Animation Matters:

The Richard Condie fonds and Archiving Animation

by

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TABLE OF CONTENTS

ABSTRACT

Animation simultaneously functions as commercial asset, fine art form, mode of communication, and shaper of culture, and so its archives is worth preserving. A precursory analysis of animation archives in Canada reveals that they are few. Archivists in Canada have faced constant challenges in their attempts to archive Canadian film. Insufficient resources, evolving technology, and splintered responsibility have left much of Canada's film record fragmented or lost, along with the knowledge it conveys.

Specific records are created for specific purposes at specific times, and their content, form, and function are influenced by the many contexts that combine to create them. Animator Richard Condie's experimental, fun, and powerful films, such as his 1985 Academy Award nominated *The Big Snit*, were created by a man who was deeply interested in the human condition. He worked in Winnipeg, a city that had commercial work available for animators, a thriving arts scene, and a close-knit group of filmmakers who embraced experimentation and the zany. When the National Film Board of Canada located an office in Winnipeg, it let filmmakers such as Condie work with near complete creative freedom. These contexts of creation operated simultaneously and influenced both the content, the function, and the form of the records Condie created.

Film archives have tended to focus on the final product of filmmaking — the film itself. When archives acquire the other records involved in filmmaking, as the University of Manitoba Archives did with the Condie records, they play a key role in knowledge creation by preserving records that would otherwise not likely survive. And in this case, the university archives preserved a category of film archives (animation) that itself has

often been further marginalized. Also, archives add to and facilitate pursuit of knowledge by doing a contextual analysis or history of the records that opens them to further understanding and research. This thesis is an example of these archival roles for the animation archives of Richard Condie.

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INTRODUCTION

For over one hundred years animation has simultaneously functioned as a critical mode of communication, art form, creator of culture, and industry by-product, but animation has remained largely marginalized in Canadian archives. Few Canadian films, animated or otherwise, have been properly preserved and made accessible in Canada, little scholarly attention has been devoted to discussing the importance of film to Canadian society, and animation is rarely considered in archival theory or practice. Traditionally animation has been seen as a shallow cultural product meant solely for children and entertainment, but in the last thirty years a radical shift has occurred in how society at large perceives animation. The growth of academic disciplines devoted to the study of animation; the increasing mainstream popularity of animated television and films to all demographics; and the powerful, multi-national animation industry, have all contributed to a re-conceptualization of animation amongst the general Canadian public. Simply put, animation is more popular and prolific than ever before.

However, animation is more than just entertainment and industry by-product, it is an influential mode of communication, and, often deliberately, it reflects, promotes and creates visions of the society it was created in. Societal and personal storytelling is done through animation. It provides meaningful, and sometimes deliberately manufactured, insights into the society and time that produced it. Animation is an essential record for archivists who wish to acquire, preserve and enable use of records that give insight into the past.

Animation's function as societal and personal storyteller is abundantly clear in the short animated films of Richard Condie. Condie (born in Vancouver in 1942 and raised in Winnipeg from the age of four) is an internationally award-winning animator based in Winnipeg. His films juxtapose zany, quirky humour and characters with complex societal issues. *The Big Snit*, Condie's most distinguished and popular film, for instance, is about a long-married couple and their strange habits and petty fights, while playing in the background a nuclear war begins. This film simultaneously speaks to the Cold War era it was created in, and to the day-to-day struggles, pettiness and love that all people can relate too. Condie's wonderfully strange animation was created mainly by him and a small group of collaborators. Many of his personal records were donated to the University of Manitoba Archives & Special Collections in 2005, 2006, and 2011. His creative process is documented in the records that he created while making his films, and by exploring the history of the records contained in the fonds[1] greater insight will be given into the types of records created during the process of making an animated film, and the roles those documents have in that process. There is no one all encompassing and accepted definition of animation. Like the form itself, the term animation consists of multiple, diverse and open interpretations. Scholars and theorists working within the field of animation studies have long resisted defining animation. Animation scholar, Brian Wells, argues that "some animation scholars assert that framing animation in a formal definition would necessarily impose intellectual limits on inquiry, while others contend that any definition wide enough to encapsulate the full gamut of 'all things

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[1] By definition fonds are the totality of all records created by an organization, person, or family in its lifetime. In practice, however, no archive ever has a complete fonds, and some records will be destroyed, lost, or removed on purpose or incidentally.

animated' must be too wide to be meaningful . . . they contend that forcing a definition will create dissonance within the ranks of the scholarly animation community."[2] While this discourse and debate about the potential limitations of definitions is critical within the scholarly field of animation studies, archivists appraising, describing, and preserving animation require a broad and inclusive concept of what is encapsulated under "animation." Definitions help frame discussions and create a consistent language across users and institutions. Paul Wells, professor of media studies, suggests that "fundamentally, to make an animated film it is necessary to create the illusion of movement frame-by-frame through a variety of technical applications."[3] The creation of "illusion of movement" through some technical means and the idea of breathing life into or "animating" images is a central tenet of most definitions of animation.

The definition of animation is not cut and dry, and neither is the definition of records of animation. Records of animation are the documents and data produced during the creation of animation from initial concept to finished animation and post-production to archival finding aid and beyond, regardless of media. Records of creation consist of a wide variety of media, and are created for a number of different functions and purposes related to the creation and distribution of animation. Many forms of records created during the production of animation require active conservation work, and may fit uneasily within the traditional definitions of archival records. However, they are all essential media of communication used to complete animation.

While animation is most often thought of in connection with feature and short film and television, it is also used in commercials, architectural concepts, industrial

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[2] Brian Wells, "Frame of Reference: Toward a Definition of Animation," *Animation Practice, Process & Production* 1:1 (2011): pp. 12-13.
[3] Paul Wells, *Animation: Genre and Authorship* (London: Wallflower Press, 2002), p. 5.

training and promotional films, fine art, medical research, and in many other ways. The flexibility of animation as a mode of communication is one of its most intriguing characteristics, and animation and its records of creation are created not just by animators and film studios, but by artists, corporations, and other unexpected creators. Records of animation can be found in unexpected places, and used for unexpected purposes completely unrelated to entertainment and popular culture.

In recent years, and with the rise of media studies in universities, Maureen Furniss argues there has been growing acceptance about the legitimacy of studying so-called popular and mainstream forms of entertainment. With this shift comes the recognition that popular entertainment forms, previously marginalized, need to be archived. Many of the early animators have died without any thought to their records, while frames and cels, particularly early ones that were made of nitrate, have disintegrated, and what studios choose to retain in their warehouses is often not accessible to either the public or academics.[4] As society, both mainstream and academic, begins to reconceptualize the importance of animation, it is crucial that archivists also actively come on board.

Animation is arguably one of the most important creative and artistic forms in today's society because of its global popularity and ability to communicate universal and complex themes in ways that other films simply cannot. Media studies professor Paul Wells succinctly argues that "animation is arguably the most important creative form of the twentieth century… Long dismissed as merely children's entertainment, only in recent years has there been clear recognition of animation as an art … as a medium of

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[4] Maureen Furniss, *Art in Motion: Animation Aesthetics* (Sydney, Australia: John Libbey & Company, 1998), pp. 3-4.

universal expression embraced across the globe."[5] Looking at American cartoons, Stefan Kanfer addresses the standard assumptions most people have about them, mainly that they are frivolous, humorous entertainment with no substance. This assumption ignores the unique capacity of animation to mirror the society and politics of their time.[6] Other scholars point to animation as being the epitome of story telling because of its ability to explore complex themes in condensed and sometimes amusing ways.[7] It is this ability to function both as a mode of global communication, while also reflecting the context of its creation that makes it a valuable archival record for users. Animation is distinctly different from other types of films because animation is limited only by human imagination, and is created by human ideas and human hands. As Alexandre Alexëiff states, "the repertoire of human ideas is inexhaustible,"[8] and therefore animation is essentially limitless in what it can do, what content it can create, and how it can reflect the multiple contexts of its creation.

Little scholarly attention has been paid to film, and even less to animation, in archival literature, and, outside the archival landscape, it has only been since the 1970s that animated films—almost exclusively those whose primary function was entertainment -- have become a centre of study amongst film writers and researchers.[9] The reasons for the dismissive attitude of academics to the history of animation are plentiful, but, undoubtedly, the difficulty of accessing animation archives, or their mere non-existence have deeply stunted this growing field of research. However, in the last thirty years, a

[5] Wells, *Animation*, p. 1.
[6] Stefan Kanfer, *Serious Business: The Art and Commerce of Animation in America from Betty Boop to Toy Story* (New York: Scribner, 1997), p. 15.
[7] Wells, *Animation*, p. 130.
[8] Alexandre Alexëiff, preface to *Cartoons: One Hundred Years of Cinema Animation*, by Giannalberto Bendazzi (Bloomington, Indiana: Indiana University Press, 1994), p. xxii.
[9] Gene Walz, *Cartoon Charlie: The Life and Art of Animation Pioneer Charles Thorson* (Winnipeg, Manitoba: Great Plains Publications, 1998), p. 11.

cultural shift has occurred and the importance of animation in society has become more readily agreed upon by scholars and the general public. While more attention has been paid to the necessity of indefinitely preserving and enabling access to the records of animation, this charge has largely been led by non-archivists. While lip service is paid to the importance of audiovisual records, very few Canadian films and records related to film creation have actually been preserved in memory institutions. When they are preserved, almost always only the finished film is kept, while records of creation are not acquired. While archivists, film enthusiasts and industry insiders have lobbied for government funding for film and other media preservation, no cohesive federal plan has been created to delegate responsibility and ensure continuous and adequate funding.[10]

In Chapter One, a brief history of animation production will be chronicled with particular focus given to Canada's animation history, including the National Film Board of Canada (NFB) and its mandate to create films that reflect, promote and create a cohesive national identity. A precursory analysis of animation fonds and collections currently held in Canadian archives reveals that there are few, and they tend to be fractured fonds, which contain either records of creation or finished films, but rarely both. Archivists in Canada have faced constant challenges in their attempts to archive Canadian film: uncertain mandates to do so; insufficient resources; evolving technology; and splintered responsibility have left Canada's film history fragmented or lost. Animation simultaneously functions as commercial asset, fine art form, mode of communication, and shaper of culture, and is worth preserving for future access.

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[10] Michele L. Wozny, "National Audiovisual Preservation Initiatives and the Independent Media Arts in Canada," *Archivaria* 67 (Spring 2009): p. 87.

Chapter Two delves into the history of Richard Condie, his fonds, and the multiple contexts of its creation, including the personal, societal, and institutional. Specific records are created for specific purposes at specific times, and their content, form and function are all influenced by the multiple contexts that combine to create them. Condie's experimental, fun, and powerful films were created by an animator who was deeply interested in the human condition, drawing and music, and creating independently. He was living in Winnipeg, a city that had commercial work available for animators and a thriving arts scene including a close knit group of filmmakers who embraced experimentation and the zany. When the NFB expanded to Winnipeg in 1976, its mandate to animate, experiment, and let authors work with almost complete creative freedom was a near perfect match for Richard Condie. These contexts of creation operated simultaneously and influenced both the content, the function, and the form of the records created.

Chapter Three delves into the complicated media of communication, or forms of records, created during the production of animation; the preservation challenges present in records of animation, including ones wholly unique to animation as a record group; and the complex legal challenges records of animation present in terms of copyright and intellectual property rights. Each form of record serves a particular function during production. Knowing the history of the form, as wells as its societal, personal, institutional, and other contexts, can greatly assist an archivist to perform archival functions such as appraisal, description, and reference by being able to infer from contextual information the likely specific content of the records created in a given

context. The contextual analysis of the many contexts and forms of the Richard Condie fonds will serve as a template for future archivists working with records of animation.

Currently, the state of archives in Canada is in flux. Archives across the country and of every size are facing critical funding shortages while trying to adapt to the unprecedented challenges presented by digital records. Many archivists faced with dwindling resources limit the number of new acquisitions and install stricter appraisal policies, which give priority to "traditional" archival records. However, archives need to stay relevant and connected to the needs of users both present and future. By refusing to broaden our collection mandates to non-traditional archival records we risk becoming an irrelevant and outmoded profession.

CHAPTER ONE

THE HISTORY AND FUNCTIONS OF ANIMATION AND ANIMATION

ARCHIVES

Historically, animation has been perceived in Canada as simple entertainment, as mindless fun and mostly for children, but, while animation indeed can be fun commercial entertainment, it is also a creative form with near limitless potential to communicate and tell stories which reflect the society it was created in and the imagination of its creators. Illusions of motion are among humanity's earliest forms of communication, and are found across all cultures and time periods. The first decades of the twentieth century saw an explosion of animation, and cel animation, in particular, which quickly captured the public's imagination. By the 1930s and 1940s, animation was deliberately used to express, reflect, and construct cultural and societal values. In Canada, it was used to influence public opinion and ideals, and to communicate deliberately nationalist ideals of "Canadian-ness" and identity to Canadians. The introduction of television in the 1950s brought new economic possibilities for animation, which were fully realized when commercial animation studios arose in Canada, and continue to be global economic powerhouses today. Animation's many intertwined and simultaneous functions are demonstrated throughout is history. Animation is a popular and influential means of communication; a work of art and culture; an important reflection, re-enforcer or re-negotiator of societal consciousness and norms; and the product of an immensely lucrative global industry. Despite its breath and depth of functions, it has been largely dismissed by archivists and little attention has been paid to it in archival theory and

practice. Animation was, and continues to be, marginalized in Canadian archives, but, by articulating the history and increasing importance of animation within Canadian society, it will be demonstrated that archivists should actively acquire, preserve and enable access to animation archives.

The attempt to create the illusion of moving images is almost as old as language. Humans, whether on Palaeolithic cave walls, pottery from antiquity, or medieval tapestries, have used images to mimic movement and communicate a message or story. Animation can be traced back to the Paleolithic cave paintings, Egyptian hieroglyphics, the caricaturists and satirists of eighteenth-century British illustrators, and nineteenth-century newspaper cartoonists.[1] Filmmaker and Palaeolithic researcher Marc Azéma and Florent Rivère argue that artists from the Palaeolithic era deliberately created narratives and illusions of movement using specialized artistic techniques on cave walls and portable art, such as bone and rock paintings and carvings. Long before the plethora of optical toy apparatuses in the nineteenth century, Palaeolithic artists created their own inventions that tricked the eye. For example, researchers have found flat bone disks with animal engravings on each side — for instance, on one side a deer is sitting and on the other one is standing. The engravings were coloured with manganese and grease, and a string made of tendon was threaded through a hole in the center of the disk. Using the string the disk could be rotated rapidly, which created the illusion of movement, and the deer was shown moving from sitting to standing.[2] The bodies of animals depicted in cave paintings, such as the well-known examples in Lascaux and Altamira, were drawn in a

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[1] Kirsten Moana Thompson, "Classical Cel Animation, World War Two and Bambi, 1939-1945," in *History of American Film, 1929-1945*, ed. Cynthia Lucia, Art Simon, Roy Grundmann (New York: Blackwell, 2012), p. 2.
[2] Marc Azéma and Florent Rivère, "Animation in Palaeolithic Art: A Pre-Echo of Cinema," *Antiquity* 86 (2012): pp. 316-324.

deliberate and sequential way, which leads the viewer to infer movement. Like Roman pottery and Japanese shadow shows, cave drawings and bone engravings are just a few examples of proto-animation found across cultures and time.

In the nineteenth century, the general public was introduced to a plethora of optical inventions and toys that created the illusion of motion.[3] Historian Stefan Kanfer pinpoints the 1834 invention of the Zoetrope, or "life-wheel," by Englishman W.G. Horner, as the moment that images first appeared mobile through the use of technology. This animation--a recognizable predecessor of contemporary animation--was created by placing a strip of sequential sketches inside a drum-shaped object with slits in its side, and then spinning the Zoetrope's spindle in order to perceive a moving image through the slits.[4] A Praxinoscope was a similar device that used mirrors. A thaumatrope, like Palaeolithic discs, was a paddle or card with two images on either side that would combine when rapidly rotated. The most popular image was of a bird on one side and a cage on the other, and when rotated quickly the bird appeared in the cage.[5] In museums and other memory institutions, optical toy artefacts, advertisements, and academic papers discussing them have been preserved.

Many histories of cel animation and, more recently, computer-generated animation root their histories in the nineteenth century and the invention and wide distribution of optical toys, trick films, and other technologies that appeared to make images move. While, as animation historian Donald Crafton argues, it is incorrect to

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[3] Richard J. Leskosky, "Phenakiscope: 19th Century Science Turned to Animation," *Film History* 5:2 (June 1993): p. 176.
[4] Kanfer, *Serious Business*, p. 17.
[5] Thompson, "Classical Cel Animation," p. 25.

assume that these technologies inevitably and successively lead to modern animation,[6] it is clear that these technologies captured the imagination of those that encountered them and the public, philosophical, and scientific interest in optical toys led to the invention of a multitude of types. In the first years of the twentieth century, the first "modern" animation was created in a cultural environment familiar and intrigued with optical toys and where the illusion of movement sparked the imagination of artists, entrepreneurs, and the public.

Most early films, animated or not, have been lost and no one really knows for sure who created the first animated film and when. Historian Donald Crafton, in his seminal work on the history of animation, emphasizes the importance of French animator Emile Cohl. For Crafton, Cohl represents the evolution of animation from "trickfilm" to fluid and intricate works of art. Cohl was exceptionally prolific. Although ultimately dismissed and forgotten in his own time, he created more than 250 animated films between 1908 and 1921, including the fluid and beautifully articulated *Fantasmagorie* in 1908, arguably the first truly animated cartoon.[7] His contemporaries in France did not dispute Cohl's self-proclaimed title as the inventor of the animated cartoon.[8]

Animated films were first developed in France but quickly dispersed across Europe, Russia, Japan, North America and elsewhere. A short animated film featuring a lovable dinosaur, *Gertie*, produced in 1914, was created by Winsor McCay and was America's first animated masterpiece. In his advertisements, McCay, a newspaper columnist, boasted that it took 10,000 drawings to bring Gertie the dinosaur to life. The

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[6] Donald Crafton, "The Veiled Genealogies of Animation and Cinema," *Animation: An Interdisciplinary Journal* 6:2 (2011): pp. 93-110.
[7] Donald Crafton, *Before Mickey: The Animated Film 1898-1928* (Cambridge: MIT Press, 1982), pp. 59-61.
[8] Valérie Vignaux, "Entertainment and Instruction as Models in the Early Years of Animated Film: New Perspectives on Filmmaking in France," *Animation: An Interdisciplinary Journal* 6:2 (2011): pp. 178, 184.

sheer amount of physical labour and drawings needed to create animation was part of the allure and was seen as something that would entice the audience.[9] In reality, far fewer drawings were needed to make *Gertie*, an estimated 2,500 to 3,500, and only 334 are known to have survived. As perhaps a testament to the modern popularity of collecting early animation records regardless of how fractured the collection, the remaining records of *Gertie* are dispersed in a number of institutions and collections across the globe. [10] While less than 15 percent of the original records of creation have survived for America's first animation masterpiece, this number far outweighs the vast majority of early animation records. For most early films, animated or not, few final cuts have survived, let alone records of creation.

