

in particular that the divisiveness between archivists and records managers contributes to our continuing alienation from the true meaning of the record and our record-keeping responsibilities.

Not sufficiently considered by this work is the range of implications that managing technology (and record keeping systems) has for archival and records institutions. What organizational changes within our institutions will be necessary to carry Cox's fundamentals and their future policies? How much will we each be willing to change, relinquish, gain as we evolve to position ourselves to undertake electronic records initiatives? How will our organizational culture and institution type shape the direction of these initiatives and new collaborations? Will this potential for diversity in the way we manage our focus on the record necessarily forge collaboration among records professionals (as Cox proposes) or fracture it further? Perhaps more archivists and records managers working in institutions *should* be writing about *these* issues soon. In sum, this is a disappointing compilation. Readers unfamiliar with Richard Cox's writing would be better served by his journal publications for a more coherent rendition of the important arguments in this work.

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Appraising Moving Images: Assessing the Archival and Monetary Value of Film and Video Records. SAM KULA. Lanham: Scarecrow Press Inc., 2002. 155 p. ISBN 0-8108-4368-4.

Appraising Moving Images is a groundbreaking work in many ways. For the first time, the gamut of historical and current theory of moving image appraisal has been brought together with considerable practical experience to be discussed and re-interpreted for the new century. Its author – Sam Kula – is well-known to both the Canadian archival community and the international moving image archival community. He worked at the British Film Institute and the American Film Institute in the 1950s and 1960s, and was the driving force behind the establishment and phenomenal growth of the National Archives of Canada's film and television holdings in the 1970s. He authored the first serious treatment on film appraisal, *The Archival Appraisal of Moving Images: A RAMP Study With Guidelines* (some ideas of which are carried over to this new work) published by UNESCO in 1983. And though retired he remains active in the field. He is currently the president of the Association of Moving Image Archivists (AMIA), is on the board of the AV Preservation Trust, and advises the Canadian Cultural Property Export Review Board (CCPERB) on moving image issues. His experience in three countries is unmatched, his knowledge is both broad and exhaustive.

The book is misleadingly slim. In a volume that normally would take twice

its size, Kula has written six densely packed chapters dealing with all aspects of both the archival and monetary appraisal of moving images. While these are obviously related activities, they are carried out for entirely different purposes. One is to determine which materials merit retention in an archival institution, the other is to arrive at a fair market value for an item or collection. Both are enormously complicated processes requiring research, a thorough knowledge of the moving image documents, and a critical assessment of a number of criteria.

The book starts with a brief overview of the concept, history, and development of moving images and moving image archives. It discusses some of the pioneering figures in the field such as Henri Langlois (France) and Ernest Lindgren (U.K.), how their ideas and philosophies differed (sometimes radically), and how their influences are still felt. Kula also walks the reader through the formation and activities of a number of moving image organizations such as the Fédération internationale des archives de film (FIAF) and the Fédération internationale des archives de télévision (FIAT).

One of the most helpful chapters is on the topic of appraisal theory. Kula correctly emphasizes that archival appraisal literature – both past and present – is not and has never been particularly helpful or even relevant in dealing with moving images. The great theorists such as Schellenberg and Jenkinson have always, it seems, ignored these documents.

Over the years, moving image archivists have attempted to assemble a list of valid criteria and devise a philosophy upon which to base their decisions. Some of these include age, rarity, content, treatment, format, user needs, cultural significance, authenticity, connection with a well-known name, informational and evidential value, as well as factors out of their hands such as legal deposit regulations. While all have a place in deliberations, Kula explains that, in reality, the philosophy has yet to gel and appraisal decisions on media collections are usually still made on the basis of storage limitations and conservation costs.

While explaining the idea behind the urge to not “play God” by limiting acquisitions and culling film collections, Kula also emphasizes what no archivist can now disagree with the absolute need for some kind of selection activity due to the incredible and growing output of moving image producers. There are also the sometimes staggering short- and long-term costs of processing and conserving these documents to be taken into account. There is also an interesting discussion of biases versus the impartiality of archivists, the problems of taking into account user needs and wants, fads in research, and finally the top-down versus the bottom-up approach to selection.

