

***Continuity and Change:
Margaret Perry's
Nova Scotia Film Bureau Archive
(1945-1969)***

A Guide for Canadian History 11

**Nova Scotia Archives, Archive/Counter-Archive
Educational Guide**



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Overview

Recommended Grades and Subject Areas

This guide has been specifically designed for use in the **Grade 11 Canadian History** classroom. However, Margaret Perry's collection of films would be a rich resource for teaching across the curriculum, in all Intermediate and Secondary grades, in subjects such as Social Studies, Geography, Technology Studies, Economics, Civics, and Media Studies.

Please refer to our other guides specifically developed for Grade 8 Social Studies, Grade 10 Exploring Technologies, and Grade 11 Geography of Canada. All guides are available digitally for free through the Nova Scotia Archives and through *Archive/Counter-Archive* at www.counterarchive.ca.



Key Canadian History 11 Curriculum Outcomes

Produced between 1945-1960, Perry's films offer a rich resource for exploring Canadian History as it unfolded in the context of Nova Scotia. They also offer a good starting point for critical conversations about history studies, and both the value of film and video archives and the limits of the historical record. General curriculum outcomes addressed in the guide include the following:

Students will be expected to:

Citizenship, Power, and Governance

A. demonstrate an understanding of the rights and responsibilities of citizenship and the origins, functions, and sources of power, authority, and governance

People, Place, and Environment

C. demonstrate an understanding of the interactions among people, places, and the environment

Culture and Diversity

D. demonstrate an understanding of culture, diversity, and world view, recognizing the similarities and differences reflected in various personal, cultural, racial, and ethnic perspectives

Interdependence

E. demonstrate an understanding of the interdependent relationship among individuals, societies, and the environment locally, nationally, and globally and the implications for a sustainable future

Time, Continuity, and Change

F. demonstrate an understanding of the past and how it affects the present and the future



About the Guide

Until recently, very little attention has been paid to Margaret Perry's so-called "government films," which have been dismissed, often without being seen, on charges of their "anti-modern" depictions of Nova Scotia. And yet, this is partly what makes them such an important historical resource. Perry's films are significant for their creative depictions of a time in Nova Scotia about which limited film records remain and as a cinematic testament to the career of a trail-blazing and visionary filmmaker.

Archive/Counter-Archive's restoration project is committed to creating access to as well as framing and contextualizing Perry's films and supporting material in order to invite contemporary and critical readings of these films. This guide reintroduces and reframes Perry and the contribution of her films for classroom use.

How to Use This Guide

This guide includes important contextual information about Margaret Perry and her films, a list of four short films suggested for classroom viewing, film synopses, and discussion questions oriented around outcomes and concepts in the Nova Scotia Canadian History 11 curriculum. The guide also suggests supplementary films and resources to complement the gaps present in Perry's work.

It is important to preview the films before screening them for your students. While previewing the films suggested, you can make a list of your own discussion topics and also keep track of words, terms, concepts, and scenes that may need context. It is also important that you read the contextualizing information provided in this guide, which will help you frame Perry's work as both an incredibly rich and only partial representation of Nova Scotian history. Please note that Perry's *Craftsmen at Work* (at 13:06 min) contains a reference to the local residential school. We recommend informing your students that this content is part of the film before you watch it with them and utilizing the supplementary films and resources suggested in the guide to offer students a critical framing of Perry's work as historical text.



About Margaret Perry



Margaret Perry is one of Canada's most important, most prolific, yet least-known woman filmmakers and early film bureaucrats. Born in New Brunswick in 1905, Perry turned to professional photography and filmmaking at the age of 32, shortly after the death of her husband Stanley Perry in a motor vehicle accident in 1936. She was a few months pregnant when her husband died, leaving her having to find a way to support herself and her child. Early photographs taken by Perry tell us about her sense of framing and the development of her early visual aesthetic (VanderBurgh, 2019). These photographs are also revealing in that what she chose to photograph at that time was, in fact, quite similar to what she would later depict in her later promotional films: hunting, fishing, landscapes, and close-ups of people and natural objects.

