.

Thank you for your consideration.

Sincerely yours,



Shawn Piller  
Executive Producer/Director, HAVEN  
Partner, Piller/Segan/Shepherd



Lloyd Segan  
Executive Producer, HAVEN  
Partner, Piller/Segan/Shepherd



Scott Shepherd  
Executive Producer, HAVEN  
Partner, Piller/Segan/Shepherd





CCPA  
CANADIAN CENTRE  
for POLICY ALTERNATIVES  
NOVA SCOTIA OFFICE

Nova Scotia Budget Watch 2015

# Nova Scotia's Fiscal Choices

THE NOVA SCOTIA government is set to release the provincial budget. This year's CCPA-NS budget watch primers are designed to provide Nova Scotians with tools for understanding the government's budgetary decisions. This is a critical time for Nova Scotians to ask questions about the impact of government budgets on individuals, families and communities.

Nova Scotians should ask serious questions about how the tax and spending changes proposed in this budget could support or undermine social and economic justice in our province. How will this budget influence income inequality in Nova Scotia? What about gender equality? How will the revenue and spending strategies proposed contribute to the protection of our environment, or the creation of good, green jobs? How will the budgetary priorities support the long-term sustainability of the Nova Scotian economy?

This budget season, Nova Scotians should be concerned that the government is following the fiscal advice laid out in the Nova Scotia Tax Review<sup>1</sup> authored by Laurel Broten. Like the oft-cited "Ivany report",<sup>2</sup> Broten's review adopts the notion that Nova Scotia is at a fiscal crisis point. Furthermore, the recent auditor general's report also had some flawed fiscal analysis.<sup>3</sup>

Even though the Broten report was supposed to be about tax reform, it was really only about tax reductions. As such, the Broten report's starting point is "holding the line on government spending." However, the report provides no evidence to back up either these assumptions or the proposed solutions. Indeed, evidence is piling up that points to the opposite conclusion: austerity does more harm than good, and tax cuts do not deliver a stronger economy. A reality check is needed.

What evidence does our government have for its fiscal choices? Doesn't good public policy start from evidence about what does and what doesn't work? How do we understand these choices given our current social and economic context and needs of our shrinking population?

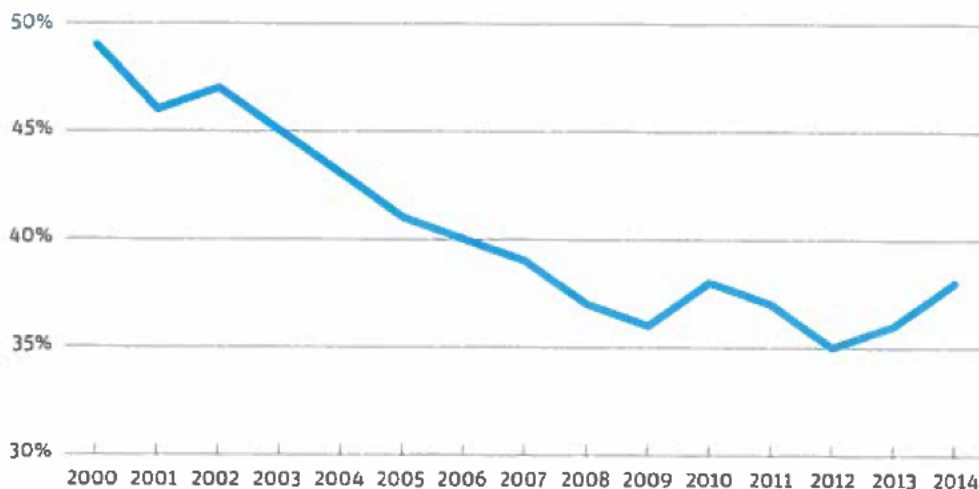
## A dozen things you need to know about our fiscal health:

### 1. Nova Scotia is *not* at risk of bankruptcy: the province is managing its debt responsibly.

Nova Scotia is not a business, nor is it a household: provinces can (and should) carry debt differently. The province takes on debt in order to make public investments that pay dividends for present and future generations. Dollar figures for the debt or interest payments on the debt are only meaningful when put in the context of the revenue base which enables us to manage the debt. The following fundamentals are crucial for those trying to understand our fiscal health:

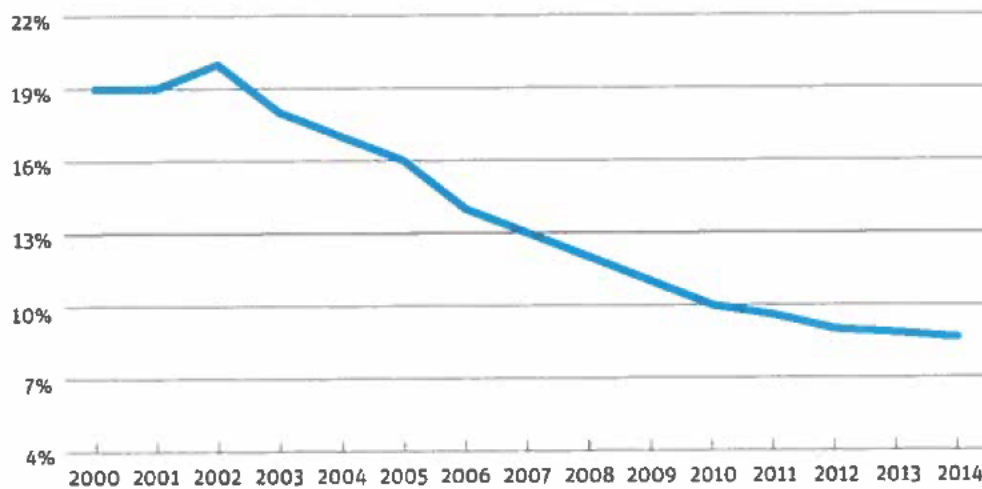
- Nova Scotia's ability to manage the debt, as measured by the debt-to-GDP ratio, has improved significantly over the past decade. (See *Figure 1*) While there is no consensus on the ideal debt to GDP ratio, economists agree that it is more important that the ratio be steady, or on a downward trend.

**FIGURE 1** Nova Scotia's Debt to GDP Ratio, 2000–14



Source: Nova Scotia Department of Finance, Public Accounts, 2000–2014

**FIGURE 2** Nova Scotia Debt Charges as a Percentage of Total Expenditure, 2000–14



Source: Nova Scotia Department of Finance, Public Accounts, 2000–2014

- Similarly, when debt charges are expressed as a percentage of public expenditures, a dramatic decline is revealed. Nova Scotia's proportional spending on debt has shrunk from a high of 19% in 2000 to just under 9% in 2014 (see *Figure 2*)
- If and when interest rates rise, debt-servicing costs will rise, but debt charges will increase slowly, as we are now borrowing long-term at extremely low interest rates.

## **2. Arguments about the morality of burdening the next generation with debt, while not addressing their current needs, are misplaced.**

A current debt can be thought of as deferred taxation. The debt charges will be paid by future taxpayers who will benefit from the investments made in government programs today — like public education or post-secondary education or health promotion/illness prevention programs. It is fair to pay the full costs of these investments over time. Failing to address problems such as poverty or deteriorating infrastructure as they arise creates serious consequences down the line. In addition to monetary costs, the real price of lost human potential is enormous, in both economic and moral terms: the cyclical nature of poverty, for example, stunts the well-being of entire segments of society. To prioritize paying down the debt benefits primarily those to whom we owe the debt (those wealthy enough to buy bonds). Given that these very investments save lives, improve health and education,

and provide adequate housing for low-income Nova Scotians, one must ask, where is the morality in reducing these investments in the name of not burdening the next generation? Adhering to this logic means risking lives with unsafe bridges and schools, decrepit hospitals, and homes that are substandard and dangerous. If only we were as concerned about the growing household debt to income ratio (\$1.63 for every \$1 of income)<sup>4</sup> or student debt loads: students in the Maritimes face on average \$28,000 upon graduation.<sup>5</sup>

### 3. Nova Scotia's annual deficit is small and cyclical and a rigid schedule to balance the budget is not good economic policy.

The Nova Scotia deficit would be a concern if rising GDP did not generate greater tax revenues to reduce deficits. As our alternative fiscal framework shows (*Table 1*), the provincial budget could be balanced based on economic growth, and by making the tax system more progressive. In addition, by reprioritizing some spending, it is possible to allow for inflationary expansion of current spending, and invest an additional \$500 million to upgrade infrastructure, reduce poverty, lower tuitions, and invest in early learning and child-care, all while creating good jobs.<sup>6</sup>

**TABLE 1** Alternative Provincial Budget (000s)<sup>7</sup>

|                          | 2015-16      | 2016-17      | 2017-18      |
|--------------------------|--------------|--------------|--------------|
| Revenue                  | \$10,457,043 | \$10,897,306 | \$11,542,163 |
| Expenditure              | \$10,146,967 | \$10,725,861 | \$11,550,916 |
| Budget Surplus (deficit) | -\$310,076   | -\$171,445   | \$8,754      |
| Debt to GDP Ratio        | 36.62%       | 35.62%       | 34.45%       |

### 4. The province of Nova Scotia is not a big spender by any measure, especially when one considers the social and economic need in the province.

From 1990 to 2013, we consistently invested less in our population than most other provinces. Furthermore, we have always spent less on a per-capita basis than the Canadian provincial or the Atlantic Canadian average,<sup>8</sup> despite the fact that 57% of the population lives in rural Nova Scotia.<sup>9</sup> Nova Scotia faces outmigration of its youth and an overall aging of the population. Demographics influence and are influenced by government action and inaction.

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## 5. Public investment in an Early Learning and Child Care system in Nova Scotia provides more short-term economic stimulus than other major sectors of the economy.

