

DAWSON AND HIND

**VOLUME . 7
NUMBER . 1**



LOWER FORT GARRY NATIONAL HISTORIC PARK

a quarterly publication of the association of manitoba museums

dawson and hind

Volume 7, Number 1

Dawson and Hind is published quarterly for the Association of Manitoba Museums by the Museums Advisory Service, with the co-operation of the Historic Resources Branch, Dept. of Tourism, Recreation and Cultural Affairs, Province of Manitoba.

Subscriptions to this publication are available through membership in the Association of Manitoba Museums and can be obtained by writing to the Association at 190 Rupert Avenue, Winnipeg, Manitoba.

Articles from **Dawson and Hind** can be reprinted provided permission is obtained from the editor. All reprints must credit both **Dawson and Hind** and the author of the article.

Opinions expressed in the publication are those of the individual author and do not necessarily reflect the views of the Association of Manitoba Museums.

Unsolicited articles are welcome. Address all correspondence to:

The Editor
Dawson and Hind
190 Rupert Avenue
Winnipeg, Manitoba R3B 0N2

EDITORIAL COMMITTEE

Editor B. Diane Skalenda
Assistant Editors Warren Clearwater
 David McInnes
 Tim Worth

Simon James Dawson was appointed by the Canadian Government in 1857 to explore the country from Lake Superior westward to the Saskatchewan. His report was among the first to attract attention to the possibilities of the North West as a home for settlers. He was later to build the Dawson Route from Lake-of-the-Woods to Winnipeg, Manitoba.

William George Richardson Hind accompanied his brother, Henry Youle Hind, as official artist, when the latter was in command of the Assiniboine and Saskatchewan exploration expedition of 1858. W. Hind revisited the North West in 1863-64 and painted numerous paintings of the people and general scenes.

Association of Manitoba Museums	1
Editor's Forum	2
Special Bulletin	4
Letters	5
EDUCATION AND COMMUNITY PROGRAMMES –	
What Museums Have to Offer and What Schools Want	
<i>Lower Fort Garry National Historic Park</i>	6
<i>Museums and Primary Schools</i>	11
<i>The Living Prairie Museum</i>	13
<i>The Adventures of a Museum</i>	15
<i>Dalnavert—Macdonald House</i>	20
<i>Museums and Junior High Schools</i>	24
<i>Pioneer Home Museum of Virden and Districts</i>	26
<i>Leaf Rapids National Exhibition Centre</i>	28
<i>Museums and the Exceptional Student</i>	31
<i>Transcona Regional History Museum</i>	34
<i>Brandon Allied Arts Centre</i>	37
<i>Museum of Man and Nature—Outreach</i>	41
Whatsit?	43
Ex Libris — Winnipeg: An Illustrated History	44
Notes to Contributors	46



Association of Manitoba Museums

EXECUTIVE COUNCIL

C.W.O. Peter Winter
Canadian Artillery Museum
Shilo, Manitoba

President

Tim Worth
Dalnavert, Winnipeg

1st Vice-President

Ruth Craik
Pioneer Home Museum of Virden

2nd Vice-President

Terry Patterson
Transcona Regional History Museum

Secretary

Cornell Wynnobel
Lower Fort Garry National Historic Park
Selkirk, Manitoba

Treasurer

Councillors

Borys Gengalo
Ukrainian Cultural and Educational Centre
Winnipeg, Manitoba

Red River West

Jean Dupont
St. Georges Museum

Red River East

Reverend A. Krivanek
Cook's Creek Heritage Museum

Red River West

Ruth Stewart
J.A. Victor David Museum
Killarney, Manitoba

Mid-West

Position Vacant

South-West

Hugh Fox
Fort Dauphin Museum
Dauphin, Manitoba

Northern

David McInnes
Museum of Man and Nature
Winnipeg, Manitoba

Councillor-at-large

Claire Simpson
Museology Student

Councillor-at-large

Ken Williams
Antler River Historical Society
Melita, Manitoba

Councillor-at-large

John Dubreuil
Swan Valley Museum
Swan River, Manitoba

Past President

AIMS OF THE ASSOCIATION

Object

The advancement of museum services in Manitoba by:

- a) promoting the protection and preservation of objects, specimens, records and sites significant to the natural and human history of Manitoba

b) aiding in the improvement of museums in their role as educational institutions

c) acting as a clearing-house for information of special interest to museums

d) promoting the exchange of exhibition material and the arrangement of exhibitions

e) co-operating with other associations with similar aims

f) other methods as may from time to time be deemed appropriate

Invitation to Membership

You are invited to join the Association of Manitoba Museum so as to take part in its activities and provide support for its projects.

Activities and Projects

A number of activities and projects are planned to help the AMM achieve its objectives. These include:

a) the publication of a regular newsletter and/or quarterly to discuss the activities of the museums, provide information on exhibits, and to distribute technical and curatorial information

b) a regularly updated list of museums in the Province, including their main fields of interest and a list of personnel

c) conducting training seminars aimed at discussing problems of organization, financing, managing and exhibitions at an introductory level

d) organizing travelling exhibits to tour Manitoba

e) the completion of a provincial inventory to assist in preserving our cultural heritage

MEMBERSHIP CLASSIFICATIONS

Individual Membership - open to any resident of Manitoba who wishes to promote the aims of the Association, whether or not he or she is connected with a museum. Annual fee - \$3.00

Associate Membership - this includes institutions and individuals outside the Province of Manitoba who wish to promote the aims of the Association, whether or not such member is connected with a museum. Annual fee \$3.00

Institutional Membership - this is restricted to museums located within the Province of Manitoba. Annual membership fee is based on the museum's annual budget as follows:

Annual Budget		Membership Fee
100	1,000	\$10.
1,001	20,000	15.
20,001	40,000	20.
40,001	80,000	25.
80,001	160,000	30.
160,001	320,000	35.
320,000+		40.

Further information may be obtained by writing to the Secretary-Treasurer, Association of Manitoba Museums, 190 Rupert Avenue, Winnipeg, Manitoba R3B 0N2.

Editor's Forum

DIANE SKALENDA
Museums Advisory Service
Manitoba Museum of Man and Nature

The role of the community museum in today's society has changed drastically since the time when a museum was nothing more than a depository for artifacts. Museums can no longer afford to be passive members of the community in which they are situated. Never before has museum work presented more of a challenge—a challenge to extend beyond the four walls of the museum into the community.

There are some very fine examples in Manitoba of museums doing just that! Many of these museums are represented in this edition of **Dawson and Hind**. Granted, the majority of the museums with school and community programmes have full-time staff. Nobody could argue that this is not a definite advantage. However, there are some community museums in Manitoba which have excellent school and community programmes which are run strictly by volunteers. If a museum organizes an exciting and stimulating programme, volunteers will not be hard to find. Every community has its share of housewives, retired school teachers and librarians who are looking for a creative and challenging outlet into which they can channel their talents.

A school or community programme need not be elaborate. There are many options. You do not need a sophisticated plexiglass portable display case to set up a simple exhibit at the local library. Students have "show and tell" sessions all the time. Perhaps you could persuade a local history teacher to allow your museum half an hour each month "to show and tell" artifacts from your district. If your museum is closed during the winter months, why not sponsor a "Local History Night" or "Pioneer Craft Workshop" at a local club or church hall?

There are many obvious advantages to instituting such programmes at your museum. There are also many disadvantages. It will take time and a lot of hard work. There will be times when you will feel discouraged and wonder if it is really worth

the effort. It will, however, only take one intelligent question, a smile from an appreciative student, or a child encouraging his parents to visit your museum, to make it all worthwhile.

B.D.S.

UPDATE:

Capital Assistance Programme Grants

This winter two Manitoba museums received Capital Assistance grants from National Museums Canada. The Cook's Creek Heritage Museum received \$10,000 and the Swan Valley Museum \$6,800. Both grants will be used for renovations to their buildings.

The next deadline for applications under the Capital Assistance Programme is June 1st, 1978. Further information may be obtained by contacting Alix Hector, Regional Projects Officer, Museums Assistance Programmes, National Museums Canada, 20th Floor, 300 Laurier Avenue, West, Ottawa, Ontario K1A 0M8.

Local Histories Workshop

The Community Resources Centre at Brandon University will be holding another Local Histories Workshop on April 26th, 1978. The \$10. registration fee includes a workshop kit and lunch. The luncheon speaker will be Fred McGuinness of the Brandon Sun and panel members include John Bovey, provincial archivist, Dr. Gerald Friesen, University of Manitoba, David Friesen, printer, Nan Shipley, author, and Mary Elizabeth Bayer, Assistant Deputy Minister of the Department of Tourism, Recreation and Cultural Affairs. The research, writing, funding, printing and distributing of local histories will be discussed. The deadline

date for registration is March 31st, 1978 and will be limited to 80 participants. For further information contact Mrs. Sally Cunningham, Rural Archives, Community Resources Centre, Brandon University, Brandon, Manitoba R7A 6A9.

Museum Technician Training Programme

The Manitoba Museum of Man and Nature has three openings in its training programme commencing September 1978. The programme is a joint project of the Manitoba Museum of Man and Nature and National Museums Canada. The one-year programme is designed to provide graduates to work as curators in community museums. Trainees receive a salary, and books, materials, and travel are paid by the programme. Priority will be given to candidates who are sponsored by a community museum. Further information may be obtained by contacting David McInnes, Museum Technician Training Programme, Manitoba Museum of Man and Nature, 190 Rupert Avenue, Winnipeg, Manitoba R3B 0N2—telephone 956-2830, extension 171/172. Deadline date for applications is April 30th, 1978.

Museum Assistance Programmes Brochure

The new Museums Assistance Programmes brochure is now available, free of charge, by writing to: Museum Assistance Programmes, 2000-300 Laurier Avenue, West, Ottawa, Ontario.

Young Canada Works and Canada Works Grants

Applications for the *Young Canada Works* and *Canada Works* programmes will be available at your local Manpower Office in April.

Rolling Stock Exhibition—"Northern Images"

Northern Images, the Rolling Stock Exhibition dealing with the boreal forest region, will be visiting communities in northwestern Ontario and southern Manitoba and Saskatchewan this spring and summer. The Manitoba schedule is as follows:

April 21-23, 1978
June 10-12th
June 14-17th
June 20-22nd
June 24-27
June 30-July 3rd
July 5-6
July 8-12
September 2-5th
September 7-9th
September 11-14th
September 16-21st
September 23-25
September 27-30

Winnipeg
La Broquerie
Ste. Anne
Emerson
Morris
Portage la Prairie
Shilo
Brandon
Roblin
Grandview
Gilbert Plains
Dauphin
Ochre River
McCreary

International Museums Day

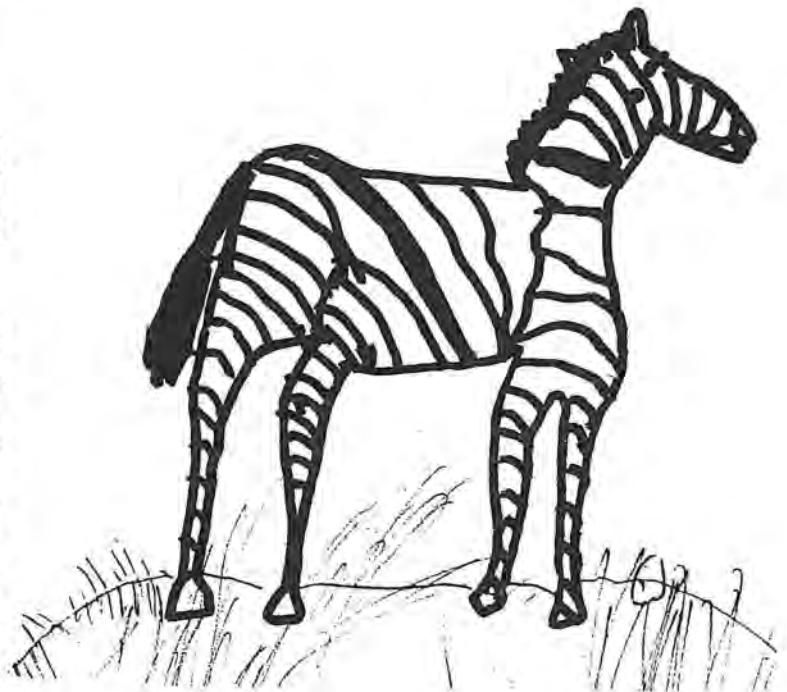
The International Council of Museums (ICOM) has designated May 18th, 1978 as the first of an annual series of *International Museums Days* and is asking that special events to focus attention on museums should be held simultaneously around the world on that day. A letter from Trudy Soby, Chairman of the CMA's Awareness Project, appears on page four of this issue and gives further information in this regard. We hope Manitoba museums will join the world-wide museum community in promoting this event.

Note to the Original Councillors of the AMM

A special note of thanks from Secretary Terry Patterson to all the former councillors who cooperated with her in order to complete the paperwork for the Association's incorporation.

Regional Mini Seminars

Look for the Regional Mini Seminar in your area this spring. If you would like to actively participate, or wish to suggest a topic for discussion, contact the AMM Councillor for your region or the Museums Advisory Service, 190 Rupert Avenue, Winnipeg, Manitoba R3B 0N2.



David Light, Grade 2, Donwood Elementary School

Special Bulletin

What an opportunity!

Yes, a chance for your museum to be part of a world-wide event to tell the *world* about museums.

We realize that the notice is short – but we also know that since this is the first of an annual series – INTERNATIONAL MUSEUMS DAY 1978, “can be the start of something big”.

Here's what to do . . .

- 1) *Contact* all the radio, television and cable stations, and newspapers in your area and tell them that ICOM has designated:
May 18th, 1978 as . . .
INTERNATIONAL MUSEUMS DAY
Tell them that the C.M.A. is supporting this great day and that your museum is not only supporting the day, but is taking part in it!
- 2) *Do take part* – tell the public about your own museum's operation – what you are doing for them – and why, and how. Let them know why museums exist and why they should visit your facility.

You can do this *easily* – We're all busy with exhibits and programmes planned long ago – with perhaps as little as a flyer mailed out to all members of your “friends” association, art or historical societies, to schools, libraries, community associations, senior citizens' homes, etc.

You could also take part with a special one-day-only offer to the public: a tour of selected areas “behind the scenes”.

You could take part with a special evening programme – lecture, debate, panel discussion – “Why Support Museums?”, for example. Call in a local school teacher (perhaps the director of education for the local school board) and a financial leader in the community (banker, stock broker, etc.) and an entertainment personality (someone from your local theatre group); have them discuss museums (yes, that's museums of human and natural history, art galleries and historic sites, etc.) as an important educational recreational and financial aspect of your community.

