

Évaluation

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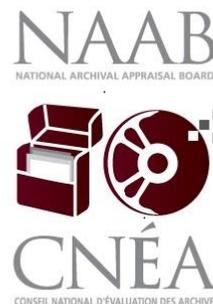


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A NAAB UPDATE

Karen Teeple, Chair, NAAB Board of Directors

September 2019

Over the past year, NAAB has undergone a major transition to its organization and operations. While this restructuring is still very much a work in progress much has been done to establish the necessary framework to advance monetary appraisal practice in Canada.

As newly appointed PNAs, you are probably very aware of most of the changes that have been made thus far. However, as significant as many of these changes are, it is also important to note that all PNAs are now members of NAAB. As a result, you are voting members and have a say in the future direction of the organization. This represents a substantial milestone in NAAB's history because an expanded membership will strengthen our collective voice, credibility and capacity in the archival community.

Included in this inaugural issue of the newsletter is a chart that reflects the new governance of NAAB and shows the breakdown of the five new regional divisions and their respective directors. We have also added a new line of responsibility that identifies five regional coordinators, all of whom will provide oversight to the appraisal sessions in their regional jurisdictions. The coordinators will work closely with the panel Chairs to support them in following the new policies and procedures that have been developed to provide guidance in complying with appraisal standards.

We encourage all of you to check the NAAB website regularly. It has been revamped to include a number of new features such as

the Directory of Practising NAAB Appraisers, which now lists the names of all PNAs and their biographical information. It is becoming a valuable and relevant resource as the network of appraisers continues to develop; we will continue to announce new initiatives on this website as they are rolled out.

One of NAAB's major stakeholders, the Canadian Cultural Property Export Review Board (CCPERB), has also undergone some administrative changes over the past few years. On November 1, 2014, the *Administrative Tribunals Support Service of Canada Act* came into effect and under this legislation, the CCPERB Secretariat was transferred to a newly established federal organization in the Department of Justice portfolio, the Administrative Tribunal Support Service of Canada (ATSSC). CCPERB (as the Board of Directors) continues to report to the Minister of Canadian Heritage but operates at arm's length as an independent decision-making body. Most importantly, this transfer of the secretariat staff to the ATSSC has no implications for its stakeholders as they will continue to support CCPERB operations.

Vice Chair Marcel Caya and I were invited to meet with CCPERB on June 14th to make a presentation to their staff on NAAB's operations, history and appraisal practices. This provided a good forum for discussion and was a welcome opportunity to have a face-to-face meeting with the staff. We hope to establish regular meetings with CCPERB to further develop this relationship.

On another note, we are currently making some revisions to our report template and are developing guidelines to facilitate and standardize the elements for writing an appraisal report. I think it is fair to say that there has been considerable inconsistency across Canada in the way we approach our reports and this is an issue that CCPERB has also brought to our attention. We will encourage appraisers to adhere to these guidelines to further enhance the overall quality, consistency and content of our reports.

This last year has seen NAAB go through a major transformation. The development and population of the database of past appraisals, the rollout of the membership structure, the implementation of the Masterclass sessions and the PNA designation, speak to some of NAAB's accomplishments. We still have many more challenges ahead of us but we have managed to move forward despite our precarious pecuniary state. As we continue to increase our membership and develop our programs and services, we hope eventually to move into a more financially viable position.

Support from the Canadian Council of Archives' secretariat has been invaluable and integral to our growth and development. They have brought us through a very crucial time in our history and without them, we could not be where we are today.

On behalf of the Board of Directors I would like to acknowledge their unrelenting efforts in supporting NAAB and to all of you PNAs, we thank you for your interest and involvement and hope that you will play an active role in NAAB's future.

