

accurately drawn; at other points the lines were faint or missing. *British Archives*, compiled by archivists Janet Foster and Julia Sheppard, attempts to guide researchers through the British archival jungle.

Foster and Sheppard originally planned their project to cover archives which collect material related to a particular subject or activity. It soon expanded to cover *all* archival resources in the United Kingdom. Approximately 750 questionnaires were sent to various institutions. In addition to basic information like addresses and hours of service, the questionnaire requested information about the historical background of each archives, major holdings, non-manuscript material, facilities for research, finding aids, publications, and acquisition policies. *British Archives* identifies 708 repositories and contains an alphabetical list of the archives, an alphabetical list of them by county, a general name index to the collections, a keyword subject index, and a selected bibliography.

Although *British Archives* has many excellent features and is an improvement on previous guides, it contains major flaws. Many of the institutions listed do not actually house archival collections. They appear merely because they received and returned the questionnaire. A more grievous sin is that many well-known archives are simply not included. In some cases they failed to return the questionnaire; in others, Foster and Sheppard do not appear to know that they exist. In the Cambridge area, for example, *British Archives* does not mention about a dozen repositories associated with the college libraries of Cambridge University. The same can be said of their treatment of the Oxford area. The authors have also taken the peculiar position that business archives are to be excluded from the guide because they are the concern of the Business Archives Council. Moreover, their coverage of the archives of the aristocracy is inconsistent. They list and describe some, but exclude many more.

Perhaps the chief problem with *British Archives* is that Foster and Sheppard unfortunately restricted their research to the responses to the questionnaire. They did not visit the archives they describe. The guide is consequently heavily dependent on the quality of the responses to the questionnaire. The responses are, predictably, uneven. The Bodleian Library, for example, is given the same amount of space as lesser repositories like the Library at the University College, Cardiff. Elsewhere in the guide the information provided is not helpful. To be told that an institution has "insubstantial archives" or that its facilities include tables and chairs is not particularly illuminating.

A lot of work has obviously gone into *British Archives*. Although undeniably useful, it is marred by insufficient editorial control.

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**Sound Archives: A Guide to Their Establishment and Development.** DAVID LANCE, ed. International Association of Sound Archives Special Publication No. 4, 1983. v, 218 p. ISBN 0 946475 01 6.

The International Association of Sound Archives deserves credit for publishing the first basic guide to the establishment and operation of sound archives. Edited by Association President David Lance, the publication has two parts. The first four

chapters on approaches to the national organization of sound archives, the technical basis for sound archives, documentation, public access, and dissemination provide a survey of the realm of sound archives. The final eight chapters on broadcast archives, commercial releases, dialect, ethnomusicology, folklore, linguistics, natural history, and oral history describe special interests in the field. Each chapter has a bibliography which, alone, is almost worth the price of the book. The chapters are written by an expert in the subject discussed. Editor Lance, for example, is also the author of the chapter on oral history. The other authors include professional sound archivists from Australia, the United States, Britain, Austria, Finland, and the Netherlands.

Although the *Guide* is generally well written and thoughtful, there are some rough spots. The chapter on linguistics makes interesting reading, but has almost nothing to say to archivists. And the chapter on folklore, which is the weakest one in the book, shows little appreciation of archival practice or theory. These reservations aside, the *Guide* should find a prominent place on the reference shelf of any sound archives.

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**Inventory of the Collections of the National Film, Television, and Sound Archives.** JEAN T. GUÉNETTE and JACQUES GAGNÉ, eds. Ottawa: Minister of Supply and Services Canada, 1983. xi, 227 p. ISBN 0-662-12438-3. (free)

This inventory supersedes *Inventory of Main Holdings* (Ottawa, 1979) issued by the Sound Archives Section of the Public Archives of Canada. The revised inventory not only includes sound recordings, but also films and videotapes acquired before 31 December 1980. The basic unit identified and described in the inventory is the "collection." Each entry includes the collection title, medium of the record, total duration, a brief content description with production dates, language, cataloguing level, and a reference to other material from the collection held by other divisions in the PAC. The physical description of the records is limited to the terms "film," "silent film," "tape," "cassette," "disc," and "videotape." Silent films are also distinguished from sound films when they are listed together. The collections are listed in alphabetical order. Each one is preceded by a reference number which also appears in the subject index. The subject index contains the names of personalities and titles identified in the text and subject headings based on the List of Subject Headings of the Library of Congress and List of Canadian Subject Headings. Only general series titles of radio and television programs are included in the subject index.

The arrangement of the inventory by collection title is a bit deceptive since some collections are amalgamations of material from other collections. Not all the material in the CBC English radio network collection, for example, was collected directly from the CBC, yet it would not have been wise to list every item donor-by-donor with cross references to collection titles. The collection title arrangement consequently includes collections identified either by the name of the donor, producer, or a name assigned by the NFTSA staff. The major deficiency in this type of arrangement is its uneven coverage of subject matter. Collections which