

Chapter 1 : Grierson & Leitch by The New Republic on Apple Podcasts

*John Grierson CBE (26 April - 19 February ) was a pioneering Scottish documentary maker, often considered the father of British and Canadian documentary theinnatdunvilla.com , Grierson coined the term "documentary" in a review of Robert Flaherty's Moana.*

The movie starred John Wayne as a stand in for Col. Benjamin Grierson and William Holden as the surgeon assigned to his brigade for the raid. Unfortunately, the film veered considerably from the actual raid. It was based on the novel of the same name by Harold Sinclair. Presumably, these were included for audience appeal. The movie did contain at least some of the actual elements of the incredible Grierson raid. Ben Grierson, ante-bellum, was actually a failed business owner and music teacher. He was born to Scot-Irish immigrants near Pittsburgh. His family then moved to Youngstown, Ohio, where he met his future wife Alice with whom he had seven children. Ironically, Grierson had been afraid of horses after a near fatal accident while he was eight years old. As Ulysses Grant planned his final attempt to capture Vicksburg, the Confederate stronghold on the Mississippi River, he needed a diversion to deflect attention to his risky crossing of the river below the city. Grierson led three regiments – his own and the 7th Illinois and 2nd Iowa comprising 1, troopers and a horse battery. Grierson lost only 3 killed, 7 wounded, and 16 captured during this epic raid. Despite being pursued on all fronts by thousands of Confederates, what makes this story truly amazing is that Grierson outwitted and outrode his pursuers to emerge in Baton Rouge, Louisiana to the surprise of its occupying Federal garrison. He used deception and speed averaging over 30 miles daily to elude his pursuers. The next day, he also sent the 2nd Iowa back to further convince the Confederates that his force was returning to its base. The Iowans successfully fought their way back North. Left with only men, Grierson then headed toward his main objective. Grierson reached Newton Station on day eight and disabled the railhead and destroyed two arriving trains. He then decided that it would impossible to retrace his route. When this proved impossible, he instead headed to Baton Rouge, trying to avoid fighting his pursuers. Burning bridges behind him, Grierson crossed three rivers and successfully eluded forces sent from Vicksburg and Port Hudson to block his escape once a befuddled Pemberton finally realized that Grierson was headed to Louisiana rather than returning to Tennessee. Perhaps the most dramatic of many episodes during this ride occurred when the missing Company B of the 7th Illinois rejoined the raiding party just before it finished crossing on the Pearl River ferry on day eleven. It had been detached on day six to attack the Mobile and Ohio railroad at Macon. While it failed in this effort when it ran into a large fortified Confederate force at this railhead, it did convince Confederates that Grierson was headed east, when he was actually headed west and then southwest. This also resulted in the severe wounding of the leader of the Butternut Guerillas, who had to be left behind but who survived captivity. He was temporarily disabled when injured by a horse that he had been given by a New Orleans citizen committee. He went on to distinguish himself as a western cavalry commander, including his encounters with the renowned Nathan Bedford Forrest and another raid through Mississippi in December, January, , ending at Vicksburg. Grierson led the regiment on the southwest frontier until Grierson retired as a brigadier general in and completed his Civil War memoirs in Grierson died in A Cavalry Adventure of the Civil War. University of Illinois Press. A Just and Righteous Cause: Southern Illinois University Press.

Chapter 2 : Documentary Film | Film Dialogue

By GRIERSON: articlesâ€” "Future for British Film," in *Spectator* (London), 14 May "The Symphonic Film I," in *Cinema Quarterly* (London), Spring

Occupation Documentary maker John Grierson 26 April â€” 19 February was a pioneering Scottish documentary maker, often considered the father of British and Canadian documentary film. His father was a schoolmaster, his mother a suffragette and ardent Labour Party activist. From an early age, both parents steeped their son in liberal politics, humanistic ideals, and Calvinist moral and religious philosophies, particularly the notion that education was essential to individual freedom and that hard and meaningful work was the way to prove oneself worthy in the sight of God. He spent a good part of his academic career enmeshed in impassioned political discussion and leftist political activism. His research focus was the psychology of propaganda â€”the impact of the press, film, and other mass media on forming public opinion. Grierson was particularly interested in the popular appeal and influence of the "yellow" tabloid press, and the influence and role of these journals on the education of new American citizens from abroad. Like a number of other social critics of the time, Grierson was profoundly concerned about what he perceived to be clear threats to democracy. In the US, he encountered a marked tendency toward political reaction, anti-democratic sentiments, and political apathy. It was during this time that Grierson developed a conviction that motion pictures could play a central role in promoting this process. It has been suggested [by whom? His view of Hollywood movie-making was considerably less sanguine: Our cinema magnate does no more than exploit the occasion. He also, more or less frankly, is a dope pedlar. He was asked to write criticism for the *New York Sun*. At the *Sun*, Grierson wrote articles on film aesthetics and audience reception, and developed broad contacts in the film world. According to popular myth, in the course of this writing stint, Grierson coined the term "documentary" in writing about Robert J. Filmmaker Grierson returned to Great Britain in armed with the sense that film could be enlisted to deal with the problems of the Great Depression, and to build national morale and national consensus. Filmmaking for Grierson was an exalted calling; the Filmmaker a patriot. Grierson respected Flaherty immensely for his contributions to documentary form and his attempts to use the camera to bring alive the lives of everyday people and everyday events. As Grierson wrote in his diaries: One of the major functions of the EMB was publicity, which the Board accomplished through exhibits, posters, and publications and films. It was within the context of this State funded organization that the "documentary" as we know it today really got its start. In late Grierson and his cameraman, Basil Emmott, completed his first film, *Drifters*, which he wrote, produced and directed. The film, which follows the heroic work of North Sea herring fishermen, was a radical departure from anything being made by the British film industry or Hollywood. A large part of its innovation lie in the fierce boldness in bringing the camera to rugged locations such as a small boat in the middle of a gale, while leaving relatively less of the action staged. After this success, Grierson moved away from film direction into a greater focus on production and administration within the EMB. He became a tireless organizer and recruiter for the EMB, enlisting a stable of energetic young filmmakers into the film unit between and This group formed the core of what was to become known as the British Documentary Film Movement. Robert Flaherty himself also worked briefly for the unit. Alberto Cavalcanti, Grierson eventually grew restless with having to work within the bureaucratic and budgetary confines of government sponsorship. In response, he sought out private industry sponsorship for film production. He was finally successful in getting the British gas industry to underwrite an annual film program. Perhaps the most significant works produced during this time were *Housing Problems* dir. He proposed that the government create a national coordinating body for the production of films. Grierson was the first Commissioner of the Board. For example, captured footage of German war activity was incorporated in documentaries that were distributed to the then-neutral United States. After the war, the NFB focused on producing documentaries that reflected the lives of Canadians. The NFB has become recognized around the world for producing quality films, some of which have won Academy Awards. He concentrated on documentary film production in New York after resigning this post following the war. In Grierson was

