

Nfb Films

Janine Marchessault, Will Straw

NFB Kids Brian J. Low, 2006-01-01 Imagine a society that exists solely in cinema — this book explores exactly that. Using a half-century of films from the archival collection of the National Film Board, *NFB Kids: Portrayals of Children by the National Film Board of Canada, 1939-1989* overcomes a long-standing impasse about what films may be credibly said to document. Here they document not “reality,” but social images preserved over time — the “NFB Society” — an evolving, cinematic representation of Canadian families, schools and communities. During the postwar era, this society-in-cinema underwent a profound change in its child rearing and schooling philosophies, embracing “modern” notions based upon principles espoused by the American mental hygiene movement. Soon after the introduction of these psychological principles into NFB homes in 1946 and schools in 1956, there was a subtle transformation in adult-child relations, which progressively, over time, narrowed the gulf of power between generations and diminished the socializing roles of the NFB parents and teachers. *NFB Kids* is a pioneering study within a new field of academic research — “cinema ethnography.” It adds to the growing body of knowledge about the function, and the considerable impact of, psychiatry and psychology in the post-war social reconstruction of Canadian society and social history. It will be of interest to academics over a broad spectrum of disciplines and to anyone thinking about the advancing arbitrary power of the cinematic state.

Projecting Canada Zoë Druick, 2007 Based on newly uncovered archival information and a close reading of numerous NFB films, *Projecting Canada* explores the NFB's involvement with British Empire communication theory and American social science. Using a critical

cultural policy studies framework, Druick develops the concept of government realism to describe films featuring ordinary people as representative of segments of the population. She demonstrates the close connection between NFB production policies and shifting techniques developed in relation to the evolution of social science from the 1940s to the present and argues that government policy has been the overriding factor in determining the ideology of NFB films. *Projecting Canada* offers a compelling new perspective on both the development of the documentary form and the role of cultural policy in creating essential spaces for aesthetic production.

In the National Interest Gary Evans, 1991-01-01 Gary Evans traces the development of the postwar NFB, picking up the story where he left it at the end of his earlier work, *John Grierson and the National Film Board: The Politics of Wartime Propaganda*.

Filming Politics Malek Khouri, 2007 The National Film Board of Canada (NFB) was created in 1939 to produce, distribute, and promote Canadian cinema both domestically and abroad. In *Filming Politics*, author Malek Khouri explores the work of the NFB during this period and argues that the political discourse of the films produced by this institution offered a counter-hegemonic portrayal of working class people and presented them as agents of social change. *Filming Politics* brings to light a number of films from the early years of the NFB, most of which have long been forgotten.

Screening Nature and Nation Michael D. Clemens, 2022-04-27 The stunning portrayals of the Canadian landscape in the documentaries produced by the National Film Board of Canada, not only influenced cinematic language but shaped our perception of the environment. In the early days of the organization, nature films produced by the NFB

supported the Canadian government's nation-building project and show the state as an active participant in the cultural construction of the land. By the mid-1960s however, films like *Cree Hunters of Mistassini* and *Death of a Legend* were asking provocative questions about the state's vision of nature. Filmmakers like Boyce Richardson and Bill Mason began to centre the experiences of First Nations people, contest the notion that nature should be transformed for economic gain, and challenge the idea that the North is a wild and empty landscape bereft of civilization. Author Michael Clemens describes how films produced by the NFB broadened the ecological imagination of Canadians over time and ultimately inspired an environmental movement.

One Man's Documentary Graham McInnes, 2004-11-18 Graham McInnes was one of many talented young people recruited by the charismatic John Grierson to build the National Film Board of Canada during the heady days of WWII. McInnes's memoir of these "days of high excitement" is an insider's look at the NFB from 1939 to 1945, a vivid "origin" story of Canada's emerging world-class film studio that provides the NFB with the kind of full-bodied vitality usually associated with the great Hollywood studios in their golden years. An art critic and CBC radio commentator when he joined the NFB in 1939 as a scriptwriter, McInnes worked on many film classics with filmmakers such as Tom Daly, Norman McLaren, Gudrun Parker, and Budge Crawley. McInnes portrays these legends as well as many other players in that dynamic world, such as Lorne Green, Morley Callaghan, and Mavis Gallant, in this stylish, witty, and affectionate recreation of the early day-to-day frenzy. *One Man's Documentary* is a lively account of one of the most exciting periods in Canadian filmmaking. With style and verve, McInnes paints vivid portraits of Grierson and the others

who helped make the NFB an international institution. Film historian Gene Walz's introduction gives a full picture of the early history of the NFB as well as an account of McInnes's fascinating life.

