

MEMORY OF THE WORLD REGISTER  
Neighbours, animated, directed and produced by Norman McLaren in 1952  
(Canada)

Ref N° 2008-28

Part A- Essential information

1- Summary

***Neighbours, animated, directed and produced by Norman McLaren in 1952.***

Norman McLaren is the most influential animator in the history of the art of animation. Over many years of constant groundbreaking research, he never stopped developing new ideas and pioneering animation techniques. The scope of his work ranges from abstract works drawn, painted or scratched directly on film, to paper cuttings and to incredible live action images of dancers repeated and transformed by the use of an optical printer. It is no surprise that he has inspired many artists, animators and filmmakers, from Picasso and Truffaut to Lucas and Linklater. Through the brilliancy of his works, influenced as much by surrealism as by his pacifist convictions, he communicates his vision of the world, denouncing violence, appealing for peace and a better understanding of one another. This is best exemplified by his most important film, the anti-war parable *Neighbours*.

For this Oscar®-winning film, McLaren employed two ground-breaking techniques: *pixilation* (the use of stop motion with live actors); and the creation of synthetic sound by physically altering the sound track. Though not the inventor of *pixilation*, he took the use of this animation technique to a new level in the allegorical indictment of war. *Neighbours* conveys a powerful message. It tells the story of two men who fight over a flower and end by murdering each others' families and themselves. Produced during the Cold War and as a reaction to the Korean war, *Neighbours* is a criticism of conflict and a cry for peace.

As a film without words, *Neighbours* is universally accessible; it relies on design, colour, dance, and music to communicate its topical anti-war message to the audience.

Norman McLaren's work was recognized by his peers throughout and after his career. In 1953, the Academy of Motion Picture Arts and Sciences presented the Oscar® for DOCUMENTARY (Short Subject) to *Neighbours*. A complete list of awards won by *Neighbours* is included in Appendix C.

McLaren was an important mentor to a generation of Canadian animators and to animators around the world through the internship programs of the National Film Board and through his pioneering UNESCO sponsored missions to teach animation in China (1949) and India (1952) for use in promoting public health and education.

Many articles, books and reviews have been written about *Neighbours* and Norman McLaren's complete works. Two selected bibliographies can be found in Appendix F. The AV Trust is proposing that *Neighbours* (1952) be added to the Memory of the World Register.

## 2 DETAILS OF THE NOMINATOR

### 2.1 Name (person or organisation)

Audio-Visual Preservation Trust of Canada is the organization submitting the nomination of Norman McLaren's film *Neighbours* to the Memory of the World Register.

Established in 1996, the Audio-Visual Preservation Trust of Canada is a charitable non-profit organization dedicated to promoting the preservation of Canada's audio-visual heritage, and to facilitating access to and usage of regional and national collections through partnerships with members of the audio-visual community. Working in collaboration with both public and private sectors, the AV Preservation Trust conducts a variety of national programs designed to safeguard and provide access to Canadian's sounds and recorded images for future generations. These include: Masterworks, an annual celebration of twelve historically significant film, television, radio and musical/sounds recording classics; the Feature Film Education and Access Program, that enables Canadian non-profit organizations to restore feature films and provide easier public access to them; and the Music Memories Program, to ensure the availability of, and access to, Canada's musical heritage. For more information on these and other AV Preservation Trust programs and activities visit [www.avtrust.ca](http://www.avtrust.ca).

AV Preservation Trust is a registered charitable organization located at Unit 1002, 151 Slater Street, Ottawa, Ontario, Canada.

On October 31, 2007, the AV Preservation Trust Board of Directors resolved that the following persons serve as officers of the corporation until the next Annual General Meeting: Board of Directors 2007-2008: President, David Novek (President, Novek Communications); Vice-President, Paul McCormick, (President, Partners in Access Inc.); Treasurer, Tom McSorley, (Executive Director, Canadian Film Institute); Secretary, Ron Cohen, (National Chair, Canadian Broadcast Standards Council). A complete list of the member organizations of the AV Preservation Trust Board is included in Appendix D.

The Board of the AV Preservation Trust has representatives from the National Film Board, Library and Archives of Canada, CBC/Radio-Canada, and Telefilm Canada (all sustaining members), as well as the Cinémathèque québécoise, the Canadian Film Institute, the Film Reference Library of the Toronto Film Festival Group, and industry organizations. The Board voted unanimously to propose Norman McLaren's film *Neighbours* to the Memory of the World Register. This nomination has thus been endorsed by every organization in Canada active in the fields of audiovisual archives, production and distribution.

## 2.2 Relationship to the documentary heritage nominated

### The AV Preservation Trust Masterworks Program

In 2000 the AV Preservation Trust established the MasterWorks program, in cooperation with the Department of Canadian Heritage, Astral Media Inc.'s MOVIEPIX, The National Archives of Canada, The National Library of Canada, Canadian Broadcasting Corporation/Société Radio Canada, National Film Board of Canada and Telefilm Canada. The program was designed to highlight the films, records, radio and television programs which have touched Canadians deeply and contributed to our collective sense of self. In drawing attention to these MasterWorks, many of which are no longer generally available, and some of which exist only in a damaged or incomplete state, the AV Preservation Trust hopes to awaken the audio-visual industries and the Canadian public to the importance of preserving creations in these media, and to enlist their support of the legislative and funding measures which will preserve, restore and make accessible at least the most precious and most endangered works. In 2000, the year the Masterworks program was inaugurated, Norman McLaren's Neighbours was one of the first three Canadian films to be honoured. For a detailed description of the AV Preservation Trust's Masterworks program, see Appendix E.