While she was deepening her interest in photography, Perry also took a correspondence film course and applied to be a projectionist for one of the National Film Board's (NFB) rural circuits in New Brunswick during World War II. Every month, she would receive a shipment of short films, which she projected in community halls and church basements throughout the region. She also began to make films of her own.



Perry's films caught the eye of local M.P. and film enthusiast Leonard O'Brien who mentioned her to John Grierson, Director of the National Film Board. In 1942, Perry was hired by Grierson and went to Ottawa to work as one of the NFB's first women cinematographers and as the only NFB employee from Atlantic Canada at the time. There, she worked on several projects related to the region as an editor, producer, director, and performed a variety of other roles until she was invited to start up the province of Nova Scotia's Film Bureau in 1945.

Perry then moved to Halifax where she acted as Director of the Nova Scotia Film Bureau from 1945 to 1969. During that time, she made over 50 promotional films for the provincial government. These films depicted Nova Scotia as a tourist destination, an industrial and agricultural centre, and a complex site of cultural heritage. Until 1959, she was the Bureau's only employee and often wrote, directed, shot, and edited the films she produced herself.





About Margaret Perry's Films

Margaret Perry's films are complex artefacts which merit careful reflection. On the one hand, they depict Perry's own vision of Nova Scotia and her distinct artistic voice. Indeed, she managed to carefully craft a representation of Nova Scotia which not only fit the standards imposed on her by the Bureau, but that also strongly featured her visual style as well as her thoughts on the province's relationship to modernity and tradition. On the other hand, this vision is also heavily tainted by the sociocultural limitations of her time, thus contributing to a homogenous portrayal of Nova Scotia and its local communities that almost exclusively features white settlers.



The Nova Scotia Film Bureau

Perry's films were commissioned by the Nova Scotia Information Service, a department initially established in 1924 as the Nova Scotia Publicity Bureau with a mandate to "tell the world about Nova Scotia" (VanderBurgh, 2019). This type of publicity, as the Nova Scotia Archives underline, became an important means of promoting Nova Scotia tourism during the 1930s and 1940s (Nova Scotia Archives, 2000). Until the mid-1940s, the Bureau's promotional films were produced mostly by American companies, but in 1945 the Nova Scotia Information Service launched their own in-house production unit, the Nova Scotia Film Bureau. Made in conjunction with various Nova Scotia government departments, the Nova Scotia Film

Bureau productions focused on subjects related to tourism, agriculture, industry, and heritage.

These developments set a precedent for the rest of the country. In her first Annual Report, Perry, who had been named Director of the Nova Scotia Film Bureau in 1945, observed that

the production of Nova Scotia films is an entirely new development of this Bureau. It is designed to satisfy the photographic requirements of each Department of the Nova Scotia government. The trend all over Canada is that each Province will eventually have its own Board for the production of films to fit its own particular needs: tourist, agriculture, education, etc., but as yet this is the first province in Canada which has made a start in this direction (Nova Scotia Archives, 2000).

During her 24 years at the helm of the Bureau, Perry oversaw the production and direction of over 50 films. Yet, because not much is known about her work as a filmmaker, Perry's films have been dismissed, "often without having been seen, as promoting folksy, anti-modern depictions of Nova Scotia that were intended to attract out-of-province tourism and business partnerships" (VanderBurgh, 2022). However, upon closer examination, Perry's collection offers rich insights into her cinematographic mastery, the history of film in the province, as well as into how the province was attempting to portray itself in a postwar world.