Co-ordinate your efforts with those of other museum facilities in your area. Joint sponsorship of one programme is an ideal way to get everyone's name on the same flyer! Or one flyer to list all the International Museums Day activities in your town or city.

Museums are a huge industry in this country and all around the world. It is a growing industry. Let us tell our own story. In this regard it is important that you also inform your local, provincial and federal politicians about your plans for the day. Letters will go to John Robarts (Secretary of State), The Prime Minister and Leader of the Opposition, and all provincial Premiers, telling them about the day and letting them know that they'll hear more from you.

Take part in International Museums Day on May 18 – perhaps in a small way this year, but with greater plans for 1979. No matter how large or how small your museum is, there is some way that you can participate.

Please send a copy of your publicity flyer, or press release to the C.M.A. office.

We would also like you to collect all and any newspaper/magazine articles in your area which report on International Museums Day and forward a copy to the C.M.A. office – also a note describing the number and type of radio or television spots (interviews, public notice, or whatever), but that is down the road . . .

Right now – *today* – meet with your staff or museum committee and plan to be part of International Museums Day, May 18, 1978.

Those of you who expressed interest in the concept of a Museums Week as discussed at the C.M.A. in Calgary – this is a great way to begin the Awareness Project which resulted from those discussions.

Support and take part in

INTERNATIONAL MUSEUMS DAY,

May 18, 1978

For further information contact:

Trudy Soby, Chairman
C.M.A.'s Awareness Project
c/o Fort Calgary
Box 2100
Calgary, Alberta T2P 2M5
Phone: (403) 232-1875



THE NEW BRUNSWICK MUSEUM

277 DOUGLAS AVENUE
SAINT JOHN, NEW BRUNSWICK
CANADA E2K 1E5
TELEPHONE 693-1196



LE MUSEE DU NOUVEAU-BRUNSWICK

277, AVENUE DOUGLAS
SAINT-JEAN, NOUVEAU-BRUNSWICK
CANADA E2K 1E5
TELEPHONE 693-1196

February 7th, 1978

Ms. Diane Skalenda
Editor
Dawson and Hind
Manitoba Museum of Man and Nature
190 Rupert Avenue
Winnipeg, Manitoba

Dear Diane:

May I make use of your correspondence column to express my thanks and appreciation to the Association of Manitoba Museums for the award of Honorary Life Membership and for the handsome plaque. This and the bronze buffalo which was given to me when I left Winnipeg, and which sits on my desk, are most pleasant reminders of my years in Manitoba.

Living in the Maritimes it is very easy to fall into the feeling that Manitoba is a faraway land somewhere beyond Upper Canada! But, the *Dawson and Hind* keeps me in touch with my friends and colleagues in the West.

I do hope that some members of the Association will be coming to the CMA Conference at Fredericton because one day of the meeting is being held at the New Brunswick Museum in Saint John, and I would very much like to see you.

I think that you would enjoy visiting the Maritimes. New Brunswick is very different from Western Canada, not better, not worse, but different. The history, the architecture, the attitudes have been shaped by very different forces, mainly the economic adversity of the last 100 years. When one hears people here talking about "The Depression" they are usually not referring to the 1930's but to the depression of the 1870's and 80's when the wooden shipbuilding industry was ruined by the advent of steel hauled ships.

Memories are long here and one result is that the present economic difficulties whilst very serious, are something that people have been through before and are prepared to endure again. It is very hard to give the flavour of New Brunswick in a letter, and this is why I hope as many of you as possible will come here for the Conference. I am sure that it will be an experience you will appreciate.

Again, my sincere thanks for the honour of Life Membership. It is something I am proud to receive.

Yours sincerely,

David Ross
Director

DR/jb

Lower Fort Garry National Historic Park

INTERPRETATION SECTION

Lower Fort Garry National Historic Park
Selkirk, Manitoba

WINTER INTERPRETIVE PROGRAMME

Over a century ago, Lower Fort Garry played an important role in the fur trade. In studying the fur trade, we often get caught up in the details of logistics, finance, politics or inter-company and inter-national rivalry and forget the people behind the scenes. Without the Indian trapper, the voyageur, the settler or the clerk in the companies' service, the fur trade could not have reached the magnitude it did.

As a National Historic Park, Lower Fort Garry has been restored to the mid-1800's when it not only served as a provisioning centre for the Hudson's Bay Company's far-flung trading posts to the north and west, but was a centre of settlement and light industry.

As much as it represents the fur trade itself, Lower Fort Garry represents the lives of the settlers and Company employees on whose services the fur trade depended. It is into the daily lives of these people that we wish to look with the Winter Interpretive Programme.

On the frontier of the 1800's, the domestic and craft skills needed to survive in this harsh new land were passed from parent to child by a combination of oral and participatory teaching methods. While we have injected the use of modern audio-visual equipment into our programme, it is this method of learning by participation that we wish to stress.

During your visit to Lower Fort Garry, you will participate in house-hold activities such as wool preparation and dyeing, spinning and weaving, open-hearth cooking and candle-making, and in activities associated with the fur trade such as fur grading and packing, trapping and hide preparation. We hope that by actually trying these chores and skills as they were performed a hundred years ago and relating your own lifestyle to that of the

early settlers and Company employees, you will not only have an enjoyable experience, but will perhaps gain an insight into some of the hopes, values and hardships that were part of pioneer life, and a richer understanding of this aspect of our cultural heritage.

Our staff members are not classroom teachers, but group leaders. Their aim will be to nurture, by discussion and participation, an understanding of



Making Bannock in the Big House
(Lower Fort Garry National Historic Park)



Students snowshoeing towards the Fur Loft Building

(Lower Fort Garry National Historic Park)

what it might have been like to live at Lower Fort Garry over a century ago.

Should you wish to participate in other sessions, you may make a second booking on the day of your visit, or by contacting the Park office.

SETTING UP YOUR PROGRAMME

The Winter Interpretive Programme has been designed to allow maximum flexibility in tailoring your visit to meet your group's needs or interests. When arranging your visit, please note which four (or three) activities you wish to participate in.

Although we recommend a full four-activity programme, you may choose only three activities if you wish.

Selection of Activities

As the objective of the programme is to present the crafts and skills in their historic context, all activities will take place in the historic buildings, using authentic methods and equipment. All Park instructors will be dressed in period costume.

The two major groups of inhabitants at Lower Fort Garry were the Hudson's Bay Company's servants employed in the actual fur trade, and the settlers on whom the Company depended for provisions for the inland fur brigades and trading posts.

Number of Activities

To reflect the different lifestyles of these two groups, we have divided the Winter Interpretive Programme into two sections, Settlers' Activities and Hudson's Bay Company Activities.

As time and facilities are limited for a day's programme, we can include no more than **four** separate activities in a single visit.

As the Programme is intended to offer a well-rounded understanding of daily life at Lower Fort

Garry, we recommend that you include **at least one activity from each section.**

Description of Activity Sessions:

a. Settler's Activities

Open-Hearth Cooking

The use of open fire and bake ovens for cooking. Participants prepare and cook simple items such as bannock and Scots scones. Butter churning can be included as a sub-activity.

Candles and Lye Soap

The various uses of tallow in the production of some necessities of pioneer life. This activity will include making tallow candles in tin moulds, and making lye soap.

Wool Processing

The steps in producing yarn from raw wool, including teasing, carding and spinning. The group leader will demonstrate the basic principles of the spinning wheel, and instruct participants in its operation.

Wool Dyeing

The wool dyeing process. This includes the variety of colours and shades that can be obtained from natural dye materials such as berries, bark and onions.

Weaving

The group leader will instruct participants on the operation of the loom. Children's groups will make a simple *loom* on their own, and use it to learn the basic principles and methods of weaving.

b. Hudson's Bay Company Activities

Clerk's Work

The importance of the clerk in the Hudson's Bay Company's operation, and a variety of the functions he performed. The clerical aspect of the job is demonstrated by letter writing with quill pens, and letter copying with an authentic book press. Participants are shown the importance and use of the various types of furs, and the system by which their quality was determined. Fur baling for shipment is done in the fur loft with an authentic fur press.

Snowshoeing and Trapping

Participants will learn how to set basic snares and traps. During periods of snow cover, the "trap line" will be visited on snowshoe. **Note: As this activity is conducted out of doors, it is subject to weather conditions. Please ensure that all participants are adequately dressed.**

Skinning and Hide Stretching

The skinning process is shown by means of a slide show. Participants are shown final pelts and methods of stretching hides. Group members will be involved in the process of fur baling as well.

SCHEDULE FOR THE DAY

A full day's programme (i.e. four activity sessions) starts at 9:45 a.m. and ends at 2:45 p.m. Please arrive on time.

Prior to your arrival, we ask that you divide your group into the corresponding number of activities you have chosen. Each group will be rotated through all of the activities. We also ask that each member of your group wears a name card to enable our staff to talk with them on an individual basis.

- 9:45 a.m. Introduction to Lower Fort Garry: A brief history of Lower Fort Garry and its role in the fur trade and the early settlement of the Red River area
- 10:00 a.m. Activity Sessions
- 11:00 a.m. Activity Sessions
- 12:00 p.m. Lunch by an open fire in the basement of the Big House.
- 12:45 p.m. Activity Sessions
- 1:45 p.m. Activity Sessions
- 2:45 p.m. Conclusion to day's activities and departure

ARRANGING FOR YOUR VISIT

Advance Booking

The Winter Interpretive Programme is offered by advance reservation only.

As each programme is individually tailored by your selection of activities, we require at least



Spinning wool in the Big House

(Lower Fort Garry National Historic Park)

three weeks advance notice to allow time to finalize the arrangements for your programme.

If you are booking your visit in writing, please indicate an alternate date that would be suitable for your group.

Group Size

To maintain the level of personal contact required to allow all participants a worthwhile experience, it is necessary to limit group size for this programme.

Groups selecting a full programme of four activities may not exceed normal classroom size, i.e. 28 to 34 individuals.

Children's Groups

Due to the nature of this programme, the minimum age for participants has been set at age seven. For children age 12 and under, we also ask that at least **one adult per activity group** accompany the children to ensure proper supervision and to assist with some of the tasks the group will be performing. Supervising adults will not be considered as part of your group size.

Admission Fee

The admission fee for an educational or student group to participate in one day's programme is \$2.00 per group. There is no additional fee for supervisory adults.



Tom Jenkins, the Blacksmith, with a group of students at the 1977 Christmas Party

(Lower Fort Garry National Historic Park)

Lunch

Please ensure that each member of your group brings a bag lunch. Lunch may be supplemented with items prepared during the open-hearth cooking sessions, if these are included in the programme you have chosen.

What to Wear

As your group may be moving between buildings during the day, warm winter clothing is essential, particularly for activities such as snowshoeing which are conducted outdoors.

As the restored buildings in which the activities are conducted are sometimes chilly, we recommend that **everyone bring a sweater.**

Pre-Visit Orientation

All of the activities in which you will be participating are related to the history of Lower Fort Garry and the Red River settlements. Familiarizing

your group with the Fort and its history prior to your arrival will greatly enhance the visit by helping to put the activities in an historical context.

If you require historic background or interpretive literature in order to prepare your group, please contact the Park at the above address, and we may be able to assist you.

Contacting Lower Fort Garry

Requests for additional information regarding the Winter Interpretive Programme and other services provided at Lower Fort Garry, and reservations for programmes or tours can be made in writing or by telephone.

All correspondence should be addressed to:

Superintendent
Lower Fort Garry
National Historic Park
Box 7, Group 342, R.R.3
Selkirk, Manitoba R1A 2A8

Museums and Primary Schools

JEANNETTE DUDYCH
Primary Teacher
Nordale School

In many cases the first experience children have of a museum is when they go to one on a field trip with their class. They are astonished at the size, age, and appearance of many of the artifacts and displays. They are often amazed at the size of the building, and they wonder how the exhibits got in, and how long they have been there. In this way, we introduce children to a museum. Simply describing a museum to first graders is futile. They really must be able to experience one, first-hand. Upon entering a museum, their bewilderment results in a barrage of questions. These questions mean that they are really doing some thinking about this mysterious building that they are seeing for the first time. Answers may be close at hand, but youngsters of this age require a great deal of assistance from the teacher.



Lisa Johnstone, Grade 3, Nordale School

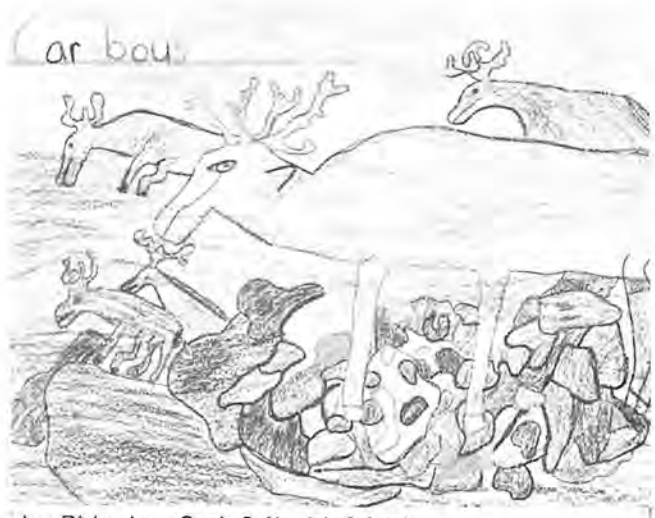
Many primary children are brought to a museum just so that they can experience being to one. Big museums in a thriving metropolis are just as interesting as the small ones in the nearest town.

The main purpose is to allow the children to be aware of the fact that such a place exists and may be useful to them in the future.

Naturally primary teachers can benefit by using museums in many definite ways. Introduction to a particular unit in the Social Studies or History area can include a field trip to a local museum. For example, a Grade Three class may be starting a unit on the Plains Indians. What better method of introducing the life style and habits of these people than to take the class to a museum which features detailed displays of tents, tools, clothing, transportation and perhaps some sketches of what these people actually looked like. Later on in the unit, sentences like "Remember the travois we saw at the museum?" are excellent starting points to get the youngsters to visualize an historical piece of equipment. The whole idea of a field trip to the museum (as an introduction to a unit or a lesson), is an excellent method of motivating children as it exposes them to the particular things they will be learning about.