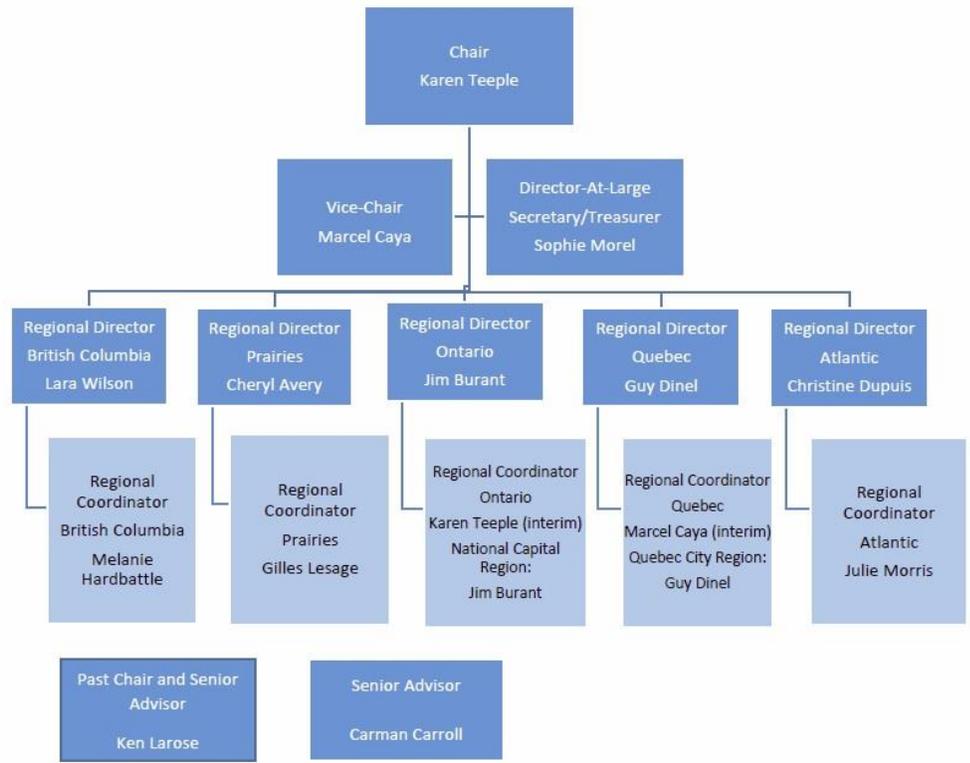
What does it mean to be a voting member of NAAB?

- Elect your regional director and the Chair, Vice-Chair and Director-at-Large
- Receive notice of members meetings
- Add items to the agenda of members meetings
- Request that directors call a meeting of the members, or call a meeting if the directors fail to do so
- Vote at a meeting of the members
- Approve or confirm by-laws
- Receive financial statements and accountant/auditor's report
- Approve major or fundamental changes (e.g. change to the objects/purposes of the corporation)

NAAB – NEW GOVERNANCE STRUCTURE: BOARD OF DIRECTORS (TRANSITIONAL)

Monetary appraisals of archival donations were first undertaken in 1971 under the aegis of a committee of the Canadian Historical Association (CHA) composed of three historians and two archivists. That group, the Document Appraisal Committee, was reconstituted as the National Archival Appraisal Board in 1974 while still operating within the CHA. NAAB became an independent not-for-profit organization when it incorporated in 1983.

The governance structure (pictured on the right) is supported by the *Future of NAAB Working Group*, established in March 2016. The Board may also invite non-voting guests and/or senior advisors, including the Past Chair (Ken Larose); and a representative from each of the Council of the Provincial and Territorial Archivists (CPTA); the Canadian Council of Archives (CCA); Book Dealers; and other advisors as determined by the Board.



- **Chair, Vice-Chair, Director-at-Large** positions are **elected nationally** to the Board of Directors.
- **Regional Directors** are voting positions, **elected regionally** to the Board of Directors to govern and steer the business of NAAB, monitor trends and issues, develop appraiser capacity and coordinate the administration of NAAB panels in their respective regions.
- **Regional Coordinators** are non-voting positions, **appointed** by Regional Directors to work collaboratively and assist with development of NAAB appraiser capacity and the administration of NAAB panels in their respective regions. At the discretion of the Chair, assistant Regional Coordinators may be invited to attend NAAB Board of Directors Meetings; however, they may not replace or vote on behalf of an absent Regional Director. Federal institutions in the *National Capital Region* may contact either the Ontario or Quebec Regional Coordinator.

The Regional Coordinators will be the first point of contact for institutions requesting monetary appraisals. When Regional Coordinators receive a request from an institution, they appoint a Panel Chair, who in turn appoints the members of the appraisal panel and schedules the appraisal session in consultation with the institution. A NAAB appraisal panel is usually composed of at least one archivist, one researcher/historian and one dealer. In special cases, additional members may be appointed when the nature of the material requires particular expertise.

Names and contact information are available through NAAB.ca on the Services page at www.naab.ca/services. We have also developed a *new* contact form for institutions requesting an appraisal that is also available at: www.naab.ca/services-contact.

REPORT ON THE NAAB AD HOC COMMITTEE ON THE MONETARY APPRAISAL OF ELECTRONIC RECORDS

Adapted by Simon Patrick Rogers, from a report by Richard Dancy
September 2019

In January 2019 NAAB established an ad hoc committee to investigate problems relating to the monetary appraisal of digitized and born-digital archival records. This report is intended as a brief summary for the NAAB membership concerning the establishment, terms of reference, activities to date, and working plans of the ad hoc committee.

In the years since the establishment of NAAB, the body of knowledge and practice for monetary appraisal of archival materials has grown with respect to paper and analog records. But there remains considerable uncertainty about its application to digital records. Digital materials increasingly make up a large part of the records prospective donors wish to donate. If tax receipt and certification of cultural property are to remain effective supports for acquisition, we need to clarify how monetary appraisal applies in the digital realm.