In a recent restoration project, researchers-- using McCay's surviving archival records, including paper drawings and their photographs-- remade *Gertie*. The content of the drawings, McCay's recordkeeping system (including notes on the drawings and his sequential numbering of them), and the seemingly inconsequential materiality of the drawings including eraser marks, have all enabled the researchers to re-make *Gertie* using only a fraction of the original drawings and original photographs of the drawings.[11] Careful analysis of the content and contexts of these archival records provided essential insight into McCay's technique and vision and allowed modern animators to recreate his work.

In his initial exhibition of *Gertie*, which was comprised of nitrate prints, McCay projected *Gertie* as part of his vaudeville act. McCay performed on stage in front of a

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[9] David L. Nathan and Donald Crafton, "The Making and Re-making of Winsor McCay's *Gertie (*1914)," *Animation: An Interdisciplinary Journal* 8:1 (2013): pp. 23-27.
[10] Ibid., pp. 25-27, 40.
[11] Ibid.

live audience in New York City and seemingly interacted with Gertie the life-size

dinosaur. McCay also created a second version of *Gertie* produced for film distribution

across the country.[12] The vaudeville version of *Gertie* did not survive and it was this

version that was reconstructed by researchers.   In the remaking of the lost vaudeville

film, the value and almost magical potential of the records of animation are highlighted,

"it is a *reconstruction*—the remaking of a lost cartoon through the reanimation of its

elements."[13] McCay's innovative combination of animation and vaudeville demonstrates

that the history of animation cannot just be traced solely through technological

innovation. Animation is also a part of the history of public performance and can be

traced to vaudeville, minstrel shows, Shakespeare's plays, and the Greek Chorus.

From 1908 and Cohl's *Fantasmagorie* to the late 1920s, when sound began to be

incorporated into animated films, technological innovation and non-standardized

practices was the norm, as each individual or group of animators experimented with

various methods and materials to create animation.[14]   One production change that had a

significant impact on the longevity of animation records was the switch from the use of

paper to create animation to the use of nitrate cels in the early twentieth century. One

reason cels replaced paper is that cels could be reused multiple times.[15] Reusing cels was

an effective cost-saving measure, but virtually ensured that few animation cels would be

thought of as records worth preserving. In addition, the flammable and, when

deteriorating, toxic off-gassing of nitrate cels made them difficult and dangerous to store.

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[12] Nathan and Crafton, " McCay's *Gertie (*1914)," pp. 32-33.
[13] Ibid., p. 36.
[14] Vignaux, "Entertainment and Instruction ," pp. 178, 184.
[15] Ibid.

In 1914 the first animation studio was opened by American John Randolph Bray as a way to expedite the labour intensive production of animation by creating a factory-like system.[16] This move created new record types as new functions, including the new staff roles and workflow needed to handle the sheer amount of work required to produce an animation. In the 1920s, for example, with the early Mickey Mouse cartoons, Disney was at the forefront of using storyboards, a record form now critical to most animation creation and that serves as a foundational script from which all other creative creation records are produced.[17] The creation of hand-drawn animation is labour intensive and creates an enormous amount of records, which studios and animators likely found challenging to manage intellectually and physically, and particularly so because of the non-standardization of materials and production and distribution methods. While technological experimentation continues to be a hallmark of animation creation, technical standardization of production, including method, materials, and distribution, became much more common by the late 1920s.[18]

The history of animation globally is long and convoluted. With few known film records in existence it is difficult to determine an exact chronology. And within and between every country there are different animation traditions and understandings of animation. The history of Canadian animation is no less complex.[19] Animation historian Giannalberto Bendazzi incorrectly argues that the creation of the federally funded animation department in the NFB, with the arrival of animator Norman McLaren in 1941,

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[16] Thompson, "Classical Cel Animation," pp. 2-3.
[17] Ibid., p. 4.
[18] Vignaux, "Entertainment and Instruction ," pp. 178, 184.
[19] Bendazzi, *Cartoons*.

marks the beginning of animation in Canada.[20] His assertion ignores the long — if little

known — history of Canadian animation before the Second World War. For example,

Winnipeg, Manitoba — an economic and cultural hub for Western Canada in the first

half of the twentieth century — allegedly saw the creation of animated films as early as

1910 or 1911 by pioneer animator and filmmaker Jean Arsin.[21] Arsin was born in

Quebec in 1887, moved to Winnipeg in 1909, and in 1910 he and cinematographer

Charles Lambly created Canada's first 35-mm paper-animated cartoons from Arsin's

home studio in Winnipeg's North End. This series of cartoons has been entirely lost, and

no records have survived.[22] With no final cuts, fractured remains, or records of creation

known to have survived, there is little known about Arsin and Lambly's animation, and

even its existence in the first place cannot be definitely proven. The 1919 promotional

film *The Man Who Woke Up*, commissioned by the Federated Budget Board — a large

charitable organization that organized volunteers and donation drives — contains

Winnipeg's first known animation that has survived. Written by William Ganson Rose

and directed by J.A. Norling, the film, preserved at the National Film Archives (now a

part of Library and Archives Canada), consists mainly of live action aside from a short

animated dream sequence filled with realistically drawn figures.[23]

     For the first half of the twentieth century, filmmaking in Manitoba was generally

limited to the creation of newsreels and industrial films and products, which both

sometimes used animation. From 1895 to 1965, only one theatrical feature was made in

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[20] Ibid., p. 149.

[21] Gene Walz, "Shack-Wacky Animation: The Case of Manitoba," in *North of Everything: English-Canadian Cinema Since 1980*, ed. William Beard and Jerry White (Edmonton: University of Alberta Press, 2002), pp. 73-74.

[22] "Memorable Manitobans: Jean Arsin (1887-1950)," *The Manitoba Historical Society,* February 8, 2010, www.mhs.mb/docs/people/arsin_j.shtml (accessed March 22, 2016).

[23] Walz, "Shack-Wacky Animation," pp. 73-74.

Manitoba, *The Foreigner* produced in 1920 and based on Winnipegger Charles William

Gordon's bestselling novel. No known copies of *The Foreigner* are in existence.[24] It is

perhaps telling that the only theatrical film created in Manitoba over a seventy-year

period was not preserved. Perhaps the filmmaker, Ernest Shipman, like many filmmakers

in the 1920s, believed that film had only a temporary life span. In 1920, Winnipeg's

burgeoning memory institutions would not have known that *The Foreigner* would remain

Winnipeg's only theatrical production for three quarters of a century. However, its

absence does suggest that across society film was not considered an important cultural

and historical product.

  While it did not mark the beginning of Canadian animation, the creation of the

NFB's animation department in 1941 created a seismic shift in the history of Canadian

animation. Scottish animator Norman McLaren founded the animation department and

initially worked alone, but soon after the department's creation he began to hire and train

a team of animators. McLaren and his protégés were the first to establish Canada's long-

standing global reputation as animation innovators with unique "experimental" style.[25]

McLaren's technical innovation and the powerful themes of his films have been

considered so influential that in 2009 his films were added to UNESCO's Memory of the

World Register as part of "its heritage collection of the most significant world cultural

artefacts." Only two other Canadian entries have been added to the registry, the Hudson's

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[24] Gene Walz, "Moviemaking in Manitoba: The World War II Era," in *The Winnipeg Connection: Writing Lives at Mid-Century*, ed. Birk Sproxton (Winnipeg: Prairie Fire Press, 2006), pp. 53, 69.
[25] Bendazzi, *Cartoons*, p. 149.

Bay Company archival records, dating from 1670 to 1920, and the Quebec Seminary

Collection, dating from 1623 to 1800.[26]

McLaren's protégés tended to embrace experimental animation techniques. One

reason is that they were generally inexpensive, and therefore fit within the NFB's small

budget; this helped enable each animator to develop their own style apart from

McLaren's.[27] Artistic freedom, once an initial proposal is accepted, and the ability to

experiment with animation technologies have characterized NFB films from its beginning

to present day and have led to a diverse array of films being produced.[28]

In 1939, two years before the animation department was created, the National

Film Board of Canada was created by an act of Parliament. Its multi-faceted official

mandate, passed by Parliament in 1950, includes the edict "to produce and

distribute…films designed to interpret Canada to Canadians and to other nations."[29]

Canadian films were meant to create, reflect and communicate a particular Canadian

consciousness and identity. Not only works of art and entertainment, films were a means

to instil a distinct national consciousness. The government funded the creation of films,

in part, so that they could promote an image of Canada that the government desired.

Indeed, the NFB was not created by the Canadian government to fund arts and culture,

but to mobilize citizen support for the war against Nazi Germany and Japan. Government

propaganda films created by the NFB provided one way to manufacture that support.[30]

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[26] "Norman McLaren's Added to UNESCO Heritage Collection," CBC, July 31, 2009.
http://www.cbc.ca/news/arts/norman-mclaren-s-films-added-to-unesco-heritage-collection-1.846406
[27] Bendazzi, *Cartoons*, p. 149.
[28] Jerry Beck, ed., *The Fifty Greatest Cartoons: As Selected by 1,000 Animation Professionals* (Atlanta: Turner Publishing, 1994), p. 119.
[29] National Film Act, Revised Statues of Canada 1985, chap. N-8. This part of the Act has not changed since 1950.
[30] George Melnyk, *One Hundred Years of Canadian Cinema* (Toronto: University of Toronto Press, 2004), p. 62.

Animated films were used throughout the Second World War to mobilize support and serve as teaching tools for soldiers. Animated films were an essential part of wartime propaganda, and simultaneously encouraged patriotism and fulfilling one's wartime duty while demeaning and dehumanizing the enemy through crude and stereotypical humour.[31] Animation's status as entertainment was used to communicate constructed ideals in an underhanded way. Furthermore, in military training films during the First and Second World Wars, such as those used by the American government, animated sequences were employed to explain complex technical information, including weaponry maintenance and usage, tactics on the battlefield, how to identify enemy vehicles, and vital military rules.[32] Animation gave the film's creators the ability to communicate and illustrate information that would simply not be feasible to communicate through live-action film at the time. Bombs could be diffused and enemy vehicles deconstructed far away from any battlefield and with no risk to personal safety, which made animation a valuable training tool with far more capabilities than other types of film.

After the Second World War, the Canadian government continued to use the NFB as a part of its propaganda machine during the Cold War, and despite the fact that many members of the NFB were suspected Communist sympathizers, including Norman McLaren.[33] In the early 1950s, Canada's top secret Psychological Warfare Committee provided a large grant to the NFB in order to finance films that promoted nationalism and denigrated Communism. As Terence Dobson explains, it is ironic that this fund was used to produce McLaren's Academy Award winning short animated film *Neighbours*, a

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[31] Thompson, "Classical Cel Animation," pp. 6-11.
[32] Ibid., pp. 9-10.
[33] Terence Dobson, "Norman McLaren: His UNESCO Work in Asia," in *Animation—Art and Industry*, ed. Maureen Furniss (Bloomington, IN: Indiana University Press, 2009): pp. 27-28.

"statement concerning the futility, horror and destruction of an incremental

antagonism."[34] Even when creating propaganda and promoting Canadian nationalism,

the NFB's commitment to creative freedom for its animators was a hallmark of the

institution. Animation records provide essential gateways and insights into how

Canadian identity was deliberately constructed by the government and how individual

animators negotiated and communicated this construction.

The 1950s brought the popularization of television, which led to a massive shift in

the history of animation. Animated television — most of it produced by the juggernaut

American studio-system — became a ubiquitous part of mainstream Canadian culture,

even if it was still largely seen as entertainment for children. In 1955, Canada's first

animated feature film was created, but *Le village enchanté*, produced in Quebec, was

amateurish and not well received.[35] It was not until the late 1970s, however, that arts and

culture long interconnected with the creation of national identity in Canada, began to be

seen instead as economic industries and commodities. [36]

Animation studios and advertisement agencies had functioned in Canada since the

introduction of animation in 1910, but the 1980s created far more opportunities for

animators working outside the NFB. Animation writer Chris Robinson argues that the

NFB's domination abated in the mid-1980s, when the popularity of animation

exponentially grew among mainstream audiences. In the last thirty years, a tremendous

shift has occurred in Canadian animation from a focus on government sponsored artistic

films, to a focus on films that are deliberately created to serve as global entertainment and

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[34] Ibid., pp. 34-35.

[35] Bendazzi, *Cartoons*, p. 150.

[36] Zoë Druick, "International Cultural Relations as a Factor in Postwar Canadian Cultural Policy: The Relevance of UNESCO for the Massey Commission," *Canadian Journal of Communication* 31 (2006): p. 178.

capital enterprises.[37] As animation historian Karen Mazurkewich explains, "the Board has never striven for the populist appeal of Disney or the Warner Brother's cartoons. That was left to the private sector, and the Canadian commercial landscape is pock-marked with those who made and lost it all – Al Guest Studio (*Rocket Robin Hood*), Potterton Studios, Crawley's Atkinson, Hinton, Cinera et al."[38]

Since the 1950s and the increasing popularity of animated shows on television, animation has become an international industry. In the American studio-system, for example, all pre-production, creative, and artistic work is completed in the United States, but the vast majority of the actual animation is created in Asia at a much cheaper rate. "A division of creativity" has created a two-tier system where all of the creative work of conceptualization and pre-production occurs in North America or Europe, while factory-style animation production is exported to Asia.[39]

Canada is an integral part of the global animation industry, and Canadian commercial studios are often partners in increasingly popular co-productions with studios outside Canada. Canada's local content requirements and related government subsidies, make it financially attractive to produce animation, at least partly, in Canada for local and subsequent international distribution.[40] While an often unstable industry with the potential for massive financial gains and losses, animation is a big private industry in Canada thanks to federal and provincial government tax credits, studio developments of cutting edge computer-animation technologies, and a number of large studios that create

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[37] Chris Robinson, "English-Canadian Animation 1975-2000," in *North of Everything: English-Canadian Cinema Since 1980*, ed. William Beard and Jerry White (Edmonton: University of Alberta Press, 2002), p. 60.
[38] Karen Mazurkewich, "The Great Canadian Cartoon Conspiracy," *Take One* (Winter 1995): p. 9.
[39] Hyejin Yoon and Edward J. Malecki, "Cartoon Planet: Worlds of Production and Global Production Networks in the Animation Industry," *Industrial and Corporate Change* 19:1 (2009): pp. 246-256.
[40] Ibid., p. 254.

mass produced children's entertainment.[41] For the last thirty years, Canadian animation studios, particularly in Toronto and Vancouver, have become international animation hubs for conceptualization and pre-production.[42]

The multinational nature of animation production presents a challenge for archivists archiving records of animation. Dutch archivists Peters and Bosma in their ongoing project to archive Dutch animation films had to define what is considered Dutch. In our increasingly interconnected world where migration of animators and international co-productions is extremely common, they determined that they would be generous and loose in their definition of Dutch, as they would rather preserve films archived elsewhere in the world than risk their permanent loss.[43] The animation industry is truly global and its patterns of production reflect the nature of the modern global economy and culture. The records of animation both reflect and capture this global societal context.

Nelvana is one of Canada's most successful and its largest animation studio, and was founded in 1971 by three animators in Toronto. In 1985, Nelvana produced *Care Bears: The Movie* which earned $25 million dollars and became the highest grossing non-Disney animated film.[44] By the mid-1990s, Nelvana had created several popular animated television series, which helped the company become the second biggest animation exporter globally.[45] While the "Golden Age" of Hollywood studios in the 1940s and 1950s is often looked upon as the peak moment for American cartoons, animation executive Linda Simensky argues that a second Golden Age arrived in the

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[41] Robinson, "English-Canadian Animation," pp. 65-70.
[42] Yoon and Malecki, "Cartoon Planet," p. 258.
[43] Mette Peters and Peter Bosma, "The Dutch Animation Collection: A Work in Progress," *Animation Practice, Process & Production* 1:1 (2011): p. 186.
[44] Melnyk, *Canadian Cinema*, p. 248.
[45] Tony Tarantini, "Pictures That Do Not Really Exist: Mitigating the Digital Crisis in Traditional Animation Production," *Animation Practice, Process & Production* 1:2 (2011): pp. 250-251.

1990s with the advent of cable television.   In the 1990s, television cartoons reached an

unprecedented level of popularity with the growth of cable television.[46]

By the mid-1990s, part of Nelvana and other animation television studios'

economic success was due to an increased use of digital software in production, which

was cost-effective for Nelvana and resulted in more animators being hired in Toronto,

and less outsourcing of animation production to other countries, such as South Korea and

Taiwan. It also completely changed the production of animation and many formerly vital

roles within the production line became unnecessary.[47] Computer software used to aid

animation production was first experimented with in the 1960s, and was ubiquitous in

whole or in part in most North American animation productions by the 1990s. As

production changed so did the types of records being created, as new functions were

created and old functions became unnecessary. As the creator changed so did the records.

While the history of animation as deliberate creator and reflector of societal

identity and ideals are embedded in the archival records of animation, archival animation

records are simultaneously the economic asset of a major commercial industry in Canada

and around the world. Animation is a multi-billion dollar industry. While theatrical

films are only one aspect of the animation industry they serve as a good example of the

financial power of animation, because the box-office draw and mainstream appeal of

animated movies are immense and undeniable.

An analysis of the top one hundred most financially successful feature films, as of

March 19, 2016, in terms of global box-office earnings[48] — reveals that animation is

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[46] Linda Simensky, "Point of View," *Take* One (Summer 1997): p. 272.

[47] Tarantini, "Pictures That Do Not Really Exist," pp. 250-251, 262.

