



■ **Kantonsschule Hottingen**

THE MUSIC OF MORALE

A Documentary about Music in World War II

Practical Matur paper

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11. December 2023

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1 Introduction

Over the last eight months, I have been working on creating a high-quality video documentary. I will now report on the process from start to finish and discuss my reflections on the final product. As the project evolved, the script and plan went through many iterations even after filming began. This report will focus on every aspect of both research and production from start to finish, including pre- and post-production. The goal of the project was to learn about how a documentary is created and how difficult it would be to create one myself, as well as fully research the content behind it. In order to learn this, I picked the most straightforward method: Take the little knowledge of filming and editing I already had and try my best to produce a video documentary about Music and Morale in the Second World War to a television standard.

The reason I chose to produce a documentary about music, more specifically music in the Second World War, is more complex. The first ideas were potentially to film a documentary about the United Nations, or the European Court of Human Rights. My focus would turn to history in early January of 2023, and the influence of music in the Second World War only a few weeks after that. History has always been a personal interest of mine, and the history of politics, propaganda, and social culture more so. As such, it felt only natural to combine these with my interest in filmmaking and film production to create the *Music of Morale*.

Producing a documentary to a high standard requires not only high-quality filming gear, but also extensive research into the topic that is to be covered. A sizable portion of the research for the *Music of Morale* was conducted through direct conversations with scholars and living witnesses of the war, allowing me to gain an amazing insight into the culture of the United Kingdom in the late thirties and early forties. Further research was conducted in the Jersey War Tunnels, a museum on the isle of Jersey about the Nazi occupation of the island. I also researched previous documentaries on this topic to gather inspiration for the presentation style of the *Music of Morale* and found many very interesting works including *Tunes for Tyrants* as described later in this report.

I set myself the goal of filming, editing, and producing a 20-minute mini-documentary about Music in WWII and the effects of music on the general public. The documentary would be filmed and produced to a high standard and include interviews with musicians and living witnesses of the war.

2 Research methodology

As a documentary about social and cultural history, a lot of research was conducted in attempting to understand how people lived during the Second World War. This would indirectly help me assess the importance of music to the masses, allowing me to decide where to direct further research. I conducted many interviews to directly understand how life could work in a nation under siege, and would read more into the specific songs I wanted to use as well as how I wanted to film and present the documentary.

2.1 Primary research and interviews

For this project, I was incredibly lucky to have access to a large network of living witnesses of the war through St Andrew's Anglican Church in Zurich. Speaking to these people gave me an incredibly detailed insight into everyday life during the Second World War, and clearly demonstrated to me the importance of music during that time.

Of course, not all of these were filmed. I did multiple rounds of interviews before I even started filming, with most of the people I spoke to not making it to the final script. This, however, should by no means be interpreted to suggest that the information I gathered from them was of no use to me, as I was able to incorporate a great deal into the pieces I said directly to the camera and the voiceovers. This was especially so during a lunchtime meeting with Pam Denny, Iris Hess, and Miriam Keller, all of whom agreed that their childhood during the war was just as enjoyable as anyone else's.

From my first conversation with Joan and Alan Bridgman, which I also did not film, I learnt a lot more about life and culture during the war, and eventually decided on the topics I wanted to talk about during a filmed interview on a later date. Joan showed me an original copy of *The Times* from 1943, which included the radio schedule for the next few days. It was the first conversation I had with Joan and Alan that helped me decide to talk about the history of the wireless, about Vera Lynn's programme and about *Music While You Work*. Unfortunately, I did not get to discuss the same copy of the *Times* Joan showed me, but I'm happy to have included some of the *Radio Times* – the BBC's own magazine – instead.

I would go on to conduct further interviews with Dr. Max Long (no relation), Simon Styles, John Waygood and Prof. Peter Mandler. Similar to the conversation with Pam, Iris and Miriam, the

conversation with Max Long would not be filmed – this time, because it was done over a video link. With Dr. Long, I was delighted to discuss the history of the BBC and the wireless, and a more historical-scientific perspective of the significance of the wireless and music as a whole during the war. He also made a point to say how *Music While You Work* was a conscious decision by the BBC and the wartime government to raise morale, a point which did not make it to the final script.

I would write to Dr. Long again a few months after my first conversation with him and request an in-person interview that I could film. Unfortunately, this did not happen – Through some connections of my father's, however, I would instead manage to talk to Prof. Peter Mandler, who works as a professor at the same college at which my father studied in the 90s. I spoke with Prof. Mandler about the same things as I would have done with Dr. Long and received answers of incredibly high quality. Having done more research on Prof. Mandler and his background, I feel honoured to have had the opportunity to speak with him and am truly happy to add his answers to the final product.