The GDP multiplier (the increase in GDP generated from a dollar increase in spending) in the early learning and care sector is 2.23. This is larger than other sectors — 67% higher than construction and 112% higher than manufacturing. Furthermore, the employment multiplier (the number of jobs created per million dollars of initial increase in expenditure), is 46.8 jobs per million dollars.<sup>10</sup> In Manitoba, the economic returns were even higher in rural communities, affirming the essential role that child care can play in regional development.<sup>11</sup> In Quebec, for every \$100 invested in the system, the provincial government received \$104 in return.<sup>12</sup> Our governments should make spending decisions based on specific goals, e.g., to address social issues such as early learning, poverty reduction, and end homelessness. Overall, an affordable, quality system of Early Learning and Child Care advances multiple policy priorities and goals: “preparing our future workforce, supporting parents to work or upgrade their skills and strengthening democratic communities”.<sup>13</sup> In contrast, as a form of government expenditure, tax cuts and tax credits offer the worst bang for the buck — maybe a 30 cent return on the dollar for a corporate tax cut!

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## 6. Austerity imposes a cost on the province’s economic performance.

If the provincial government uses spending cuts to attack the deficit (freezes also mean real cuts), it will create a fiscal drag. Real reductions in public sector wages and employment, for example, will force these employees to reduce their spending, further reducing GDP and lowering incomes in their communities. Thus, the total impact of government expenditure cuts to GDP growth is greater than the direct effect of a reduction in money spent. Budgetary changes should always be tied to specific policy goals: they should not be driven by fiscal considerations used as blunt instruments with negative consequences. Based on an increasing and significant body of evidence<sup>14</sup> including research from the IMF, any austerity program will result in a drag on fiscal performance and thus even lower revenue down the line. Starving government of revenue will make things worse for those Nova Scotians waiting for home care, long term care, affordable housing and childcare. Public sector spending cuts are more likely to have a devastating effect on rural communities, and will disproportionately affect women (see our budget primer on Gender-Based Analysis).

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## **7. Government stimulus that also results in more purchasing power in the economy can support job creation and expand the revenue base.**

Household spending accounts for 54% of GDP in Canada.<sup>15</sup> Providing additional income support for those living on a low income is a sure-fire way to stimulate the economy because they don't have the luxury of saving or investing it and they will spend it.

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## **8. Public services and assets need to be strengthened, protected and made more accessible.**

The people who stand to benefit the most from the privatization of public services and assets are the lawyers and financiers who broker the deals. As Nova Scotians are reminded every time they get their electricity bills, the profits received by private owners and shareholders will come out of the pockets of ordinary Nova Scotians. Privatization is not cost-effective, and it affects accessibility and democratic control, thus undermining the public interest.<sup>16</sup>

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## **9. When poverty is reduced, all Nova Scotians benefit.**

The scars of poverty (such as higher crime rates and a heavier burden on the health care system) have costs of their own: the estimated monetary cost of poverty in Nova Scotia is approximately \$600 million dollars per year (in 2010) representing almost 7% of the provincial government budget. When the direct costs to government are added to individual and societal costs, the total cost of poverty — \$2.4 billion — is equal to 7% of Nova Scotia's GDP.<sup>17</sup> It costs more to help people manage to scrape by in poverty than it does to lift people out of poverty and prevent it in the first place. Estimates suggest that implementing a comprehensive poverty reduction strategy would cost half as much as continuing with the *status quo*.<sup>18</sup>

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## **10. The province's budgetary choices are restricted by the federal fiscal imbalance.**

Without an increase in federal transfers and equalization, our province is unable to provide a reasonably comparable level of service at a reasonably comparable level of taxation. Total federal support to Nova Scotia is expected to rise by only \$43 million in 2015–16, a percentage increase of 1.43% (the smallest of any province).<sup>19</sup> Not only is the federal government not providing enough equalization and transfer support, it has also shrunk

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spending on some federal programs that contribute to the social safety net; whereas in 1990, 91 per cent of the unemployed drew on unemployment insurance benefits in Nova Scotia, in 2014, only 65% of the unemployed drew on EI for regular benefits. Moreover the lowest income quintile only made up 16% of all EI recipients in 2014.<sup>30</sup> The *Alternative Federal Budgets* demonstrate what a significant difference it would make if the federal government were to restore fairness and progressivity to its tax base, and develop strategies to tackle affordable housing, early learning and child care, poverty reduction, while providing the provinces and municipalities with the fiscal capacity they need to provide equitable services to meet the needs of their populations.

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**11. An appropriate level of taxation is one that contributes to a sufficient revenue base needed to ensure the provision of quality public services, not one that is simplistically judged to be high or low.**

The quality of public services in a community is a much more critical factor affecting the attraction and retention of people and businesses than our taxation level. “Competitiveness” depends on a high quality public service environment – Switzerland, Finland and Germany are at the top of the “Davos Index” of global competitiveness, and they are certainly not ‘low’ tax countries.<sup>31</sup>

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**12. There is an alternative approach.**

For fifteen years now, the Canadian Centre for Policy Alternatives in Nova Scotia published an alternative budget. This year marks the 20<sup>th</sup> anniversary of the Alternative Federal Budget published by CCPA National. These budgets show that it is possible to make strategic investments to advance social and economic justice, create jobs, reallocate resources, expand the economy, and pay for this by raising revenue based on evidence of ability to pay and return on investment. It is possible to help those in need now, and ensure a solid foundation for our future, our people, our communities, and our environment. In addition, the Alternative Federal Budget sets the bar on how government budgets should be presented: “No government, federal or provincial, has applied such a thorough assessment of the impact of their budgets on inequality, poverty and job creation, which they claim to be priorities. This pioneering innovation should be adopted as a standard feature of government budgets.”<sup>32</sup> Alternative Federal Budgets can be downloaded here: <https://www.policyalternatives.ca/projects/alternative-federal-budget>. Nova Scotia Alternative budgets can be downloaded here: <https://www.policyalternatives.ca/projects/nova-scotia-alternative-budget>.

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## Notes

- 1 Laurel Broten, Charting a Path for Growth: A tax and regulatory review for Nova Scotia (Province of Nova Scotia, 2014) <http://www.novascotia.ca/finance/en/home/taxation/default.aspx>
- 2 One NS Coalition, Now are Never: an Urgent Call to Action for Nova Scotians (February 2014) <http://onens.ca/report/>
- 3 Richard Starr, New AG picks up where Lapointe left off, February 26, 2015 <http://lilstar2.com/2015/02/26/new-ag-picks-up-where-lapointe-left-off/>
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## CCPA

CANADIAN CENTRE  
for POLICY ALTERNATIVES  
NOVA SCOTIA OFFICE

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*The opinions and recommendations in this report, and any errors, are those of the authors, and do not necessarily reflect the views of the publishers or funders of this report.*



## NINETY-TWO FILMS &amp; SHOWS SHOT IN NOVA SCOTIA

- Afghan Luke
- All the Wrong Reasons (film)
- Alone in the Dark (2005 film)
- Amelia (film)
- The Arcadian
- 
- The Book of Negroes
- Bag of Bones (film)
- The Bay Boy
- Beefcake (film)
- Blackbird (2012 film)
- Buried on Sunday
- 
- Candy Mountain
- The Christmas Shoes (film)
- Christmas with Holly
- Cloudburst (2011 film)
- Corvette K-225
- The Covenant (film)
- 
- Deeply
- Def-Con 4
- The Disappeared (2012 film)
- Dolores Claiborne (film)
- 
- Echoes of a Summer
- Evangeline (1913 film)
- The Event (film)
- 
- Finding John Christmas
- Flawed
- 
- A Glimpse of Hell (film)
- Goin' Down the Road
- 
- Hanamizuki
- The Hanging Garden (film)
- Heartbeat (2014 film)
- High Tide at Noon
- Hobo with a Shotgun
- The Hunt for the BTK Killer
-

- Island Love Song
- Jesse Stone: Benefit of the Doubt
- Jesse Stone: Death in Paradise
- Jesse Stone: Innocents Lost
- Jesse Stone: Night Passage
- Jesse Stone: No Remorse
- Jesse Stone: Sea Change
- Jesse Stone: Thin Ice
- Jumping the Broom
- K-19: The Widowmaker
- Killer Wave
- Leaving Las Vegas
- Life Classes
- The Little Kidnappers (1990 film)
- Lizzie Borden Took an Ax
- Love and Death on Long Island
- Love That Boy
- Margaret's Museum
- Marion Bridge (film)
- Martha, Inc.: The Story of Martha Stewart
- The Memory Keeper's Daughter
- Moving Day (2012 film)
- My Bloody Valentine (film)
- New Waterford Girl
- Noah's Arc: Jumping the Broom
- November Christmas
- Outlander (film)
- Pit Pony (film)
- Poor Boy's Game
- A Rumor of Angels

- The Scarlet Letter (1995 film)
- Scotland, PA
- The Secret (1992 film)
- Shake Hands with the Devil (2007 film)
- She's Too Young
- The Shipping News (film)
- Simon Birch
- Snow Angels (film)
- The Sound and the Silence
- Speak It! From the Heart of Black Nova Scotia
- Stone Cold (2005 film)
  
- Take This Waltz (film)
- The Tenth Circle (film)
- Titanic (1997 film)
- A Town Without Christmas
- Trailer Park Boys: Countdown to Liquor Day
- Trailer Park Boys: Don't Legalize It
- Trailer Park Boys: The Movie
- Treevenge
- Two If by Sea
  
- V/H/S/2
- Virginia's Run
- Virus (1980 film)
  
- The Weight of Water (film)
- Westray (film)
- Whole New Thing
- The Widow of Saint-Pierre
- Wilby Wonderful

## **Address to the Law Amendments Committee – May 5, 2015**

My name is Kim McTaggart and I was born and raised in NS. I have been working as an editor and producer for 28 years. Currently, I am editing a TV series called Studio Black that is helping to give an underrepresented community in Nova Scotia a voice, both in front of and behind the camera. I'm very proud to be a part of this important show. Everything I've done in the last 35 years has led me to this. From the 15 year old who decided that someone had to make these TV shows so why can't it be me, to the kid in York U Film School in Toronto who thought she had died and gone to heaven, to the new graduate who came back to NS in 1987. At that time I did something I never thought I would do when I left for Toronto, I fell madly in love with my province and developed a deep desire to never leave here again. Although there were no film incentives, the province was full of enthusiasm for the industry and ground-breaking work was being done by a dedicated group of Nova Scotians intent on building an industry here. On to the twenty-nine old who stuck it out in NS and really began to build a career when the government decided that the film industry was a good return on investment and instituted a tax credit, to the 38 year old new mother and homeowner who had finally decided that this was the place – roots were firmly planted. The next several years saw the industry go through peaks and valleys, but an excellent living was made, bills and taxes were paid, and successes and national awards came for our shows and crew members. It's been an exciting 25 years watching the life span of our industry.