The fourth chapter deals with appraisal policies and practices – a setting of direction (usually in writing) – for both institutions and individual archivists. Kula discusses in depth the two policy documents on which most present-day policies are based: the UNESCO's *Recommendation for the Safeguarding and*

Preservation of Moving Images (1980) and FIAT's *Recommended Standards and Procedures of Selection and Preservation of Television Programme Material* (1996). He then does a comparison of the evolving selection standards and acquisition policies of a sampling of institutions in the United States, Czech Republic, Australia, Russian Federation, Argentina, Malaysia, Germany, and Canada out of which several interesting trends emerge.

The next chapter expands on the idea that a true moving image archive should avoid tunnel vision and seek to collect more than just audio-visual elements. Film/video productions can be extremely complex, are usually the work of many contributors, and take enormous planning. Other types of documents are crucial for an understanding of how a moving image originated, how it was financed, how it was made, what technology was utilized, how it was marketed, advertised, distributed, and received by the public or critics. These documents are all described and their role explained.

The final chapter of the six pertains to the most controversial issue of all – the monetary appraisal of moving images. It is controversial due to the fact that a number of high-profile collections have been donated to Canadian archival institutions in the last ten years in return for significant tax credits. The appraised values have been all over the map for a number of reasons: huge expectations on the part of the donors (some of whom are more assertive than others); a lack of clarity with regards to which rights were attached to the donations; a lack of knowledge of the production of moving images on the part of some of the appraisers; exceptionally critical assessments of appraiser's reports by the Canadian Cultural Property Export Review Board (resulting in gun-shy appraisers deliberately downplaying their values so as to stay in the "good books" of the CCPERB); and a continuing resistance of the CCPERB to include anyone on their board with even a passing knowledge of the film/video production industry.

Kula succinctly discusses the issues: evolving methodology; the selection of an appropriate appraiser; the contents of an appraisal report; an explanation of the attached rights; the concepts of comparative pricing, unit pricing, and the "power of the multiplier"; the special problems of animation art; and physical factors that may have an effect on value. He then outlines his three basic approaches to arriving at a fair market value: cost of production, potential revenue generation, and replacement value of the physical property. While always stating there are no easy approaches, Kula (surprisingly for such a complex mind) appears to come down strongly and exclusively on the side of replacement value.

While this does remove much of the complexity of criteria weighing personal biases, I respectfully and firmly disagree that it is the most suitable approach; it is much too simplistic and much too objective. It does not reflect how moving images are bought and sold on the open market and is therefore unfair to the donor. Using this method, all productions having the same dura-

tion, on the same format, with the same elements present should therefore have the exact same value. This is ludicrous – it is analogous to giving every painting on the same size of canvas using the same amount of paint the same value, or, every book of the same dimensions containing the same number of pages the same value. The exact replacement value of a piece of canvas, a specific amount of paint, a number of pages of paper of a specific stock, and a certain amount of ink could be calculated, but how is that relevant?

While replacement value should definitely be a criterion to consider, every moving image production has values above and beyond film lab or dubbing costs. Film/video productions are not blank reels of polyester plastic – they have creative content, and they have intangible qualities that cannot be ignored. To exaggerate one case study for argument's sake, we could consider two films, each ninety minutes long. One film has a gem of a storyline; is tremendously popular and has been seen by millions or billions of people; has a well-known cast or crew; is the first production to use a new technology; has brought about a change in society; contains totally unique footage of a place or event; and has extremely professional production values. On the other hand another film does not have a particularly clever storyline; has not proven to be popular; is not associated with any writer, actor, or director of quality; is not a first with any technology; has amateur production values; has not had any impact whatsoever on society; and contains no unique footage of anything. The two cannot possibly be given the same monetary value, and any appraiser who does so is doing a grave disservice to the concept of appraisal.

This one major disagreement aside, Kula's book is a welcome and valuable addition to the literature on appraisal; this really is the first book dedicated to moving image appraisal and is fated to become the seminal work for film/video archivists. It wisely does not come up with a firm set of rules to follow when doing an appraisal, but it does establish some sensible guidelines for the analytical processes involved. It demonstrates that appraisal continues to be not a science, but an art or craft, with the major factor being relevant and in-depth knowledge of the subject. As Kula writes "you should not appraise what you do not know and you must know the work in context, in relation to other works and to the creators and the administrative unit that sponsored the work, and to the particular economic and social conditions and ideological framework in which it was created and distributed." Both moving image and non-moving image archivists should heed this piece of wisdom, and for those who make irrevocable decisions about what moving images will be saved for posterity, keep this little book very close at hand and consult it regularly.

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