dismissed from his post as Commissioner of the NFB after allegations of communist sympathy regarding several of the films the Board had produced during the war. Following his dismissal, and that of three of his coworkers, Grierson returned to Scotland. During the s he worked at Southall Studios in West London. From to Grierson hosted a successful weekly television program on Scottish television, This Wonderful World, which showed excerpts from outstanding documentaries. In he received a special Canadian Film Award. A Story of the Scottish Salmon Fisheries dir. Arthur Elton Cargo from Jamaica dir. Basil Wright Cable Ship dir. Stuart Legg Liner Cruising South dir. Basil Wright New Operator dir. Stuart Legg Pett and Pott: A Fairy Story of the Suburbs dir. Alberto Cavalcanti Post Haste dir. Humphrey Jennings Spring Comes to England dir.

**Chapter 3 : John Grierson - Director - Films as Director:, Other Films:, Publications**

*In , Grierson coined the term "documentary" in a NY Sun review of Robert Flaherty's Moana.-film could be enlisted to deal with the problems of the Great Depression, and to build national morale and national consensus.*

Early life[ edit ] Grierson was born in the old schoolhouse in Deanston , near Doune , Scotland , to his father a schoolmaster Robert Morrison Grierson from Boddam, near Peterhead and mother Jane Anthony a teacher from Ayrshire [2]. When the family moved, John had three elder sisters Agnes, Janet and Margaret, and a younger brother called Anthony [2]. John and Anthony were enrolled at Cambusbarron school in November , his sister Margaret died in ; however, the family continued to grow as John gained three younger sisters in Dorothy, Ruby and Marion [2]. From an early age, both parents steeped their son in liberal politics, humanistic ideals, and Calvinist moral and religious philosophies, particularly the notion that education was essential to individual freedom and that hard and meaningful work was the way to prove oneself worthy in the sight of God [4]. John was enrolled in the High School at Stirling in September , where he played football and rugby for the school [2]. The results for the bursary examination were not posted until October ; John applied to work at the munitions at Alexandria , the munitions building had been the original home of the Argyll Motor Company which had earlier in the twentieth century built the first complete motor car in Scotland [2]. John Grierson was the second name on the bursary list and received the John Clark bursary which was tenable for four years [2]. Grierson entered the University of Glasgow in ; [4] however, he was unhappy with his efforts to help in World War I were only through his work at the munitions [2]. John went to the Crystal Palace , London to train with the Royal Naval Volunteer Reserve , in his recruitment letter he had added an extra year so that he could attend [2]. On 7 January , John was sent to the wireless telegraphy station at Aultbea , Cromarty as an ordinary telegraphist but was promoted to telegraphist on 2 June [2]. On 23 January , he became a telegraphist on the minesweeper H. S Surf and served there until 13 October , the next day he joined H. S Rightwhale where he was promoted to leading telegraphist on 2 June , and remained on the vessel until he was demobilised [2]. University of Glasgow[ edit ] John returned to University in , he joined the Fabian Society in and dissolved it in [2]. Grierson received the Buchan Prize in the Ordinary Class of English Language in the academic year of , he also received the prize and first-class certificate in the academic year of in the Ordinary Class of Moral Philosophy and graduated with a Master of Arts in English and Moral Philosophy in [2]. Like many social critics of the time, Grierson was profoundly concerned about what he perceived to be clear threats to democracy. In the US, he encountered a marked tendency toward political reaction, anti-democratic sentiments, and political apathy. It was during this time that Grierson developed a conviction that motion pictures could play a central role in promoting this process. It has been suggested [by whom? His view of Hollywood movie-making was considerably less sanguine: Our cinema magnate does no more than exploit the occasion. He also, more or less frankly, is a dope pedlar. He was asked to write criticism for the New York Sun. At the Sun, Grierson wrote articles on film aesthetics and audience reception, and developed broad contacts in the film world. According to popular myth, in the course of this writing stint, Grierson coined the term "documentary" in writing about Robert J. Filmmaker[ edit ] Grierson returned to Great Britain in armed with the sense that film could be enlisted to deal with the problems of the Great Depression , and to build national morale and national consensus. Filmmaking for Grierson was an exalted calling; the Filmmaker a patriot. Grierson respected Flaherty immensely for his contributions to documentary form and his attempts to use the camera to bring alive the lives of everyday people and everyday events. As Grierson wrote in his diaries: One of the major functions of the EMB was publicity, which the Board accomplished through exhibits, posters, and publications and films. It was within the context of this State-funded organization that the "documentary" as we know it today got its start. In late Grierson and his cameraman, Basil Emmott completed his first film, Drifters , which he wrote, produced and directed. The film, which follows the heroic work of North Sea herring fishermen, was a radical departure from anything being made by the British film industry or Hollywood. A large part of its innovation lies in the fierce boldness in bringing the camera to rugged locations such as a small boat in the middle of a gale while leaving relatively