I feel it all ended on April 9<sup>th</sup> when my government suddenly decided that the film Industry was no longer a viable industry, that the cultural foundation it built was no longer welcome in our province. They gutted the industry to the core by rendering the Tax Credit useless. Equally distressing was the elimination of Film and Creative Industries NS, thereby pulling out the structural foundation of the industry. Programs that helped to foster and build the community were lost, the people who knew and understood our seemingly complex industry were given pink slips, programs to help bring our films to the world are gone. The all-important equity

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investment is gone. This investment was not there to help the Hollywood, it was there to help us build an indigenous film community – and it was indeed doing that. It was an essential piece of the puzzle that allowed us to create our own work. I have a production company that produces documentaries. Our very first doc received equity financing, as did all of them, but for the first one, it was absolutely essential – it is what allowed the film to happen and allowed us to continue making more. We have paid back almost all of the provinces initial \$52,000 investment on that film and I am certain, in time will have all equity returned. That is something of which I am quite proud. The loss of this program will have a devastating effect on those newer companies that are looking to get that first film made like I did. These companies are full of young, creative, talented people who, just like me are looking to establish roots in the place where they love.

I am deeply disappointed in my government, and trust has been lost. I voted for the Liberals based on a broken promise. It was very difficult and disheartening to then hear our premier so arrogantly and disrespectfully declare that the credit was still in place. As he was saying those words, films and shows were being cancelled or lost to other jurisdictions for the upcoming season. The effects on the industry and on me personally have been immediate. While public pressure brought us the new fund, it is not without major problems. A limited fund again puts us in an unstable, almost unworkable place. It is not the sign of a committed government. We know it, and our potential investors will know it. Mr. McNeil needs to let the world know that NS is open for business and they will not be turning it away. Until this is done, we are living in uncertainty, a place no investor wants to enter.

This all came about because the government says that it cannot afford the program. The industry says how can the government NOT afford to foster this industry and all it offers to Nova Scotians. How was it decided that it was not affordable? There was no impact study done, there was no true understanding of the return on investment, there was no meaningful consultation, there was no acknowledgement it's cultural significance to Nova Scotians, and there was no acknowledgement of past studies that did show the benefits. How does anyone know that we cannot

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afford this? How does anyone know that a simple market-correction of our tax credit percentage may have been the correct, prudent choice?

I am asking for a change to the July 1<sup>st</sup> deadline. Allow time to do proper studies and consultations before cutting an industry off at the knees. I am also asking you to not pass clause 15 and 16 which effectively ends Film and Creative NS and all real commitment to the film industry – let the consultations and an in depth analysis of the economic and cultural contributions of film determine Film and Creative NS's worth to the backbone of this industry.

For the first time in my life I am even remotely considering relocating. Not so much for me and my career, I am at a point where I could perhaps get by even when the industry does the inevitable shrink to a fraction of it's former size. No, I am thinking of my children. For the first time ever, I am wondering if this is really the place that I want to raise my children. And that makes me profoundly sad and very angry.



## Law Amendments Committee Presentation May 5, 2015

Thank you for the opportunity to speak before you.

I started in the Film and Television Industry sometime around 1989, when I was on a painting crew for the Charlton Heston show *The Little Kidnappers*. I've done a lot since then, but I particularly remember working on the second season of *This Hour Has 22 Minutes* in 1994. I remember the feeling of people in Halifax just starting to take notice of *22 Minutes*, and that they were astounded *and very proud* that it was made here, and not Toronto.

Pride is a funny thing.

There's the sort of pride that comes from doing a job you love, and doing it exceptionally well. It comes from knowing that what you do is not only worthy, but also worthwhile.

Starting in the early 1980s, film and television productions from away began coming to Nova Scotia to take advantage of our scenery and the Canadian dollar. An indigenous film industry existed then, and these from-away productions allowed our local crews to learn and develop the skills necessary to compete in the world market. Over time, our crews worked incredibly hard and grew in size and skill, to the point that they are now recognized as being among the best in the world. In doing so, they have built an industry, and brought pride and economic success to Nova Scotia. The Tax Credit may entice the from-away productions to look at Nova Scotia, but it is our crews which seal the deal. Spend any amount of time on a film set here, and you will see the pride that comes from knowing you do your job well, from knowing you are among the best in the world, and from knowing you have been part of constructing a successful, growing industry in your own home.

But there's another kind of pride. It's not as constructive, or as desirable.

It is the sort of pride that is said to goeth before destruction. Not before a fall, as is commonly misquoted, but before destruction. It's the sort of pride that is associated with refusing to admit you could be wrong; to admit that you are capable of making a mistake.

It is the sort of pride that says "I do not need to consult before making a decision. I know what's best."

It is the sort of pride that, even in the face of overwhelming evidence, will not, and can not, face up to the facts. It is the pride the Liberal government has displayed with regards to its handling of the Film Tax Credit issue. It's pride, plain and simple. I can't think of another word to describe it.

Because if it isn't pride, then what else would account for this government's steadfast refusal to admit it made a mistake by thinking the Film Industry has been given a blank cheque by this province? When, even after so much has been offered up to convince it otherwise, the government still sticks to its guns and claims it knows better than practically every other province and state in North America?

Oh, the government will say "That's incorrect; we met with the Industry and we worked out a deal," but you know that is not the case. What it did, it did in an effort to save face, to save its pride, but it is not saving an Industry. It is simply allowing AN Industry to carry on in a fashion which does not resemble THE Industry so many men and women worked so hard over the years to build, and to nurture. An industry which brought money into this province, kept young people here, and gave it some hope for the future.

Ladies and gentlemen, and here I will also address the Liberal government directly; you know that a costly mistake has been made. We know that You know that We know that You know.

You could have participated in the good kind of pride. But you haven't – yet.

Do the right thing and hold off making any changes to the Film Tax Credit until the Price Waterhouse analysis is complete. Instead of enforcing your pride on us, put us back to where we were on April 8<sup>th</sup>, and let's look at this situation together.


Thank you very much.

John Davie

Good evening and thank you for allowing me the opportunity to speak before you.

My name is Katrina Walsh and I own a small independent production company in Halifax. I've been working in the film and television industry for over two decades in various capacities, the past fifteen years having been spent as a producer of children's television.

Over the years, here in Nova Scotia, we have produced many award-winning, internationally acclaimed children's programmes, including Poko, Lunar Jim, ~~Monster Math Squad, Bo on the Go, The Mighty Jungle, Artzuka, and many, many, more.~~ We are renowned for our excellence in production, both in live action and animation. And that has all happened – not by chance – but because of strong support for the industry from previous governments – governments that understood both the positive financial impact of such an industry and also its importance culturally.

Most recently my company completed production on a series for KidsCBC entitled "The Moblees", which began airing in December 2014. It is now the top-rated show on KidsCBC. The broadcaster has ordered 20 more episodes, depending on our being able to finance the series. That one small show engaged 50 Nova Scotians in creative, well-paying jobs, purchased and rented <sup>pieces</sup> all equipment locally, and once again proved to the world that we are a significant player in this field. 

The order came in two days before the proposed budget came down. I can tell you the response from my partners was immediate and alarming and I am definitely still reeling. The usual next steps, once we had the broadcaster commitment, would be for my company to:

- First - apply for the Film and Creative Industry NS Equity Investment Programme – (maximum contribution of \$300,000) - as the office was shut down immediately the day the budget was announced with no warning or indication of where we should go for information, I was unable to complete that step. I now understand this fund is no longer available.

- Second - Apply for the Eastlink TV Independent Production Fund (maximum contribution of \$300,000) - This private fund was administered by Film and Creative Industries NS and since they were shut down, for weeks I have tried unsuccessfully to get information about what is happening with this fund. In my earlier calls, it became apparent that NSBI wasn't even aware of the fund. Since then I have called and written almost daily in repeated attempts to get clarity. Everyone I spoke to has been very pleasant. They simply don't know anything about the industry or its workings, so are operating blind. At one point I was told that the CRTC was the body who certified corporations who could administer the fund. I spoke directly with CRTC who told me that they in fact have nothing to do with the Eastlink fund. Someone is confused. Meanwhile, I doggedly pushed until NSBI agreed to accept my submission for the fund though they did warn me that it might not actually be offered. I still have no answer. Without an immediate assurance that the fund will remain in place and be applied to productions like mine, that have already submitted applications, I will definitely lose the production – and my business.
  - Third - complete the part "A" Tax Credit application – with the devastating announcement and ensuing confusion, I was unsure what process I should follow – and again – the people I would normally ask would be Film and Creative Industries NS. When I phoned NSBI they directed me to the old Film and Creative number. When I phoned there I got a message to phone NSBI who again directed me back to the Film and Creative number and the cycle goes on. As far as I can tell, under the proposed system, the Government is scrapping the Equity Investment Program, scrapping the tax credit and putting in place a fund that we are supposed to believe will "replace" the old funds. I've done the math and it simply doesn't work.
- at the*  
*reason for*  
*as the call*  
*all being*  
*done,*
- Finally – once all Provincial forms have been completed then I would move on to applications outside this Province (Federal Tax Credits etc).  
 All of the above need to happen very quickly so that the broadcaster is assured the project will happen. If not, they re-allocate the money to a different project.

Without the promised support of this government the show will simply not happen – at least not here.