Simon Styles, a former musician for Tonhalle Zürich and family friend, was happy to assist me in explaining how the song *Colonel Bogey* became so popular from a music-technical perspective. He went into great detail on the history of the song, and explained how the lyrics became so popular and accessible. Simon, being a former Tuba player, was kind enough to play the melody to *Colonel Bogey* on the Tuba on camera as well. I incorporated this in a section about how the lyrics and the melody to the song were invented separately and am happy to say that it worked very well.

2.2 Secondary research

The secondary research I conducted was largely composed of other documentaries, where I gathered information about what topics I wanted to discuss and the rough style I wanted to film and edit the documentary in. This project was influenced largely by the likes of Suzy Klein and her 2017 three-part documentary series *Tunes for Tyrants*¹, where Klein analyses the importance of music in rallying masses in the first half of the twentieth century. Further influences for presentation style were educational content creators Jay Foreman and Tom Scott. I highly recommend that anybody interested in this topic watch Klein's series.

¹ *BBC Four - Tunes for Tyrants: Music and Power with Suzy Klein*. (2017). BBC Four.
<https://www.bbc.co.uk/programmes/b097f5vs>

In August 2023, I visited the Jersey war tunnels while on holiday in the English Channel. This gave me a great insight into life during the German occupation of the Channel Isles, as well as inspiration for the opening scene of the documentary. It was at one of the exhibitions in the War Tunnels that I read about Beethoven's 5th being used as a symbol of resistance, and I found the fact that this music – which would typically be used to describe something dramatic and scary – was used to inspire hope to be worth including and that this was a perfect example of music being used to raise morale². Having also made a list of topics to discuss from Suzy Klein's documentary, I would do further research into the four songs I selected at the beginning of this project:

1. Vera Lynn – *We'll Meet Again*

Vera Lynn was one of the biggest names in the Second World War's music scene. She became a true icon of the UK's resilience in the war, with *We'll Meet Again* becoming almost universally recognised in the UK. Lynn would go on to produce many other songs and also travel around during the war, which I was sure to mention in the film.

2. Marlene Dietrich – *Lili Marleen*

A song with a very interesting history, that I felt was worth including to tell the story of it being intercepted and then recorded again in cooperation with the United States' federal government.

3. *Hitler has only got One Ball*

This song was truly unique, with many, many different lyrics and interpretations. Very rarely does a wartime favourite discuss a topic other than how the singer misses their loved one and hopes they can see each other again. This is one of the songs that breaks this stereotype, directly throwing insults at the Nazi leadership.

I did originally want to include another song, which originated in nineteenth century France, but lacked time and organisational ability to do this. It was briefly mentioned at the end of the documentary, but I would have loved to do it more justice.

² *Cooperation and resistance* (2023). Jersey War Tunnels, Les Charrières Malorey, Jersey JE3 1FU, Jersey

3 Equipment

In order to produce the highest quality product that I could, while remaining on a reasonable budget, I chose to use GoPro cameras to do all the filming. The model I chose was the GoPro Hero 9 Black, of which I would quickly buy three near-identical models from Ricardo. The second camera I bought arrived with a dead back screen, meaning I was unable to see exactly what the camera could see without use of the GoPro Quik app. The app itself allowed a direct relay between camera and mobile phone and, by extension, allowed me to monitor and test scenes without physically being behind the camera.

After buying the three second-hand GoPro cameras, I also bought several spare batteries and sufficient high-capacity Micro-SD cards for the three. The batteries I bought were advertised to have a far longer life between charges than the stock batteries that came with the GoPro cameras, which was helpful as the stock batteries could barely last one hour under full 4K quality filming. I also bought at least 15 tripod mounts for the GoPro cameras over the course of this project, which would allow me to mount them to any tripod of my choosing instead of only the ones with GoPro clips already on. Unfortunately, the first two broke shortly after the first filming session, which led me to buy 12 more in bulk as that would likely be easier than trying to work with a barely stable camera.

With Video equipment explained, we turn our attention to audio and lighting equipment. To record audio I used something I had picked up long before the project started: A small, tennis-ball sized microphone by Jöby, the Wavo Mobile. The microphone in question could only support TRS connections – that is, a 3.5mm audio connector with two black rings. It came packaged with a short cable, which had one male TRS connection on one end and one male TRRS, a 3.5mm connector with three black rings, on the other. To extend the cable beyond 25 centimetres I bought a three-meter-long extension lead, which could plug directly into the microphone and on the other end the adapter cable. Audio would be recorded to an old iPhone 6s handset, and then transferred to the editing drive over a cloud software.