Against this background the committee was established with a two-year mandate to develop guidelines and best practices for monetary appraisal of electronic records. Ideally these will support appraisers, institutions, and donors alike, as well as the Canadian Cultural Property Export Review Board (CCPERB) itself. The terms of reference were finalized in January 2019. Richard Dancy agreed to serve as Chair, and he and NAAB Chair Karen Teeple oversaw recruitment based on experience and interest in both digital preservation work and monetary appraisal.

Committee members are:

- Richard Dancy (chair), Staff Archivist, Simon Fraser University Archives and Records Management Department
- Jeremy Heil, Digital and Private Records Archivist, Queen's University Archives
- Andrea Kampen, Researcher, University of British Columbia
- Simon Rogers, Archivist, University of St. Michael's College in the University of Toronto

Lara Wilson (Director, Special Collections and University Archivist, University of Victoria) serves as NAAB Board

liaison; John McDonald (formerly of Library and Archives Canada) and Paul Henry (City Archivist, City of Ottawa Archives) have agreed to serve as resource persons for the committee.

The committee meets monthly by teleconference, supported by the CCA Secretariat, which hosts the conference call and provides meeting minutes. The committee has developed a list of questions and concerns about the classification of digital materials, reviewed articles and resources, and developed a broad plan for consulting with stakeholders, practitioners and government agencies. Since its inception, various members of the committee have presented on and discussed the issues of the monetary appraisal of electronic records at NAAB masterclasses in February and March, and The Archives and Technology Unconference (TAATU) at the ACA Conference in June.

Jeremy and Andrea completed a survey (designed prior to and independently of the committee) on monetary appraisal of digital records and have begun analyzing results. Jeremy also completed a research sabbatical in 2019 that focused on these issues. He has shared this research with the group and it will inform our work throughout.

In the initial stage, the group focused on getting ourselves up to speed on the literature. Some of the key issues that have emerged from our discussions early on are:

- The concept of "tangible cultural property" as it is understood by CCPERB and its implications for monetary appraisal of digital materials.
- The capacity of institutions for long-term digital preservation and its potential to enhance or diminish the monetary value of digital acquisitions.
- The classification of electronic records in the collecting categories and mandates of designated cultural institutions
- Tools for preparing digital materials for assessment.

The committee aims to consult widely in developing guidelines and recommendations. To this end, the committee has composed a set of formal questions to pose to CCPERB in a meeting later this year. The committee is also examining past appraisals in order to examine the rationales and criteria for assigning monetary value to electronic records. We are beginning to compile a list of appraisers with experience in digital materials and institutions that have had monetary appraisals of electronic records, again with a view to

meet, ask questions, and seek input. Jeremy has had some informal contacts with LAC staff. The committee will proceed with these kinds of consultations throughout the first year of its mandate. The committee has also considered ways in which we might get feedback from the wider archives community, including the use of online "town hall" forums and consultations at public forums with archivists and other stakeholder communities.

LEGISLATIVE CHANGES TO THE CERTIFICATION OF CULTURAL PROPERTY

On 21 June 2019, the Government of Canada passed the *Budget Implementation Act*, bringing into force amendments to the *Income Tax Act* and the *Cultural Property Export and Import Act*.

Specifically, the amended legislation removes "national importance" as a factor the Cultural Property Export Review Board (CCPERB) must consider in order to certify cultural property for income tax purposes. Applicants must continue to demonstrate that the object meets the criteria for outstanding significance described in subsection 11(1)(a) of the *Cultural Property Export and Import Act*.

The amendments apply only to the certification of cultural property for tax purposes. There is no change to the legislation or to CCPERB processes relating to refused cultural property export permits.

CCPERB is in the process of updating its website and guidelines to reflect the amended legislation.

Contact Information

Secretariat to the Canadian Cultural Property Export Review Board
Administrative Tribunals Support Service of Canada
344 Slater, 15th Floor, Suite 400, Ottawa, Ontario K1A 0E2
Email: ccperb@tribunal.gc.ca

LINGUA FRANCA: A COMMON LANGUAGE FOR CONSERVATORS OF PHOTOGRAPHIC MATERIALS

Tania Passafiume, Library and Archives Canada



In the Online Content section of Library and Archives Canada (LAC) we are always looking for new and innovative ways to share our incredible collections. Tom Thompson (Multimedia Production Specialist) was searching for a new multimedia platform capable of reproducing all types of archival records held by LAC, specifically designed for mobile devices. At the same time, his colleague, Tania Passafiume (Head Conservator of Photographic Materials), noted the lack of a bilingual resource of standardized terms used in her profession, and was eager to fill this void.

After a little brainstorming, they came up with an idea we thought would serve both of these needs—an enhanced eBook! This would be the perfect medium for such a resource and would allow us to showcase some of the fascinating photographic works housed at LAC. We chose to call it Lingua Franca, a term coined in the late 17th century to describe a common language adopted by speakers whose native languages are different.