## 2.3 Contact person (s)

Kelley Friesen  
Executive Director  
AV Preservation Trust

## 2.4 Contact details (include address, phone, fax, email)

AV Preservation Trust  
151 Slater Street, Suite 1002  
Ottawa, Ontario K1P 5H3  
Ph:/Fax: 613-564-3232  
e-mail: kelleyfriesen@avtrust.ca

## 3 IDENTITY AND DESCRIPTION OF THE DOCUMENTARY HERITAGE

### 3.1 Name and identification details of the items being nominated

#### ***Neighbours*, animated, directed and produced by Norman McLaren in 1952.**

The negatives and printing elements for *Neighbours* are held in the climate controlled vaults of the National Film Board of Canada (3155, Côte-de-Liesse Road, Saint-Laurent (Montréal, Québec).

#### ***Neighbours* and its restoration process**

In 2006, the National Film Board undertook a significant restoration project for all of Norman McLaren's films, including *Neighbours*.

The best printing elements were selected and meticulously transferred by an experienced colorist using Da Vinci software on a *Spirit* telecine. Once the original transfers were completed, MTI Correct software was used to remove tens of thousands of dust and dirt particles and scratches from the films. The final step was to encode the restored films in MPEG-2 format. This was done by a team of compression specialists and required the manual adjustment of certain optical parameters to achieve high-quality compression.

The restored films were digitized for a DVD box set. The soundtracks of all of McLaren's sound films were restored as well, and then remixed in mono, Dolby 2.0 and Dolby 5.1.

### 3.2 Description

***Neighbours*, animated, directed and produced by Norman McLaren in 1952.**

<b>Title</b>	Neighbours/Voisins
<b>Year</b>	1952
<b>Length</b>	8:06
<b>Description</b>	Norman McLaren here employs the principles normally used to put drawings or puppets into motion to animate live actors. The story is a parable about two people who come to blows over the possession of a flower. Film without words.
<b>Agencies</b>	Production: National Film Board of Canada; Distribution: National Film Board of Canada
<b>Credits</b>	director/producer/animation/music, Norman McLaren; photography, Wolf Koenig; sound, Clarke Daprato; cast, Jean-Paul Ladouceur; Grant Munro.

## 4 JUSTIFICATION FOR INCLUSION/ASSESSMENT AGAINST CRITERIA

Refer to section 4.2 of the General Guidelines for the selection criteria. If space insufficient, attach separate sheets. Each question **must** be answered.

### 4.1 Is authenticity established? (see 4.2.3)

The original negatives of *Neighbours* have been in the possession of the National Film Board since this film was produced, and they are now preserved under appropriate archival storage conditions. *Neighbours* has now been digitally re-mastered and the original film elements are protected.

### 4.2 Is world significance, uniqueness and irreplaceability established? (see 4.2.4)

An internet search for references to Norman McLaren as an animator provides over 250,000 links to websites on animation and the history of film that comment on his work. And a search with key words “McLaren” and “Neighbours” yields approximately 122,000 links. His stature and significance in the history of animation is undiminished, and animators working today are constantly re-discovering techniques that he developed decades ago. It is safe to say that works of Norman McLaren, and *Neighbours* in particular, are irreplaceable in the art and history of animated film.

### 4.3 Is one or more of the criteria of (a) time (b) place (c) people (d) subject and theme (e) form and style satisfied? (see 4.2.5)

Provide an explanation against each criteria selected. Attach separate statement if space insufficient

Based on any criteria for significance in the form and style of animated films *Neighbours* is crucially important. But based on any criteria Norman McLaren is also an outstanding world artist. By establishing the power of animation as a means of serious social commentary, as exemplified by *Neighbours*, McLaren has made a contribution to world art that cannot be overestimated.

4.4 Are there issues of rarity, integrity, threat and management that relate to this nomination? (see 4.2.6)

Attach a separate statement if space insufficient

Because the original negatives of *Neighbours* are preserved under appropriate archival storage conditions at the National Film Board vaults, there are no issues of threat or management related to this nomination. *Neighbours* and all the works of McLaren have now been digitally re-mastered and are accessible by sale or loan from the National Film Board.

## 5 LEGAL INFORMATION

### 5.1 Owner of the documentary heritage (name and contact details)

The AV Preservation Trust wishes to stipulate that it has no vested interest in the Norman McLaren's film *Neighbours*, but rather is presenting the application because it has been endorsed by every organization in Canada active in the fields of audiovisual archives, production and distribution, and that the National Film Board is a sustaining member of the AV Trust and fully supports this submission.

Both the physical property and the intellectual property rights in all the works of Norman McLaren since 1941 are owned by the National Film Board, a crown corporation governed by the National Film Act of Canada. The headquarters of the NFB are at 3155, Côte-de-Liesse Road, Saint-Laurent (Montréal), Québec. Copyright of earlier works are held by the United Nations and by the Crown in the United Kingdom.

### 5.2 Custodian of the documentary heritage (name and contact details, if different to owner)

Custodian is the National Film Board of Canada.

### 5.3 Legal status:

#### (a) Category of ownership

Public institutions. National Film Board of Canada (NFB).

#### (b) Accessibility

The NFB has an elaborate distribution system for all films. *Neighbours* has recently been made available to stream from NFB's online Screening Room at [http://www.nfb.ca/film/neighbours\\_voisins/](http://www.nfb.ca/film/neighbours_voisins/) As well, it can be purchased on DVD from the NFB or viewed at anyone of six NFB distributions centers in Canada, fifty-three partners institutions in Canada, and though offices in France and the United States

#### (c) Copyright status

Intellectual property rights in all post-1941 works by McLaren are controlled by the NFB

#### (d) Responsible administration

The National Film Board of Canada

#### (e) Other factors

There are no other factors.

## 6 MANAGEMENT PLAN

6.1 Is there a management plan in existence for this documentary heritage? If yes, attach a summary of the plan. If no, please attach further details about current storage and custody of the materials.