Social and Economic Change

Nova Scotia's vision of itself, as articulated in these government films, is of "Perry's own design" (VanderBurgh, 2019). Perry wrote, directed, shot, and edited these films, and her distinctive and colourful images of Nova Scotia, shot on Kodachrome and Ektachrome 16mm film stock, were often recorded in perilous conditions. Thus, these images are significant for their creative depictions of a place and time about which limited film records remain. As a result, these government films, VanderBurgh (2019) contends, should be approached as auteur-driven artworks that reflect a unique perspective on the dramatic changes facing Nova Scotia in the mid-20th century.

Perry's films remarkably capture Nova Scotia's struggle to define and maintain its identity in the face of social, economic, and technological progress. The films' promotion of tourism through the depiction of scenic—presumably "untouched"—landscapes, combined with their simultaneous praise of modern development via images that exalt technological advancement, results in what Darrell Varga (2010) sees as "a consistent and interesting tension within the films." Even when Perry's films seem to depict the more traditional aspects of Nova Scotian culture still alive in the mid-20th century, for example, in her film *Craftsmen at Work* (1945), they do so in a way that seems to invite reflection on the social changes occurring at the time and since.



Commenting on the rich and constant interplay between past and future, and between tradition and progress, VanderBurgh highlights Perry's strategic and metaphorical use of roads throughout her body of work to represent the complexities of Nova Scotia's drive toward modernization and links with the past. She writes:

Road imagery features prominently in her films as literal and figurative representations of development and connection. Imagery of highways, bridges, and causeway-building document actual changes to Nova Scotia infrastructure that Perry uses to convey significance and broader figurative understandings of Nova Scotia's newfound postwar connectedness to its own regions, to the rest of Canada and to the world (VanderBurgh, 2022).

Roads to Reading (1958) and *Marine Highway* (1957) are particularly salient examples of how Perry's films depict roads as facilitating new and efficient ways of travelling, transporting goods, and circulating information. However, a certain kind of melancholy also emerges from Perry's vision of progress, resulting in fascinating yet conflicting images of development.





Equity and Inequity

When reading Perry's films through a feminist lens, it is evident that they are endowed with a distinct gaze which is indisputably her own. *Craftsmen at Work* (1945), for instance, mostly depicts the labour of craftswomen, which Perry documents with incredible minutia and care. In fact, in many of Perry's films, the work of (white) women takes centre stage. From the fisherwomen of *Battling "Blue-Fins"* (1947) to the librarians portrayed in *Roads to Reading* (1958) and the folk songs of Helen Creighton that structure *Marine Highway* (1957), it is clear that Perry made a conscious choice to foreground rural women with whom she likely felt a kind of kinship.

Yet, Perry's films are also highly selective in terms of who they choose to represent. As Varga (2010) notes, her films are "time capsules of social attitudes and everyday life at the time of their creation – clothing, cars, buildings, and the ever-changing landscape, together producing an 'idea' of Nova Scotia that reflects the time of their production and reveals as much by what is left out of the picture as by what is inside the frame." Left out of the picture, for instance, are the many African Nova Scotian communities located across the province. Nova Scotia's rich Black presence is all but entirely erased from the

films, save for the occasional and fleeting glimpses of Black individuals. Watching Perry's films, the viewer is given no indication of the history of enslaved peoples, of Black loyalists and Jamaican immigrants, or of Black settlements such as Africville that constitute the history of Nova Scotia.

Indigenous peoples, too, are largely absent from Perry's films—although, as Varga (2010) notes, they are sometimes evoked in sinister ways. For example, in *Craftsmen at Work*, the history of residential schooling and genocide by the Canadian state is glossed over, as the narrator observes that children from the local "Indian school" in Shubenacadie have been digging out fresh clay for local crafts makers and workers.

To a large extent, then, the portrayal of First Nations—or rather, the lack thereof—in Perry's films follows the racist impulses that have driven Canada's history and ongoing practices of settler colonialism, enacted here through the erasure of Indigenous cultures. The films also depict Indigenous peoples as figures of the past, denying their continuing existence in Nova Scotia. As Adrian Willsher argues, in Perry's films, "the Mi'kmaq become history, become a people who have no present living culture at mid-century and are often remembered only in monuments, or exist in the present only for the continued exploitation





of their interesting appearance” (1996, quoted in Varga, 2010). The emphasis in Perry’s films on land development and exploitation, as depicted through the building of roads and unregulated extractive activities such as fishing and hunting, further normalizes settler colonialism in the province.

