

FRAME BY FRAME: A COMPARATIVE ANALYSIS OF PROFESSIONAL AND  
AMATEUR FILMS OF THE 1939 ROYAL TOUR OF CANADA

by

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Master of Arts, 2016

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**Abstract**

This thesis examines ten professional films and ten amateur films depicting the royal tour of Canada, the United States, and Newfoundland taken by King George VI and Queen Elizabeth in the spring of 1939. The films, held in the collections of Library and Archives Canada, come from a variety of primarily Canadian producers including provincial and federal governments, newsreel companies, local production companies, and amateurs. A shot-by-shot analysis of each film is used to quantitatively and qualitatively investigate and compare the content, cinematography, and editing styles chosen by these filmmakers, in order to understand the differences and similarities in how they experienced and recorded the tour, and what these differences and similarities reveal about the tour's impact on Canada and Canadians. This analysis finds that the amateur films tend to show how the tour affected individuals and communities, while the professional films trace its impact on a national, political level.

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## Introduction

In 1939, just months before the beginning of World War II, a reigning British monarch set foot in Canada for the first time in history.<sup>1</sup> Between May 17 and June 15, King George VI and his wife Queen Elizabeth travelled primarily by rail, in a specially outfitted royal train, from Quebec City across Canada to Victoria and back to Halifax, crossing the border for four days between June 7 and June 11 to visit the United States, and visiting the Dominion of Newfoundland on June 16 and 17 before sailing home.<sup>2</sup> This ambitious tour was set in motion by a formal invitation to the newly crowned monarch from the Canadian Prime Minister William Lyon Mackenzie King in May 1937,<sup>3</sup> though due to the King adjusting to his new role and dealing with the increasing tensions in Europe, it was not confirmed until October 1938.<sup>4</sup> The months and weeks leading up to the visit were filled with planning and preparation, from which cities the train would stop in, to how the royal chambers on the train would be decorated.<sup>5</sup>

The success of the tour was imperative, both for Canada's development into a fully independent nation<sup>6</sup> and for its continuing relationship with the British Empire.<sup>7</sup> The event came at a time when, struggling through the end of the Great Depression and resisting the cultural pull of the United States, Canada's sense of belonging in the British Empire was fading and its direction in the future was unclear.<sup>8</sup> A successful visit from the King of Canada would affirm

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<sup>1</sup> Arthur Bousfield and Garry Toffoli, *Royal Spring: The Royal Tour of 1939 and the Queen Mother in Canada*. (Toronto: Dundurn Press, 1989), 5.

<sup>2</sup> Mary Vipond, "The Royal Tour of 1939 as a Media Event," *Canadian Journal of Communication* 35, no. 1 (January 2010): 158.

<sup>3</sup> J. William Galbraith, "Fiftieth Anniversary of the 1939 Royal Visit," *Canadian Parliamentary Review* 12, no. 3 (Autumn 1989): 7.

<sup>4</sup> Tom MacDonnell, *Daylight Upon Magic: The Royal Tour of Canada, 1939* (Toronto: Macmillan of Canada, 1989), 11.

<sup>5</sup> *Ibid.*, 64.

<sup>6</sup> Galbraith, "Fiftieth Anniversary of the 1939 Royal Visit," 7.

<sup>7</sup> MacDonnell, *Daylight Upon Magic*, 3.

<sup>8</sup> William Rayner, *Canada on the Doorstep: 1939* (Toronto: Dundurn, 2011), 12.

Canada's independence in the eyes of its people and the world,<sup>9</sup> and would reawaken Canadians' sense of loyalty to their King and to the British Empire in the crucial months before the outbreak of World War II.

And successful it was. The King and Queen were met with overwhelming enthusiasm throughout their travels, including their sojourn in the United States.<sup>10</sup> This extremely positive reaction owed much to the coverage of the tour and the British monarchy in the media, including newspapers, radio, and film, up to and during the event. The itinerary of the tour was published ahead of time in newspapers and magazines such as the *Star Weekly*, so Canadians could plan their trips to the cities with scheduled stops,<sup>11</sup> and the Canadian Broadcasting Corporation (CBC) broadcast the events of the tour in great detail, so that even citizens who could not see the royals could experience the excitement vicariously through the radio commentators' descriptions.<sup>12</sup> A press train, with fifty-six newspaper correspondents and twelve still and motion picture photographers, accompanied the royal train and provided the official print and visual documentation of the tour.<sup>13</sup>

The film footage captured by these official photographers was disseminated to the public in the form of newsreels, which were edited and exhibited very shortly after they were shot in order to keep audiences updated on the progress of the tour, and documentaries, which were assembled and screened in the months following the tour's end. These were not the only professionally made filmic records of the tour, however. Other documentaries, from local production companies, provincial governments, and the Government of Newfoundland, were produced as well. These films, like those made from the footage shot by the official

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<sup>9</sup> MacDonnell, *Daylight Upon Magic*, 13.

<sup>10</sup> Rayner, *Canada on the Doorstep*, 121.

<sup>11</sup> Bousfield and Toffoli, *Royal Spring*, 76.

<sup>12</sup> Vipond, "The Royal Tour of 1939 as a Media Event," 162-63.

<sup>13</sup> Rayner, *Canada on the Doorstep*, 94.

photographers, were filmed according to professional standards and carefully edited, often with intertitles or narration added, to craft a particular impression of the historic tour.

Others created films about the tour as well. By 1939 amateur motion picture camera equipment using 16mm or 8mm film, in both colour and black and white, was available and affordable enough for both the middle and upper classes.<sup>14</sup> Amateur filmmakers ranged in skill and commitment from those who made point-and-shoot home movies to those who dedicated significant time, effort, and resources to crafting fully polished films.<sup>15</sup> Amateur film organizations and clubs, such as the international Amateur Cinema League (ACL), were common, especially in larger centres where equipment could be readily available. These associations allowed amateur filmmakers to share equipment and expertise, collaborate on projects, enter their films in competitions, and socialize with people who shared their interests.<sup>16</sup> Also common were publications such as the ACL's magazine *Movie Makers* or Kodak's *How to Make Good Movies* that provided advice, tips, and guidance to amateur filmmakers interested in learning about new filmmaking techniques and equipment, and keeping up with the activities of other amateur and professional filmmakers.<sup>17</sup>

These publications generally equated "good" amateur filmmaking with the use of techniques and styles employed in Hollywood or other professional films, and encouraged amateur filmmakers to strive for cinematic norms established in professional filmmaking.<sup>18</sup> According to these norms, all filming should be planned ahead of time, tripods should be used whenever possible, panning should be avoided, the subjects of the film should act naturally and

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<sup>14</sup> Charles Tepperman, *Amateur Cinema: The Rise of North American Moviemaking, 1923-1960* (Oakland, California: University of California Press, 2015), 174.

<sup>15</sup> Heather Norris Nicholson, *Amateur Film: Meaning and Practice, 1927-77* (Manchester: Manchester University Press, 2012), 6.

<sup>16</sup> *Ibid.*, 30.

<sup>17</sup> Patricia R. Zimmerman, *Reel Families: A Social History of Amateur Film* (Bloomington & Indianapolis: Indiana University Press, 1995), 72.

<sup>18</sup> *Ibid.*, 67.

ignore the camera, and the results of the filming should be carefully edited before being screened, to avoid boring the audience.<sup>19</sup> The extent to which amateur filmmakers actually followed any of this advice varied widely depending on both the personality of the individual filmmaker and on their commitment to their hobby.<sup>20</sup> Those who took their filmmaking more seriously tended to apply more of the standards and norms established in the professional film world.

Robert A. Stebbins discusses the relationship between professionals and amateurs in general in his book *Amateurs, Professionals, and Serious Leisure*. The amateurs he refers to in this relationship are those who participate in serious leisure, which Stebbins differentiates from casual leisure.<sup>21</sup> Casual leisure, such as creating point-and-shoot home movies, requires little effort, commitment, or skill, and while it is a pleasant hobby, it tends to play only a small role in the participant's life.<sup>22</sup> Stebbins distinguishes serious leisure, such as thoughtfully crafting completely edited films, from casual leisure by six qualities: the need to persevere to finish projects or meet goals; a tendency for participants to build skills and knowledge in their chosen field over many years; the need for considerable personal effort in gaining knowledge or skill; durable benefits including self-expression, feelings of accomplishment, and social interaction; a unique ethos that develops in subcultures that revolve around a particular amateur activity; and a tendency for participants to identify strongly with their activity.<sup>23</sup>

Stebbins argues that amateurs and professionals should be studied together, because their activities are not two isolated, completely distinct practices, but rather are overlapping,

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<sup>19</sup> Zimmerman, *Reel Families*, 66-71.

<sup>20</sup> Richard Chalfen, *Snapshot Versions of Life* (Michigan: Bowling Green State University Popular Press, 1987), 52.

<sup>21</sup> Robert A. Stebbins, *Amateurs, Professionals, and Serious Leisure* (Montreal: McGill-Queen's University Press, 1992), 6.

<sup>22</sup> *Ibid.*, 9.

<sup>23</sup> *Ibid.*, 6-8.

interwoven sections of the overarching practice of filmmaking.<sup>24</sup> Home movie making, too, as a particular breed of amateur filmmaking, has a place in this practice. Although these types of filmmaking do have commonalities, each also has its own distinct characteristics that stem from the filmmaker's motivations, goals, investment and commitment. These similarities and differences become particularly apparent when comparing films of each type made about the same subject, such as, in this case, the 1939 royal tour.

This thesis investigates these similarities and differences by analyzing the content, cinematography, and editing styles of ten professional films and ten amateur films and home movies covering the royal tour. These films, all held in the collection of Library and Archives Canada, range from newsreels and documentaries from producers including Fox Movietone News, Associated Screen News Ltd., and the Canadian Government Motion Picture Bureau; to amateur films from ACL member Earl L. Clark, the Toronto Amateur Movie Club, and dedicated amateur filmmaker Dr. Aimé Couture; to home movies from a variety of sources. My analysis will be both quantitative and qualitative, and will seek to discover what aspects of the tour were most interesting, important, and accessible to amateurs versus professionals, and how they depicted these aspects through the medium of film. Ultimately, the goal of this investigation is to gain an understanding of how each of these types of filmmakers experienced, saw, and recorded the tour, and to reveal what can be learned, through the differing approaches taken in the films, about the tour's impact on Canada and Canadians.

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<sup>24</sup> Stebbins, *Amateurs, Professionals, and Serious Leisure*, xii.

## Literature Survey

In his investigation of the evolution of British royal ceremonies in the last two centuries, historian of modern British history David Cannadine asserts that “thick” rather than “thin” description is required to fully understand the meaning of such events.<sup>25</sup> What he means by this is that it is insufficient to examine only the events themselves; their historical context must also be comprehensively considered. With this in mind, the literature reviewed here spans several areas of study, and ranges from works of general to specific relevance to this thesis. While extensive work has been done regarding the relationship between the British monarchy and mass media; the role of royal ceremony in the British Empire; the ties between Canada and Great Britain; the production of newsreels and documentaries in the 1930s; and the practice of amateur filmmaking prior to World War II, no study has yet looked specifically at how the royal tour of 1939 was recorded and presented by amateur and professional filmmakers. The literature below, which addresses these topics, provides a rich platform from which to launch such an investigation.

### The Monarchy and Media

A number of scholars have examined how the British monarchy has presented itself, and how it has been presented by the media. Cannadine’s chapter, “The Context, Performance, and Meaning of Ritual: The British Monarchy and the ‘Invention of Tradition’ c. 1820-1977,” part of *The Invention of Tradition* (1983), suggests that between World War I and Queen Elizabeth II’s coronation, British royal ceremonies became points of apparent stability and continuity in a time

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<sup>25</sup> David Cannadine, “The Context, Performance, and Meaning of Ritual: The British Monarchy and the ‘Invention of Tradition’ c. 1820-1977,” in *The Invention of Tradition*, ed. Eric Hobsbawm and Terence Ranger (Cambridge, UK: Cambridge University Press, 1983), 105.

of great upheaval.<sup>26</sup> Cannadine argues that the King and the royal family increasingly became symbolic figureheads to rally around rather than political figures, and as such their popularity was closely linked to their image.<sup>27</sup> This image combined the grand and dignified performance of ceremony with the approachability of a typical family.<sup>28</sup> The presentation of this image, Cannadine briefly notes, relied heavily on the media, particularly new media such as radio broadcasting and film newsreels.<sup>29</sup>

Media studies specialist Rosalind Brunt focuses on the role of British newsreels in the recuperation of the monarchy's image following the abdication of Edward VIII in her chapter "The Family Firm Restored: Newsreel Coverage of the British Monarchy 1936-45," in *Nationalising Femininity: Culture, Sexuality, and British Cinema in the Second World War* (1996). She finds that British newsreels of the time treated the monarchy with deference and respect, with an emphasis on making the royal family relatable to the general population. Newsreel imagery was carefully constructed to strike a balance, as Cannadine also observed, between the very formal public performances of the King, and the warmth and naturalness of the royal family.<sup>30</sup> In "The Monarchy and Film 1900-2006," published in *The Monarchy and the British Nation, 1780 to the Present* (2007), prominent cultural historian and film critic Jeffrey Richards presents similar findings, and states that newsreels were an "indispensible part of royal routine"<sup>31</sup> post-World War I. According to Richards, some of the continuing themes presented in

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<sup>26</sup> Cannadine, "The Context, Performance, and Meaning of Ritual" 139.

<sup>27</sup> Ibid., 141.

<sup>28</sup> Ibid., 140.

<sup>29</sup> Ibid., 141.

<sup>30</sup> Rosalind Brunt, "The Family Firm Restored: Newsreel Coverage of the British Monarchy 1936-45," in *Nationalising Femininity: Culture, Sexuality, and British Cinema in the Second World War*, ed. Christine Gledhill and Gillian Swanson (New York: St. Martin's Press, 1996), 141.

<sup>31</sup> Jeffrey Richards, "The Monarchy and Film 1900-2006," in *The Monarchy and the British Nation, 1780 to the Present*, ed. Andrzej Olechnowicz (Cambridge, UK: Cambridge University Press, 2007), 261.



these newsreels included the close ties between the Crown and the Empire, the caring and loyal relationship of the monarch and the people, and the humanity of the royal family.<sup>32</sup>

These themes could be effectively conveyed by mass media, but only truly reinforced beyond the borders of Britain with royal tours to the Dominions. Phillip Buckner, an expert on the relationship between Canada and the British Empire, discusses the precedents to the 1939 royal tour in his essay “The Invention of Tradition? The Royal Tours of 1860 and 1901 to Canada,” published in *Majesty in Canada: Essays on the Role of Royalty* (2006). The enthusiasm surrounding the 1939 royal tour was not unique; both the 1860 tour by the future Edward VII, and the 1901 tour by George V were met with great excitement.<sup>33</sup> They were, Buckner states, among the most important media events for two generations of Canadians, and as such are worthy of scholarly attention.<sup>34</sup> Buckner explains that this attention has been lacking, as Canadian historians, particularly since the 1950s, have concerned themselves more with Canada’s evolution into a fully independent nation than with the existence of popular royalism in Canada.<sup>35</sup> When investigating events such as royal tours, the author says, it is essential to recognize that the participants responsible for their planning, performance, and presentation do not all have the same motivation. The mass media covering the 1901 tour, for example, were more concerned with selling stories than with conveying ideological messages.<sup>36</sup>

The concerns of one type of mass media, radio, in presenting the 1939 tour are investigated in “The BBC, the CBC, and the 1939 Royal Tour of Canada” published by Simon J. Potter in the journal *Cultural and Social History* in 2006. Potter observes that two of the driving

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<sup>32</sup> Richards, “The Monarchy and Film 1900-2006,” 261.

<sup>33</sup> Phillip Buckner, “The Invention of Tradition? The Royal Tours of 1860 and 1901 to Canada,” in *Majesty in Canada: Essays on the Role of Royalty*, ed. Colin M. Coates (Toronto: Dundurn, 2006), 28.

<sup>34</sup> *Ibid.*, 18.

<sup>35</sup> *Ibid.*

<sup>36</sup> *Ibid.*, 23.

motivations behind the tour were a desire to stop Canada's shift toward isolationism and a desire to reinforce the unity of the British Empire.<sup>37</sup> The CBC was in line with these goals, and carefully planned its broadcast coverage to emphasize the idea that a diverse, multi-cultural nation and empire were united by loyalty to the Crown, while concealing the frictions of racial and economic inequality.<sup>38</sup> However, the primary goal of the CBC, still working hard to establish itself, was to cement its status by proving it could successfully cover such a major event.<sup>39</sup> Mary Vipond, an authority on early Canadian broadcasting, supports similar arguments in her 2010 paper "The Royal Tour of 1939 as a Media Event" with a case study of three broadcasts describing the King and Queen's June 7 crossing to the United States. She, like Cannadine and Brunt, finds that media representations of the monarchy by the 1930s were a combination of ceremonial grandeur and relatable ordinariness,<sup>40</sup> and, like Potter, argues that the CBC sought to solidify its position by successfully conveying these ideas. She goes a step further than Potter and argues that the CBC also consciously placed itself in a central, authoritative role during the tour via the commentary of its announcers, who frequently referenced their physical proximity to the royal party, and shaped their listeners' impression of the tour through selective description of the events being covered.<sup>41</sup> Between Vipond and Potter the CBC's coverage of the 1939 royal tour is well analyzed, but as Potter observes, there has been little scholarly research into the reactions of other areas of the media, including film newsreels and documentaries, to the event.<sup>42</sup> This thesis seeks to contribute to filling that gap.

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<sup>37</sup> Simon J Potter, "The BBC, the CBC, and the 1939 Royal Tour of Canada," *Cultural and Social History* 3, no. 4 (October 2006): 431.

<sup>38</sup> *Ibid.*, 435.

<sup>39</sup> *Ibid.*

<sup>40</sup> Vipond, "The Royal Tour of 1939 as a Media Event," 157.

<sup>41</sup> *Ibid.*, 150. For example, CBC commentators frequently described the apparent emotional state of the crowds gathered to see Their Majesties, but never guessed at what the King and Queen or other officials might be thinking, feeling, or saying to each other.

<sup>42</sup> Potter, "The BBC, the CBC, and the 1939 Royal Tour of Canada," 427.