Etienne Destraz was truly kind to provide me with an extensive lighting setup, which I was sure to use wherever possible. The setup included two spotlights, two fill lights and a backlight with the associated tripods and cables. Combined with the stage light I had received from a family

4 Technical analysis of scene set-up

Every shot I took had multiple conscious decisions behind it regarding how much I wished to include in the frame, what I wanted to leave out, and how I wanted the picture to look in terms of lighting, colours, and content. However, a lot of aspects were left to chance in every shot. This section will go into detail on every location I filmed at for the *Music of Morale*, how I set it up and how much of the scene in question I had left to chance.

4.1 Opening Scene: St Andrew's Church, Zurich

The opening scene in St Andrew's was filmed last of all and was arguably one of the most difficult to film properly, largely due to how I chose to record the organ and myself in one shot. It features three scenes, which are in chronological order the following:

1. Close-up on the organ keyboard, featuring the hands of Shaun Yong

Shaun Yong was kind enough to assist me in filming the opening scene for the *Music of Morale*. The first shot in the film, after fading in from a few seconds of black, shows his hands playing the first notes of Beethoven's 5th Symphony. This shot turned out by far the best out of all of them and required the least recolouring in post-production. It was filmed from a small shelf next to the organ keyboard with the camera with the dysfunctional rear screen. This turned out to be a non-issue as this shot was also the easiest to place by eye, instead of relying on the camera screens.

2. Total view of me, Shaun, and the choir pews to both sides of the screen

As far as introduction shots go, this was one of the more difficult ones. From poor lighting as the shot progressed to a merciless colour situation, there are many things I would have changed with this shot had I done it a second time. As it is, I did not do it a second time, so I will instead talk about the first. A fill light was placed directly behind the camera as I was concerned about potentially underlighting my face as I approached the camera, but instead I ended up overlighting it to the point that my face had little texture. The existing lights in the church meant I did not need any further lights apart from the fill, which was also a mistake as the church lights gave off a colour that was far too warm to be used without extensive recolouring. I also forgot to use the GoPro Quik app for this shoot, and so could not do any live testing on the scene: I had to do it the old-fashioned way and run behind the camera to see how it looked every time. This shot as a whole could have been done a

lot better, had I taken the time to set it up properly instead of rushing to get it done and out of there as soon as possible.



Left: Fig. 2: Raw still of the opening scene before colour correction was applied.

Right: Fig. 3: Colour corrected version of Fig. 2.

3. Distanced view of the organ, featuring a side profile of myself and Shaun in the lower third

Again, a shot that, had I taken more time to do it differently, would have turned out better. I placed the camera slightly out of shot of camera 2 and angled it so that as much of the organ as possible was visible. This one was good, but I dislike the view of myself as I walked past it. Perhaps, a way to fix that would have been to use a different angle on camera 2, but I didn't at the time see a better option. In contrast to camera 2, this shot gave a result that was slightly too cold, but that was far easier to fix in post-production than the predominant yellow hue on the main camera.

Further shots were also made in St Andrew's, but as they are later in the film they will also be discussed later.

4.2 Royal Albert Hall

This shot was made on a very bright day in September, on the only day I had available to film in London. It was made behind the Royal Albert Hall, as it was too early in the day to do it from the front, and I didn't want to wait any longer than absolutely necessary as the day was only going to get warmer. The shot was overlit nonetheless, despite my best efforts to fix that by positioning my head in the shadow from a tree we were filming near. I made no adjustments to the lighting as I did not have any professional lighting gear at my disposal, but only the portable stage light mentioned in the equipment section. I did try to work with the natural light as well as I could, but this was, as I soon came to expect, difficult.

4.3 Sempersteig

This is a small road I regularly walked down after sports lessons at Polyterrasse, I had wanted to film some shots at this location months before filming even started, and I am delighted it worked out. What did not work out well was the fact that one flight of stairs further up was a group of people, which limited the number of shooting angles I had at my disposal. I did manage to find one that worked for most of the filming, rather humorously positioning my head level with some graffiti in the background for the shots where I was sitting. This was a conscious decision as the heads in the background were evenly spaced, and I figured that simply aligning my head would look better than cutting off part of the third one or being between two. Again, as this shot was outdoors with no large lighting equipment, I had very little control over the lighting situation. However, due to natural shade and the weather of the day the shots filmed here turned out very well.

4.4 Interview scene: Joan and Alan Bridgman

The interview with Joan and Alan was the first day of proper filming I did for this project, and also the first time I used the lighting equipment supplied to me by Etienne Destraz. After placing a sofa in the corner for the Bridgman couple to sit down on, I would place two spotlights on them and a fill light to assist in eliminating dark spots, as well as a background fill behind the sofa to ensure shadows were minimised. In these shots I had full control over every aspect except the floating camera, which was handled by Mr. Destraz and Daniela Picton. For reasons I have yet to understand the floating camera had some issues with the frequency of power, despite being set to 50 Hz – the correct number for use in mainland Europe.