less of the action staged. The film was shown from 9 December, in the Stoll in Kingsway and then was later screened throughout Britain [2]. After this success, Grierson moved away from film direction into a greater focus on production and administration within the EMB. He became a tireless organizer and recruiter for the EMB, enlisting a stable of energetic young filmmakers into the film unit between and This group formed the core of what was to become known as the British Documentary Film Movement. Robert Flaherty himself also worked briefly for the unit. Alberto Cavalcanti, The footage from his voyage was handed over to Edgar Anstey, who pulled footage of when the camera had fallen over on the deck of the boat to create a storm scene [2]. The Private Life of Gannets was also filmed on the Isabella Greig; the film was shot on Grassholm with Grierson shooting the slow-motion sequence of the gannets diving for fish which took only one afternoon to shoot near Bass Rock in the Firth of Forth [2]. Grierson eventually grew restless with having to work within the bureaucratic and budgetary confines of government sponsorship. Grierson resigned from the G. In response, he sought out private industry sponsorship for film production. He was finally successful in getting the British gas industry to underwrite an annual film program. Perhaps the most significant works produced during this time were Housing Problems dir. Grierson sailed at the end of May in for Canada and arrived on 17 June [2]. Grierson met with the Prime Minister, William Lyon Mackenzie King and also spoke with many important figures across Canada, they were all in agreement of the importance of film in reducing sectionalism and in promoting the relationship of Canada between home and abroad [2]. Grierson delivered his report on government film propaganda and the weaknesses he had found in Canadian film production; his suggestion was to create a national coordinating body for the production of films [2]. An abridged version of the report ran to 66 pages, which was prepared by August in London [2]. Grierson returned to Britain but was invited back to Canada on 14 October; he returned in the November [2]. For example, captured footage of German war activity was incorporated in documentaries that were distributed to the then-neutral United States. Grierson grieved the death of his sister Ruby in; she was on City of Benares while it was evacuating children to Canada [2]. The City of Benares was torpedoed, and of the on board, only survived [2]. Grierson resigned from his position in January, over his year as Commissioner at the National Film Board 40 films were made, the year before the Motion Picture Bureau had made only one and a half [2]. Recommendations for the future running were made for the National Film Board, and Grierson was persuaded to stay for a further six months to oversee the changes [2]. He remained on the National Film Board and managed to complete his duties to Wartime Information Board as well through his deputies that aided him in the task [2]. Grierson was asked to keep his dual role until January, however, he resigned in as the job he had been asked to complete had been finished as far as he was concerned [2]. Before he finished with the Wartime Information Bureau Grierson was also offered the role of chairman of the Canadian Broadcasting Corporation but turned it down as he believed that this would give him too much power [2]. Grierson also presented the award for the best documentary, the first time that this award was given by the Academy [2]. Grierson proposed that the Film Board show how the German prisoners of war were being treated in Canada through a film. Ham Wright directed the film showing the German sailors that had been captured; plating football, enjoying meals and looking healthy [2]. Only one copy of the film was made, it was sent to the Swiss Red Cross who deliberately let it fall into German hands [2]. Grierson was to learn at a later date that Hitler had indeed watched the film and ordered that the Canadian prisoners of war released from their manacles [2]. After the war, the National Film Board focused on producing documentaries that reflected the lives of Canadians. The National Film Board has become recognized around the world for producing quality films, some of which have won Academy Awards. The National Film Board had become one of the largest film studios and was respected around the world for what it had achieved; it had especially had influence in Czechoslovakia and China [2]. One of the tasks at the National Film Board that Grierson strongly pushed for the films being produced to be in French as well as English [2]. He also pushed for a French unit in the National Film Board [2]. Grierson concentrated on documentary film production in New York after resigning his post following in August; his resignation was to take effect in November [2]. In Grierson was asked to testify regarding communist spies in the National Film Board and the Wartime Information Board, rumours spread that he had been a leader of a spy ring during his offices with the Canadian government, a rumour he denied [2]. Due to the rumours, the projects that Grierson

had been trying to put together were not commissioned [2]. Commission on Freedom of the Press[ edit ] Grierson was appointed as a foreign adviser to the Commission on Freedom of the Press in December , which had been set up by the University of Chicago [2]. Grierson was able to make a large contribution to the committee which included Robert M. Hutchins , William E. Hocking , Harold D. A Free and Responsible Press was published in [2]. He had the idea for the Unesco Courier which was published in published in several languages across the world, first as a tabloid and later as a magazine [2]. At the start of he resigned from his position as director for Mass Communications and Public Information, he left in April to return to Britain [2]. On 23 June , he accepted an honorary degree, an LL. D from the University of Glasgow [2]. He left in due to financial restrictions on the documentaries that he wished to make [2]. Group 3[ edit ] Grierson was appointed to the position of executive producer of Group 3 at the end of ; it was a film production enterprise that received loans of government money through the National Film Finance Corporation [2]. During this time Grierson had been diagnosed with tuberculosis in May , he spent a fortnight in hospital and then had a year of convalescing at his home, Tog Hill in Calstone [2]. Grierson spent much of his time corresponding with the directors at Group 3, as well as commenting on scripts and story ideas [2]. Oakley and Neil Paterson [2]. In , Grierson received a special Canadian Film Award. This Wonderful World[ edit ] The first programme of This Wonderful World was aired on 11 October in Scotland; it was on The Culbin Sands which focused on how the Forestry Commission had replanted six thousand acres of woodland along the mouth of Findhorn [2]. In the seventeenth century wild sand had blown into the mouth and covered the land, the successful replanting of the forest was a great success for the Commission [2]. This Wonderful World began to be aired in England In February , it ran for a further eight years and was in the Top Ten programmes for the week for the UK in [2]. In , he was a member of the jury for the Vancouver Film Festival , during his visit to Canada he also received the Royal Canadian Academy of Arts Medal for his contribution to the visual arts [2]. In , he was busy with This Wonderful World and the Films of Scotland Committee but still found time to attend the twenty-fifth anniversary of the National Film Board in Montreal [2]. In , Grierson was the patron of the Commonwealth Film Festival which took place in Cardiff in that year [2]. In , he was offered the role of Governor of the British Film Institute ; however, he turned down the position [2]. In , after returning from the Oberhausen Film Festival where he had been the President of Honour of the jury, Grierson suffered a bout of bronchitis which lasted eight days [2]. His brother Anthony, who had trained to be a doctor was called and diagnosed Grierson with emphysema , his coughing fits were a cause for concern, and he was admitted to Manor Hospital [2]. Grierson decided to give up smoking and drinking to benefit his health [2]. Later Life[ edit ] Grierson opened the new primary school at Cambusbarron on 10 October , his sister Dorothy attended the day with him [2].