In addition to serving as an introduction, classes also can be taken to a museum to conclude a unit. This would be a suitable idea for a teacher who has a variety of materials—books, magazines and pictures—which he could utilize for introducing the unit and continue to use for lessons. In this instance, a trip to the museum at the conclusion of the unit will certainly be beneficial as it can tie up any loose ends and answer any questions which have cropped up during lessons. It would also serve as a good review, because a field trip stays with a child much longer than anything he experiences in a classroom.

Many teachers who do not follow the curriculum prefer to teach by means of high-interest themes. For example, a Grade Two teacher may take her children to the museum and find that the children are particularly interested in one section



Lee Richardson, Grade 3, Nordale School

more than another. If they are especially curious about dinosaurs, the teacher could use this as a spring board for an intense study of dinosaurs and prehistoric life. This could raise interest in another museum which perhaps has a collection of fossils. Although it seems far-fetched, small children are fascinated by these huge monsters and ancient people that roamed the earth thousands of years ago. Any visual material adds a great deal to the learning process.

Certain times of the year lend themselves to a trip to a museum. Thanksgiving is a perfect time to visit a museum which dedicates some exhibits to the history of early pioneer life in rural Canada. Our school celebrates the festivities of the *Festival du Voyageur* which takes place during one of the coldest times of the year. At this time I really enjoy taking a class to our local St. Boniface Museum which is open during the festival. It features some of the best displays of our pioneers of the Red River Settlement and tells how they braved the elements in one of the coldest places on our continent. The staff caters to children of all ages by providing them with guides who present everything at the children's level and point out things they know are of particular interest. The tour through this museum is one the children remember for a long time. Often many of the children do not know there is a museum so close to home.

The Manitoba Museum of Man and Nature offers activities for touring classes. A staff member well versed in a particular subject teaches a lesson with visual aids such as films, film strips and slides. The children are quizzed and then taken on a tour of an exhibit relating to the lesson. Sometimes they are asked to complete a short test on what they have learned that day. Many of my co-workers find this profitable because the children are taken out of the classroom and are able to ex-

perience something out of the ordinary. A change in environment often leads to a broader understanding.

Often museums are used to entertain. A perfect example is an historical site such as Lower Fort Garry in Selkirk or Heritage Park in Calgary. Park sites such as these offer a perfect setting for a final outing before school closes. Youngsters can have a picnic and a good run and still learn a thing or two about the "good old days". The staff at Lower Fort Garry, dressed as servants and assistants as well as blacksmiths and sales clerks, make an interesting topic of conversation for any season. Anyone who happens to be there during the months of May or June can tell by the number of school buses in the parking lot that many teachers take advantage of this opportunity. The teacher knows the expedition has been successful when he hears utterings like "I'm going to ask my mom and dad to come here".



Henry Ahn, Grade 3, Nordale School

Our museums are there to be utilized. They present an interesting and different atmosphere of learning for our children. Let them become a memorable experience in the lives of our children and in our educational practices.



Stephan Pavlik, Age 5

The Living Prairie Museum

NORM HARBURN
City of Winnipeg Naturalist
The Living Prairie Museum

Have you ever wandered down an abandoned railroad track or through an unkept graveyard, spotted a flower or unusual plant and wondered what it was and why it was there? Have you ever thought of how the native Indians and early settlers obtained food, herbs and medicines from the flat, treeless prairie? Perhaps you also may have tried to imagine what a piece of virgin prairie, that which has never been ploughed, bulldozed or otherwise destroyed by man, would have looked like.

The Living Prairie Museum is a nature park where many of these questions may be answered. The park is approximately 39 acres, most of which are unploughed turf containing 151 known native plant species. Not all prairies are the same. They vary across North America depending on climate and soil conditions. In Winnipeg we have the prairie type called the *Tall Grass* or *True Prairie*. One of the reasons for Winnipeg's tall grass is that more rainfall occurs here than further west. This zone marks the eastern edge of the great grasslands. The richness of the soil and ample rainfall have produced a demand for agricultural and residential land leaving little unploughed.

The prairie soil has developed through thousands of years of growth and decay of prairie plants. The root systems of the native plants extend for several feet beneath the surface forming a strong mat-like sod. Once this sod has been ploughed or disturbed, it is virtually impossible to restore the native vegetation.

The unique value of this plot of land was pinpointed in 1968, when a local sub-committee of the International Biological Programme, which is dedicated to the discovery and protection of rare plant communities, found it to be the best of only four sites of tall grass prairie in Manitoba. Ironically, the site was discovered in an urban area.

Thus the museum is in the open air and the art-

ifacts are intact as part of our heritage preserved for ours and future generations to enjoy.

The Living Prairie Museum is located within St. James bounded by Ness Avenue, Prairie Road, Thompson Drive and Cree Crescent. The Interpretive Centre on site is at 2795 Ness Avenue, Winnipeg, Manitoba, telephone 832-0167.



(Doug Ross)

The Interpretive Programme

Ours is a living museum dedicated to the preservation of a very important part of our past. As part of our past, it is important that it is seen and understood by as many people as possible. The use of the prairie for enjoyment, education and research is highly desirable, however, care must be taken not to over use the prairie and destroy that which is being preserved.

To aid in the understanding and enjoyment of the museum, an interpretive centre (nature centre) was built in 1975. The building is staffed with naturalists who run special group programmes, conduct

summer hikes for the public, and supply information on the various plants and animals of the prairie.

Over five thousand school children visited the Living Prairie Museum this year. All groups are handled on a reservation basis with May, June, September and October being the preferred months. When a class enters the Interpretive Centre a slide programme is presented on the geomorphology, fire ecology and preservation value of the prairie. Then, depending on the size of the group, it is divided into smaller segments of usually ten students or less. Each of these groups are provided with a "sessional naturalist" to guide them through the nature trails. Sessional naturalists are highly qualified field naturalists who may be part-time teachers, housewives, retired persons, or university students. They are paid for each session they lead. Part of this payment comes from the fifty cents per student cover charge and part is a subsidy from the City Parks. This is the only way large classes may be satisfactorily handled to provide close and direct contact between the naturalist and individual students.

On the trails the guides discuss the ecological significance of the prairie community. They also discuss the many ways that individual plants were used by early native peoples and European settlers either as food, decoration or for medicinal purposes. The displays in the building are discussed last, to give a brief summary and pulling together of information gained on the hike. An evaluation form is later sent out to the teacher along with a receipt for the tour. This gives the teacher input to the programme to ensure that the time spent at the prairie is a valuable learning experience for the student. The programme has been very successful and will be continued again this year. As space is limited, it is wise to book ahead.

The summer is the best time to visit the prairie. From mid-July to mid-August the prairie flowers are at their peak. During July and August the interpretive centre is open to the public from 10 a.m. to 5 p.m. and 6 p.m. to 8 p.m. daily and serves as one of the interesting tourist attractions of our city. Naturalists are available for guided hikes on the prairie or you may just wish to wander through the trails on your own. Inside the interpretive centre an automated slide programme gives the visitor the background and orientation of the prairie. Guided hikes leave at regular intervals and last only an hour at the most.

Rare and beautiful plants may be seen and discussed. One such plant for instance is the Indian Breadroot. The thick tap roots of the breadroot were dried and ground into flour. This flour was an important food substance for both the Indians and early explorers.

Another common plant to be seen is the wild onion. Very similar in appearance to the garden variety, this plant was important to the early settlers as a source of vitamins and minerals such as iodine and vitamins A, B, and C. Juice from crushed leaves is an effective insect repellent. One only needs to smell the wild onion to know why!

It is important to remember that the prairie is a preserve and plants cannot be picked or removed. However a small garden beside the building affords the opportunity to the visitor to perhaps taste the wild onion or crush and smell the fragrant leaves of the mint.

Last summer approximately 7,500 people visited the prairie, doubling the number of the summer before. As interest in natural environments increases, this number is expected to climb sharply in years to come.

The study and enjoyment of the native prairie should not be limited strictly to the few short summer months. Winter programmes are presently being designed for public and group use of the prairie park. The interpretive centre is also the headquarters for the naturalist programme and information on all City Nature Parks. Special tours, similar to the prairie school tours, may be arranged for the Assiniboine Forest, Little Mountain Park and La Barriere Park. In the near future, guided nature walks for the public will be offered in Assiniboine Forest (perhaps as soon as next summer!).

Winter hours for the Interpretive Centre are 9 a.m. to 1 p.m. weekdays.

Further information and reservations for all parks may be obtained by writing Interpretive Services, Living Prairie Museum, 2795 Ness Avenue, Winnipeg, Manitoba R3J 3S4 or by telephoning 832-0167. Better still, come out and visit us this spring from April 15th to May 1st when the purple crocuses are covering the prairie.



The Living Prairie Museum Interpretive Centre

(Doug Ross)

The Adventures of a Museum

JOHN FLETCHER MITCHELL
History Interpreter
Manitoba Museum of Man and Nature

Once upon a time there was an unusual creature called "The Museum". Like most of his type he was very eccentric. Humans could seldom talk to him for more than a minute without bursting into laughter, because he had the ridiculous habit of rolling his eyes whenever he got excited, which was most of the time.

He spent a good portion of his days rooting out all kinds of old things, stuffed things, good things and a few not-so-good things. Every object he found would be stored away in huge pouches hidden in his fur. (You might think he was a big bear with the instincts of a pack rat and the peculiar capability of a kangaroo!). Some people used to accuse him of being a useless animal and certainly a lazy one, just a vagabond loose in the countryside. This hurt The Museum's feelings. Nevertheless, he tried to explain that the things he collected were really still quite alive and needed his care. However, he was not very convincing because the more he argued, the more excited he got, and the faster his eyes rolled around!

One day The Museum came upon the ruins of an ancient city beneath a great cliff. A mist clung to the surrounding trees and a greenish smoke drifted from a crumbling, once dominating palace. The Museum followed a trail, through broken streets, of small metal pieces edged with gold and scored with strange marks. As he collected them he tried to puzzle out who had made them and for what purpose. He was slowly working his way toward the palace. So engrossed was he that he did not notice the black shadow moving toward him. Suddenly there was a great wind which tapered off in a prolonged malicious hiss.

The Museum felt a shiver go through his body. Turning around he looked into two glaring, red, reptilian eyes bulging in the armoured head of a Dragon. The beast breathed a vapour that brought ignorance and fear to the minds of humans. A-

roused, the monster flamed with cruelty and greed which led him to wreak destruction wantonly and then to slumber in futility over a hoard of stolen riches. (And The Museum, a silly showoff at heart, had his favourite jewelled trinkets brazenly hanging from his upper pouch!).

A fight would go ill for The Museum. Though very strong he was not skilled in the techniques of battling Dragons, not to mention that his excitedly rolling eyes transformed the Dragon's bulk into a blur! Fortunately, a Warrior happened by at that moment. The Museum was glad to see anyone with a sword, although a fiercer knight with a fell look might have been more appealing than the saviour he received. The Dragon merely laughed. The Warrior was clumsy, eggfaced, and a full five inches short of the requirement for hero status; but, fortunately for The Museum and unfortunately for The Dragon, he was a confoundedly persistent fighter. The Museum acted as his shield against the blasts of the Dragon. Cut and thrust, claw and scrape—wound after wound later the Warrior found the Dragon's weak spot, and with The Museum's help plunged his long sword deep into the beast.

From that time on, The Museum and the Warrior were inseparable. They soon came to be respected and honoured as they conquered other Dragons that now and then came forth to plague the land.

Education is the warrior's arm of a museum. This is the meaning of the allegory. It is an aspect of museum life that is obvious to all and significant to some. Education is, at once, an ancient and fresh topic that is ever increased in importance the more it is examined anew.

The fable pointed out some of the museum's main functions. The basic ones are well known. Before a museum can do anything else it must

"root out" artifacts, store them in "huge pouches", "puzzle out" their significance, and generally care for them. Like the Dragon, a museum hoards its treasures, but it does so for a much better reason. As the story suggested a dragon is human prejudice and ignorance. A museum's main function is to counter the "Dragon's" illusions by using its "hoard" of knowledge to educate people. This is the long term social impact of a museum.



Grade Five class viewing travelling exhibit, *Manitoba 1870-1920: Immigration and Settlement*, located at the Public Library at Gimli

Distinguish between the typical educational institution—the school and a museum. Lectures, books and exercises are the forte of the school. Students must listen, read extensively and do exercises. Exhibits of stored artifacts are the mainstay of a museum. The public, as voluntary students, may look at them and think about them. It is through its exhibits that a museum educates. Classrooms and departments of education are found in larger museums. However, these are specialized school services. When one thinks of museum education one should first realize that education is in the very nature of the whole organization whether it is a national institution or a local association.

The process of education involves "...The communication of systematized knowledge and understanding from teacher to learner by any method of transmission that will not unduly distort, dilute or defeat the intent of the process." (Parr, 1963: 21). The museum communicates a visual education to its visitors. The physical shapes and characteristics of the artifacts are observed. The viewer is given the name of the artifact and should be shown how it relates to the world and himself. Museums call such accompanying text, graphics or talk the "interpretation" of the artifacts.

It is the combination of physical specimens with incisive comment that gives a museum its unique educating power. Of course, I must also emphasize that an exhibit should be artistically arranged and enhanced by the use of appropriate colours and textures. These aesthetic factors infuse the display with a certain entertainment value. It is pleasant to see—a considerable improvement in a sense over a university laboratory dissection of the same specimens!

In my job with the Manitoba Museum of Man and Nature, I am mostly concerned with travelling exhibits on Manitoba's history. (Yes, I am the overgrown pack rat "loose in the countryside"; and I wish I could find more gold coins and fewer monster problems!).

Our extension programme is funded by the National Museums of Canada. The travelling exhibits are primarily designed to reach people who may have little or no opportunity to visit the Manitoba Museum's galleries in Winnipeg. Rural libraries, schools, small museums, senior citizens' homes, local festivals are the typical recipients. Occasionally the exhibits are used for museum public relations work in Winnipeg. In the future, commercial locations will be given more consideration than previously, because large numbers of people can be reached efficiently in shopping malls, department stores, banks, co-ops and similar places.

The Manitoba Museum's travelling exhibits contain artifacts from the museum's collection. The specimens and their historical or scientific backgrounds are researched and the results are incorporated in the exhibits as interpretive comments. Films, slide shows and resource books also accompany most displays. These materials, however, are strictly supplemental. They are not to be used to a point where they detract from the exhibit. A museum is after all a museum, not a theatre nor a library. For a full listing of our offerings see Cheryl Penny's article on the outreach services of the Manitoba Museum of Man and Nature in this same issue.