## The Royal Tour of 1939

In order to accomplish this, a solid knowledge of the tour itself is essential. It was an extremely significant event from both a popular and political standpoint, and the way in which it captured the imagination of the nation has been detailed in narrative accounts such as Tom MacDonnell's 1989 book *Daylight Upon Magic*. MacDonnell, who worked for many years as a broadcast journalist, uses diaries, letters, newspaper articles, radio segments, and other archival documents to weave a story focused on the personalities and atmosphere of the tour.

Though this account is meant as an entertaining memoir rather than an analytical investigation, it provides valuable insight into how the visit was perceived and recorded by contemporary Canadians. The fact that it was their Sovereign they were gathered to see, in their own country, had deep meaning for Canadians, which MacDonnell conveys through the inclusion of newspaper reports describing the "awed reverence"<sup>43</sup> of the first Canadian crowd to see the royals, or the tears streaming down an old woman's face as she listened to forty thousand French-Canadian children sing *God Save the King*.<sup>44</sup> For many, though, the preparations, spectacle, and crowds of the tour were as memorable or more so as actually seeing the King and Queen. This can be seen in accounts such as those from a Toronto housewife<sup>45</sup> and an Albertan woman named Lillian Sharpe.<sup>46</sup> Both give as much description to travelling, waiting, viewing decorations, listening to radio announcements, and being swept up in the crowd as they do to the moment of seeing Their Majesties.

*Royal Spring: The Royal Tour of 1939 and the Queen Mother in Canada*, by Arthur Bousfield and Garry Toffoli, provides a similarly detailed, primarily narrative, account of the

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<sup>43</sup> MacDonnell, *Daylight Upon Magic*, 56.

<sup>44</sup> Ibid., 61.

<sup>45</sup> Ibid., 94.

<sup>46</sup> Ibid., 164.

events of the tour. These authors broaden their focus from the tour itself by also reporting on the fortifying effect the tour had on the attitude of Canada going into World War II, and the special relationship established between Canada and King George VI's wife, Queen Elizabeth. A third account of the tour, *Canada on the Doorstep: 1939*, written in 2011 by retired newspaper journalist William Rayner, positions the tour as a particularly notable event in a year of notable events. This broader context, essential for understanding the immediate and lasting impact of the visit, allows Rayner to argue that while Canada may have entered 1939 with a somewhat vague sense of its own identity and its connection to the British Empire, the royal tour played a pivotal role in unifying the nation and cementing Canada's ties with Britain.<sup>47</sup>

J. William Galbraith takes a more analytical approach in an article titled "Fiftieth Anniversary of the 1939 Royal Visit," which appeared in *Canadian Parliamentary Review*. Galbraith delves beyond the emotional impact of the tour to examine its concrete political effects, and argues that the visit of the first official King of Canada served as a catalyst for Canada's development into a fully formed sovereign nation.<sup>48</sup> He points out that despite the renewed connection to the British Empire emphasized by some authors and historians, the intention behind much of the tour was to emphasize Canada's status as an independent political equal to Britain, rather than its subordinate.<sup>49</sup> This type of knowledge, of the varying agendas and levels of meaning at play in a major cultural and political event, is essential to the analysis of all recorded versions of the tour.

### Newsreels and Documentaries

The official filmic versions of the King and Queen's visit were captured in newsreels and

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<sup>47</sup> Rayner, *Canada on the Doorstep*, 17.

<sup>48</sup> Galbraith, "Fiftieth Anniversary of the 1939 Royal Visit," 7.

<sup>49</sup> Ibid.

documentaries. Rosemary Bergeron, who worked as a film and broadcasting archivist at Library and Archives Canada for many years, outlines the existence of the newsreel format in Canada in her paper “A History of the Newsreel in Canada: A Struggle for Screen Time,” published in *The Moving Image* in 2008. Canada never had a national newsreel, except for some short-lived efforts between 1914 and 1922.<sup>50</sup> Instead, Canadian content in newsreels was limited to stories shot by small, private Canadian companies and freelance cameramen for inclusion in Canadian editions of foreign newsreels.<sup>51</sup> Bergeron explains that even this was a continuous struggle, as there were not enough cameramen to cover the vast area of the country, and the Canadian government faced persistent pressure from American newsreel companies to lift import restrictions on film equipment.<sup>52</sup> These restrictions varied over time but remained largely in place except for special occurrences such as the royal tour. Bergeron states that for the tour, the Canadian government temporarily lifted import duties on equipment for recording sound on location, and created a pool system to facilitate the sharing of footage and assignments between Canadian, American, and other foreign cameramen.<sup>53</sup>

The major American newsreels at this time were Fox Movietone, Pathé News, Hearst’s News of the Day, Paramount News, and Universal News, as described in the first full-length history of the newsreel, *The American Newsreel: A Complete History, 1911-1967* (2006), by film director and historian Raymond Fielding.<sup>54</sup> While this book does not address Canada, it does provide useful description and analysis of newsreel production. Of particular note for this thesis

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<sup>50</sup> Rosemary Bergeron, “A History of the Newsreel in Canada: A Struggle for Screen Time,” *The Moving Image* 7, no. 2 (April 2008): 26.

<sup>51</sup> *Ibid.*, 26.

<sup>52</sup> *Ibid.*, 32-33.

<sup>53</sup> *Ibid.*, 39. The import duty on sound trucks had been established in February 1931, in order to protect the jobs of Canadian cameramen, and the Canadian newsreel industry, from American competition.

<sup>54</sup> Raymond Fielding, *The American Newsreel: A Complete History, 1911-1967* (Jefferson, N.C.: McFarland & Co., 2006), 113-119.

is that each newsreel had its own style and structure, with no universal “rules” for how stories should be presented.<sup>55</sup>

Documentary production in Canada was at a turning point in 1939, as the National Film Board (NFB) came into being to bolster and guide the Canadian Government Motion Picture Bureau (CGMPB) in the same month as the royal tour. The history of documentaries from the NFB is closely examined in works such as Zoë Druick’s *Projecting Canada: Government Policy and Documentary Film at the National Film Board of Canada* (2007), but there is less written on documentary in Canada prior to 1939, as this was not a time of prolific production.<sup>56</sup> However, in *A New History of Documentary Film: Second Edition*, published in 2012, Betsy A. McLane provides a chronological history of English language documentary, which includes a useful chapter on the development of documentary in Great Britain during the 1930s. This development took place largely at the hands of John Grierson,<sup>57</sup> who is of course inextricable from the early years of the NFB, so this chapter gives insight into the techniques and ideas that were influencing Canadian documentary in early 1939.

### Amateur Film

Scholarly writing on the subject of amateur film has increased seemingly exponentially in the last two decades. The topic has been approached in numerous disciplines, ranging from sociological studies such as Patricia Zimmerman’s landmark 1995 book *Reel Families: A Social History of Amateur Film*, to technical investigations like Alan Kattelle’s “The Evolution of Amateur Motion Picture Equipment 1895-1965.” Heather Norris Nicholson offers yet another

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<sup>55</sup> Fielding, *The American Newsreel*, 113.

<sup>56</sup> Marc St-Pierre, “The Founding of the NFB,” trans. Julie Matlin, *NFB/blog* (blog), August 12 2009, <http://blog.nfb.ca/blog/2009/08/12/the-founding-of-the-nfb/>.

<sup>57</sup> Nicholson, *Amateur Film: Meaning and Practice*, 89.

angle in her 2012 book *Amateur Film: Meaning and Practice 1927-77*, in which she presents an in-depth fifty-year study of amateur film practice in Britain. Her study is based on films held in the North West Film Archive, interviews with amateur filmmakers, and a thorough examination of cine club records and publications for amateur filmmakers such as the magazine *Amateur Cine World*.<sup>58</sup> From these sources Nicholson builds an account of how and why people engaged in amateur filmmaking, both individually and as members of cine clubs, what they chose as subjects, and how they presented these subjects. Although regionally focused outside of Canada, this book is useful for my research in that it addresses the relationship between amateur and professional filmmaking, considers both serious and casual amateurs, and provides a model for working with archival amateur film.

An investigation of North American amateur filmmaking during almost the same time period is presented by Charles Edwin Tepperman in his 2007 PhD dissertation “Communicating a New Form of Knowledge: Tracing the Amateur Cinema League and Its Films (1926-1954).” Like Nicholson, Tepperman examines specific extant films, although his study is limited to those produced by members of the international Amateur Cinema League (ACL). He attempts to identify the aesthetic and stylistic characteristics of these films, while also placing them in their historical context. Two of the films I examine in this thesis were made by members of the ACL, and Tepperman’s dissertation provides an excellent source of knowledge about the ideas, goals, and activities of this organization. Tepperman even briefly addresses the amateur films made about the royal tour, and reflects that, “In a country where film industry and local film cultures were not yet strongly established, these royal chronicles, and the evidence they provide of local

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<sup>58</sup> Nicholson, *Amateur Film: Meaning and Practice*, 62.

amateur movie club activities, mark a significant but overlooked facet of Canadian history.”<sup>59</sup>

The other non-professional filmmakers included in this thesis would also possibly have been familiar with the ACL, through its monthly magazine *Movie Makers* or its well-known annual Ten Best film competition. The subject of competition in amateur filmmaking is examined by Ryan Shand in his paper “Memories of hard won victories: amateur moviemaking contests and serious leisure,” published in the journal *Leisure Studies* in 2014. Shand uses one film, *War Declared* (1985), as a case study,<sup>60</sup> but the generalizations he makes about competition in amateur filmmaking are relevant to this thesis. According to Shand, while some amateurs dislike entering competitions and see them as a hindrance to the social aspect of filmmaking,<sup>61</sup> others enjoy entering competitions because it motivates them to actually finish projects, and strive to make better films. Additionally, if their films do well, they feel a greater sense of accomplishment than they would just making films for themselves.<sup>62</sup>

Amateurism in general is thoroughly researched and discussed by Robert A. Stebbins in *Amateurs, Professionals, and Serious Leisure* (1992). This book, built on fifteen years of studies involving groups of amateur and professional participants in activities ranging from football to astronomy to magic, investigates the differences and similarities between these two groups and puts forth a series of criteria to define what an “amateur” actually is.<sup>63</sup> A key part of this definition is the distinction between serious and casual leisure,<sup>64</sup> which, as explained in the introduction to this paper, is a salient idea in this thesis. Though Stebbins does not discuss

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<sup>59</sup> Charles Edwin Tepperman, “Communicating a New Form of Knowledge: Tracing the Amateur Cinema League and Its Films (1926-1954)” (PhD diss., University of Chicago, 2007), 98.

<sup>60</sup> Ryan Shand, “Memories of hard won victories: amateur moviemaking contests and serious leisure,” *Leisure Studies* 33, no. 5 (2014): 473.

<sup>61</sup> *Ibid.*, 476-77.

<sup>62</sup> *Ibid.*, 475-76.

<sup>63</sup> Stebbins, *Amateurs, Professionals, and Serious Leisure*, xii.

<sup>64</sup> *Ibid.*, 6.



amateur filmmaking specifically, the concepts presented in his book resonate strongly with the findings of my research.

### Summary

The body of literature examined in this survey is comprised of key writings on a variety of subjects relevant to my research, which provide a valuable knowledge base in which to ground my thesis. Scholars such as Cannadine, Brunt, Richards, and Buckner examine the largely symbolic role of the British monarchy in the interwar years, and address how this role was conveyed through mass media, particularly radio broadcasting. Potter and Vipond discuss radio broadcasting specifically in relation to the 1939 royal tour, but there are no published studies available on the treatment of the tour in the medium of film. MacDonnell and Bousfield and Toffoli provide detailed descriptions of the events of the tour, while Galbraith analyzes its political impact. Taken together, these writings provide multiple levels of context from which to understand the nature and meaning of the first trip ever taken to Canada by a reigning sovereign.

Bergeron lays out the characteristics and production of newsreels in Canada, with a counterpoint account of newsreels in America provided by Fielding. Druick and McLane present complementary histories of the evolution of documentary film, from which an understanding of the state of documentary in Canada at the time of the tour can be extracted. The final field that must be drawn from in this thesis, the study of amateur film, is investigated from multiple perspectives by Zimmerman, Kattelle, Nicholson, Tepperman, Shand and Stebbins. This thesis will build on this existing literature to explore a subject as yet unexamined; the royal tour of 1939 as presented through both amateur and professional films.

## The Films

I provided a brief description of the films studied in this thesis in the introduction, but a more detailed understanding of who was making these films and where they were making them is necessary to better understand the reasons for, and meaning behind, their characteristics.

### Professional Films

The first professional film I examined was *The Royal Tour of Canada*, a documentary produced by Montreal-based Associated Screen News Ltd. (ASN). It is a sound film, which makes it almost unique among the films studied here; only one other film, the CGMPB documentary, included a soundtrack. However, it is likely that soundtracks existed for several of the other professional films, which is an issue I will return to later. As a successful film production company and laboratory running since 1920, ASN had the resources to invest in sound equipment in the early 1930s, and built the first permanent sound stage in Canada in 1932.<sup>65</sup> The company's primary production focus was Canadian newsreel stories filmed for international newsreel companies, travelogues, theatrical trailers, and industrial films.<sup>66</sup> This nearly hour long production about the royal tour covers the King and Queen's journey from the east to west coast of Canada and back, but includes no footage from their four-day visit to the United States, nor any footage from Newfoundland.<sup>67</sup> The documentary is black and white, as were most professional films of the time,<sup>68</sup> and is held by LAC on both nitrate and acetate 35mm stock.

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<sup>65</sup> "Associated Screen News [moving images].," Library and Archives Canada, accessed April 16, 2016, [http://collectionscanada.gc.ca/ourl/res.php?url\\_ver=Z39.88-2004&url\\_tim=2016-05-22T00%3A14%3A17Z&url\\_ctx\\_fmt=info%3Aofi%2Ffmt%3Akev%3Amtx%3Actx&rft\\_dat=199392&rft\\_id=info%3Aid%2Fcollectionscanada.gc.ca%3Apam&lang=eng](http://collectionscanada.gc.ca/ourl/res.php?url_ver=Z39.88-2004&url_tim=2016-05-22T00%3A14%3A17Z&url_ctx_fmt=info%3Aofi%2Ffmt%3Akev%3Amtx%3Actx&rft_dat=199392&rft_id=info%3Aid%2Fcollectionscanada.gc.ca%3Apam&lang=eng).

<sup>66</sup> Ibid.

<sup>67</sup> MacDonnell, *Daylight Upon Magic*, 261.

<sup>68</sup> John Belton, "Introduction: Colour Film," *Film History* 12, no. 3 (2000): 339.

The second documentary, which ASN was also involved in, was the CGMPB's production titled *The Royal Visit*. LAC holds both nitrate and acetate 35mm prints and print elements of this film, as well as 16mm prints and sound elements. LAC also holds 16mm prints and print elements of the French version of this documentary. The CGMPB was the precursor to the NFB, though the two co-existed for two years after the NFB's formation in May 1939, the same month as the royal tour.<sup>69</sup> At the time this film was made, the NFB focused on producing and distributing Canadian films, and coordinating film production among various government departments, but the CGMPB was still largely responsible for the technical aspects of production.<sup>70</sup> Its feature-length documentary covering the tour was produced in cooperation with ASN, and all proceeds were given to the Canadian Red Cross. The documentary provides a detailed overview of the entire Canadian tour, and also devotes approximately two minutes to the time the King and Queen spent in the United States.

The third film, also titled *The Royal Visit*, focuses on the King and Queen's visit to Montreal. It was sponsored by Confederation Amusements Ltd, a Montreal theatre chain,<sup>71</sup> and created by Cinecraft Studios Inc., a Montreal film production company and distributor formed in 1926 by Jean Arsin, Henri-George Gonthier, Paul Lalonde, and Paul Bienvenu.<sup>72</sup> The film includes scenes of Their Majesties at various locations in and around Montreal, including City Hall, the McGill Stadium, the Mount Royal Lookout, and Windsor Station, all identified by intertitles written in both French and English. LAC holds a 35mm nitrate print and negative of

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<sup>69</sup> St-Pierre, "The Founding of the NFB."

<sup>70</sup> Ibid.

<sup>71</sup> "The Lawand Family," Silent Cinema in Quebec 1896-1930, accessed April 20, 2016, <http://www.cinemamuetquebec.ca/content/bio/44?lang=en>.

<sup>72</sup> C.J. Simard, "Letters Patent: The Cinecraft Studios, Incorporated – Les Studios Cinecraft, Incorporés," *Quebec Official Gazette*, April 3, 1926, 1286, [http://collections.banq.qc.ca:81/jrn03/goq/src/1926/04/03/no\\_14/116644\\_1926-04-03-no\\_14.pdf](http://collections.banq.qc.ca:81/jrn03/goq/src/1926/04/03/no_14/116644_1926-04-03-no_14.pdf).

the film, as well as two 35mm prints made in the 1990s. The film is in the academy ratio 1.37:1,<sup>73</sup> though no soundtrack is known to exist.

Another film, identified by LAC as *[Royal Visit 1939] = [George VI and Queen Elizabeth]*, and by its own title card as *The Visit of King George VI and Queen Elizabeth to Canada and the United States*, was created as part of Castle Films' News Parade series.

Interestingly, the man behind Castle Films, Eugene Castle, did not shoot the footage used in his films; instead, he gathered source material from his connections in the newsreel industry and edited it together himself. Eugene Castle began his company in 1918, distributing industrial and educational films to schools and community organizations, and started compiling newsreels in the 1930s. Castle Films entered the home movie business in 1937, and began selling one-reel films on a variety of topics for home viewing. The films were offered in either a 16mm or 8mm format, and buyers could choose between a silent or sound version.<sup>74</sup>

The particular version I studied of this production was a 16mm, silent, black and white film. Castle Films was an American company, and the film seems to be intended for an American audience.<sup>75</sup> Though the tour was thirty-one days long and the United States portion of the visit made up only four of those days,<sup>76</sup> four of the ten minutes of the film are devoted to the King and Queen in America. The other six minutes highlight some of the major stops on the tour, but skip most of the prairies and the entire final leg of the tour through the Maritimes. Like the other films described thus far, it contains no footage from Newfoundland, but unlike them it does include footage of the King and Queen's departure from London before the tour.

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<sup>73</sup> "The Changing Shape of Cinema: The History of Aspect Ratio," FilmmakerIQ, accessed May 15, 2016, <http://filmmakeriq.com/lessons/the-changing-shape-of-cinema-the-history-of-aspect-ratio/>. The invention of successful synchronized sound in the late 1920s required that the standard aspect ratio of a 35mm film frame, 1.33:1, shift slightly to make room for a soundtrack to be printed on the film. 1.37:1 was the new standard aspect ratio chosen by the Academy of Motion Picture Arts in 1932.