The most disheartening thing for me personally is that based on the promise of this government to leave the tax credit alone for the next five years, I borrowed a substantial amount of money to build my company, thus positioning it to produce television here. If this budget doesn't change I will lose that money, and amidst all the uncertainty, with no foreseeable revenue unless things change, I am yet obliged to continue to meet my business obligations – rent, salaries, office expenses, etc. or face the consequence of not being in a position to move forward should you make the right decision.

*In addition, people I've worked with including my own son, have been forced to seek work outside the province*  
This should not be happening. Governments needs to be held to account for the promises they make.

I implore you all to reflect on the impact this unwise decision is having and reconsider. Let the industry work with you to continue to build an industry in this province, and leave the tax credits and Equity fund in place until a reasonable proposal can be worked out.

Thank you for your time.

**Law Amendments Committee**  
**Re: Changes to the Nova Scotia Film Labour Tax Credit**

I want to introduce my business and myself to you. My name is Cindy D'Orsay I am a Producer and I own and operate a small independent film and television production company. Our company produces and provides support personnel to television series, feature films, movie of the weeks and commercial productions in Nova Scotia, and have done so since 2007.

I have been shocked, angry and sad, these last four sleepless weeks, since the unveiling of the 2015 provincial budget and their changes to the Nova Scotia Labour Tax Credit. These changes have literally killed the film and creative industries.

Yes, it is a hard cold fact that the liberal government has killed the film Industry in our province.

In the last election one of Premier McNeil's campaign platforms was directed at the Arts and Culture Industry. **"Strengthening Nova Scotia's heart and Soul" !!!** The Liberal Party promised to extended the tax credit for the next 5 years and streamline access to the tax credit application. These promises were not kept !!!

We do thank the government for meeting with our representatives from Screen Nova Scotia but I feel that "The Deal" that it has been put forth will not enable the industry to survive and grow. Instead the new grant system now has our industry on life support.

1. Outside broadcasters & producers will no longer come to Nova Scotia, the new rules are just not competitive enough to where they once were. Nova Scotia always had to offer more to bring them to our tiny part of the world.
2. With the closing of Film & Creative Industries Nova Scotia there is no arm of the government with ANY experience in facilitating film production's needs.
3. The gutting of the Labour Tax Credit with no consultation means producers in and outside of Nova Scotia have lost all confidence and trust in our governments plans for any new tax credit/fund system, temporary or permanent.

These three crucial items mean the loss of not just this year's film season but the beginning of the end of our entire industry.

Without the ability to be competitive, to offer knowledgeable film production government resources and have the comfort level to know the rules will not change again, productions will not come. Skilled people will leave, in fact they are already leaving, taking with them the income and tax revenue that the province so desperately needs.

I feel that the Premier and Finance Minister didn't question the Finance Department's recommendations and decisions concerning our industry while preparing this year's budget. They didn't take the time to consider or understand that the drastic changes put forward would impact so many people, businesses and rural communities.

Now we have an industry in turmoil, skilled workers leaving the province and all Nova Scotians much less trusting of the very people we elected.

I am devastated to think that my liberal government, who I have supported my entire life, is now forced me away from my home, family, and all the things that I love. All this could have all been avoided with a little consultation and effort to understand the fragile balance that keeps film production possible in this province

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I stand here today before this committee to have my voice heard and my objections on record.

Sincerely

Cindy D'Orsay  
[www.bnap.tv](http://www.bnap.tv)

Alastair Meux, c.s.c  
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Hello, My name is Ruby Boutilier and I have a difficult time when asked to articulate how the recent decision to eviscerate the film tax credit will affect me personally. It is difficult for me, because to be quite frank, it effects everything in my life. How can I make you understand that in 5 minutes? In a nutshell? for the first time in my life, I am terrified. And it is a large, far reaching fear, I fear for Nova Scotia. I fear for its future and I believe that if this budget goes through as is, it will be a defining moment in Nova Scotia's history.

In 1996, I began studying at NSCAD University, a choice that was discouraged by my family due to the quite common belief that it was impossible to have a career being creative. In fact, my mother cried when I told her I was going there. (not out of joy) I did not know specifically what I would be when I graduated, but I knew I was taking a road not travelled before in my family. In my second semester there I discovered film in a Super 8mm class, and my life was changed forever. I found my life. I found my voice. And I haven't stopped working since.

I have had a lot of roles over the past 20 years. I have been a student at NSCAD, a camera trainee, a camera assistant, a director, a shooter, a mentor, a teacher at NSCC, and a Board Member of AFSCOOP.

The indie people at Afcoop are the most hardworking, genuine, passionate people on the planet. Somehow, with the tiniest amounts of money, they create unique visions and stories that travel the world through film festivals.

The people I met during my time in the industry? They are thousands of the most hardworking, resourceful, intelligent, resilient people in the world. I learned how to dig to the bottom of my reserves and keep going from them. I learned to keep moving forward when a rational person would have stopped from them. They live this way every day. They are fighters with poet hearts.

As a teacher and mentor I have spent 15 years meeting new storytellers who are filled with all the passion, excitement and drive that you hope to see in the next generations. But now, their parents aren't crying when they say they want to go into the Arts and film communities. They see and interact with film people all the time in their communities. It's a legitimate, viable life choice now. And boy are young people choosing it. It's amazing what 20 years and a healthy tax break can do isn't it?

These groups who I have called my family for the past 20 years are the people you have been meeting in your offices and in Province house during this past month. These are the people I am standing here for.

I am certain that you have spent today hearing from all sides of the film industry and indie community, so the history I have just provided is merely for you to understand from where I come. You have been told what this impact will be over and over from communities like Chester and Lunenburg, from other Arts organizations, from local



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businesses, from politicians, from students, from senior citizens, from Parents, from Commissions, and even from your own 2008 study.

So what can I say that is different from what you have already heard today? Well I'd like to talk about one of my current roles: that of Recruitment Coordinator for NSCAD UNIVERSITY. My job is essentially to go out into the world and find the best and brightest artists and cultural contributors of tomorrow and bring them to Nova Scotia. I travel across Canada, New England, and have even been to India twice.

I'm really good at my job. Because I believe NSCAD is amazing and also because I believe Nova Scotia is amazing. I get to tell them about its beauty, it's people and more importantly it's culture. I talk extensively about the Art communities and all the possibilities they offer. And, when I meet a young person interested in film? Well, my gushing about Nova Scotia goes up even higher.

What do you think I speak about when I am in these places? I speak of the Ray Charabaty's of the world, who came to NSCAD from Lebanon for the film program. How he just last week, won the Starfish Award for his short film Alia. He came here because of the film program and specifically the 4<sup>th</sup> year scholarship that Film and Creative Nova Scotia was offering. Guess what? Next year is his 4<sup>th</sup> year. How do you propose I finish his story?

I speak about Andrea Dorfman who came to NSCAD and has since become a unique and beautiful voice as a filmmaker who consistently shares the common human experience marrying technology and fine art. I often show examples of her work. And I think you should know, one of her short films about being alone has been viewed across the globe more than 8 million times.

I speak of people like Halley Davies and Martin Hellmich who have just been chosen by NASA as the winners of the International Ode to Hubble competition with their animated short.

I tell them all about AFCOOPS film 5 program.

Then I talk about the independent film community, and finally the Industry itself. I tell them that this is the type of community that will work 5 16 hour days in a row and then volunteer their Saturday to help out on a public service announcement for the SPCA. This is a group that gives everything it has, every day. And who wouldn't want to be a part of that?

I show them that this is a place that will first teach them and then open a world of artistic and professional opportunities upon graduation.

In the past 4 weeks I have never been more proud of Nova Scotians in my life. I have seen everyone from students to business owners to wisened film veterans join together and fight. They are not fighting for raises, they are not fighting for vacation days, they are

fighting to STAY IN NOVA SCOTIA. When I take a minute away from panicking about all of the lives that will be thrown into chaos, I am actually dumbfounded that this government is literally ignoring some of its best and brightest voices basically pleading with them to make it possible for them to stay. Do you get how insane this is? Everyone in this room has had a friend or relative who has had to move away for work. Not because they wanted to, but because they had to. And now we have a film community that has grown over the past 20 years to a level that actually DRAWS young people from as far away as Lebanon? And it is in jeopardy?

I have become acutely aware of the expression toeing the line this month and honestly? It is the most depressing and ridiculous phrase I have ever heard.

People spend their entire lives hoping for a moment where they can matter. Where they will be called upon to be the hero. Where they can change the course of life for the better. Life is confusing, filled with uncertainty, and fog. Most of the time, you just try and hope for the best, never really sure that you will be affecting anything.

Right now, you have been handed the most clear cut dare to be Great chance you may ever have as politicians and as Nova Scotians. By postponing this cut for even just a year until you have an accurate picture of its impact would immediately affect the people of your province in a positive way. There is no doubt that this needs to be postponed. The facts have been disproven, the numbers have been disproven, the politicians behind them have been disproven.

To move forward with this as it is right now? When everything that it was based upon has been proven to be inaccurate? What does this mean to the people of Nova Scotia? Well it means that this government has chosen ignorance and maliciousness over communities and research.

And the people of this province understand that, and they are watching.

To move forward with this and what it means to me personally? Well it proves that this government will decimate an industry and the Art communities of Nova Scotia rather than acknowledge that they made an error. It means that the only people who actually CAN turn this around chose to ignore the people who have been unanimous, impassioned and sincere in their pleas for a delay. It will have proven that the ARTS are not important to this government. It proves that they are putting their 2 years of employment before the immediate survival of 2700 families livelihoods.

So, as a person that travels around the world telling people about Nova Scotia. Moving forward, what would you like me to tell them?

It is the job of this government and the MORAL obligation of these elected people to look out for Nova Scotians. And they are failing.

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**YOU** are the people that get to choose how this particular story goes. You get to be the storytellers. What will this story will be?