Two staff, of which I am one, assist receiving institutions in the exposition of the displays. Officially we are titled "Interpreters". Formally, we are educated in the areas of human history and natural history. Functionally, the interpreters are a community extension of the Museum's curatorial department. We are researchers and communicators, a resource to both curators and community and a liaison between them. Our activities range from the creation of exhibits and supplementary materials, to answering public requests for information and to conducting lecture-workshops on exhibition related topics.



Author explaining the "Make your own" section in the travelling exhibit, *Moccasins of Manitoba*

The ultimate goal of the Manitoba Museum, and of its Extension Services Division is to foster self-knowledge, mutual understanding and appreciation of the environment among the people we serve. This is how we beat back "the blasts of the dragon". Let me specify some of the educational purposes of the travelling historical exhibits. Viewers to whom textbooks are dry and difficult are given the same scholarly analysis clothed in the appealing texture of display. Carefully exhibited, the physical apparatus of a former lifestyle creates an impression of what it was like to be, say, a Metis buffalo hunter in the 1820's. The museum specializes in the culture of its region. For example, ethnic groups often project their social identity in such material images as folk art. The museum articulates these physical manifestations of the human spirit.

In sum, the museum's programmes are "vital cultural communications", to use a favoured phrase of curator Steve Prystupa. Unlike the mass media which project tangled images of person-less human activity, the Manitoba Museum's exhibits reveal an intimate vision of the real people of our region.

As this article will be circulated to the local museums in Manitoba, we would like to invite them to join us in public out-reach projects (we don't really roll our eyes while speaking to people; so there is no need to be reluctant to meet us for fear you will burst out laughing!). You may wish to send an exhibit of your own to a local organization, a school, for example, or a summer festival. Perhaps you will go further afield and reach other areas in the province. Alternatively, you may request one of our exhibits for summer display. Exchange projects are also a possibility.



Author interpreting artifacts for management personnel in a temporary commercial exhibit at the Bank of Montreal, Portage and Hargrave, Winnipeg, Manitoba

An extension programme costs a tiny fraction of the expense of building a museum, and, of course, you would scale it to your resources. The results can be very gratifying. If you wish to create such a programme, the Manitoba Museum's Extension Services Division would be very willing to share our experience in interpretation, travelling exhibit techniques, booking and transportation arrangements. Please write us for further information. A travelling exhibit "adventure" is an effective way to increase the educational impact of your local historical effort. (You never know, there may be a dragon or two lurking in the darker fields and forests near your museum!). As well, it will raise the

regional and general public's awareness of your museum and this may produce large benefits for your association.

BIBLIOGRAPHY

- Anderson, Duane C., *Creative Teaching Temporary Exhibits and Vitality for the Small Museum*, Curator, Vol. 12, No. 3, pp. 180-184.
- Bunning, R.L., *A Perspective on the Museum's Role in Community Adult Education*, Curator, Vol. 17, No. 1, p. 56.

- Burcaw, C. Ellis, *Introduction to Museum Work*. The American Association for State and Local History, Nashville: 1975.
- Cameron, Duncan F., *The Museum as a Communications System*. Curator, Vol. 11, No. 1, p. 33.
- Communicating with the Visitor: Guidelines for Planning*. Royal Ontario Museum, Second Printing, Toronto: 1976.
- Cuthbertson, Shirley, *The Travelling Museum*, British Columbia Provincial Museum, Heritage Record, No. 2, 1977.
- Hellman, Robert A., *The Teaching Functions of Exhibits*, Curator, Vol. 1, No. 1, pp. 74-76.
- Hitchcock, Ann, *The Board of the Manitoba Museum of Man and Nature*, Locus, Winter 1977.
- Parr, Albert E., *Designed for Display*, Curator, Vol. 2, No. 4, pp. 313-334.
- Form, Function and Purposes of a Museum of Man and Nature*, Manitoba Museum Reports, Vol. 1, No. 1, pp. 9-16.
- The Functions of Museums: Research Centers or Show Places*, Curator, Volume 6, Number 1, pp. 20-31.
- Mood and Message*, Curator, Vol. 6, No. 3, pp. 204-216.
- Museums and Realities of Human Existence*, Museum News, December 1966.
- Patterns of Programs in Exhibition*, Curator, Vol. 4, pp. 329-345.
- Remarks on Layout, Display and Responses to Design*, Curator, Volume 7, Number 2, pp. 131-142.
- Some Basic Problems of Visual Education By Means of Exhibits*, Curator, Vol. 6, pp. 36-44.
- Prystupa, Steve, *Basic Functions of the Museum and the Role of the Chief Curator*, Unpublished Manuscript, Manitoba Museum of Man and Nature, Winnipeg: 1975.
- The Uniqueness and Contemporary Relevance of the Museum*, Unpublished Manuscript, Manitoba Museum of Man and Nature, Winnipeg: 1977.
- Rosenbauer, Wallace, *The Museum and the Individual*, Curator, Vol. 1, No. 4, pp. 5-9.
- Swinney, H.J., *Introductory Essay* in Arminta Neal, "Exhibits for the Small Museum", A.A.S.L.H., Nashville: 1976.
- Thier, H.D. and M.C. Linn, *The Value of Interactive Learning Experiences*, Curator, Vol. 19, No. 3, page 233.
- Washburn, W.E., *Do Museums Educate?*, Curator, Vol. 18, No. 3, page 211.
- Wittlin, Alma S., *Hazards of Communication by Exhibits*, Curator, Vol. 14, No. 2, pp. 138-150.

Dalnavert – Macdonald House

TIM WORTH

Curator

Dalnavert-Macdonald House

The purpose of a Museum is to teach its audience something of its contents. This is achieved in a passive manner by viewing the collection and absorbing material knowledge. Whether the audience leaves with any concrete ideas is basically unimportant; they have been exposed to information which they may be able to use as a comparison to their personal lifestyle or activities, or as part of their general knowledge. In contrast to this, a specific education programme requires that definite ideas be transmitted and that definite opinions be formulated. Therefore, the content of the programmes must be tailored to the level of the participants, if one has any hope of the programme succeeding.

HIGH SCHOOL PROGRAMME—Winnipeg Buildings in Their Context

Dalnavert has initiated a High School programme which attempts to show Grade XI students (with interests in History and Geography) Winnipeg buildings in their context with the development of Winnipeg. To this end, the course involves the study of Winnipeg's structure, its historical geography, its commercial development, and a discussion of how the different architectural styles will fit in with future development. The course is primarily taught by an educator and two architects, although other resource people are drawn upon as required. The topics are discussed in a variety of ways on Saturday mornings over a six-week period. While much of the programme involves a study of Winnipeg streetscapes, Dalnavert is used both as a classroom and as an example of turn-of-the-century architecture (Dalnavert was built during a period of relative growth).

Students participating in the programme are considered to have a certain amount of background knowledge concerning general historical topics and a basic knowledge of Winnipeg's development.

However, to explore this in more depth, the programme is designed to stimulate their awareness by visiting areas of early development. A look at the city from the top of the Richardson Building enables students to take part in a discussion of Winnipeg's development. From this vantage point can be seen all the primary development areas along the river banks, and the secondary areas of development, where streets became established and the Central Business District (CBD) grew. With this fixed in their minds, the students are taken on a walking tour of the CBD, at which point the architectural styles of different building periods are pointed out, with distinctions being made concerning specific architectural detail.



Gathering in front of one of Winnipeg's historic old buildings
(Tim Worth)

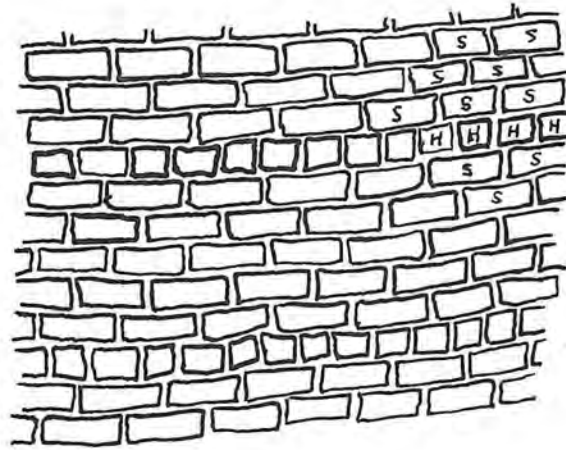
Most of the buildings in the CBD lost their original uses long ago and now other uses must be found for them. Here lies one of the basic themes of the programme, for we attempt to show that the buildings of an earlier development period can be a definite asset to a future period of activity, without the wholesale destruction which is so characteristic of today's development styles.



Studying the architectural details of the Criterion Hotel in Winnipeg (Tim Worth)

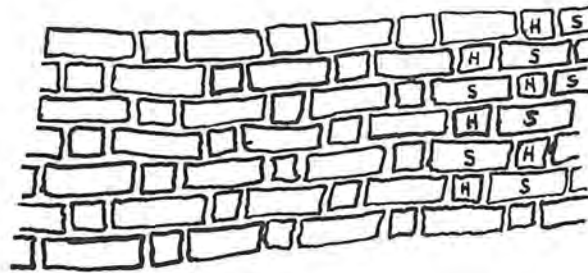
In a further study of architectural details, students are instructed in the techniques of reducing a building to its bare essentials by assigning a descriptive word or phrase to a specific detail. One such detail is the method of layering bricks. In modern construction, bricks are usually no more than a decorative feature. There were times, however, when a brick wall served as a main unit of support, and there were several ways in which the bricks were laid.

Common Bonding: layering of bricks where there are as many as five, seven, or nine layers of stretchers (S), then a layer entirely of headers (H), followed by layers of stretchers.



COMMON BONDING

Flemish Bonding: layering of bricks where stretchers (S) and headers (H) were laid alternately in each layer.



FLEMISH BONDING

This is only one example of a difference in construction methods or architectural detail. Many more are set out in the *Canadian Inventory of Historic Buildings* guide. Each of the students is given one of these forms and an exercise is done in the identification of Dalnavert's individual details, which provide students with experience in really looking at a structure. They are encouraged to examine their own neighbourhood for similar and different architectural details.

The final session is designed to gather all the information together in an open discussion of the realities of planning for the urban landscape of today and for the future. Discussions with past classes have shown that the objectives of our programme have been somewhat successful. Students have become aware that old buildings need not be destroyed to enable a developer to create something beneficial to society; but that much of the original fabric of the city can be retained and needs

only modification to suit new uses. In this way, the character which only time can create can be retained and perhaps enhanced with new activity. Though the students may not be destined to become the planners of tomorrow's society, they appear to have gained an appreciation for architectural styling and how harmony can be achieved by the mixing of old and new trends.

JUNIOR PROGRAMME—Celebrations of a Traditional Victorian Christmas

Each year a Grade V or VI class from a Winnipeg school is invited to be part of the Dalnavert Christmas programme. The purpose of the programme is to show children how a traditional Victorian Christmas might have been celebrated.

In the past, children have come to Dalnavert with an attending teacher, on Saturday mornings, over a six-week period. The teacher is more than a supervisor for he/she knows each student's capabilities and thus is able to provide a guiding service to the programme co-ordinators and students. It is hoped that the teacher would be able to carry the enthusiasm built up at Dalnavert back to the classroom, in order that further studies can be carried out and thus enhance the student's total learning experience.

Each morning is spent on a different subject, although all lead to the final day when everything is brought into perspective and the children realize what Christmas was like before 1900. The subjects covered by the programme are: a basic introduction to the lifestyle and basic research, making of decorations, production of a handicraft suitable as a gift or memento, tree cutting and/or house decoration, and finally celebrating of a Christmas party in the Victorian manner.

Since children of today are, for the most part, unaware of the pre-1900 lifestyle, the first morning is occupied with the introduction of the children to Dalnavert and the way of life it represents. Guides use such devices as comparing present activities, which the children are aware of, with similar activities of the Victorian Period, such as methods of entertainment. Though there are similarities, the differences are much more pronounced. Towards the end of the morning, the children are instructed in typical celebrations of the Victorian Christmas; then, as a research project, they are asked to go home and enquire about any traditional methods of celebrating which their own families have or any which are remembered. These are discussed in class the following week.

The next Saturday once again fills Dalnavert with the boisterous exuberance of the children as

they return to continue the programme. After relating the results of their research, often with very good and gratifying results, a number of different decorating styles are introduced and the children are shown how they are able to duplicate them; such as gilded walnuts, imitation stained glass ornaments and others. These are used to decorate Dalnavert as well as their own classrooms and homes.

One of the most anticipated mornings is when the students string cranberries and popcorn which has been popped on the kitchen stove. They also bake gingerbread men in the kitchen stove's oven. Those ornaments which are not consumed in the process are either used to decorate the Dalnavert tree or taken home.

Since it is the desire of the programme co-ordinators that the children gain something more than just memories of their Saturday morning participation at Dalnavert, one Saturday is occupied in the production of some form of handicraft, since such pastimes were popular during the Victorian Period. There are many types of needlecraft or fabric art which are within the capabilities of this age group so these are the ones which are chosen to be used most often in the programme.



In past years a Christmas tree either has been purchased or, as on two occasions, was chopped down by the class. The latter method has been the most exciting for, in most homes today, the tree is either artificial or bought, and the opportunity to participate in the search for the *perfect* tree is rare. Indecision is high, but eventually one is found that is thought to be the best. What the cold takes away, hot chocolate and cookies soon restore.



Selecting just the right Christmas tree for a Victorian setting

(Tim Worth)

On the final day the house is filled with laughter and song just as it might have been when the Macdonald family lived at 61 Carlton Street. It is the day of the Christmas party. The trees have been decorated (one in the parlour and one in the attic for the children's party), and the house has been decorated to recreate the festive mood. On this day the children are allowed to bring their parents and show them what they have been involved

in for the past six weeks. Carols are sung, games played, small gifts from the House given, and Christmas treats eaten. Though their involvement in Dalnavert has been brief, they have gained an insight into how a Christmas was celebrated not more than 80 years ago, and have experienced for a short time a memory that their grandparents may have lived.

Museums and Junior High Schools

SHARON McINNES
Science Department Head
Sansome Junior High

What kind of museums do teachers use as educational sources? Any museum, regardless of its size, can be used to complement the school programme in several different subject areas. Most elementary teachers view the museum as a local social studies exhibit, while many secondary teachers do not expect the museum to supply much information for their courses. If the teacher stresses local history/geography and settlement as part of the new Canadian Studies programme, the museum is a treasure trove of materials. Since the focus in recent years has shifted from Eurasian to North American studies, the role of the local museum in the school curriculum becomes increasingly important.

The Antler River Historical Society Museum at Melita has a series of exhibits that fit in well with many aspects of geography, history and science at the junior and senior high levels as well as elementary social studies. An excellent wall map shows the growth and change of Lake Agassiz and other glacial features of southwestern Manitoba. Wall maps of homestead grants of the last century accompany the pioneer exhibit area.