<sup>74</sup> Scott MacGillivray, *Castle Films: A Hobbyist's Guide* (iUniverse, 2004), 2-4.

<sup>75</sup> Ibid., 2.

<sup>76</sup> Vipond, "The Royal Tour of 1939 as a Media Event," 158.

I also examined a half-hour version of this film, titled *The Royal Visit to Canada and the United States* according to its title card, but listed as only *The Royal Visit* in the LAC record. This length seems to have been uncommon for Castle Films.<sup>77</sup> The thousand-foot film is split up on three separate reels in LAC's collection, so it is possible that the film was sold as three separate items each at the standard Castle Films length, meant to be viewed together. The majority of the shots in *The Visit of King George VI and Queen Elizabeth to Canada and the United States* are also in this version, which additionally includes footage from Winnipeg, Regina, Calgary, Victoria, Edmonton, Saint John, Halifax, and the King and Queen's arrival back in London, as well as extended scenes from the locations seen in the shorter version. The proportions of the film are similar, with twelve minutes out of thirty-one dedicated to the days of the tour spent south of the border. Perhaps because of its unusual length, this title does not appear in Scott MacGillivray's comprehensive catalogue *Castle Films: A Hobbyist's Guide*, though the other version does.<sup>78</sup>

Another example of government filmmaking is seen in the film *Royal Visit to Regina May 25, 1939*, released by Saskatchewan's Bureau of Publications. The Bureau of Publications existed between 1922 and 1957, and its mandate included running travelling libraries; lending books to organizations and individuals; publishing advertisements by the government other than "The Saskatchewan Gazette;" and publishing all government-issued books, pamphlets and bulletins that were not required to be published by The King's Printer. Additionally, it was responsible for creating and collecting films depicting activities of the provincial government for educational purposes.<sup>79</sup>

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<sup>77</sup> MacGillivray, *Castle Films*, 4.

<sup>78</sup> *Ibid.*, 27.

<sup>79</sup> "Saskatchewan. Bureau of Publications," Provincial Archives of Saskatchewan, accessed April 18, 2016, [http://sab.minisisinc.com/sabmin/scripts/mwimain.dll/592/1/8/703?RECORD&DATABASE=AUTHORITY\\_WEB](http://sab.minisisinc.com/sabmin/scripts/mwimain.dll/592/1/8/703?RECORD&DATABASE=AUTHORITY_WEB).

Its coverage of the royal visit includes a significant amount of footage of Regina's preparations in the days leading up to the event, including the decoration of City Hall, the cleaning of the streets, the construction of a stage at the Exhibition Grounds, and the migration of people into the city. This type of footage, and footage of the actual events on May 25, such as a parade and a pageant about the history of Fort Saskatchewan, make up most of the film; the shots of the King and Queen are limited to them passing by in the royal car at various points along the procession route. This 16mm silent film is unique among the films here because it is in black and white until the pageant begins, at which point an intertitle states "Colourful Dress Then and Now," and the film switches to colour to show off the performers' costumes.

The third government-produced film comes from outside Canada, and is a silent, colour, 16mm film called *Visit of King George VI and Queen Elizabeth to Newfoundland*. Though it is unclear who exactly was responsible for its creation, a title slate identifies it as an "Official Government Record." It is comprised of footage of Their Majesties at a number of events around St. John's, including their arrival at Holyrood; the King's radio address to the people of Newfoundland; laying a wreath at the National War Memorial; attending a garden party at Government House; and inspecting the formations of the Church Lads' Brigade, Boy Scouts, Girl Guides and Salvation Army Life Guards at the Fieldian Athletic Grounds.

The final three professional films I considered were all black and white, 16mm newsreel segments. Two of these came originally from British Paramount News, although they reached LAC's collections after having been acquired for use as stock shots in CBC's *The Days Before Yesterday*. British Paramount News, a sound newsreel, ran from 1931 until 1957 as a subsidiary of the American Paramount News.<sup>80</sup> The first segment is titled *Goodbye Canada, Hail America!*

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<sup>80</sup> "News on Screen: British Paramount News," British Universities Film & Video Council, accessed April 18, 2016, <http://bufvc.ac.uk/newsonscreen/search/index.php/series/7>.

Unfortunately it does not appear to be complete; it contains footage from Calgary, Banff, and Vancouver, but none from the United States, as the title implies it should. It is also missing its soundtrack. The same is true of the other segment, titled *Montreal Acclaims King and Queen*, which is made up of shots of the royal procession, the Mount Royal Lookout, and the Windsor Hotel.

Finally, there is a short segment from Fox Movietone News, called *Indians Await Arrival of King George*. The film can holding the 16mm print identifies this item as a viewing print of one of Fox Movietone News' Canadian Stories, and it is spliced together on the same reel with another, unrelated Canadian Stories segment. LAC also holds a 35mm version of the segment. Fox Movietone News was the largest sound newsreel in the United States after World War I,<sup>81</sup> but like the British Paramount News segments, this segment appears to be incomplete and is lacking a soundtrack. It shows scenes from the royal tour's stop in Winnipeg, including a crowd hidden under umbrellas, the King and Queen in the royal procession, and Aboriginal men in traditional dress. The cinematographer who shot the footage is identified by writing on the leader, and by a shot of a hand holding a piece of paper with "Winnipeg Tash" written on it, as Roy Tash, a well-known cameraman from Associated Screen News Ltd. who was one of the official photographers of the tour.<sup>82</sup>

### Amateur Films

The first amateur film I studied, titled *Then Came the King: The Saga of a Visit*, was created entirely by a member of the Amateur Cinema League (ACL) named Earl L. Clark, of St. Catharine's, Ontario. This 16mm colour film earned a coveted spot in ACL's annual Ten Best

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<sup>81</sup> Fielding, *The American Newsreel*, 113.

<sup>82</sup> Bergeron, "A History of the Newsreel in Canada," 39.

competition in 1939,<sup>83</sup> and Clark published an article about its inspiration and creation in the ACL's monthly publication, *Movie Makers*. The film, despite its title, covers much more than just the royal tour; Clark intended it to be an expression of the highlights of contemporary history and the reaction of people to the royal tour and the impending war.<sup>84</sup> It contains re-enactments, staged events, and actuality footage,<sup>85</sup> and is profoundly shaped by editing and the use of intertitles. It was shot in St. Catharine's, Hamilton, Toronto, Ottawa, and some parts of Quebec.<sup>86</sup> LAC holds the original positives, dupe internegatives, and polyester answer prints.

The second amateur film I examined took an entirely different approach to the tour. Created by members of the Toronto Amateur Movie Club, some of whom were also members of the Amateur Cinema League, *Toronto's Royal Day* is a 16mm Kodachrome film composed of footage of Their Majesties at various locations in and around the city.<sup>87</sup> This seventeen-minute film was edited by R.J. Britton, R.O. Campbell, J.B. Helling, and H.W. Jaffray, using footage shot by George Aldcroft, J.F. Baylis, E.J. Beattie, T.E. Bowman, E.N. Dillon, G. Godin, H.E. Hopkins, D. Jordan, Tracy Lloyd, F. Martin, T.A. McGillvrey, C. Neilson, N. Pelletier, G.S. Pettit, Noble Scott, A.C. Singleton, A.I. Willinsky, and J.C. Wilson.<sup>88</sup> The planning and post-production of the film are well documented in the Toronto Amateur Movie Club's newsletters from the time, and a copy of the finished film was mailed to Buckingham Palace, where it was graciously received.<sup>89</sup> A limited number of copies of the finished film were also available for purchase at a price of \$75.00 for non-members and \$54.00 for members, a price that would have

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<sup>83</sup> Alan D Kattelle, "The Amateur Cinema League and Its Films," *Film History* 15, no. 2 (2003): 245.

<sup>84</sup> Earl L. Clark, "Then Came the King," *Movie Makers*, May 1940, 216.

<sup>85</sup> *Ibid.*, 216-217.

<sup>86</sup> *Ibid.*, 216, 234-235.

<sup>87</sup> "Toronto's Royal Day," Library and Archives Canada, last modified October 8, 2014, <http://www.bac-lac.gc.ca/eng/discover/films-videos-sound-recordings/film-video-sound-database/Pages/item.aspx?IdNumber=267863>.

<sup>88</sup> *Ibid.*

<sup>89</sup> *Shots and Angles*, March 1, 1940, 4.



brought little to no profit.<sup>90</sup> The film was screened in numerous locations around Ontario, in some cases to raise funds for various charitable organizations and causes such as the Red Cross or soldiers' benefits, and was reportedly well-received.<sup>91</sup>

The 16mm colour production *King George VI and Queen Elizabeth Visit Ottawa 1939*, also titled *Le roi Georges VI et la reine Elizabeth visitent Ottawa*, is the third amateur film I examined. The LAC record for the film states it was created by Dr. A. Couture, with titles by James Lamb, and distributed by Photographic Stores Ltd., a local Ottawa camera equipment and photo-finishing store.<sup>92</sup> The presence of a distributor at first led me to believe this was a professional film, but further research revealed the creator to be "Dr. Aimé Couture, talented Ottawa and Hull amateur photographer."<sup>93</sup> Considering this, Dr. Couture likely would not have made a significant amount of money from the distribution of his film. Like the Toronto Amateur Film Club, he may have made a small profit, but would not have been depending on it as an important source of income, unlike a professional filmmaker.<sup>94</sup> The film documents the visit of the King and Queen to Ottawa with intertitles in both English and French, and was screened publicly by Dr. Couture himself at least twice, to large audiences at the Hull Rotary Club.<sup>95</sup> Unlike the Cinecraft Studios Inc. film, the French and English intertitles here appear on separate cards. Interestingly, LAC holds a second copy of the film, which contains only the English intertitles.

The other seven amateur films seem to be more home movie-style recordings of the events than thoughtfully composed films, although there is certainly still evidence of editing in at

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<sup>90</sup> *Shots and Angles*, October 2, 1939, 1.

<sup>91</sup> R.J. Britton et al., "Report of the Royal Film Committee," *Shots and Angles*, December 1, 1939, 2-3.

<sup>92</sup> "Photographic Stores Ltd. Opens New Plant and Store at 19 Main St, Ottawa East," *Ottawa Citizen*, July 17, 1962, 11. <https://news.google.com/newspapers?id=xkIyAAAAIIBAJ&sjid=MeYFAAAAIBAJ&pg=7128%2C3253022>.

<sup>93</sup> "Dr. A. Couture Shows Films to Hull Rotary," *Ottawa Journal*, Friday, December 29, 1939, 3, <https://www.newspapers.com/image/48131133>.

<sup>94</sup> Stebbins, *Amateurs, Professionals, and Serious Leisure*, 5.

<sup>95</sup> Ibid.

least some of them. The three-minute 16mm black and white film identified as *[King and Queens Departure from St. John's]* depicts just that, as well as some scenes leading up to and just after the departure. It was shot by Leonard Outerbridge, later Sir Leonard Outerbridge, who at the time was serving as the honorary private secretary to the Governor of Newfoundland, Sir Humphrey T. Walwyn.<sup>96</sup>

Outerbridge's position of privilege was not unusual among the creators of these films. *[The King and Queen at Halifax 15 June 1939 Leaving in Empress of Britain Escorted by HMCS Skeena, HMCS Saguenay, Southampton and Glasgow]* was shot by Horatio Nelson Lay, First Commanding Officer of the HMCS Gaspé at the time,<sup>97</sup> and *[Royal Tour 1939, Ottawa]* was filmed by Colonel W.L. Laurie of the Royal Canadian Corps of Signals.<sup>98</sup> R. Percy Adams, who filmed *Dr. Adams : [home movie]*, later became the mayor of Westmount, Quebec from 1945-1948.<sup>99</sup> Dr. Couture was a dentist from a prominent family, who at one time served as the president of the Eastern Ontario Dental Association.<sup>100</sup> The disproportionately large archival presence of royal tour films shot by men in positions of privilege is not surprising, for two reasons. First, amateur film equipment was still fairly expensive in 1939, and only people who could afford it would have been filming the tour;<sup>101</sup> second, the particular roles of these men gave them more access to the King and Queen than the average person had, which allowed them to capture different footage and gave them more opportunities for clear shots of the royals. This

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<sup>96</sup> "Outerbridge, Sir Leonard Cecil (1888-1986)," Heritage Newfoundland & Labrador, last modified February 2008, <http://www.heritage.nf.ca/articles/politics/lieutenant-governor-leonard-outerbridge.php>.

<sup>97</sup> "Horatio Nelson Lay," Force 'Z' Survivors, accessed April 19, 2016, <http://www.forcez-survivors.org.uk/biographies/repulsecrew/lay.html>.

<sup>98</sup> "Laurie, William L.: my Army recollections," University of Victoria Digital Collections, accessed June 28, 2016, <http://contentdm.library.uvic.ca/cdm/ref/collection/collection13/id/176>.

<sup>99</sup> "Municipal Status & Mayors," Westmount Historical Association, accessed April 20, 2016, [http://westmounthistorical.org/whawp/wp-content/uploads/2015/03/Mayor\\_MunicipleStatusTimeline.pdf](http://westmounthistorical.org/whawp/wp-content/uploads/2015/03/Mayor_MunicipleStatusTimeline.pdf).

<sup>100</sup> "Dentists Name New Officers," *Ottawa Citizen*, September 14, 1949, <https://news.google.com/newspapers?id=ES0sAAAAIBAJ&sjid=39wFAAAAIBAJ&pg=6663%2C3903738>.

<sup>101</sup> Tepperman, *Amateur Cinema*, 174.

would arguably have increased the national significance, and therefore the archival value, of their films, leading to a higher likelihood that the films would be preserved at LAC.<sup>102</sup>

Additionally, in most cases the amateur films I examined were not donated to the archives as single items, but as part of larger accessions of material with national significance, which also increased their likelihood of being preserved at LAC. The material in these accessions in some cases pertains to the professional lives of the donors, and in some cases is material from their personal lives that their societal status allowed them to create or gather. For example, the New York World's Fair also occurred in 1939, and at least one of the collections containing an amateur film discussed here also includes footage from a trip that filmmaker took to New York in the same year.

The origins of the final three amateur films are somewhat unclear. [*No. 2, The Royal Visit of 1939*] is held in the collection of J. Norman Lowe at LAC, and though he did work as a photographer for a number of years,<sup>103</sup> it seems unlikely that he created this particular film. This short 16mm colour film features shots of the royal train in the Maritimes, while Lowe, only fourteen at the time, was in Quebec City in 1939.<sup>104</sup> This alone does not eliminate the possibility that he may have been the filmmaker, but considering that Lowe was an avid rail enthusiast all his life, and this film is primarily of the train,<sup>105</sup> it seems more likely that he collected the film at some point after its creation, more for its footage of the train than for its footage of the royals.

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<sup>102</sup> "Evaluation and Acquisition Policy Framework," Library and Archives Canada, accessed July 13, 2016, <http://www.bac-lac.gc.ca/eng/about-us/policy/Pages/evaluation-acquisition-policy-framework.aspx>.

<sup>103</sup> "J. Norman Lowe fonds [multiple media]," Library and Archives Canada, last modified May 19, 2016, [http://collectionscanada.gc.ca/ourl/res.php?url\\_ver=Z39.88-2004&url\\_tim=2016-05-22T00%3A27%3A00Z&url\\_ctx\\_fmt=info%3Aofi%2Ffmt%3Akev%3Amtx%3Actx&rft\\_dat=160938&rft\\_id=info%3Aid%2Fcollectionscanada.gc.ca%3Apam&lang=eng](http://collectionscanada.gc.ca/ourl/res.php?url_ver=Z39.88-2004&url_tim=2016-05-22T00%3A27%3A00Z&url_ctx_fmt=info%3Aofi%2Ffmt%3Akev%3Amtx%3Actx&rft_dat=160938&rft_id=info%3Aid%2Fcollectionscanada.gc.ca%3Apam&lang=eng).

<sup>104</sup> Don McQueen, "A Personal Tribute to Dorothy Murray Lowe (1928-2004) and J. Norman Lowe (1925-2004)," *Branchline: Canada's Rail News Magazine*, December 2004, 10, <https://bytownrailwaysociety.ca/phocadownload/branchline/2004/2004-12.pdf>.

<sup>105</sup> Ibid.

*[Newcastle, New Brunswick Prepares for Royal Visit : home movie]* is held in the collection of Hollis and Lillian Shaw at LAC, but its creator is unknown. This 16mm colour film captures the town of Newcastle preparing for the arrival of the King and Queen on the day of their scheduled visit. It includes footage of Boy Scouts, Girl Guides, war veterans and children moving into position along the procession route; decorations around the town; the illustrated address to be presented to the King; a couple officials; and close ups of the royal car. There are two versions of the film, one with intertitles but no footage of the royal train, and the other without intertitles but with footage of the train. Neither includes images of the King or Queen.

Finally, there is the 16mm colour film *[Seventeenth Hussars Form Royal Escort : home movie]*, which is predominantly made up of footage of the 17th Duke of York's Royal Canadian Hussars in Montreal training for their role as mounted escort in the royal procession. They are seen running drills and cooling off their horses at the Montreal Armoury, and eventually carrying out their role on the day of the visit. The film was donated by Alec M. Fordyce, who stated that the woman who had shot the film was deceased, but did not identify her.<sup>106</sup> According to LAC's description of the film, Fordyce appears in the film, as the Escort Commander Captain.

LAC holds two copies of the film as well as an internegative. One of these copies has a magnetic stripe, although there seems to be no sound recorded on it. As magnetic sound recording on film was not available until after World War II,<sup>107</sup> this is likely a copy of the original film, printed at a later date. No edge markings are visible on this copy, but the other

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<sup>106</sup> "[Seventeenth Hussars Form Royal Escort : home movie]" Library and Archives Canada, last modified October 8, 2014, <http://www.bac-lac.gc.ca/eng/discover/films-videos-sound-recordings/film-video-sound-database/Pages/item.aspx?IdNumber=346496>.