As indicated above, *Neighbours* is preserved and fully protected by the National Film Board of Canada. While there is no formal management plan in place for the film, its management, conservation and preservation, which are carried out by the NFB, adhere to current archival standards and practises. The long term preservation of the collection is assured through the careful application of these standards and practices.

### Appendix A

## 7 CONSULTATION

7.1 Provide details of consultation about this nomination with (a) the owner of the heritage (b) the custodian (c) your national or regional *Memory of the World* committee

The owner of the heritage and the custodian fully endorse this nomination.

In addition, the AV Preservation Trust has sought letters of reference for this submission from the following organizations:

- International Association of Sound and Audiovisual Archives
- Museum of Modern Art, New York
- British Film Institute
- Toronto International Film Festival
- Film Studies Association of Canada
- The Canadian Chapter of the International Animated Film Association
- Concordia University, Film Studies Department
- Association of Moving Image Archivists

These letters of reference will be forwarded to the committee under separate cover once received by the AV Trust office.

## PART B- SUBSIDIARY INFORMATION

The following information will not be taken into account in deciding whether or not to inscribe documentary heritage on the Register but will be included in the database as additional information. Some of this information may be drawn from the management plan (item 6 above).

## 8 ASSESSMENT OF RISK

8.1 Detail the nature and scope of threats to this documentary heritage (see 5.5)

There are no known threats to the works of Norman McLaren.



## 9 ASSESSMENT OF PRESERVATION

### 9.1 Detail the preservation context of the documentary heritage (see 3.3)

The works of Norman McLaren are fully protected and preserved by the National Film Board of Canada.

All the elements of *Neighbours*--originals, intermediate positives, intermediate negatives, prints (including 16 mm prints copied from the original 35 mm prints and blow-ups to 35 mm from original 16 mm prints)--are stored in the conservation vaults of the National Film Board of Canada. The NFB vaults are kept at a stable temperature of 10°C and at a stable level of relative humidity of 33%.

Adhering to conservation standards, the elements are stored on propylene cores and in propylene containers resting horizontally on shelves so as to let the air flow freely in and around them, and filter through special filters, molecules that could be infected and protecting the elements from external pollutants. All light sources are equipped with anti-UV filters. When these elements have to be taken out of the Conservation vaults, they are first put in an anteroom, thus reducing the shock from the difference of temperature and relative humidity between the Conservation vaults and the working areas of the film technicians.

All the elements have been meticulously examined, inspected, assessed, and from this work a condition record was created for every element, detailing its condition and problems such as shrinkage, discoloration, acidity level, etc. All this information is available in the NFB's Vault Management System database.

List of Attached Appendices: (à changer)

- Appendix A – Brief Biography
- Appendix B – Detailed Filmography
- Appendix C – Awards
- Appendix D – AV Preservation Trust Board of Directors and member organizations
- Appendix E – AV Preservation Trust MasterWorks Program
- Appendix F – Selected Bibliography
- Appendix G – Press Reviews (see attached collection of press reviews)
- Appendix H – Letters of References (see attached)

## Appendix A

### Brief Biography

Norman McLaren, Pioneer of Animation Film

April 11, 1914, Stirling, Scotland - January 26, 1987, Montreal, Canada

*Glasgow: The birth of a passion for film*

Norman McLaren was a Glasgow art school student in 1934 when he first saw the Russian films of Eisenstein and Pudovkin. Suddenly, movies were no longer just entertainment.

« I thought what a great medium! It was exciting and I said if you can do that, why bother with drawing and painting. »

McLaren saw abstractions in his mind as he listened to music and realized he could make these abstractions visible with film. He joined a filmmaking club at the art school. Fascinated by the movie camera, he sought to exploit it to the maximum. Nonetheless, McLaren made *Hand-painted Abstraction*, his first essay without a camera, by painting and drawing directly on the surface of the film stock at art school. John Grierson saw McLaren's film and hired him in 1936 for the British General Post Office Film Unit where, he told the wildly enthusiastic McLaren, he would learn the discipline of filmmaking.

*London: McLaren's first steps as a professional filmmaker*

Three years in London gave McLaren that grounding, and his professional films are notable for a subtle balance between freedom of expression and artistic discipline; McLaren also discovered in London that animation was his greatest interest.

*At the NFB: Specializing in animation film*

He spent two exciting years in New York from 1939 to 1941 and then moved to Canada to rejoin John Grierson at the publicly supported National Film Board of Canada (NFB), of which Grierson was the founding head. McLaren was the animator, but in 1942, Grierson realized the need for an animation studio, so McLaren found and trained artists. McLaren's view of animation as an art of personal expression still guides the NFB and has been a great influence on animation universally and tangentially on many live-action filmmakers.

« I have tried to preserve in my relationship to the film, the same closeness and intimacy that exists between a painter and his canvas... and so my militant philosophy is this: to make with a brush on canvas is a simple and direct delight – to make with a movie should be the same. »

### *Constructing a magnificent body of work in animation film*

McLaren was at the NFB as artist and public servant from 1941 to 1983. McLaren also worked as a public servant in China and India for the United Nations, training young artists in audiovisual communication. His celebrated anti-war parable, *Neighbours*, was an outcome of his experiences in China in 1949.

McLaren's febrile imagination resulted in 61 films in an amazingly diverse range of techniques and themes. Twenty-three of them were hand-made or direct-on films without a camera. Although McLaren is celebrated as the individual filmmaker par excellence, he always had close collaborators. Evelyn Lambart was at his side for 25 years. As she put it, "His role was the conceptual role, although I wasn't just pushing the broom!" And there was an inner sanctum, made up particularly of Grant Munro, Maurice Blackburn and Guy Glover.