If a teacher at the elementary level wished to coordinate a unit of school work in social studies with the use of the museum, he or she would probably pursue the following course:

The teacher or, preferably, a group of teachers might decide to construct a unit for a specific age group. The initial steps are usually taken by the teachers, but early in the process the museum staff may become involved in the consultation and planning. The teachers must become familiar with the exhibits and their significance to local history and development. To do this, they would spend time with the museum curator or education director, discussing the exhibits, artifacts and their own plans. The teachers must learn the local history. Over tea with some of the old-timers of the area, the teachers can gain an insight into the personal

importance of local events and artifacts. Only when the teachers know the possibilities of the museum does the planning of a unit begin. Discussions with the staff could even trigger planning of a special exhibit in the museum to complement the material already on display.

If, as is the case in many Manitoba communities a centennial project involved the printing of a local pioneer history, the possibilities for student research are endless. If no such history has been written, it could become a class project to write one. A local paper might feature the joint museum/school venture as part of Heritage Day in February. A good idea deserves good publicity.

Another class project could be the building of a model of the town as it was in any past era, to accompany the history; or a display of vintage photographs. Either exhibit, with students as guides and interpreters, could form a special display at the museum or school. Such displays are excellent for Education Week Open House usually held in schools in the spring term.

Once the teachers and museum staff have discussed the potential thoroughly, great care must be taken with the presentation to the students. One does not just announce in the morning "We're going to the museum." A project of this scope requires careful preparation by teachers, librarian, students and museum personnel.

Initial presentations to students should include visual aids. On one of the many visits made by the teachers, coloured slides or movies should be made of the exhibits to be emphasized in the project. Early presentations to students must be brief, colourful and interesting. With the first explanation, teachers fire the enthusiasm of their students and try to incorporate their suggestions (and they will have many) in plans for the activity. Ingenious "drawing out" by the teacher convinces the

students that the idea is wholly their own. It is the teachers' responsibility to set the tone of the venture and to organize all activities with a clear view of the project's aims.

The beginning of the project is the time to involve local people. Older citizens of the community may be reluctant to come to the school but the diplomacy of the teacher in charge can win their enthusiastic support. Of special help at this time are authors and backers of the local history and descendants of original homesteaders. Their memories and story-telling abilities are an invaluable resource to the school and to the museum's education department. People becoming involved in this project may prove to be a gold mine of guides for the pioneer museum. The teachers themselves, having some free time in the summer months, may be interested in becoming guides or tour directors.

Since local people are consulted at the onset of the venture, they are aware of the aims and may contribute much valuable advice in planning the unit. Often a person who is not a teacher can see a side to a venture of this type that the teachers may not have noticed. Some may become so involved that they form the nucleus of a permanent school/community society, for planning cooperative activities.

Preparation by students may take several forms, depending on materials available. Many teachers have used to advantage the Manitoba Museum of Man and Nature Extension Services Division mobile units on pioneer topics and natural history. In this instance, the teachers might include "The Sod House" or "Manitoba's Past" in preparatory work for this unit. Such exhibits and audiovisual kits are readily available on request from the Extension Division and a person will visit the area to explain the exhibit and its use in relation to the unit planned. Their organizational skills may be of use in the preparations.

Visits to the museum by students must be planned with all the attention to detail of army manoeuvres. A field plan of the museum (a map, if it is the size of the Manitoba Museum of Man and Nature) will direct students or groups to the exhibits that they will find most appropriate to their study. If the whole museum is used, students must be directed to each exhibit in logical order, by a teacher or guide. They must never be just "taken to the museum" and left to their own devices.

Students properly prepared for a visit do not run around and act irresponsibly. They have a definite objective and activity and, properly guided by staff guides and teachers, set to work at their appointed tasks. A good beginning is a tour of the whole museum in small guided groups, accompan-

ied by a guide who knows *why* the students are there and *what* they need to know. Only the best guides, with interesting presentations and tour manners, should be used. First visits should be relatively short, followed by a classroom discussion of aims, procedures and ground rules for behaviour in the museum.

An organized teacher will provide each student with a definite plan of action and an activity package, including:

- Why he is there
- What he is to do, with detailed instructions
- What records he is to make
- What his role is in the group activity
- What the aims of the group project are
- What his role is in the follow-up project back at the school
- A time schedule so he may gauge his activities in terms of time allotted

A well-planned school/museum project will be satisfying and personally important to everyone involved. It will provide for closer liaison between the community and school. It will give students pride of place in their local history. It will give teachers and museum personnel the satisfaction of a good job, carefully planned and executed and a real addition to the educational experience.



Education Programme at the Manitoba Museum of Man and Nature
(Warren Clearwater)

Pioneer Home of Virden and Districts

RUTH CRAIK

Curator

Pioneer Home Museum of Virden and Districts

Years ago the responsibility of museum officials was limited to acquisition, conservation, research and some display, but in the modern world their successors have a far wider responsibility. They must consider how to translate the meaning of their exhibits, and how to communicate their values to the lay public.

The educators of today instruct by passing on from person to person, and from generation to generation, by means of factual information. The instructors of today help people to learn and acquire the habit of logical thought by means of the use of one's mental powers. Museums are not only another source of reference presenting factual information in vivid and pleasing form, but they also show the relationships between things which are not always brought clearly into focus by textbooks or verbal lessons. Exhibits can stimulate thought and encourage clear observation and logical deduction.

The potential of even the smallest museum should not be ignored if the museum is to exist in the future. Whatever the theme of your institution, whether it be history, sociology, or geology, etc., it can be delightfully interpreted by you, the people who care. Your involvement in the community can absorb as much time and effort as you care to put into it, but the rewards are always most gratifying.

Seasonal projects such as creating a float for the annual parade, be it the traditional summer fair or the christmas pageant, are comparatively simple, but fun things in which to partake. The Pioneer Home Museum of Virden and Districts has been awarded, two years running, the first prize for an original float. In 1976 we presented our version of the first Olympiad with eight live mannequins in action. The year of the Royal Jubilee Celebrations was depicted on an old hay rack with large portraits of Queen Victoria and Queen Elizabeth, with two red-jacketed guardsmen, in their tall busbies,

standing ever so sedately at their sentinel house. A busy three days is spent by museum volunteers and summer staff at the Annual Fair. The volunteers take turns manning our display booth and selling raffle tickets and souvenirs or just giving away local museum and Manitoba Museums brochures.

On one special day of the year, we not only give pleasure to several hundred people for a few hours but increase the subsequent capacity for curiosity with our animated interpretation of the Victorian Era. We call it *Museum Day*. To bring to a close the official "tourist season", arts and crafts of yesteryear are demonstrated by local citizens. Staff members serve coffee, lemonade or whatever "goodies" are the menu of the day, be it freshly cranked homemade ice cream or a crisp waffle hot off the griddle done over the open fire of the old cookstove. How rewarding it is when you find that the fifth such annual event brings in a new record high in attendance!

One extension programme which must surely create good will in your town and community is to place a show case in the Senior Citizens' Homes with artifacts being changed regularly. Those once hardy people who pioneered this country may be unable to come to your museum to reminisce, but they truly enjoy recognizing the quaint charcoal iron, the delicate doily of hairpin lace or the expertly honed straight razor they might have used so many years ago. Is this not the very least we can do for them?

Take a look at the shop windows downtown. Some might lend themselves quite nicely to a safe and secure but attractive display to coincide with the season or celebration. When a tourist tells you what a delightful display you have downtown and wants to see what other treasures you have, or the woman across town comments on the fact that the only window shopping she does is at "your" window, it is satisfying to know that your efforts are not in vain.

Another facet of taking the museum to the community and schools in Virden is a presentation of thirty-six colour slides with commentary of *A Victorian Home on the Prairies*. It covers the history of this district as well as some furnishings, clothing and methods of home entertainment, all artifacts within this historical house (the Manitoba Historical Society has a copy of same). This presentation is an excellent introduction to the study of the Victorian era for students, and a pleasant source of entertainment for the elderly, because they can relate to it. The slides and commentary are also available in folio-size book form which is circulated by members of the Board to shut-ins. One copy has been placed in the Virden Regional Library, one copy has been presented to the Manitoba Museum of Man and Nature and one copy is in our museum.

We have one more travelling exhibit which has put in a lot of mileage since its inception last spring. I won't go into it at this time, but the advisors of the Manitoba Museum of Man and Nature have seen it and were impressed enough to ask that we submit photographs with story on same. So, more on *History in Building* by Grayce Hegion in a future issue of **Dawson and Hind**.

In the meantime we are still going strong with the school programmes described by this writer in the Fall 1975, Vol. No. 4, edition of **Dawson and Hind**. As long as there are students who continue to pass their grades each year, there is a new and curious audience participating in an old but successful programme. We are fortunate in having Forte La Bosse School District pay the mileage incurred, and have received in the past, several small grants from the Manitoba Foundation, Brandon Area, designated to us for the above-mentioned programmes. Most museums have some material which can be handled without risk of damage and, if this is permitted under supervision, understanding and appreciation will burgeon and the visit will take on a reality which it might otherwise lack.

Museums are a tremendous asset to any community. Not only do they attract the tourist trade, but they have within their walls a wealth of information to the wonder and discovery of the young, a limitless array of exhibits with a sufficient amount of factual information to the average public, and fresh materials for the experts who seek to compare knowledge and ideas with other experts. Good public relations with the schools and community at large is essential for museums if they are to survive.

Leaf Rapids National Exhibition Centre

DIANNE PERRIER

Director

Leaf Rapids National Exhibition Centre

Leaf Rapids is a mining community of 2,237 located 132 miles northwest of Thompson and 65 miles southwest of Lynn Lake. The Leaf Rapids National Exhibition Centre is located within a Town Centre complex which houses institutional, recreational and commercial facilities for the town.

Created under the National Museums Policy and opened to the public in March 1975, the Leaf Rapids National Exhibition Centre has undertaken a very determined campaign to become an integral part of community life in Leaf Rapids. Strategy has been twofold: to increase staff awareness of the social characteristics of the community, and to develop public familiarity with the Exhibition Centre. The result has been a diverse, sometimes unusual, approach to programming.

During the initial months of operation in 1975, the Exhibition Centre maintained a very low profile within the community, partly because of limited operating funds and partly because of uncertainty as to how to operate. Leaf Rapids was a new, instant town, the majority of residents were recent arrivals and the concept of a National Exhibition Centre was in its infancy. Programmes initiated by the Board of Directors, before a part-time coordinator was hired in May 1975, were continued. Exhibitions were received regularly from the Winnipeg Art Gallery; a concert series was retained; a weekend handicraft workshop was held and the Centre started to buy and sell native handicrafts.

Before a more comprehensive programme was undertaken, it was deemed necessary to learn a bit more about the people the Centre was to serve. In the absence of census records, all available sources of information in the community were tapped. Among other things, it was discovered that the majority of residents were under the age of 16 years, there was a marked absence of senior citizens and there had been a substantial immigration of resi-



Dianne Perrier setting up the *Last Best West* exhibit on loan to the Leaf Rapids National Exhibition Centre from the National Museum of Man
(Len Peters)

dents from specific regions, especially Newfoundland and the prairies.

Armed with this information and acutely aware that the Centre must also serve as a vehicle for cultural experiences which would normally be denied to northern residents, the Exhibition Centre gradually expanded its programming. The displays from urban galleries became more varied. Several were booked to appeal to residents who had migrated from specific parts of Canada. A photography exhibit of Newfoundland from the National Film Board and paintings of the Qu'Appelle Valley in Saskatchewan from the Norman Mackenzie Art Gallery attracted many from these regions. Musical concerts and visits from "outsiders" who had something interesting to talk about or demonstrate were encouraged, whether it was Al Purdy reading selections of his poetry or a Manitoba Hydro Home Economist discussing microwave ovens. By this time the Centre employed one full-time director and one part-time assistant.

1 *Leaf Rapids Community Report*. Manitoba Department of Industry and Commerce, March 1977, page 2.

In order to succeed, however, the expansion of the Centre's programming had to meet with the approval of the people the Centre was supposed to be serving. The group which had been incorporated to act as a policy-making body for the Leaf Rapids National Exhibition Centre had chosen the sophisticated but rather unfortunate name of Societe des Arts. This designation had been used extensively in most of the early publicity and news accounts involving the Centre. As time passed, it became increasingly apparent that the name conjured up images of exclusivity and a society dedicated to snobbish rather esoteric pursuits.

Consequently in the early fall of 1976, the Centre mounted an advertising campaign entitled "Societe des What?", while at the same time gradually phasing out the name in favour of "The Leaf Rapids National Exhibition Centre". This campaign also announced the most extensive programme undertaken at the Centre. Hopefully there was something for everyone: an emphasis on children's programmes, including a pre-school story hour, a craft hour and a 4-H Handicraft Club; a variety of hobby-oriented night courses for both men and women, a concert series, special interest workshops, and a Naturalist Club was formed.

Another tactic taken during this period was to involve an increasing number of children in the Centre through school-related activities. Teachers used the Centre to show films. Class projects were displayed on the Centre's windows and in the showcase. Special exhibits and events attracted various grades and at times the entire school population. Again, the emphasis was on cultural experiences not normally available to these children. A very unassuming preserved garter snake, in an exhibit from the Manitoba Museum of Man and Nature, attracted hordes of little boys and girls, many of whom had never seen a snake before. They would come back day after day "to keep the snake company" after school. Another very popular event with the children was a performance by the folk-singing duo from Winnipeg, Duck Donald and Cathy Fink.

The encouragement of school-related activities has had dual results. An increasing number of children participate in the Centre's programmes and come regularly to view each new art exhibit; and as a consequence of their children's interest in, or talk about the Centre, many parents have also been enticed into participating.



The Leaf Rapids Complex in northern Manitoba

It has also been the policy of the Exhibition Centre to make its facilities available to local groups. To date the Centre has been used for special church services, including a wedding in June 1977, community "town hall" meetings, an Over 40 Club, a consumer's group, a photography club, a gardening group, and an archaeology society, to name a few.

This approach to serving the community and meeting its needs as been relatively successful. In 1975, despite a very low-key profile, an estimated 4900 people had visited the Centre. This increased to approximately 11,755 visitors in 1976 and an incredible 15,282 in 1977.