Notes for a Submission

By

Joan Jessome  
President

Nova Scotia Government and General Employees Union

To the  
Law Amendments Committee  
On  
Bill 108 -  
Financial Measures (2015) Act

May 4, 2015

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## Introduction

Thank you, Madam Chairperson and members of the Committee for the opportunity to speak to you about Bill 108 – the *Financial Measures (2015) Act*. I am here to speak to you about Part I of the Bill which deals with an amendment to the *Civil Service Collective Bargaining Act*.

The Nova Scotia Government and General Employees Union (NSGEU) is the largest union in the province representing approximately 31,000 workers across the public sector in the provincial civil service, corrections, health care, public schools, community colleges, universities, municipalities, and community organizations. For the civil service, we currently represent approximately 7,500 members, of which 41 were laid off with the elimination of the Department of Economic and Rural Development and Tourism.

We are frankly very concerned with how the lay-offs were handled, and why this part of Bill 108 is being brought forward. We understand that for some of these laid-off members, they were told that they had half an hour to leave and to clear out their offices. To say the least, this is very disrespectful and completely unnecessary. We think the former Minister of EDRT should apologize to each and every one of the workers who were treated this way.

Our main reason for being here today, though, is to strongly object to the proposed amendment in Part I or Section 2 of the Bill. This amendment will allow the government to exclude every single employee of the new Department of Business from being a member of the civil service bargaining unit, and thus, from being a member of NSGEU as their bargaining agent.

Section 11 of the *Civil Service Collective Bargaining Act* clarifies who is not an employee for the purposes of this Act, and in subsection (2), further clarifies who can be employed in a managerial or confidential capacity. Subsection (2)(f) is

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the focus of this part of Bill 108. It substitutes the whole "Department of Business" for "Management Board".

In that Subsection (2)(f), the other civil service entities included are the Civil Service (or now what is called, the Public Service) Commission, the Office of the Legislative Counsel, and the Office of the Auditor General. In our view, the Department of Business does not fit with these other excluded entities. While we would challenge even these exclusions, at least, these other entities are not line departments, and have very specific roles to perform.

Our central question is why do all 36 of the employees of the Department have to be excluded from the bargaining unit? What is the rationale for doing this when every other department has a combination of bargaining unit and excluded employees?

Well, there does not appear to be a clear answer to this question. Even the government seems to be confused on this point. On April 29, Minister Furey said during Question Period that: "The excluded classification allows the department that flexibility so that when there are challenges or needs, we're able to assign tasks and responsibilities that meet the needs of clients and business." But on April 20, Labour and Advanced Education Minister Regan said during Question Period that: "My understanding is that this is a policy-based unit, not unlike the Office of Priorities and Planning, and for that reason the employees are excluded".

So, on the one hand, we are told that "flexibility" is the reason, and on the other hand, being "policy-based" is the reason. Whether flexibility or policy is the reason, this does not seem to justify why all employees have be excluded. Other departments have to be flexible and/or to deal with policy, and they have a combination of bargaining unit and excluded staff. Why would being flexible or dealing with policy prevent any employee from being in the bargaining unit?

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Furthermore, this amendment would appear to be a violation of the constitution rights of the affected employees to freedom of association and to be part of a union. As a result, we are considering our possible legal options to challenge this provision of Bill 108 if it is passed, especially if we are denied a complete list of all staff positions in the new Department as we have requested.

In the meantime, we would call upon the government and Committee to withdraw this Part or Section of the Bill, and instead, ensure that all Departments, agencies, boards and commissions have a combination of bargaining unit and excluded employees.

Thank you again for this opportunity to speak to this Bill. I hope you will seriously consider our proposal to eliminate Section 2 of Bill 108. I welcome any questions from Committee members.

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To: Legislative Counsel Office  
Law Amendments Committee

From: Jason Buxton, writer-director, Nova Scotia resident

May 5, 2015

Concerning Bill 108: Changes to the Nova Scotia Film Tax Credit

To members of government, counsel, and committee:

I am an immigrant. I'm from a working class British family. We moved to Canada when I was nine years old. Reading in my family home was considered frivolous, unproductive. That is the culture in which I grew up. From grade four on, I lived in rural Nova Scotia. This reinforced my working class narrative. Yet I knew in my bones that I was a storyteller. Was I displaced? I don't think so. You see, I believe my circumstance gave me perspective. It helped me more clearly define myself, who I was, what my contributions could be. It's an instinctive thing, so despite my high school friends mocking me for my "lofty ambitions," I could never be swayed – despite an internalization that I was meant to work with my hands for five bucks an hour. So it was fitting when, in 1996, I broke into the film business as a "grunt" on the film "Titanic." I lugged gear for fifteen hours day for three weeks on a Russian research vessel ten miles off the coast of Nova Scotia.

In 1999, I worked on the TV series *Pit Pony*. One of my jobs was to lay down colored tape at the actors' feet so they knew where to stand during each take. One of those actors was a precocious twelve year girl – Ellen Page. She was one of a dozen child actors on the show, talented, happy to be there.

We were all happy to be there. It was summer in Cape Breton and we spent a lot of our time shooting exteriors. I was moving up the ranks in the camera department, upgrading every now and then to focus puller. I was working in the film industry and while I enjoyed it, I was not telling stories. So I started to spend my earnings on my own films – short films. Those early films got some attention and allowed me to leverage equity for my film projects. In 2002, I made a film that utilized the Tax Credit. I was ambitious and the film went over budget. I spent the next three years paying off those debts. I had hit the wall. I was broke.

But somehow I kept going. Looking back, I don't know how I survived. But here I am. In 2007, my wife and I had a baby. It was "shit-or-get-off-the-pot" time. With the support of Telefilm Canada, myself and producer Marc Almon developed a feature film script. I had a new-born "incentive." A great motivator I may add. I was learning to write long form narrative as I went, and in 2011, with the assistance of the Nova Scotia Tax Credit, I directed a film based on that script. The film, *Blackbird*, won the Best First Feature at the Toronto International Film Festival in 2012. Six months later, I was awarded the Claude Jutra Award for Best First Feature, the first




time the award went to an east coast filmmaker since Thom Fitzgerald for *The Hanging Garden* in 1997. In my acceptance speech at the Canadian Screen Awards, I spoke about this east coast pride. Because that pride defines us. It's who we are, we all are, proud to live here, to be Nova Scotians, to shine a light on our culture, our people. We are underdogs and proud of it.

Currently I am adapting Joseph Boyden's great war novel *Three Day Road* for producers in LA and Toronto. I would not have this opportunity if it weren't for the Nova Scotia Film Tax Credit. And twelve-year old Ellen Page would not have had the career she's had without it, as she herself tweeted.

But I am not here today on behalf of Ellen Page, or myself. Writers, directors, and actors are much more mobile than the thousands of technicians who work here year round. I have never met smarter, interesting, harder-working folk. There's a lot of talk, murmurings about the millionaires who get rich off the tax credit. Yes, there's a handful of people – and it really is a handful – who perhaps get paid more than the bureaucrats in the Department of Finance who administer the Tax Credit. I can imagine how the grievance goes: "Why should Bubbles get more than me? Bubbles!" *Um – he's funny?* Seriously though, even if this is a fair point, there's a fair remedy, rather than the destruction of an entire industry and the loss of two thousand jobs.

We're all consumers. Let's look at some of our favorite TV shows. *Game of Thrones*, *Breaking Bad*, *The Walking Dead* – all made with government tax incentives.

The question is simple: do we – does Nova Scotia – want to be in the film and television business or not? If the answer is no – and I understand it is the governments' prerogative – then we go elsewhere. But if the answer is yes – then a cap on an incentive must be removed. A cap is bankable. It is this simple. Please stop your horsing around and answer this question.

Thank you,  
  
Jason Buxton

My name is Catherine Kersten from Recreation Facilities Association of Nova Scotia, and this is Rhonda Lemire from Recreation Nova Scotia. Good evening to everyone and honoured guests.

*we here* Minister Diab. + Honourable MLAs.  
We would like to speak to Bill No 108: the 2015 Financial Measures Act.

The following information was sent to all Members of Legislative Assembly on April 29, 2015

On behalf of Recreation Nova Scotia, The Recreation Facilities Association of Nova Scotia and Hike Nova Scotia, we would like to address the recent cuts to the Recreation Facility Development Program Grants (RFD) which are awarded from the Active Living Branch of the Department of Health and Wellness. These three organizations represent thousands of members in the recreation and facility sectors; students, individuals, corporations and academics. This RFD Program assists community groups, municipalities and other not-for-profit organizations to develop facilities in order to increase public participation in sport and physical recreation. This Program has been in existence since 1973 and has been the backbone for provincial support for many community facilities. Almost every facility has accessed this funding at one time or another over the years.

The impact these grants have on individuals and communities, is great. From the individual perspective, recreation holds the potential to assist people to cope with the mental, social, and physical challenges associated with such life events as unemployment, illness, ethnic/racial discrimination, obesity, and addiction to name but a few. Recreation services and facilities have been proven to help address crime and addictive behaviour such as drinking, drugs, and gambling by providing individuals with more meaningful and satisfying alternatives which benefits not only the individual but the communities in which they reside.

From the community perspective, recreation services and facilities can help build strong, cohesive, sustainable communities where people want to live. In addition to the obvious benefits such as reduced addictive behaviour and crime, decreased social isolation, and increased physical activity, recreation services can provide many other positive attributes. Some examples include: through engagement in outdoor pursuits, an environmental ethic develops; the provision of local jobs; community events such as festivals increase interaction between diverse groups; and communities with multiple quality recreation offerings can enhance tourism, encourage youth to stay in the community, and attract retirees.

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Submission to Law Amendments Committee, Nova Scotia Legislature  
May 5, 2015: Bill 108 - Financial Measures Act  
David Oberst, Halifax. <http://www.oberst.ca/filmcredit>

My name is David Oberst; I'm the computer programmer for the local DHX Animation studio. I'd like to make a few remarks on the Film Tax Credit, specifically regarding the unavailability of basic information to the public so that it can meaningfully evaluate the various arguments being made. This is fundamental to open, transparent government and public participation.