<sup>107</sup> Alan D. Kattelle, "The Evolution of Amateur Motion Picture Equipment 1895-1965," *Journal of Film and Video* 38, no. ¾ (July 1986): 55.

copy, which is silent, does include an edge code that indicates it was reprinted in the mid 1950s.<sup>108</sup>

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<sup>108</sup> “Appendix A: Edge Code Chart,” in *The Film Preservation Guide: The Basics for Archives, Libraries, and Museums* (San Francisco, CA: National Film Preservation Foundation, 2004), 93, accessed on May 11, 2016, [http://www.filmpreservation.org/userfiles/image/PDFs/fpg\\_10.pdf](http://www.filmpreservation.org/userfiles/image/PDFs/fpg_10.pdf).

## Methodology

I began researching the films described here during the final months of 2015, before beginning my residency at Library and Archives Canada. My first step was to perform an exhaustive search of LAC's online database using various combinations of relevant search terms, including "king," "royal," "visit," "tour," and "Canada," and the dates 1939 and 1940. By doing this I located all the films related to the 1939 royal tour, with titles in English,<sup>109</sup> in LAC's collections, which amounted to twenty-three professional films and twenty-two amateur films, not including those that were obviously repetitions of the same film. I compiled a list of these films with their titles, producers, unique item numbers (ISN), lengths, and format, and noted whether they were sound or silent, and black and white or colour.

My next step, once I had an understanding of the films I could work with, was to develop a method for analyzing them. It was clear that if I was to make any valid conclusions about how the films were created, or what the intentions of the filmmakers were, it would be necessary to rely either on textual analysis of the films themselves, first-hand accounts of the making of the films, or a combination of the two. Using first-hand accounts as a primary basis for my conclusions was not a viable option due to the age of the films, and the diverse nature of their producers. These factors would have made it impossible to acquire equally detailed information for each film, or material similar enough in nature to allow comparison, which would have made for skewed conclusions. Using textual analysis, however, I could gather the same type and level of data for each film. Ultimately I decided to base my conclusions primarily on a close analysis

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<sup>109</sup> I searched the LAC database using only English terms, which produced search results that included only films titled and described in both English and French, or only English. While this still allowed me to locate and examine several bilingual films, it meant that I did not consider films that were titled and described only in French. For example, I did not consider [*Hector Régnier No. 2 : film de famille*] (ISN 423032), a home movie shot by the French-Canadian Hector Régnier, postmaster of Rockland, Ontario. Excluding films titled and described in French did limit the scope of my study, and led to an under-representation of French-Canadian filmmakers in my analysis.

of what elements were or were not present in each film, and use any first-hand information about the making of the films as supplementary information only.

I chose to study each film shot-by-shot, and selected a list of elements to record for each shot. I created a spreadsheet for each film (example in Appendix A), and recorded the following information for each shot:

- The content of the shot, including: the action, people, objects, and/or locations pictured; the camera movement during the shot; the position of the camera in relation to the main subject of the shot; and a description of any special effects, such as fades or dissolves, used in the shot
- The text, if the shot was an intertitle
- The duration of the shot, in seconds
- The focal length of the shot: Long, Medium-long, Medium, Medium-close, or Close (examples in Appendix B)
- The angle of the shot: Aerial, High, High (slightly), Eye level, Low (slightly), or Low (examples in Appendix C)
- If the film had sound, a brief, general description of what was occurring in the soundtrack, accompanied by a full transcription in a separate document

Doing anything less detailed than a shot-by-shot analysis would have risked missing significant patterns, and made the whole process too arbitrary. The cost of describing the films at the shot level was that it took a great deal of time. I initially wanted to view every film I had located, but it quickly became apparent that this would be impossible. I decided it was more important to study a smaller number of films in depth than to look at all of them more superficially, and so once I began my residency at LAC in January 2016 I narrowed my list down

to ten professional films and ten amateur films. I eliminated those that further research showed to be outtakes, excerpts, or repetitions of the same film under a different title, and tried to choose films from a variety of producers and locations.

After viewing all twenty films, I analyzed the information I had gathered in two stages. The first stage was a quantitative analysis of the duration, focal length, and camera angle. For each film I determined the average duration of a shot, the maximum shot length, the minimum shot length, the total length of the film, the total number of shots, the total number of intertitles, and the total number of shots of each category of focal length and camera angle. I then entered these numbers into tables (Appendix D) in order to compare the results for all the films. Once I completed this, I calculated the overall average shot length for professional films and for amateur films, and the overall average number of each type of shot.

I also created a second, similar set of tables (Appendix E), excluding only the information regarding duration. In these tables I converted the numbers from the first set of tables into percentages of the total number of shots for each film. This allowed me to more directly compare the prevalence of different types of shots, without having to take into account that some films had hundreds of shots while others had fewer than twenty. Additionally, as with the first set of tables, I determined what the overall average percentage for each type of shot was for the professional films and for the amateur films. This was useful for detecting certain trends, but it was necessary when considering these numbers to keep in mind that a particularly high or low number or percentage in one film could throw the average off and give an inaccurate impression.

The second stage of my analysis was a qualitative consideration of the content information. This was of course a less straightforward process than the quantitative analysis. It primarily involved using the notes I had taken to discover what type of content appeared



frequently or infrequently in the films, in order to understand what content was interesting, important, and available to professional filmmakers versus amateur filmmakers. I also examined how the films had been shaped through editing and the use of narration or intertitles. My aim in following the methodology laid out here was first to find out what types of content professional and amateur filmmakers focused on; how they went about depicting it on film; and what trends may exist in these focuses and depictions that set the amateur filmmakers apart from the professionals; then, to analyze the impressions of the tour, intentional or unintentional, created in each film, again with the purpose of detecting similarities and differences in the approaches of the amateur and professional filmmakers.

## Summary of Work and Analysis

### Quantitative Analysis

The biggest revelation of the quantitative analysis was that the characteristics of professional and amateur films, in terms of shot duration, focal length, and camera angle, were not that different. There were certainly noticeable variations, but no stark contrasts. The average shot duration for the ten professional films was 6.7 seconds, and at first look the average duration of a shot in the ten amateur films appeared to be 8 seconds. However, as mentioned previously, a single outlying film with a very high or low average could throw the overall average off, and this was the case here. *Dr. Adams : [home movie]*, which had only six shots total, had an unusually long average shot length of 28.3 seconds, due to one of the shots being 65 seconds long, and to a very long minimum shot length of 7 seconds. To put this in perspective, the next longest average shot duration, for any of the other films analyzed, was 11.7 seconds, and for an amateur film, 8.4 seconds. Leaving this film out of the calculation gave a more accurate average shot length of 5.7 seconds for the amateur films, which is only one second different than the average shot length in the professional films.

This could be seen to suggest that professionals and amateurs simply had a similar idea of how long a shot should be, but other factors indicate that the explanation is more complex. First there is the difference in average shot length between professional newsreels and documentaries. The shortest and second, third, and fifth shortest average shot lengths of the professional films belong to the three newsreel segments and Castle Films' News Parade version of the tour. This suggests that the shot duration for newsreels was determined at least partially by the format of the genre. Newsreels generally were not more than eight or nine minutes long, and were made up

of several segments,<sup>110</sup> which meant that editors had a limited amount of time to work with. The data here shows that they seem to have tended towards shorter shots in order to fit more content in. This is supported by the fact that Castle Films' News Parade version of the film, [*Royal Visit 1939*] = [*George VI and Queen Elizabeth*], has an average shot length of 4.3 seconds, while its longer version, *The Royal Visit*, has an average length of 5.1 seconds, despite the fact that both films use the same footage. The desire to fit in as much content as possible may also affect the documentaries, particularly those that cover the whole of the tour; for instance, there is a noticeable increase in pace in the last half hour of the CGMPB documentary as the final third of the tour is compressed into only a few shots at each stop.

Within the amateur film category, the three films produced by the more serious amateur filmmakers have longer average shot lengths than most of the others, with the exception of the previously mentioned *Dr. Adams : [home movie]*, and [*No. 2, The Royal Visit of 1939*], at 7 seconds. The shorter shot lengths of the home movies can be accounted for at least partially by the way the films are edited. In many cases, cuts are between two or more shots of the same subject, as if the filmmaker had either edited out a few frames from a single shot, or briefly stopped filming and resumed seconds later in the same location, without making any adjustments to the camera. This could have been a method of conserving film, which typically came in 100-foot or sometimes 200-foot rolls for 16mm and 25-foot or 30-foot rolls for 8mm, and was somewhat costly.<sup>111</sup> It could also be due to fingers slipping off recording buttons or other camera malfunctions. This was not unheard of, as the author of the Toronto Amateur Movie Club's fifty-year commemorative booklet notes by recounting the mishap of one filmmaker who failed to get

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<sup>110</sup> Fielding, *The American Newsreel*, 1.

<sup>111</sup> Kattelle, "The Evolution of Amateur Motion Picture Equipment 1895-1965," 50, 52-53.

any footage of the royal train because his film had not moved in his camera.<sup>112</sup> If these types of edits were disregarded in favour of considering consecutive shots of the same subject as single shots, the average shot duration would be significantly longer.

The degree of variety in focal length was also similar in professional films and amateur films. In both, the majority were medium shots: 60.6% for the professional films and 63.8% for the amateur films. The professional films, however, show more of an even spread of different focal lengths, while the amateur films tended to use more medium-long and medium-close shots. 88.6% of the amateur shots fell in this range, compared to 75.4% for the professional films. This difference was increased when the more polished amateur films were compared to the home movies; only 77.4% of shots in the amateur films fell in the medium-long to medium-close range, while 93.5% of shots of the home movies did. This indicates that the amateur films tended to replicate the range of focal lengths found in professional material, while shots in the home movies almost all had medium-long, medium, and medium-close focal lengths.

The difference in the variety of focal lengths seen in the professional films versus the amateur films is likely primarily due to access, to both equipment and to the King and Queen. A wider variety of lenses were available to professionals than were available to amateur filmmakers, which allowed for a wider variety of shots.<sup>113</sup> The official cinematographers of the tour, which included Roy Tash and Ross Beasley from ASN, travelled with the royal party from city to city and were able to get much closer to the royal couple than any other filmmakers could.<sup>114</sup> The challenge of limited access is observable in the prevalence of medium-long shots in the amateur films. As stated previously, all of the films had a similar percentage of medium shots; the amateur films, however, were made up of 13.2% medium-long shots compared to only

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<sup>112</sup> Betty Peterson, *The Toronto Movie Club: Its First Fifty Years, 1934-1984* (Toronto, n.d.[1984]), 15.

<sup>113</sup> *Home Movie Gadgets and How to Make Them* (Hollywood, California, Ver Halen Publications, 1940), 19-21.

<sup>114</sup> Bergeron, "A History of the Newsreel in Canada," 39.

5.9% in the professional films. It is likely that for many of these medium-long shots, the amateur filmmakers would have preferred to be closer, but were unable to physically do so and did not have telephoto or zoom lenses capable of making up the difference. An example of this can be seen by comparing Figure 1, which is from the CGMPB documentary, with Figure 2, which is the closest of several shots of the same scene in the home movie [*Royal Tour 1939, Ottawa*].

This also certainly appears to be the case in *Then Came the King: The Saga of a Visit*. The film contains a wide variety of shots throughout, including numerous close ups of various subjects. When it comes to footage of the King and Queen however, the shots are limited to distant figures on a stage and glimpses of the couple in the royal procession. Filmmakers from the Toronto Amateur Movie Club reported on the challenges of getting a good shot of the couple in their newsletter, stating that they received little cooperation from “government officials who refused to grant filming members concessions, such as advantageous camera locations, as were given to commercial enterprises and other organizations.”<sup>115</sup> The same logistical obstacles could explain the slightly higher percentage of shots from higher camera angles in amateur films. Unable to get close, the filmmakers sought unobstructed views from higher positions. For example, Earl L. Clark reported standing on a milk crate for two hours to get a proper shot of the King and Queen driving by in Toronto.<sup>116</sup>

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<sup>115</sup> Britton et al., “Report of the Royal Film Committee,” 2-3.

<sup>116</sup> Clark, “Then Came the King,” 216.

**Figure 1.**



Queen Elizabeth and Governor General Lord Tweedsmuir watch the Trooping of the Colour ceremony from a window in the East Block of Parliament in Ottawa on May 20. The cameraman for this professional documentary is able to get a much closer shot than the amateur filmmaker of *[Royal Tour 1939, Ottawa]* captures in Figure 2.

Film: **The Royal Visit, 1939. ISN 21919**

Copyright expired.

**Source:** Library and Archives Canada/National Film Board Of Canada / Office national du film du Canada: 1982-1985 fonds/collection/ISN 21919

**Figure 2.**



The closest of several shots in *[Royal Tour 1939, Ottawa]* of Queen Elizabeth and Governor General Lord Tweedsmuir watching the Trooping of the Colour ceremony from a window in the East Block of Parliament in Ottawa on May 20.

Film: **[Royal Tour 1939, Ottawa], 1939. ISN 25341**

Copyright expired.

**Source:** Library and Archives Canada/Laurie, W.L. fonds/collection/ISN 25341

## Qualitative Analysis

The most interesting patterns and trends were revealed by the content analysis of the films. In general, the professional films focus on the official events of the tour, and specifically on images of the King and Queen themselves. Nine out of ten of the professional films primarily contain images of events at which Their Majesties were present. This is not unexpected; the official cinematographers travelled with the royal party on an accompanying train and kept more or less the same schedule as the King and Queen.<sup>117</sup> They likely would not have had time to shoot much more than the events the royals attended, even if they had wanted to. Certainly they would not have been able to shoot any of the preparation for or aftermath of the royal visit.

The presence of official photographers on an accompanying train was the result of a suggestion from *Canadian Moving Picture Digest* editor Ray Lewis, who questioned in the February 1939 issue of the publication whether Canadian cameramen would be able to sufficiently cover the tour. She proposed a pool system that would allow cameramen from Canada, the United States, and elsewhere to share assignments and footage. The Canadian government followed her suggestion, setting up a committee to organize the pool, providing a train for the media, and temporarily waiving the existing import duties on film sound equipment.<sup>118</sup>

What these official cameramen chose to shoot had enormous impact on how the tour appeared in professional films, because although there were only twelve still and motion picture photographers,<sup>119</sup> they were responsible for almost all of the footage seen in the professional films studied herein. The two longest productions, from ASN and the CGMPB, were clearly made from the same raw footage, as can be seen in the two comparative shots in Figures 3 and 4.

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<sup>117</sup> MacDonnell, *Daylight Upon Magic*, 65, 108.

<sup>118</sup> Bergeron, "A History of the Newsreel in Canada," 39.

<sup>119</sup> MacDonnell, *Daylight Upon Magic*, 65.

**Figure 3.**



In *The Royal Visit*, this shot is included in the sequence depicting the King and Queen's arrival at Wolfe's Cove, Quebec, at the beginning of the tour.

Film: **The Royal Visit, 1939. ISN 21919**

Copyright expired.

**Source:** Library and Archives Canada/National Film Board Of Canada / Office national du film du Canada: 1982-1985 fonds/collection/ISN 21919

**Figure 4.**



In *The Royal Tour of Canada*, this shot is included in a sequence depicting the King and Queen sailing from Vancouver to Victoria, though it appears to show the same subject as Figure 3.

Film: **The Royal Tour of Canada, 1939. ISN 19749**

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**Source:** Library and Archives Canada/Astral Bellevue Pathe fonds/ISN 19749



The news segment from Fox Movietone News, *Indians Await Arrival of King George*, was made using footage shot by Roy Tash, who worked for ASN. Newsreel companies regularly bought footage they could not attain with their own cameramen,<sup>120</sup> so it is likely that the British Paramount News segments also used footage from the official photographers. The Castle Films productions drew from the same pool as well, as an article advertising *The Visit of King George VI and Queen Elizabeth to Canada and the United States* in *Movie Makers* states.<sup>121</sup>

The use of overlapping footage in the four productions covering the entire tour does not result in four identical films. As Zoë Druick states in *Projecting Canada: Government Policy and Documentary Film at the National Film Board of Canada*, unmediated observation of the world is not what documentary filmmaking is about.<sup>122</sup> Rather, documentaries generally aim to interpret the actuality in front of the camera in order to teach or persuade.<sup>123</sup> Each of these four productions views the tour through a slightly different lens, emphasizing or downplaying different aspects of it in a way that reflects the differing motivations behind the production of the films. A clear example of this is the minimal footage of the United States portion of the tour included in the CGMPB documentary, or the total exclusion of it in the ASN documentary. According to Buckner, much of the pressure for British royals to go on tours came from the Dominions, and the governments of those Dominions had their own agendas that differed from those of the British monarchy or government.<sup>124</sup>

In this case, while the British government was quite excited about the U.S. visit, the Canadian government was eager to keep the fanfare over it to a minimum, to prevent it from

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<sup>120</sup> Fielding, *The American Newsreel*, 113.

<sup>121</sup> "Castle films royal visit," *Movie Makers*, June 1939, 295.

<sup>122</sup> Zoë Druick, *Projecting Canada: Government Policy and Documentary Film at the National Film Board of Canada* (Montreal: McGill-Queen's University Press, 2007), 5.

<sup>123</sup> Betsy A. McLane, *A New History of Documentary Film: Second Edition* (New York: Continuum International Publishing Group Inc., 2012), 2.

<sup>124</sup> Buckner, "The Invention of Tradition?," 23.

overshadowing the Canadian portion of the tour in the eyes of the world.<sup>125</sup> The tour was an opportunity for Canada to promote its status as an equal, not subordinate, member of the British Empire, and to reaffirm its identity as separate from the United States.<sup>126</sup> In order to accomplish that, the American leg of the tour could not be made to seem like the most important part. Therefore it was very much in Canada's interest to minimize the visit to the U.S. in the official filmic versions of the tour.

The ASN production depicts, as its title *The Royal Tour of Canada* suggests, only the Canadian portion of the tour. The chosen imagery, heavily interpreted by the narration, emphasizes the national, unifying effect of the tour. It also plays up both the formal, symbolic role of the king, through images of his participation in ceremonies such as the Trooping of the Colour, seen in Figure 5, and his and the Queen's approachability and "ordinariness," with images of their interactions with Canadian citizens such as shown in Figures 6 and 7. This depiction of the royals as both symbolic figures and relatable people was common in the media of the time, and had been curated by the monarchy and British newsreels in particular to help boost the popularity of the new king after the abdication crisis in 1936.<sup>127</sup> The themes of unity as a nation and loyalty to the monarchs and the Empire are frequently illustrated by images of huge cheering crowds and emphasized by lines such as "cheers that give voice to the love and devotion of an entire nation."<sup>128</sup>

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<sup>125</sup> MacDonnell, *Daylight Upon Magic*, 13.