[48] "All Time Box Office," *Box Office Mojo*, March 19, 2016, http://www.boxofficemojo.com/alltime/world/ (accessed March 19, 2016).

overwhelmingly present. The top one hundred box-office earners are not a representative mix of films from across history, but were mainly produced since 2000. This reveals the more recent trend of animation domination at the box office, which is likely to continue into the future as computer-animation and "hidden animation" continue to evolve. Analysis of the top box-office draws reveals that twenty are completely animated films. Of the remaining films, almost all of them feature considerable animation, with forty-six featuring an animated character interacting with live-action actors. The remaining third of the movies overwhelmingly feature digitally created sets, and significant amounts of animated special effects. In 1993 realistic computer-generated dinosaurs entranced audiences in the mega-blockbuster *Jurassic Park*, and this animation triumph marked the moment when animation, and an increasing desire for realism, became integral to the production of films in Hollywood, but simultaneously this "hidden animation" veils the art of animation and the role of animator as creator.[49] While most of the top box-office films would not be considered animated, with few exceptions all of the films contained considerable animation, and animation records of creation — or assets -- were produced during the creation of virtually all of the top one hundred films. When corporate created animation is archived at all it is considered "asset management," and "the reason archiving occurs in the world of moving images is that the lucrative 'assets' need to be managed in order to generate revenue."[50] Corporations reframe and redefine archival records as assets, or tangible and capital-generating objects. The language used by corporations reflects their conceptions of archival records, which are valued for their potential financial benefits, and not for their "recordness" or historical value.

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[49] Wells, *Animation*, p. 132.

[50] Randal Luckow and James M. Turner, "All Singing, All Talking, All Digital: Media Windows and Archiving Practice in the Motion Picture Studios," *Archivaria* 65 (Spring 2008): p. 170.

While animation has proved to be an influential medium of communication, economic powerhouse, and art form, few archives in Canada have preserved its history, and from the 1930s onward, film preservation and archiving in Canada were underfunded and disorganized. Many reports, committees, and government agencies discussed the importance of Canadian film but sufficient resources were not allocated to accomplish it. From the 1930s to the 1970s, the National Film Board, the Canadian Film Institute (partially funded by the Canada Council for the Arts), and the Public Archives of Canada all archived a confusing and competing patchwork of Canadian film.[51] As archivist Michele Wozny explains, preservation of moving images was legislated as the responsibility of the NFB according to the *National Film Act* of 1939. However, the NFB was never allocated the resources to meet this aspect of its mandate.[52] In 1951, the Royal Commission on National Development in the Arts, Letters and Science (known as the Massey Commission) reported that the NFB should collaborate with the Canadian Film Institute to fulfill its mandate to preserve and circulate film. Eventually, in 1963, the Institute established the Canadian Film Archive.[53] In July 1967, in the vaults of the NFB, millions of feet of film were destroyed after a catastrophic nitrate fire.[54]

In 1972 an amendment to the National Film Policy created the National Film Archives Committee within the Public Archives of Canada (PAC), which finally codified film acquisition and preservation. The disorganized and fractured preservation attempts of the last century left huge gaps in the Canadian film collection. PAC rapidly acquired Canadian film, including 14,000 reels shortly after the amendment, and reenergized its

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[51] Wozny "National Audiovisual Preservation."
[52] Ibid., pp. 92, 93.
[53] Ibid., pp. 93-97.
[54] Ibid., p. 97.

languishing conversion project of copying nitrate film on to safety film.[55]   The Canadian Film Institute's Canadian Film Archive was donated to PAC's National Film Archives Division in 1972. In 1976 the National Film Archives became an officially established branch of PAC, and was provided with resources and vault space.[56] Writing in 1978, archivist K.M. Larose explained that funding for the National Film Archives was still insufficient to collect and preserve film, and was hindered in its work because of the high cost of preservation, and the fact that in Canada, "once a feature film has completed its usually short commercial run it becomes, quite simple unavailable ... even photographs are not subject to the same attrition rate as motion picture films ... Servicing film for archival purposes is an expensive undertaking, so costly [even] Canada's two largest publicly funded production agencies, the Canadian Broadcasting Corporation and the National Film Board ... [face] systematic and accidental losses [that] are still regular occurrences."[57]

By 1990 Canada's film heritage was once again in crisis. It faced familiar problems of lack of funds, insufficient facilities, inadequate acquisition policies, technological obsolescence, and complicated access and legal control.[58] Over the decades audiovisual records had been acquired by archives across Canada, but, like PAC, they faced the same challenges of limited resources and an inability to properly preserve their collections. While government funding for film preservation and acquisition was made available again in 2000, it was limited to feature films only, skewed toward the acquisition of commercial productions, did not help Canada's independent filmmakers,

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[55] Ibid., pp. 99-100.
[56] Ibid., p. 100.
[57] K.M. Larose, "Preserving the Past on Film: Problems for the Archivist," *Archivaria* 6 (Summer 1978): p. 138.
[58] Wozny, "National Audiovisual Preservation," pp. 101-107.

and was filled with loopholes.[59] In 2004, with the passing of the *Library and Archives of Canada Act*, for the first-time ever the archival records of the NFB came under the jurisdiction of the national archives.[60]

Canada's history of archiving film has been fragmented. While there are certainly success stories and passionate defenders of film, there are also large gaps in the collection, a looming technological crisis, an emphasis on acquiring the final film but not necessarily records of creation, and a historical trend of cutting funds and responsibility. This pattern suggests that funding for film archives is by no means guaranteed, and that continuous acquisition of Canadian film — feature, short, industrial, artistic, commercial, and independent and its records of creation — are especially vulnerable to being lost to future generations. Animation, already marginalized within the world of film, is at significant risk of being lost. Furthermore, discussion around archiving film is heavily focused on the final cut only, with records of creation being seen as significantly less important if considered at all. This tumultuous history of lack of funding and responsibility highlights that archives in Canada cannot rely on Library and Archives Canada to lead the charge in preserving film. Smaller archives, possibly in cooperation with corporations or non-profit allies, must continue to take the initiative to acquire, preserve, and enable access to Canada's film history.

From a review of secondary sources it is clear that records of animation have been woefully neglected. Indeed, the lack of archival resources is a frequent part of the discourse of animation studies. Furthermore, a review of the footnotes of most articles on the history of animation reveals many notes stating that all, or most, original records and

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[59] Ibid., pp. 108-110.
[60] Andrew Rodger, "Case Study 09(2) Final Report: Digital Moving Images- National Film Board of Canada," *InterPARES 2 Project* (September 2007): p. 4.

films have been lost. They also document a plethora of sources that do not come from an archive. For example, in his study of early Manitoban moviemaking, Gene Walz's primary sources are revealing. His sources are almost entirely personal interviews with the key people involved with Manitoba's early moviemaking taken decades after the events in question, and his footnotes frequently mention that archival records have been lost.[61] The near complete loss of Manitoba's early live and animated film history is demonstrable proof that archives have not been involved with the indefinite preservation of film records, animated or otherwise. While some archives in Canada do have animation records, there are relatively few considering the ubiquity of animation in Canadian culture.

Records of animation are housed in a variety of publicly accessible institutions, corporate archives, and private collections across Canada. Within and between these three different types of repositories the degree of preservation and accessibility of the records of animation varies greatly. Certainly, many private collectors — sometimes passionate fans or film creators themselves — invest in archival grade storage, have researched their collections greatly, and are in touch with private researchers and other collectors through both formal and informal networks. Other private collections are likely housed, like so many archival records, in basements, garages, and attics with little thought towards their preservation. Similarly, public institutions and corporate archives may store their records in proper storage or — depending on budget, space, priority, and other factors — significantly lesser quality storage. The staff of the archives may have completed detailed file or item level descriptions, a high level Rules of Archival Description finding aid, or the records may simply be in a long stewing backlog pile. The

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[61] Walz, "Moviemaking in Manitoba," pp. 69-70.

likelihood of ongoing preservation and accessibility varies greatly regardless of where animation records are located.

As interest in the records of animation grows, an inventory detailing who has animation records, where they are located, what types of records are being archived, and whether or not they are accessible would provide an extremely useful overview of where the gaps of Canada's animation records lay and would provide valuable insight into what animation records should be prioritized going forward. After creating an inventory of what has been preserved, future researchers may also consider creating a list of what records are missing. The list of missing animated films while no easy feat to prepare — and nearly impossible to do for non-entertainment animation — could be based on film distribution records, film festival records, and funding bodies. For example, archivists working for the Netherlands Institute for Animated Film have created inventories of Dutch animated films in order to determine what has and has not been preserved. In an effort to fill in gaps, and to archive proactively more current films, archivists have been in direct contact with filmmakers and made the case to them about why they should archive their films and records of creation.[62] A thorough inventory is outside the scope of this thesis but is worth further consideration. A precursory search for records of animation housed in public archives across Canada was possible for this thesis. The search suggests, much like the related literature states, that there are few animation archival collections in Canada.

While not numerous, archival records of animation are in public institutions, mostly archives, across Canada. Library and Archives Canada (LAC) has the largest collection of records of animation, including three government fonds, and 87 private or

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[62] Peters and Bosma, "Dutch Animation," pp. 172-173.

corporate fonds or collections.[63] The two English-language government fonds include

the National Film Board fonds, 1939-1992, and the Canada Council fonds, 1956-1990.

The NFB fonds, which contains both animation, documentary, and other film genres, also

contains multiple media, including ca.440,000 photographs in various formats, ca. 21,000

film reels, 3683 videocassettes, and surprisingly few textual records with only ca. 1.5

metres.[64] The Canada Council fonds also contains a mixture of many types of film

including animation, and a mix of media including 11.2 metres of textual records and 491

videocassettes.[65] Interestingly, no records from the last twenty-five years have been

described, or seemingly acquired, by LAC from either institution. Given the particularly

vulnerable nature of digital records this is unsettling.

Of the remaining 67 English-language fonds, 24 were donated directly from

private or family creators, 33 were from corporate animation studios that created the

records, and 10 are collections donated by private individuals or organizations that

collected but did not create the records. Of the 67, 29 are very small and contain fewer

than 15 items. Clear patterns emerge in the finding aids. For the most part, records that

were donated by individual creators consist of original records of creation, such as

drawings, photographs, scripts and other textual records, but rarely contain the final cut

of animation. In most cases, when records of creation were donated, no final copy of the

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[63] A keyword search for "animation" was conducted through LAC's "Enhanced Archives Search- Basic"
online search tool, hierarchical level Fonds/ Collections. The "Archives Search Results" found 90 unique
archival fonds and collections which contained animation records. Every English-language finding aid was
analyzed to determine patterns of appraisal, etc. The "Archives Search" tool can be accessed at www.bac-
lac.gc.ca/eng/Pages/home.aspx (accessed March 19, 2016).
[64] Library and Archives Canada, "National Film Board fonds [multiple media]," *Library and Archives
Canada*,
http://collectionscanada.gc.ca/pam_archives/index.php?fuseaction=genitem.displayItem&lang=eng&rec_n
br=290&rec_nbr_list=290,304,706 (accessed March 19, 2016).
[65] Library and Archives Canada, "Canada Council fonds [multiple media]," *Library and Archives Canada*,
http://collectionscanada.gc.ca/pam_archives/index.php?fuseaction=genitem.displayItem&lang=eng&rec_n
br=304&rec_nbr_list=290,304,706 (accessed March 19, 2016).

film itself was included. In the case of corporate acquisitions, rarely were original records of creation donated, and, for the most part, the entirety of the fonds consists of only published final cuts of animation in a variety of media, such as videocassettes, film reels, and DVDs. In both cases, the fonds are fractured and clearly only portions of the records were donated to or acquired by LAC. Even in the cases where mass-produced final cuts were collected, there are still gaps in the collection. With few exceptions, the animation collected was created for feature or short films or television. Commercial animation, fine art animation, and other functions of animation are almost entirely left out of LAC's holdings.

Animation records of creation consist of a variety of media or forms of records and this is reflected in LAC's holdings which, for example, consist of textual records, drawings, paintings, puppets, photographs, film reels, videocassettes, DVDs, and sound recordings. These media are further complicated by the non-standardization within each group. Despite their prevalent use in Canadian animation since the 1980s, no digital records have been acquired by LAC. LAC holds the bulk of Canada's records of animation, and they are largely fractured and incomplete. The archiving of the final version of an animated film itself is often viewed as the only record needed of the entire animation production, but this view is being fought against by both academic animation scholars and archivists.

The Art Gallery of Algoma in Sault Ste. Marie holds Canada's largest collection of records of animation with over 600 boxes containing cels, storyboards, background paintings, drawings, and audio tapes. The collection has grown since early 2000, when the records of creation of the Super Dave Osborne television show were donated, Good

Time Family Classics has donated its records among others. The Canadian Cultural

Property Review Board appraised the collection in the early 2000s and deemed it of

national significance, and appraised it at over $11 million fifteen years ago. Currently,

the records are completely inaccessible. Due to chronic insufficient funding and space,

and despite the efforts of the Gallery's curators, all 600 boxes have moved to various off-

site storage facilities over the last fifteen years.[66] The Gallery's website[67] does not

mention their existence in any way, let alone provide a catalogue or finding aid. There is

no physical or intellectual access to Canada's largest animation collection.

A few archives, including the University of Toronto's Media Commons Media

Archives and the University of Manitoba's Archives & Special Collections (UMA), have

deliberately collected the original records of creation of animation as part of their

collection mandate. Media Commons has three finding aids for animation fonds posted

on their website, including Vancouver based Delaney & Friends Productions, which

produced numerous commercials and television shows. Both final cuts and a variety of

records of creation are included in the fonds, including 188,413 drawings, and 192,443

hand-painted cels.[68] Nelvana's co-founder Michael Hirsh donated his personal records to

Media Commons, which includes both final cuts and a variety of records of creation,

including over 44 metres of textual records.[69] Vancouver's International Rocketship Ltd.,

which has produced more animated short films than any other studio in Canada, also

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[66] Elaine Della-Mattia, "Animation collection remains in storage," *Sault Star*. June 5, 2015.
[67] "Art Gallery of Algoma," *Art Gallery of Algoma*, http://www.artgalleryofalgoma.com/ (accessed March 19, 2016).
[68] Media Archives, "Delaney & Friends Productions," *University of Toronto Media Commons*, https://mediacommons.library.utoronto.ca/fonds/delaney-friends-productions (accessed March 19, 2016).
[69] Media Archives, "Michael Hirsh," *University of Toronto Media Commons*, https://mediacommons.library.utoronto.ca/fonds/hirsh-michael (accessed March 19, 2016).

donated both final cuts and a variety of records of creation, including over 53,000 cels and 56,000 drawings.[70]

The UMA has a number of animated fonds and collections donated by private individuals, including the Gene Walz fonds, which contains his academic research on the history of animation among other records.[71] The Charlie Thorson fonds includes records of creation, such as model sheets and hundreds of drawings. Winnipeg-born Thorson created numerous well-known animated characters during his time working for Hollywood animation studios in the 1930s and 1940s.[72] The UMA also holds the Richard Condie fonds, which will be discussed in depth in subsequent chapters.

A handful of other Canadian archives have collected significant animation records, seemingly incidentally, as part of larger acquisitions that fit their collection mandate. Dalhousie University has a large collection of records created by Halifax-based imX Communications, including animation records from its subsidiary, Double Helix Animation Studios. While undoubtedly animation final cuts and records of creation form a part of this large and important acquisition, the records of imX Communications were selected primarily based on their ability to "provide a full picture of what it is like to run a film production company in Nova Scotia."[73] The records of imX Communications were acquired as part of Dalhousie's mandate to collect corporate records created in Nova Scotia. The Lumby Productions Ltd. fonds at the Provincial Archives of Saskatchewan

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[70] Media Archives, "International RocketshipLtd," *University of Toronto Media Commons*, https://mediacommons.library.utoronto.ca/fonds/international-rocketship-ltd (accessed March 19, 2016).
[71]The University of Manitoba Archives & Special Collections, "Gene Walz fonds" *The University of Manitoba Archives & Special Collections*, http://nanna.lib.umanitoba.ca/atom/index.php/gene-walz-fonds%3Brad (accessed March 19, 2016).
[72]The University of Manitoba Archives & Special Collections, "Charlie Thorson fonds," *The University of Manitoba Archives & Special Collections* http://umanitoba.ca/libraries/units/archives/collections/rad/thorson.html (accessed March 19, 2016).
[73] The Dalhousie University Archives, "imX Communications Inc. fonds" *The Dalhousie University Archives* http://findingaids.library.dal.ca/imx-communications-inc-fonds (accessed March 19, 2016).

contain animation records of creation, such as cels and drawings, created by

Saskatchewan's Lumby Productions for their various television, films and commercial

productions. The studio created animation — including for the Saskatchewan

government —, live-action film, and radio during its tenure, and the animation records

were captured as part of the larger fonds.[74] Vancouver animator Al Sens has a collection

of animation records and non-animation related records in his fonds held at the

University of British Columbia Library Rare Books and Special Collections, including

9cm of graphic material, and 16cm of textual records.[75]

     While some records of animation are being preserved and made accessible, few

archives are deliberately collecting animation records. This incidental collecting may lead

to marginalization of animation records within the fonds when they are acquired —

weaker descriptions and improper storage for instance. While animation and film have

been an important and plentiful cultural creation, art form, mode of communication, as

well as a reflection and vision of Canadian identity for the last one hundred years,

Canadian archives, and many of their global counterparts, have paid little attention to

animation.

     Historically, international preservation of moving-image content was initiated by

academics, librarians and museum curators who valued it as a culturally significant

public record, and in stark contrast to the creator film industry's conception of it as

thoroughly disposable. From the first decade of the twentieth century until the creation

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[74]Provincial Archives of Saskatchewan, "Client/ Project Files" and "Lumby Productions Ltd. Fonds," *Provincial Archives of Saskatchewan* http://sain.scaa.sk.ca/collections/index.php/lumby-productions-ltd-fonds;rad (accessed March 19, 2016).
[75]University of British Columbia Library Rare Books and Special Collections, "Al Sens Collection," University of British Columbia Library Rare Books and Special Collections http://rbscarchives.library.ubc.ca/index.php/al-sens-collection (accessed March 19, 2016).

of television in the 1950s, capital investors in the film industry were, not surprisingly, concerned primarily with how much capital a film could produce, and they saw little value in a film after its initial release. It was generally believed that film was only commercially viable for weeks or, at most, months after production. [76] Furthermore, due to the expense and challenge of long-term storage and preservation of film, the health risks posed by disintegrating film — for example, the highly volatile and combustible cellulose nitrate — as well as fear of piracy, it was perceived to be a poor business decision and perhaps even irresponsible to preserve film.[77]

In the 1930s, the first national film archives were created by the Museum of Modern Art in the United States, the British Film Institute, and the Nazi propaganda ministry in Germany.[78] In 1935, amidst a global depression and with few resources, the newly formed New York's Museum of Modern Art (MOMA) created its Film Library and began to collect animation, "a chemically volatile, mass-produced medium; collecting and circulating it often entailed a complex web of legal restrictions," and without the support of the Museum's trustees who considered animation to be entertainment for children. MOMA collected not just animated films but also paper records of their production and their theatrical reviews.[79] MOMA faced the same scepticism, financial restraints, conservation challenges, and legal acrobatics that today's archives face, but because of their perseverance and dedication generations worth of animated films were preserved and made accessible. The curators recognized the importance of animation and

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[76] Leo Enticknap, *Moving Image Technology from Zoetrope to Digital* (London: Wallflower Press, 2005), pp. 187, 201.
[77] Ibid., pp. 188-189.
[78] Ibid.
[79] Bill Mikulak, "Mickey Meets Mondrian: Cartoons Enter the Museum of Modern Art," *Cinema Journal* 36:3 (Spring 1997): pp. 57, 61.

kept on pushing for its inclusion, they strategized and reconceptualised animation and its records in order to fit their audience, and compromised when necessary. The result is a phenomenal collection of animation records was saved that would have been lost, and audiences that never would have had the opportunity to see the animation if the museum had not intervened have been exposed to this aspect of art and film history.