In planning its own activities, every effort has been made to anticipate community and individual needs and to make the best possible effort to meet requests for particular programmes. The primary function of the Exhibition Centre as an art gallery has continued to expand. The Centre offers a varied programme of art exhibits from across the country but also makes it a habit to bring in two or three exhibits each year which might not be as well received, in an effort to expose people to different art forms. Hobby-oriented courses have also become an integral part of the overall programme. Many have a distinctive "northern flavour". Slipper-making, beading and making mukluks have all been popular. Other courses have emphasized the use of local materials. The winemaking course, for instance, concentrated on making wines from northern fruits, such as the cranberry and the blueberry. All courses are geared to maximize participation. Local instructors are used and careful attention is paid to scheduling. Curling timetables, television programming, bingo nights and all major community events must be taken into account. Because it is frequently the same people participating in two or three programmes, courses are usually of five-weeks duration and are staggered over ten week periods in the fall and through the winter months.

The courses usually deal with a specific area of interest and registration is limited to no more than fifteen students. In this way, each student will receive the necessary attention from the instructor. When too many people register for a course, it is repeated at a different time or later date. A special effort is also made to provide some interesting activities during the weeks when most people are suffering from the midwinter doldrums. Programming is limited throughout the spring and summer months when most people are more concerned about the state of their garden, the fishing season, or their approaching holidays. Activities during this period are frequently oriented towards the out of doors. Barbecuing workshops, local wildflower identification sessions and gardening workshops have all been popular.

Programming will continue to expand at the Leaf Rapids National Exhibition Centre within the limitations of human and monetary resources. There will be some winners and some failures. Three new programmes which have yet to be tried in 1978 include a film series, organized in response to a lack of films on television; ethnic food workshops which will take advantage of the rich variety of nationalities in Leaf Rapids and satisfy any cravings for something a little different on the menu, and a photography competition during Winter Carnival, set up to stimulate interest in a hobby which is very popular locally. It is hoped that through these activities the Centre will continue to expand subtly the horizons of Leaf Rapids residents who must not be culturally penalized because they choose to live in a remote area.

Each community has its own characteristics and will consequently have unique demands on its local museum, art gallery or cultural centre. What remains important, however, is the role of that Centre in its own community as an agent of cultural growth and experience.

Museums and the Exceptional Student

PHILLIP SAURETTE
Graduate Student, Faculty of Education
University of Manitoba

The formal education of most school children has been traditionally confined to the classroom. Although such instruction is important, it has become increasingly apparent that classroom instruction alone does not adequately prepare the child for the increasing demands made upon him by society.

Each year school systems attempt to correct this by initiating field trip programmes, or "associative educational experiences", designed to bring students into actual contact with the "real world" they will inherit. Such programmes, as their primary objective, have to act as a supplement to classroom curricula to broaden the academic, cultural or educational horizons of the participant.

In 1975, the Manitoba Legislature passed Bill 58 (Section 465-22), wherein local school systems must assume total responsibility for the education of students with special needs. This legislation further implies that exceptional students are to be placed in the least restrictive educational programme—the concept of mainstreaming and integration. It should be anticipated that community resources will find increasing numbers of exceptional students within classes visiting their facilities and should be prepared to provide experiences that may best answer the needs of these students. Further, mainstreaming and integration of handicapped or impaired children in the regular classroom is only part of the broad trend toward integration of all handicapped persons into *normal* life conditions. This movement subscribes to the belief that segregation of exceptional individuals from real life experiences violates the basic right of the individual to participate as freely as possible in the learning community.

Who are these *exceptional children*, children with *special needs*, *the handicapped*? At present it appears that all these terms are used to describe:

*"those children who have physical, intellectual, social, or emotional deviations to such a degree that curriculum modifications and/or special services must be provided for them in schools."*¹

Most recently, *exceptional children* has become the most widely accepted and recognized term to describe that minority of students in an educational facility, whose educational needs are very different from those of the majority of children.

Until recent years, it has been common to identify or classify exceptional individuals according to the medical model—on the basis of disability, causes and symptoms. This concept does little to provide educative service for the model, and does not indicate levels of functioning or educational needs. Most recently, researchers and educators have accepted a model of describing exceptional persons "on the basis of their educational needs and these needs may be defined in a number of ways".²

Community resources might well be advised of these trends to mainstreaming, integration, and children with special needs, as ultimately these individuals will be using increasingly community resource facilities necessitating some changes to the physical plant and programming to accommodate the exceptional person.

In 1973, Dunn estimated that 10-13% of school age children are exceptional in terms of visual, auditory, intellectual or physical disabilities.³ How does the community resource accommodate the individual who is impaired or disabled in some manner? Is it feasible or possible to expect, insist, or demand that all public facilities be able to accommodate all persons? These questions involve moral humanitarian and economic considerations. It is beyond the scope of this article to debate the philosophical and economic implications of the

matter. It is rather our intention to create some awareness of the matter and provide a limited number of practical, common-sense suggestions of how the exceptional child may be best accommodated by the community resource with only minor structural and organizational changes.

Most exceptional children have in some way been deprived of the usual life experiences because of their disability and thus the need for school-initiated field trips and associated learning experiences outside the school. The characteristic most common to all exceptional children is that, in general, these individuals have led somewhat limited, contained, experientially deprived lives. The nature and extent of the disability will, of course, dictate the extent of the deprivation. The quadriplegic will be severely limited in his experiential world, whereas the hearing disabled will appear at first to have a reasonably adequate set of experiences.

These children, by the nature of their disabilities, have both missed out on a great deal of life experiences for a variety of reasons. These are the same

children who will gain most by associative, out-of-school experiences. Unfortunately, as these same children often require some very special accommodations, they are often the children who are unable to participate in such activities because of their disability. Thus the contemporary catch 22—those who need the experience most, have the least chance due to circumstances beyond their control.

Reading about a bakery will involve only seeing — other sensory experiences can only be imagined. An actual visit to the bakery will involve every sense of each child. He may smell, hear, and possibly touch and taste, as he progresses through the building. Likewise, the study of Manitoba's pioneer development and expansion from print materials involves only sight and sound at best. What about the child whose visual sense or auditory sense is impaired? Is he fully able to appreciate the meaning and magnitude from a classroom instructional approach? We feel that the exceptional child must be exposed to real-life experiences outside the school, by field trips and more intensive use of community resources.



For the sightless child to smell, touch and hear the sounds of the Plains Indians and artifacts of the pioneer settlers is to add a totally new dimension to the study of History. To feel the texture of early clothing and tools kindles the imagination. For the wheelchair bound child to visit new buildings and experience new sights is to widen his appreciation of the world of which he is a part.

But can these children partake of such experiences? Not without support, perseverance, and the co-operation of the receiving community resource. Community resources must be prepared to provide some measures to accommodate the exceptional child and extend to him a maximum number of real, vivid and concrete experiences.

Basic to accommodating exceptional children is a shift in attitude to the disabled child. Often we are afraid to deal with the physically or intellectually disabled. They are often seen as "less than human". We feel that we may not be able to meet their needs. Those persons dealing with children must come to understand and accept that there are exceptional children, rather than fear those who are different from the norm. All community resources must examine and evaluate their attitudes and values to the blind, the deaf, and the intellectually and physically handicapped as a basic step in the direction of accommodating the exceptional child.

The second step in this same direction would be to ask if there are students in the class who have special needs. When a request for a field trip is received by a museum, it is suggested that the teacher be asked if there are exceptional children within the class. The degree of functional impairment and how these special needs might be best met also should be discussed. In general, where there is a deficiency or disability in one area, the child may be stimulated through the remaining sensory modalities. The visually impaired might be allowed to hear, smell, and feel exhibits in a museum. The museum might provide a personal guide who can individually interpret and assist the student to ex-

plore and discover the artifacts and exhibits. The hearing impaired student might be encouraged to stand close to the speaker or guide, and be given take-home written materials wherever practical. The guide should speak clearly to the student providing as many visual cues as possible.

To accommodate the physically disabled and wheelchair-bound it may be necessary to provide modifications to the building in terms of ramps, wide doorways, non-skid floors, handrails and rounded corners.

The intellectually disabled can readily learn from a *hands-on* experience with implications for every-day living. The gifted child, often ignored as having exceptional needs, may become stimulated by follow-up enrichment activities and independent studies in a particular area.

In conclusion, it seems necessary to repeat that exceptional children are the students who can most benefit from field trips and community resources, but they are most often the students who, for a variety of reasons, are unable to take advantage of the facilities.

What can you do?

References

1. *Professional Standards for Personnel in the Education of Exceptional Children*, The Council for Exceptional Children, p. 8, Washington, 1968.
2. Reger, R., Schroeder, W., and Uschold, D., *Special Education—Children With Learning Problems*, Oxford University Press, New York, 1968.
3. Dunn, Lloyd M., Editor, *Exceptional Children in the School. Special Education in Transition*, p. 14, Holt Rinehart, New York, 1973.

Transcona Regional History Museum

TERRY PATTERSON

Curator

Transcona Regional History Museum

The geographical location of Transcona has preserved this community as a separate entity despite its proximity to, and absorption by, Winnipeg. It is bounded on the south by the CPR main line, thus forming a triangle whose western apex is Winnipeg. Consequently, the community has grown mainly to the east. The original route to Winnipeg was by rail, wagon, or car across a 15 mile stretch of prairie trail. Although the trail became a concrete highway in 1931, the distance is still felt by the community. From its earliest beginnings in 1908, through incorporation as a town in 1912, then as a city in 1961, Transcona has had citizens who have worked together for the benefit of the community. This close-knit community spirit is still present, even though the majority of jobs are held outside Transcona.

The Transcona-Springfield School Division administers schools as far east as Anola, and north to Hazelridge. The school district also works as a cohesive unit, with considerable inter-school cooperation amongst staff and students. One example of this was the plan to purchase a private collection of Indian artifacts to celebrate Manitoba's Centennial Year in 1970. All schools took part in the fundraising campaign. Following this purchase, the schools planned to take turns housing a portion of the collection for display and study. This was found to be impractical, and the Transcona Museum was requested to care for the collection soon after it was received.

As one of many Canadian centennial projects, a group of people collected pioneer items for display in the Transcona Public Library. Response was overwhelming, and soon a committee formed to investigate the possibilities of starting a museum. A number of early problems, including relocation in the second year, were eventually ironed out. With three teachers and a school trustee on the Museum Board, the use of the museum as an educational resource was recognized and promoted.



"CNR and the Town" Exhibit which went to the schools
(Transcona Regional History Museum)

Volunteer staff and limited hours restricted the number of school tours, but this had a lasting effect on museum policy. Once a more permanent home was found, and a part-time attendant hired, the Museum Board began an extensive promotion programme in the schools. Both movie and slide projectors were purchased, and a screen ceiling-mounted at one end of the display room. Tours began with a short film suited to the age group. As equipment was put away by a volunteer, the attendant would start the tour. A few stories were told of some artifacts, and the tour would end in the natural history corner with animal stories. This was very popular with younger groups, as the attendant was an excellent story-teller. When she resigned, and I was hired, I continued the same type of tour, with guidance and assistance from the Museum Board.

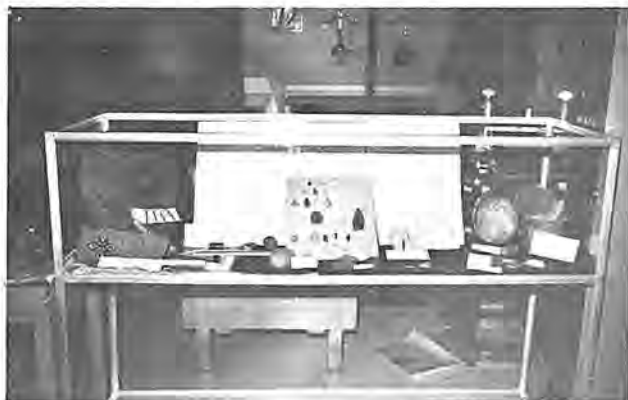
Several changes in city structure resulting from amalgamation brought the museum directly under the new City of Winnipeg Parks and Recreation Department. The Museum Board did not agree with

the new policies and most members resigned. At this time, my hours were gradually increased to a forty-hour week. With added curatorial duties, the time available for display and programming was limited, and the tours were developed slowly.

For greater exposure to the school as a whole, requests were made to bring artifacts into the schools. Support and encouragement from school principals led to the first travelling display in the fall of 1975. It was designed primarily to complement one school's three-day programme on Manitoba Indians. Several plexiglass and aluminum display cases had been built for the museum some years earlier for use in travelling displays, then never used. A display was designed to fit within these cases, and was packed and transported to the schools. As the schools had purchased the Indian artifact collection, great interest was shown in these items, and a series of introductory lectures was set up.

Prior to setting up the display, artifacts would be unpacked in a large area (usually the hallway) on a suitable table. Several classes, usually grades five and six, would come with their teachers for the presentation. After my introduction, I would introduce the collection by giving its background then work into a "show and tell" lecture geared to the age group. Some items were passed around for close examination during the talk. When I finished, children were free to ask questions until our time was up. After the groups had left the area, I would set up the display, close the case, then leave it for a week or more. Due to the varied number of children, we found that one week in a rural school or two weeks in a city school allowed most youngsters time for a better look at the display, at recess or other free time. Teachers were also able to spend short periods around the display case during school hours.

Due to the popularity of this display, I was re-



Display case as prepared for the Transcona Regional History Museum's first travelling exhibit. Legs were later removed to provide increased stability. Typed storyline does not show up in this photo
(*Transcona Regional History Museum*)

quested to prepare others on pioneer life and town history. A visit to all elementary schools in the district, to ascertain location and security of the display, was most rewarding. In several instances, schools had their own locking display case, and arrangements were made to use them. Our travelling display cases, though fairly sturdy, were not secure. The bases were loose, and the lids could be pried off. With these limitations impressed on school principals, we usually found a place in front of the office door. During weekends, the table holding the case would be moved into the office, and the door locked. At one school, their concern over recent break-ins resulted in my arriving each Friday afternoon to remove the contents, and returning Monday morning to replace them with a new display. A very busy schedule of display changes left time for little else in the first half of that year. Four travelling displays were prepared, with special loan forms (to be signed by each school principal) and a schedule encompassing eight elementary schools in the district. In each instance, having no volunteer staff or Museum Board to assist me, I transported the display case plus packed artifacts to the schools, unpacked and arranged the display, then returned to pack it up. One benefit of this was that the handling and packing of the artifacts was the responsibility of one trained person. A recent request for travelling displays to be scheduled into schools through the Library Resource Centre of the School Division was refused. Although transportation would be provided by the School Division, a check of procedures showed that packing and unpacking of artifacts would be left to each school. Potential damage to the artifacts was too great a risk.