It was also this interview that prompted me to purchase a second tripod for the cameras for use in future interviews, as the secondary static camera was set at a rather low angle due to a lack of a better tripod at the time. This was a move that I came to regret, despite the shot not turning out as bad as I had feared. As such, the secondary static perspective would only really be used to hide a cut in the edit, not really as a main content shot.

4.5 Interview scene: Prof. Peter Mandler

Filming on-site in a separate country, the equipment I had for manipulating colours and lighting was at best limited. This time, I opted not to use any at all, as the conditions inside Prof. Mandler's office were very good already. Another decision I made was to film B-roll on one camera while

Prof. Mandler showed me around Caius College, and then film the interview on the other two once our tour was done. The room we filmed in was rather small, so it made more sense to use two cameras and skip the full view.

The door that is visible behind me (only later in the shot, after a few more cuts) was consciously closed to stop light from spilling in through the window on the other side of it. Apart from that, however, few changes were made to the setting as I saw it. In terms of scene setup, one decision I very consciously made was to ask Prof. Mandler to sit in front of the bookshelf, while I have a plainer background with significantly fewer books. Not only does this demonstrate the sheer size of the Professor's collection, which was also far larger than is shown on screen, but it also gives a further impression of knowledge: I went to Cambridge to learn about the history of the wireless, the radio and musical culture from someone who knows far more than I do, and I wanted to demonstrate that.

4.6 Kantonsschule Stadelhofen (Terrasse)

I tried at least five different angles to shoot while on the terrasse, but only filmed four and let half of those into the edit. This was partially due to the angle of the sun when I got up there, but also because many of the ideas I had envisioned simply did not work out as well as I wanted. The first scene from the terrasse in the documentary was filmed in somewhat of a rush as I was hoping to get at least that one done before the sun became too bright. It was cut a little tight but seems to have worked rather well after colour grading.

The second scene from the terrasse was filmed after two attempts in two different places, both of which didn't work as well as I had hoped in terms of lighting. I once tried to cover the lens with a sunglass in order to balance the tones a little, as I had done at the Albert Hall – but this didn't work as well in this case as I had hoped. Instead, I tried to find a position where I could keep the light as balanced as possible and correct for any inconsistent colouring in post. This method seems to have worked rather well, as colour corrections for shots made on the terrasse were minimal.

4.7 Broadcasting House, London W1

Only used for one scene, but a very, very fitting one, nonetheless. I would speak briefly here about the wireless in the Second World War, with the main entrance to the BBC's headquarters in the background. The lighting inside the "horseshoe" was, as one would expect from one of the world's

largest media companies, optimal and so I really don't have much to talk about with this one. One can see the top of the shadow that the north side of the "horseshoe" cast over my left shoulder, but this shadow doesn't touch me in any way.

As I hadn't reserved the location, it of course wasn't cordoned off for me to film – this meant people could and did walk by at any time, including a few people who distracted me as they walked past, leading me to reshoot this one at least six times. A brief discussion with the site's security team confirmed that I could film here for my purposes, although I doubt it would have been this simple in a commercial project.

4.8 Bernhard Bar Café with a view of the Opernhaus

This was the first scene I filmed on the filming day of October 1st, and arguably the one I was most nervous about. I would be filming on the property of a restaurant, in the middle of the Zurich Film Festival taking place in the square next to the café. Luckily a staff member was around for me to speak to, and she was very understanding of what I was doing. Set-up was simple, as I had a table to put my phone and script on as well as to hide the backpack under. The lighting, with the morning I filmed on being far greyer than the middle of the same day, was also ideal for my purposes.

An issue I found was the cable for the microphone catching and rubbing on the table, which did create some unpleasant noises, but I soon found a fix to that by simply holding the microphone in a different place.

4.9 Interview Scene: Simon Styles

The interview scene with Simon is marked by poor lighting, mediocre scene set-up and audio quality in desperate need of improvement. Similar to my interview with Joan and Alan I used two static cameras, and asked Daniela Picton to help me with a third floating camera. Unlike the interview with Joan and Alan, I had no proper lighting equipment with me apart from the small stage light briefly mentioned in the Equipment section. The two static cameras ended up with two completely different looks in filming, so I will go over each individually and explain why they looked so different.