### *A collection of extraordinary animation films inspired by personal techniques*

McLaren never lost his interest in the possibilities of the camera and made trick films, including his most celebrated work, *Neighbours*. There was also a trilogy of dance films. McLaren said that one of these, *Pas de deux*, along with *Neighbours* and *Begone Dull Care*, were his favourites.

McLaren's film interests went beyond the visuals to the sound. During the forties and fifties, he developed his own system of electronic music, which he called animated sound. He had three techniques: drawing directly with pen and ink onto the soundtrack, scratching the sound into the soundtrack area of black film and photographing patterns onto the soundtrack area.

## Appendix B

### Detailed Filmography

#### 1. Films

<b>Title</b>	<b>Production Year</b>	<b>Running Time</b>	<b>Credits</b>
<a href="#">Seven Till Five</a>	1933	12:16	director/producer, Norman McLaren; photography, W.J. MacLean.
<a href="#">Camera Makes Whoopee</a>	1935	18:22	director, Norman McLaren; producer, Norman McLaren.
<a href="#">Polychrome Phantasy</a>	1935	02:52	director, Norman McLaren; producer, Norman McLaren.
<a href="#">Defence of Madrid</a>	1936	33:53	director/producer, Norman McLaren; director, Helen Biggar; producer, Helen Biggar.
<a href="#">Hell Unlimited</a>	1936	14:25	director, Ivor Montagu; Norman McLaren; producer, Norman McLaren.
<a href="#">Book Bargain</a>	1937	08:10	director, Norman McLaren; producer, Alberto Cavalcanti; Norman McLaren; camera, F.H. Jones; sound, George C. Diamond.
<a href="#">Mony a Pickle</a>	1938	10:32	director, Norman McLaren; producer, Norman McLaren.
<a href="#">News for the Navy</a>	1938	10:37	director/producer, Norman McLaren; camera, H. Fowle; F. Gamage; sound, George C. Diamond.
<a href="#">Love on the Wing</a>	1938	04:27	director, Norman McLaren; producer, Norman McLaren.
<a href="#">NBC Valentine Greeting</a>	1939	01:43	director, Norman McLaren; producer, John Grierson; photography, Frank A. Goodliffe; camera, Norman MacQueen.
<a href="#">Scherzo</a>	1939	01:25	director/producer, Norman McLaren; animation, Norman McLaren.
<a href="#">[NBC Greeting]</a>	1939	01:20	director/producer, Norman McLaren; animation, Norman McLaren.
<a href="#">The Obedient Flame</a>	1939	09:57	réalisateur, Norman McLaren; producteur, Norman McLaren.
<a href="#">Spook Sport</a>	1940	07:52	director/producer, Norman McLaren; animation, Norman McLaren.
<a href="#">Stars and Stripes/Étoiles et Bandes</a>	1940	02:06	director/producer, Norman McLaren; animation, Norman McLaren.
<a href="#">Loops/Boucles</a>	1940	02:40	director/producer, Norman McLaren; animation, Norman McLaren.
<a href="#">Dots</a>	1940	02:21	director, Norman McLaren; producer, Mary-ellen Bute; Norman McLaren.

<a href="#">V for Victory</a>	1941	02:05	director/producer/animation, Norman McLaren; /, Norman McLaren; music, Albert Ammons.
<a href="#">Boogie-Doodle</a>	1941	03:18	director/producer, Norman McLaren; animation, Norman McLaren.
<a href="#">Mail Early</a>	1941	01:44	director/producer, Norman McLaren; animation, Norman McLaren.
<a href="#">Five for Four</a>	1942	02:52	director/producer, Norman McLaren; animation, Norman McLaren.
<a href="#">Hen Hop</a>	1942	03:40	director/producer, Norman McLaren; animation, Norman McLaren.
<a href="#">Chants populaires n° 1</a>	1943	05:00	director/producer/animation, Norman McLaren; /, Norman McLaren; music, Louis Applebaum.
<a href="#">Dollar Dance</a>	1943	04:05	réalisateur/animation, Jean-Paul Ladouceur; réalisateur/animation, George Dunning; producteur, Norman McLaren; musique, Le Quatuor Alouette.
<a href="#">Chants populaires n° 2</a>	1943	10:00	producer, Norman McLaren.
<a href="#">Tic Tac Toe</a>	1943	01:00	réalisateur, Jim MacKay; producteur, Norman McLaren; animation, Jim MacKay; Laurence Hyde; musique, Le Quatuor Alouette.
<a href="#">Chants populaires n° 3</a>	1943	06:00	réalisateur/animation, George Dunning; réalisateur/animation, Jim MacKay; producteur, Norman McLaren; musique, Le Quatuor Alouette.
<a href="#">C'est l'aviron</a>	1944	03:18	réalisateur, Norman McLaren; producteur, Norman McLaren.
<b>Alouette</b>	1944	02:22	réalisateur/animation, Norman McLaren; réalisateur/animation, René Jodoin; producteur, Norman McLaren.
<a href="#">A Rainy Day</a>	1944	01:00	producer, Philip Ragan; Norman McLaren; animation, Philip Ragan.
<a href="#">Let's All Sing Together (No. 1)</a>	1944	09:00	producer, Norman McLaren; animation, Art Price; René Jodoin; Norman McLaren.
<a href="#">Let's All Sing Together (No. 2)</a>	1944	08:00	producer, Norman McLaren; animation, Art Price; René Jodoin.
<a href="#">Keep Your Mouth Shut</a>	1944	02:20	director/producer, Norman McLaren; animation, George Dunning.
<a href="#">Là-haut sur ces montagnes</a>	1945	03:10	réalisateur, Norman McLaren; producteur, Norman McLaren.
<a href="#">Let's All Sing Together (No. 3)</a>	1945	10:00	producer, Norman McLaren; animation, Grant Munro; Jean-Paul Ladouceur.
<a href="#">Let's All Sing Together (No. 4)</a>	1945	09:00	producer, Norman McLaren; animation, Jean-Paul Ladouceur; René Jodoin; Grant Munro.
<a href="#">Let's All Sing Together (No. 5)</a>	1945	09:00	producer, Norman McLaren; animation, René Jodoin; Grant Munro.