<sup>126</sup> Buckner, "The Invention of Tradition?," 24.

<sup>127</sup> Brunt, "The Family Firm Restored," 141.

<sup>128</sup> *The Royal Tour of Canada*, directed by James W. Campbell (Associated Screen News Ltd., 1939), 16mm film.

**Figure 5.**



King George VI stands on the reviewing stand to witness the Trooping of the Colour ceremony on Parliament Hill in Ottawa on May 20.

Film: **The Royal Tour of Canada, 1939. ISN 19749**

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**Source:** Library and Archives Canada/Astral Bellevue Pathe fonds/ISN 19749

**Figure 6.**



The King and Queen interact informally with a crowd of veterans at the National War Memorial in Ottawa on May 21.

Film: **The Royal Tour of Canada, 1939. ISN 19749**

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**Source:** Library and Archives Canada/Astral Bellevue Pathe fonds/ISN 19749

Figure 7.



The King and Queen are introduced to infant triplets in Nova Scotia.

Film: **The Royal Tour of Canada, 1939.** ISN 19749

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**Source:** Library and Archives Canada/Astral Bellevue Pathe fonds/ISN 19749

The “voice of god” style narration used in this film and the CGMPB production is a common feature of documentaries from the 1930s and 1940s. It told audiences what to think of the images they were seeing, and was an important tool in an era when the purpose of most documentaries was primarily didactic.<sup>129</sup> This conception of documentary as a teaching tool to enlighten and shape modern society was developed by John Grierson in Britain during the 1930s,<sup>130</sup> and continued in Canada during his time as Film Commissioner of the NFB, beginning in 1939.<sup>131</sup> The characteristics of this style of documentary, which include a focus on social education and consensus, and using artistic creativity only when it helped to promote the ideas being presented, and not for its own sake, are apparent in the professional films I examined.<sup>132</sup>

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<sup>129</sup> Druick, *Projecting Canada*, 6.

<sup>130</sup> McLane, *A New History of Documentary Film*, 89.

<sup>131</sup> *Ibid.*, 131.

<sup>132</sup> *Ibid.*, 88.

In the ASN film, the narration frequently refers to the history and future of Canada's relationship with the British Empire, with phrases such as "medieval splendour," "age old traditions," and "enduring bonds of an Empire's common destiny."<sup>133</sup> This reflects two of the primary goals of the tour; reversing Canadians' increasing indifference towards the British Empire and reinforcing Canada's close relationship with it.<sup>134</sup> To strengthen this idea of kinship, this film conveys the impact of the tour as if it was identical in all places the royals visited, and Canada is presented as a single entity.

The reception that met the King and Queen in the United States is also swept into this simple, straightforward depiction of unity. In reality, there was considerable apprehension and tension over this section of the tour, primarily on the part of the British officials, but also within the Canadian and American governments. The apprehension was due to the strong isolationist feelings of the American public at the time, and the real possibility that a misstep could lead them to believe Britain was trying to sway the U.S. to join another war, which would result in a cool or even hostile reaction to the visit.<sup>135</sup> Had the American public decided that this was the case, there would have been some truth to their reasoning; while the ASN production, and the CGMPB production as well, would claim the visit as Canada's tour, the British Foreign Office seems to have seen the United States visit as the most important part of the event. In the words of Prime Minister Mackenzie King, "They acted as though the Royal Couple's twenty-two days in Canada were an annoying prelude to the actual purpose of the trip."<sup>136</sup>

In the end the American public was actually very enthusiastic, not due to any sense of loyalty to the British Empire, but to the novelty of the visit and the impression the King and

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<sup>133</sup> *The Royal Tour of Canada*, directed by James W. Campbell.

<sup>134</sup> Potter, "The BBC, the CBC, and the 1939 Royal Tour of Canada," 431.

<sup>135</sup> MacDonnell, *Daylight Upon Magic*, 193-194.

<sup>136</sup> Rayner, *Canada on the Doorstep: 1939*, 94.

Queen gave of being earnest, sincere, and simple.<sup>137</sup> In the United States, the carefully balanced image of the royals shifted as their symbolic role faded in importance and their ability to seem relatable to the American people became vital to the visit's success. However, the ASN production glosses over this difference, blending the reactions of Americans and Canadians as if one and the same with the following lines:

“To both Canadians and Americans who have come to see them, these two represent a way of life that is precious. They are conquerors of their people not by force or use of power, but through the strength of ideals by which they live and for which they stand. Cries of devotion and fealty rise to a crescendo, a roar from living throats as mighty as the sound of Niagara itself: Our King, Our Queen.”<sup>138</sup>

The CGMPB creates a similar picture of the royal tour. The themes of unity and loyalty are again emphasized, though in this case they are framed in the context of the newly begun war. This film premiered on Ottawa in November of 1939,<sup>139</sup> and though there is no mention of even the possibility of war during the main body of the film, it is introduced with an intertitle remarking on the deeper significance the events of the tour have taken on in the face of conflict.<sup>140</sup> This brief reference and the timing of the release suggest that the CGMPB, with the guidance of the nascent National Film Board,<sup>141</sup> intended the film as a reminder to Canadians of both happier memories and of their recently renewed devotion to the Crown. According to contemporary newspaper articles, the film was shown in London and Toronto shortly after its premiere,<sup>142</sup> with plans for screenings in most Canadian centres to follow.<sup>143</sup>

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<sup>137</sup> MacDonnell, *Daylight Upon Magic*, 213.

<sup>138</sup> *The Royal Tour of Canada*, directed by James W. Campbell.

<sup>139</sup> “Royal Film to Aid Fund,” *Globe and Mail*, November 15, 1939, 8.

<sup>140</sup> *The Royal Visit*, directed by Frank C. Badgley (Canadian Government Motion Picture Bureau, 1939), 16mm film.

<sup>141</sup> St-Pierre, “The Founding of the NFB.” Prior to the founding of the NFB, the quality of the films produced by the CGMPB had been in decline for a number of years. Its output consisted primarily of travelogues aimed at American tourists, and Canadian-made films were almost entirely absent from theatre screens. The NFB was formed to resolve this, and to “promote Canada abroad and foster national unity at home.”

<sup>142</sup> “Show Royal Visit Film to Aid Red Cross Fund,” *Globe and Mail*, December 6, 1939, 4.

In *The Royal Visit*, as in the ASN production, Canada is presented as a united nation; the importance of this idea is underlined by the fact that the film was released in both English and French versions. Canada is also as much a character as are the King and Queen in this film. It is actually the first character to be introduced, in the opening shots of the film, with a montage showing and describing its cities, prairies, mountains, and forests, all connected by railways and rivers. Placing Canada front and centre in this way is evidence of another of the main goals of the tour, and the original idea behind it, of fostering a more direct relationship between Canadians and their King, and developing Canadians' pride in their own independent nation.<sup>144</sup> Lord Tweedsmuir, who was the Governor General of Canada at the time of the tour and one of the key figures involved in making it happen, wanted the tour to be "Canada's show."<sup>145</sup> The presentation of Canada as a major character in the CGMPB production ensures this is the case.

Both productions also acknowledge the political impact of the tour by briefly describing the event of the King himself granting Royal Assent to bills put forward by the Dominion Government in Ottawa on May 19 as a historic first. The event, and other political acts completed that day, were considerably more significant and complex than the time dedicated to them in the films would suggest,<sup>146</sup> but it was not a subject that lent itself easily to explanation through imagery, nor was it one that would have been terribly exciting to the target audience, the general public.

The CGMPB documentary also more overtly references the political impact of the tour on the relationships between Canada, the British Empire, and the United States than any of the other films do. The film identifies only one of a number of bills the King gave Royal Assent to, a

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<sup>143</sup> "Film of Historic Royal Tour Vividly Records Stirring Days," *Globe and Mail*, November 17, 1939, 13.

<sup>144</sup> Galbraith, "Fiftieth Anniversary of the 1939 Royal Visit," 10.

<sup>145</sup> Ibid., 9.

<sup>146</sup> Ibid., 8-10.

trade agreement between Canada and United States, and describes it as “a measure designed to strengthen the bonds of friendship between the British Empire and the United States of America.”<sup>147</sup> Additionally, the four-day visit of the King and Queen south of the border is duly described as one of great historical and political importance. It is still, however, only portrayed as a minor section of the tour. The overarching theme, in both Canadian-produced documentaries covering the whole tour, is the identity of Canada as an independent nation united by a universal, deep-rooted, and newly renewed devotion to the British Empire as symbolized in the persons of the friendly King and Queen.

The Castle Films productions have a different tone, which stems from the choice of images and the rhetoric of the intertitles. Rather than focusing on Canada’s identity and relationship to the Sovereign, these American-produced short documentaries focus on the King and Queen as foreign guests visiting North America. Instead of “living symbols of a people’s indivisible spirit,”<sup>148</sup> the royals are described here as “good will ambassadors from the old world to the new.”<sup>149</sup> Their normality and accessibility, and importantly, their equal status to the President and First Lady, is communicated through intertitles like “Their Majesties informally chat with boys at the CCC camp<sup>150</sup> at Fort Hunt,”<sup>151</sup> and “The historic meeting of the heads of the world’s two greatest democracies,”<sup>152</sup> and through images such as Figures 8 and 9. The emphasis on the King and Queen’s unpretentiousness is something Mary Vipond finds to be also present in American radio coverage of the tour, such as in this quote from the NBC commentator

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<sup>147</sup> *The Royal Visit*, directed by Frank C. Badgley.

<sup>148</sup> *The Royal Tour of Canada*, directed by James W. Campbell.

<sup>149</sup> *The Royal Visit*, Film, edited by Eugene Castle (Castle Films, 1939), 16mm film.

<sup>150</sup> Melissa Bass, “The Success and Contradictions of New Deal Democratic Populism: The Case of the Civilian Conservation Corps,” *The Good Society* 21, no. 2 (2012): 250. “CCC” stood for Civilian Conservation Corps, a New Deal program that ran from 1933-1942. It provided employment to young men in the form of jobs rehabilitating, protecting, and developing America’s natural resources. The men lived in forest camps and were paid \$30 a week, the majority of which went to support their families.

<sup>151</sup> *The Royal Visit*, edited by Eugene Castle.

<sup>152</sup> *Ibid.*



covering the royals' first moments in the U.S.: "Mrs. Hull shakes hands with the queen; the queen extends her hand and they both smile. Mrs. Hull does not curtsy; [uh] she greets the queen informally."<sup>153</sup>

As a private American home entertainment company, Castle Films was primarily concerned with selling a product to both American and Canadian audiences, rather than delivering an ideological message, and this is reflected in the inclusion of footage from London, Canada, and the United States. This construction appealed to a wider audience than the Canadian-focused documentaries would have, and also gave Castle Films a commercial advantage; a full-page advertisement in the July 1939 issue of *Movie Makers* claims "only in Castle Films can you own the complete movie of the royal tour from London through Canada and the United States."<sup>154</sup>

As mentioned previously, the newsreel segments I studied were missing their soundtracks, and at least in the case of the British Paramount News segments, may have been missing sections of images as well. This makes it difficult to qualitatively analyze them as I have done with the other films, but the content that is present can still be discussed in relation to the characteristics of newsreel coverage of the British royals found by scholars such as Richards and Brunt. Richards writes about the recurring theme of the "concern of the royal family for the people and the reciprocating loyalty of the people for the Crown."<sup>155</sup> This theme is played upon in *Indians Await Arrival of King George*, from Fox Movietone News, with images of the King and Queen riding through the streets of Winnipeg with the roof of their car down in the pouring

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<sup>153</sup> Vipond, "The Royal Tour of 1939 as a Media Event," 165.

<sup>154</sup> Castle Films, "Visit of King George and Queen Elizabeth to Canada and the United States," (advertisement), *Movie Makers*, July 1939, 356.

<sup>155</sup> Richards, "The Monarchy and Film 1900-2006," 261.

rain, to ensure their subjects would be able to see them, and with images of an enormous audience hidden under a sea of umbrellas, braving the rain to see the royals.

**Figure 8.**



King George VI and Queen Elizabeth with their daughters Princess Elizabeth and Princess Margaret and dog at Buckingham Palace prior to the King and Queen's departure for Canada.

Film: **The Royal Visit, 1939. ISN 22716**

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**Source:** Library and Archives Canada/Therrien, Ross J. fonds/collection/ISN 22716

**Figure 9.**



The King and Queen relax on the porch at Hyde Park in New York with President Franklin Roosevelt, his mother, and First Lady Eleanor Roosevelt.

Film: **The Royal Visit, 1939. ISN 22716**

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**Source:** Library and Archives Canada/Therrien, Ross J. fonds/collection/ISN 22716

Brunt discusses the emphasis on the British royals as a family, a perception the media and the monarchy worked together to create.<sup>156</sup> Newsreel cameras were allowed to capture bits of intimacy between the King, Queen, and Princesses, which made them appear to be a real, relatable, ordinary family.<sup>157</sup> However, their image was also carefully controlled, for example by dressing the Princesses in very similar outfits during their childhood, so that they were positioned also as an ideal family, something to be admired and aspired to. The concept of family went beyond this, as well, to extend to the Empire as a whole. By characterizing the Empire as one big family made up of individual families, Brunt explains, class, racial, and religious divisions could be downplayed.<sup>158</sup> There is evidence of this in both the Fox newsreel and the British Paramount News segment *Goodbye Canada, Hail America!*, which make visible some of Canada's diversity through images of both Aboriginal people and Japanese-Canadians, but focus more on their status as subjects showing loyalty and affection to their Sovereigns than on their ethnic identity.

The four documentaries and three newsreel segments so far discussed share the characteristic of showing only or almost only events at which Their Majesties were present. Two other professional films, *The Royal Visit* from Cinecraft Studios Inc. and *Visit of King George VI and Queen Elizabeth to Newfoundland* from the Government of Newfoundland, have a similar type of content, but focus on a particular region only. The Cinecraft Studios Inc. production depicts only the King and Queen's stop in Montreal, and, because it was commissioned by a local theatre chain, was likely meant only for local distribution. Perhaps because it was not responsible for the official filmic presentation of the tour, or aiming for international appeal, the intertitles are much more matter-of-fact than in the films previously discussed. Their only role is

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<sup>156</sup> Brunt, "The Family Firm Restored," 144.

<sup>157</sup> Ibid., 141.

<sup>158</sup> Ibid., 146.

to identify the events and locations depicted, rather than interpret or contextualize them for the audience.

This film also has more footage of crowds, moving into position and being corralled and controlled before the royals arrive, than the previous documentaries. This was not due to a lack of access to the King and Queen. The film includes footage of Their Majesties at the Mount Royal Lookout, where the public was not allowed,<sup>159</sup> so clearly the cameraman or men had the cooperation of officials. More likely, this inclusion of more footage of the public was due to the local nature of the production, which focussed on only one city and did not face pressure to fit numerous stops into one film.

The Government of Newfoundland production similarly includes more footage of crowds gathering to see the King and Queen. Its intertitles are also similar in content to the Cinecraft film, although they are more detailed and slightly more descriptive. One might expect that this official government record of the royal visit to Newfoundland, the small Dominion tacked on to the end of the whirlwind month-long tour, might be composed in a nationalistic manner similar to the ASN and CGMPB productions, but this is not the case. The citizens are still referred to as “loyal subjects” and “enthusiastic crowds,”<sup>160</sup> but the overall content of the intertitles is much less pompous than the narration in the Canadian documentaries.

One reason for this may have been Newfoundland’s political status at the time. In 1934 it had been forced by economic collapse to give up its self-governing status for a Commission of Government, which was run by a governor and six commissioners appointed by Britain.<sup>161</sup> As it was not going through the same process of developing independence from the British Empire

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<sup>159</sup> *The Royal Visit*, directed by Frank C. Badgley.

<sup>160</sup> *Visit of King George VI and Queen Elizabeth to Newfoundland: Official Government Record*, (Government of Newfoundland, 1939), 16mm film.

<sup>161</sup> Jeff A. Webb, “The Commission of Government, 1934-1949,” Heritage Newfoundland & Labrador, last modified March 2008, <http://www.heritage.nf.ca/articles/politics/commission-government.php>.

that Canada was, there was less motivation to frame the visit as an event of identity affirmation or reaffirmation within an evolving bilateral relationship with the British Empire. Additionally, the King and Queen were there for less than a day, rather than multiple weeks, so while still a historic event, it was only an addendum to what the tour of Canada had been. Whatever the reason may have been, this particular film is simply an official government record, no more and no less.

The third government production, *Royal Visit to Regina*, resembles the amateur films more than the professional films in terms of its content and construction. As discussed earlier, this film contains a significant amount of footage of the city's preparations for the tour, and of a pageant that was more for the public than for the King and Queen. Unlike the other professional films, which focused primarily on the actual visit of the royals, this film focuses on the impact of the tour on the city of Regina. The tour took months of planning, and a huge amount of effort and resources went into making sure everything was in order at every stop along the route, from event planning, to decorating the city, to cleaning the streets, to entertaining the thousands of people that had travelled in from the surrounding country. The pageant, for example, was part of the three-day event called "Saga of the Plains," a celebration of the city and surrounding area that Regina had planned around the royal visit.<sup>162</sup> This background work is completely glossed over in most of the professional documentaries and newsreels, but it does appear in the amateur films.

Amateur filmmakers were in many ways much more limited in the choices they could make in the content and construction of their royal tour films than professionals were. As mentioned previously, the images they could capture were potentially limited by the quality of their film equipment, their access to the royals, and their skills as filmmakers. Castle Films uses

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<sup>162</sup> Bousfield and Toffoli, *Royal Spring*, 46.

this point to its own advantage in its advertisement for its depiction of the royal tour, claiming its reel contains “thrilling intimate shots of British Royalty that a 16 or 8mm camera fan could never hope to make.”<sup>163</sup> In addition, unlike multiple professional cameras capturing events from numerous angles, amateurs were for the most part limited to what they themselves were able to shoot. The tour itinerary was very tightly scheduled, and cities where stops were scheduled were often flooded with thousands of extra visitors,<sup>164</sup> so getting around the congested streets would have been very challenging or impossible for someone without official clearance.<sup>165</sup> Earl L. Clark, maker of *Then Came the King*, illustrated this restriction of mobility in his recount of a wild back-roads motorcycle ride taken in an attempt to film the royal couple in both Hamilton and St. Catherine’s.<sup>166</sup>

*Toronto’s Royal Day* is the exception to this rule, and demonstrates one of the advantages of being a member of an amateur film club, i.e. easy access to collaborators and their film equipment.<sup>167</sup> A group of Toronto Amateur Movie Club members agreed to coordinate their filming of various locations around the city, in order to capture as much and as varied footage of the King and Queen as possible, and compile it into a single film that would be a treasured memento for the club members and their family and friends, and would also be a suitable gift for the King and Queen. This resulted in a film that replicated the royalty-focused format seen in most of the professional documentaries. Although an effective strategy, it did not run quite as smoothly as a professional crew would have operated, because some of the members of the club were only willing to give up their footage after showing what they had shot to their own family

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<sup>163</sup> Castle Films, “Visit of King George and Queen Elizabeth to Canada and the United States,” (advertisement), *Movie Makers*, June 1939, 255.