Working with the Atelier de Restauration et de Conservation des Photographies de la Ville de Paris, LAC created Lingua

Franca: A Common Language for Conservators of Photographic Materials, the first English-French visual glossary of photo conservation terms in enhanced eBook format. It contains six chapters of bilingual definitions of photographic processes, condition issues, treatment options, preventative care, technical studies and provenance. It also provides commonly used terms, which are briefly defined and illustrated with photographs, videos and interactive features.

This eBook is intended for conservation professionals, teachers, students and anyone interested in the field of photography. Each page features a hyperlink to collection items and related links to LAC podcasts, videos, blog posts and Flickr albums. It is our hope that this resource will become a worldwide standard for photographic conservation terminology.

For questions or comments about Lingua Franca, please email us at bac.LinguaFranca.lac@Canada.ca

LINKS:

English: <https://www.bac-lac.gc.ca/eng/about-us/publications/electronic-books/Pages/title-page-lingua-franca.aspx>

French: <http://www.bac-lac.gc.ca/fra/a-notre-sujet/publications/livres-electroniques/Pages/page-titre-lingua-franca.aspx>

FAIR MARKET VALUE: A BRIEF REVIEW OF SALES (AS REPORTED IN THE MEDIA)

Brian Hubner, University of Manitoba Archives & Special Collections

The table below provides details on some high profile sales for Canadian-related historical documents, as reported in the media (2003-2019). Auctions and other sales venues provide useful information for appraisers when reviewed in context. Included here are a brief description of the item, the seller, the buyer (if known), and both the actual and the estimated sale price; all organized chronologically by the date of the sale or auction. Links to the media reports of the sales are also provided (as verified 11 September 2019).

No.	Date of Sale or Auction	Item	Seller / Buyer	Auction Estimate	Actual Sale Price
1.	18 December 2003	1759 Diary of sailor Capt. Gordon Skelley, Plains of Abraham	Christie's Auction House, New York / unknown Canadian buyer	Over \$10,000.00	US\$120,000.00. LAC attempted to purchase it but failed.
Source: The CBC http://www.cbc.ca/news/canada/story/2003/12/18/abraham031218.html					
2.	20 October 2006	WW I Letters, Cartoons, and a Journal of Ontario soldier Lt. Guy Rutter	Gordon's Auctions, Kingston / Toronto dealer	unknown	\$5,500.00
Source: The CBC https://www.cbc.ca/news/entertainment/ontarian-s-rare-wwi-letters-from-the-front-sell-at-auction-1.622058					
3.	24 November 2006	1867 Letter of John A. MacDonald to Henry Sumner Maine	Heffel Auction House, Toronto / unknown private buyer	\$60,000.00 to \$80,000.00	\$34,500.00
Source: Heffel Auction House Announcement: https://www.heffel.com/links/news/2006_10_20.pdf Price realized: https://www.heffel.com/auction/Results_Lot_E.aspx?ID=12659					
4.	8 November 2008	1612 Samuel de Champlain map	Sotheby's Britain / unknown private buyer	Up to \$75,000.00	\$235,000.00
Source: <i>The Globe and Mail</i> https://www.theglobeandmail.com/arts/rare-1612-champlain-map-sells-for-princely-price/article1066155/					

5.	14 April 2010	<u>1775 Letter of George Washington on how to conquer Canada</u>	Sotheby's New York / unknown private buyer	\$300,000.00	\$104,000.00
	14 April 2010	<u>1 page note by James Wolfe</u>	Sotheby's New York / unknown private buyer	\$25,000.00	\$11,200.00
Source: <i>The Winnipeg Free Press</i> http://www.winnipegfreepress.com/canada/washington-letter-calls-for-conquest-of-canada-90919449.html					
6.	17 January 2011	1699 map of Canada by John Thornton	Lawrence Fine Art Auction (Britain) / unknown private buyer	\$125,000.00	\$318,000.00
	Source: Postmedia News http://www.canada.com/Early+Canadian+fetches+unexpected+auction/4119648/story.html				
7.	12 May 2011 (auction was a week later)	1812 Letter of Samuel Adams to Benjamin Rush on how to conquer Canada	Auction in New York / unknown private buyer	\$70,000.00	unknown
	Source: Press Reader (<i>Ottawa Citizen</i>) https://www.pressreader.com/				
8.	18 January 2012	1879 Letter of Alexander Graham Bell to his parents	RR On-line Auctions / unknown private buyer	\$60,000.00	Unknown. 37 bids were received after reaching \$17,000.00
	Source: <i>The Toronto Sun</i> http://www.torontosun.com/2012/01/11/alexander-graham-bell-letter-on-the-auction-block				
9.	around 10 March 2013	1813 Letter of Sgt. John Bentley, 21 st USA Infantry Reg.	Patrick McGahern Books / unknown private buyer	\$1,500.00 (first offered to LAC)	unknown
	Source: <i>The Toronto Star</i> https://www.thestar.com/news/insight/2013/03/10/historical_letters_not_wanted_at_library_and_archives_canada_critics_say.html				