In the late 1930s, MOMA's staff, especially curators Iris Barry and Alfred Barr, travelled to Hollywood and Europe to acquire animation films for their collection. However, "film producers and distributors operated under economies that did not necessarily value the museum's sacralisation and collection of their products."[80] Before the 1950s, most production companies were very concerned about film piracy, and each print of a film was tightly tracked and most prints were purposefully destroyed after a film's initial run.[81] Within this culture, MOMA and its Film Library were initially viewed with suspicion by filmmakers/record creators. [82]

In order to combat this suspicion, the Film Library and filmmakers agreed to very restrictive donor agreements, which are still in effect seventy-five years later. In many cases, the Film Library does not own prints but has them on extended loan; there are severe restrictions on reproduction and exhibition; and any change to the donor agreement must be negotiated with the owners who can withdraw their film.[83] The donor agreements continue to present challenges and headaches to MOMA's curators, but in order to secure final cuts and records of creation the curators of MOMA had to be flexible and willing to negotiate terms.

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[80] Mikulak, "Mickey Meets Mondrian," p. 62.
[81] Ibid.
[82] Ibid.
[83] Ibid., pp. 62-63.

The staff at the Museum of Modern Art saw animation as a part of the long narrative of art history. They recognized it as culturally and aesthetically significant, and something worth preserving for future generations. They had to create an appraisal strategy, and grapple with how to judge the aesthetic and historical value of animation with few guideposts to lead the way. While in theory animated films were selected on the basis of a combination of their aesthetic and historical value and "films were [seen as] artifactual evidence of times past."[84] In practice, these values were determined more by guesswork and individual opinion: "works of cultural significance place the archivist squarely in the unenviable position of judging artistic merit."[85]

Beginning in the 1930s, MOMA, as well as other libraries and galleries around the world, began to exhibit not just the final film but the records of animation, such as sketches, cels, and production paintings. These "by-products of the animation process" were reconceptualised as fine art, much like animation itself was reconceptualised as part of the narrative of fine art history.[86] Despite the revolutionary work of MOMA, fine art animation has "yet to find a place for itself in the world of film or the world of art."[87] Animation continues to be a "marginalized art form."[88] In her discussion of fine art animation, Cecile Starr argues that museums should invest in collections of fine art animated films. In her view, museums are best placed to introduce fine art animation to the general public via film screenings.[89] In memory institutions such as museums, art galleries, and archives, fine art animation may be able to find its niche and in the context

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[84] Ibid., p. 63.

[85] Rosemary Bergeron, "Archiving Moving-Image and Audio-Cultural Works in Canada," *Archivaria* 63 (Spring 2007): p. 73.

[86] Mikulak, "Mickey Meets Mondrian," p. 68.

[87] Cecile Starr, "Fine Art Animation," in *Animation—Art and Industry*, ed. Maureen Furniss (Bloomington, IN: Indiana University Press, 2009): pp. 9-11.

[88] Mikulak, "Mickey Meets Mondrian," p. 57.

[89] Starr, "Fine Art Animation," pp. 9-11.

of other art and films be recognized as a hybrid and revolutionary form. Animation that is not considered to be "fine art," such as industrial animation, still has aesthetic and historical value. While there are debates about whether animation records are better suited to galleries, museums, or archives with their emphasis on the importance of context and the history of the record, the main focus should not be what institution is responsible, but how these records can be indefinitely preserved and accessible.

Until the late 1980s, records of animation continued to be largely housed by individuals who were usually fans, collectors, or historically inclined industry insiders. Records of animation are frequently sold to collectors. For example, Walt Disney, who cared about the studio's records more than most Hollywood producers, sold production art from his films as early as the late 1930s.[90] The late 1980s saw growing concern among both members of the international animation industry and scholars about the preservation, or lack thereof, of animation and the records surrounding its creation. This concern coincided with the growth and professionalization of the academic field of animation studies. The need for records of animation was a growing concern for the new international professional organizations — Society for Animation Studies founded in the late 1980s, and Women in Animation in 1993 — and *Animation Journal*, founded in 1991, the first peer-reviewed journal devoted to animation history, theory and criticism.[91] Professor of media studies Maureen Furniss, argues that "to fully understand the aesthetics of a single art work or a group of works, it is necessary to know something about the production context — the historical, economic, social, technological, industrial

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[90] Mikulak, "Mickey Meets Mondrian," p. 57.
[91] Furniss, *Art in Motion*, p. 4.

and other influences upon any work at the time of its making."[92] In this quotation Furniss articulates exactly what archives are supposed to provide, namely contextual knowledge about the initial creator or provenance of the records and the many contexts that subsequently shape the evolution of the records and the relationships between them. According to Furniss, this knowledge is essential to the study of animation. Archives can help provide it to their users.

While a few public institutions began to archive records of animation in the 1930s, and more institutions began to acquire animation records in the 1980s, it was in the 1950s, with the advent of television, that most film studios began to preserve their films in tightly guarded and inaccessible vaults. With television's need for content, commercial use for archived film became a higher priority and this reconceptualised film as something worth preserving, rather than something inherently disposable.[93] Walt Disney was one of the first studio executives to embrace television and its potential as a lucrative new revenue stream.[94] Disney was also one of the first Hollywood producers to embrace animation records as company assets. He incorporated archiving into the company's workflow beginning in the late 1920s and early 1930s.[95] To date, Disney's Animation Research Library (ARL) has an estimated 65 million items, including animation drawings, background paintings, concept art pieces, and story sketches. They are held in a secure and climate controlled facility.[96]

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[92] Ibid., p. 7.
[93] Enticknap, *Moving Image*, pp.187, 201.
[94] Luckow and Turner, "All Singing, All Talking," pp. 175-176.
[95] Jim Hill, "After 22 Years, Lella Smith Checks Out as Creative Director of Disney's Animation Research Library," *Huffington Post*, March 27, 2014, http://www.huffingtonpost.com/jim-hall/after-22-years-lellasmit-b-5043821.html (accessed March 26, 2016).
[96] Ibid.

In the 1950s studios began to see preservation of film as a wise economic investment, and in the current digital age the same argument holds. Looking specifically at archiving digital records, archivists Randal Luckow and James Turner argue that motion picture studios need to reconceptualise their "archived digital assets as potential commodities" and possible sources of additional revenue in the future. These "digital assets" could be re-cut and re-released in the future, or reused by other films and commercial enterprises, or any other number of unspecified and unanticipated commercial uses. Archivists, they argue, need to convince their employers that proper archival management is both a necessary and cost effective measure to preserve future assets.[97] Increasingly, major Hollywood studios take "asset management" seriously, at least for their finished cuts. Sony and Twentieth Century Fox, for example, each produce a negative and two duplicate copies of their digital data and house them across the country from each other.[98]

While hardly a new concept, the researchers of the InterPARES 2 Project (International Research on Permanent Authentic Records in Electronic Systems) blatantly stated the reality that commercial film studios are motivated by short-term financial gains. This motivation has caused them to largely ignore their digital archives, and if anything simply store them somewhere without any system of management and discoverability. The InterPARES researchers argue that archivists need to do a better job of convincing filmmakers that proper archiving and intellectual and physical control over their analogue and digital records makes financial sense. They argue that filmmakers should consider what their audience may find interesting in the future, the potential for

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[97] Luckow and Turner, "All Singing, All Talking," p. 181.
[98] Charlotte Crofts, "Digital Decay," *The Moving Image* 8:2 (Fall 2008), p. 14.

repurposing and reusing content, DVD extras and the like, and other not-yet-thought-of purposes. They conclude, "given the mentality of the studios, archivists might argue more forcefully on the basis of how much money the studios stand to lose by *not* adopting well-considered, digital asset collection policies."[99]

The Cartoon Network, for example, has had immense financial success because of its creative reuse of animation records. Animated television shows, "Sealab 2021" and "Harvey Birdman, Attorney at Law," among others on the Cartoon Network, reuse 1970s Hanna-Barbera animation, including characters and backgrounds, with new dialogue and minimal new animation. These shows have proven to be highly financially lucrative for the Cartoon Network and popular with television audiences. While not without controversy, the creators of the original 1970s animation have generally been angered by the reuse of their kid-friendly animation in adult animation programming. For the studio that thoughtfully archived its records of creation the investment has paid off in droves.[100]

Archivists need to be proactive and part of the production period from the very beginning. While no easy task, "by pushing archiving practice back into the realm of production, studio archivists can assure preservation and access, and in turn further exploitation of readily-available digital assets, as new media windows open up and new technology brings new possibilities. And in the process, moving-image, cultural-heritage materials will get better care than they have ever had before."[101] Of course, even when their archival "assets" are preserved, corporate records are rarely accessible to the public. Still, in our current business-focused culture, the argument that animation archives are a

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[99] Luckow and Turner, "All Singing, All Talking," p. 181.
[100] Curt Holman and Heather Kuldell, "How Cartoon Network's programs became a hip destination for humor-hungry insomniacs," *Creative Loafing Tampa*, March 9, 2005, http://cltampa.com/tampa/midnight-munchies-with-adult-swim/ (accessed March 22, 2016).
[101] Luckow and Turner, "All Singing, All Talking," p. 186.

wise financial investment and asset is one way to encourage record creators and their financial supporters to invest their attention and time in animation.

While academics, society at large, and animation creators themselves, such as film and television studios, increasingly agree that animation records, both final cuts and records of creation, have value past their initial use in production and distribution, animation records are still highly vulnerable during financial cuts to archives. Archivist Timothy Jones examined the work of the International Animated Film Society (ASIFA) Hollywood Animation Archives in Burbank, California, which was undertaking groundbreaking archival work but suspended operation in February 2011 after funding from its parent organization and private and corporate donations dried up as part of a larger financial crisis.[102] This demonstrates the vulnerabilities of archives, and particularly archives that may be seen as non-essential during financial downturns.

The functions of animation archives are many and varied. It is not enough to understand animation as art, or cultural product, or reflection of society, or reflection of the personality of its creator, or creator of culture, or as capitalist industry by-product. It is all of those things simultaneously. One of the first archivists to discuss film archives in Canada, K.M. Larose, argued in 1978 that preservation of film is important and film matters to Canadian society. He maps out the three main functions of film archives, "to document an art form; to record a mass medium; and to be the repository for motion picture images of real people, events, and places."[103] This understanding of film archives, with its heavy emphasis on evidentiality, and function of film was an essential argument to make in the 1970s. However, there are multiple functions that films and animation

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[102] Jones, "Animating the Archive," p. 275.
[103] Larose, "Preserving the Past on Film," p. 137.

perform that need to be understood by archivists and that lie outside of their function as evidence. "Traditional concepts of archival value...are rooted in positivist assumptions of evidence that do not apply to the ephemeral,"[104] and viewing archival records solely as "evidence," whitewashes over the many functions of records including the ones we know about, and the ones yet to be discovered. An evidence-centric approach encourages the archivist and user to create hierarchical schemas that prize more traditional record forms over less-traditional and newer record forms.

When selecting which works to archive, LAC and other Canadian archives have to weigh a number of decisions. When selecting films to preserve archivists have to balance the critically acclaimed with the mainstream popular. Few archives in Canada have the time to identify "significant creators" and build a relationship with them. Archivist Rosemary Bergeron concludes that "although Canadian heritage institutions and creators have come a long way in recognizing that moving images and sound recordings have their place in archives, there remains considerable evidence that these media suffer from a failure on the part of creators and archives to understand what makes them archival."[105] Records of animation function as fine art, commercial assets, and vehicles for communication, but this question of what makes a record archival is one that archivists constantly face, it is a shifting target, as the method and means of human communication constantly evolve. Archivists are left with a steep responsibility because "communities, particularly those in the developed world, rely upon trusted cultural

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[104] Timothy Wisniewski, "Framers of the Kept: Against the Grain Appraisal of Ephemeral Moving Images," *The Moving Image* 7:2 (Fall 2007): p. 3.
[105] Bergeron, "Archiving Moving-Image," pp. 58-66.

institutions to perform the task of cultural heritage valuation for us."[106] If we do not assign value to our records, then our cultural heritage is far more vulnerable to loss.

The state of animation records in Canada is dismal, and many films and their records have been lost to neglect and decay, but as the broader Canadian society shifts its conception of animation it is important that archivists take a more proactive approach in acquiring, preserving and enabling the use of animation archives. As a mode of communication and often deliberate creator, reflector and promoter of societal values, the role of animation in shaping Canada's history and national consciousness needs to be recognized by Canadian archivists. Its role as an art and storytelling form provides insights into the society and people that made it. Finally, its undeniable function as a financially lucrative global industry, and the potential financial benefits to archiving animation, should be recognized in our corporate-focused culture. While animation continues to function as entertainment, it has also influenced the society that created it, and in turn been influenced by that society. Animation has existed as a cultural phenomenon for over one hundred years in Canada, and archivists need to embrace and understand the multiple functions of animation and its continued influence on Canadian culture, industry and societal consciousness.

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[106] Karen F. Gracy, "Moving Image Preservation and Cultural Capital," *Library Trends* 56:1 (Summer 2007): p. 189.

CHAPTER TWO

RICHARD CONDIE AND THE HISTORY OF THE RECORD

Animation is an influential and universal medium for storytelling. Through animation complex ideas can be explored in ways only limited by the human imagination. In his multi-levelled and complex short animated films, award-winning filmmaker Richard Condie has created wacky humour and strange characters that reflect universal human foibles, while also examining larger themes of fear and morality. For example, Condie's film *The Big Snit*, his most popular and renowned film, showcases the day-to-day irritation and love of a long-time married couple, while in the background nuclear war breaks out. Caught up in their little snit, the couple is oblivious to the global snit erupting outside their window. *The Big Snit*, like all of Condie's films, is a product of the multiple contexts of its creation. In order to better understand the records in the Richard Condie fonds, the history of the multiple provenances of the fonds will be explored, including the societal, institutional, and personal contexts, each of which influenced not only the content of Condie's animation, but also how this content was communicated, what records were created, and the functions of those records.

A record is created at a particular place and time for a particular purpose. The record created and its purpose can change vastly depending on the contexts of its creation. Condie was working mainly as an independent artist, in a city with a vibrant art scene, and working with an institution that embraced experimentation. This encouraged his use of animation as his medium of communication; his records reflect and reinforce these multiple intersecting contexts. As societal, institutional, and personal contexts

change so do the records created and their purpose. This analysis of the multiple

provenances of the Richard Condie fonds held at the University of Manitoba Archives &

Special Collections (UMA) can serve as a template for other archivists who are in the

process of appraising, describing, and enabling access to records of animation.

Since at least the 1990s, a significant shift has occurred in how archives are used

and who is using them, and with this shift it is more timely and important than ever for

archivists to embrace previously marginalized records, such as those created during the

production of animation. Tom Nesmith, archivist and professor of archival studies,

argues that in this recent "archival shift" new users have been using archives in ways that

have been both unanticipated and unprecedented. From climatology and medical

research, to human rights and public policy, to literary and commercial purposes, archival

records are being used in new ways, both in the world of academia and by the general

public. In addition, further popular interest in archives is growing because of the growth

of popular history egged on by the popularity of television documentaries, historical

television programs (themselves heavily indebted to archives), and the internet. Nesmith

concludes that archives are both more accessible and have more of a diverse array of uses

than ever before.[1]

This advent of new users and uses has created new opportunities for previously

marginalized types of records. While very few Canadian films have been preserved in

appropriate archival settings,[2] this archival shift has created more opportunities for their

use and archivists need to proactively appraise and collect animation records. However,

before archivists collect animation records they need to have a greater understanding of

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[1] Tom Nesmith, "What is an Archival Education?" *Journal of the Society of Archivists* 28:1 (April 2007): pp. 2-3.
[2] Wozny, "National Audiovisual Preservation," p. 87.

the creation of animation records, their role in the process of animation, and the contexts

of their creation in order to appraise, describe, preserve and enable their use. In order to

understand archival records the "history of the record" and the contextual knowledge

surrounding its (ongoing) creation must be understood. The societal, institutional and

biographical provenance of the record's creation must be examined, as well as past record

keeping systems, media of communication, the materiality of the records, and the

archival context itself.[3] A "history of the record" enables archivists to better understand

animation records as a distinct group, which will help them perform appraisal,

description, and other archival functions.

Richard Condie has been nominated for two Academy Awards by the Academy of

Motion Picture Arts and Sciences, had countless invitations from animation behemoths to

collaborate, and has been invited to film festivals around the world, but during his career

he was far more content working independently in his home-based studio in Winnipeg.

Condie was born in Vancouver in 1942 and moved to Winnipeg as a young child with his

family. He attended the University of Manitoba, and after taking a variety of courses

graduated in 1967 with a Bachelor of Arts degree. Before working as an animator,

Condie worked as a sociologist and social worker, but quickly realized those careers were

not for him.[4] While Condie became an animator at the age of twenty-seven, throughout

his life he constantly drew and was enthralled with both art and music. The influence of

Condie's background as a social worker and sociologist, perhaps, comes out in his films,

which fundamentally are about people, their lives and their individual and universal

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[3] Nesmith, "Archival Education," p. 9.
[4] Shelley Sweeney, "Richard Condie," Gallery One One One,   http://www.cliffeyland.com/sweeney.html (accessed April 22, 2012)

problems and quirks. Condie has devoted his work to exploring the complicated and not-so-complicated story of humanity.