1. Simon Styles, and his Tuba

Arguably the easier of the two to set up, I closed the curtains to prevent too much light from spilling in and used the stage light to create a fill on Simon's face. The light in the

corner of the room was very helpful but had to be turned around and even so created far too much spill which I could only do so much to control. The shot itself proved to be quite good, with Simon holding his Tuba on his lap and occasionally using it to demonstrate his point. This shot was very easy to splice with the floating camera, which was helpful when I needed to skip parts of sentences that didn't fit well in the film. This was also the perspective I chose to keep when Simon played the Colonel Bogey march on the Tuba shortly after the interview.

2. A shot of myself, with the rest of the apartment

Which could have been done a lot better, if logistics had allowed for me to have more equipment on the filming day. At least three different main tones were visible in the raw footage, which made recolouring it incredibly difficult. A mistake was made by leaving the curtains in the kitchen open, which allowed light to flood in and reflect off the cool white surfaces. The stage light to my left amplified the yellows in the living room and I would sit between the two, making it very hard to grade properly. My contributions in this scene were also not exactly noteworthy, but I'm nonetheless glad I did cut back to myself regularly to add some variation to the interview.

Logistics was difficult in Simon's interview because the day I chose was in fact the day of Züri Fäscht. This made it effectively impossible to transport anything heavy as Simon lived in Seefeld, which was not accessible by car at the time. Nonetheless the interview went ahead and went very smoothly. Simon had very clearly done some reading up on the song in question and provided amazing content for me to use.

We went on to do a very brief demonstration of Colonel Bogey with the Tuba, which took many tries to get the microphone into a balance between high quality audio and not just clipping out on every other note. The solution we eventually found was to place the microphone at the far end of the room, which allowed it to function as normal.

4.10 Looking through a grand piano

This is without doubt one of the shots I am happiest with in the whole film, despite forgetting to include a fill light to eliminate shadows against the curtain behind me and using a poorly positioned teleprompter. The grand piano fits perfectly into the theme of music, despite the fact that I never actually play it myself. To light the scene properly, a fill light is used to give the inside of the grand

a little glow and a spot is used to highlight me and my face. I am reading from my laptop, which is set up to teleprompt the script to me and is placed at the far end of the grand. From my perspective, this was about 20° to the left of where the camera was and so proved to anybody watching this that using a prompter does, in fact, take practice – something I don't have enough of.

The microphone was placed on the piano, and so I had to be careful not to accidentally press any of the piano keys when I used the microphone as that would not only make a noise, but also allow the phone and audio cable to slide off the keys and pull the microphone off with it. This happened multiple times and was more annoying every time it happened. I also started filming with the part of the wing that's supposed to be folded back, not folded back – Shaun Yong was around in the building when I filmed and was happy to correct this for me when he saw it.

4.11 Walking down the steps outside Opernhaus

Another shot done with the grey mid-morning light of October 1st, the main issue with this was me remembering my lines. With the exception of the final monologue on Sempersteig, these shots featured the longest pieces to camera I would film for this project. It took many tries to get the lines right, with many more tries to get good camera motion as I descended the steps. When that all came together, I was very happy to have finished that shot and to have said words that were usable.

A flaw I noticed in the scene is that, at the very top of the stairs, my backpack and equipment is visible in the corner. Of course, I could have tucked it away a bit better, but I rather keep it where I can get to it quickly if I need to. Another flaw is, of course, the fact that I didn't rehearse the lines too much before October 1st, despite having written them myself and knowing for a while that was going to be the filming day.

5 Review of Post-Production

As soon as filming was complete, I began working on editing the documentary. This was a process that took many, many hours of sitting in front of a computer as I combed through the multiple hours of footage I had collected, searching for the right clips in the right order so I could add them into the documentary.

As the interviews were all filmed with multiple cameras rolling at the same time, they would first be placed on a separate timeline so I could select from there the quotes I wanted to include and paste them into the primary without it getting too cluttered and disorganised. I did the same with the introduction scene, as that also had all three cameras rolling at the same time. I did this instead of using Premiere's multi-camera function specifically because I wanted to cut out certain quotes or questions from the interview and paste them in instead of the full uncut sequence, which is what the function would have provided. The only logical time I could have used the multi-camera function was in the introduction sequence, but even there I had a very good idea of which perspective I wanted to cut to at what time and so it made little sense to try the multi-camera option when I would end up recutting it anyway.

There were a lot of things, especially in the interviews, that did not make it even to the rough cut. This is usually because they were not what I was looking for at that time, or because the quote I needed was phrased slightly better elsewhere in the documentary. The title and credit sequences would be made up of spare footage, either B-roll or simply footage that didn't make it into the main cut. Finding audio clips to line up with the video was especially difficult when adding the spoken pieces to camera, as I didn't really have any form of organisation with those. This was eventually figured out, and I moved on to placing everything into the right order for the rough cut. It would also be at this time that I recorded voiceovers, but not directly into Premiere's software as Premiere sends the audio you're recording back to the speakers with a small delay, which can be incredibly distracting and also lead to sound loops.