<a href="#"><u>Let's All Sing Together (No. 6)</u></a>	1945	08:00	producer, Norman McLaren; animation, Jim MacKay; Grant Munro; Jean-Paul Ladouceur.
<a href="#"><u>Hoppity Pop</u></a>	1946	01:48	director/producer/animation, Norman McLaren; /, Norman McLaren; music, Louis Applebaum.
<a href="#"><u>Chants populaires n° 4</u></a>	1946	06:00	director/producer, Norman McLaren; animation, Norman McLaren.
<a href="#"><u>A Little Phantasy on a 19th-century Painting</u></a>	1946	03:37	réalisateur/animation, Jim MacKay; réalisateur/animation, George Dunning; producteur, Norman McLaren; musique, Le Quatuor Alouette.
<a href="#"><u>La poulette grise</u></a>	1947	05:33	réalisateur/producteur/animation, Norman McLaren; /, Norman McLaren; musique, Maurice Blackburn.
<a href="#"><u>Fiddle-de-dee</u></a>	1947	03:22	producer, Jacques Bobet; camera, Harold Berk; sound/editing, Eugene Kash; animation, Evelyn Lambart; Norman McLaren.
<a href="#"><u>Story of a Violin</u></a>	1947	22:00	director/producer/animation, Norman McLaren; /, Norman McLaren; music, Eugène Desormeaux.
<a href="#"><u>Over-Dependency</u></a>	1949	32:23	director/animation/editing, Norman McLaren; /, Norman McLaren; director/animation/editing, Evelyn Lambart; /, Evelyn Lambart; producer, Norman McLaren; music, Oscar Peterson Trio.
<a href="#"><u>Begone Dull Care / Caprice en couleurs</u></a>	1949	07:48	director/producer, Robert Anderson; script, Robert Anderson; Bruce Ruddick; Miguel Prados; camera, Jean-Marie Couture; sound, Robert Champagne; editing, Victor Jobin; animation, Norman McLaren; narrator, John Drainie; music, Robert Fleming.
<a href="#"><u>Around Is Around</u></a>	1951	10:00	director/producer/animation, Norman McLaren; /, Norman McLaren; director/producer/animation, Evelyn Lambart; /, Evelyn Lambart; sound, Ken Cameron; oscillography, Chester Beachell; music, Louis Applebaum.
<a href="#"><u>Now Is the Time</u></a>	1951	03:00	director, Norman McLaren; producer, Norman McLaren; Tom Daly; script, Donald Peters; camera, Lorne C. Batchelor; music, Louis Applebaum.
<a href="#"><u>Pen Point Percussion</u></a>	1951	05:58	director, Norman McLaren; producer, Norman McLaren; Evelyn Lambart.
<a href="#"><u>A Phantasy</u></a>	1952	07:15	producer, Norman McLaren; animation, Gretta Ekman; music, Maurice Blackburn.
<a href="#"><u>Two Bagatelles</u></a>	1952	02:22	director/producer/animation, Norman McLaren; /, Norman McLaren; music, Maurice Blackburn.

<a href="#"><u>Neighbours/Voisins</u></a>	1952	08:06	director/producer/animation/music, Norman McLaren; photography, Wolf Koenig; sound, Clarke Daprato; cast, Jean-Paul Ladouceur; Grant Munro.
<a href="#"><u>Twirligig</u></a>	1952	04:00	director, Grant Munro; Norman McLaren; producer/animation/music, Norman McLaren; /, Norman McLaren; cast, Grant Munro.
<a href="#"><u>Blinkity Blank</u></a>	1955	05:15	director/producer/animation, Norman McLaren; /, Norman McLaren; sound, Roger Beaudry; Joseph Champagne; music, Maurice Blackburn.
<a href="#"><u>Rythmetic</u></a>	1956	08:40	director/photography/animation, Norman McLaren;director/photography/animation, Evelyn Lambart; /, Evelyn Lambart; producer, Norman McLaren; sound, Norman McLaren.
<a href="#"><u>A Chairy Tale</u></a>	1957	09:53	director, Norman McLaren; Claude Jutra; animation, Evelyn Lambart; music, Ravi Shankar; Chatur Lal; Maurice Blackburn; cast, Claude Jutra.
<a href="#"><u>Le merle</u></a>	1958	04:04	réalisateur/producteur/animation, Norman McLaren; /, Norman McLaren; images, Douglas Poulter; chanson, Le Trio lyrique; musique, Maurice Blackburn.
<a href="#"><u>Short and Suite</u></a>	1959	04:53	director/producer, Norman McLaren; animation, Norman McLaren.
<a href="#"><u>Serenal</u></a>	1959	03:04	director/producer, Norman McLaren; animation, Norman McLaren; Evelyn Lambart; music, Eldon Rathburn.
<a href="#"><u>Jack Paar Credit Titles</u></a>	1959	03:27	director/producer/animation, Norman McLaren; /, Norman McLaren; music, Eldon Rathburn.
<a href="#"><u>Mail Early for Christmas</u></a>	1959	:40	director/producer/animation, Norman McLaren; /, Norman McLaren; music, Grand Curucaya Orchestra.
<a href="#"><u>Lines Vertical/Lignes verticales</u></a>	1960	05:49	director/animation, Norman McLaren; director/animation, Evelyn Lambart; producer, Norman McLaren; music, Maurice Blackburn.
<a href="#"><u>Opening Speech: McLaren/Discours de bienvenue de Norman McLaren</u></a>	1961	06:52	director/animation, Norman McLaren; producer, Tom Daly.
<a href="#"><u>New York Lightboard Record</u></a>	1961	07:38	director/producer/animation, Norman McLaren; /, Norman McLaren; camera, Eugene Boyko.
<a href="#"><u>New York Lightboard</u></a>	1961	09:00	director, Norman McLaren; producer, Norman McLaren.