**Chapter 4 : John Grierson - Wikipedia**

*A documentary film is a nonfictional motion picture intended to document some aspect of reality, primarily for the purposes of instruction, education, or maintaining a historical record.*

In the 1920s, Grierson further argues in his essay *First Principles of Documentary* that Moana had "documentary value. In his essays, Dziga Vertov argued for presenting "life as it is" that is, life filmed surreptitiously and "life caught unawares" life provoked or surprised by the camera. Pare Lorentz defines a documentary film as "a factual film which is dramatic. It refers to what people do with media devices, content, form, and production strategies in order to address the creative, ethical, and conceptual problems and choices that arise as they make documentaries. There are clear connections in terms of practice with magazine and newspaper feature-writing and indeed to non-fiction literature. Many of the generic forms of documentary for example the biopic or profile; the observational piece or documentary. The earliest "moving pictures" were, by definition, documentaries. They were single-shot moments captured on film: Early film pre was dominated by the novelty of showing an event. These short films were called "actuality" films. The term "documentary" was not coined until 1929. Very little storytelling took place before the turn of the century, due mostly to technological limitations, namely, that movie cameras could hold only very small amounts of film. Until 1929, the year of his last film, Doyen recorded more than 60 operations. As Doyen himself has said, his first films taught him how to correct professional errors he was unaware of until then. For scientific purposes, after Doyen combined 15 of his films into three compilations. Together with five other films extant in French archives, these are the only recordings of Doyen that survived the time [5]. Between July 1911 and the Romanian professor Gheorghe Marinescu made some of the first science films in the world, in his neurology clinic in Bucharest: All these short subjects have been preserved. I must say I forgot those works and I am thankful to you that you reminded them to me. Unfortunately, not many scientists have followed your way. Some were known as "scenics". Scenics were among the most popular sort of films at the time. Early color motion picture processes such as Kinemacolor and Prizmacolor used travelogues to promote the new color process. In contrast, Technicolor concentrated primarily on getting their process adopted by Hollywood studios for fictional feature films. It documented the failed Antarctic expedition led by Ernest Shackleton in 1911. For instance, in *Nanook of the North* Flaherty did not allow his subjects to shoot a walrus with a nearby shotgun, but had them use a harpoon instead. These films tend to feature people as products of their environment, and lean towards the avant-garde. Kino-Pravda Dziga Vertov was central to the Soviet Kino-Pravda literally, "cinema truth" newsreel series of the 1920s. Vertov believed the camera "with its varied lenses, shot-counter shot editing, time-lapse, ability to slow motion, stop motion and fast-motion" could render reality more accurately than the human eye, and made a film philosophy out of it. Newsreel tradition The newsreel tradition is important in documentary film; newsreels were also sometimes staged but were usually re-enactments of events that had already happened, not attempts to steer events as they were in the process of happening. For instance, much of the battle footage from the early 20th century was staged; the cameramen would usually arrive on site after a major battle and re-enact scenes to film them. Constance Bennett and her husband Henri de la Falaise produced two feature length documentaries, *Legong*: It also created newsreels that were seen by their national governments as legitimate counter-propaganda to the psychological warfare of Nazi Germany orchestrated by Joseph Goebbels. In Britain, a number of different filmmakers came together under John Grierson. They became known as the Documentary Film Movement. Grierson, Alberto Cavalcanti, Harry Watt, Basil Wright, and Humphrey Jennings amongst others succeeded in blending propaganda, information, and education with a more poetic aesthetic approach to documentary. Their work involved poets such as W. Auden, composers such as Benjamin Britten, and writers such as J. Among the most well known films of the movement are *Night Mail* and *Coal Face*. Shooting on location, with smaller crews, would also happen in the French New Wave, the filmmakers taking advantage of advances in technology allowing smaller, handheld cameras and synchronized sound to film events on location as they unfolded. The directors of the movement take different viewpoints on their degree of involvement with their subjects. Kopple and Pennebaker, for instance, choose

non-involvement or at least no overt involvement , and Perrault, Rouch, Koenig, and Kroitor favor direct involvement or even provocation when they deem it necessary. The films *Primary* and *Crisis: The fundamentals of the style* include following a person during a crisis with a moving, often handheld, camera to capture more personal reactions. There are no sit-down interviews, and the shooting ratio the amount of film shot to the finished product is very high, often reaching 80 to one. From there, editors find and sculpt the work into a film. The editors of the movement " such as Werner Nold , Charlotte Zwerin, Muffie Myers, Susan Froemke, and Ellen Hovde " are often overlooked, but their input to the films was so vital that they were often given co-director credits. Political weapons In the s and s, documentary film was often conceived as a political weapon against neocolonialism and capitalism in general, especially in Latin America , but also in a changing Quebec society. *La Hora de los hornos*.