Therefore, it is critical that Perry’s work be carefully framed, and viewed in conjunction with works that offer Black and Indigenous perspectives. In order to facilitate this, the guide includes a list of recommended films and readings that will be helpful in supplementing and rectifying the gaps present in Perry’s work. Of particular interest are the works of two other women filmmakers from Nova Scotia, Sylvia D. Hamilton and Catherine Anne Martin, whose ground-breaking cinematic works provide critical historical perspectives on the Atlantic Region.

Our hope is that in animating the collection of Perry’s films at the Nova Scotia Archives by complicating it, viewers will reframe these films as both filmmaker-driven cinematic and artistic works that should not be dismissed merely on the basis that they are government films. These films should also be viewed as visual records of life in the region at a certain point in time, which contain both progressive and problematic discourses that need to be put in conversation with the work of other filmmakers of the region, as well as with understudied histories.



Suggested Films for Classroom Viewing

Four films are suggested for screening in the classroom. These films, which are listed below in chronological order, depict the social, geographic, and civic change occurring in Nova Scotia in the 1940s and 50s. They also reflect the preoccupations of the Nova Scotia Government and Film Bureau at the time. *Craftsmen at Work*, one of Perry's earliest films, depicts the creative labour of women (and, to a lesser extent, men) and the rich history of crafts making in the province. *Battling "Blue-Fins"* follows groups of fishermen during a day of tuna fishing in Wedgeport, portraying the sea as a unique character in its own right and a witness to economic as well as social progress. *Marine Highway* and *Roads to Reading* strive to reconcile the tensions between modernity and progress, past and future, in Nova Scotia's postwar context.

All films are available online via the Nova Scotia Archives at the following link:

<https://archives.novascotia.ca/perry/>

Total run time: 01:04:48

"Part of her pitch for what made Nova Scotia great was the fact that it had this tension between modernization and holding on to its traditions and its history at the same time"

Jennifer VanderBurgh, CBC interview, 2022.



Craftsmen at Work (1945)

Directed and produced by: Margaret Perry;
Nova Scotia Department of Industry and Publicity
for the Handcrafts and Home Industry Division

Length: 00:15:27

Synopsis: "Craftsmen of this province interpret what they see about them through their crafts," announces the narrator at the beginning of *Craftsmen at Work*. The film follows a variety of Nova Scotia-based craftspeople—weavers, rugmakers, potters, wood-carvers—who display their talent and work. The film beautifully captures the performance of traditions such as natural dyeing, spinning and weaving with angora furs, and sword dances. Folk songs accompany this documentary's arresting images of crafts and their creators, and of the nature that surrounds and inspires them. [Please note: there is a brief mention of the local residential school at 13:06].



Battling "Blue-Fins" (1947)

Directed and produced by: Margaret Perry;
Nova Scotia Department of Industry and Publicity

Length: 00:21:38

Synopsis: *Battling "Blue-Fins"* features a day of tuna sport fishing at Wedgeport, a small fishing village near Yarmouth, Nova Scotia, settled by the Acadian French. The film tells us about the transition from commercial to leisure tuna fishing in that part of Nova Scotia, a transition which led sports enthusiasts from all over the world to flock to Wedgeport in the Summer to catch bluefins. Perry leads us into the deep and adventurous waters of Wedgeport where she follows small groups of fishermen from dusk to dawn. This was Perry's first major production in Nova Scotia, which won an award at the Sestriere Film Festival (Rome) in addition to being Perry's favourite early film. The film helped draw international attention to local culture and maritime life (Varga 2010).