<a href="#"><u>Lines Horizontal/Lignes horizontales</u></a>	1962	05:55	director/animation, Norman McLaren; director/animation, Evelyn Lambart; producer, Norman McLaren; sound, Joseph Champagne; music, Pete Seeger.
<a href="#"><u>Christmas Cracker</u></a>	1963	08:59	director, Norman McLaren; Jeff Hale; Gerald Potterton; Grant Munro; executive producer, Tom Daly; music, Maurice Blackburn; Eldon Rathburn; cast, Grant Munro.
<a href="#"><u>Canon</u></a>	1964	09:13	director, Norman McLaren; Grant Munro; optical effects, J. Gillissie; camera, Robert Humble; sound, Ron Alexander; music, Eldon Rathburn.
<a href="#"><u>Mosaïque/Mosaic</u></a>	1965	05:29	réalisateur/producteur/musique, Norman McLaren; /, Norman McLaren; réalisateur, Evelyn Lambart; animation, Norman McLaren; Evelyn Lambart; son, Ron Alexander.
<a href="#"><u>Korean Alphabet</u></a>	1967	07:15	director/producer/animation, Kim In Tae; /, Kim In Tae; music, Norman McLaren.
<a href="#"><u>Pas de deux</u></a>	1968	13:22	réalisateur/producteur, Norman McLaren; photographie, Jacques Fogel; chorégraphie, Ludmilla Chiriaeff.
<a href="#"><u>Spheres/Sphères</u></a>	1969	07:21	director/producer/animation, Norman McLaren; /, Norman McLaren; director/producer/animation, René Jodoin; /, René Jodoin; music, Glenn Gould.
<a href="#"><u>Synchromy/Synchromie</u></a>	1971	07:27	director/producer/visuals/music, Norman McLaren; //, Norman McLaren; /, Norman McLaren; optical effects, Ron Moore; re-recording, Roger Lamoureux.
<a href="#"><u>Ballet Adagio</u></a>	1972	09:50	réalisateur/animation/producteur, Norman McLaren; /, Norman McLaren; photographie, Jacques Fogel; Douglas Kiefer; son, Ron Alexander.
<a href="#"><u>Pinscreen</u></a>	1973	38:44	director, Norman McLaren.
<a href="#"><u>Animated Motion: Part 2</u></a>	1976	08:31	director/producer, Norman McLaren; director/producer, Grant Munro; camera, Raymond Dumas; re-recording, Michel Descombes.
<a href="#"><u>Animated Motion: Part 1</u></a>	1976	09:08	director/producer, Norman McLaren; director/producer, Grant Munro; camera, Raymond Dumas; re-recording, Michel Descombes.
<a href="#"><u>Animated Motion: Part 4</u></a>	1977	07:01	director/producer, Norman McLaren; director/producer, Grant Munro; camera, Raymond Dumas; re-recording, Michel Descombes.
<a href="#"><u>Animated Motion: Part 3</u></a>	1977	09:53	director/producer, Norman McLaren; director/producer, Grant Munro; camera, Raymond Dumas.



<a href="#">Animated Motion: Part 5</a>	1978	07:06	director/producer, Norman McLaren; director/producer, Grant Munro; camera, Raymond Dumas; re-recording, Michel Descombes.
<a href="#">Narcissus/Narcisse</a>	1983	21:47	director, Norman McLaren; producer, David Verrall; executive producer, Derek Lamb; Douglas MacDonald; cinematography, David De Volpi; optical camera, Jimmy Chin; sound, Louis Hone; re-recording, Jean-Pierre Joutel; choreography, Fernand Nault; music, Maurice Blackburn.
<a href="#">Un témoignage gravé sur... Pas de deux</a>	1985	14:33	réalisateur, Francine Viel; Norman McLaren; producteur, Roger Otis; producteur exécutif, Roger Frappier; texte/narration/chorégraphie, Ludmilla Chiriaeff; /, Ludmilla Chiriaeff; images, Jacques Fogel; son, Richard Besse; montage, Denis Mercier; montage sonore, Maurice Blackburn; mixage, Ron Alexander; musique, Maurice Blackburn; Dobre Constantin; participation, Margaret Mercier; Vincent Warren.

## 2. Film Tests

Title	Year	Running Time
<a href="#">Tanguy Landscape - Test</a>	1944	
<a href="#">Là-haut sur ces montagnes - Test</a>	1944	01:15
<a href="#">Unfinished Productions and Tests #11 - Test</a>	1945	
<a href="#">McLaren in Ottawa</a>	1949	04:00
<a href="#">On the Farm - Test</a>	1951	06:42
<a href="#">Flicker Film - Test</a>	1961	04:00
<a href="#">Pas de deux 3A - Test</a>	1962	
<a href="#">The Seasons - Test</a>	1966	
<a href="#">Birdlings - Test</a>	1969	
<a href="#">Creative Process Outs No. 25, 27, AN116, 126, 140, 141 - Test</a>		
<a href="#">Unfinished Productions and Tests: Barrell Zoom and Snakes - Test</a>		
<a href="#">Unfinished Productions and Tests #14 Bounce Film - Test</a>		01:00
<a href="#">Unfinished Productions and Tests #13 The Chaplin Test - Test</a>		:23
<a href="#">Unfinished Productions and Tests #12 Pen Drawings - Test</a>		