<sup>164</sup> Bousfield and Toffoli, *Royal Spring*, 26.

<sup>165</sup> Clark, “Then Came the King,” 235.

<sup>166</sup> Ibid.

<sup>167</sup> Nicholson, *Amateur Film: Meaning and Practice, 1927-77*, 33.

and friends.<sup>168</sup> In the end, the filmmakers did donate their footage as promised, but the editing of the final film was delayed by their desire to first show their films at home.<sup>169</sup> As Richard Chalfen states in *Snapshot Versions of Life*, for many amateur filmmakers the social aspects of making and showing movies were as or more important than the creative aspects.<sup>170</sup>

*King George VI and Queen Elizabeth Visit Ottawa 1939*, made by Dr. Aimé Couture with intertitles by James Lamb, is a similar type of film to *Toronto's Royal Day*. It contains a significant amount of footage of the King and Queen, supplemented with images of locations near Parliament Hill, highly decorated and bustling with people. The challenge facing the amateur filmmakers of Toronto, of getting footage at a number of different locations, was not an issue here because almost all of the footage was taken near the Parliament Buildings, the National War Memorial, and the Château Laurier, which are all very close together. The most interesting aspects of this film are that it has bilingual intertitles and had a distributor. These characteristics indicate it was intended for public viewing, or at least for numerous private viewings, which is something this film has in common with *Toronto's Royal Day* and *Then Came the King: The Saga of a Visit*. To aim for multiple public screenings is unusual in amateur filmmaking, where private screenings for family and friends are most typical,<sup>171</sup> and is one of the qualities that sets these three films apart from the other amateur films.

Other amateurs got around the difficulty of filming the King and Queen up close by making their films with images of preparations for the tour, images of the sites where events would take place, images of people gathering for the events, or images that provided a broader context for the royal tour. In a way, despite the limitations of access, amateurs had more freedom

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<sup>168</sup> Britton et al., "Report of the Royal Film Committee," 2-3.

<sup>169</sup> Ibid.

<sup>170</sup> Chalfen, *Snapshot Versions of Life*, 56.

<sup>171</sup> Chalfen, *Snapshot Versions of Life*, 64-65.

than professionals. Without the responsibility of capturing the best shots possible of the King and Queen and crafting a film that delivered a particular message, they had significantly more creative freedom.

*Then Came the King* is the most impressive example of a creative royal tour film made with hardly any footage of the King and Queen themselves. Actually, Earl L. Clark never intended to make a film solely about the tour. The European crisis in August and September 1938<sup>172</sup> had made him especially appreciative of the fact that there was peace in North America, which inspired him to make a film recounting the highlights of contemporary history and the reactions of people to these larger events.<sup>173</sup> The result is an ambitious project that mixes aspects of professional filmmaking with typical characteristics of amateur filmmaking.

From professional filmmaking, and the advice provided by the Amateur Cinema League on how to imitate it,<sup>174</sup> Clark took the concepts of naturalism and continuity, as well as some inspiration for shot composition. He explains in his *Movie Makers* article that he usually allowed his subjects enough time to become comfortable or tired enough to act naturally, and that he repeated several shots throughout the film, to link the rather varied subject matter.<sup>175</sup> The primary image he used in this manner was a small spinning globe, which he had hung from a thread inside a box lined with black cardboard and lit from one side.<sup>176</sup> This image appears in several variations at different times in the production, serving to introduce themes such as the

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<sup>172</sup> Rayner, *Canada on the Doorstep*, 224-25. In the fall of 1938 Hitler threatened Czechoslovakia with war if it did not cede the Sudetenland, a section of the country populated mostly by ethnic Germans, to Germany. Czechoslovakia, which was a military ally of France, refused. French ally Britain was interested in avoiding war, and so British Prime Minister Neville Chamberlain met with Hitler to negotiate in mid-September, at which time Hitler stated that control of the Sudetenland was the final territorial demand he would make. This led to a meeting of Chamberlain, Hitler, Benito Mussolini and Edouard Daladier that ended in the Munich Agreement, which granted Germany the Sudetenland and stated that Britain and Germany would resolve any future questions without war.

<sup>173</sup> Clark, "Then Came the King," 216.

<sup>174</sup> Roy W. Winton et al., *The ACL Movie Book: A Guide to Making Better Movies* (New York: Amateur Cinema League, Inc., 1940), 11, 216.

<sup>175</sup> Clark, "Then Came the King," 233-234.

<sup>176</sup> *Ibid.*, 234.



merits of the North American way of life (Figure 10); the growing aggression of the Nazi party (Figure 11); and the destruction of peace by the beginning of World War II (Figure 12). The influence of professional film can also be seen in shots such as the head-on cavalry charge (Figure 13), which Clark describes as “Hollywood fashion.”<sup>177</sup>

The amateur characteristics of Clark’s production are visible in his cavalier approach to making the film, and in the artistic creativity displayed in shots such as Figures 14 and 15. This type of aesthetic sensitivity and interest in recording and communicating everyday beauty was an important part of the ACL discourse, and something many ACL members strongly identified with.<sup>178</sup> Clark clearly understood the value of well-composed shots, but he did not use a tripod, nor did he initially create a plan for filming,<sup>179</sup> two things that how-to publications often argue are very important to creating good moving pictures.<sup>180</sup> He did eventually lay out a plan, but only after shooting twelve hundred feet of film and realizing he had no clear idea of what to do with it.<sup>181</sup> This plan was the basis for the carefully constructed final product that contextualizes the royal visit more than any of the other films do, amateur or professional.

The film begins with scenes of wilderness, lonely cabins and farms, as intertitles describe the character of Canada in the early 1800s. This is followed by the re-enactment of a battle during the war of 1812, after which the film jumps to the present day to reflect on the peaceful coexistence of Americans and Canadians. Then the rising threat of Hitler and the Nazi Party is introduced, along with its effect on the morale of North Americans. Scenes of preparation for the tour, and the tour itself, come next, and the film ends with scenes of a dying soldier, a cemetery,

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<sup>177</sup> Clark, “Then Came the King,” 217.

<sup>178</sup> Tepperman, *Amateur Cinema*, 81.

<sup>179</sup> Clark, “Then Came the King,” 216.

<sup>180</sup> Zimmerman, *Reel Families*, 67-71.

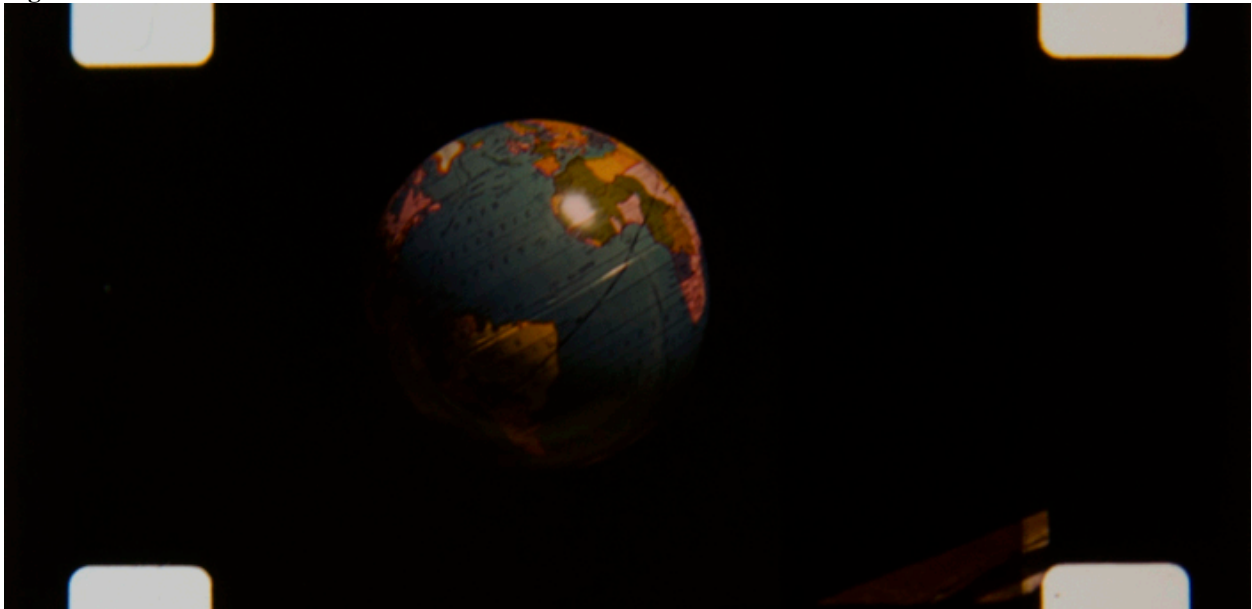
<sup>181</sup> Clark, “Then Came the King,” 216.

and a wish (Figure 16) that the bolstered confidence brought to Canada by the royal visit will help it show the world that problems cannot be solved through war.

Unlike most of the other amateurs, Clark did aim to deliver a message through his film. It is a different message than is presented by any of the professional films, more pacifist than nationalistic or royalist. Moreover, Clark's film provides a richer picture of the tour by including more context than detail. Where the professional documentaries are similar to MacDonnell's account of the tour, *Daylight Upon Magic*, in that they focus specifically on the details of the tour, Clark's film is more like Rayner's *Canada on the Doorstep: 1939*, in that it places the tour clearly against the social and political backdrop that led up to and followed it. Instead of presenting the tour as simply a loyalty- and identity-affirming event for Canadians, or as an exciting visit from foreign celebrities, Clark's film addresses why the timing of the tour was so important, and describes, through intertitles and imagery, the impact it had on individuals more so than on nations. It affirms that Canadians will stand with the British Empire to protect their way of life, but it also questions the value of war and reminds its viewers of the human cost of conflict. This ambitious message is possibly one only an amateur filmmaker could present; it is probably far too political for any professional producer.

The context this film provides through its use of footage of content outside the actions of the King and Queen is valuable because it presents a fuller picture of the importance of the tour, and shows its impact on a more individual and community level rather than on a national level. The home movies I studied also tended to include more footage of this nature. The amount of footage of Their Majesties in these films varies widely, from several minutes in *[Royal Tour 1939, Ottawa]* to none in *[Newcastle, New Brunswick Prepares for Royal Visit: home movie]*, but all of them have at least some footage of activities occurring before or after the visit.

**Figure 10.**



The first appearance of the globe motif in Earl Clark's film introduces the section of the film expressing the merits of the North American way of life.

Film: **Then Came the King : The Saga of a Visit, 1939. ISN 192660**

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**Source:** Library and Archives Canada/Clark, Earl L. fonds/collection/ISN 192660

**Figure 11.**



The second appearance of the globe motif introduces the growing aggression of the Nazi party.

Film: **Then Came the King : The Saga of a Visit, 1939. ISN 192660**

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**Figure 12.**



The third appearance of the globe motif expresses the destruction of peace by the beginning of World War II.

Film: **Then Came the King : The Saga of a Visit, 1939. ISN 192660**

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**Figure 13.**



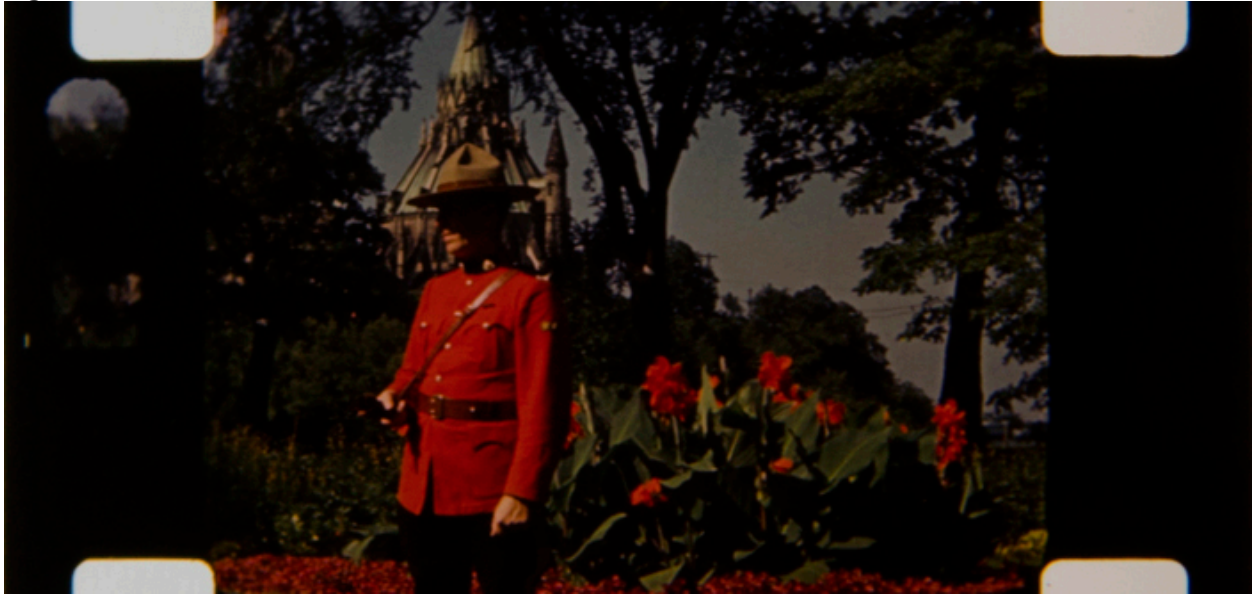
Earl Clark reports in his *Movie Makers* article that the Commander of the Governor General's Horse Guards agreed to stage a cavalry charge for Clark's film. This head-on shot, which Clark describes as "Hollywood fashion," is one of several angles used in the film.

Film: **Then Came the King : The Saga of a Visit, 1939. ISN 192660**

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Source: Library and Archives Canada/Clark, Earl L. fonds/collection/ISN 192660

**Figure 14.**



Clark demonstrates an understanding of image composition in this shot by utilizing the rule of thirds to create balance, ensuring that there are objects in the foreground, middle ground, and background to create depth, and matching the red flowers to the officer's uniform.

Film: **Then Came the King : The Saga of a Visit, 1939. ISN 192660**

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**Source:** Library and Archives Canada/Clark, Earl L. fonds/collection/ISN 192660

**Figure 15.**



In contrast to Figure 14, Clark does not apply the rule of thirds in this shot but instead places a single object in the centre of the frame and draws attention to it by leaving the rest of the frame fairly empty.

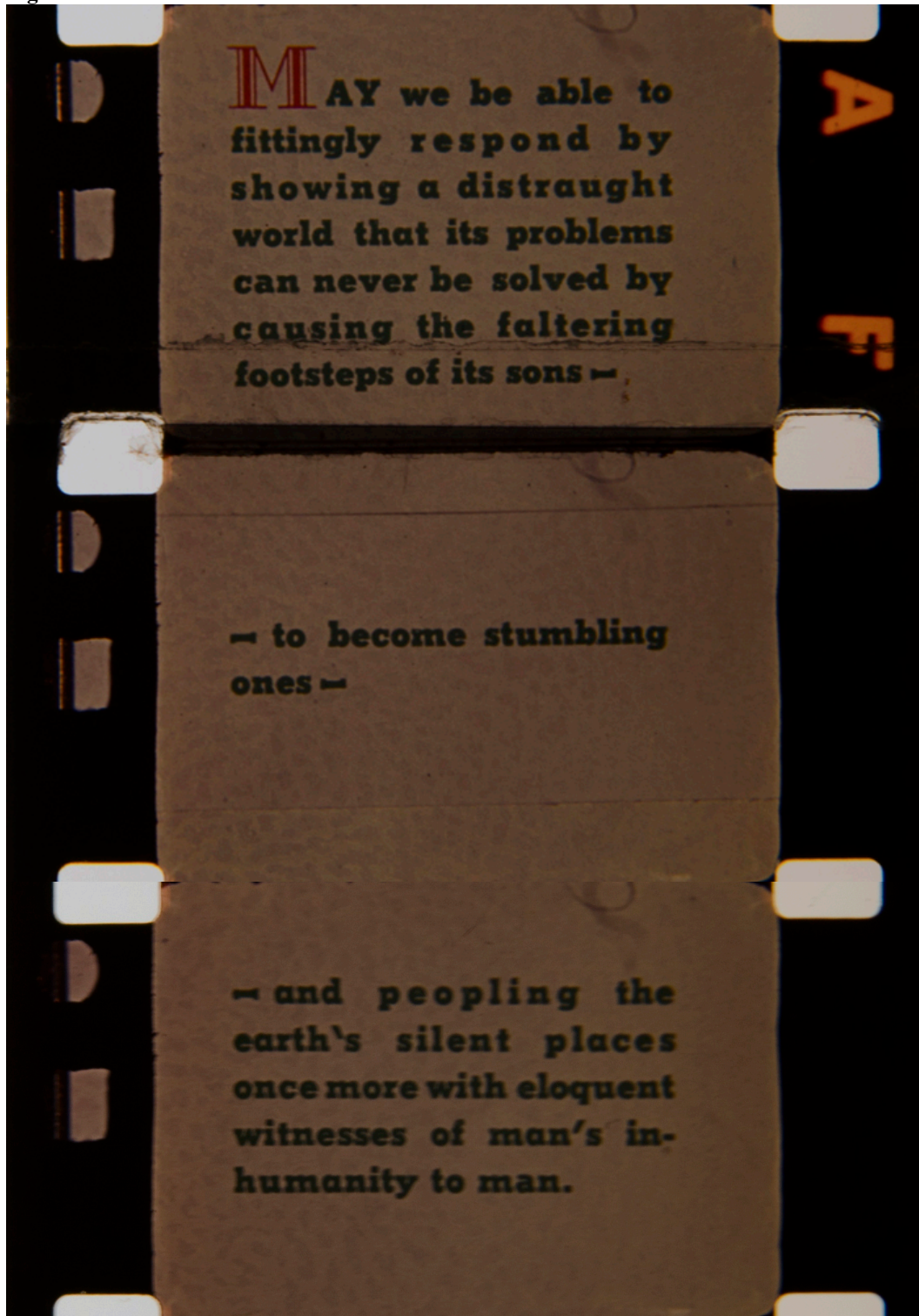
Film: **Then Came the King : The Saga of a Visit, 1939. ISN 192660**

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**Source:** Library and Archives Canada/Clark, Earl L. fonds/collection/ISN 192660



Figure 16.