**Chapter 5 : Documentary film : Wikis (The Full Wiki)**

*Grierson's faith in documentary as a form of social political communication, aimed at promoting education and eventually mechanisms of social reform, is confirmed not only by his assertions, but also by his founding of what has been called the "documentary film."*

Documentary film Save This 16 mm spring-wound Bolex "H16" Reflex camera is a popular entry level camera used in film schools. A documentary film is a nonfictional motion picture intended to document some aspect of reality , primarily for the purposes of instruction, education, or maintaining a historical record. A New Source of History from the first publication about documentary function of cinematography. Both were published in in French and among the early written works to consider the historical and documentary value of the film. The American film critic Pare Lorentz defines a documentary film as "a factual film which is dramatic. It refers to what people do with media devices, content, form, and production strategies in order to address the creative, ethical, and conceptual problems and choices that arise as they make documentaries. Documentary filmmaking can be used as a form of journalism, advocacy, or personal expression. History Pre Early film pre was dominated by the novelty of showing an event. They were single-shot moments captured on film: These short films were called "actuality" films; the term "documentary" was not coined until Films showing many people for example, leaving a factory were often made for commercial reasons: One notable film clocked in at over an hour and a half, The Corbett-Fitzsimmons Fight. Using pioneering film-looping technology, Enoch J. Rector presented the entirety of a famous prize-fight on cinema screens across the United States. They started in Paris a series of surgical films sometime before July Doyen said that his first films taught him how to correct professional errors he had been unaware of. Between July and , the Romanian professor Gheorghe Marinescu made several science films in his neurology clinic in Bucharest: All these short films have been preserved. I must say I forgot those works and I am thankful to you that you reminded them to me. Unfortunately, not many scientists have followed your way. Travelogue films were very popular in the early part of the 20th century. They were often referred to by distributors as "scenics. Contemplation is a separate area. A vivid example is Moscow clad in snow Early color motion picture processes such as Kinemacolor "known for the feature With Our King and Queen Through India "and Prizmacolor "known for Everywhere With Prizma and the five-reel feature Bali the Unknown "used travelogues to promote the new color processes. In contrast, Technicolor concentrated primarily on getting their process adopted by Hollywood studios for fictional feature films. The film documented the failed Antarctic expedition led by Ernest Shackleton in For instance, in Nanook of the North, Flaherty did not allow his subjects to shoot a walrus with a nearby shotgun, but had them use a harpoon instead. The city symphony City Symphony Films were avant-garde films made during the s to s. These films were particularly influenced by modern art: L Rees, [17] According to Scott Macdonald , city symphony film can be located as an intersection between documentary and avant-garde film: Rees suggest to see them as avant-garde films. Paul Strand, , Paris Nothing but the Hours dir. But the most famous city symphony films are Berlin, Symphony of a Great City dir. The film is shot and edited like a visual-poem. A City Symphony Film, as the name suggests, is usually based around a major metropolitan city area and seek to capture the lives, events and activities of the city. But most importantly, a city symphony film is like a cine-poem and is shot and edited like a "symphony". These films tend to feature people as products of their environment, and lean towards the avant-garde. Kino-Pravda Dziga Vertov was central to the Soviet Kino-Pravda literally, "cinematic truth" newsreel series of the s. Vertov believed the camera"with its varied lenses, shot-counter shot editing, time-lapse, ability to slow motion, stop motion and fast-motion"could render reality more accurately than the human eye, and made a film philosophy out of it. Newsreel tradition The newsreel tradition is important in documentary film; newsreels were also sometimes staged but were usually re-enactments of events that had already happened, not attempts to steer events as they were in the process of happening. For instance, much of the battle footage from the early 20th century was staged; the cameramen would usually arrive on site after a major battle and re-enact scenes to film them. Constance Bennett and her husband Henri de la Falaise produced two feature-length