Film as a National Art C. Rodney James, 1977

John Grierson and the NFB. John Grierson Project, 1984 John Grierson and the NFB

Women and Film Animation Marie-Josée Saint-Pierre, 2024-03-15 The creations of female animation filmmakers are recognized all over the world while being, paradoxically, unknown to the general public. *Women and Film Animation: A Feminist Corpus at the National Film Board of Canada 1939-1989* brings out of the shadows the work of true pioneers by presenting and analyzing, from a resolutely feminist perspective, the works they have conceived within the National Film Board of Canada (NFB). This institution has played an essential role in the emergence of animated cinema in Canada, but it is forgotten or ignored that a good part of this vast corpus is the work of women who have worked there not only as assistants but also as directors. These artists have contributed to changing the traditional representations of women in a unique way in both commercial and avant-garde animated cinema. The author accounts for their concerns, their creativity, and their many bright achievements. To do this, she relies on a wide range of critical works in social and cultural history of Canada, in feminist art history, and on multiple studies on animated cinema. Key Features: Provides an interdisciplinary approach that combines concepts from feminist studies, film theory and visual arts for a nuanced analysis of the role of women in animated cinema Discusses historical and sociological background that sheds light on the condition of women Includes a profound analysis of the changes and continuities in the role

of women in this industry over time, focusing on the National Film Board of Canada Features previously unreleased archival material and selected excerpts from reviews by the NFB's programming committee, highlighting the impact of production circumstances of the works of specific women animators

The Oxford Handbook of Canadian Cinema Janine Marchessault, Will Straw, 2019-03-20

The chapters in *The Oxford Handbook of Canadian Cinema* present a rich, diverse overview of Canadian cinema. Responding to the latest developments in Canadian film studies, this volume takes into account the variety of artistic voices, media technologies, and places which have marked cinema in Canada throughout its history. Drawing on a range of established and emerging scholars from a range of disciplines, this volume will be useful to teachers, scholars, and to a general readership interested in cinema in Canada. Moving beyond the director-focused approach of much previous scholarship, this book is concerned with communities, institutions, and audiences for Canadian cinema at both national and international levels. The choice of subjects covered ranges from popular, genre cinema to the most experimental of artistic interventions. Canadian cinema is seen in its interaction with other forms of art-making and media production in Canada and at the international level. Particular attention has been paid to the work of Indigenous filmmakers, members of diasporic communities and feminist and LGBTQ artists. The result is a book attentive to the complex social and institutional contexts in which Canadian cinema is made and consumed.

The Technique of Film and Video Editing Ken Dancyger, 2007 Providing a detailed, precise look at the artistic and aesthetic principles and practices of editing for both picture and sound, this handbook contains analyses of photographs from dozens of classic and

contemporary films and videos to provide a sound basis for the professional filmmaker and student editor.

The Animated Film Collector's Guide David Kilmer, 1997 In the age of video, nearly every film ever made is available on video somewhere. The only problem is finding it. This guide lists, both title and producer, nearly 3000 animated films, the sources of their video copies, with the sources' telephone, fax numbers, postal address, and e-mail. Included are many hard-to-find films. This is the only source of information you will need to track it down. An added bonus is a listing of more than 200 films that have won major prizes at animation festivals and/or placed on animation polls.

Forbidden Love: A Queer Film Classic Jean Bruce, Gerda Cammaer, 2015-12-14 A Queer Film Classic on the 1992 feature documentary on lesbian experience from the 1940s to the 1960s as seen through the lens of lesbian pulp fiction. This award-winning movie became the most popular ever produced by the National Film Board of Canada, and became emblematic of the bold new queer cinema of the early 1990s. In 2014, the NFB re-released the film in a digitally remastered version. Jean Bruce and Gerda Cammaer are both associate professors in the School of Image Arts at Ryerson University in Toronto.

The Chinese Violin Madeleine Thien, 2001 A young Chinese child immigrates to Canada with her father, and their hardship is relieved by the beautiful music of Chinese violins.

Politics, Society, and the Media Paul Wingfield Nesbitt-Larking, 2007-01-01 Nesbitt-Larking challenges his readers to become critical consumers of media and provides a number of strategies to encourage them to do so. - Nick Baxter-Moore, Brock University

Screening Motherhood in Contemporary World Cinema Asma Sayed, 2016-02-01 Using a variety of critical and theoretical approaches, the contributing scholars to this collection analyze culturally specific and globally held attitudes about mothers and mothering, as represented in world cinema. Examining films from a range of countries including Afghanistan, India, Iran, Eastern Europe, Canada, and the United States, the various chapters contextualize the socio-cultural realities of motherhood as they are represented on screen, and explore the maternal figure as she has been glamorized and celebrated, while simultaneously subjected to public scrutiny. Collectively, this scholarly investigation provides insights into where women's struggles converge, while also highlighting the dramatically different realities of women around the globe.