When I moved on to the fine cut, I also started writing the credits and nameplates for everybody in the film. I discovered that aligning a nameplate to the right of the screen leads to some undesirable effects with the alignment of the lower text, for which I have yet to find a fix. The fine cut was also where I added the pictures and the vocals over the letters which were sent in. These were originally all me, with a voice changer active to give the illusion of a different voice, but I

am glad to have used more voices for the letters in later versions of the documentary. The edit would be kept relatively simple, with few transitions and more focus being put on keyframing any shots with a moving camera to keep the subject in the right position in the frame. A similar technique was used to zoom in to the pictures whenever any static photos were on screen.

After completing the fine cut, I would add music as described in the next section, as well as do a little work on the audio to try and make the sound levels consistent. While the consistency did increase, I lacked the bravery to make all the content the same sound as I had great concerns over a decrease in sound quality if it was turned up too high. Sound editing is also described in greater detail in the next section, as well as the measures I took to ensure the content was audible over the music I added.

The next issue I faced was arguably my least favourite, that being colour grading. As described in the shot-by-shot analysis, the colouring of many shots was at best sub-optimal, and I had a great challenge fixing it in post-production. I would find a solution by breaking the shot up into parts – the left-hand part would be selected and moved to a separate video track, so I could grade it differently there without greatly impacting the rest of the shot. This proved to be most effective on scenes such as the interview with Simon Styles and the opening scenes in St Andrew's, where at least three different main tones were present on each shot. The colour grading, while not taking up too much time compared to the other steps in the process, was the most difficult and taxing for me to do.



Left: Fig. 3: Raw still of the interview shot with Simon Styles before colour correction was applied.

Right: Fig. 4: Colour corrected version of Fig. 3.

The final step was to render the video and send it to Etienne Destraz for feedback and correction. I would render the video in 1080 x 1920 format, despite filming in 4K – This allowed me the

ability to zoom in on some shots, without losing significant amounts of quality. The first pass would have a size of around 1.5 GB, while the fifth one boasted over three times that. All renders, as well as preview clips I made, would be stored on the external hard drive along with the raw footage.










Name	File size
 Music of Morale pass 2.mp4 	1.68 GB
 Music of Morale pass 3.mp4 	1.7 GB
 Music of Morale pass 5.mp4 	5.35 GB
 Music of Morale pass 6.mp4 	5.35 GB
 Music of Morale final pass.mp4	5.35 GB

Fig. 5: The file size dramatically increased after a few renders (referred to here as passes) of the project.

6 The Music of the *Music of Morale*

Background music was selected to reinforce my point regarding the effects of music on public morale. This section will go into the choices I made on the music and why I made them, as well as any music not inherently related to the content provided by visuals and the spoken word.

6.1 Choices of music

For a documentary about music history – no less, music history in one of history’s darkest periods, one would think that the background music would be specifically selected to suit the topic at hand and what is currently being discussed on screen. Alas, while that was the case a few times – *In the Mood* by Glen Miller made an appearance while dance halls were being discussed, and *Lili Marlene* would play when I touched on the life of Marlene Dietrich near the end of the documentary, as well as Beethoven’s 5th at the start and very briefly the *Colonel Bogey* march – This was not always the case.

The other songs were selected to be good ambient background music, designed to keep a viewer’s attention while not necessarily distracting from the content itself. In a rather abstract way, this can be viewed as a sort of bass line for the *Music of Morale*: one wouldn’t necessarily appreciate the music being there, but it makes it infinitely better than mere words without anything to go with them. As such, simple music was chosen to go in the background. This was generally a piano solo, often slowed after placing it in the edit, and played at a low volume so the spoken word was still audible. I struggled many times balancing the volumes of the music with the content, but eventually figured through a mix of reducing the maximum peaks and normalizing all the peaks, a way that worked and kept the music sufficiently present.

6.2 Addressing the controversy around exurb1a

The aforementioned simple music was written, performed, and uploaded to SoundCloud by content creator exurb1a with the most permissive license possible. As such, I was relieved to be able to download and use it in the *Music of Morale* without needing to request permission to do so. However, as it has come to my attention that exurb1a is somewhat of a controversial figure³, I feel it is only correct that I address that here. When I added exurb1a’s music to the *Music of Morale*,

³ Roelofs, P. (2021, November 16). *I was psychologically tortured in Exurb1a’s ‘Experiment A’* - PhotoandGrime.com. PHOTOANDGRIME.COM. <https://www.photoandgrime.com/blog-1/2021/6/6/pieke-roelofs/i-was-the-subject-in-exurb1a-experiment-a-and-am-still-surviving-bulletbarry-documentary>

I was not aware of his actions or opinions, nor the harm he caused to his partners. This was unfortunately something I only discovered after five full renders of the project, at which point it was all but too late to change the music used. In the strongest possible terms, I condemn what exurb1a did – had I known of this before I chose the music, I would have certainly chosen something else.