<a href="#"><u>Unfinished Productions and Tests #12 Little Negro - Test</u></a>		
<a href="#"><u>Unfinished Productions and Tests #12 Cloudscape - Test</u></a>		
<a href="#"><u>Unfinished Productions and Tests #9 - Test</u></a>		01:20
<a href="#"><u>Workshop Experiments in Animated Sound</u></a>		
<a href="#"><u>Creative Process Outs No. 20 - Test</u></a>		
<a href="#"><u>Dreamland Two - Test</u></a>		
<a href="#"><u>Blurr Test Can 1 - Test</u></a>		05:11
<a href="#"><u>Canon #1 - Test</u></a>		10:00
<a href="#"><u>Chairy Tale #1 - Test</u></a>		04:30
<a href="#"><u>Chairy Tale #2 - Test</u></a>		:40
<a href="#"><u>Christmas Cracker - Test</u></a>		04:49
<a href="#"><u>Colour Flicker - Test</u></a>		
<a href="#"><u>The Corridor - Test</u></a>		
<a href="#"><u>Dans un petit bois - Test</u></a>		
<a href="#"><u>Leapfrog #1 - Test</u></a>		
<a href="#"><u>Learning by Looking - Test</u></a>		13:00
<a href="#"><u>Lines Vertical/Lines Horizontal - Test</u></a>		
<a href="#"><u>Le Merle Can #1 - Test</u></a>		03:20
<a href="#"><u>Le Merle Can #5 - Test</u></a>		01:00
<a href="#"><u>Le Merle Rehearses - Test</u></a>		03:13
<a href="#"><u>Opening Speech Can #1 - Test</u></a>		02:25
<a href="#"><u>Opening Speech Can #2 - Test</u></a>		06:08
<a href="#"><u>Our Northern Neighbour - The Wook - Test</u></a>		
<a href="#"><u>Pas de deux 3C - Test</u></a>		04:30
<a href="#"><u>Pas de deux 3F - Test</u></a>		04:13
<a href="#"><u>Pas de deux 4 - Test</u></a>		03:50
<a href="#"><u>Pas de deux 4A - Test</u></a>		
<a href="#"><u>Pas de deux 4B - Test</u></a>		02:16
<a href="#"><u>Pas de deux 4C - Test</u></a>		
<a href="#"><u>Pas de deux 5 - Test</u></a>		
<a href="#"><u>La poulette grise - Test</u></a>		
<a href="#"><u>Productions 1, 2, 3 Can #1 - Test</u></a>		
<a href="#"><u>Productions 1, 2, 3 Can #2 - Test</u></a>		03:10
<a href="#"><u>Synchromy Can #1 - Test</u></a>		03:15
<a href="#"><u>Unfinished Productions and Tests #1 - Test</u></a>		02:06

<a href="#"><u>Unfinished Productions and Tests #4A - Test</u></a>		02:00
<a href="#"><u>Unfinished Productions and Tests #6A - Test</u></a>		
<a href="#"><u>Unfinished Productions and Tests #8 - Test</u></a>		02:10

*NB: The complete description of McLaren's film tests is underway*

## Appendix C

### Awards for *Neighbours*

City	Country	Event	Date	Award
Montréal	Canada	Annual Canadian Film Awards	30-Apr-1953	Special Award - Category: Non-theatrical
Yorkton	Canada	International Documentary Film Festival	20-Oct-1954	Third Award - Category: Sociology
Rome	Italy	International Review of Specialized Cinematography	01-May-1955	Certificate of Honour
Rome	Italy	International Review of Specialized Cinematography	02-May-1957	Diploma of Honour
Salerno	Italy	Annual Documentary Film Festival	15-Dec-1954	Gulf of Salerno Grand Trophy
Boston	USA	Annual Film Festival	01-Apr-1953	Award of Merit - Category: Adult Education
Hollywood	USA	Annual Academy Awards / OSCARS	19-Mar-1953	Oscar - Category: Documentary Short Subjects
New York	USA	Calvin Workshop Awards	01-Feb-1968	Notable Film Award
San Francisco	USA	International Film Festival	20-Oct-1967	Redwood Award for Special Merit - Category: Film-as-Communication

## Appendix D

### AV Preservation Trust Board of Directors and member organizations

<b>THE AUDIO-VISUAL PRESERVATION TRUST BOARD OF DIRECTORS</b>	
<b>NAME</b>	<b>ORGANIZATION</b>
<b>PRESIDENT</b> David Novek	Novek Communications Consultant
<b>VICE-PRESIDENT</b> Paul McCormick	Partners in Access Consultant
<b>TREASURER</b> Tom McSorley, Executive Director	Canadian Film Institute
<b>SECRETARY</b> Ron Cohen, National Chair	Canadian Broadcast Standards Council
Tom Perlmutter Government Film Commissioner and Chairperson of the National Film Board of Canada	National Film Board of Canada / Office national du film
Colin Browne, Professor	School for Contemporary Arts Simon Fraser University
Yvon Chouinard, Président	Isotope Conseil Inc.
Wayne Clarkson, Executive Director	Telefilm Canada
Luc Desjardins, Président	Phonothèque québécoise
Ernest J. Dick, Historian of sound and the moving image	
Iwan Edwards, Founder/Director	St. Lawrence Choir
Stephen Ellis, President	Ellis Entertainment Corporation
Sylvia Frank, Director, Film Reference Library	Toronto International Film Festival Group
Elizabeth Klinck	E. Klinck Research
Sam Kula, Archival Consultant	
Honourable Laurier Lapierre	
Larry LeBlanc, President	Brycemoore Music
René Malo, Président	Groupe Laurem Inc.
Hubert Lacroix, President and CEO	CBC/Radio Canada
Yolande Racine, Executive Director	Cinémathèque québécoise
Deborah Wilson, Vice-President, Communications	Astral Television Networks
Stephen Waddell, National Executive Director	ACTRA
Ian E. Wilson Librarian & Archivist of Canada	Library & Archives Canada

## Appendix E

### AV Preservation Trust Masterworks Program

#### 1. Preservation Facts

Our past, as reflected in our films and documentaries, sound recordings and radio and television programs, is disappearing minute by minute, second by second, frame by frame, reel by reel.