The Film Tax Credit applications specifically required provision of the amount of Nova Scotia wages, the total spent in Nova Scotia and the total budget, and calculated the rebate percentage. It is certainly reasonable to assume that these are summarized and available to the government. One would also have hoped that some of this information would have been made available in the Film & Creative agency's annual report, but it was not. This simple information would be useful in a number of different ways in evaluating the costs and benefits of the program, and its proposed replacement.

I made a request to the Department of Finance for this sort of summary data from the last five years of the program. I received no meaningful response despite repeated follow-ups, up to the deputy minister. It is my understanding that this Assembly's Public Accounts Committee has similarly requested and been unable to obtain this information. No matter one's position on the particulars of the film credit proposals, I would argue that having this basic numerical data from the program is a fundamental requirement in any public debate like this, and the system has failed grievously in this regard.

The only source of any figures at all on the program were some news stories, which appeared to reflect a department handout at the press briefing for the budget. This was not part of the budget documentation released on the department's website. I made repeated requests through the department for a copy, with no response. I would suggest this is completely unacceptable.

I finally obtained a copy of the handout from a reporter in Toronto. It did contain some numbers supposedly for the 2013-14 fiscal year, but there seems to be confusion of differing fiscal and calendar year references, and a simple division produces a 67% rebate rate, which should be impossible. Some of the other numerical analysis in the report could fairly be described as shoddy. And of course there is nothing mentioned beyond that single year. Given the refusal of the department to provide information, the public is at the mercy of vague or distorted statements by politicians, in the media, etc.

Whatever the eventual outcome, I would urge that the legislation establish a requirement that clear, comprehensive data from the programs be released annually. A gold standard might be Massachusetts, where there is a statutory requirement to produce an annual report containing not only summary data, but an economic analysis.

May 5, 2015

Law Amendments Committee  
Nova Scotia House of Assembly  
Halifax, Nova Scotia

To the Honorable Chair and Committee Members

Regrettably, I was out of town on Tuesday, May 5th and was unable to appear in front of the committee.

This letter is to contest Bill 108 that the Liberal majority government is trying to put through.

The Provincial government is responsible for the well being of the province and the people that live here. Recently, the Department of Finance, Finance Minister Diana Whalen and ultimately Premier Stephen MacNeil have done an incredible disservice to the people they are supposed to represent due to illegitimate politics trumping sound economic strategy.

#### Bill 108, Clause 15

Obviously, this is a bill which has not yet been passed, yet this clause has already been executed. The Liberal Government has already abused it's majority powers and prematurely closed the doors of Nova Scotia Film and Creative Industries. They did so without consultation or knowledge of its impact on the film and television industry. Attempt an internet search for "filming in Nova Scotia"; most results will direct you to the NSFCI website. Click on any link and you are directed to a single web page from Nova Scotia Business, Inc. that essentially states, "We have they have no idea how to help you right now". Which brings me to...

#### Bill 108, Clause 16

Though this clause as well, has not been passed, once again the Liberal Government has abused it's power to transfer the assets and liabilities of Nova Scotia Film and Creative Industries over to Nova Scotia Business, Inc. Once again, the detrimental impact of this was ignored. Not only was Nova Scotia Business, Inc. ill-prepared to take over the responsibilities of a governmental body that had been growing and evolving for over 24 years, they also have no ability to access any of they equity funds that were once administered by NSFCI. Last year, I directed a children's television show for CBC that became their number one hit in the morning. We filmed the show here in Halifax. CBC has green-lit the show for a second season but as of now, we can't shoot it here. Why? Producers put everything on hold as of April 9th to figure out what was happening in this province. Then, once the new 25% incentive fund was announced, we almost lost it again, but our producer was able to make it work. That was, until NSBI was unable to administer the Eastlink Television Fund, an integral part of the show's budget. Transitions like this take careful planning and preparation. The Liberals lack of consideration and intelligence have had immediate negative impact on the industry.

#### Bill 108, Clauses 17 & 21

One thing that is often missed from the continuing conversation between the Liberal Government and representatives of the Film and Television industry, is how much the old Film Industry Tax Credit structure supported the employment of Nova Scotian labour. The entire incentive was applied only to the hiring of Nova Scotian taxpayers. Taxpayers who bought houses or rented apartments, ate at local restaurants, bought cars, gas, food, clothing, electronics, lumber, etc.

The killing of the tax rebate system and trying to force-feed this new 25% all spend fund will cripple a thriving economic engine in this province. The revenue generated from the film and television industry does not only come from the approximate 2700 Nova Scotian workers it employs. Also included is the

millions of dollars spent all over this province on location rentals, car rentals, hotels and apartments, fuel, food, construction supplies, furniture... the list goes on. Not to mention, the economic benefits of the tourism attracted to the province due to film and television that is watched around the world. Without doing any comprehensive research on how this tax credit worked and what the economic benefits were, this government took a line item in their budget that they felt would be politically safe, and gutted it.

The new tax incentive structure introduced on April 9th would have been the certain demise of an entire industry. Once the Finance Minister and the Premier began to realize just a how big a mistake they had made, they should have put on the brakes. Instead, they decided to hold some extemporaneous information sessions with representatives of our industry, to learn more about how the business actually works across North America and Europe.

Rather than heading the advice of the industry and further investigating the economic impact of their actions, the Liberal government tried to maintain the line in their budget and once again restructure the entire model of the incentive that has helped build a \$140 million per year industry. With limited and rushed research, they switched the incentive to what we are facing in Bill 108: a fund system with an allocation of \$10 million which will offered as a 25% rebate for whatever monies are spent in Nova Scotia. This proposal not only takes away the competitive edge the industry once had, but this type of fund is much less attractive to producers than tax rebates. Waiting to see if you can have a piece of a limited pie is far less dependable than an automatic, guaranteed rebate on hiring Nova Scotian crew and talent. It is much easier to film in another province that offers the labour rebate. Adding a \$10 million cap to this new incentive structure will take the already crippled business and reduce it to only a handful of selected lower budget shows. This will cause hundreds upon hundreds of skilled Nova Scotians, many with young families building a life here in this province to either find a new career or pick up and leave.

Solution:

Hold off a little longer. Follow the recommendations of both the Ivany and Broten reports. Various arms of the film and television industry are currently raising funds to do what the government was unwilling to do; hire a firm to complete a comprehensive, current study of the economic impact that our industry contributes in our province. The last two reports completed in 2004 and 2008 were seemingly ignored by this Liberal government. Even if the Department of Finance were to use these older reports as a guide and update the figures, using the current tax rebate of 50% (plus rural and frequent filming bonuses), a much more accurate picture of the film and television industry and it's impact on the economy would have emerged. Why this wasn't done is inexcusable. Simply reducing the rate of the credit by a percentage (10%?), keeping the structure of the rebate and admitting that there is no "cost" to taxpayers, would save an entire industry that employs 2700 people per year. Maintaining the tax credit until 2020 was not only a Liberal electoral promise, but was also a bill that was just passed on November 20, 2014.

The changes proposed in Bill 108 have created chaos and instability in an industry that was once a vibrant and successful example of what we can do to stimulate the economy in Nova Scotia. The lack of research done by this Liberal Government into this matter is inexcusable. Look at how many people this unnecessarily hurts. Sometimes mistakes are made. When realized, claim accountability and work to fix those mistakes. Do not scramble and push through further changes to "save face", and kill an industry that is not a burden on the economy but a healthy contributor. This Bill is a disservice to the people who put this government in office.

Derek Filiatraut

[REDACTED]  
[REDACTED]  
[REDACTED]  
[REDACTED]  
[REDACTED]

**From:** [a mcgee](#)  
**To:** [Office of the Legislative Counsel](#)  
**Subject:** Law Amendments Cttee Film Tax Credit  
**Date:** May-07-15 7:49:12 AM

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Please enter the following into public record:

The Film Tax Credit was never intended as an income tax recovery scheme. The spirit and intent of the authors of the FITC was to “create meaningful long-term jobs for Nova Scotians.”\* With the proposed changes, three of four of those jobs created will no longer exist; and I am one of the hundreds who will have to leave Nova Scotia and pay taxes elsewhere.

\*Quote from the Film Nova Scotia Business Plan 2000-2001

Sincerely,  
Anita Reilly McGee

[REDACTED]  
[REDACTED]  
[REDACTED]

My name is Jenna Murphy, I am a member of Screen Nova Scotia.

I was born here. I was raised here, and I found my love for film here.

I am 30 years old, I have a film degree from NSCAD university. I produce and production manage short films. I have been working towards building a local rec-centre and film co-op for youth in Cole Harbour. I would like to build a place within my community where youth can grow useable skills while developing real relationships and bonds with mentors and working professionals. Through workshops and hard work they would create their own films, and later work under mentors on my film sets. Profits from my films would feed the co-op and directly invest in the youth of Nova Scotia, while providing them with a rewarding and prosperous future in this province.

I grew up here knowing that this was the place that I wanted to live, build a life, a family, and grow old. Nova Scotia is my home and I love it more than you could possibly understand. Tomorrow I will be spending my day with students from Junior High schools that feed into Cole Harbour and Auburn high school. Together we work to eliminate the racism and stereotypes that are often associated with Cole Harbour and surrounding areas. I spend a large portion of my time volunteering for the Global Tours program because I believe in my community. I believe in the great things and the great people that Live in Nova Scotia, and I have always believed in the importance of our democratic system.

April 9th 2015, was the first moment in my life that I no longer believed in my government.

You cannot let the amendments to the Financial Measures Act pass with regards to the Nova Scotia Film Tax Credit, because the decision behind changing it is based on lies and miss information. Diana Whalen has been quoted as saying "99% of the money is being paid directly to companies that don't owe taxes in Nova Scotia". This is misleading as productions are run by single purpose companies who don't typically owe taxes, however their parent companies which are typically Nova Scotian production companies do. They pay taxes, their owners pay taxes, their labourers pay taxes. And I pay taxes. I have spent the past year learning about the tax credit and how films in Canada are financed. Before making such a crippling decision, Whalen could have asked me about it, but she didn't. She could have asked Screen Nova Scotia, but she didn't. No consultation, and no up to date studies have been done. However there is clear evidence that diminishing the Tax Credit in the way that is being proposed has killed entire industries in New Brunswick and Saskatchewan. You can find this information easily by a simple google search. I hope you understand that the liberal government has decimated and entire thriving industry based on something they could have googled.