Had this project been a commercial project, with the intention of broadcasting it on national or even regional television, I would have delayed the release by a few weeks without hesitation in order to find new music and replace it. It is, however, an academic project with a very strict deadline, which I do not have the option to delay. Unfortunately, I have no choice but to include the music regardless and submit it as per the project's guidelines. In future, I will certainly be more thorough with my research and which names I include in the project.

7 The Mistakes of Morale

Unfortunately, some mistakes were able to find their way into the content I discussed in the *Music of Morale*. These will be discussed and corrected here.

1. Volksempfänger sets could actually receive foreign radio.

While the fact that they only showed German stations on the dial is true, this doesn't necessarily mean they couldn't receive any foreign radio. In fact, it was reported that it was possible to hear even the BBC's German service from parts of the Nazi-occupied territory, if the weather and time allowed. Goebbels would quickly introduce harsh penalties for anybody caught doing so, as that would "harm national security". There are legends floating around about how most frequencies were blocked on the standard issue models, but these have yet to be proven.⁴

2. Dance Halls existed long before the Second World War.

Dance Halls were a staple of culture both in the UK and US since the late nineteenth century. London's Soho district offered many different establishments in the 1920s and 1930s, and most cities in Europe and the US did the same. The second world war did indeed produce more than there were before, and the existing ones exploded in popularity, but my implication that they didn't exist before 1939 is simply incorrect.⁵

3. The Officers' mess didn't usually have a brass band.

Very often, while on deployment, the officers would have to "make do" with a field radio just like their lower ranks⁶. Live music was and remains a large part of military culture in most militaries around the world, but there's nothing to indicate that all or even most upper-rank messes would have their own brass band to keep them entertained. Also, "pompous" is not at all the correct word to use in that context. I have no idea what I meant by that, but the word felt correct at the time.

⁴ König, W. (2004). *Volkswagen, Volksempfänger, Volksgemeinschaft: Volksprodukte im dritten Reich: Vom Scheitern einer Nationalsozialistischen Konsumgesellschaft*. Schöningh.

⁵ BBC - WW2 People's War - The Dance Hall, Wartime Escape. (2004, April 23).
<https://www.bbc.co.uk/history/ww2peopleswar/stories/61/a2553761.shtml>

⁶ *The officers' mess at the Royal Navy Camp at Meuvaines*. (n.d.). Imperial War Museums.
<https://www.iwm.org.uk/collections/item/object/3172>

4. I forgot to wear a green shirt while introducing Prof. Mandler.

This is a visual error, where I arrived at Prof. Mandler's office in a white T-shirt as the weather was far too hot to be wearing anything else for extended periods of time. I was sure to change before the interview, but the white T-shirt is visible on screen as the voiceover introduces the professor.

5. Of course "young" doesn't rhyme with "hall".

This mistake was made when I sang the lyrics to "Hitler has only got One Ball" over Simon Styles's tuba, where in the last line I sang "when he was very young" instead of "when he was very small". While there were no official lyrics, the ones that people invented did at least rhyme. Unlike the ones I sang.

6. Vera Lynn didn't star as herself in *We'll Meet Again*.

She did star in the movie, but the character wasn't herself – it was a young dancer called Peggy Brown. Peggy did have a somewhat similar backstory to Lynn, but it's not close enough to claim that Vera Lynn was her own character in the movie.⁷

It's a shame that I missed those parts when I filmed, but I feel that they are more minor – They don't detract from the final documentary, nor do they stand out on the first watch. However, it's important that I explain that these mistakes were made and what the true story is.

⁷ *We'll Meet Again* (1942). (n.d.). BFI. <https://web.archive.org/web/20160308192335/http://www.bfi.org.uk/films-tv-people/4ce2b6ba64744>

8 Reflections

This documentary has been the result of many, many months of work. I am as such very happy to see it completed, and very happy with the result. However, there are many things I would have done differently if I had more experience when I was filming this. In future projects, I hope to consider the things I missed out on here, including simply being more organised before every shoot and learning the lines I need to say, so I don't look awkward while using a teleprompter.

The edit was also a very new experience, as I had never worked on a project of this size before. My basic familiarity with Premiere Pro was expanded beyond anything I could have imagined, as I taught myself many new things with the program by doing them in this project. In other words, it's very easy to say that my abilities in filmmaking have increased exponentially over the last eight months in almost all areas.