10.	11 June 2013	1758 Letter of New France official (re: relocation to Louisiana)	Sotheby's New York / unknown private buyer	\$150,000.00	unknown
<p>Source: <i>The Vancouver Sun</i> http://www.vancouversun.com/touch/news/sale+1758+note+proposing+france+exodus+louisiana/8453946/story.html</p>					
11.	20 June 2013	War of 1812 Documents (letters, maps and papers) related to Sir John Sherbrooke (Lt.-Gov. of NS)	Bonham's Auction House, Britain / Library and Archives Canada	\$160,000 to \$230,000	\$690,000.00 - \$720,00.00 with taxes and shipping
<p>Sources: Radio Canada International - Purchase: http://www.rcinet.ca/en/2013/06/20/canada-acquires-rare-war-of-1812-documents/</p> <p>CTV - Paid too much?: http://www.ctvnews.ca/canada/canada-s-archives-misses-chance-to-buy-rare-maps-manuscripts-at-bargain-prices-1.1445877</p> <p><i>The National Post</i> - Another look: http://news.nationalpost.com/news/canada/rare-early-maps-of-toronto-montreal-part-of-1812-cache-that-fetches-almost-700000-in-u-k-bidding-war</p>					
12.	21 November 2013	1740-1759 Letters (22) of James Wolfe to his parents	Christie's Auction House, Britain / Thomas Fisher Rare Books Library, University of Toronto	unknown	Close to \$1.5 million
<p>Sources: <i>The Globe and Mail</i> - Purchase: http://www.theglobeandmail.com/news/national/u-of-t-acquires-general-wolfes-letters-for-almost-15-million/article15558303/</p> <p>University of Toronto's announcement : http://www.news.utoronto.ca/general-james-wolfe-historic-letters-acquired-u-t-libraries</p> <p>https://fisher.library.utoronto.ca/wolfe-correspondence</p>					
13.	21 February 2015	1854 Letter of John Kennedy (HBC trader) to his daughter Mary	All Nations Stamp and Coin, Vancouver / unknown Canadian buyer	unknown	\$3,850.00
<p>Source: The CBC https://www.cbc.ca/news/canada/british-columbia/b-c-hudson-s-bay-trader-s-rare-1854-letter-auctioned-for-3-850-1.2965134</p>					

14.	7 November 2015	1912 1 st Class Menu from RMS Titanic (owned by George Edward Graham)	Heritage Auctions, Dallas, Texas / unknown private buyer	No estimate	\$118,750.00
<p>Sources: <i>The Winnipeg Free Press</i> - Winnipeg background to the story: https://www.winnipegfreepress.com/local/Unsinkable-menu-341329942.html</p> <p><i>The Guardian</i> - Purchase: http://www.theguardian.com/uk-news/2015/nov/08/titanics-last-first-class-menu-sells-for-118750-in-texas-auction</p>					
15.	9 March 2019	1875 Letter of Vancouver founder "Gassy" Jack Deighton	All Nations Stamp and Coin, Vancouver / unknown private buyer	\$500.00	\$2,200.00
<p>Sources: The CBC - Announcement: https://www.cbc.ca/news/canada/british-columbia/letter-showing-debts-of-one-of-vancouver-founder-up-for-auction-1.5047160</p> <p>All Nations Coin and Stamp - Purchase: https://www.allnationsstampandcoin.com/handwritten-list-of-gassy-jack-debts-featured/</p>					
16.	13 June 2019	50 + letters of Leonard Cohen to his partner and muse Marianne Ihlen (letters ca. 1960-1967); also included was a cracked bell owned by Cohen	Christie's Auction House (sold by the Ihlen family) as individual lots / unknown buyers.	\$175,200.00 Note: Marianne was the inspiration for several Cohen songs such as "So Long, Marianne" and "Bird on a Wire"	US\$876,000.00
<p>Sources: Christie's - https://www.christies.com/features/Leonard-Cohen-letters-to-Marianne-Ihlen-9838-1.aspx</p> <p>CBC - https://www.cbc.ca/news/entertainment/cohen-leonard-letters-auction-1.5144924</p>					

NAAB'S FIRST MASTERCLASS: FREDERICTON, NB, 18-21 FEBRUARY 2019

Evelyn Fidler, Kings Landing

When I first heard about the NAAB Masterclass coming to Fredericton, I had no idea what NAAB was. After doing the research, I wanted to attend but the cost was prohibitive, and my organization would not provide for it in my budget. I applied for a grant through CANB (Council of Archives New Brunswick) and was successful.

As the date approached, I admit I questioned my ability to follow the class and to keep up. I am not an archivist. I am the collections manager at a large living history museum, Kings Landing. We do have archival material, however – as do most museums – and so over the course of my 35 plus years in the museum field I’ve been able to pick up some archival theory. I refined my knowledge with reading, processing our own collection, and through the mentoring of our provincial Archives advisor.