Condie emerged as an animator at the same time the National Film Board of Canada decentralized and opened a branch in Winnipeg. Throughout his career, the NFB and Condie have worked together to produce his animated films. In 1971, Condie applied for and won a grant from the Canada Council which, combined with other grants, funded *Oh Sure*, his first short animated film which — speaking to the long process of animation — was completed in 1977. *Oh Sure* was later purchased by the NFB.[5] In 1978, the animation short *John Law and the Mississippi Bubble* was commissioned by the NFB. It was the second animated film Condie created, and coincidently the second animated film the Winnipeg regional office had commissioned. While his second film did not do well in festivals or in rental offices, Condie's third short film, *Getting Started*, developed a strong cult-like status and propelled him to fame, both internationally — it won six international awards — and within Canada.[6] The semi-autobiographical,[7] but wholly universal, film about an artist and his well-tuned ability to procrastinate was funny, relatable and made an impact with audiences.[8] Nineteen seventy-nine's *Getting Started* is often considered the film that established Condie's reputation as a brilliant animator.[9]

Admiration for Condie grew with both the public and film critics with his next short *PigBird*. Film reviewer Leonard Maltin's review of the prestigious Ottawa

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[5] Ibid.
[6] Ibid.
[7] Karen Mazurkewich, *Cartoon Capers: The History of Canadian Animators* (Toronto: McArthur & Company, 1999), p. 161.
[8] Walz, "Shack-Wacky Animation," pp. 77, 78.
[9] Pamela Cuthbert, "A Night at the Opera: Richard Condie's La Scalla," *Take One* (Summer 1997): p. 28.

International Animation Festival in 1982, for example, was generally negative, but Richard Condie's short was a noted exception. Maltin stated, "there were moments of discovery and exhilaration during the festival. Richard Condie, an off-center Canadian who provided Ottawa 80 with its funniest film (*Getting Started*, lately a staple on Home Box Office), scored again with a side-splitting three-minute short called *PigBird* — about the dangers of ignoring Customs rules against bringing illegal pets into the country."[10] For film reviewer Robert Hookey, Richard Condie's ability as an animator blended perfectly with the NFB's well-known strengths, "this is another entertaining film having a practical purpose, the kind that NFB does superbly." *PigBird* was created for Customs and Excise Canada and won Ottawa 82's first prize in the promotional category. *PigBird* humorously communicates the purpose of Canada's importation rules for travellers, and as one reviewer summarized, "in order to protect Canadians' health, [border agents enforce] rules about what animals and plants can be allowed into the country from abroad. A determined citizen sneaks the illegal Pig Bird into Canada and that is the beginning of the most humorous infestation of an unwanted bug that one will ever see. A clever film both conceptually and technically."[11] Condie excelled at illustrating the purpose of Customs and Excise Canada and why customs rules should be followed, while also creating a funny, memorable film. He balanced promotional intent and artistic control.

It was Condie's 1985 short film *The Big Snit*, however, that has garnered the biggest reaction from both audiences and the film industry and cemented his reputation as one of the best animators of all time. *The Big Snit* took Condie and his small circle of

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[10] Leonard Maltin, "Leonard Maltin from Ottawa," *Film Comment* (Nov/Dec 1982): p. 10.
[11] Robert Hookey, "A Creative Collage," *Cinema Canada* (Spring 1982): p. 24.

collaborators three years to make. It won many international prizes, including the

Hiroshima Award in Japan, the 1985 International Critics Award in France, a Silver Prize

at the Chicago Film Festival, Best Short Film at the Montreal World Film Festival and

was nominated for an Academy Award.[12] In total it won 16 prestigious Canadian and

international film awards. [13]

The Big Snit was named the twenty-fifth greatest cartoon of all time by a selection

of prestigious animators and filmmakers. The Big Snit, along with Winnipegger Cordell

Barker's NFB-produced short film, The Cat Came Back, which Condie collaborated on,

was one of the few cartoons created after 1950 and outside of the Hollywood studio

system that made the list.[14] While several animators and historians have argued about the

meaning and importance of The Big Snit, the reasons they suggest that Condie's work is

one of the best differ greatly. Animation historian Karl Cohen focuses on The Big Snit's

humour and broad appeal, and specifically highlights Condie's stunning use of musical

soundtracks and his backgrounds — created by his older sister Sharon Condie — which

are littered with intricate and humorous details. Animator and animation historian John

Canemaker suggests that Condie's message about "the fragility of life" renders the film

memorable.[15] Paul Wells, professor of media studies, argues that The Big Snit is an

exemplar of the capacity of animation to explore complex themes in a condensed and

amusing way.[16] And Winnipeg film historian Gene Walz notes that Condie's distinct

character design, wavy-line style, relentless experimentation in the technical possibilities

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[12] Jerry Beck, ed., *The Fifty Greatest Cartoons: As Selected by 1,000 Animation Professionals* (Atlanta: Turner Publishing, 1994), p. 119.
[13] Sweeney, "Richard Condie."
[14] Beck, *The Fifty Greatest Cartoons*, pp. 1-192.
[15] Ibid., p. 118.
[16] Paul Wells, *Animation,* p. 130.

of animation, and zany humour make his films instantly recognizable. But for Walz, the undercurrent of melancholy and serious contemplation beneath the humour of all of Condie's films gives them depth and distinguishes him from other Winnipeg animators and his work from most North American cartoons.[17]

In 1996 *La Salla*, Condie's only computer-animated film, and last film to date, was also nominated for an Academy Award. In total, his films have been nominated or won over forty international and Canadian awards.[18] *La Salla* has been described as "a comic opera" and "hallucinatory allegory." The dialogue of the story is entirely in Italian with English subtitles and is an absurdist opera about a boy playing with his toys, and his fight against Temptation personified.[19] Condie's films have been praised for their universal themes and characters: "judging from the sofa-sawing husband in *The Big Snit*, the aimless jester in *The Apprentice* and this fellow [in *La Salla*], Condie shows as much fondness for fools as he does disdain. Call it strength in building universal characters."[20]

While Condie's films were produced by the NFB and followed their mandate to promote Canadian content, Condie's records are also fundamentally personal archives. However, Condie himself may disagree. In a 1997 interview, he commented on the media's tendency to conflate him and his animation, and the prevalent assumption that the characters in his film represent him, which he vehemently denied.[21] As Condie stated, "I would never make a film that is just about me!"[22] Archivist Catherine Hobbs states that "personal fonds contain the documentation of individual lives and human personality …

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[17] Walz, "Shack-Wacky," pp. 77, 78.
[18] Sweeney, "Richard Condie."
[19] Cuthbert, "A Night at the Opera," p. 28.
[20] Ibid.
[21] Ibid.
[22] Ibid.

[they] contain traces of the individual character of the record's creator."[23] Hobbs

continues that researchers are often not just looking for historical evidence of action or

facts, but are searching for a sense of the creator, and the creator's feelings, relationships,

and character. Personal archives are one way that a creator constructs a self-narrative,

consciously or not.[24]

Both personal records and records of animation have been marginalized in

archives, and all but ignored in archival theory, which puts personal records of animation

doubly at risk of being ignored or marginalized in archives. It is necessary to conceive of

personal archives on their own terms, because the "personal filters" inherent in personal

archives fundamentally separate them from corporate, government and other archives.

While each kind of archive documents the functions of the creator, personal archives

simultaneously exist as evidence of formal activity, reflection of their societal context,

and as testimony to the personality of its creator. In personal archives "we have the

psychology of archives more than their transactionality."[25] The Richard Condie fonds

reflects Condie as a person, and Condie's personality heavily influenced the creation of

the record.

While Condie's career is usually defined by his work as an animator, he has also

worked as a director, producer, voice actor, writer, composer and sound effects editor on

both his own short films, as well as in collaborations with other filmmakers. Archivist

Shelley Sweeney, head of the University of Manitoba Archives & Special Collections,

which acquired Condie's records in three accessions in 2005, 2006, and 2011, argues that

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[23] Catherine Hobbs, "The Character of Personal Archives: Reflection on the Value of Records of Individuals," *Archivaria* 52 (2001): p. 126.
[24] Ibid., p. 133.
[25] Ibid., p. 127.

he has had a "dual career in sound." Music, noise and language are critical components to his films.[26] The process of animation is the central focus of the records, and his fonds reveal little of his other activities. His "dual career" is not reflected in his fonds, which is focused purely on the visual side of his animation.

All records reflect the contexts of their creation, and the lines between the societal, personal and institutional contexts of creation are considerably blurred in the case of the Richard Condie fonds. Looking at American cartoons, historian Stefan Kanfer addresses the standard assumptions most people have about them, mainly that they are frivolous, humorous entertainment with no substance. This assumption ignores the unique capacity of animation to mirror the society and politics of their time.[27] Simply put, records are produced within a particular societal context at a certain time for a certain purpose. Society shapes records and records reveal the shifting values and attitudes of society, and with its limitless storytelling capability animation is particularly well suited to reflect society. The form of the record is reflective of how the broader society processes information, how it communicates and who is allowed to be heard. Social conditions and values shape both the message of the record and how it is communicated; "the creator of a communication will be influenced by the contemporary social, political, and cultural climate, and by individuals and organizations."[28]

By examining *The Big Snit* it is clear that one of the major influences of the film is the ethos of the Cold War, including its atmosphere of paranoia and fear.[29] The idea of a nuclear holocaust happening amidst suburban squabbles distinctly reflects the era in

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[26] Sweeney, "Richard Condie."
[27] Kanfer, *Serious Business*, p. 15.
[28] Ala Rekrut, "Material Literacy: Reading Records as Material Culture," *Archivaria* 60 (Fall 2005): p. 14.
[29] Robinson, "English-Canadian Animation," p. 62.

which it was created. In 1985 Condie donated a copy of *The Big Snit* to the Hiroshima Cinematography and Audio-Visual Library in Japan, after participating and winning an award at the HIROSHIMA'85 film festival. Takeshi Araki, president of the festival and mayor of Hiroshima, thanked Condie for his donation and said "we will certainly keep it with good care and make a good use of it as a common property for those who love peace and love in the world."[30] The festival and its archive were devoted to promoting nuclear disarmament and peace during the tense era of the Cold War, and Condie's film embodied both messages. Condie created his film in the midst of the Cold War and fear of nuclear fallout, and it was because of this broader societal context that his film was created as it was. His depiction of nuclear Armageddon arose at this particular time because it was a prevalent fear in society. Condie's purpose was both to illustrate this fear brewing in the societal background and, in his juxtaposition with a domestic squabble, ultimately encourage disarmament. Animation was used because it could illustrate these serious global issues, while still being funny and entertaining. In the 1980s animation was a popular medium and most often connected to entertainment. Condie was able to use this mass mode of communication to reach a broad and perhaps more receptive audience. By using a familiar medium, Condie enabled his viewers to process information in a safe way.

The cultural context of the mid-size, prairie city of Winnipeg helped enable Condie to work as a professional animator and create his films. The city has a long history of supporting arts and culture and has long been home to an active filmmaking and animation scene. This history includes support for the Royal Winnipeg Ballet, several

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[30] University of Manitoba Archives & Special Collections, Richard Condie fonds, MSS 220 (A.05-93), Box 1, Folder 2.

theatres, and a vast, eclectic array of music from the mainstream popular to classical.[31]

Winnipeg's animation history dates to 1910, when Canada's first animation was created in the city by Jean Arsin. It continues across the twentieth century as Winnipeg became a commercial animation hub with considerably more opportunities for work as a professional animator than almost any other North American city.

From 1895 to 1965, filmmaking in Manitoba focused on creating newsreels and industrial or promotional films for companies.[32] Animated industrial films and TV commercials were an extension of this filmmaking culture. In 1948 Winnipeggers John Philips and Harry Gutkin formed Philips Gutkin & Associates (PGA), an advertising firm that created industrial films and print advertising and often used animation. In its 'golden age' between 1954 and 1960, PGA employed between twenty-five and thirty full-time animators to keep up with the demand and was one of North America's top producers of animation.[33]

The animators and filmmakers who formed the collaborative environment found in Winnipeg were able to produce animation in part because of the commercial opportunities found there. Gene Walz argues that Winnipeg's role as commercial centre has been vital for animation in the city. As a commercial centre, advertising and promotional work has provided jobs in graphic design, illustration and animation. Commercial projects were and are vital aspects of the work of Winnipeg's animators, which in turn enabled them to create artistic, and not necessarily commercially valuable, animation.[34] For example, throughout the 1970s and 1980s, Winnipeg animators,

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[31] Walz, "Shack-Wacky," p. 73.
[32] Walz, "Moviemaking in Manitoba," p. 53.
[33] Ibid., pp. 63-65.
[34] Walz, "Shack-Wacky," p. 73.

including Condie, created animated skits with deliberate Canadian content for the television show "Sesame Street". These twenty second to two minute vignettes could be kooky, memorable and reminiscent of the golden age of American animation. Walz argues that occasionally they reached the level of "cinematic haiku: brief, highly structured, but poignant." "Sesame Street" and commercial projects provided vital income to Winnipeg animators between NFB film contracts and other commitments.[35] Commercial animation projects have been vital in the careers of Winnipeg's animators. Advertising and promotional work has provided jobs in graphic design, illustration and animation at a local level and enabled the continued employment of full-time animators in the city.[36]

Even when Winnipeg's and Manitoba's filmmakers left their home province, they continued to make a mark on Canada's animation scene. Beginning in the 1940s, the National Film Board in Ottawa was considered "the main option" for Manitoban filmmakers. Manitobans and Winnipeggers in particular flocked to the NFB because they had few other non-commercial filmmaking options in Canada at the time. The Winnipeg impact on the NFB and its filmmaking was immense.[37] Many film and animation historians have commented on the peculiar culture of Winnipeg and how the city fosters creativity and stubbornness. Manitoban film historian Gene Walz writes, "Winnipeg's moviemakers were raised amid contradictions and extremes: not just bitter cold but also glorious sunshine; ethnic and geographic isolation mixed with cultural community and do-it-yourself culture; promise plus disappointment; local pride tempered by national frustration and resentment. It should not be surprising that this environment

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[35] Ibid., pp. 75-76.
[36] Ibid., p. 73.
[37] Walz, "Moviemaking in Manitoba," pp. 66-69.

nurtured such a disproportionate number of young, ambitious people who excelled at the NFB or that moviemakers who stayed here managed somehow to survive and prosper."[38]

From the first decades of the twentieth century to the first decades of the twenty-first, there exists a well-known and unusual camaraderie among Winnipeg and Prairie artists. Condie has discussed Winnipeg's atmosphere, stating "Winnipeg has always enjoyed and supported the arts proportionately more than other cities for as long as I can remember in theatre, dance, painting, music, and film—most notably the NFB studio and the Winnipeg Filmgroup."[39] Journalist and film historian Karen Mazurkewich, suggests that the fact that the basement of Wayne Finucan, former band mate of The Guess Who, served as the studio where most Winnipeg films were scored, mixed and recorded, contributed to an overall air of community and friendship not seen in other film centres. The strong emphasis on music and the use of sound effects and songs also separated Manitoba animation from others.[40] Mazurkewich characterizes Winnipeg's filmmakers as "an eclectic group of musically inclined, socially dyslexic artists with a taste for the absurd."[41] It was this unique and supportive culture that Condie was working within to produce his animated films.

The Winnipeg Film Group was formed in the 1970s, with Condie as a founding member, and it is the de facto centre of filmmaking in Winnipeg. Despite the city's relatively small population and geographic isolation, Winnipeg's filmmakers founded and sustained one group that supports all independent filmmakers regardless of genre or form, including "narrative, experimental, transgressive, documentary, animation and multiple

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[38] Ibid., p. 69.
[39] Eyland, "Interview."
[40] Mazurkewich, *Cartoon Capers*, pp. 163, 167.
[41] Ibid., p. 155.

evolving forms."[42] The Winnipeg Film Group is bound together by place and a

communal history, while individual members explore widely divergent stories and

methods.[43] Unlike other filmmaking centres in North America, "Winnipeg has developed

a strong filmmaking identity that is connected not by any one aesthetic or form, but

instead by the personal interconnections that exist among filmmakers."[44] For Condie,

working within this cultural world encouraged him to experiment with form and content.

Condie's distinct characters were heavily influenced by his membership in this

artistic community because they were "nervous and isolated, they are the animated

equivalents of the prairie geeks who populate the so-called prairie postmodern films

released by the Winnipeg Film Group in the 1980s and '90s."[45] This small and close

collaborative group also matched Condie's personality. Quiet and private, Condie

preferred to work with the same small number of people.[46] His personal quirks came out

in his somewhat autobiographical films, but also in his decision to create a film not in the

studio system, but relatively independently. Furthermore, the commercial animation

opportunities available in Winnipeg helped Condie to work full time as an animator and

produce artistic films.

Whether a film was made in an American studio, was funded by government,

created independently, or in any other number of settings, the institution where it was

created fundamentally alters the process of its creation. Historically — and in

contemporary society — animation studios, in Hollywood in particular, tended to strictly

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[42] Cecilia Araneda, "Foreword," in *Place: 13 Essays, 13 Filmmakers, 1 City*, ed. Cecilia Araneda (Winnipeg, Winnipeg Film Group, 2009): p. 9.

[43] Ibid., p. 8-9.

[44] Ibid., p. 8.

[45] Walz, "Shack-Wacky," p. 78.

[46] "Condie's little snit: Oscar-nominated Winnipeg animator hates his reclusive image," *Winnipeg Free Press*, 22 March 1986.

control the creation process. The Disney animation studio, for example, was founded by Walt Disney, who, while a talented and passionate visionary, refused to acknowledge the contributions of individual animators working in his studio. Disney retained tight control over the animation style produced in his studios, which eventually "defined the art form." Disney's recognizable and relatively unchanging aesthetic was created through an "industrial process," wherein individual animators had little creative control.[47]

The National Film Board of Canada stands in stark contrast to the studio system. The NFB had a mandate to support Canadian films with Canadian content, and to fulfill that mandate it provided funding while operating under a more liberal policy of artistic freedom and non-intervention. The concept of animation as "art" was prioritized, while commercial expectations were low, which stands in marked ideological contrast to the mostly authoritarian studios. The importance and uniqueness of creative freedom given to film creators by the NFB cannot be overemphasized.[48]

Throughout its history the mandate of NFB's films has been to create Canadian content and be artistically innovative. These two characteristics are readily seen in Condie's films. The NFB was created by an act of Parliament in 1939 "to produce and distribute … films designed to interpret Canada to Canadians and to other nations."[49] Canadian films were meant to create, reflect and communicate a particular Canadian consciousness and identity. This emphasis on Canadian content and exploration of Canadian society continued throughout Condie's career. In May 1997, in response to an irate letter from a viewer of the film *La Salla*, — the only negative viewer letter in the

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[47] Wells, *Animation*, pp. 19-20.
[48] Ibid., pp. 102, 106.
[49] National Film Act, Revised Statues of Canada 1985, chap. N-8. This part of the Act has not changed since 1950.

fonds — the Director General of the NFB, Barbara James, explained that "with our mandate to interpret Canada to Canadians, we have long sought to bring to Canadians a sense of our culture through the way that contemporary artists express themselves."[50]

Artistic freedom and the ability to experiment with animation technologies characterize NFB films and has led to the production of a diverse array of award-winning films. The NFB's policy of artistic freedom and its hands-off approach have created a unique, amorphous structure wherein institutional and corporate records, such as proposals and budgets, are created and housed completely separately from "creative" records, or records created during the process of actually making the film. The NFB does not control what records are created, that is entirely up to the animator.[51] The records produced during the production of an NFB animation are a segregated blend of corporate and personal. While all records created by the NFB are ultimately created to support its mandate to create and distribute films, the policy of artistic freedom means that the board captures mainly "business" records" and the finished film itself, which it distributes to using various methods. The process of animation creation is multifaceted and often changes with the institutional context. What records are created, how they function during the production of animation, and their worth after production (asset versus clutter) vary greatly depending on institutional mandates and culture.