I still have a lot to learn. *The Music of Morale* may have been created to a high standard, and that standard may have been fulfilled, but there are a lot of changes I would have made if I were ever to redo the documentary. Proper organisation was lacking, as well as so many changes to the script and the concept that I can't even keep count of. In the production phase, I would often make changes to the planned shots on the fly because I simply liked something else better or freeze up and not know what to do when faced with a creative decision. These are all skills that come with more experience, as I proved to myself over the course of filming the *Music of Morale*.

I intend to continue filmmaking in the future, and experiment with different styles. This project has been an experience for me that I expect will shape my working life in ways I could never have imagined, and I am excited to see what comes next.

At the start of this report, I described the goal I set with this final project: Filming, editing, and producing a 20-minute mini-documentary about Music in WWII and the effects of music on the general public. The documentary was to be filmed and produced to a high standard and will include interviews with musicians and living witnesses of the war. It is my opinion that I have achieved that goal, despite the concept of the Documentary taking many different forms in pre-production.

9 Conclusion

Over the last eight months, I successfully created and produced a documentary about music history in World War 2 from start to finish. It was planned, filmed, and edited primarily by me, with the help of friends and family. This has been an excellent learning process, and I am very happy with the results.

This has been a very good learning process, teaching me more than I had ever expected about filmmaking, but also researching modern social and cultural history. I found the stories of the many songs popular during the Second World War to be truly fascinating and would have loved to include more of them in the film. The resources on this topic prove how powerful a medium music can be, to convey political ideology as well as sheer emotion. The music allows a vivid insight into how people may have felt during one of the most terrifying times in modern history.

In terms of filmmaking, the process of making the *Music of Morale* has allowed me to gain a deep understanding of how such a documentary is produced, and greatly improve my skills in an area I have had an interest in for many years. I am delighted to have had this opportunity and look forward to exploring the industry deeper in the future. I'd like to thank everyone named in the credits of the *Music of Morale* for helping me with this project, and also everybody else who supported me for their patience and encouragement. I'd especially like to thank Etienne Destraz for supervising this project, Daniela Picton for helping me film most of the pieces to camera and Alan Bridgman for proofreading this document. I could not have done this without you.

If you want to watch the documentary, you'll find it on the following link.

<https://virgildoesthings.com/music-of-morale>

10 Index of Sources

Any and all claims I make in the documentary are sourced here. As the final product is a video documentary and not a written report, it is difficult to cite anything directly into the text as there is no text to cite directly in to.

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10.1 Image index

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10.2 Video index

Clips from the following videos graciously provided to me by IWM were used as B-roll in the *Music of Morale*.

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11 Journal

- 24. January: Project pitch to Etienne Destraz, using first version of treatment
- 26. January: Formal begin of pre-production
- 17. April: Video call with Dr. Max Long
- 7. May: Scene and location planning begins
- 24. May: Contract signed
- 26. May: Contract handed in
- 28. May: Receive date for interview with Joan and Alan, formal begin of production
- 3. June: Interview with Joan and Alan Bridgman
- 7. July: Interview with Simon Styles
- 31. August: Dr. Long confirms not available for in-person interview
- 1. September: Prof. Peter Mandler agrees to meet me instead of Dr. Long in Caius College
- 2. September: Start writing final script
- 9. September: Filming day in London where all on-site scenes are filmed
- 11. September: Interview with Prof. Mandler
- 1. October: Filming day in Zurich, almost all remaining pieces to camera are filmed
- 16. October: Edit begins, pending opening scene and a few pieces to camera
- 19. October: Rough cut complete, excluding pending scenes
- 20. October: Filming evening at St. Andrew's with Shaun Yong, all remaining scenes filmed
- 21. October: Formal begin of post-production
- 23. October: Pass 1 of documentary is rendered
- 11. November: Written part of final project starts
- 22. November: Pass 5 of documentary is rendered

1. December: Proofread of documentary is sent back to me
04. December: First final pass is rendered, written part is completed with Etienne Destraz
06. December: Written part is printed and bound
08. December: Handed in, **formal end of production of the *Music of Morale***

12 Erklärung

Ich erkläre, dass ich die vorliegende Arbeit selbstständig verfasst und keine anderen als die angegebenen Hilfsmittel verwendet habe. Alle wörtlichen und sinngemässen Übernahmen aus anderen Werken habe ich als solche kenntlich gemacht. Ich nehme ausserdem zur Kenntnis, dass meine Arbeit zur Überprüfung der korrekten und vollständigen Angabe der Quellen mit Hilfe einer Software (Plagiaterkennungstool) geprüft wird.

Datum

Unterschrift