Stephen Mcneil promised to expand the Film Tax Credit in October of 2013. This year however he chose not to expand it as promised, he reduced it to 75% of what it used to be, and did so in a what that rendered the tax credit useless to production companies. Stephen Mcneil has been hung up on the idea that it was not a true tax credit before, and so it had to be changed. It is not appropriate to fix something that isn't broken. He changed the Film Tax Credit based on a technicality, without understanding how it was used as a tool to bring outside funding into Nova Scotia. Local production companies relied on the Tax Credit as incentive to bring funding and

projects to our province. Because we are geographically distant from film hubs like Hollywood and New York, we need the tax credit to entice outside productions and funding. For the past 5 years one of our biggest returning productions called "haven" was filmed in Chester Nova Scotia. If you watch the show you know the story is centred in Maine. For years they have pretended that Nova Scotia was Maine, and they did that because of the Tax Credit, without it they would have just filmed in Maine.

Stephen Mcneil does not understand the impact the Film Tax Credit because he has done no studies, and made no consultation before making changes to this highly effective tool. A tool that brought over 120 million dollars last year to Nova Scotia.

**By choosing to cut the tax credit in this manner is to admit that the liberal government didn't do their research, or that they did and ignored the facts. And that is the most terrifying thought I could possibly imagine and it actually keeps me up at night.**

For those of you on the committee who are not liberals, I hope that you will not support the suggested amendments to The Financial Measures act and I hope that you can see through the Mcneil governments lies, and deception to members of the legislature and all Nova Scotian constituents. I beg you not to let them pull the wool over our eyes.

For those of you who are liberals, your leader is letting you down. You cannot in good conscience support these destructive changes that are based on speculation and misinformation. Today is the one chance you will have to stand up, and by your actions prove that you can govern better than past governments. Prove to Nova Scotians that we matter to you more than your own pride. Today is your chance to stop the childish behaviour that all parties have been guilty of.

The last thing I would like to share with you is something that screenwriter once told me. "If you pitch something to a group of people and one of them has a criticism you can take it with a grain of salt. But if you pitch something to a group of people and they all have the same criticism, that is something you should spend time revising" And for the rest of the day, as you listen to the same comments over and over today. I would like you to think of that quote.

**Jenna Murphy**  
Production Manager  
Independent Filmmaker





**From:** [Shelagh McCorry](#)  
**To:** [Office of the Legislative Counsel](#)  
**Subject:** May 2015  
**Date:** May-07-15 7:33:31 AM

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Please do not slash the NS Film Tax Credit. The economic spinoff from this industry is worth it for our future. You will be putting people out of work, they will move out of province, they will remember and we will never forget.

Sincerely  
Shelagh McCorry, Halifax  
28 years as a Tax payer  
20 year Atlantic Film Festival Volunteer

**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**  
Associate Business Representative  
International Cinematographers Guild  
I.A.T.S.E. Local 667/A.I.E.S.T. Section Locale 667  
**229 WALLACE AVENUE TORONTO ON M6H 1V5**  
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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

Lenore Zann

Province House

1726 Hollis Street

Halifax, Nova Scotia B3J 2Y3

Canada

c/o Legislative Counsel Office [Legc.office@novascotia.ca](mailto:Legc.office@novascotia.ca).

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

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 meet 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**

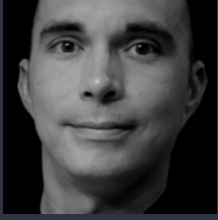
DIRECTORS GUILD OF CANADA  
LA GUILDE CANADIENNE DES RÉALISATEURS

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**



*“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**

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.

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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 Grimsmo, 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 greenback, 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 Iago 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)

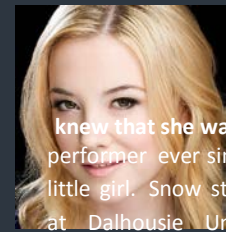


Jonathan Torrens and Bette MacDonald of *Mr. D*

## 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.

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 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

### 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.

## 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.

## 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***



## The Motion Picture Unions of Atlantic Canada

- **ACTRA Maritimes**

103—1660 Hollis Street Halifax NS B3J 1V7

(902) 420-1141 [maritimes@actra.ca](mailto:maritimes@actra.ca) [www.actramaritimes.ca](http://www.actramaritimes.ca)

- **Directors Guild of Canada Atlantic Regional Council**

501B — 1496 Lower Water Street, Halifax NS B3J 1R9

(902) 492-3424 [info@dgcatlantic.ca](mailto:info@dgcatlantic.ca) [www.dgc.ca/atlanticregion](http://www.dgc.ca/atlanticregion)

- **IATSE Local 849 Motion Picture Technicians**

15 McQuade Lake Crescent Halifax NS B3S 1C4

(902) 425-2395 [busagent@iatse849.com](mailto:busagent@iatse849.com) [www.iatse849.com](http://www.iatse849.com)

- **IATSE Local 667 International Cinematographers Guild**

229 Wallace Avenue Toronto ON M6H 1V5

(416) 368-0072 [camera@iatse667.com](mailto:camera@iatse667.com) [www.iatse667.com](http://www.iatse667.com)



[REDACTED]

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**From:** Andrew Chandler [REDACTED]  
**Sent:** May-07-15 10:15 AM  
**To:** Office of the Legislative Counsel

I would like to submit the following into the proceedings of the LAC.

The film tax credit cut was done without consultation or understanding how it would impact the industry. So many today seem to think that admitting to having made a mistake and trying to fix it is a sign of weakness. I believe it would be a sign of strength and character, and I would support someone with the courage to admit their humanity. Please hit pause, consult, and find a better way. Please be brave.

==

Andrew Chandler  
[REDACTED]  
[www.andrewchandler321.com](http://www.andrewchandler321.com)

[REDACTED]

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**From:** Kely Lyons [REDACTED] >  
**Sent:** May-07-15 3:27 AM  
**To:** Office of the Legislative Counsel; Finance Minister  
**Subject:** NOVA SCOTIA FILM & TELEVISION TAX CREDIT - SOME PERSPECTIVE  
**Attachments:** Kely Lyons CV2 2015.pdf; Tax Credit Perspective.pdf

Dear Law Amendments Committee Members:

In all the controversy raging around the relative benefits and/or detriments of the Nova Scotia film industry tax credit, there are several critical perspective elements that seem to have been left out of the general discussion.

For starters, to describe the labour tax credit as a “government handout” to the industry, as people like John Risley and others have done, is to betray a complete lack of understanding of the dynamics and workings of the incentive. The labour tax credit is a tool around which a Nova Scotia producer can aggregate the rest of a production’s budget, an incredibly important and useful tool for sure, but one that comes with a complex and stringent set of obligations and requirements - both legal and financial - that must be carried out by the producer.

The government does not “hand” money to a Nova Scotian producer. Long before the labour tax credit becomes a viable part of a project’s financial structure, the producer must raise the core financing for the series, the film, the documentary - whatever the medium - via licenses and presales to broadcasters, distributors, new media outlets, co-production agreements with recognized partner countries, etc. Once that core financing is in place - and by that I mean fully and contractually in place, with legally binding documentation and an accurate and fully detailed budget and financial structure, signed and committed to by all parties - the producer can then apply for tax credit financing. The application process is rigorous, with legal, business and financial requirements that are written into legislation and which are both binding and enforceable; this is, after all, taxpayers’ money, and the provincial film agency has a strict set of parameters under which it is allowed to approve a project’s application. Again, this is the responsibility of the producer, who must satisfy the agency’s requirements - 100% - or be turned down for this crucial piece of financing, a piece that has the absolute power to make or break the producer’s ability to move the project into production. On top of that, once the tax credit has been approved by the agency, the producer doesn’t just get handed a check. He or she must take the estimate document issued by the film agency and bridge-finance it at a proscribed bank. This means two things; the bridge loan generates interest, which must be paid by the production. And - please read this carefully - in addition to corporate guarantees, which includes signing over all the other financing involved in the project to the bank, *the producer must personally guarantee the loan*. Which means that if the terms, conditions and repayment of the loan are not fulfilled for any reason, *the producer is personally liable for every penny*.



This is hardly the definition of an industry-wide pork-barrel style handout, which is what has been implied time and again in articles and interviews by people with no working knowledge of the process, and who haven't bothered to do any research before delivering their apparently unshakable opinions. The process is labour-intensive, costly, rigorous and exacting; again, it bears repeating, the rules and regulations the agency and the producer must follow *are written into provincial legislation*.

Additionally, the government has claimed that it can't afford the \$24 million per year price tag, as if it has to lay all the money out at once. Aside from the fact that - if the spin-off and revenue-generating statistics are looked at accurately - it can't afford *not* to afford it, the reality is that the distribution of the tax credit money, which goes to pay back the production's bridge loan at the bank, occurs between 6 and 24 months after a production is completed and the final accounting revenue engagement report (paid for by the production) has been accepted by both the lending institution and the film agency. Given that production happens on a year-round basis, it is clear that the distribution of the tax credit money is staggered throughout a 6-to-24-month period, a payout schedule that ought to be able to be handled by a proficiently-overseen provincial finance department.

The film, television and new media industry has been a driving force in moving Nova Scotia away from the "traditional", out-moded, ecologically destructive economy of resource-based exploitation, into a new economic era where intellectual property generates clean, green, high paying jobs and spin-off revenue that contributes significantly to the Province's tax base. There is overwhelming statistical evidence that Nova Scotia's film and television tax credit system works; the fact that the current government has seen fit to dismantle it, at exactly the time of year when most productions are gearing up to start, without consultation with the industry that forms a key segment of their constituency, speaks of the kind of back-room deals and cronyism for which the Province was justifiably infamous in the past, and which the new, knowledge-based economy has helped Nova Scotia transition away from.