The final intertitles in Clark's film remind the audience that violence is not the best answer to conflict.

Film: **Then Came the King : The Saga of a Visit**, 1939. ISN 192660

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Source: Library and Archives Canada/Clark, Earl L. fonds/collection/ISN 192660

The most common subject is members of organized groups such as the Boy Scouts or the Girl Guides, military regiments, or war veterans parading to their assigned positions along the royal procession route. *[The King and Queen at Halifax 15 June 1939 Leaving in Empress of Britain Escorted by HMCS Skeena, HMCS Saguenay, Southampton and Glasgow]*, *[Royal Tour 1939, Ottawa]*, *Dr. Adams : [home movie]*, *[No. 2, The Royal visit of 1939]*, and *[Newcastle, New Brunswick Prepares for Royal Visit: home movie]* all include scenes of this type of activity (example in Figure 17). *Dr. Adams : [home movie]*, also shows groups of children in uniform being herded back up the streets after the tour, looking much more relaxed. *[King and Queens Departure from St. John's]* shows post-tour activity as well, including people on the dock watching Their Majesties' ship move into the distance, and a man chatting with a finely dressed woman and showing her his camera.

Two of these home movies, *[Newcastle, New Brunswick Prepares for Royal Visit: home movie]* and *[Seventeenth Hussars Form Royal Escort : home movie]*, are entirely or primarily made up of footage of pre-tour preparations. Besides parades and shots of streets decorated with banners and lined with empty grandstands (Figure 18), *[Newcastle, New Brunswick Prepares for Royal Visit: home movie]* contains a scene of the artist responsible for the illustrated address from the Town of Newcastle showing off his work (Figure 19), close ups of the mayor and the chairman of the sub-committee (Figures 20 and 21), who are identified by intertitles as D.S. Creaghan and G.P. Burchill, and close ups of the empty royal car. *[Seventeenth Hussars Form Royal Escort : home movie]* shows the mounted 17<sup>th</sup> Duke of York's Royal Canadian Hussars in Montreal practicing their movements and placements for the tour in various locations, and also shows the men untacking and cooling down their horses at the Montreal Armoury after the drills. Moments of horse misbehaviour or casual conversation are also captured.

This kind of subject matter shines light on aspects of the tour not seen in the majority of the professional films I examined. These home movies, which captured towns, cities, and landscapes familiar to the filmmakers transformed in the hours, days, and weeks leading up to the tour, illustrate “how local subjectivities intertwined with national narratives.”<sup>182</sup> While professional films depicted the national narrative of the royal tour, amateur films like these depicted the narratives of communities and individuals. Where the ASN documentary shows the presentation of an illustrated address to the King in Quebec City, *[Newcastle, New Brunswick Prepares for Royal Visit: home movie]* shows an artist showing off his work; where *The Royal Visit*, from Cinecraft Studios Inc., shows the 17<sup>th</sup> Duke of York’s Royal Canadian Hussars riding in perfect disciplined formation around the royal car, *[Seventeenth Hussars Form Royal Escort : home movie]* shows a man holding his horse’s lead rope while it rolls outside the stables.

Nicholson’s idea of local subjectivities intertwining with national narratives is illustrated particularly by the presence of unrelated footage on some of the reels I viewed. *[The King and Queen at Halifax 15 June 1939 Leaving in Empress of Britain Escorted by HMCS Skeena, HMCS Saguenay, Southampton and Glasgow]*, for example, takes up only half the film of its reel. The last half of the reel is footage of New York City, of architecture, street scenes, and neon business signs. *Dr. Adams : [home movie]*, too, ends in almost a minute and a half of apparently unrelated footage, in this case of two men working in a garden. In the amateur films, and home movies in particular, I analysed, the tour is situated as an event in the filmmakers’ lives rather than as the political and cultural milestone seen in the professional films.

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<sup>182</sup> Nicholson, *Amateur Film: Meaning and Practice, 1927-77*, 122.



**Figure 17.**



Boy Scouts move to their position along the royal procession route in Newcastle, New Brunswick. This type of subject matter was common in the amateur films studied here.

Film: **[Newcastle, New Brunswick Prepares for Royal Visit : home movie]**, 1939. ISN 311953

Copyright expired.

**Source:** Library and Archives Canada/Shaw, Hollis and Lillian fonds/collection/ISN 311953

**Figure 18.**



An empty, decorated street, ready for the royal procession.

Film: **[Newcastle, New Brunswick Prepares for Royal Visit : home movie]**, 1939. ISN 311953

Copyright expired.

**Source:** Library and Archives Canada/Shaw, Hollis and Lillian fonds/collection/ISN 311953

**Figure 19.**



The artist responsible for the illustrated address of the Town of Newcastle displays his work before its presentation to the King and Queen.

Film: [Newcastle, New Brunswick Prepares for Royal Visit : home movie], 1939. ISN 311953

Copyright expired.

**Source:** Library and Archives Canada/Shaw, Hollis and Lillian fonds/collection/ISN 311953

**Figure 20.**



His Worship Mayor D.S. Creaghan of Newcastle, New Brunswick poses somewhat awkwardly for the amateur filmmaker.

Film: [Newcastle, New Brunswick Prepares for Royal Visit : home movie], 1939. ISN 311953

Copyright expired.

**Source:** Library and Archives Canada/Shaw, Hollis and Lillian fonds/collection/ISN 311953

**Figure 21.**



Mr. G.P. Burchill Chairman Sub-Committee also poses for the amateur filmmaker.

Film: **[Newcastle, New Brunswick Prepares for Royal Visit : home movie]**, 1939. ISN 311953

Copyright expired.

**Source:** Library and Archives Canada/Shaw, Hollis and Lillian fonds/collection/ISN 311953

## **Conclusion**

The 1939 royal tour across Canada by King George VI and Queen Elizabeth was an event of multi-faceted importance that affected Canada on all levels, from the first-hand experiences of individuals across the country to the political future of the nation. It was a celebration that captured the attention and imagination of those both within and beyond Canada's borders. For Canadians especially, it boosted morale and provided a distraction from the hardships of the Great Depression and the increasing likelihood of war.

The professional and amateur films analyzed in this thesis each provide a look at what this historic visit was like and what kind of impact it had, from a variety of literal and figurative angles. I approached my research looking for quantitative and qualitative differences and similarities in seven documentaries, three newsreels, three amateur films and seven home movies in Library and Archives Canada's collection that would allow me to understand how the tour was experienced and depicted by each of these filmmakers, and what their differing approaches reveal about the tour's effect on individuals, communities, and the nation. Having completed the collection and analysis of the data, I offer the following conclusions.

First, the difference between professional and amateur films, in terms of shot duration, focal length, and camera angle, is not marked by any clear-cut distinctions or hard rules, but by gradual differences. Certainly, as this analysis revealed, particular stylistic characteristics or techniques tend to be found in professional films or in amateur films, but there do not appear to be qualities that are always and only visible in professional films or always and only visible in amateur films. Significantly, the analysis did show that the three films produced by serious amateurs had more characteristics that were similar to the ones typically found in professional films than the home movies did. For example, in both the professional and amateur films

(including the home movies) I examined, roughly 60% of shots used a medium focal length. However, the professional films and the amateur films (not including the home movies) showed a more even spread in their use of other focal lengths, while the shots in the home movies tended to have mostly medium-long, medium, or medium-close focal lengths; 93.5% of the shots in the home movies fell in this range, while only 75.4% did in the professional films, and 77.4% in the amateur films.

This type of trend suggests that amateur filmmakers were more attuned to the techniques used in professional films than home movie makers were, and were more likely to pay attention to aspects of filmmaking such as using different focal lengths or camera angles. This is supported by Stebbins, who found through his extensive research that amateurs who participate in serious leisure share many attributes with their professional counterparts, and are oriented by the standards set in the professional field.<sup>183</sup> It is also important to recognize that many of the differences in the quantitative characteristics of the films I studied are due not to conscious creative choices on the part of the filmmaker, but rather to the limitations amateurs faced in acquiring camera equipment and getting access to Their Majesties.

The second conclusion I came to is that the professional documentaries and newsreels tended to craft particular messages and cast the tour in a particular light, while the amateur films were less likely to do so. The professional filmmakers might select and edit the content of their films to reinforce the official themes of the tour, such as Canada's status as an independent but loyal nation within the British Empire, and the unity and harmony between the King and his people. This type of message is seen most overtly in the ASN documentary and the CGMPB documentary. Or, they might choose to hold a different lens to the visit and depict it as an exciting North American tour by royals from across the ocean, as the Castle Films do.

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<sup>183</sup> Stebbins, *Amateurs, Professionals, and Serious Leisure*, 38.

Professional producers were motivated by ideological or commercial goals, and however they measured their profits, had more to gain by painting a specific picture of the tour than the amateurs did. For the amateurs, filming the tour was more about participating in collective memory making than furthering their own interests by depicting the tour a certain way. Again, this is a tendency rather than a rule. The professional documentaries *The Royal Visit*, from Cinecraft Studios Inc., and *Visit of King George VI and Queen Elizabeth to Newfoundland* are fairly straightforward records of the events of the tour in Montreal and Newfoundland, with intertitles that tend to contain more objective information than subjective description. *Then Came the King: The Saga of a Visit*, on the other hand, presents a clear message that celebrates the peace in North America and presses, in the months leading up to World War II, for more peaceful resolutions to future conflicts.

The third conclusion I have reached is that amateurs tended to include more footage of activities related to the tour, such as preparations leading up to the visit or crowds migrating to the procession route, than did professionals, who in most of the films I examined focused almost exclusively on images of the King and Queen and the events they attended. This was probably due to the more limited access the amateur filmmakers had to the royals, but it also shows that different parts of the tour were important to different types of filmmakers. Professionals were tasked with presenting the event itself, not with showing what went on backstage. Also, at least in the case of the official photographers who travelled with the royal train, they would not have been present to film any of the pre- or post-visit activities. Amateurs, on the other hand, were typically filming their own communities. They were present for the months of preparation leading up to the tour, possibly even involved in it themselves, and their films reveal an important part of the tour that the professional films did not include. The amateur films, in

Nicholson's words, "memorialize unofficial versions of official commemorative moments and actions."<sup>184</sup>

Both of these approaches to the tour have significant historical value; the professional films provide a focussed and detailed report of the tour itself, while the amateur films provide a broader, more contextual depiction of both the tour and related events. The amateur films show how the tour affected individuals and communities, while the professional films trace the impact of the tour on a national, political level. Both types of films fill an important role in LAC's collections, and when studied together, allow for a fuller, richer understanding of the royal tour than could be gained from studying only one or the other. This is a truth that extends beyond this study to any historical research. There is much to be learned from official and professional films, documents, and other records housed in archival institutions, and there is also much to be learned from unofficial and amateur sources, but the greatest insight into historical events is gained when both are considered together.

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<sup>184</sup> Nicholson, *Amateur Film: Meaning and Practice, 1927-77*, 19.

## Appendix A

### Example of Data Collected for Each Film

	<b>King George VI and Queen Elizabeth Visit Ottawa 1939 - ISN 62420</b>	<b>Length</b>	<b>Distance</b>	<b>Angle</b>
1	Title Card: King George VI and Queen Elizabeth Visit Ottawa 1939 - title superimposed over shot of a royal flag - dark flag with a crown and two fleurs-de-lis - at end of shot title card falls forward (as transition to next shot)	from -14.36 to -14.21 - 15s		
2	Initially up from black on a union jack flag against the sky, then title fades in: Le Roi Georges VI et La Reine Elizabeth Visitent Ottawa	to -14.10 - 11s		
3	Text dissolves to new text: Et La Ville Est Superbment Décorée Pour La Circonstance	to -14.01 - 9s		
4	Text fades, cut back to the flag with the crown, and title flips up from bottom: -And The City Is Decorated For the Occasion	to -13.44 - 17s		
5	Cars driving down a street (Wellington) lined with lamp posts decorated with banners - car across street from Parliament, looking down road to the right - East Block? of Parliament visible in upper left of screen	to -13.33 - 11s	Medium	Eye
6	At an intersection - East Block? of Parliament across street on right of screen - cars cross left to right in front of the camera, and on another street cars come toward camera and pass to the right of the camera - a lamp post with banner in middle of shot	to -13.28 - 5s	Medium	Eye
7	A cut to exactly the same thing - just visible as kind of a jump, and a car disappears	to -13.24 - 4s	Medium	Eye
8	A drive in front of the Parliament buildings in foreground, with cars and people - camera looking leftish - Parliament buildings on other side - low angle to see the whole buildings and sky above	to -13.13 - 11s	Medium	Low (slightly)
9	Shot from Elgin St - Peace Tower centred in shot - cars and people on the streets in front of camera	to -13.02 - 11s	Medium	Eye
10	A closer shot, looking through a gate towards the Peace Tower - the gate is to the left of the Peace Tower - just the bottom part visible - Mountie stands at gate	to -12.52 - 10s	Medium	Eye
11	Shot looking directly at front of Centre block and Peace Tower, through the front gate of Parliament - a Mountie paces back and forth at gate	to -12.42 - 10s	Medium	Eye
12	Looking towards the Parliament buildings from a bridge over the canal - there is one more bridge closer to Parliament - Peace Tower on the left third of screen, and War Memorial visible in front	to -12.36 - 6s	Long	Eye

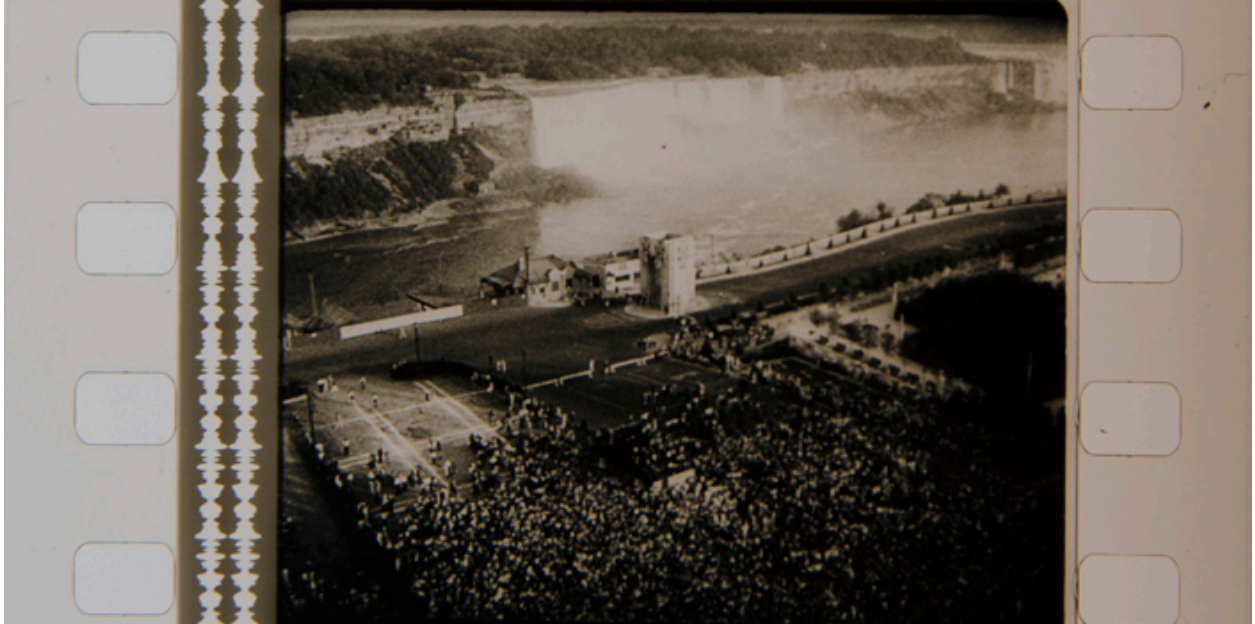


13	The War Memorial, from behind and to its right - there are at least two streets between camera and Memorial, so lots of traffic in the bottom of the frame	to -12.25 - 11s	Medium	Eye
14	Camera in front and to left of Memorial - a sidewalk in very foreground, then a wide green lawn, and a road, and then the Memorial - Parliament building visible in background on left of screen	to -12.14 - 11s	Medium-long	Eye
15	Shot a solid looking big rectangular stone building with columns at front - draped in red - a busy road in front of it - camera at a higher location, to the building's left and in front - also appears to be behind a stone wall/fence - maybe Parliament?	to -12.04 - 10s	Medium-long	High (slightly)
16	Looking across a street at the front of a tall building of the same style as Parliament, but not sure if it is part of that or not - front draped in banners, red - camera in front and to the right of the building	to -11.59 - 5s	Medium-long	Eye
17	A closer shot of the entrance to the building - draped in banners and decoration with some sort of structure on top of it - streets and people in front - camera in front, to right of building	to -11.49 - 10s	Medium	Eye
18	Camera some place high - a large decorated stone building is across the street - camera looking left down street - pans slowly up to look farther down the street and reveal more buildings on the other side of the street - which may be part of Parliament	to -11.27 - 22s	Medium-long	High
19	Looking directly toward a decorated gate in a stone wall - seems to be a park behind it - a Mountie by the gate - two men march from either side towards gate at attention, turn forward	to -11.21 - 6s	Medium-long	Eye
20	Cut to exactly the same thing, but men have turned back the way they came in - march away from gate at attention - there are cars and people in the foreground	to -11.15 - 6s	Medium-long	Eye
21	A closer shot of the gate, as then men at either side turn and march away	to -11.09 - 6s	Medium	Eye
22	An electric lit up crown sign against black background	to -11.02 - 7s	Close	Eye
23	Shot begins looking up at a red flag/banner on a flag pole with crown symbol and royal initials on it, floating in breeze - then title flips up : The Royal Train Approaches the Capital	to -10.49 - 13s		
24	Cut back to the union jack flag, text fades in: Le Train Royal Entre En Gare - at end text fades away and shot gets much darker, but not down to black	to -10.37 - 12s		
25	Camera in front, to right of train, as it approaches, so it passes quite close on the camera's right - pans right slightly to keep engine in shot a bit longer, then static on the side of the train rushing past	to -10.27 - 10s	Medium to medium-close	Low (slightly)