Marine Highway (1957)

Directed and produced by: Margaret Perry;
Nova Scotia Information Service for the Nova Scotia
Travel Bureau, Department of Trade and Industry

Length: 00:13:06

Synopsis: The film takes the viewers along Highway 7, a road that stretches for 129 miles along Nova Scotia's eastern shore from Dartmouth to Sherbrooke and connects areas of work and leisure. The film includes footage of Canadian folklorist Helen Creighton recording folksongs, local artists at work, and recreational activities in the area. The documentary also heavily features car and road imagery, and the railway, oil refineries, and naval air stations, too, make appearances in the film—all testaments of Dartmouth's drive to modernity and industrial progress.

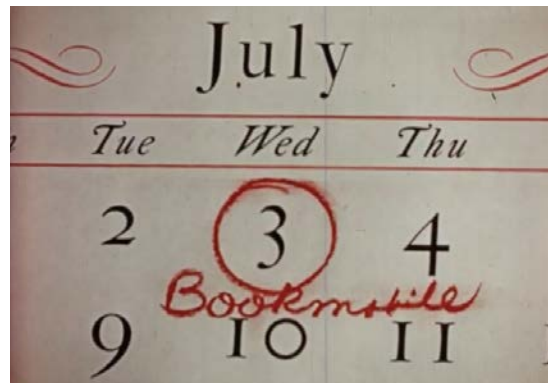


Roads to Reading (1958)

Directed and produced by: Margaret Perry;
Nova Scotia Information Service for the Nova Scotia
Travel Bureau, Department of Trade and Industry for
the Nova Scotia Provincial Library

Length: 00:14:37

Synopsis: *Roads to Reading* captures the excitement surrounding the bookmobile, a library on wheels that brings literature to rural and remote areas of Nova Scotia—thereby “widening the reach of human communications through the printed word.” Perry follows the vehicle’s route across Nova Scotia, documenting the locals’ interaction with the bookmobile. The film also delves into how regional and branch library systems have developed and operate in the province, documenting the labour of committed and passionate librarians.





Pedagogical Resources

Films of Sylvia D. Hamilton

Sylvia D. Hamilton is a Nova Scotian filmmaker and writer who is known for her award-winning documentary films as well as her publications, public presentations, and extensive volunteer work with artistic, social, and cultural organizations at the local and national levels. Her work explores the history, contributions, and experiences of African Canadians.

Sylvia D. Hamilton & Claire Prieto, *Black Mother Black Daughter* (1989, 29 min)
https://www.nfb.ca/film/black_mother_black_daughter/

Sylvia D. Hamilton, *Speak It! From the Heart of Nova Scotia* (1992, 28 min)
https://www.nfb.ca/film/speak_it_from_heart_of_black_nova_scotia/

Sylvia D. Hamilton, *The Little Black Schoolhouse* (2007, 60 min).
<https://vimeo.com/ondemand/littleblackschoolhouse>

Films of Catherine Anne Martin

Catherine Anne Martin is a member of the Millbrook First Nation, Truro, NS. She is an independent international award-winning film producer and director, a writer, facilitator, communications consultant, community activist, teacher, drummer, and the first Mi'kmaw filmmaker from the Atlantic region.

Catherine Anne Martin & Kimberlee McTaggart, *Kwa'nu'te': Micmac and Maliseet Artists* (1991, 41 min)
https://www.nfb.ca/film/kwanute_micmac_and_maliseet_artists/

Catherine Anne Martin, *Mi'kmaq Family (Migmaoei Otjiosog)* (1995, 32 min)
https://www.nfb.ca/film/mikmaq_family_migmaoei_otjiosog/

Nova Scotia Digital Archives

The Nova Scotia Archives offer a wealth of resources that enable students to learn more about the history of Nova Scotia from a variety of perspectives.