The NFB first commissioned Condie during a transitional time in its history, particularly its move to open several regional offices. Condie's success, animation style, and constant experimentations with technique and technology harken back to his partnership with the NFB. The golden years of the NFB were marked by economic

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[50] University of Manitoba Archives & Special Collections, Richard Condie fonds, MSS 220 (A.05-93), Box 1, Folder 3.
[51] Rodger, "Case Study."

stability and artistic freedom for filmmakers, but 1978 marked an end to these privileged

conditions according to film historian Giannalberto Bendazzi. Severe government

cutbacks, resentment and polemics within the board led to a reduction in the quality of its

films. By the mid-1980s, the NFB was supporting considerably fewer filmmakers.

However, as production in the NFB's headquarters in Montreal declined, a new policy of

decentralization allowed for more animation possibilities in a number of cities across

Canada, including Winnipeg.[52]

The NFB's move to the regions was part of a broader commitment from the

federal government to locate government-funded cultural agencies across the country in

the early 1970s. NFB offices were opened in Halifax, Vancouver, Edmonton, Toronto

and the Prairie Regional Production office in Winnipeg.[53] Small contracts were awarded

to a limited number of independent filmmakers in Winnipeg's regional office, which

opened in 1976. Mazurkewich argues that the animation centers of Montreal and Toronto

were pressured to avoid creating animation that was reminiscent of the Hollywood style,

while Manitoba suffered from no such pressures and freely borrowed from both

American and European animation styles. The ability to cross diverse styles created a

unique hybrid animation.[54] Condie's bizarre animation style and constant

experimentation in technique and technology were encouraged by his work with the NFB

and its location in Winnipeg. Condie's "exaggerated cartoon style … it could be billed as

a National Film Board genetic experiment gone wonky" is synonymous with "Manitoba

Animation."[55]

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[52] Bendazzi, *Cartoons*, p. 261.
[53] Walz, "Shack-Wacky," p. 72.
[54] Mazurkewich, *Cartoon Capers*, pp. 157-159, 167-168.
[55] Ibid., p. 163.

The NFB move to Winnipeg helped 'animate' the local contexts — the availability of commercial and non-commercial jobs, the supportive and talented filmmaking circles, the encouragement of art and experimentation, and the city's "weirdness" — that together enabled Condie to create his films. Without the NFB in Winnipeg, the context in which Condie was creating films would have been entirely different, and this change would have been reflected in the style and substance of his animation and in the records he created to make them. Gene Walz argues that without the decentralization of the NFB to Winnipeg most of the animated films produced by Condie and his fellow animators — including Brad Caslor and Cordell Barker — would never have been made. Few of Winnipeg's animators would likely have moved to Montreal in order to participate in the NFB and, if they had, their films would have been vastly different. The unique ability to make films in their own homes imbued these filmmakers with an off-beat, wacky, and neurotic humour that seems to be distinctly Winnipeg in character.[56] Mazurkewich describes *The Big Snit* as a "post-modern fable" and suggests that the content of the film, the tale of marital discourse and irritating personal habits overlaying nuclear holocaust, and, indeed, all of his films, are a reflection and junction of Condie's personality and views as well as the NFB's social agenda.[57] Condie was funded by the federal government, but was left largely to his own devices. He created his films in his own house, and was affected by the NFB only to the point that his films fulfilled their broad mandate. In Condie's work, personal and institutional provenances are combined in one wonderfully strange animated record.

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[56] Walz, "Shack-Wacky," pp. 82-83.
[57] Mazurkewich, *Cartoon Capers*, p. 161.

While Richard Condie's fonds is the central focus in this paper, the Sharon Condie fonds and the National Film Board both hold records related to Condie's films. Sharon Condie donated her records to the University of Manitoba Archives & Special Collections (UMA) in 2005. The Richard Condie fonds and the Sharon Condie fonds complement one another, and each should be conceptualized with the other in mind. Sharon Condie wrote the script for *John Law and the Mississippi Bubble* and created the quirky, humorous and richly detailed backgrounds for *The Big Snit* and *Getting Started*.[58] Together the two fonds consist of more than nine metres of records used to make these films.[59] The NFB allows viewers to watch the finished films at its website.[60] The fracturing of the archival records reflects the reality that animation is rarely a product of one person but is produced in collaboration with others and, as will be further discussed in Chapter Three, reflects the challenging legalities embedded in archival records created in collaboration with corporations, government agencies, and other people.

While the process of creating an animated film is rarely standard, the creation of Condie's films is atypical in a number of ways. In 2005, Richard and Sharon Condie donated their work to the UMA. In 2006 cels from *The Big Snit* were purchased by the University of Manitoba Libraries and in 2011 Richard Condie donated additional records. These fonds include award notifications, collected reviews from local and international newspapers and industry journals, letters from fans and members of the film industry, exhibition programs, and photocopies of publications about his work.[61] These records

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[58] Sweeney, "Richard Condie."

[59] "The big gift: U Of M is the ecstatic recipient of Winnipeg animator Richard Condie's body of work," *Winnipeg Free Press*, 7 February 2008.

[60] Hundreds of films produced by the NFB can be found on its website. http://www.nfb.ca/ (accessed April 16, 2012).

[61] Sweeney, "Richard Condie."

demonstrate that even after a film is "finished," records may still be created by the film's audience. Once the film is available to the public, records completely outside of the original creator's control will be generated about it indefinitely. The film's impact on its audience is ongoing, and conversely the audience created records may impact how the film is conceptualized. Condie deliberately collected and donated these records. They show the impact his film had on society and individuals. The rest of the collection, including animation cels, backgrounds, layouts, and dope sheets, was created and retained by Condie. All are accessible to the public.[62]

While Condie stated that he did not know why he donated his records to the UMA,[63] it is possible that he saw the educational potential in his work. In an interview with the *Winnipeg Free Press*, University of Manitoba film professor Gene Walz stated that Condie's fonds is "a complete handbook for students in how to put together a cel-animation film, maybe even establish an animation career."[64] Condie attended the University of Manitoba, and in an interview with the university's Gallery ONE ONE ONE curator Cliff Eyland he discussed how he had "no formal education in art or music… [he remembers] looking out the window of various classrooms to the School of Art and the Music school and wondering why [he] didn't enter either as [he] had so much longing to be in both."[65] It is possible that his donation to the UMA reflected his desire to teach future students how he created animation.

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[62] Ibid.

[63] "The big gift: U Of M is the ecstatic recipient of Winnipeg animator Richard Condie's body of work," *Winnipeg Free Press*, 7 February 2008.

[64] Ibid.

[65] Cliff Eyland, "Richard Condie interviewed by Cliff Eyland," Gallery One One One, http://www.cliffeyland.com/condieint.html (accessed April 22, 2012).

Animation records of creation have been successfully used by animators to learn techniques, and, particularly, techniques that are unique or old. For example, the purpose of ASIFA Hollywood Animation Archives was primarily to serve as an education resource for contemporary artists and the collections were organized around their "usefulness" to artists.[66] Since the 1980s and 1990s, the growing dominance of the use of digital software to produce, completely or in-part, animation, and the increase in farming out animation to overseas companies, completely changed the culture of animation production, and "one task for the archive was to replace the lost animation apprenticeship."[67] On the job training and apprenticeship between senior and junior animators largely no longer exists within animation production since more animation jobs have moved overseas.[68] The purpose of the archive was to enable artists to "self-study" using the archives, and the archivists incorporated their collections into "animation courses designed by prominent artists". The goal of the archive was to connect current animators with their predecessors and encourage the rebirth of older techniques.[69]

Condie also may have been drawn to the financial incentive because archival donors may receive tax benefits when they donate their records to archives. Gene Walz, himself a fixture of the Winnipeg film community, mentioned the tax benefit to Condie and it seems to have encouraged the donation, although it is possible that Condie's work could have been sold to fans and art collectors for much more. In a newspaper article, archivist Shelley Sweeney discusses the financial worth of Condie's work and, without giving specifics, says that it was "in the six figures." She also acknowledges the fact that

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[66] Jones, "Animating the Archive: A Role for Creative Practice in the Animation Archive," *Animation Practice, Process & Production* 1:2 (June 2012): p. 275.
[67] Ibid.
[68] Ibid., p. 276.
[69] Ibid.

there is a market for his works among art collectors.[70] This reflects the Condie fonds'

status as a commodity. Indeed, much of Condie's correspondence involves requests from

fans, art collectors and charities looking for donations or the ability to purchase cels.[71]

Understanding why Condie chose to donate his records is important because

animators, who create such vast bodies of art/ records, usually do not conceive of their

work as something to be archived or sold.[72] One of Winnipeg's premier ephemeral

filmmakers from 1940 to the 1960s, Ken Davey, for example, focused mainly on

industrial films and sports. He considered his films to be for immediate use only and

most of his work has been lost. His few remaining films are now being studied and their

worth recognized, much to his surprise.[73] Understanding why Condie donated his records

may lead to insights into why most animators do not and help archivists to persuade

animators to keep records during and after the creation process and donate them to

interested institutions. While there are many reasons for the lack of animation records in

archives, perhaps one reason is because animators do not understand the benefits of

archiving their work.

By exploring the history of the record, or the multiple contexts shaping its

creation, uses, and archiving, archivists can often grasp what information is likely to be

found in a record. Archivists work with an overwhelming amount of material and cannot

know the content of every record, but by knowing as much as possible about this context,

an archivist can make an educated inference about what information content is likely to

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[70] "The big gift: U of M is the ecstatic recipient of Winnipeg animator Richard Condie's body of work," *Winnipeg Free* Press, 7 February 2008.
[71] University of Manitoba Archives & Special Collections, Richard Condie fonds, MSS 220 (A.05-93), Box 1, Folder 2; Folder 3.
[72] Alexëiff, "preface," pp. xxii-xxiii.
[73] Walz, "Moviemaking in Manitoba," p. 62.

be found in what type of record. Archivists "read" archival records through their context: "Archivists read the process of archivization for knowledge of the evolving and increasingly layered context of the creation of the records."[74] This contextual reading of the archives empowers the archivist to determine what the provenance of the record is and "in description and reference work, archivists, in effect, help decide what of this extensive and complex body of information about how the records came to be counts as meaningful context for launching readings of the records by archival researchers, or what contextual information counts as meaningful to an understanding of the evidence."[75] Societal, institutional, and personal contexts not only shape the content of a record but how that content is communicated. Condie's personality and experiences were further shaped and directed by the multiple societal contexts he inhabited, Winnipeg encouraged commercial and artistic opportunities in experimental animation like few other places would, and the National Film Board, shaped by its own mandates and history, embraced animation and experimentation. The form and content of Condie's records were authored by him, and by the wider contexts in which he was operating.

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[74] Tom Nesmith, "Seeing Archives: Postmodernism and the Changing Intellectual Place of Archives," *The American Archivist* 65:1 (Spring/ Summer 2002): p. 35.
[75] Ibid., pp. 35-36.

CHAPTER THREE

MEDIA OF COMMUNICATION AND PRESERVATION OF RECORDS OF

ANIMATION

Central to understanding the history of the record is identifying the media of

communication, knowing the order of information found in the media, and its role in the

creation of animation. While the creation of animation is by no means standard, often

similar procedures and media of communication (types or forms of records) are used.

The records of animation are not comprised of a single medium of communication.

While the completed film itself is often emphasized in discussions about animation

records, a wide variety of forms of records are created from a film's conception to

production to distribution and beyond. Textual records, photographs, graphic images,

digital records, sound recordings, and ephemera all serve specific functions in the

production of animation. Technological experimentation has defined animation from the

beginning, and each new technology has produced slightly different records. The

multiple media used in the creation of animation records can be problematic for archivists

in terms of preservation, description and arrangement. While animators often design

every frame of a film, these designs can take many different forms and use different

materials, from drawings to puppets to objects. The technologies that animators utilize

are also varied and, while digital technology encompasses a whole new set of problems

for archivists, analogue records created with various materials such as polymer cels,

wood, and textiles can also require special attention from archivists.[1] Preservation, as

always, requires good storage, but animation records might need more active

conservation methods, by specially trained conservationists, as many animation records

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[1] Peters and Bosma, "Dutch Animation," p. 174.

were not meant to last long and were created from non-durable material. [2] The variety of analogue and digital technologies utilized to create animated films will continue to challenge archivists in terms of preservation and enabling long-term use. The examination of forms of records most commonly used in animation production, their functions, and the significant preservation challenges they represent will serve as a guide for archivists appraising, describing, and enabling access to records of animation.

From its very beginning, technological innovation and technical experimentation have been a constant thread in the history of animation. Each independent animator and studio has its own filmmaking process, which can change after every production as techniques and materials evolve. Animators use a number of diverse technologies and artistic techniques, and they operate alone or in collaboration with others, sometimes thousands of people working across vast geographic distances, in order to create animation. The possible processes — and therefore forms of records — used to create animation are highly varied by definition. Paul Wells argues, "fundamentally, to make an animated film it is necessary to create the illusion of movement frame-by-frame through a variety of technical applications."[3] How this illusion of movement is created is virtually unlimited. Archivists, then, face a challenge when acquiring records of animation, because the forms of records used in animation production are by no means universal and are constantly changing. However, while there can be significant variation, some forms of records reoccur in most animation productions.

During the creation of animation a wide variety of forms of records are created, such as acetate cels, and while there is often great variation in the content of these forms,

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[2] Peters and Bosma, "Dutch Animation," p. 174.
[3] Wells, *Animation*, p. 5.

each form has a particular function or functions during the production process and contains specific information that aids in the rest of the production. For example, all cels contain coloured drawings and are photographed in sequential order and in conjunction with other cels, but the exact content of a cel, or what image is drawn and coloured, will be unique to that cel only. All cels function identically, but their content varies greatly. Archivists who understand how a particular form functions can understand what information is likely contained by specific forms, and therefore can "read" or infer the likely content of the record without knowing what its exact content is. This can be very helpful in providing general direction to specific types of information through masses of records. During animation the records are created following a deliberate, although not always linear, timeline, with one form of record leading to the creation of other forms.

There are five production stages for animation, including conceptualization, pre-production, production, post-production, and distribution.[4] At each of these five stages a plethora of records is produced. For animated films the conceptualization phase is the most important part of the production. Characters, backgrounds, scripts, and sometimes soundtrack and dialogue are created on hand drawn storyboards.[5] Shelley Sweeney, University Archivist and Head of the University of Manitoba Archives & Special Collections, briefly outlines Condie's personal process of animation and documentation creation, which is reflective of a popular process used to create animated short films in the 1970s and 1980s. First, Condie produced a storyboard where the narrative strands of the film were visualized. Then the voice actors and sound effects were recorded and used as a guide to the animation. Then the backgrounds were created, with one background

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[4] Yoon and Malecki, "Cartoon Planet," p. 256.
[5] Ibid.

often being used for several scenes. Condie then drew the moving objects and people sequentially using a light table to trace movement from image to image. The shivering quality noted in Condie's animation is caused by his use of the animation technique "bubbling" — frequently used in Russian animation. The complete backgrounds, people, and objects were then coloured by inkers on clear acetate sheets according to the colour guides created by Condie. The original production cels were then filmed by a cameraman who followed the dope sheet — a list of shots created by Condie that deconstructed by seconds the film's actions. Once filmed, sound effects, music and voice were added. The entire process could (and did) take years of painstaking detail and devotion.[6]

Condie's process, and the forms of records he created, generally follows the established pattern of most cel-animators. In his discussion of the creation of conceptual artwork for an animated movie, animator John Canemaker provides a basic overview of the early stages of cel-animation production and the forms of records created. Hand-drawn cel-animation was the most popular way to create animation up until the 1990s when digital means were more commonly implemented. The process of creating cel-animation begins with the creation of scripts, including conceptual artwork and storyboarding — all of which layout the narrative of a film — and then the creation of thousands (depending on length of the film) of sequential sketches.[7] Most animated films include a "design" stage wherein the proposed story is laid out visually, and often includes storyboarding — expressing the highlights of the narrative as a series of graphic

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[6] Sweeney, "Richard Condie."
[7] John Canemaker, *Before the Animation Begins: The Art and Lives of Disney Inspirational Sketch Artists* (New York: Disney Enterprises, 1996), p. x.

images. [8] While storyboarding is often part of the animation and documentation process, there are always exceptions, such as renowned animator Caroline Leaf, who did not create storyboards for her early NFB-produced films in the late 1960s and early 1970s. [9] After storyboarding, a "model sheet" detailing the characters of the film from multiple reference points is also usually created. [10] Normally, editorial teams, in the studio system, and collaborators, in a smaller system, will approve a "story reel" which details the key sequences, and supervising animators will create the key drawings depicting the movement of a scene. [11] Sound, including the vocal track of voice actors, sound effects and music, is created and recorded as the visual script typically undergoes constant reworking and rewriting. [12] During the beginning stages of creating an animated film, records made from a variety of materials are constantly being created. Animation production builds upon itself — for example, "a layout artist" builds upon the design and storyboard panels, and the rest of the production builds upon the layouts. [13]

The sheer quantity of "frames" or "cels" created during the making of animation is staggering. It takes twenty-five individual cels to create a second of movement in an animated film. [14] It takes about 16,000 cels to make a 12-minute animated film. [15] These sketches undergo multiple processes during creation including being "retraced, inbetweened [(the creation of drawings used between keyframes to show movement)], broken down, cleaned up, repegged, tested, inked, painted, matched to backgrounds, and

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[8] Wells, *Animation*, pp. 16-17.
[9] Ibid., pp. 108-109.
[10] Ibid., pp., 16-17.
[11] Ibid., pp., 25-26.
[12] Ibid., pp., 23-24.
[13] Tarantini, "Pictures That Do Not Really Exist," p. 251.
[14] Wells, *Animation*, p. 6.
[15] Alexëiff, "preface," pp. xxii-xxiii.

photographed frame-by-frame."[16] These cels are considered by many to be highly

collectable fine art, and especially cels produced by American studios during the "Golden

Era" of animation in the 1940s and 1950s.[17] Animators use established fine art techniques

to create art in motion.[18]

The great quantity of images that an animator creates is astounding, and separates

it from other fine art forms. Alexandre Alexëiff compares painters, who personally

archive every sketch in order to sell them, with animators, who create such massive

quantities of work that the notion of archiving and selling their work is completely

foreign to their understanding of it and its value.[19] Archivists are trained to deal with

large bodies of records and are well suited to deal with animation cels and drawings.

