

ends. For example, Kolasky's citation of the *Ukrayinska Radianska Entsyklopedia* (Ukrainian Soviet Encyclopedia) on those matters concerning the founding of the Social Democratic Party of Canada particularly when the "facts" are in error, is indicative of the narrowness of the book's informational base as well as its fundamental weakness in historical scholarship. While it may be true that many of the primary sources of the Ukrainian Canadian community were not open to the author during the writing of his book (as noted in his preface), it is also true that the absolute paucity in all types of archival sources available to him has been largely self-induced. In having deliberately chosen to concentrate on such recent times, Kolasky has ensured that such material as the seized Communist Party records in the Archives of Ontario as well as other potentially usable sources in the records and manuscript groups of the Public Archives of Canada either have fallen outside his purview or have remained closed to him because of their recent vintage. Thus limited in his data base, Kolasky's primary documentation rests heavily upon his own earlier writings and several other judiciously selected sources.

Under these circumstances, *The Shattered Illusion* receives an "R" rating — restricted to mature students of history and to those others who already share Kolasky's vision of Canada, Ukraine and the USSR.

Edward W. Laine  
National Ethnic Archives  
Public Archives of Canada

**The Art World. Law, Business and Practice in Canada.** AARON MILRAD and ELLA AGNEW. Toronto: Merritt Publishing, 1980. xxx, 204 + 16p. ISBN 0 920886 04 3 \$27.95.

When it comes to the law, a little knowledge can be more than just a little dangerous. Having said that, it must also be said that every archivist who is involved in acquisitions should do two things: make friends with his institution's legal department and buy *The Art World*. Keep it next to Schellenberg, Posner and Evans and be prepared to refer to it often.

1980 has been a year that collectors will remember. Private and auction sale prices for paintings, books, manuscripts and every other "collectible" imaginable have set new records — records which stood only until shattered by the next major offering — records which will stand only until the Spring sales of 1981. That the Whitney Museum would pay \$1,000,000 for the work of a living American artist (and Jasper Johns is not only living but both healthy and prolific) is symbolic of more than just a free market gone mad. It is symbolic of the fact that the free market is now supreme.

The effect of this on even the most modest of Canadian archives will be direct and serious. The public-spirited citizen who is prepared to part with a family heirloom for the price of a thank-you note and a wine and cheese is an endangered species. While we may bemoan his demise, we must also resign ourselves to the alternative: increasingly regular plunges into an increasingly unstable open market. The archivist must be prepared to abandon the now untenable position that he and his institution have some special right to elements of our heritage be they local, regional or national. It is pointless to claim that value measured by context is as valid a concept as market value, where the former is invariably going to be in conflict with the latter. The value of a single item or collection is now more often than not being determined solely by what someone is willing to pay for it. We may not like it and we may have a dozen apparently valid reasons why this should not be so, but that is not the point. The informal archival network may well be able to affect market forces to a small degree by controlling competition for collections where mandates or "jurisdictions" overlap or by coming to informal agreements among themselves as to the most appropriate repositories for certain items. The

fact that this practice is probably illegal where such things as auctions are involved notwithstanding, we cannot hope to control the value of any item as long as the "private" sector is interested — and it probably will be.

For many archivists, their first brush with the open market will come as a nasty shock. *The Art World*, studied carefully, will cushion that shock.

Aaron Milrad and Ella Agnew are partners in a Toronto law firm which specializes in the field of visual and performing arts. Their book, minus its forewords and index, is a no-nonsense, 204 page introduction to the world of law and the arts in Canada. The chapter on copyright is without doubt the clearest explanation of what an owner can or (more important) can *not* do with objects in his collection and provides examples of copyright problems which would give migraines to a professor of logic. The Keyes/Brunet Report is also given a precise once-over in the unlikely event that we are one day required to move it to the non-fiction shelves. The extensive chapter on acquiring works of art is important for any archivist who attends an auction or buys work from a dealer. Rules that are here applied strictly to works of art are valid for photographs, manuscripts, books or artifacts. The simple caveat "know the game before you play" is brought forcefully home by a list of eight different ways in which the name of an artist may be used in an auction catalogue, each an indication of whether the artist executed or *may* have executed a given work.

Once again, the headings and text are clear and precise. Under "Purchase at Auction": "Advice to Bidders", "The Law of Sale at Auction", "Warranties" and "Other Laws Relevant to Auction Practices in Canada". Under "Purchase from Commercial Galleries": twelve precise paragraphs covering discounts, warranties, disclaimers, bills of sale and taxes. All are understandable. All are relevant.