## Appendix B

### Examples of Focal Length

#### Long

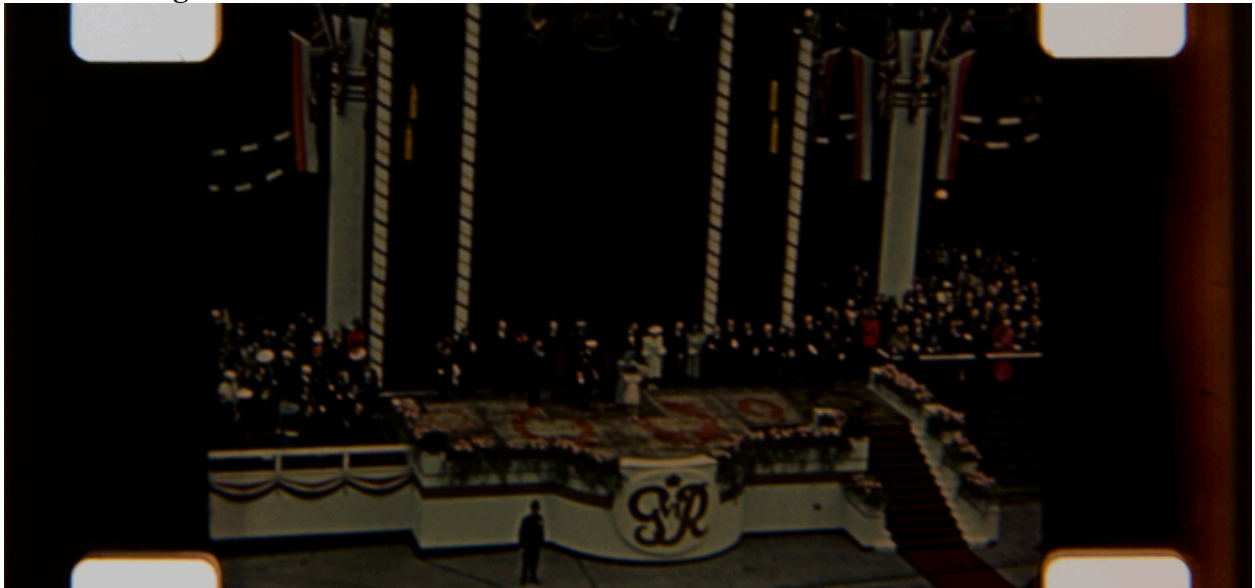


Film: **The Royal Tour of Canada, 1939. ISN 19749**

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**Source:** Library and Archives Canada/Astral Bellevue Pathe fonds/ISN 19749

#### Medium-long



Film: **Toronto's Royal Day, 1939. ISN 267863**

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**Source:** Library and Archives Canada/Roberts, Charles Percy fonds/collection/ISN 278863

## Medium



Film: **Dr. Adams : [home movie], 1939. ISN 348965**

Copyright expired.

**Source:** Library and Archives Canada/Triggs, Stanley fonds/collection/ISN 348965

## Medium-close



Film: **Visit of King George VI and Queen Elizabeth to Newfoundland, 1939. ISN 5647**

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**Source:** Library and Archives Canada/Newfoundland. Newfoundland & Labrador Provincial Archives fonds/collection/ISN 5647

**Close**



Film: **The Royal Tour of Canada, 1939.** ISN 19749

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**Source:** Library and Archives Canada/Astral Bellevue Pathe fonds/ISN 19749



## Appendix C

### Examples of Camera Angle

#### **Aerial**

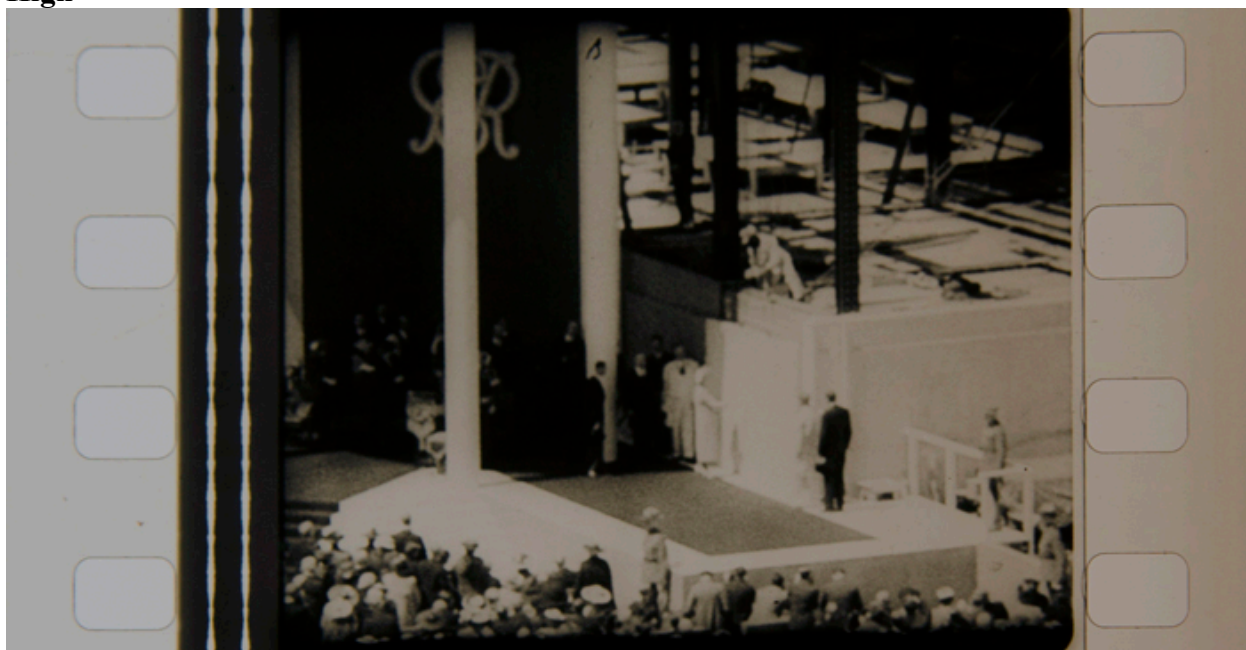


Film: **The Royal Visit, 1939.** ISN 21919

Copyright expired.

**Source:** Library and Archives Canada/National Film Board Of Canada / Office national du film du Canada: 1982-1985 fonds/collection/ISN 21919

#### **High**



Film: **The Royal Tour of Canada, 1939.** ISN 19749

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**Source:** Library and Archives Canada/Astral Bellevue Pathe fonds/ISN 19749

**High (slightly)**



Film: [No. 2, The Royal Visit of 1939], 1939. ISN 205687

Copyright expired.

Source: Library and Archives Canada/Lowe, J. Norman fonds/collection/ISN 205687

**Eye level**



Film: [Newcastle, New Brunswick Prepares for Royal Visit : home movie], 1939. ISN 311953

Copyright expired.

Source: Library and Archives Canada/Shaw, Hollis and Lillian fonds/collection/ISN 311953

**Low (slightly)**



Film: **[Royal Tour 1939, Ottawa], 1939. ISN 25341**

Copyright expired.

**Source:** Library and Archives Canada/Laurie, W.L. fonds/collection/ISN 25341

**Low**



Film: **The Royal Visit, 1939. ISN 21919**

Copyright expired.

**Source:** Library and Archives Canada/National Film Board Of Canada / Office national du film du Canada: 1982-1985 fonds/collection/ISN 21919



## Appendix D

Title	ISN
<b>PROFESSIONAL FILMS</b>	
<i>The Royal Tour of Canada</i>	ISN 19749
<i>The Royal Visit</i>	ISN 22721
<i>Indians Await Arrival of King George</i>	ISN 334471
<i>The Royal Visit</i>	ISN 208246
<i>British Paramount News. Goodbye Canada, Hail America</i>	ISN 238398
<i>British Paramount News. Montreal Acclaims King and Queen</i>	ISN 238409
<i>Visit of King George VI and Queen Elizabeth to Newfoundland</i>	ISN 5647
<i>[Royal Visit 1939] = [George VI and Queen Elizabeth]</i>	ISN 22704
<i>The Royal Visit</i>	ISN 22716
<i>Royal Visit to Regina</i>	ISN 21923
<b>AMATEUR FILMS</b>	
<i>Then Came the King : The Saga of a Visit</i>	ISN 192660
<i>Toronto's Royal Day</i>	ISN 267863
<i>King George VI and Queen Elizabeth Visit Ottawa 1939...</i>	ISN 62420
<i>[King and Queens Departure from St. John's]</i>	ISN 106234
<i>[The King and Queen at Halifax 15 June 1939 Leaving...</i>	ISN 23770
<i>[Royal Tour 1939, Ottawa]</i>	ISN 25341
<i>[No. 2, The Royal Visit of 1939]</i>	ISN 205687
<i>Dr. Adams : [home movie]</i>	ISN 348965
<i>[Newcastle, New Brunswick Prepares for Royal Visit : home movie]</i>	ISN 311953
<i>[Seventeenth Hussars Form Royal Escort : home movie]</i>	ISN 346496

Table 1. Shot Duration

ISN	Total Length	Avg. Shot Length	Max. Shot Length	Min. Shot Length	Median Shot Length	Total # of Shots
ISN 19749	51mn 12s	6.5s	51s	1s	5s	480
ISN 22721	84mn 19s	7.76s	95s	1s	5s	652
ISN 334471	55s	6.11s	10s	1s	6s	9
ISN 208246	8mn 8s	11.35s	43s	2s	9s	43
ISN 238398	1mn 13s	2.45s	5s	0.3s	2.5s	30
ISN 238409	1mn 3s	3.5s	9s	1s	3s	18
ISN 5647	20mn 14s	8.55s	23s	2s	7s	142
ISN 22704	9mn 50s	4.31s	14s	1s	4s	137
ISN 22716	30mn 45s	5.11s	37s	1s	4s	361
ISN 21923	25mn 21s	11.7s	46s	2s	9s	130
ISN 192660	64mn 39s	5.90s	58s	1s	5s	658
ISN 267863	16mn 51s	8.36s	29s	1s	7s	121
ISN 62420	14mn 22s	8.37s	22s	1s	8s	103
ISN 106234	3mn 8s	3.76s	22s	1s	3s	50
ISN 23770	5mn 15s	5.63s	17s	1s	4.5s	56
ISN 25341	10mn 36s	3.93s	16s	1s	3s	162
ISN 205687	2mn 26s	6.95s	14s	1s	6s	21
ISN 348965	2mn 50s	28.33s	65s	7s	24s	6
ISN 311953	4mn 7s	4.41s	14s	1s	4s	56
ISN 346496	8mn	4.03s	15s	0.3s	4s	119



Table 2. Focal Length

ISN	# of Long Shots	# of Medium-Long Shots	# of Medium Shots	# of Medium-Close Shots	# of Close Shots	Total # of Shots
ISN 19749	73	47	282	52	23	480
ISN 22721	86	81.5	387	73.5	17	652
ISN 334471	0	0	4	1	4	9
ISN 208246	0	1	31.5	1.5	1	43
ISN 238398	3	2	18	2	3	30
ISN 238409	1	1	11	1	2	18
ISN 5647	4	10.5	96	13.5	0	142
ISN 22704	6	5	76	19	8	137
ISN 22716	18	28	199	41	17	361
ISN 21923	0	5	91.5	7.5	0	130
ISN 192660	10	31.5	347	83.5	110	658
ISN 267863	4	34	58	4	0	121
ISN 62420	1	33.5	48.5	3	1	103
ISN 106234	6	13	10.5	15.5	5	50
ISN 23770	0	14	34	6	1	56
ISN 25341	3	2	112	44	1	162
ISN 205687	0	2	17.5	1.5	0	21
ISN 348965	0	0	6	0	0	6
ISN 311953	2	0	36	10	3	56
ISN 346496	0	6	109.5	3.5	0	119

Table 3. Camera Angle

ISN	# of Aerial Shots	# of High Shots	# of High (slightly) Shots	# of Eye Level Shots	# of Low (slightly) Shots	# of Low Shots	# of Intertitles	Total # of Shots
ISN 19749	0	104	120	182	28	43	3	480
ISN 22721	10	134.5	153.5	260	50	37	7	652
ISN 334471	0	0	1	8	0	0	0	9
ISN 208246	0	0	3	30	1	1	8	43
ISN 238398	0	2	6	16	4	0	1	30
ISN 238409	0	2	3.5	6	1	3.5	1	18
ISN 5647	3	37	17	60.5	2	4.5	18	142
ISN 22704	0	27	20	48.5	15.5	3	23	137
ISN 22716	1	69	52.5	142.5	28	10	58	361
ISN 21923	0	1	10.5	90.5	1.5	0.5	26	130
ISN 192660	0	44	77.5	321.5	87	52	76	658
ISN 267863	0	52	31	12	5	0	21	121
ISN 62420	0	36	19	30	2	0	16	103
ISN 106234	0	0	4	43	0	3	0	50
ISN 23770	0	0	20	32.5	0.5	2	1	56
ISN 25341	0	11	40	101	9	1	0	162
ISN 205687	0	3	3	14.5	0.5	0	0	21
ISN 348965	0	5	0	1	0	0	0	6
ISN 311953	0	2	8	37	3	1	5	56
ISN 346496	0	0	44	69.5	5	0.5	0	119

## Appendix E

Table 4. Focal Length

ISN	% of Long Shots	% of Medium-Long Shots	% of Medium Shots	% of Medium-Close Shots	% of Close Shots	Total # of Shots
ISN 19749	15.21%	9.79%	58.75%	10.83%	4.79%	480
ISN 22721	13.19%	12.50%	59.36%	11.27%	2.61%	652
ISN 334471	0%	0%	44.44%	11.11%	44.44%	9
ISN 208246	0%	2.33%	73.26%	3.49%	2.33%	43
ISN 238398	10.00%	6.67%	60.00%	6.67%	10.00%	30
ISN 238409	5.56%	5.56%	61.11%	5.56%	11.11%	18
ISN 5647	2.82%	6.91%	67.61%	9.51%	0.00%	142
ISN 22704	4.38%	3.65%	55.47%	13.87%	5.84%	137
ISN 22716	4.99%	7.76%	55.12%	11.36%	4.71%	361
ISN 21923	0%	3.85%	70.38%	5.77%	0%	130
<b>AVERAGE</b>	<b>5.62%</b>	<b>5.90%</b>	<b>60.55%</b>	<b>8.94%</b>	<b>8.58%</b>	
ISN 192660	1.52%	4.79%	52.74%	12.69%	16.72%	658
ISN 267863	3.31%	28.10%	47.93%	3.31%	0%	121
ISN 62420	0.97%	32.52%	47.09%	2.91%	0.97%	103
ISN 106234	12.00%	26%	21.00%	31.00%	10%	50
ISN 23770	0%	25%	60.71%	10.71%	1.79%	56
ISN 25341	1.85%	1.23%	69.14%	27.16%	0.62%	162
ISN 205687	0%	9.52%	83.33%	7.14%	0%	21
ISN 348965	0%	0%	100.00%	0%	0%	6
ISN 311953	3.57%	0%	64.29%	17.86%	5.36%	56
ISN 346496	0%	5.04%	92.02%	2.94%	0%	119
<b>AVERAGE</b>	<b>2.32%</b>	<b>13.22%</b>	<b>63.83%</b>	<b>11.57%</b>	<b>3.55%</b>	

Table 5. Camera Angle

ISN	% of Aerial Shots	% of High Shots	% of High (slightly) Shots	% of Eye Level Shots	% of Low (slightly) Shots	% of Low Shots	% of Intertitles	Total # of Shots
ISN 19749	0%	21.67%	25.00%	37.92%	5.83%	8.96%	0.63%	480
ISN 22721	1.53%	20.63%	23.54%	39.88%	7.67%	4.14%	1.07%	652
ISN 334471	0%	0%	11.11%	88.89%	0%	0%	0%	9
ISN 208246	0%	0%	6.98%	69.77%	2.33%	2.33%	18.60%	43
ISN 238398	0%	6.67%	20.00%	53.33%	13.33%	0%	3.33%	30
ISN 238409	0%	11.11%	19.45%	33.33%	5.56%	19.45%	5.56%	18
ISN 5647	2.11%	26.10%	11.97%	42.61%	1.41%	3.17%	12.68%	142
ISN 22704	0%	19.71%	14.60%	35.40%	11.31%	2.19%	16.79%	137
ISN 22716	0.28%	19.11%	14.54%	39.47%	7.76%	2.77%	16.07%	361
ISN 21923	0%	0.77%	8.08%	69.62%	1.15%	0.38%	20.00%	130
<b>AVERAGE</b>	<b>0.39%</b>	<b>12.58%</b>	<b>15.53%</b>	<b>51.02%</b>	<b>5.64%</b>	<b>4.34%</b>	<b>9.47%</b>	
ISN 192660	0%	6.69%	11.78%	48.86%	13.22%	7.90%	11.55%	658
ISN 267863	0%	42.98%	25.62%	9.92%	4.13%	0%	17.36%	121
ISN 62420	0%	34.95%	18.45%	29.13%	1.94%	0%	15.53%	103
ISN 106234	0%	0%	8.00%	86%	0%	6.00%	0%	50
ISN 23770	0%	0%	35.71%	58.04%	0.89%	3.57%	1.79%	56
ISN 25341	0%	6.79%	24.69%	62.35%	5.56%	0.62%	0%	162
ISN 205687	0%	14.29%	14.29%	69.05%	2.38%	0%	0%	21
ISN 348965	0%	83.33%	0%	16.67%	0%	0%	0%	6
ISN 311953	0%	3.57%	14.29%	66.07%	5.36%	1.79%	8.93%	56
ISN 346496	0%	0%	36.97%	58.40%	4.20%	0.42%	0%	119
<b>AVERAGE</b>	<b>0%</b>	<b>19.26%</b>	<b>18.98%</b>	<b>50.45%</b>	<b>3.77%</b>	<b>2.03%</b>	<b>5.52%</b>	

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