Archivists study the history of the record, and by knowing the contexts of its creation can

appraise, describe, and assist researchers without having to know the contents of

thousands and thousands of cels. However, the vast quantity of cels and drawings

required to produce animation are potentially a barrier to their continued preservation in

archives. Many archivists faced with a lack of space, funding cuts, and lack of

specialized conservation knowledge may be unwilling to acquire the entirety of the

records of creation.

Animation creates an array of materials and forms of records not seen elsewhere.

A 1982 review of Ottawa's International Animation Festival offers a glimpse of the

variety of media then used to produce animation, including "works of animated wax on

glass, coloured pencils on frosted cels, intricate stop-motion with dolls and jointed

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[16] Canemaker, *Before the Animation*, p. ix.
[17] Wells, *Animation*, p. 6.
[18] Ibid., p. 33.
[19] Alexëiff, "preface," pp. xxii-xxiii.

figures, computer graphics, pastels and magazine cut-outs, even salt and sand animated on a light-box."[20] These materials and forms of records do not fit easily into most archivists' experiences with more conventional records, but nonetheless these records play critical functions in the production of animation.

Furthermore, computers have played a role in the development of animation since the 1960s. Computer animation and animation created at least in part using digital software were evident though not particularly noteworthy parts of animation film festivals in 1982. Siggraph, the Annual Conference on Computer Graphics and Interactive Techniques, was first held in 1973. By 1982, studios such as television giant Hanna-Barbera used computer software as part of the typical production work flow, but were somewhat stymied by the high cost and ungainliness of digital memory. Painting and compositing were done using specifically created computer software. Hanna-Barbera and other animation studios used customized — not standardized — software specifically created for them.[21]

The emergence of digital tools and computer and hybrid animation have forever changed the forms of the records of animation. Even the most traditional cel animators are likely integrating some digital software into their work. The production line has been overhauled and once vital creative roles have been replaced by new models. Records are still being created in great volumes, but the types of records being created and how they are used in the production of animation has changed greatly over the last twenty-five years. Increasingly, the forms of all records of animation are digital, rather than comprised of a variety of material, such as acetate cels, paper, and photographs.

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[20] Maltin, "Maltin," p. 10.
[21] Arthur Makosinski, "Of Bits and Bytes," *Cinema Canada* (September 1982): p. 25.

Animated television series have been produced since the beginning of popular television in the 1950s. These series were produced almost exclusively through hand drawing in pencil and paint, but in the 1990s there was a boom in the use of digital tools, which overhauled how animation was produced and led to a massive shift in the culture of animation production and in the records produced.[22] While computer animation and hybrid animation increased in the 1990s, even traditional cel animation was greatly affected by the use of digital systems. There was a dramatic shift away from pencil and paper and paint and cels because far more production activity, including inking, painting, backgrounds, compositing, and editing, was being done in a digital environment.[23] The 1990s firmly established digital records as part of the world of animation records.

Digital software enabled animators to produce animation at much faster rates than ever before. Beginning in the 1990s, for example, Nelvana began to use digital "asset libraries." These libraries, as explained by animator Tony Tarantini, consisted of meticulously described elements of animation, such as the body parts of characters and props. This searchable digital library enabled animation elements to be reused quickly and vastly streamlined the production process.[24] For feature films, while computer-generated animation has not entirely replaced traditional cel animation or stop motion animated films, Western animated films have been dominated by computer animation since 1995 and the creation of Pixar's *Toy Story*.[25] Digital software, like asset libraries and animation-creation software, play an increasingly important role in the production of animation. Like all proprietary software and digital records, this raises challenges for

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[22] Tarantini, "Pictures That Do Not Really Exist," p. 250.
[23] Ibid.
[24] Ibid., p. 260.
[25] Giovanna Fossati, *From Grain to Pixel: The Archival Life of Film in Transition* (Amsterdam: Amsterdam University Press, 2009), pp. 40-41.

archivists of animation records as software and hardware rapidly become obsolete and thus inaccessible. Perhaps surprisingly, traditional storyboarding with pencil and paper continues to be prevalent for both computer-animated films and other types of animation.[26]

To keep up with constant technological change, most final digital productions are written to film. Film is the preferred medium because film is physically stable and its deterioration rates and agents are well known. The NFB, for example, copies most of its completed productions to film because it has decades of experience with best practices related to conservation and preservation of film. The NFB meets international standards, the films can be inspected visually, and copies produced from film are of much higher quality than digital copies because of the higher resolution of film. However, not all final productions are transferred to film because of the expense, and these remaining "films" only have a digital master.[27] As there is less commercial use for film stock, there is a significant chance that film will no longer be produced in the near future, which will leave archivists with little choice but to find a digital solution.

As part of the InterPARES 2 Project (International Research on Permanent Authentic Records in Electronic Systems), the forms of digital records created by the NFB and its digital record keeping methods were studied by Andrew Rodger, an archivist from Library and Archives Canada. The case study is based on interviews Rodger conducted in September 2004 and January 2005 with staff of the NFB, including an archivist, animation producer, technical supervisor, head of technical research, and two

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[26] Fossati, *From Grain to Pixel*, pp. 40-41.
[27] Rodger, "Case Study," p. 13.

people responsible for the digital knowledge and rights management database.[28] The

project focused heavily on digital record creation, workflow, and long-term preservation.

Two-thirds of those interviewed were highly involved in the technical aspects of

animation production. Only one was a professional archivist, which is indicative of the

fact that archivists need to work with specialized professionals to come up with

preservation solutions.

Most of the records being created by the NFB and its independent animators were

either digital, paper copies of born-digital records, or were created using analogue

materials but were digitized as part of the production cycle.[29] The functions of the

records arise from NFB's mandate: "While the NFB creates many different sorts of

records and documents, its function is to create moving image products that can be used

theatrically, broadcast on television, on the internet, or distributed individually through

videocassettes and DVDs. The kinds of records are therefore those that support either the

creation or distribution of moving image materials."[30] Textual records include,

correspondence, and email (which increasingly is used for vital developments, research,

contracts, storylines), and art work records used for promotional purposes and/or the

construction of the film. Music records include the score and recorded music.[31] The

forms of records created include many common forms, such as correspondence and

budgets, as well as forms exclusive to animation, including "hand-drawn animation,

paper cut-outs, pixilation, puppet animation, pinscreen and computer animation,

claymation, India ink drawings, paint on glass, and sand." Some were too challenging to

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[28] Rodger, "Case Study," p. 3.
[29] Ibid., pp. 1-2.
[30] Ibid.
[31] Ibid., p. 3.

preserve: "It is obvious that some of the animation methods, such as puppet and sand animation, will exist only in a recorded form, as found on film, video, or computer image files."[32] Animators often experiment with new artistic techniques and their records may fall uneasily in the world of archives. Specialist conservation work and restoration, more often seen with paintings and sculpture, may be required to preserve some records of animation.[33]

The NFB, unlike most animation studios, has no standard workflow and the creation of records from one film to the next may vary widely. Animators working with the NFB have almost complete control over how they work and the techniques they utilize.[34] While a digital form of the final cut is always created for release, "the actual creation of animated films in digital form depends on the preferences of the individual animator… a number of animators still prefer to use the traditional forms of animation, and this material is then scanned to be brought into the digital domain. About one third generate their images directly in the digital domain, using a variety of hardware and software. Some use a combination of both analogue and digital methods."[35]

Within the institutional context of the NFB, NFB's animators are seen as "auteurs" and are in charge of the technical decisions about how their films are made, such as what equipment and software they use. They work with the staff of the NFB to ensure that their choices will meet the needs of their completed film. The use of digital environments to create animation has complicated the creation of animation and its ongoing preservation, in part because there are few industry standards, especially for

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[32] Rodger, "Case Study," p. 3.
[33] Peters and Bosma, "Dutch Animation," p. 174.
[34] Ibid., p. 7.
[35] Ibid., p. 4.

independent animators. For traditional animation, film, frame size, frame ratios, and projection speed were all standard, but in the digital environment these can easily be manipulated by each individual animator.[36] The forms of records in the digital environment are far more malleable than in the analogue environment. While the forms still perform specific functions within the production, the essence of the form itself is increasingly non-standardized.

The creation of animation is dependent on careful record keeping. It takes tens of thousands of perfectly ordered and sequential cels to create a cel animation. Condie's record keeping for his process of creating cel animation has several different functions, but primarily his record keeping system reflects his active use of the records, and his need to access and easily retrieve the records. While the record keeping system present in personal archives tends to lack the formality and systematic organization found in other types of archives,[37] in Condie's case the sequential organization according to shots, for both his pencil and paper drawings and his cels on acetate, reflect his need for easy retrievability and strict order. Animation cannot be created without strict physical and intellectual control over the records of animation.

The NFB has a finely tuned system to keep track of their corporate records and finished cuts, but animators are given carte blanche with their records of creation. According to Rodgers, the NFB had no record keeping system in place in 2004-05 for the creative aspect of animation creation, and "traditionally the records creators (i.e. the animators) appear to have kept records according to their own penchant and whim: that

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[36] Rodger, "Case Study," p. 14.
[37] Hobbs, "The Character of Personal Archives," p. 127.

is, organized people kept records of their activities, and disorganized people did not." [38]

Keeping to their hands-off policy, the NFB does not interfere with the creation and control of the so-called creative records of animation. If they were to do so, and with no record keeping methods in place, in order to make sense of records of creation, "interviews with individual animators would have to be carried out to determine the exact sequence of events, decisions, etc.; and even this might be inaccurate unless the animator had kept detailed records because some animations take several years to complete."[39]

The NFB does not archive the independent animators' records of creation. It depends on the record creator, the animator, to manage the records, including information about when they were created and for what purpose. The record keeping of animators can be chaotic. This is surprising as animated films take years to develop and go through design phases and false starts. This relies on the sequence of archival records — be they traditional acetate cels, thousands of similar photographs, or individual digital items painstakingly composited together. In a very basic way, the production of animation can only happen when individual records are sequenced correctly through good record keeping.

This separation of corporate records and creative records, leads to the creation of fractured archival collections, and the NFB's collections emphasize the business aspect of making animation, from budgets to post-production marketing, and all but ignore the creative process. For the NFB's archival records, "there is a great tendency, in the case of animation, to have considerable information for the first 25% of a production: the initial proposal and support material, programming, budgeting, financing, benchmark moments

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[38] Rodger, "Case Study," p. 17.
[39] Ibid., p. 11.

for greenlighting, etc. There is generally very little information about the actual creation

of the film or the creative processes that the animator used, except for the final images

(saved as .tif files), which constitute the final film."[40]

Every film ever produced by the NFB has a corresponding digital production file

stored in Synchrone, the NFB's digital data management tool, and the records contained

in these files are heavily weighted toward the records created at the beginning and end of

productions. Proposals, contracts, budgets, marketing plans and other business records of

production are stored in the production's early stages, and at the conclusion of the film

the complete film is stored digitally along with industry standard TIFF and TARGA

"source files." However, "little if anything is documented about the actual creation of the

film ... 'snapshots' of the actual production process (or capturing the activities of the

animators and others at a given point in time) are not obligatory and there is no

mechanism for capturing them even though producers thought they could be useful."[41]

NFB's appraisal decisions reflect their mandate to produce and distribute film and allow

animators to work independently, but their records heavily emphasize certain phases of

production over others, and the narrative their records create is one about the

administrative process and the finished project only. The records of creation, the

functions they fulfill and the information they carry, are therefore deemed unimportant.

For seventy-five years, the NFB has been a progressive force in Canada's animation

scene, but from the conclusions drawn in the InterPARES case study, when it comes to

preserving its own creations, it is considerably more traditional.

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[40] Ibid.
[41] Ibid., p. 8.

While analyzing the animation related fonds of Library and Archives Canada an undeniable pattern of acquisition emerged, namely, with few exceptions, when records of creation were kept, the finished film was not and vice versa. This pattern is also seen in the Richard Condie fonds. At first glance, the absence of his finished films is very surprising, but when the complicated legalities of intellectual property rights and copyright are considered this absence makes much more sense. Animation records more often than not have multiple copyright holders.[42] This can lead to fractured fonds with various institutions and/or collectors holding parts of the record. And if an archive does not have copyright, even if it has the physical records, how they can be used will be restricted. For example, the records may not be able to be digitized or photocopied. The Condie fonds contains Condie's personal records and includes the records he created for his films, but does not include the original records created for the film that he does not hold intellectual property rights for, such as the completed film. In reference to his ownership of his completed films, in a 1997 interview Richard Condie stated, "the umbilical cord is cut as soon as the last stages of the process are done, and I don't have any feelings of either celebration or relief. It's over. I don't have any attachment to them at all. They're properties of the National Film Board."[43]

For many of the records of animation, intellectual property rights and copyright will be complicated. Animation produced by a small independent team, which is the case for the Richard Condie fonds and the Sharon Condie fonds, can present immense copyright and intellectual property challenges. Unlike their corporate counterparts, independent animators may not have the same legal frameworks that divide assets and

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[42] Adele Martin-Bowtell and Rebekah Taylor, "A Collaborative Approach to the Use of Archives in Information Literacy Teaching and Learning in an Arts University," *Art Libraries Journal* 39:4 (2014).
[43] Pamela Cuthbert, "A Night at the Opera: Richard Condie's La Scalla," p. 29.

distribution rights, which leaves the records of independent animation vulnerable to being fragmented.

In straightforward corporate or government cases, the records employees create are the property of the corporation or Crown, and there is a single owner of copyright and intellectual rights. However, this is complicated when, in many animated films and television series, the animation was co-produced by several companies. Furthermore, the companies may have contracted work out to other companies, such as overseas animation "factories." Many animation studios now recognize archival records as "assets," and likely have legal contracts and frameworks in place to divide assets. Many companies are creating their own archive or library to house archival records with the express purpose of aiding new animators and productions. Copyright and intellectual property are often tightly guarded, and few outsiders gain access to company archives. If a non-corporate archive does acquire a company's animation records, the donor agreement may be more complicated than most. While not an insurmountable challenge, it is very likely another hurdle in the acquisition of records of animation, particularly for archivists unfamiliar with the complicated production schema.

As part of their dedication to asset management, archiving has been built into the production work flow at the Walt Disney Animation Studios. At the start of the production of a film, the staff at the Disney Animation Research Library (ARL) establish guidelines that enable all animation archival records or "assets" to be archived once the film is released, and they work with engineers to embed metadata into the records.[44] Archives, rather than seen as an afterthought, are present from the first moments of

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[44] American Library Association, "Disney Animation Research Library," http://www.ilovelibraries.org/articles/libraryshowcase/disneylibrary (accessed March 19, 2016).

creation, and records are considered to be valuable financial assets. For the most part,

these corporate assets are only accessible to Disney employees, who actively use them for

a variety of purposes. For instance, Disney employees use their records for technical

research. They will often review how effects, characters, and environments were made

and view original artwork as part of the process of creating merchandise. They may copy

scenes deleted from the original release and include them as DVD extras, or the records

are exhibited in special galleries, Disney theme parks, or external, non-Disney travelling

exhibitions.[45]

Intellectual property rights are complicated even within the same institution. The

NFB, for example, negotiates different agreements with individual animators. Beginning

in the 1970s, the NFB has increasingly worked with independent animators. Originally,

NFB's animators were its employees and their films and records of creation were the

property of the Crown. With contract animators, however, a complicated network of

rights and responsibilities has been created. Beyond NFB staff and the animator, there

are likely other contract staff, such as musicians, who have created original content for

the film.   Agreements with these other creators also have to be hammered out. Most

animation has many creators, and evolving technologies enable films to be distributed in

new ways all the time. Thus, "the Board's very extensive catalogue became increasingly a

complex web of rights management."[46] Ultimately, it is this complicated network of

legal restrictions, royalties, and promises, and not any real desire to preserve archives,

that forced the NFB to create a digital asset management tool.[47] The need to manage

royalty payments led to the creation of its digital archives. Legal contracts and other

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[45] American Library Association, "Disney Animation Research Library."

[46] Rodger, "Case Study," pp. 1-2.

[47] Ibid., pp. 16-17.

relevant documents from all of the NFB's over 10,000 films have been scanned into

Synchrone.[48]   The complicated intellectual rights universe that makes up the NFB's

films was one of the main impetuses behind NFB's investment in knowledge

management and Synchrone, which "at its core is an electronic rights management

system, which provides information about various rights, both incoming and outgoing,

concerning a given title, as well as to determine the royalties that must be paid out to

those who hold the rights when a title is sold or broadcast."[49] This complicated system of

copyright and intellectual property agreements has led to the fracturing of animation

records. For the NFB, records of creation, such as "paintings or drawings might be

preserved in conventional archives or be kept by the artist,"[50] while the final film is kept

with the NFB. Archivists who acquire animation records will likely have to navigate

complex legal realities. While copyright and intellectual property are one cause of

fractured animation fonds, the materiality of the records can also lead to fractures because

many records of animation require active conservation.

The form of the record enables information to be communicated in a specific way

to suit a specific function. The form influences the content, and the materiality of the

form itself can often require specific preservation practices. Some materials are far more

likely to decay or be lost and therefore certain forms, and the content they communicate,

are more likely to be lost than other forms. The Richard Condie fonds includes almost

nine metres of archival records, including pencil drawings and animation cels, but the

fonds is missing critical aspects of the documents that were made during the creation of

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[48] Ibid., pp. 5-6.
[49] Ibid., p. 5.
[50] Ibid., p. 3.

his animated films.[51] The fonds, for example,contains no sound recordings, final cuts, or digital records.