The Cultural Property Export and Import Act is seen by many Canadian archives as providing a viable alternative to the difficulties of raising substantial acquisition budgets. The experiences of many institutions using the Act to offer tax relief in lieu of cash payments would seem to support this view. Under the provision of the Act, an institution designated "Category A" by the Board, no matter how small, now has the potential to go one-on-one with even the Public Archives of Canada in the acquisition of materials since the collection, no matter how high its value, can be "purchased" with someone else's money. Milrad and Agnew provide an outline of the Act and its implications (both positive and negative) that will be especially useful to archives which have not yet sought designation by the Board but intend (as every archives should) to do so.

A careful reading of the chapter dealing with Cultural Property Export and Import Act is no substitute for a study of the Act itself, but Milrad and Agnew's overview should sensitize the archivist to the dangers inherent in the evaluating of cultural properties for tax purposes. Clearly there is great potential for abuse. In our relatively small field where individuals are likely to know each other personally as well as professionally, what truly constitutes an "arm's-length" appraisal? Recent articles in the national press have explored the negotiations surrounding the possible acquisition and donation of the Crane photograph collection. The central issue of whether tax credits should be issued on the appraised value of a collection or on what was actually paid for it (especially where there is such an enormous discrepancy between the two) is a thorny one. Was the Act designed, in part, to encourage and reward philanthropy, or is it simply a vehicle which benefits donor and receiver regardless of motive? There is no question that one of the reasons prompting the publication of *The Art World* was the perception that informality and mutual understanding will invariably prove inadequate as the stakes increase. The pressures which will be brought to bear on such new vehicles as the Cultural Property Export and Import Act may well determine their continued usefulness as catalysts in the collecting efforts of all cultural institutions. Whether the Export and Import Act will provide needed stability in a volatile free market or whether it will

become, through its valuation procedures, an integral part of it remains to be seen.

Archivists have a real part to play in ensuring that the Act is fully and correctly used. The future of our acquisition efforts may well depend upon it. There are substantial sections of this book which will not be of direct relevance to archivists. The authors are as dedicated to the rights of the creator as they are to those of the consumer, but even the sections on obscenity and censorship are good reading. Even with its extensive references to American law and practice, *The Art World* is still overwhelmingly concerned with things Canadian. Its publication should be applauded by every person involved in creating or collecting our national identity. You'll still need to know a good lawyer, but to read this book is to realize, in this area at least, that a little knowledge is not nearly as dangerous as none at all.

Anthony L. Rees  
Supervisor of Archives  
City of Toronto Archives

**The Preservation and Restoration of Sound Recordings.** JERRY McWILLIAMS. Nashville, Tenn.: American Association for State and Local History, 1979. xi, 138 p. index ISBN 0 910050 41 4 \$7.00 pa. Members, \$8.95 Non-members. (Available from AASLH, 1400 Eighth Avenue S., Nashville, Tenn. 37203, U.S.A.)

Until recently, sound recordings have been shunned by many professional scholars as nothing more than entertainment trumpery. That attitude, fortunately, is gradually disappearing and recorded sound is gaining respect as an essential source in documenting our society. Educational institutions, libraries, archives and museums are increasingly becoming interested in collecting and safeguarding recorded sound in its many forms. Since the development of the technology, the subject of preservation of sound recording has been fraught with controversy. To a large extent sound archivists had to rely on hearsay and advice by ill-informed "experts". Jerry McWilliams' book is a substantial attempt to expose the reader to the practices that have evolved from the experience of a number of American institutions. The author has also succeeded in collecting information on the preservation and maintenance of sound recordings available only in specialized and sometimes obscure publications. McWilliams utilized these sources to construct a well-written and concise manual. Accompanied by a historical narrative of technological advances in the field, the book provides instruction on the restoration of discs, cylinders and magnetic tape.

In a convincing manner, McWilliams succeeds in dispelling a number of needless and ill-conceived practices that have brought much anxiety to sound archivists. Institutions have often been advised that in order to relieve tension and lessen the possibility of print-through in tapes held in long term storage, they be rewound at playing speed once a year. Unless the entire collection consists of no more than a couple of hundred tapes, carrying out such a procedure on a regular basis is impossible for most institutions. McWilliams argues that the process is quite superfluous for good quality mylar-backed tapes. Older acetate base tapes may benefit from rewinding, but their inherent instability renders them unsuitable for long-term preservation in any event. Another area of concern has been that of accidental erasure of the magnetic imprint on tape. The problem, however, is one that almost never arises. The author explains that a magnetic field of 1,500 oersteds is reduced to only 50 oersteds at a distance of less than three inches. He points out that a magnetic source of 50 oersteds, placed directly beside a tape recording, will have no discernible effect on the tape. Caution, nevertheless ought to be exercised. Storage areas near high-voltage lines or transformers must be avoided.

Institutions have hesitated to venture into the field of sound documentation largely because of the costs and labour involved in maintaining such collections. Regretfully,