At this point in the 21<sup>st</sup> Century, is a return to the "bad old days" of politics – as signified by the devastating blow the Liberals just dealt to a successful and surging part of the new, information-based economy - what Nova Scotians really want? Seriously, is this what the smart, inventive, independent, self-sufficient and forward-thinking people of this Province want themselves dragged back into? If not, then we all have to fight like hell - right now - to reinstate the film industry tax credit before 20+ years of thoughtful, painstaking, "smart" industry-building goes down the drain, the first victim of a self-serving government that regards large segments of its constituency with high-handed disdain, and - as evidenced by the egregious remarks posted on Twitter by Agriculture Minister Keith Colwell's assistant Mark MacPhail - down right contempt. If this government is not called to account, right now, then the dismantling of the film and television industry will be but the first step on a slippery slope that will send the Province back into the crony-and-greed-based political dark ages its citizens have worked tirelessly for decades to emerge from.

My conclusion? Dear Liberal Government, KEEP YOUR PROMISE, AND PUT THE FILM AND TELEVISION CREDIT BACK EXACTLY THE WAY YOU FOUND IT. DO IT NOW, IMMEDIATELY.

Signed,

Kely Lyons

Nova Scotia Producer/Writer/Director



**KELY LYONS** has worked in international film and television as a writer, director, producer, line producer, production manager, post-production supervisor and executive producer. Her credits encompass feature film, television, documentary and theater projects. She has won a number of writing awards, and was privileged to have had a feature film in Official Competition at the Cannes Film Festival.

An American citizen, Kely has Landed Resident status in Canada and is eligible for full Canadian Content points as per the regulations of CAVCO and the CRTC.

#### **CURRENT FILM & TELEVISION:**

2014: PRODUCER - "Love&Justice": Original feature film. Status: In development. Production Company: Truce Films. Cast: TBD.

2013-2014: WRITER/PRODUCER/SHOWRUNNER, HDFilms Los Angeles:

- "If The Shoe Fits" starring Alicia Marie (MSN), 3 episodes;
- "On the Record" starring Sierra Swan, (MSN), 3 episodes;
- "Weekend Ticket" starring Dave Karger (Fandango/NBCUniversal) 17 episodes;
- "Game Talk Live", starring Paul Nyhart and Todd Roy (Twitch.tv) 69 episodes;
- "Slash's House of Screams" starring Slash, Tiffany Smith, Anne Heche, Clancy Brown, James Tupper, Clifton Collins Jr. (Fandango/NBCUniversal) 3 episodes.

#### **FILM**

2012: PRODUCTION MANAGER - "Black Moses": Feature documentary. Status: Delivered. Producer: Greg Cayea. Director: Travolta Cooper. Cast: Dennis Haysbert.

2008: SCREENWRITER - "What's Bred in The Bone": feature film adaptation of Robertson Davies trilogy. Producer: Gabriella Martinelli, Capri Films (producer, *Tideland*, *M. Butterfly*, *Romeo + Juliet*). UK/CAN co-pro. Status: In development.

2006: SCREENWRITER – “Hibiscus Coast”: feature film adaptation of novel by NZ author Paula Morris. Producer: Robin Scholes (Touchdown Television). NZ/US co-pro. Status: Unknown.

2005: SCREENWRITER/SCRIPT EDITOR – “River Queen”: original feature screenplay. Producers: Chris Auty (The Works Film Group, UK), Don Reynolds (Silverscreen Films Pty). Directors: Vincent Ward, Alun Bollinger. Cast: Kiefer Sutherland, Samantha Morton, Stephen Rea, Anton Lesser, Cliff Curtis, Tem Morrison. UK/NZ co-pro. Status: Delivered. US Distribution: The Weinstein Company. Released 2007.

1988: SCREENWRITER – “The Navigator, a Medieval Odyssey”: original feature screenplay. Producer: John Maynard. Selected for Official Competition, Cannes 1988. Winner, Best Original Screenplay, Australia/New Zealand “Oscars”. Worldwide distribution, 30 international awards. Widely available on video and DVD. In 1995, named 43rd on UK “Top 100” list of best all-time international science fiction and fantasy films. In 2005, named one of New Zealand’s all time “Top Ten” features.

## **THEATER**

2014: PRODUCER, PRODUCTION MANAGER, CURATOR, “Carpe Noctis” theater festival at The Hollywood Complex. NC 17 Productions LLC.

2014: PRODUCER, Richard Tanner’s “small PARTS”. 1-man show, The Lounge Theater, Hollywood Fringe Festival 2014. Misery Loves Co. Productions. [smallpartstheshow.com](http://smallpartstheshow.com)

2012: LA PRODUCTION MANAGER - “I, CHING”. Original musical, Hong Kong/US co-production. Producer: Cecile Tang - ICG Productions USA Inc. Director: Jacob Yu. Performed at the San Gabriel Mission Theater, San Gabriel, CA, and The Broad Theater, Santa Monica, CA.

## **TELEVISION**

2009: PRODUCER/LINE PRODUCER/SCRIPT Editor - "Believe It": Original half-hour drama for CBC. Executive Producers: Janice Evans, Greg Jones, Creative Atlantic Communications. Status: Delivered.

2008: SCREENWRITER/SCRIPT EDITOR- “Blink”: Original 1-hour x 13 drama series. US/Bulgarian/Russian co-pro. Producers: A. Kolev, Vladimir Bobchev. Status: Unknown.

2007: SCREENWRITER/PRODUCER/SHOWRUNNER – “Alison’s Boneyard”: 13 x 60 minute original television comedy. Producer: Truce Films. Status: In development.

2006: SCREENWRITER – “Crooked Smile”: 90-minute MOW, drama. Adapted from the book “Crooked Smile” by Lainie Cohen. Status: Unknown.

2005: Writer/Director/Line Producer – “Jeri Brown: The Spirit Comes Through”: 1-hour documentary for BRAVO! Producer: Charlie Cahill (New Scotland Pictures – [www.newscotlandpictures.ca](http://www.newscotlandpictures.ca) ). Status: Delivered.



2005: Director, documentary segments – “MOCEAN Dance”: Half-hour performance and documentary project for BRAVO! Producer: Charlie Cahill. Status: Delivered.

2001: Screenwriter – “A Walk to School”: original 1-hour drama. Hallmark Television series “War Child”. Producer: Robert E. Altman. Status: Series on hiatus.

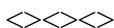
2001: Screenwriter – “The Garden”: original 1-hour drama. Hallmark Television series “War Child”. Producer: Robert E. Altman. Status: Delivered.

2000: Screenwriter – “Rail Against the Machine”: two original 1-hour documentaries. The Discovery Channel. Producer: RAM Productions. Status: Delivered.

1999: Writer, Director, Producer, Line Producer, Post-production Supervisor – “The Millennium Project”: original 1-hour series (KIDS’ PLANET series) special. Encore Media Group/WAM! America’s Kidz Network. Status: Delivered.

1998: Co-executive producer – “December 1917” – original half-hour drama. Global Television. Status: Delivered.

1996-98: Writer, Director, Producer, Line Producer, Post-production Supervisor – “KIDS’ PLANET”: original series (13 half-hour episodes). Encore Media Group/WAM! America’s Kidz Network, TVO, ACCESS Alberta, Knowledge Network, SCN. Winner, 1998 Los Angeles Angel Award for Best New Children’s Television Series. Status: Delivered.



### **ADDITIONAL INFORMATION**

Born and raised in New Jersey, Kely graduated from North Jersey’s Centenary College with an associate degree in literature and theatre. She then completed the two-year professional program at the Stella Adler Theatre Conservatory in New York City, and embarked on a typical NYC apprenticeship in the world of indie film and theatre, working as an executive and personal assistant in advertising, fine art sales, finance, music licensing and politics to support her creative habit. Kely currently resides in Los Angeles.

IMDb Pro listing: <http://pro.imdb.com/name/nm0529099/>

This is a partial list of credits and interests. Further information is available on request. Please send email to [REDACTED]



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My name is Michael McPhee. I am the Creative Director of a Halifax based theatre company called the Doppler Effect. We are an award winning company that produces innovative work for the next generation of theatre audience. In 2014 alone, we won or were nominated for 13 awards.

I was born and raised in Nova Scotia. I left for Toronto in 1997 because I felt there was nothing in the province for me. But I never wanted to go. My heart and my home were in Halifax. So in 2003 I came back, determined to make it work. And I have been able to carve out a modest living, along with my wife and partner, Annie Valentina, because of the film tax credit.

Our careers, and the industry of theatre in general, is supplemented by film. I can create new, innovative work that makes Nova Scotia a more interesting place for young people because film helps pay the bills. In fact, I've directly funded theatre projects with money I've made from film. And I am not unique in this. Our theatre scene, which is one of the finest in Canada, will lose some of it's key players without a tax credit that is able to function at full capacity (not a neutered version that party members insist is a functional compromise).

And while theatre and film have an obvious direct tie, there are so many artists in a similar position. Musicians who compose scores. Painters who do set dec. Sculptors who work crew. All people who make Nova Scotia more interesting, and generate economic activity, because they can supplement their income with film work. And you need these artists.

There is something that you need to understand. One of the only things this province has going for it is it's culture. And we, the creators of that culture, are tired of being treated like parasites. We would all 'do better' if we left. We'd all have more opportunities to create work and make more money if we didn't love this province so much. If we didn't feel it was our province we were fighting for. You have abused us. We generate economic activity at higher dollar in/dollar out ratio than just about anything. We breath life in to this city and this province. And it feels every day like you are daring us to stay. And now, you have crossed the line.

Nova Scotia, and Canada in general does not have a spending problem. We have a revenue problem. The film industry was an example of one of the few things that actually worked and generated revenue in this province. It showed what happened when you put money in artist hands. Instead of taking away money from film, you should have thought about how you could give more money to artists. So that we can help to put this province we love so much back on track.

Thank you

Michael McPhee

Creative Director

T h e D o p p l e r E f f e c t