Many collections managers, or curators, can appraise material up to 1,000 dollars in value for income tax purposes. For artefacts it is a relatively easy process as there are often a lot of comparables. When we are asked to appraise archival material, we struggle. My purpose for becoming a NAAB appraiser was to offer my services to other museums *pro gratis*.

Back to the first NAAB Masterclass in Fredericton. Class began on a holiday, Family Day, here in New Brunswick so the campus was quiet. I knew some of the other participants through the Provincial Archives and the University of New Brunswick Archives. I also sit on the Executive of the CANB. I had already read the background material and found it surprisingly easy to understand. As the class got underway, and we were introduced to the different presenters and teachers, I found myself not as far out of my depth as I thought I would be. I was already

familiar with CCPERB, with terms such as Fair Market Value, comparables and various archival terms. The presentations were easy to understand and very straightforward with lots of personal examples. They kept us on track.

As the four days progressed, despite snowstorms, the dreaded day four was upon us where we had to pick a collection to appraise. Thankfully, we had a few days to complete the assignment but only a couple hours to work with the collection, to pick out what was significant, to make notes. We worked in teams of three and four and even though my teammates were archivists with many years’ experience, this was challenging for them.

Day four came to a close. We all left to complete the assignment and submit it. I enjoyed working on it. When I got my results, I wasn’t too far off the other two appraisals and my mark was fairly decent. A huge sigh of relief! I have couple of our own appraisals to do and someday I hope to sit on a NAAB committee to put my skills to good use before I lose them. I am grateful for NAAB for doing the Masterclasses. It combines experience with theory and practice. In New Brunswick we are losing archivists able to do archival appraisals, and we need to keep the industry growing. I hope NAAB markets the classes to non-archivists as this skill is needed throughout the whole GLAM community.

RESEARCH ON THE MONETARY APPRAISAL OF DIGITAL RECORDS: AN OVERVIEW

Jeremy Heil, Queen’s University Archives

Last September, I took a research leave from Queen’s University to begin exploring some of the challenges related to assigning monetary value to digital archives. Having presented on the topic at the ACA conference in 2017 alongside Karen Teeple and Theresa Rowat, I realized that few substantive studies on the topic exist, and it was perhaps long overdue to begin one in earnest. I have partnered in this research project with Andrea Kampen, PhD candidate at the School of Library, Archival and Information Studies at the University of British Columbia. The intention of this brief article is to inform you of where we are in this research, and what we hope to accomplish over the next few months.

To date, there is a limited market for buying and selling digital archives. The informational value of these records has not changed, however, and in fact may be richer for the sheer variety of contexts afforded by the digital world. From an archival perspective, monetary evaluations that devalue the digital in favour of the tangible do a disservice to the long-term research value of records created in the 21st century. Donors are smart enough to notice the diminishing returns of their born-digital accruals versus their earlier donations of print material – altogether the same type of record and information, just created in a different format. With the aforementioned in mind, we embarked on a research project with two objectives: to determine possible models for assigning monetary value to digital records for tax receipting; and to develop criteria for monetary appraisers to use when evaluating digital records.

Although these are admittedly lofty goals, we still felt we could at least gauge current practice among archivists, appraisers, and cultural property boards and seek to answer the following questions:

- 1) How do institutions in other nations with a tax receipting regime handle issues such as fair market value (absent a market), and the monetary valuation of digital records?
- 2) What models exist for other digital assets that are eligible for tax receipts (such as digital art, datasets, etc.), and how can these models apply to digital records?

We solicited responses through a combination of emails to listservs for archivists, mailing lists or direct emails to monetary appraisers, and direct emails to individual cultural property review boards/committees. (Hopefully many of you received one and took the time to respond – so I would like to thank you here for your time and input!). The surveys prompted monetary appraisers and

cultural property review board members to supply their contact information for follow-up interviews, which are still under way.

We wanted to examine more than one similar jurisdiction for this research. The parameters we set out were within a parliamentary democracy (Commonwealth countries), and where a regime existed for certifying cultural property gifts for enhanced tax credits. For the purpose of this research project, we included the United Kingdom and Australia in addition to Canada.

We received 110 responses to our survey, with 67 usable (complete) responses from which to conduct an analysis. Respondents were predominantly the custodians of the records, with a sizeable representation of appraisers, and a handful of cultural property board members. In many of these cases, individuals occupied more than one role. Canadian responses far outweighed responses from either the UK or Australia, and I discovered through direct email communications why this would have been the case: very few born-digital collections have been appraised in either jurisdiction (relative to Canada), and those that have are outliers to overall appraisal activity.