Over the past two years, special displays to fit into an overall theme have been prepared for specific schools on request. To introduce new elementary school teachers to available resources in the community, several places, including the museum, were requested by a committee to show samples of material and information available. This sparked a new trend in tours. As a class reaches certain points in their curriculum, a tour of the museum is arranged, highlighting that subject. A variation on the "show and tell" is individually prepared for each class. The films have been omitted in most cases, as we do not have the time for them plus a discussion and question period (other community groups, such as scouts and guides, request associated films on tours, and plan the whole evening for this). Most schools in this Division have access to a greater variety of film sources than the museum, and often used films in the classroom as teaching aids.

Using a set of 35 mm colour slides which accompanied the Indian artifact collection, along with others copied from friends, I outlined a talk

on Manitoba pre-history. This was recorded on a cassette tape, then cued to slides. A Singer Caramate projector which holds a slide carousel and plays the tape with cued slides, has a built-in screen and is ideal for small groups. This was loaned to the School Division Library Resource Centre, and booked into all elementary schools in the Division for a one week period, alternating with a week in the museum for checking. The projector outfit is transported by the school van according to schedule. Although the talk is a bit advanced for elementary schools, it has proven popular, and a second showing has been requested by some schools. (This programme was shown at the Association of Manitoba Museums Fall Seminar in 1976). Other programmes are planned for the future.

Any museum can follow these ideas, particularly the slide show, with limited staff and resources. Many communities have one or two people who enjoy taking pictures, and have a good collection of slides. With a storyline and a fair speaker, you can compile programmes relevant to your own area such as natural history, tales of families and buildings in the town, or a museum tour. Subjects are limited only by the imagination. With the tape recorder and player, plus slide projector, you have a built-in show. This could be expanded to a money-making scheme, by holding a special lecture series during the evening with a speaker instead of a tape. Back to the good old days of the Magic Lantern Show!

In the past few years, we began several exciting projects with schools which died because of lack of time and staff to follow through. One high school geography teacher was encouraging study of our area by students, and several groups came down to use the museum reference files. Some studies and reports were donated to the museum, and plans were made to interview senior citizens. The school year ended before these plans were finalized, and the next class was not as keen. Another high school showed interest in using the museum facilities, but forgot again as a new term began. One year an enthusiastic student member on the Museum Board outlined a course for local history projects by grade twelve students which could be used for a certain number of credits for the term. Its purpose and objective was approved by one high school, but the student found that his studies prevented further work on this, and shelved the idea until later. Involvement with a junior high school programme of work in the community for grade nine students (one half day per school cycle) has not been successful. Our location in a hockey arena led a number of students to apply for museum work only as an excuse to "escape" and play hockey. Although the first groups were quite interested, the proximity of classmates with little else to do but play games and kibbitz soon led to disaster, and I withdrew from this programme.



A special display featuring Manitoba moths and butterflies. The exhibit was located in a display case belonging to the school
(Transcona Regional History Museum)

Displays have been requested by high schools in the area, and refused. Security of the artifacts in the light of increasing vandalism was the prime factor. We are planning future displays, incorporating copied photographs and models of items as an alternative. I have encouraged study groups to visit for special research.

Another development has been the combined use of school buses. Our schools offer a beginners' swim course in the indoor pool which is located next to the museum building. When the class is small, other groups from the school use the remaining seats in the bus, and visit the museum until the swim class ends. These are arranged at the beginning of the term, and are particularly popular with the rural schools. Scheduling is very tight in this case, and only a very general tour or a specialized talk is possible.

Over the past four years of work in a community museum, the involvement with schools has been varied and interesting. Lines of communication have been opened, which allow for better use of the museum facilities by the schools, and the development of displays and tours to fit the school curriculum. As children return with their classmates over a number of years, they gain new insights into our heritage. Some return with their parents, helping the rest of the community become aware that the museum is a definite part of our everyday life.

The Transcona Regional History Museum is operated by the City of Winnipeg Community of East Kildonan-Transcona Parks and Recreation Department. In this position, our hours and days open correspond more closely to schools than any other business. Until more staff is available to keep the museum open weekends and evenings, it is important to keep our relationship with schools our highest priority. By doing so the museum can fulfill its primary function, that of education, as well as the preservation of our heritage.

Brandon Allied Arts Centre

KIRK MARLOW
Director-Curator
Brandon Allied Arts Centre

People have been coming to the Brandon Allied Arts Centre, a three-storey Edwardian house on Louise Avenue, ever since 1960 when it was established by the late Mrs. D.R. Doig of Brandon. In these past years, the Arts Centre served the needs of the community in one way or another, providing them with the opportunity to attend classes, films, or tours, and to view exhibitions and attend openings. The building, with its continuing programme of activities, has provided members of the community with a place to express themselves culturally and expand their horizons in the visual, and to a lesser extent, the performing arts. It is obvious that the Arts Centre's programme cannot hope to satisfy everyone. It is reasonable that we should attempt to induce more people to visit the Centre by offering a wider variety of activities. Therefore, we are always pleased to include such classes as Ballet, Yoga and Children's Dance-Drama in our curriculum or include an exhibit of quilts or have a Christmas Mart with Home Baking tables at the Centre. All of these activities are in addition to what the untutored may well imagine to be the Arts Centre's only concentration—that is, classes for oil painters and exhibitions of oil painting only.

Due to the physical size of the building (and we are bursting at the seams!), we cannot throw open our doors for people wishing to take every imaginable course in the arts and crafts.

For example, we have only one painting studio, and there are only four appropriate nights a week for classes (Monday to Thursday). If we wish to attract as many groups as possible to the Arts Centre, our aim is to have activities that will appeal to a broader cross-section of the Brandon population. This idea goes hand-in-hand with trying to dispel the notion that the Arts Centre is for a rarefied few and that one just does not come to an Arts Centre unless one is specifically asked.

In the time that I have been here, I have seen all types from the community come to the Centre,

and have loosely categorized them into four groups:

- Those who have supported the Arts Centre since its inception and who continue to take an interest in its activities.
- Those young people who want to become involved in artistic activity in the community and sign up for our classes or join our various volunteer committees.
- Those with specialized interests who will come out to a quilting workshop and quilting exhibition, for example, rather than an oil painting class or an evening of films, or vice-versa.
- Those who are just curious about the Arts Centre —what we are doing and how we are doing! These people usually do not take classes, but just drop in from time to time to say "hello", to talk, and to view the gallery displays.

Everyone in the groups mentioned above, whether they are aware of it or not, are contributing to the make-up of the Centre by their involvement with one or more of its activities.

Our classes and workshops seem to bring the biggest numbers and we reach out to the community through advertisements in the form of posters, newspaper announcements and radio and television "spots". Many people are always anxious to sign up for classes at the Arts Centre and are in the building constantly, checking up on what we will be offering in the coming weeks. Others are more hesitant and may phone up to inquire timidly. Still others need more "persuasion" to get them interested, for their life-styles are such that they do not come into contact with the Arts on a regular basis. At this point television and radio can be of help. In the past, I have gone on radio to help promote a Children's Drama workshop and on television to invite the public to become involved in an exhibition of antiques.



The Brandon Allied Arts Centre

Class attendance figures show that we indeed attract more people when we offer a greater variety of classes. In January of 1976, 207 people signed up for 21 different classes; in January of 1977, we introduced four additional classes and the enrollment increased by 100; four new classes were again added by the Fall of 1977.

Exhibitions are also a good way of getting the community involved. Many will be content to just sit on the sidelines unless something of interest can be offered to them periodically in the way of exhibitions. In the past year the Arts Centre has been concentrating on exhibitions featuring the work of good local artists. A local artist is usually well known in Brandon and Western Manitoba and therefore greater interest is generated by the community in his or her exhibition. In the past we have had people involved in some of the planning and preparation of these shows, whether it be in the publicity, the "setting up", or the opening day.

During 1977 we featured exhibitions of the work of Madonna Philip from Tilston; Edythe Holden, Clear Lake; Lois Washington, Ninga; Marianne Martin, Graysville (near Carman); Allan Rushton, Virden; Sushila Bhattacharjee, Brandon; Arlie Hogg, Oak Lake; and Royden Josephson from Brandon. Community involvement also may take the form of paintings being loaned by certain families for exhibition (as with our *Joseph Plaskett Exhibition*).

On the other hand, people may set up virtually the whole exhibition themselves and display their crafts and skills, as did the Brandon Ukrainian Community. I expect that people would probably become disinterested and sense a "sameness" if the Arts Centre repeatedly featured, for example, lithographs and watercolours from the Mendel Gallery or the Winnipeg Art Gallery. Yet the Arts Centre has encouraged the community to look beyond Brandon in search of good art and has accomplished this by bringing in a collection of European Art from the Winnipeg Art Gallery, the *Canadian*



A Pottery Workshop given by Stan Taniwa, well-known Western Canadian potter

(Brandon Allied Arts Centre)

Nature Art Exhibition from Ottawa, and several good travelling exhibitions from the Mendel Gallery in Saskatoon, and Edmonton Art Gallery, the Burnaby Art Gallery, and the Winnipeg Art Gallery.

Some of our exhibitions, while local in origin, involve a greater and more active participation by the community than do those exhibitions mentioned above. For example, every year, usually in April or May, the Arts Centre has its *Student's Display*, featuring the work done by its classes in the Fall and Winter terms. There is a lot of pride and enthusiasm shown by the class members in displaying their work to the public in "Art Gallery" style—especially by the children. Their parents and relatives come out in droves! The exhibition is hung by the instructors and some of their students.

In May of 1977 we staged an exhibition called *Brandon Collects*. Five hundred items from local

residents' homes, such as furniture, china, silver, paintings, and "objets d'art" were put on display in room groupings. Through this exhibition, which stressed the historical and aesthetic value of old items and heirlooms in peoples' homes, great public interest was aroused in the doings of the Arts Centre. Again, a lot of the public realized that the Arts Centre was more than a mere "oil painting club". They saw it as a vital part of their community. A further example of our outreach into the Brandon area can be seen in our annual *Westman Art Show*, whereby artists from Brandon and southwestern Manitoba are invited to send in their works for collective display. I feel most pleased when I see the participation of arts and arts groups from outside Brandon, for this shows that the influence of the Arts Centre does extend beyond the city limits! Each year a local art club gets together and displays its accomplishments at the Arts Centre in an exhibition of a month's duration. This al-

so involves them in setting it up. Last year Souris and Hamiota participated, and in 1978, it will be the Melita Art Club. The Birtle Folk Dancers have displayed their home-made Elizabethan costumes at the Arts Centre, students come in for weekly classes from as far away as Waskada, and a Brandon instructor journeys to Killarney to give Ballet lessons. (I might add that in December, the Arts Centre had a letter from a woman in Moosomin, Saskatchewan inquiring about our timetable of classes!).

Exhibition openings give the public a chance to come to the Centre, meet the exhibiting artist or artists and talk with them over a cup of coffee. A tour for a special group is a way to help that group see an exhibition from another point of view and give them an opportunity to ask questions. In the past year we have shown to the public such films as *In Praise of Hands* (craftsmen from various nations) and the Sir Kenneth Clark series *Pioneers of Modern Painting*. The public always appreciates visiting the Centre each year before Christmas to see what "treasures" they can find in our Art Mart and White Elephant Sale, and in 1977 we had over 30 volunteers involved in the planning of this event. The Arts Centre has also had information and display areas at such places as the Brandon Shopper's Mall, the Royal Manitoba Winter Fair, and the Provincial Exhibition.

From time to time, as Arts Centre Director, I have spoken to groups on Art. My topics have ranged from "What type of art should you have in your homes" for the Brandon University Women's Club to "Religious Art" for an Anglican Church community in Brandon. In addition, I have had Art Appreciation classes (with slides and discussion) at

the Arts Centre. Each is a challenge, but I believe anything of this sort helps to break down barriers of misunderstanding about "Art" and all that it involves.

Interest in the Arts Centre is made evident by the fact that several community groups use the Arts Centre to hold meetings on a weekly or bi-monthly basis. At present, such groups include the Unitarian Universalist Group, Horizons Unlimited (Blind persons and their escorts), and the Brandon Camera Club. Music recitals have taken place in our Ballet Room which is equipped with a grand piano. The Arts Centre also has gladly offered some of its space for receptions and parties.

The Arts Centre could not thrive as it has been doing if there were not the support from the community, or if people did not willingly join one of our executive committees or ask or be asked to join the ranks of our volunteer members where duties might include everything from helping to move a crate of paintings to planning an exhibition with the Director. The Arts Centre has not yet reached a position where it can include a large fully-paid office and teaching staff in its budget. The only full-time staff members at present are the Director-Curator and an office assistant. We must rely on our volunteer members to assist in planning a variety of programmes that will appeal to a large segment of the Brandon population. In the area of classes, workshops, exhibitions, and special events, we try to make the old time-worn motto, "*something for everyone*" applicable.

Museum of Man and Nature — Outreach

CHERYL PENNY

Natural History Interpreter
Manitoba Museum of Man and Nature

The Extension Services Division of the Manitoba Museum of Man and Nature offers many outreach services to the public.

Programme Assistance

For community groups and schools currently undertaking nature and human history studies, assistance in setting up related programmes and a variety of loan materials are available on the following topics:

Natural History

- snow ecology and winter survival
- edible and useful plants
- mammals of Manitoba
- geology
- sandhills of Carberry
- nature colour
- nitrogen cycle

Human History

- local history and community studies
- archaeology
- the Nonsuch and fur trade
- ethnic and native crafts
- immigration and settlement
- early agriculture

Mobile Displays

A Mobile Extension Unit consists of a display of two or more exhibit cases containing artifacts and/or specimens, photo panels, models, maps, label copy plus a resource kit with audio-visual materials and teacher's guide. A unit can be booked by a school division to be circulated among interested schools. Museum personnel will be responsible for the initial set-up, and for pick-up at the end of the time period. Exhibits are available on the following topics:

- Immigration and Settlement
- Fossils-paleontology
- Manitoba's Past-archaeology
- Tree Ecology
- Animal Migration
- Astronomy
- Moccasins of Manitoba
- The Metis Contribution to Manitoba's History

Resource Kits

A resource kit contains a variety of materials which may include artifacts, and/or specimens, models, photographs, slide shows, film strips, overhead transparencies, maps, reference books, and teacher's guide. Due to the compact size of the kits, they can easily be sent out to rural communities by bus express, or by air freight for more isolated areas. While the Museum will pay transfer costs one way, it is expected that the receiving institution will pay the return fare. Resource kits are available for two week loan periods on the following topics:

- The Pond - model of pond plus kit
- The Sod House - model of sod house plus kit
- Moccasin Making
- Reptiles and Amphibians of Manitoba - photo panels plus kit
- Arctic
- L'Arctique - en francais
- Changing Women's Role 1850-present
- Early Transportation in Manitoba
- The Red River Settlement
- The Beaver - mounted specimens plus kit
- TAWOW - resource kit for native studies
- Pollution
- Plants in Manitoba
- Mammal Tracks, Scats and Signs



Intercity Summer Camp Counsellors' Workshop at Birds Hill Park
(Don McDonald)

Interest in new kits had been expressed by a number of people. There was time to complete one new kit for September 1977 on "Mammals, Tracks, Scats, and Signs". This involved collecting photographs, reference books, information, slides, scats, stuffed mammals, skulls and bones. A number of programmes for different ages (kindergarden to grade 12) were incorporated into the kit. For example, to learn what a mammal is, a special Grades one to three programme entitled "You're a mammal and so am I", with short film, quiz and study specimens was set up. The whole kit went out to schools or interested groups on a two week free-loan basis. When extra information on this kit or more programme is requested, the Natural History Interpreter will go to the area and do a programme for the leaders and with the kids. We can also send out additional information on request (say on blackfooted ferrets or the like).

