

GRIERSON ON DOCUMENTARY

JOHN GRIERSON, FORSYTH HARDY

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Grierson On Documentary

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Grierson On Documentary:

Grierson on Documentary John Grierson, 1971

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John Grierson Gary Evans, 2005-01-01 John Grierson founder of both the British documentary film movement and the National Film Board of Canada was one of the twentieth century's most influential personalities in film culture. He gave the word documentary to the English language. **(John) Grierson on documentary [Teils.]** John Grierson, 1971 **Film and Reform** Ian Aitken, 2013-12-13 Best known for his documentaries such as *Drifters*, *North Sea* and *Housing Problems*, John Grierson was the most important figure in the British documentary film movement and one of the most influential of British film theorists. This major assessment of Grierson and the documentary film movement examines the intellectual and aesthetic influences on his work, focusing on the material he produced in the inter-war years and comparing the idealistic strain of Grierson's social commentary with other social reformists such as the Next Five Years Group and writers like Orwell and Priestley. Underlining the link between film and reform, the book clarifies the meaning and significance of Grierson's ideas and the historical role of the documentary film movement. Originally published in 1990. **John Grierson and the NFB.** John Grierson Project, 1984 **John Grierson and the NFB** John Grierson and the NFB **John Grierson** Jack C. Ellis, 2000 More than any other person Jack C. Ellis notes John Grierson a Scot was responsible for the documentary film as it has developed in English speaking countries. While in the United States in the 1920s Grierson first applied the term documentary to Robert Flaherty's *Moana*. In 1927 Grierson returned to Britain where he was hired to promote the marketing of products of the British Empire. The first practical application of Grierson's theory of documentary film was *Drifters*, a 1929 short feature about herring fishing in the North Sea. That success led Grierson to establish the Empire Marketing Board Film Unit, later the General Post Office Film Unit. In 1939 Grierson moved to Canada, leaving behind a legacy of some sixty British filmmakers who spread his ideas and techniques to other countries. In Canada he progressed beyond national concerns to global problems. The National Film Board of Canada stands as the largest and most impressive monument to Grierson's concepts and actions in regard to the use of film by governments in communicating with citizens. Ellis examines Grierson's accomplishments in detail, probing the complexities of Grierson's motivations and personality. His subject, a true titan in the world of documentary film, was the first filmmaker to use public and private institutional sponsorship, not the box office, to pay for his films. He also employed nontraditional distribution techniques, going outside the movie theaters to reach audiences in schools and factories, union halls and church basements. Essentially, Grierson created documentary film and established an audience for it. *Grierson on documentary, by John Grierson* John Grierson, 1966 *Grierson on Documentary* John Grierson, 1966 Grierson on Documentary John Grierson, 1947 **John Grierson** Jack C. Ellis, 1986 John Grierson Forsyth Hardy, 1970 **The Grierson Effect** Zoë Druick, Deane Williams, 2019-07-25 This landmark collection of essays considers the global legacy of John Grierson, the father of British documentary. Featuring the work of leading scholars from around the world, *The Grierson*

Effect explores the impact of Grierson's ideas about documentary and educational film in a wide range of cultural and national contexts from Russia and Scandinavia to Latin America South Africa and New Zealand In reconsidering Grierson's international influence this major new study emphasises the material conditions of the production and circulation of documentary cinema foregrounds core issues in documentary studies and opens up expanded perspectives on transnational cinema cultures and histories

Claiming the Real Brian Winston, 2019-07-25 Claiming the Real II describes the origins development and current state of documentary cinema and the social political industrial and ethical factors that determine its production This new edition addresses the ethical quagmires digital technologies and proliferating forms that have transformed documentary cinema

Grierson on Documentary, 1966 *Grierson on documentary. Edited and compiled by Forsyth Hardy. (Revised edition.) [With plates, including a portrait.]*. John GRIERSON (Writer on Films.), Forsyth Hardy, 1966

Grierson on Documentary. Edited with an Introduction by Forsyth Hardy. With 92 Illustrations John GRIERSON (Writer on Films.), Forsyth Hardy, 1946

John Grierson, Film Master, 1978 *From Grierson to the Docu-soap* John Izod, R. W. Kilborn, Matthew Hibberd, 2000 This work explores a range of issues relating to the documentary's achievement over the past decades and considers its prospects on entering the new millennium In the first part of the book a number of writers reappraise John Grierson's contribution to the history of documentary Most focus on his influence on the international

The Colonized Eye Joyce Nelson, 1988

Ignite the flame of optimism with is motivational masterpiece, Fuel Your Spirit with **Grierson On Documentary** . In a downloadable PDF format (*), this ebook is a beacon of encouragement. Download now and let the words propel you towards a brighter, more motivated tomorrow.

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