As Andrea and I continue to work on analyzing the survey results, we have both been working on our collected interviews (which is, admittedly, one of the most time-consuming, albeit wholly enlightening aspects of this research). Once we have completed our conversations, transcribed, and vetted all of the interview data, we will be setting out to report the results of this research in a future article. Further, we are using the lessons we are gleaming from this research to inform our own work on the NAAB Ad Hoc Committee on the Monetary Appraisal of Electronic Records. Until our work is complete, though, I am always happy to field inquiries and respond to any further comment. Please feel free to contact me at heilj@queensu.ca.



BUKKING THINGS UP IN NEW ORLEANS

Leah Spafford, Spafford Books

I took over my father's bookstore when he suffered a stroke in 2005. He was deeply respected within the bookselling community during his many years as a purveyor of all things on paper: the historical, artistic, literary and whimsical.

He warned me that this business is not glamorous. It consisted of long days, hard work and while the reward was not fiscal, it was deeply fulfilling. I grew up in the shop, and I know the hard truth behind his cautions.

I accepted these facts but was still jealous of all of the stories he had of wondrous finds, and the lore of his "saving" exceptional things from extinction through accumulation, donation and/or sale.

Part of my training was to learn the mind of a collector. This is something that had evaded me in all my years, though I witnessed his clients' passions almost every day.

We were at the Toronto Antiquarian Book Fair, and he was, with great pride, introducing me to everyone in the trade. While we walked about, a book that was glowing quietly in the corner caught my eye. It was the Loujon Press printing of Charles Bukowski's *It Holds My Heart in Its Hands*. It was all of the things! It was breathtaking. The paper. The hand-sewn binding. The colours. The poetry. The history. I could not put it down. I was hooked.

It took me eleven years and endless hours scouring auctions, bookfairs, and by word of mouth, to acquire all that Loujon ever published. It amounted to little in physical form, but meant the world to me. I kept them in a special inaccessible case, and they joined the not-for-sale things in the shop: a very short list of just my Loujon collection and the dog. (Note: Oxford - the dog, not the dictionary - will never be for sale). Eventually I put a price on the collection that promised they would never sell, and created a catalogue entry anyway, justifying my infatuation as a business expense and one very pricy lesson learned.

Cue to 6:30 PM on 14 August 2019. I was in the office when the phone rang and a true Southern charmer on the other end asked if it was indeed true that I had all that Loujon ever published in my possession. I replied

"Being crazy maybe is not so bad if you can be that way undisturbed. New Orleans gave me that."

BUKOWSKI!

Please join Todd Cirillo, Sean Cummings and each of us at International House and Loas for a **BIRTHDAY TRIBUTE** to the famous American poet **CHARLES BUKOWSKI**, and the extraordinary, lesser known tale of how New Orleans unleashed him on the world.

FRIDAY, AUGUST 16 • 8-10P
screening of *BUKOWSKI*(1973) and Q&A with Director Taylor Hackford

SATURDAY, AUGUST 17 • 7:30-11P
roundtable discussion + Q & A, readings of Bukowski's poems
Plus a one-of-a-kind Bukowski burlesque show | silent film | chalk-artists | barfly music
stiff spirits | ham on rye sandwiches | San Pedro taco truck
original editions of *It Catches My Heart in Its Hands* and *Crucifix in a Deathhand*
7 foot mixed media collage of Bukowski letters, photographs and lore

UNLEASHING BUKOWSKI reclaims the 'Laureate of American Lowlife' on his 99th birthday by celebrating the unreal moment in time when America's most outsider city and America's most outsider writer forever changed the American literary landscape. Bukowski gained national attention when his books - *It Catches My Heart In Its Hands* (1963) and *Crucifix in a Deathhand* (1965) - were published here in New Orleans by Jon and Louise "Gypsy Lou" Webb and their Loujon Press.