The Official Picture Carol Payne, 2013-06-01 Mandated to foster a sense of national cohesion The National Film Board of Canada's Still Photography Division was the country's official photographer during the mid-twentieth century. Like the Farm Security Administration and other agencies in the US, the NFB used photographs to serve the nation. Division photographers shot everything from official state functions to images of the routine events of daily life, producing some of the most dynamic photographs of the time, seen by millions of Canadians - and international audiences - in newspapers, magazines, exhibitions, and filmstrips. In *The Official Picture*, Carol Payne argues that the Still Photography Division played a significant role in Canadian nation-building during WWII and the two decades that followed. Payne examines key images, themes, and periods in the Division's history - including the depiction of women munitions workers, landscape photography in the 1950s and 60s, and portraits of Canadians during the Centennial in

1967 - to demonstrate how abstract concepts of nationhood and citizenship, as well as attitudes toward gender, class, linguistic identity, and conceptions of race were reproduced in photographs. The Official Picture looks closely at the work of many Division photographers from staff members Chris Lund and Gar Lunney during the 1940s and 1950s to the expressive documentary photography of Michel Lambeth, Michael Semak, and Pierre Gaudard, in the 1960s and after. The Division also produced a substantial body of Northern imagery documenting Inuit and Native peoples. Payne details how Inuit groups have turned to the archive in recent years in an effort to reaffirm their own cultural identity. For decades, the Still Photography Division served as the country's image bank, producing a government-endorsed official picture of Canada. A rich archival study, The Official Picture brings the history of the Division, long overshadowed by the Board's cinematic divisions, to light.

Torn Sprockets Gerald Pratley, 1987 The history of Canadian filmmaking is a fascinating topic and, in this book, the author takes the reader through the early years of the twentieth century when Hollywood monopolized the industry, Edison's Kinetoscope enthralled the public, and motion picture exhibitions swept across Canada.

Annual Report - National Film Board of Canada National Film Board of Canada, 1979

Challenge for Change Thomas Waugh, Michael Brendan Baker, Ezra Winton, 2010-02-01 Pioneering participatory, social change-oriented media, the program had a national and international impact on documentary film-making, yet this is the first comprehensive history and analysis of its work. The volume's contributors study dozens of films produced by the program, their themes, aesthetics, and politics, and evaluate their

legacy and the program's place in Canadian, Québécois, and world cinema. An informative and nuanced look at a cinematic movement, Challenge for Change reemphasizes not just the importance of the NFB and its programs but also the role documentaries can play in improving the world.

The Enigmatic Realm of **Nfb Films**: Unleashing the Language is Inner Magic

In a fast-paced digital era where connections and knowledge intertwine, the enigmatic realm of language reveals its inherent magic. Its capacity to stir emotions, ignite contemplation, and catalyze profound transformations is nothing in short supply of extraordinary. Within the captivating pages of **Nfb Films** a literary masterpiece penned with a renowned author, readers embark on a transformative journey, unlocking the secrets and untapped potential embedded within each word. In this evaluation, we shall explore the book's core themes, assess its distinct writing style, and delve into its lasting impact on the hearts and minds of people who partake in its reading experience.

Table of Contents **Nfb Films**

1. Understanding the eBook Nfb Films
 - The Rise of Digital Reading Nfb

- Films
 - Advantages of eBooks Over Traditional Books
- 2. Identifying Nfb Films

- Exploring Different Genres
- Considering Fiction vs. Non-Fiction
- Determining Your Reading Goals
- 3. Choosing the Right eBook Platform
 - Popular eBook Platforms
 - Features to Look for in an Nfb Films
 - User-Friendly Interface
- 4. Exploring eBook Recommendations from Nfb Films
 - Personalized Recommendations
 - Nfb Films User Reviews and Ratings
 - Nfb Films and Bestseller Lists
- 5. Accessing Nfb Films Free and Paid eBooks
 - Nfb Films Public Domain eBooks
 - Nfb Films eBook Subscription Services
 - Nfb Films Budget-Friendly Options
- 6. Navigating Nfb Films eBook Formats
 - ePub, PDF, MOBI, and More
 - Nfb Films Compatibility with Devices
 - Nfb Films Enhanced eBook Features
- 7. Enhancing Your Reading Experience
 - Adjustable Fonts and Text Sizes of Nfb Films
 - Highlighting and Note-Taking Nfb Films
 - Interactive Elements Nfb Films
- 8. Staying Engaged with Nfb Films
 - Joining Online Reading Communities
 - Participating in Virtual Book Clubs
 - Following Authors and Publishers Nfb Films
- 9. Balancing eBooks and Physical Books Nfb Films
 - Benefits of a Digital Library
 - Creating a Diverse Reading

Collection Nfb Films

10. Overcoming Reading Challenges
 - Dealing with Digital Eye Strain
 - Minimizing Distractions
 - Managing Screen Time
11. Cultivating a Reading Routine Nfb Films
 - Setting Reading Goals Nfb Films
 - Carving Out Dedicated Reading Time
12. Sourcing Reliable Information of Nfb Films
 - Fact-Checking eBook Content of Nfb Films
 - Distinguishing Credible Sources
13. Promoting Lifelong Learning
 - Utilizing eBooks for Skill Development
 - Exploring Educational eBooks
14. Embracing eBook Trends
 - Integration of Multimedia Elements

- Interactive and Gamified eBooks

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