Requests for temporary displays require considerable initial effort, but can often be used for quite sometime by other groups. They are a very useful way of finding new themes that people are interested in or reinforcing interest in already established displays. The Fort Garry School Division sent in a request for information and help with "Rocks and Minerals". To answer this request a display on agates, showing something of their formation and range, was put together. Also, a pre-existing rock box was incorporated into the display along with maps and "hands on" or "touchable" rock specimens. To complete the display, a manual of questions, activities and field trips for various age groups and a display board discussing the various rock types, their formation and the distinction between rocks and minerals was included.

Programme requests come from various sources. Individual teachers seeking additional information, camp counsellors, 4-H groups and senior citizens are some of the groups with which we have worked.

Certain teachers in Winnipeg, Pine Falls and Bissett were interested in animal adaptations to winter so we put together a presentation of about 150 slides for a 45 minute programme for the kids called "Where has everybody gone". As well the teachers received a series of hand-outs, extra books and activities for their classes. Another group was interested in fossils so we made up a presentation of about 120 slides to go with a short film with the idea of "Evolution and Dinosaurs". This last presentation will also be used with the "Fossils" display in Flin Flon.

Camp counsellors from the Youth Secretariat wanted information on survival, animals and plants of Manitoba and nature activities. We put together information on these and in four groups of about 30 to 50 leaders we have two three-hour workshop sessions on those topics. I went out to meet with small groups of leaders at Camp Playmore and Bird's Hill Park to go over their areas and discuss what was there and how they could use their sites for natural history activities. Two 4-H leaders' groups were interested in survival. We set up a day session with an optional overnight stay in a snow-house *quin-zhee* that we constructed on the day. Then there were films, discussions on survival, survival kits, clothes, food, frostbite, hypothermia and activities that could be carried out by their groups at later dates. The 4-H assistants informed the participants and picked the areas before I came and then we all met for discussions in the morning and went out after lunch.

Senior citizen groups in Winnipeg and later in Dauphin expressed interest in a series of meetings on "House Plants". To meet this request, I tried a programme for one day a week for three consecutive weeks and found this was acceptable to the groups involved. Then two display boards were put together on "Propagation and Care of House Plants". These displays, plus numerous books, sample pots, soil and a day plan are now going up to Dauphin. This is a very special learning activity with a good exchange of group knowledge.

Special interest groups have approached me for lectures on topics such as winter ecology and exotic plants and profitable discussions have ensued.

I hope this article gives you an idea of the natural history out-reach programmes available from the Manitoba Museum of Man and Nature. Should you require further information, please contact:

**Extension Services Division
Manitoba Museum of Man and Nature
190 Rupert Avenue
Winnipeg, Manitoba R3B 0N2**

Whatsit?

David Braddell of the Historical Museum in Reston has asked the assistance of our readers in identifying the following item:

If you can identify this item, write to:

David Braddell
Box 304
Reston, Manitoba ROM 1X0

If your museum has an object you would like identified by our readers, write to the Editor, *Dawson and Hind*, 190 Rupert Avenue, Winnipeg, Manitoba R3B ON2.

DESCRIPTION

This item is 29 inches long, 25 inches high, 7¼ inches wide at the base and frame and 15 inches wide through the handles.

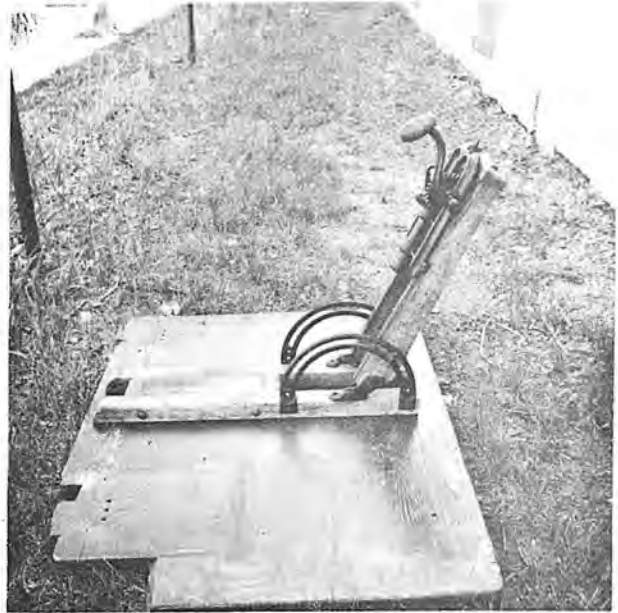
The base and frame are simply an old wood colour, the rack and drill portions are of metal and painted black.

The drill frame can be set at different angles, through more than 45 degrees from the vertical.

For its apparent age, the artifact is in astonishingly good condition.



VIEW A



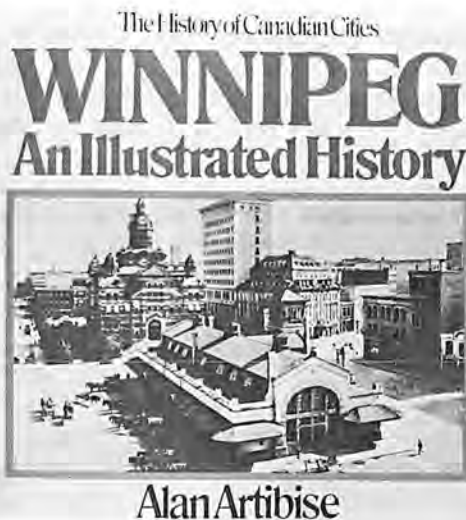
VIEW B

(John Mitchell)

Ex Libris

DIANE SKALENDA
Museums Advisory Service
Manitoba Museum of Man and Nature

WINNIPEG: AN ILLUSTRATED HISTORY, by Alan Artibise, James Lorimer and Company Ltd., 1977, 224 p., illust., Paper \$8.95, Cloth \$12.95.



This book on the history of Winnipeg is the first in *The History of Canadian Cities Series*. This series is not intended for the academic. A project of the History Division, National Museum of Man, it is presented with the general public in mind.

The author, Alan F.J. Artibise, knows his subject well. A graduate of the University of Manitoba, he is the author of several books and numerous articles on Winnipeg. *Winnipeg: A Social History of Urban Growth, 1874-1914*, evolved from his doctoral dissertation on the subject and is reviewed in Volume 6, Number 1, of *Dawson and Hind*. Before joining the History Department of the University of Victoria, Dr. Artibise was the Western Canadian Historian at the National Museum of Man.

Winnipeg: An Illustrated History is more than just a history of a city. Dr. Artibise reveals both the personality and soul of Winnipeg. The book is divided into three main chapters—each chapter describing an important phase in this city's history in which he deals in considerable depth with the economic, political and social issues of the time. Only by linking the three chapters together do we begin to understand Winnipeg as a whole.

I think most Winnipeggers will find the first chapter "The Formative and Boom Years" not only the most interesting but probably the most disturbing aspect of Winnipeg's history. Dr. Artibise dispels our naivete in believing, as many of us grew up believing, that Winnipeg's early history was noble and romantic—that we were the "Gateway to the West" and the "Breadbasket of the World" and full of youthful vigour and expectations. In many ways, Dr. Artibise points out that Winnipeg was old before its time—burdened with social problems that were the legacy of the "Forefathers of the City".

Winnipeg was granted Royal Assent to become a city on November 8th, 1873. The first civic election was held in January 1874. A commercial and political elite grew from the members of Winnipeg's first business community. Protestant and Anglo-Saxon, they were adamant in their desire for the city to grow and prosper. On the surface, the next forty years certainly was a time of growth and prosperity. Following the completion of the railway in 1885, the grain trade, wholesale industry, flour mills, packing plants, and financial institutions flourished. By 1913, the wholesale industry alone had 15,000 employees. The railways also brought in new immigrants, not only from Ontario and Britain, but from Eastern Europe as well. With the Eastern European immigrants came a new set of problems that were to have a profound effect on Winnipeg for years to come. In their quest to see Winnipeg prosper and grow, and often as a



Cart and Oxen in Winnipeg, circa 1899 (Manitoba Archives)

result their own personal fortunes, Winnipeg's elite closed their eyes to their social responsibilities. While in the first forty years the statistics showed growth unsurpassed by any Canadian city, they belied the fact that a good many of the immigrant populations lived in "foreign ghettos" in practically sub-human conditions. The city was not physically or mentally prepared for this great influx of immigrants as housing, education and recreation facilities, and public services were already taxed to the limit. The immigrants were counted only to swell the population statistics—they were not counted as viable members of the community.

That the *Boom Years* could not last forever is evident in the second chapter "Crisis and Decline 1914-1945". Winnipeg faced, along with the rest of the world, many problems that were beyond her control. The First World War heightened already strained tensions between the city's Anglo-Saxon population and its "foreign element". A growing labour force and the high cost of living during the war were two of the contributing factors which led to the Winnipeg General Strike in 1919. The strike had a great affect on the economic, social and political dimensions of the city. Dr. Artibise takes us through the years of the Depression and the Second World War giving us new insights into how this city and its people reacted in those years of relative economic stagnation and world-wide political unrest.

In the third and final chapter, "Transformation and Challenge 1946-1970", Dr. Artibise shows Winnipeg emerging from her adolescence and optimistically accepting the challenge to mature. The city still faced many problems, including the disastrous flood in 1950, but the political, economic and social climate appeared to be improving. Ethnic barriers were broken down as children and grandchildren of the first immigrants assimilated into the Canadian way of life. Winnipeggers began to realize that their diverse cultural and ethnic makeup was

an asset rather than a liability and that Winnipeg was indeed a cosmopolitan city. The urban landscape and skyline changed dramatically during this period of self-sustaining economic growth. The election of Winnipeg's first non Anglo-Saxon mayor in 1956, the formation of the Metropolitan Corporation of Greater Winnipeg in 1969, and the eventual takeover by the Unicity concept of government in 1972, all marked important political changes in this city's history.



Immigrants lining up at one of the many private employment offices in Winnipeg in the early 1900's (Manitoba Archives)

Winnipeg: An Illustrated History is well researched with an excellent appendix of statistical tables. It is also liberally illustrated with black and white photographs, drawings and maps.

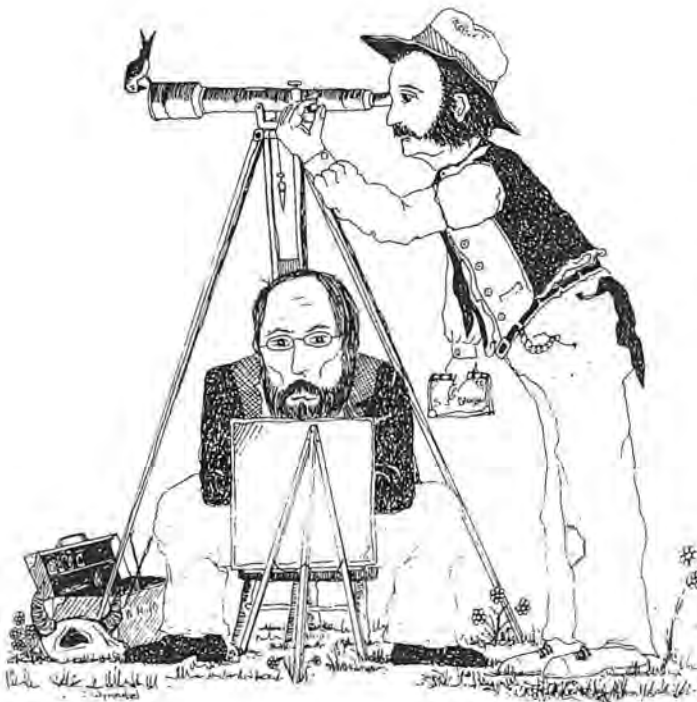
As I was reading this book, I became more and more depressed as many of my illusions about this city were shattered. However, upon reflection, I realize that this is not a negative approach to Winnipeg's history. Quite the contrary, the author has demonstrated that only by scraping away the superficial tourist guide image of any city can we truly appreciate it and its people. I feel I have acquired a deeper understanding and appreciation for the things that make this city tick—its wonderful cultural life, its ethnic makeup, its geographic location, and, yes, even its politicians.

If this book is any indication of the quality of *The History of Canadian Cities Series*, then the National Museum of Man will certainly be fulfilling its objective "to offer the general public in Canada a stimulating insight into this country's urban past".

Notes to Contributors

We invite you to submit articles for publication in the **Dawson and Hind**. We would appreciate if you would bear in mind the following guidelines:

1. We would prefer all articles to be **typewritten** and **double-spaced**. We realize this is not always possible; and under such circumstances we will accept handwritten articles only if they are legible and double-spaced.
2. As a rule of thumb, articles should be a **minimum** of four double-spaced pages; or a **maximum** of 20 double-spaced pages.
3. If possible and appropriate, we welcome photographs to complement articles. Black and white photographs are the most suitable for reproducing although colour photos can be used.
4. Please **do not cut or crop** photographs.
5. All photographs must be identified.
6. Photographs will not be returned unless requested, in writing, by the contributor.
7. Should an article include a bibliography, please list author, title, publisher, location and date of publication (as well as name of journal, if applicable).



S.J. Dawson and W.G.R. Hind

Please address all articles and correspondence to:

The Editor
Dawson and Hind
190 Rupert Avenue
Winnipeg, Manitoba R3B 0N2