Looking Back, Moving Forward: Documenting the Heritage of African Nova Scotians
<https://archives.novascotia.ca/african-heritage/settlement/>

Gone but Never Forgotten: Bob Brooks' Photographic Portrait of Africville in the 1960s
<https://archives.novascotia.ca/africville/>

Mi'kmaq Holdings Resource Guide
<https://archives.novascotia.ca/mikmaq/>

'The Way We Were': Nova Scotia in Film, 1917-1950
<https://archives.novascotia.ca/nsfilm>



Discussion Questions

Citizenship, Power, and Governance

- In Perry's film *Roads to Reading*, she documents the development of the library system in Nova Scotia and the connections between these changes and the evolution of civic politics. How does Perry's film depict the significance of the developing of the library system for the education and civic engagement of rural Nova Scotians?
- In *Roads to Reading* and *Marine Highway*, Perry documents some of the effects of building of roads where there previously were none. How do these "roads to reading" also function as roads to citizenship and power? What are some of the effects of this development that Perry doesn't address? Whose political power was compromised through colonial development of the physical landscape?
- Historically, what are the links between increasing access to information and communication, and increasing civic engagement?

Interdependence of People, Place, and Environment

- Think about the interactions between people and their environment depicted in *Craftsmen at Work* and *Battling "Blue-Fins"*. Historically, how were the cultural landscapes of Nova Scotia shaped by the physical landscapes in which they emerged? How do these cultural practices in turn shape the physical landscapes around them?
- In *Craftsmen at Work*, how does Perry depict the complex relationship between settler women's participation in Nova Scotian culture and the environments in which they lived?
- Perry's films are largely seen to be celebratory of development but they also contain some ambivalence about the environmental and cultural impacts on Nova Scotian life. What kinds of development does Perry explore in her films? What do her films suggest about the impact of development and environmental change for the people of Nova Scotia? What impacts does she fail to mention or obscure?
- What implications has the development of the tourism industry, depicted in films like *Battling Blue Fins* and *Marine Highway*, had for the people and physical environment of Nova Scotia?



Discussion Questions

Culture and Diversity

- Looking back through the lens of Perry's films, what can we observe about the evolving cultural complexity of life in Nova Scotia? How do Perry's films erase some of the cultural complexity of her own time?
- In Perry's depictions of Nova Scotia in the mid-20th century, who is represented and how? Who is not represented, and what do these absences tell us? How is the work of Black and Indigenous filmmakers essential for giving us a more complete picture of the history of Nova Scotia?
- How does Perry's own life experience and social position influence the way she is telling these stories about Nova Scotian life? Consider how her own social identities as a white settler woman allow her both a resistant and a dominant perspective on the Nova Scotia she depicts.

Time, Continuity, and Change

- Watched together, Perry's films depict changes occurring in Nova Scotia from 1945-1960. For example, Perry explores cottage industry (*Craftsmen at Work*), then resource-based industry (*Battling Blue Fins*), and then tourism and leisure (*Marine Highway*). Where do you see the impacts of these changes today? How have cultural and economic life changed in Nova Scotia since the mid-20th century?
- How do Perry's films help us consider the value of film archives for historical inquiry? What do films offer us that text-based document cannot? What surprised you as you watched these films?
- If you were to make a promotional film for Nova Scotia now, what would it look like? How would it differ from Perry's films? How might it be similar?



References and further reading

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Archive/Counter-Archive (A/CA): Activating Canada's Moving Image Heritage is a seven-year research-creation project led by Janine Marchessault and funded by a Social Sciences and Humanities Research Council Partnership Grant. Comprising four universities, numerous community partners, memory institutions, and policy advocates, the project is dedicated to activating and remediating audiovisual heritage created by Indigenous Peoples (First Nations, Métis, Inuit), the Black community and People of Colour, women, LGBT2Q+ and immigrant communities, and to fostering a community and network dedicated to creating best practices and cultural policies (counterarchive.ca).

The Nova Scotia Archives acquires, preserves, and makes accessible Government of Nova Scotia and private-sector records of provincial significance.

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