documentaries, Legong: It also created newsreels that were seen by their national governments as legitimate counter-propaganda to the psychological warfare of Nazi Germany orchestrated by Joseph Goebbels. Conference of "World Union of documentary films" in Warsaw featured famous directors of the era: In Britain, a number of different filmmakers came together under John Grierson. They became known as the Documentary Film Movement. Grierson, Alberto Cavalcanti, Harry Watt, Basil Wright, and Humphrey Jennings amongst others succeeded in blending propaganda, information, and education with a more poetic aesthetic approach to documentary. Their work involved poets such as W. Auden, composers such as Benjamin Britten, and writers such as J. Among the best known films of the movement are *Night Mail* and *Coal Face*. *Smith* was anti-Nazi color film [19][20][21] created by Stefan Themerson and being both documentary and avant-garde film against war. It was one of the first anti-Nazi films in history. Shooting on location, with smaller crews, would also happen in the French New Wave, the filmmakers taking advantage of advances in technology allowing smaller, handheld cameras and synchronized sound to film events on location as they unfolded. The directors of the movement take different viewpoints on their degree of involvement with their subjects. Kopple and Pennebaker, for instance, choose non-involvement or at least no overt involvement, and Perrault, Rouch, Koenig, and Kroitor favor direct involvement or even provocation when they deem it necessary. The fundamentals of the style include following a person during a crisis with a moving, often handheld, camera to capture more personal reactions. There are no sit-down interviews, and the shooting ratio the amount of film shot to the finished product is very high, often reaching 80 to one. From there, editors find and sculpt the work into a film. The editors of the movement—such as Werner Nold, Charlotte Zwerin, Muffie Myers, Susan Froemke, and Ellen Hovde—are often overlooked, but their input to the films was so vital that they were often given co-director credits. Political weapons In the s and s, documentary film was often conceived as a political weapon against neocolonialism and capitalism in general, especially in Latin America, but also in a changing Quebec society. Among the many political documentaries produced in the early s was "Chile: Compared to dramatic narrative films, documentaries typically have far lower budgets which makes them attractive to film companies because even a limited theatrical release can be highly profitable. The commercial success of these documentaries may derive from this narrative shift in the documentary form, leading some critics to question whether such films can truly be called documentaries; critics sometimes refer to these works as "mondo films" or "docu-ganda. Documentary filmmakers are increasingly utilizing social impact campaigns with their films. Although documentaries are financially more viable with the increasing popularity of the genre and the advent of the DVD, funding for documentary film production remains elusive. Within the past decade, the largest exhibition opportunities have emerged from within the broadcast market, making filmmakers beholden to the tastes and influences of the broadcasters who have become their largest funding source. The making-of documentary shows how a movie or a computer game was produced. Usually made for promotional purposes, it is closer to an advertisement than a classic documentary. Modern lightweight digital video cameras and computer-based editing have greatly aided documentary makers, as has the dramatic drop in equipment prices. Documentaries without words Films in the documentary form without words have been made. From, the Qatsi trilogy and the similar Baraka could be described as visual tone poems, with music related to the images, but no spoken content. Koyaanisqatsi part of the Qatsi trilogy consists primarily of slow motion and time-lapse photography of cities and many natural landscapes across the United States. Baraka tries to capture the great pulse of humanity as it flocks and swarms in daily activity and religious ceremonies. Narration styles Voice-over narrator The traditional style for narration is to have a dedicated narrator read a script which is dubbed onto the audio track. The narrator never appears on camera and may not necessarily have knowledge of the subject matter or involvement in the writing of the script. Silent narration This style of narration uses title screens to visually narrate the documentary. The screens are held for about 5–10 seconds to allow adequate time for the viewer to read them. They are similar to the ones shown at the end of movies based on true stories, but they are shown throughout, typically between scenes. Hosted narrator In this style, there is a host who appears on camera, conducts interviews, and who also does voice-overs. Other forms Docufiction Docufiction is a hybrid genre from two basic ones, fiction film and documentary, practiced since the first documentary films were made.

Fake-fiction Fake-fiction is a genre which deliberately presents real, unscripted events in the form of a fiction film, making them appear as staged. DVD documentary A DVD documentary is a documentary film of indeterminate length that has been produced with the sole intent of releasing it for direct sale to the public on DVD s , as different from a documentary being made and released first on television or on a cinema screen a. This form of documentary release is becoming more popular and accepted as costs and difficulty with finding TV or theatrical release slots increases. Examples are military, cultural arts, transport, sports, etc.. Similarly, The Last Cigarette combines the testimony of various tobacco company executives before the U. Congress with archival propaganda extolling the virtues of smoking. Poetic documentaries, which first appeared in the s, were a sort of reaction against both the content and the rapidly crystallizing grammar of the early fiction film. The poetic mode moved away from continuity editing and instead organized images of the material world by means of associations and patterns, both in terms of time and space. Well-rounded charactersâ€™"lifelike people"â€™were absent; instead, people appeared in these films as entities, just like any other, that are found in the material world. The films were fragmentary, impressionistic, lyrical. Their disruption of the coherence of time and spaceâ€™"a coherence favored by the fiction films of the dayâ€™"can also be seen as an element of the modernist counter-model of cinematic narrative. The "real world"â€™Nichols calls it the "historical world"â€™was broken up into fragments and aesthetically reconstituted using film form. Expository documentaries speak directly to the viewer, often in the form of an authoritative commentary employing voiceover or titles, proposing a strong argument and point of view. These films are rhetorical, and try to persuade the viewer. They may use a rich and sonorous male voice. Images are often not paramount; they exist to advance the argument. The rhetoric insistently presses upon us to read the images in a certain fashion.

**Chapter 6 : Humphrey Jennings - Director - Films as Director:, Other Films:, Publications**

*Get this from a library! John Grierson and the National Film Board: the politics of wartime propaganda. [Gary Evans].*

A New Source of History from the first publication about documentary function of cinematography. Both were published in in French and among the early written works to consider the historical and documentary value of the film. It refers to what people do with media devices, content, form, and production strategies in order to address the creative, ethical, and conceptual problems and choices that arise as they make documentaries. Documentary filmmaking can be used as a form of journalism, advocacy, or personal expression. They were single-shot moments captured on film: Films showing many people for example, leaving a factory were often made for commercial reasons: One notable film clocked in at over an hour and a half, *The Corbett-Fitzsimmons Fight*. Using pioneering film-looping technology, Enoch J. Rector presented the entirety of a famous prize-fight on cinema screens across the United States. They started in Paris a series of surgical films sometime before July Doyen said that his first films taught him how to correct professional errors he had been unaware of. All these short films have been preserved. I must say I forgot those works and I am thankful to you that you reminded them to me. Unfortunately, not many scientists have followed your way. Contemplation is a separate area. A vivid example is *Moscow clad in snow* Early color motion picture processes such as Kinemacolor “known for the feature *With Our King and Queen Through India*” and Prizmacolor “known for *Everywhere With Prizma* and the five-reel feature *Bali the Unknown*” used travelogues to promote the new color processes. In contrast, Technicolor concentrated primarily on getting their process adopted by Hollywood studios for fictional feature films. The film documented the failed Antarctic expedition led by Ernest Shackleton in *For instance, in Nanook of the North*, Flaherty did not allow his subjects to shoot a walrus with a nearby shotgun, but had them use a harpoon instead. These films were particularly influenced by modern art: Rees suggest to see them as avant-garde films. Paul Strand, , *Paris Nothing but the Hours* dir. *A City Symphony* Film, as the name suggests, is usually based around a major metropolitan city area and seek to capture the lives, events and activities of the city. These films tend to feature people as products of their environment, and lean towards the avant-garde. Vertov believed the camera “with its varied lenses, shot-counter shot editing, time-lapse, ability to slow motion, stop motion and fast-motion” could render reality more accurately than the human eye, and made a film philosophy out of it. Kino Pravda Newsreel tradition The newsreel tradition is important in documentary film; newsreels were also sometimes staged but were usually re-enactments of events that had already happened, not attempts to steer events as they were in the process of happening. For instance, much of the battle footage from the early 20th century was staged; the cameramen would usually arrive on site after a major battle and re-enact scenes to film them. British Pathe Newsreel’s The propagandist tradition consists of films made with the explicit purpose of persuading an audience of a point. Leni Riefenstahl filming *Triumph of the Will*