No original documents from the creation of the computer-animated film *La Salla* are in the Condie fonds, while extensive documentation exists for his more traditional cel based films. While analogue materials have survived and been donated to the University of Manitoba Archives & Special Collections (UMA), Condie's digital records for his Academy Award nominated film have been entirely lost. Similarly, no voice or sound recordings or music have come to the archives despite the fact that Condie considers them to be at least as important as the visual components of his animation.

Throughout his career Condie has discussed the importance of music, sound effects and voice acting in the creation of an animated film. In an interview with Cliff Eyand, the curator of the "Richard Condie: Aarrgg!" exhibition, Condie states that he has "always been a musician first," and his work as an animator combined both his interests, "art and sound."[52] In an interview with journalist Angela Heck, Condie said that "sound is about half of the film. It's not just the visual elements that are important. There are certain gags you can create using sound, and there are a lot of moments which just wouldn't make sense without sound."[53] For Condie, sound and animation are equally important in the production of his films, but no sound records were donated to the archives. Audio recordings are central to the production of animation, "music and film both move through time, but in cartooning, with its frame-by-frame fully controllable structure, the links between sounds and image could be drawn so tightly that a symbiosis,

[51] "Richard Condie fonds," *The University of Manitoba Archives & Special Collections*, http://nanna.lib.umanitoba.ca/atom/index.php/richard-condie-fonds%3brad (accessed March 19, 2016).
[52] Eyland, "Interview."
[53] Angela Heck, "Richard Condie," *Interchange* (April 1992): p. 20.

a perfect rhythmic synchronization, could occur."[54] Sound has been an integral part of animation since the late 1920s. Although Walt Disney and his team of animators were not the first to incorporate sound and animation, they were the most successful. In 1928, Disney's *Steamboat Willie* premiered and its now iconic use of sound captivated audiences. By 1930 Mickey Mouse was an international phenomenon. Disney's use of noise, but not speech, was a universal language that could be understood and embraced with no language barrier.[55] This is similar to Condie's use of sound, with little to no language.

Whatever the reason for the loss of audio records, it is striking that such a valuable part of the animation record is missing from the fonds, and inevitably its absence changes the meanings embedded in the archival record. The lack of audio recordings in the Richard Condie fonds is significant, and as researchers use the records their absence will influence the researcher's perception of Condie and his films and how the records are used. The overwhelming presence of graphic material and visual records and the lack of audio records sends the message that the visual aspects of animation are far more significant than the audio. While Condie maintained his analogue records, his digital and audio records have been lost, which supports the findings in secondary literature that digital and audiovisual records are especially prone to deterioration and loss. While the UMA finding aid suggests that "extra care must be taken with this fonds

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[54] Esther Leslie, "It's Mickey Mouse," in *Animation—Art and Industry*, ed. Maureen Furniss (Bloomington, IN: Indiana University Press, 2009): p. 22.
[55] Ibid., pp. 22-25.

as it is very fragile and light sensitive,"[56] the preservation and access difficulties to Condie's analogue records, while still significant, pale in comparison to the digital.

For many records of animation, conservation and specialist work is needed, including restoration. In a time of dwindling budgets even basic conservation work may seem too big a burden for an archives to take on. For archives that do acquire records of animation it is important to realize that they may require the attention of specialists who, more likely than not, are not in-house. Perhaps, that is one reason why many animation records are located in archives that specialize in moving images or audio-visual records, such as Media Commons at the University of Toronto. Despite the preservation and conservation challenges required, "records in their original forms can be powerful communications between generations and cultures."[57]

One of animation's signature record forms, the cel, was initially mostly created out of cellulose nitrate, which is highly flammable, and as it deteriorates gives off hazardous gases. Nitrate cels have been responsible for a significant number of devastating fires in archives globally that decimated millions of film records. Beginning in the 1920s, but only fully realized in the 1950s, cels made of cellulose acetate replaced those made of cellulose nitrate, and while not flammable, acetate cels were prone to degradation. While acetate continues to be used by some animators, polyester cels, which are more stable and less prone to deterioration, gained in popularity in the 1990s.[58]

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[56] University of Manitoba Archives & Special Collections (UMA), "Richard Condie Fonds," UMA, http://umanitoba.ca/libraries/units/archives/collections/rad/condie_r.html (accessed 16 April 2012).
[57] Rekrut, "Material Literacy," p. 36.
[58] Miriam Truffa Giachet et al., "Assessment of Composition and Condition of Animation Cels Made from Cellulose Acetate," *Polymer Degradation and Stability* 107 (2014): p. 223.

Many archivists have duplicated the nitrate film stock onto safety film as the migration of the medium was the only way to save the content of the film.[59]

The Walt Disney Animation Research Library (ARL) houses over 200,000 cellulose nitrate, cellulose acetate, and polyester cels, but they were not housed in specialized storage environments until 1989. It was not until 1999 that their storage temperature and humidity were consistent with conservation standards.[60] Disney presents itself as a company that cares about its records, views them as assets, uses them on a regular basis, and has far more resources than most other archives, so it is surprising that such little attention was paid to the physical storage of its records for so long. That highly flammable and toxic nitrate cels were not always carefully stored is particularly surprising given their long and well-deserved association with devastating fires in archives. Disney may not have invested in specialized storage because it was unsure about what storage best suited the needs of its records. In the early 2010s, the Getty Conservation Institute teamed up with Disney's ARL to analyze cels and determine their exact chemical composition and rate of decay. They found that chemical composition of cels varies significantly between individual cels, and, knowing this, they can track the effects of relative humidity and temperature.[61] CGI's analysis of cels is the first study of its kind, which also indicates that animation and the ongoing preservation of its record forms have long been marginalized within heritage institutions.

Many animation record forms work in conjunction with some type of equipment, such as Condie's light table, or the peg board used with cel technology. With the required equipment and using the original records, in theory, many animation productions could

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[59] Peters and Bosma, "The Dutch Animation Collection," p. 177.
[60] Giachet, "Cellulose Acetate," p. 224.
[61] Ibid., p. 230.

be recreated. However, without the sometimes very specific equipment, this type of reproduction would be very difficult or impossible. Preservation of equipment seems to be the purview of the museum world, and perhaps in this circumstance museums and archives can work together to preserve animation.

In most archives there is a careful balancing of preservation and accessibility. Handling by researchers does present a risk to the materials, but if records are not accessible to users then they have very limited use. Handling of acetate cels must be done carefully as the cels tend to stick to material, such as paper, which can lead to tearing or paint flaking.[62] Many archivists create access copies of records through digitization in order to minimize the amount of handling of the original record. While the content can still be accessed, the context of the record is altered. The loss of materiality, and the potential creation of digital and analogue "orphans," or individual records removed from their surrounding records and context, can lead to a significant loss of information about the record.

In many ways, the physicality of analogue records protects them. Certainly, analogue records will decay. They are vulnerable to heat, light, insects, fire, and mould, to name a few agents of destruction. While passive loss and destruction of physical records is inevitable and can be quickened when records are stored improperly, deliberate destruction of physical records requires thought and action. If a creator wants to destroy their records a decision is made and someone has to physically do it. Digital records have no such safety measures, and can be just as easily passively destroyed or destroyed by disaster, and much more easily deliberately destroyed. A click of a button requires much less deliberate thought and action than destroying a box of records. A digital file is

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[62] Martin-Bowtell and Taylor, "A Collaborative Approach," p. 30.

much more easily forgotten about than a record that takes up physical space somewhere. There is a psychological permanence to physical records that does not seem to exist for digital records, which makes digital records especially vulnerable to being forgotten, misplaced, or deleted. Archivist Joanna Sassoon argues that archivists perceive themselves as format-neutral, a view that is being challenged by the rise of electronic records.[63] When some formats are so much more labour intensive and financially costly to preserve, it is unlikely that in practice most archivists are format-neutral. Formats that are relatively stable with only passive preservation needs are far more likely to be accessible indefinitely than records that require active intervention.

Animation records have always consisted of multiple media and have had preservation and conservation challenges, but the digital environment further complicates these records. However, this is hardly a challenge unique to the records of animation. The digital environment has completely changed the forms of records being created, sometimes their function, and always their preservation. The problem of digital records appraisal, description, preservation, and accessibility are widespread, and archivists and their technical allies continue to work on strategies. The problems of digital records are not unique to archivists preserving animation records. The only likely solution is for archivists and their professional allies to continue to create systems and procedures that tackle digital media. The continued preservation and accessibility of digital animation records rely on the ability of archivists and their allies to work together to find new and innovative solutions.

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[63] Joanna Sassoon, "Beyond Chip Monks and Paper Tigers: Towards a New Culture of Archival Format Specialists," *Archival Science* 7 (2007): p. 135.

With limited budgets and rapidly evolving technologies, archivists face a steep challenge with digital records. Charlotte Crofts rightly notes that "digital acquisition in the face of the instability, rapid development, and built-in obsolescence of the various digital formats is worrying for the world of film preservation . . . format standardization, longevity, and back compatibility are being overlooked."[64] Migration to a new format is one strategy to keep ahead of technological obsolescence, but with every new migration there is a loss of data, or data corruption. Crofts argues that while digitization is often looked to as the quick way to preserve film, archivists and filmmakers alike should be moving toward other long-term solutions, even though in the short term they are more expensive. These include the creation of international standards of stabilization, sub-zero storage for ongoing preservation, and more active conservation work. Digital data is at risk of becoming corrupted, and storage devices and changing file formats are constantly changing.[65] When digital records are duplicated loss occurs, as Steven Ricci states, "the return of an archival artefact's original state is a conceptual impossibility . . . the 'natural' processes of decay are automatic and are never completely repairable. Duplication, whether by analogue or digital means, always produces some loss of information in subsequent generations of physical copies . . . given the inherent multiplicity of copies, versions, formats, and delivery systems . . . what exactly constitutes *the* original moving image may indeed be deemed permanently irresolvable."[66] Digital preservation is more expensive and time consuming than analogue preservation at this time.

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[64] Crofts, "Digital Decay," p. 12.
[65] Ibid., pp. 30-31.
[66] Steven Ricci, "Saving, Rebuilding, or Making: Archival (Re)Constructions in Moving Image Archives," *The American Archivist* 71:2 (Fall/ Winter 2008): pp. 437-438.

As archivists work through the problem of digital records preservation and accessibility, there has been significant loss of records. Even when steps are taken to preserve digital records they do not always work out as planned. For instance, the NFB attempted "to preserve all parts of a 50th anniversary film made in 1989, including wire frames, object finishes, scripts for scene composition, the Wavefront software used at the time, and the operating system. Five years later an attempt was made to reconstruct the film using the original digital objects, but it was impossible as the equipment no longer existed; a digitized version had to be recreated by using the form written to film."[67] Unexpected obstacles arose, and while this situation likely informed future preservation efforts, with constantly changing technologies we are likely to see preservation failures like this over and over again.

Canadian film archives face greater challenges, and Canadian films are at greater risk than their American counterparts. Unlike many American studios, Canadian film studios lack the capital to pay for restoration projects, and DVD releases of old films can also be cost prohibitive.[68] Also many of Canada's animation studios simply do not exist anymore, and there is no corporation responsible for their archives. The film industry in Canada has limited ability to preserve and enable access to films. It is often left to resource-poor non-corporate archivists to fill in the gap.

Given the resources, modern digital technology and conservation techniques allow conservators and technicians to repair film and other media in micro detail. These technologies allow for "fixing" the wear, tear, and errors — such as dust, spots, and over

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[67] Rodger, "Case Study," p. 14.
[68] Rosemary Bergeron, "Archiving Moving-Image and Audio-Cultural Works in Canada," *Archivaria* 63 (Spring 2007): p. 69.

and underexposed scenes — of archived film and photographs.[69] However, archivists tend to hesitate to fix these micro details — even when finances allow — because the erasure of these mistakes and the fixing of wear and tear actively alters the materiality of the record and the information that can be inferred from it.[70] The materiality of the record reveals the history of the record, and more accurately reflects how viewers originally saw it. Since the 1980s, restoration of film footage has become a much more accepted and valued component of moving image archiving, but across the archival profession no technical standards have been created.[71]

Archivists highly prize passive preservation and optimal environmental conditions that extend the life span of a record and slow the rate of deterioration. Active conservation and restoration treatments are often done only when strictly necessary and mostly out-of-house. For animated records, "restoration, archival intervention 'breathes new life' into previously unreadable materials that are figuratively 'reborn'."[72] Conservation and restoration are much more deliberate acts than preservation, and require additional staff and financial resources that many archives do not have. The ethics of digital restoration are a matter of debate within the film archive community. Digital restoration can improve sound and image to a minute degree, and more than any technology before it. While most archivists believe that digital restoration should aim to restore a film as closely to the original as possible, digital restoration can be used to "improve" and update the original.[73] Most archivists strive to have the records remain as

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[69] Nathan and Crafton, "McCay's *Gertie (*1914)," p. 39.
[70] Ibid.
[71] Ricci, "Saving, Rebuilding, or Making," pp. 435-436.
[72] Ibid., p. 437.
[73] Arianna Turci, "The Use of Digital Restoration within European Film Archives: A Case Study," *The Moving Image* 6:1 (Spring 2006): p. 122.

close to their original state as possible. Yet the potential to "remaster" an archival film is available and archivists and their stakeholders may have different visions about the optimum state of a record.

The creation of archival records is ongoing, and through each archival function — including appraisal, arrangement, description, preservation, outreach and enabling use — archivists co-create the record. Recently, there has been a shift in the uses and users of archives, and within this archival turn it becomes even more critical to recognize the power of archives in shaping reality. Tom Nesmith's deceptively simple statement "communication shapes our reality" has profound implications for archivists because "records become active agents in creating what we perceive and are not passive carriers of objective facts."[74] The active decision of the University of Manitoba Archives to appraise and acquire the records of Richard Condie has profound implications. The Richard Condie fonds is a reflection and creation of the societal, personal and institutional contexts in which it was created. The decision to collect it enables future users to gain insight into those contexts. Animation is a marginalized mode of communication within Canadian archives, but by preserving and enabling its use the UMA is contributing to the argument that animation matters to society, which in turn might encourage other archives to collect animation, and implies to users that the UMA believes that animation records have enduring archival value. Through outreach projects such as the "Richard Condie: Aarrgg!" exhibition, co-produced by the university's Gallery One One One and the UMA in 2008,[75] the UMA promoted the Richard Condie fonds and privileged it over other collections. This exhibition reinforced the notion that

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[74] Nesmith, "Archival Education," p. 3.
[75] Gallery One One One, "Richard Condie: Aarrgg!,"
http://umanitoba.ca/schools/art/galleryoneoneone/condie.html (accessed 16 April 2012).

the fonds has archival value, promoted the existence of the fonds and its availability for use, and promoted the UMA to fans and film aficionados who are interested in Condie as a filmmaker. Archivists should not underestimate the growing interest in exhibitions of animation records. Travelling exhibits of animation records and artwork publications have proved popular globally,[76] and could be a boon to public outreach.

In order for archivists to successfully appraise, describe, arrange, preserve and enable use of archival records of animation, they must first understand what documents are created and the role the documents play in creating animation. By briefly examining the process of creating an animated film, and specifically examining animator Richard Condie's creative process, insight has been gained into the diverse forms of documents created, which include textual documents, graphic material constructed with multiple media including acetate cels, sound recordings, and the final film itself. These documents chronicle the creation of an animated film from the beginning stages when narrative and image are first being expressed to the sequential images waiting to be transformed by technology, the finished animation, and the reviews and reactions of its viewers. While there can be vastly different processes involved in creating animated films — particularly influenced by the institutional structure and the technology used — there are several key steps that are almost always present, and records that reflect these key steps are, if not always retained, always created. It is essential that archivists understand the history of the record and the contexts of its ongoing creation in order to enable its use. Animation, like all records, is a product of a particular time and place. The impact of the Winnipeg artistic community, the experimental spirit of the NFB, and Condie's quirky personal style are all embedded in his films. Archives are places of

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[76] Peters and Bosma, "Dutch Animation," p. 177.

power and their selection, or marginalization, of different modes of communication privileges different kinds of knowledge. By acquiring personal animation records — two types of record that have been marginalized in archival thought and practice — the UMA is helping to encourage new media use and types of knowledge. While the absences in the Richard Condie fonds are noticeable, it remains an impressive and unique collection. Condie has engrossed viewers for over thirty years, and with the creation of the Condie fonds interested researchers can begin to understand how he created award-winning animation. And by digging into the contextual history of the record they can also gain insight into why he did so and how his animation work shapes our understanding of the past.

CONCLUSION

The archival profession in Canada is at a crossroads. Few archives have sufficient financial or staff resources to manage their voluminous and growing collections adequately. They now also face the immense challenge of digital records, which raise expectations of users and donors alike about greater ease of access and preservation, but can be like a nightmare to archivists with their rapid obsolescence and unreadability without the proper infrastructure. It is a tough time to be an archivist in Canada, and, feeling the resource pinch, there is a perfectly reasonable and logical tendency to "streamline operations," tighten collection mandates, and triage records and researchers. At this point in our history is it logical to acquire animation records with their often complicated legal baggage, their physical unwieldiness and instability, and their embedded cultural assumptions as pure entertainment? In a word, yes.

Archivists have been given the responsibility of helping to choose what knowledge is passed on to future generations. They have created appraisal theories in order to make and justify these difficult decisions. They will preserve and enable access to knowledge that otherwise would be completely lost. In the 1930s, when the staff of New York's Museum of Modern Art chose to preserve records of animation they were facing sceptical donors and trustees; new, challenging and frequently flammable forms of records; insufficient funding and space; and a cultural context that thought of animation and film as inherently disposable. The staff fought and negotiated for animation archives, and because of its persistence and that of others like it, the stories and knowledge in those records have been able to influence generations of viewers.

If archivists shy away from acquiring such non-traditional records, then the knowledge in them may well be lost, forgotten, or inaccessible. Archivists need to be an active voice in the conversation about what should be preserved and accessible from the immensely powerful cultural force of film and animation in particular. The UMA joined it by acquiring the Condie fonds. If archivists abdicate the responsibility to help work out arrangements for preserving animation archives with the various corporate and memory institutions, filmmakers, and technical experts involved in creation of these films, and are unable or unwilling to do their share to adapt and acquire once marginalized records, then this key part of human knowledge will be at risk. Archivists have much to offer this animation archives project, particularly through the distinctive way they read the history of the records, as a key to creating and making available knowledge from archives. This thesis has tried to keep that conversation going and widen that area of knowledge by doing that archival reading of the Condie fonds.

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