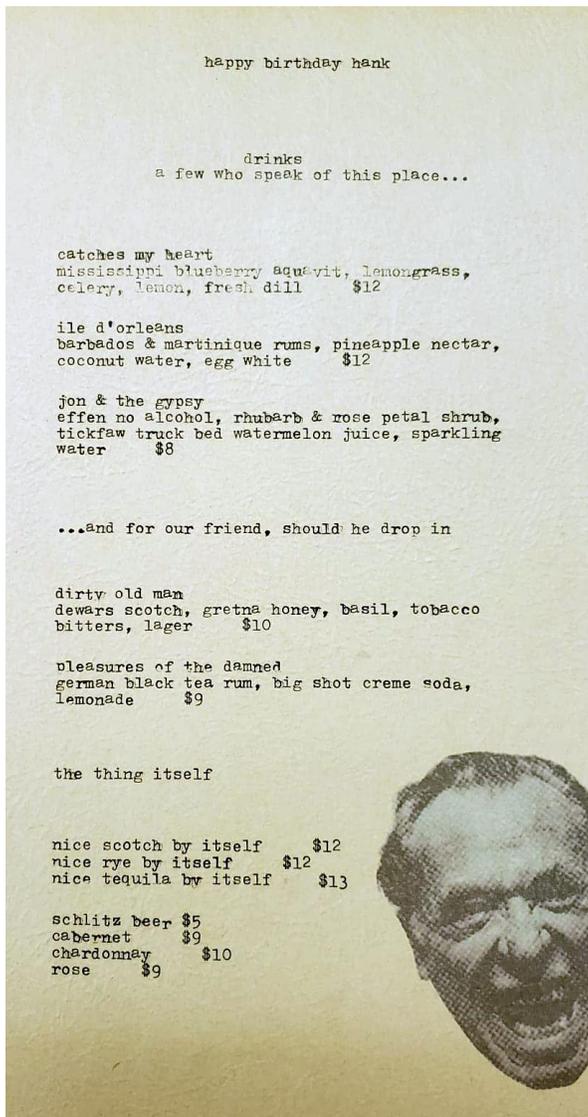
The former inspired Kenneth Rexroth's improbably glowing NY Times book review: "Down in New Orleans, where they publish a magazine called *The Outsider*, the local advance guard seems to consider Bukowski the greatest thing since Homer. He is not. However, if you put aside his volunteer public-relations experts, he turns out to be a substantial writer." Adds Taylor Hackford, "It took two visionaries living in the French Quarter to shine a light on one of America's most unique poetic voices."

SPECIAL GUESTS:
Director and filmmaker **TAYLOR HACKFORD**, poet and memoirist **NEELI CHERKOVSKI**, author and supermodel **PAULINA PORIZKOVA**, publisher and book collector **ED BLAIR**, author and poet **JEFF WEDDLE**, poet and publisher **TODD CIRILLO**, poet **LISA PASOLD**, poet **JULIE VALIN**, writer and actor **DIANA SHORTEZ**, poet **WILLIAM TAYLOR JR.** and **BOOZE, BROADS & BUKOWSKI** burlesque

like a doting mother, “yes” with a hint of terror in my voice.

“Business first: I want to buy them.”

WHAT? What was happening? My love for them must have been palpable, because this gentleman then quickly followed



with the explanation of an event he was curating for Bukowski's 99th birthday. He went on to overwhelm me with details of the attending authors, poets, directors, family and friends. OH MY!

Within those details was an unattainable timeline for delivery, as the event was in two days. I was not about to courier my 'babies'. Surely this was a hoax. Stammering, I stated as much, and all of my fears were whisked away when he suggested I deliver them, in person.

I was to book my flight immediately and participate as a distinguished guest, expenses paid.

Pardon me?

I hurried to the computer and did some due diligence, because, you know, if it sounds too good to be true...

I was, in short order, on a flight to New Orleans, despite my misgivings....

...where I was indulged with all the niceties possible. The food was glorious. The cocktails (see menu) were delightful. It was all things Bukowski. There was a screening of the Richard Davies / Taylor Hackford bio-pic of Bukowski on Friday evening. Saturday evening was a round-table discussion by Bukowski's closest people. Then off to the lounge for poetry reading by the best of New Orleans, who read their own, as well as Bukowski's greatest hits and some of his more obscure bits too. All delivered with emphatic, theatrical panache. The finale? A burlesque show, by some amazing talent, that turned misogyny on its ear.

Jeff Whedde, the author of *Bohemian New Orleans: The Story of the Outsider and Loujon Press*, University Press of Mississippi, 2007, inscribed my copy of his book that had furthered my obsession so very long ago.

I flew home on a cloud. The babies were safe in a new home that would love them as much as I did. And there is now a new title beside my name.

It pays to collect. Sometimes in dollars; more often in experience. My dad is envious of my excursion.

Leah Spafford – ABAC ILAB NAAB “Literary Mule for New Orleans”

CALL FOR SUBMISSIONS

The deadline for submitting ideas, articles, and links to online resources for the next edition is **14 March 2020 (for a May publication date)**. We are looking for authors to provide:

- Regular columns or features, particularly on appraising special media;
- Single articles, up to 1000 words in length;
- Profiles on specific auctions or sales precedents;
- Brief news or regional updates; etc.

Content should be practical or theoretical, and can focus on a specific format, appraisal issues, standards, and other subjects of interest. For those who participated in one of the Masterclasses: let us know if there are topics you would like addressed again, in more depth. Send us your ideas – we want to know what will be of most interest and value to you.

The newsletter is intended to help keep all NAAB associates, affiliates and PNA members up-to-date and well-informed on anything relating to monetary appraisal in Canada. If you are an expert in appraisal – or if you just received your PNA designation – we want to hear from you.

Please contact us at: naabnewsletter@archivescanada.ca

The committee members (in alphabetical order) are:

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Paulette Dozois, Library and Archives Canada
Evelyn Fidler, Kings Landing
Sophie Morel, Bibliothèque et Archives nationales du Québec - Trois-Rivières
Simon Rogers, University of St. Michael's College, University of Toronto
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