Chapter 7 : Robert Flaherty – Great Director profile – Senses of Cinema

*John Grierson. Moana () In popular myth, the word documentary was coined by Scottish documentary filmmaker John Grierson in his review of Robert Flaherty's film Moana (), published in the New York Sun on 8 February, written by "The Moviegoer" (a pen name for Grierson).*

He was the youngest of five siblings. Grierson became afraid of horses when at age eight he was kicked and nearly killed by a horse, after which he hated horses. He eventually became a great cavalry commander. In , he became a music teacher and band leader in Jacksonville , Illinois. The couple had seven children, four of whom survived to adulthood. Promoted to major on October 24, , he joined the 6th Illinois Cavalry and was promoted to colonel of that regiment on April 13, . His regiment was engaged in a number of small skirmishes and raids on railroads and facilities in Tennessee and Mississippi that spring and summer. Union Cavalry Colonel Benjamin H. Over 17 days, his command marched miles, repeatedly engaged the Confederates, disabled two railroads, captured many prisoners and horses, and destroyed vast amounts of property, finally ending in Baton Rouge on May 2. While ending his raid in Louisiana he was able to take part in Nathaniel P. He was still in division command during Samuel D. Shortly after that battle Grierson was transferred to command the Cavalry in the District of West Tennessee. He was attached to Andrew J. Between December 21, , and January 5, , Grierson led an expedition of two brigades of the Cavalry Division against the Mobile and Ohio Railroad. For this expedition Grierson received a brevet promotion to the rank of major general. Postbellum service in the West[ edit ] Grierson decided to remain in the Regular Army after the war and received the rank of colonel. His lack of West Point credentials made him suspect to many fellow officers. He organized the 10th U. Cavalry , one of two mounted regiments composed of black enlisted men and white officers, called the Buffalo Soldiers. This assignment also made him unpopular with other officers, including his superior, General Philip Henry Sheridan , because of his support for and trust in his troops. His sympathy and courtesy to Native American tribes also led to questions about his judgment. Ostracized by other officers for his enthusiastic command of the African-American troops, Grierson believes in the abilities, dedication, and record of performance of the Buffalo Soldiers and declines offers to lead at any other post. Postbellum command history[ edit ] – Commanded Fort Riley , then later Fort Gibson. Headed the District of the Indian Territory. Supervised construction and acted as post commander. He angered residents of the Texas frontier with his support of the peace policy on the Kiowa-Comanche Reservation. Saved the life of visiting General William Tecumseh Sherman , during a confrontation with Lone Wolf , principal chief of the Kiowa , over responsibility for an attack on a wagon train near Salt Creek Prairie, Texas. Superintendent of the Mounted Recruiting Service at St. Commander at Fort Concho , Texas. Commander of the District of the Pecos. In he helped defeat Victorio to end the Indian threat to West Texas. Moved his headquarters to Fort Davis , Texas. Commanded the Department of Texas in September and October. Commanded the District of New Mexico. There he dealt sympathetically and effectively with problems on the Jicarilla and Navajo reservations. Commanded the Department of Arizona. Promoted to brigadier general. Retired His wife, Alice, died August 14, Grierson much later married Lillian Atwood King, a widow, on July 28, In he suffered a debilitating stroke; he died on August 31, , in Omena, Leelanau County, Michigan.

**Chapter 8 : Robert Flaherty | American explorer and filmmaker | theinnatdunvilla.com**

*This week in the Grierson & Leitch podcast, we discuss the final film in the much-lauded "Planet of the Apes" trilogy, "War for the Planet of the Apes." Grierson is a huge fan of the first two films, especially the.*