Some examples:

- "Evangeline", the first Canadian feature film produced in 1913, has disappeared as has "The Crimson Paradise (1933), the first feature film with sound
- There are no official copies of the first television broadcasts of CBC and Radio-Canada on September 6 and 8, 1952
- Only 7 programs out of 193 of the "la Famille Plouffe" series broadcast in the 1950's have survived.
- Only a few examples of the radio broadcasts of the period 1920-1939 have survived and no tapes remain of the first Canadian radio drama "Romance of Canada", broadcast in 1931

The above list is selective and clearly reflects only a tiny percentage of the thousands of historically important audio-visual works that have disintegrated, deteriorated or disappeared due to the lack of an effective, national, preservation and access initiative.

Through the "MasterWorks" Program, the AV Preservation Trust of Canada seeks to restore and preserve these valuable pieces of Canada's distinct cultural history making them accessible to the public for future generations.

#### 2. The Awards Themselves

Each year three works in each of the four genres –a total of twelve – are named as MasterWorks. The announcement originally had taken place during Heritage Week, which is the third week in February in Ottawa, Ontario. However, the AV Preservation Trust decided that it needed to acquire more visibility and support from the broadcasting industry and now alternates the awards each fall between Montreal and Toronto. The artists whose work is being honoured (or their representatives) attend the event and receive a commemorative plaque. The real award, however, is the restoration (where needed) and reissue of the work in pristine condition, and the preservation of the work in a secure location. The reissued works are then made available to the Canadian public in a variety of ways, appropriate to the nature of the work. The Movie Network, for example, has made a commitment to air the film titles. Cinémathèques will screen them.

### 3. How the Masterworks are Selected

A committee of four to six experts for each genre is struck. The committees include archivists, academics and “popularizers” such as festival organizers, journalists and radio and television programmers. Initially, each committee recommended works it considered important by virtue of their artistry and impact. A research file was compiled for each title including the bibliographic description, published commentary and criticism, awards won and other such pertinent data, as well as location of original elements, if known, and rights information. The committees of experts reviewed the research and recommended ten titles for each genre. A Blue Ribbon panel comprised individuals prepared to champion the cause of preservation in the audio-visual industries made the final selection of three works in each genre.

Today, the MasterWorks committees take into account additional factors including the criteria noted above. In selecting the three works for each genre, the MasterWorks Juries demonstrate that each of the selected nominees has the ability to:

- generate media interest
- raise public awareness of the importance of Canada’s audiovisual heritage
- re-awaken interest in preserving Canada’s audiovisual history
- draw public attention to ongoing preservation and restoration work by other organizations (eg. - TIFFFG, Cinémathèque québécoise etc.)
- increase access to specific Canadian MasterWorks that are no longer in commercial release.

For a work to be eligible as a MasterWork, it must meet the following criteria:

- Was commercially released before 1992
- Was certified or is demonstrably Canadian
- Have received critical and popular acclaim
- Was recorded in either official language
- Is it in the process of being restored/preserved and has been deposited with an archival repository
- Work selected can be a single work or a body of work

In addition, the MasterWorks juries provide a 100 word written rationale for selecting each MasterWork. The rationales take into account, but not limited to, the following information:

- The nominated work is of cultural and/or historical significance.
- Is aesthetically valuable for posterity
- Advanced the state of the art in its time
- Maintains or exceeds the standard of past winners
- Serves as an international touchstone of Canadian culture.

#### 4. Role of the Committees of Experts

MasterWorks is intended to increase awareness both of the quality of Canadian audio-visual works, and of the importance of preservation. To that end, the creation of a body of documentation which can be made available on the Trust's website – [www.avtrust.ca](http://www.avtrust.ca) – is a component of the MasterWorks program. Librarians and archivists from the Library and Archives Canada, NFB, CBC/Radio-Canada, Cinémathèques and universities assist in the location and verification of information about the recommended titles, as well as compile some general background information: bibliographies, festival and award winners, etc. In addition to drawing on the broad knowledge of the experts for recommendations of titles, the experts review the information files and recommend improvements for the following year.

#### 5. MasterWorks 2000

When the MasterWorks program made its inaugural list of nominees in 2000, Norman McLaren's film *Neighbours* was one of the first three films declared as a MasterWork. This film was considered McLaren's most famous, and perhaps most personal and powerful film using the pixilation technique reinvented by him, and also synthetic sound and music composed for the film by him. *Neighbors* was also the first of its kind and considered one of the most important Canadian animated films to win an Oscar® in 1953 for Documentary Short Subjects.



## Appendix F

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## Appendix G

### Press Reviews

See attached collection of press reviews.

<ftp://ftp.nfb.ca/pub/archives/neighbours/>

- [ftp://ftp.nfb.ca/pub/archives/neighbours/mclaren\\_norman\\_1914-1987\\_press\\_clippings.pdf](ftp://ftp.nfb.ca/pub/archives/neighbours/mclaren_norman_1914-1987_press_clippings.pdf)
- [ftp://ftp.nfb.ca/pub/archives/neighbours/mclaren\\_norman\\_neighbours\\_press\\_review.pdf](ftp://ftp.nfb.ca/pub/archives/neighbours/mclaren_norman_neighbours_press_review.pdf)