Flaherty had visited the sub-Arctic eastern coast of Hudson Bay previously on behalf of mining companies during which he filmed the countryside and filmed Eskimo communities. A famous quote from Flaherty pertains to the instance when he was discussing the filming of the walrus hunt with the Eskimo community and explained to them that they may have to give up the kill if it interferes with the film. In *Nanook*, nevertheless Flaherty found an episodic and elliptical structure which he was to employ for the rest of his career. *Nanook* began a series of films that Flaherty was to make on the same theme; humanity against the elements. All these films employ the same rhetorical devices; the dangers of nature and the struggle of the communities to eke out an existence. To take this approach it is useful to begin with the project that became the unfairly maligned *Industrial Britain*. Although this film obtains the kind of nostalgia that permeated all his works, it has often been subsumed by the understanding that the film was completed by John Grierson, Basil Wright and Arthur Elton. *Industrial Britain* is an example of a state-sponsored documentary that emphasised people and work in an uneasy combination of the worldviews of both Grierson and Flaherty. Over the years this film has been understood through the more hagiographic writings about both men. Grierson brought Flaherty over from Berlin where the American was trying to get a film project up. The film that Flaherty envisaged strives to posit that the craftsmen of England were the real heroes of the industrial revolution; that it was the people that enabled fine products to be realised rather than the then contemporary emphasis on machinery. At the same time *Industrial Britain* straddles the strikingly composed images of large-scale industry and the close-ups of men toiling away at their craft. It is the reconciling, the in-between, that marks *Industrial Britain* as one of the most interesting of the British Documentary Film Movement films. The broader images of an industrial landscape in which the British worker performs his noble work create a filmic world which is not only about the craftsmanship that lies behind the facade of chimney-stacks and production lines. It is also about how these workers are a part of a human army of craftsmen who maintain their grace and humanity in the face of the mechanisation of industry, whilst themselves appearing somewhat machine-like. The images of workers in *Industrial Britain* are not images of the automatons of capitalism but rather they are remnants of a time past, a time when craftsmanship belonged to the kinds of folk culture that Flaherty locates in *Nanook of the North*, *Moana* and the later *Man of Aran*. While it is difficult to say whether *Industrial Britain* is a Robert Flaherty film or a John Grierson film it may be that a more interesting proposal is that the film produces resonances with the world views of both men in an uneasy commingling of romantic celebration and the kind of sponsorship imperatives that Grierson was responsible to. While *Nanook of the North*, *Moana* and *Man of Aran* reinvented past cultures to construct exotic documents of humanity, *The Land* was a representation of agricultural problems and their effect on people in contemporary s America. Although almost universally dismissed, *The Land* signals a shift from the romantic pre-modernism of *Nanook*, *Moana* and *Man of Aran*, and even *Industrial Britain*, towards the lyrical negotiation of mechanisation and environmental wonder apparent in *Louisiana Story*. Its concern is not for the land so much as for the people who depend on it. All these deficiencies are not weighty enough to injure the true merits of *The Land*: Indeed the whole is impregnated with a sincerity that cannot but impress. And if he does not always come to grips with the problems he wants to expose, he proceeds, nevertheless, with an instinct so infallible as not to endanger future solutions. It is important that his own voice sounds throughout the film; this voice has the power of convincing and efficaciously bolsters the content of his pictures. The secret of these pictures it to include time. They resemble fragments of a lost epic song that celebrated the immense life of the land; nothing is omitted, and each episode is full of significance. While *The Land* marks a shift from the pre- modern nostalgia of the early film to an engagement with modernity, *Louisiana Story* directly addresses the issue of the environmental impact of mechanisation upon the pristine environment of the bayous of Louisiana in a film sponsored by Standard Oil albeit with the approval of the sponsor. *Louisiana Story* tells the tale of the disruption that

mechanisation, in particular the speculative oil drilling performed by an oil company in the hitherto untouched, pristine environment of a Louisiana bayou, can bring to the environment. The film focuses on the Cajun Latour family, in particular Alexander Napoleon Ulysses Latour, whose youth and innocence personifies the virgin wetlands, recalling the figures of Nanook and Moana from the earlier films. Of course, being a sponsored documentary, while the presence of the oil derrick initially disrupts the environment, normality is returned when the mobile oil drilling mechanism moves on. Like many of the classic documentaries of this era, *Louisiana Story* employed some of the foremost practitioners of the time. She had also worked on *The Land* with Flaherty and therefore was used to his more speculative approach to narrative construction. Richard Leacock was a young camera operator who, of course, was to forge his own career in the Direct Cinema. Frances Flaherty, Leacock and Van Dongen also provided production and editorial assistance. Thomson achieved this remarkable feat mainly through his early association with the production. He viewed early rushes and versions of the film and became an integral part of the working-up of the final film, rather than being presented with images and dialogue upon which to layer music. *Filmography Nanook of the North Moana: The Artist as Myth and Filmmaker*, Bloomington: The Life of Robert Flaherty, London: Faber and Faber, pp. *The Redemption of Physical Reality*, 2nd ed.

**Chapter 9 : Grierson's Raid**

*Robert Flaherty is often proclaimed one of the founding fathers of documentary film. Flaherty indirectly became part of the mythology of the burgeoning world-wide documentary movement of the 1930s when John Grierson was said to have originated the usage of the term 'documentary' in relation to.*

A Tribute , London, Hardy, Forsyth, Grierson on Documentary , revised edition, London, Jennings, Mary-Lou, editor, Humphrey Jennings: Vaughan, Dai, Portrait of an Invisible Man: Tomicek, Harry, Jennings , Vienna, Anderson, Lindsay, "Only Connect: Strick, Philip, "Great Films of the Century: Dood, "Representing the Nation: The outbreak of World War II seemed to let loose in Jennings a special poetic eloquence, and his finest work was done at the Crown Film Unit during the war years. Jennings was part of the English intellectual aristocracy. Extremely well educated, he had done a good deal of research into English literature and cultural history. He was also a surrealist painter and poet. In his wartime films his deep-felt affection for English tradition mingles with impressionist observations of the English people under the stress of war. Rather than following the sociological line of the Griersonian documentaries of the 1930s, Jennings offered a set of cultural notations—sights and sounds, people and places—illuminated by his very special aesthetic sensibility and complete mastery of the technique of the black and white sound film. His films present an idealized English tradition in which class tensions do not appear. They record and celebrate contemporary achievement in preserving a historical heritage, along with commonplace decencies and humor in the face of an enemy threat. They also are experiments with form, of such breathtaking distinctiveness that they never really have been imitated. The feature-length *Fires Were Started* carries the understated emotionality of the British wartime semi-documentary form to a kind of perfection: With the Germans massed across the Channel, and bombs and then rockets being dropped on Britain, the British people needed a kind of emotional support different from the wartime psychological needs in other countries. In rising to this particular occasion Jennings became one of the few British filmmakers whose work might be called poetic. He is also one of a small international company of film artists whose propaganda for the state resulted in lasting works of art. Ellis

Comment about this article, ask questions, or add new information about this topic: