DAWSON AND HIND

VOLUME 9
NUMBER 4

THE BOREAL FOREST GALLERY

MANITOBA MUSEUM OF MAN AND NATURE

Dawson and Hind

ISSN 0703-6507

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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.

Unsolicited articles are welcome. Address all correspondence to:

The Editor
Dawson and Hind
190 Rupert Avenue
Winnipeg, Manitoba R3B ON2

Dawson and Hind-recipient of A.S.S.L.H. Certificate of Commendation 1978 C.M.A. Award of Merit 1979.

Simon James Dawson was appointed by the Canadian Government in 1857 to explore the country from Lake Superior westward to the Saskatchwan. 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.

Cover Photo Credit: Doug Smaill, Manitoba Museum of Man and Nature

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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 Museums 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 CLASSIFACTIONS

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

B. DIANE SKALENDA
Editor
Dawson and Hind

Years of painstaking research and planning are reflected in the cover of this issue of **Dawson and Hind.** The Cree rock painter, one of four mannequins created by sculptor Otakar Pavlik, is just an example of the authenticity strived for in the Manitoba Museum of Man and Nature's newest permanent exhibit—the **Boreal Forest Gallery.**

Taking its name from *Boreas*, the Greek god of the north wind, the gallery depicts 63,500 square miles of Manitoba northern forest. Since its opening in November 1980, thousands of visitors have experienced the awesome beauty of the north woods by walking through the gallery's central diorama. Upon entering the diorama, a cow moose and her calf can be seen grazing as a bull moose stands nearby. Not far away, the Cree hunter paints on a granite cliff a pictograph of a moose, while his family prepares for the onset of winter. The sounds of the haunting cry of a loon, the trickling of a small stream, and the melodious strains of the birds indigenous to the region, all add to the realism of this representation of the northern forest.

The Boreal Forest Gallery is a legacy to all Manitobans and will hopefully enhance our awareness and appreciation of this magnificent region of the Province of Manitoba.

We would like to thank many of our readers for their favourable and encouraging comments regarding our last issue which dealt with conservation problems and techniques. Since the publication of that issue, it has been brought to our attention that the creator of the high-quality insect illustrations accompanying Mary-Lou Florian's article on the *Biodeterioration of Museum Objects* is Ann Krahn. These illustrations by Ms. Krahn, drawn from living insects, first appeared in the B.C. Provincial Museum's **Methods Manual No. 4** entitled *Getting the Bugs Out* by Philip Ward.

Before closing I would like to express my thanks to the Design Department of the Manitoba Museum of Man and Nature for the production of this issue of **Dawson and Hind**. Lillian Krutish and Julie Johnson were responsible for the typesetting, and Eric Crone and Daria Tittenberger for the layout and paste-up. Once again, my sincere thanks to all of them.

B.D.S.

UPDATE:

Museum Technician Training Programme

This one-year programme provides the opportunity for persons, who are currently employed in a paid or volunteer capacity in museums within Canada, to acquire new skills related to specific career goals. Candidates must be employees of a Canadian museum other than the Manitoba Museum of Man and Nature. Volunteers from any Canadian museum may also apply. Selection is made on the basis of a candidate's academic background, practical experience, career goals and the ability of the Manitoba Museum of Man and Nature to provide the needed training. Sponsorship of a candidate by a museum guaranteeing a minimum of one year's employment after completion of the programme is a consideration. The programme will commence on September 1, 1981.

Submit letter of application, personal resume and statement of career goals and how participation in the programme will contribute to the achievement of these goals by *April 30, 1981* to: Museum Technician Training Programme, Manitoba Museum of Man and Nature, 190 Rupert Avenue, Winnipeg, Manitoba R3B ON2 (204) 956-2830.

Regional Spring Seminars

The Association of Manitoba Museums, in conjunction with the Museums Advisory Service, will be holding regional seminars once again this spring. Museums will be contacted as soon as dates and agendas have been finalized.For further information, contact your regional councillor or the Museums Advisory Service.

International Museum Day

Just a reminder that International Museum Day, May 18th, is fast approaching. Last year, many Manitoba museums held activities throughout May in celebration of this day. If your museum is planning a special event this year, contact the Museums Advisory Service, 190 Rupert Avenue, Winnipeg, Manitoba R3B ON2.

Architectural Records Survey

The Canadian Centre for Architecture has just launched the Canadian Architectural Records Survey (CARS), a project which seeks to locate collections of architectural records in Canada, in order to publish a comprehensive guide to these holdings.

The aim of CARS is to collect information on the location and contents of architectural collections: these may be public or private and may consist of records in the broadest sense, from drawings or blueprints, to printed material, maps, photographs and personal and business papers.

Anyone in possession of such reports may forward the information to: Pierre Goad, Project Coordinator, CARS, the Canadian Centre for Architecture, 418 Bonsecours Street, Montreal, Quebec.

Canadian Inventory of Historic Buildings

The Canadian Inventory of Historic Buildings is about to begin a study on early schools in Canada. As a base for this work, they would like to locate any buildings constructed as schools in Canada before 1930. If there is such a building in your area and you would like to see it included in the study, please write to: School Study, Canadian Inventory of Historic Buildings, Parks Canada, Ottawa, Ont.

Margaret McWilliams Awards 1980

The Manitoba Historical Society recently announced the following winners of the Margaret McWilliams Award Competition:

Medal Winners

Eric Wells for the *Western Canada Pictorial Index* at the University of Winnipeg.

Penny Hamm author of *Manitoba Agricultural Museum, 25 Years of Progress*, Manitoba Agricultural Museum, Austin, Manitoba, 1979.

John Kendle author of *John Bracken, A Political Biography*, University of Toronto Press, 1979.

Honorary Mention Certificates

Bob Porth and **Craig MacKenzie**, editors of *Trails to Rails to Highways: A History of the Rural Municipality of Whitemouth*, Whitemouth Municipal Museum Society, 1979.

Verna Hasselfield, Editor, *Deloraine Scans a Century 1880-1980*, the Deloraine History Book Committee.

Historical Committee of St. Francois Xavier Municipality for *Our First Hundred Years: History of St. Francois Xavier Municipality*, 1980.

Bruce Tascona, *The Militia of Manitoba: A Study of Infantry and Cavalry Regiments Since 1883*, 1979.

Morris Kenneth Mott, *Manly Sports and Manitobans, Settlement Days to World War One*, unpublished Ph.D. Thesis, Queen's University, 1980.

Dalnavert Lecture Series

There will be a six-week series of lectures at Dalnavert-Macdonald House Museum, 61 Carlton Street, Winnipeg, Manitoba. All lectures commence at 8 p.m.

March 25
Collecting Old Bottles — Mr. Dick Wilson
April 1
Nineteenth Century Prose and Poetry Readings
Mr. Harold Turner and Ms. Sheila Maurer
April 8
Ukrainian Sewing—Past and Present
Mrs. Ann Kumpas
April 15
Conservation Treatment of John J. Audubon's Birds of America — Mr. Charles Brandt, Chief Conservator, Artistic and Historic Works on Paper.;
April 22
Art of Carl Faberge—Russian Imperial Easter Eggs
Ms. Diane Bishop, Bishop Crafts
April 29
The Early History of Eaton's in Winnipeg
Mr. A.B. Finnbogason

The fee for this series of six lectures is $15., or $3. for individual lectures. For further information, contact Mrs. Arlene Leslie at 943-2835.

A Tour of the Boreal Forest Gallery

KAREN JOHNSON
Curator of Botany
Manitoba Museum of Man and Nature

The Boreal Forest Gallery is the largest in the Manitoba Museum of Man and Nature's series of permanent exhibition galleries dealing with the major life zones (biomes) of Manitoba. This is appropriate, as the boreal, or northern coniferous, forest biome is the largest such region in the province and one of the largest in the world. Covering nearly one-third of Manitoba, one-half of Canada, and most of the U.S.S.R. and Scandinavia, it takes its name from *Boreas*, the Greek god of the north wind. It is the lonely 'north woods' or 'typical landscape of Canada' celebrated by writers such as Jack London and Robert Service and artists such as Tom Thompson and the Group of Seven. The landscape, shaped by ancient granite and scouring glaciers, is dominated by incredible amounts of water and evergreen coniferous trees. Also distinctive is its climate- long, bitterly cold winters with short, often hot summers.

Characteristic boreal inhabitants include the moose, snowshoe hare, timber wolf, lynx, beaver, black bear, spruce grouse and grey jay. Traditionally the home of the Cree people, the Boreal Forest of Manitoba now also contains settlements of Ojibway (Saulteaux), Metis and a great variety of non-native immigrants.

This Gallery attempts to capture the 'feel' of the boreal landscape using major open dioramas. Other exhibits cover different aspects of the human and natural history of the north country, including present-day settlements and industrial development.

The major theme of the Boreal Forest Gallery is: **Ecological and Cultural Adaptations Through Time in the Boreal Forest Biome,** and is developed progressively as you move through the Gallery. The Gallery is divided into three major sections which roughly follow a chronological or time-line sequence. **The Introduction** deals with the location, general characteristics, and pre-European contact history of the region. Next comes **The Natural Environment Section** which presents aspects of the undisturbed Boreal Forest of Manitoba and the natural cycles which take place within it. Finally, **The Post-Contact Section** shows some of the developments which have taken place since European contact and immigration.

On entering the Boreal Forest Gallery, one is greeted by a nesting loon. *D. Smaill*

Introduction:

The eerie call of a loon, chosen as the symbol of the Boreal Forest Gallery, invites you to enter. A nesting loon, with an adjacent animated presentation of a related Cree myth, and a bright graphic of *Keewatin*, the Cree god of the north wind, first catch your eye. Maps, air photos and graphics explain the geography of the Boreal Forest biome, while the 'boreal images' of large color photos show the region's typical landscapes and details. A series of pre-history exhibits include a spectacular mini-diorama of an Algonquin village engaged in typical spring activities such as canoe-making, fishing and butchering. Other exhibits include the reconstruction of an archaeological dig of a hearth at South Indian Lake with related artifacts such as pottery and tools, and a graphic 'season wheel' which visually illustrates common plants and animals used by native people during various parts of the year. Leading into the major diorama beyond is a depiction of a native creation myth and an explanation of the cast of two 'footprints' from Footprint Lake at Nelson House which is incorporated into the first section of the cliff.

Moose Diorama by renowned wildlife artist, Clarence Tillenius, is part of the largest walk-through diorama in Canada. *D. Smaill*

The Natural Environment Section

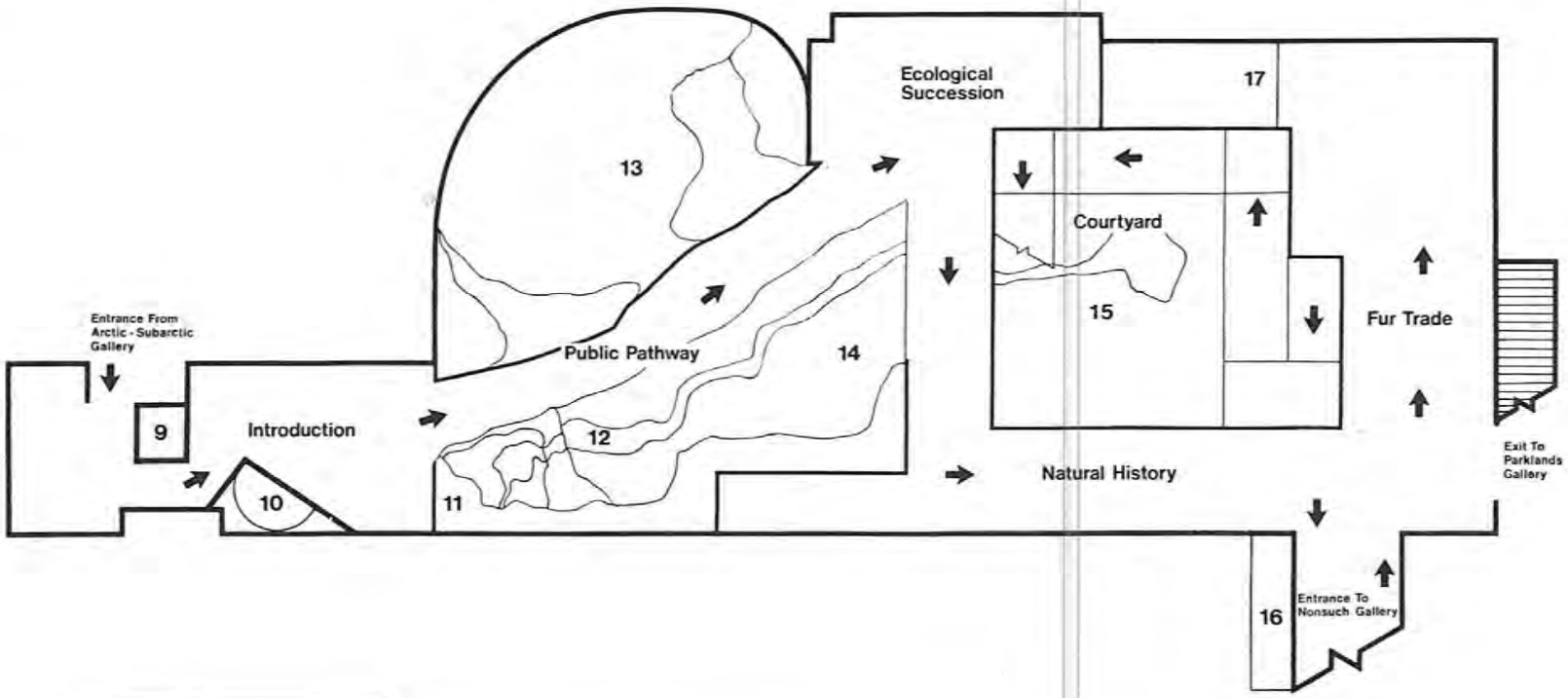
The Moose Diorama

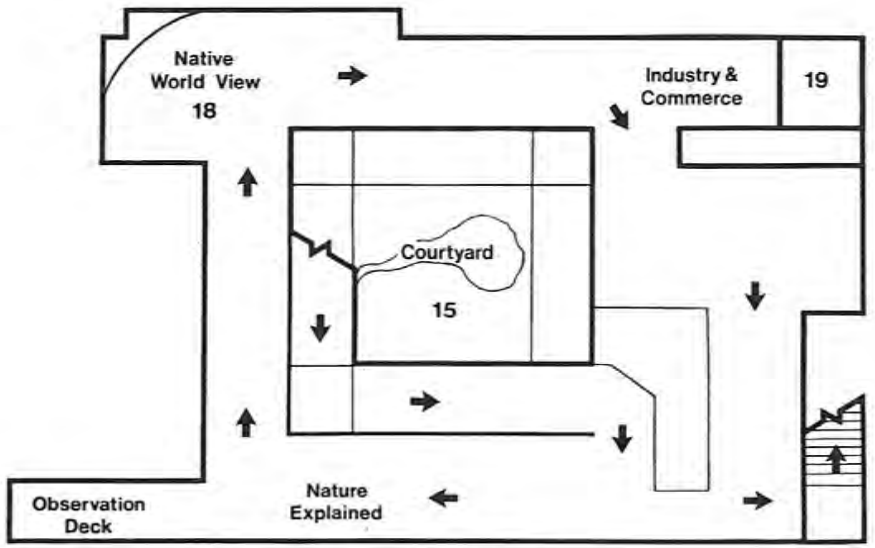
You now enter the central core of the Gallery, a large open diorama of a granite cliff with a small central marsh fading back into a series of shallow beaver ponds. Set in late autumn, the scene is typical of many parts of the Boreal Forest of Manitoba. Step quietly so as not to disturb the family of three moose, largest of the forest animals, who are calmly brousing and moving about.

Across from the moose, a small waterfall and stream flow noisily. Near their icy waters, an Ojibwa hunter paints symbols on the cliff to depict the religious aspect of the hunt. A fire occurred here a few years ago, destroying all the large trees, but encouraging the growth of wild roses, raspberries, strawberries and jack pine trees.

In an unburned area further along the moist banks of the stream, mosses and mossberries grow abundantly under spruce and tamarack trees. Two Cree women and a child carry out a variety of activities necessary for winter survival and comfort: collecting spruce boughs for the floor of the winter lodge, gathering mossberries (with the pup's help!), and collecting rabbits from the snares. See if you can spot the great grey owl, kestrel, weasel and other small animals and birds which watch them from among rocks and trees.

An Ojibwa Hunter paints symbols on a cliff to depict the religious aspect of the hunt. *D. Smaill*





UPPER LEVEL

9. Loon
10. Encampment
11. Rock Art
12. Waterfall and Stream
13. Moose
14. Native Group
15. Spring Diorama
16. Washrooms
17. Trapper's Lean-to
18. Native World View
19. Miner's Cabin

Floor plan of the Boreal Forest Gallery

Changes and Cycles in Nature

Leaving the major diorama, you now enter a small area with exhibits on natural cycles and alterations in the Boreal Forest. Agents such as glaciation. fire, wind storms, lumbering, disease and construction affect the Boreal Forest. Two contrasting kinds of succession, the process of healing or regeneration which takes place after disturbance, are examined in some detail: recovery from forest fires and bog formations in wet area.

An impressive color transparency of a forest fire suggests the power and speed of one of these natural agents of change. Other units deal with the causes and kinds of fires, the role of, and adaptation to, fire, and human and animal use of burned areas.

A section on bogs, marshes, muskegs and other wet places centres on a small bog diorama, complete with realistic carnivorous plants, orchids and frogs. How bogs and peat form and some of the uses made of the peat mined by Manitoba's small peat industry are explained. Just around the corner is a small unit on the lake environment which deals with temperature and other cycles in lakes and some of the causes of water pollution.

Spring Courtyard Diorama

Follow the stream as it flows under the floor and Fall becomes Spring. Enclosed in a ramped courtyard, the second large diorama is a Spring scene, alive with flowering shrubs and wildflowers around a small pool. A male and female timber wolf watch their two cubs at play on the rock ledge in front of their den. Spring warblers perch in the trees and shrubs while other small animals and birds go about their business.

Past the large "window" viewpoint into the Spring Courtyard diorama, you enter a narrow tunnel behind the cliff and under the mezzanine. Here you first encounter an exhibit called the "The Precambrian of Manitoba", which explains the formation of the ancient rocks of the Canadian Shield using a series of models, rocks and graphics. Other exhibits under the cliff deal with the too-familiar biting flies and other forest insects, while a small enclosed diorama shows many forms of the 'clean-up crew' of organisms such as mushrooms, earthworms and ravens, as well as small insect-eating mammals such as shrews and moles.

The Post-Contact Section

As you come out from the tunnel, you have a choice of three different areas to move into—**The Nonsuch Gallery** to your right, The Fur Trade section with a ramp to the Mezzanine to your left, and the Gallery exit straight ahead. To keep to the general Gallery sequence, you should visit **The Nonsuch** first (see floor plan), returning to the Fur Trade and finishing with the Industry and Commerce section and diorama-related exhibits on the Mezzanine.

The Nonsuch Gallery

Although this popular ketch has its own gallery and was completed before the rest of the Boreal Forest Gallery, it is really an introduction to the Fur Trade section. For it was the *Nonsuch* which, with its historic voyage into Hudson Bay over 300 years ago, was responsible for the opening up of the fur trade and the beginning of settlement in Manitoba. As well as the ship and reconstructed English drydock, the *Nonsuch* gallery contains exhibits on the route of the ship and construction of the replica, the life of a sailor, feltmaking (from beaver fur) and mercantilism.

Fur Trade Section

All roads, from the *Nonsuch* gallery, mezzanine and tunnel behind the courtyard and cliff, seem to lead to the Fur Trade section of the Gallery, an industry which has played a major role in the history of Manitoba. All major furbearers—not just the legendary beaver- are shown in this area. First, the natural history of the furbearers is described to demonstrate the limits imposed by nature on man's use of a finite resource. The next exhibit deals with pre-contact native trapping techniques; the various types of traps reflect awareness of the behaviour patterns of each type of furbearing animal and the necessity of making use of these patterns to successfully trap the animal.

The section on the history of the fur trade uses original maps and surveying instruments to illustrate the constant expansion of the fur trade in search of untapped areas. The early exhaustion of the finite fur resources and subsequent rise of fur conservation programmes, culminating in the Registered Trapline system, is explained. A sizeable display of pelts and winter trapper's clothing is featured as well as a small diorama of a winter trapper's lean-to of spruce boughs and branches.

Next you move up to the mezannine level of the Gallery via the ramp encircling the Spring Courtyard. Follow the ramp up and around for several different views of the wolf family and Spring birds and flowers of the courtyard. Outline keys to the flowering plants and birds are present along the railing of the ramp as you ascend and a small exhibit on stream and pool habitats and inhabitants is set into the wall near the first turn of the ramp.

Diorama-related Exhibits

Turning right at the top of the ramp, you move through a series of exhibits relating to the human and natural history of the Boreal Forest pre-European contact. These explain some of the features seen in the major dioramas below or deal with other aspects of general interest, including human use of the moose and birch tree, native decorative art, wild rice, the snowshoe hare-lynx cycle, fishes and man, mosses, and trees of the Boreal Forest. More information on the dioramas can be found along the railing of the overlook into the major diorama from the top of the cliff and along the walkway between the Fall and Spring dioramas as you continue around the mezzanine. Information on the natural history of the moose, pictographs, use of plants and medicine and birds of the Boreal Forest is presented.

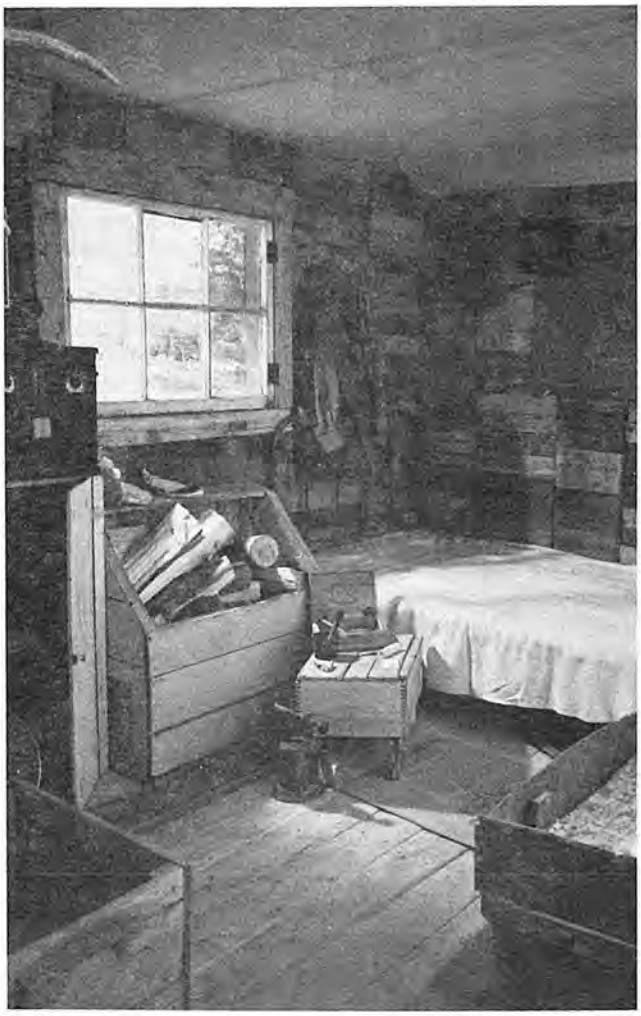
This large, colorful mural by Jackson Beardy depicts his view of the relationship of native man and nature. *D. Smaill*

Native World View Mural

At the end of the walkway is a large and colorful mural by noted Cree artist Jackson Beardy. It depicts his view of the relationship of native man and nature, a visual restatement of the oral mythology which played an important role in a society with no written language. Myth recorded the society's origin and history and explained the universe around it. The Cree Creation Myth recognized four major orders of being: the physical order of rock, water, fire and wind; the plant world; the animal beings; and man. Created in the above order, and vividly depicted, each of these four orders is seen to be endowed with unique spiritual powers and natures and each co-exists in harmony with the other three orders under the Great Laws of Nature. A nearby panel explains the major symbols of the mural and their relationships. This area is a quiet place to sit on a rock and relax while listening to the subdued thunder of the waterfall and the sounds of birds and insects native to the forest below.

Industry and Commerce in the North

Leaving the Native World View mural behind, you enter a completely different time-zone dealing with historic and present-day resource extraction and development in Manitoba's Boreal Forest region. A small diorama of an early Hudson's Bay Company radio-station highlights the section on transportation and communication. Next, a large model of a turbine generator serves as the focus for the discussion on hydroelectric development in Manitoba. The size of the mining unit is an indication of the importance of this resource to the provincial economy. A detailed scale model of the mining complex at Flin Flon, Manitoba, a reconstructed gold prospector's cabin from near Bissett, Manitoba, and a sound/slide presentation on the history of mining in Manitoba are the main features of this section.



Reconstruction of a miner's cabin built during the 1930's near Bissett, Manitoba. *D. Smaill*

The imposing bulk of a retired bombardier, used for winter fishing on Lake Winnipeg, is encountered next. Nets, fish boxes, a jigger for pulling nets under the ice (invented in Manitoba), and other commercial fishing equipment surround, and are included within, the bombardier.

The section on forestry, another important boreal-based industry deals with the history of forestry, the common tree species harvested, and the present-day level of activity and the use of forest products in Manitoba. The chain saw, which had a tremendous impact on Manitoba's forest industry, is featured here. The Industry and Commerce section finishes with a Ski-doo and sled, contrasting the new technology and traditional ways and some speculations on the direction which development will take in the future in Manitoba's Boreal Forest Region.

Transition

This final section of the Gallery, just as you descend the stairway, deals with the region between the heartland Boreal Forest to the north and the more densely-settled Aspen Parkland and Deciduous Forest Biomes to the south. Transition regions are always rich in animal and plant species, as they draw from the zones on either side, and are usually favoured for human settlement and development. Graphics, maps and text explain the geography and geology of the region, its characteristic plants and animals, and the use which man has made of it. From here, you descend the stairway into what will eventually be the Parklands Gallery, last in the Museum's series of major permanent exhibition galleries. Or, you can return to the lower level via the courtyard ramp, in either case ending up back at the beginning of the *Nonsuch* and Fur Trade areas.

We hope you have enjoyed this written tour of the Boreal Forest Gallery at the Manitoba Museum of Man and Nature, and if you have not already done so, you will have an opportunity to visit it first-hand in the near future.

This poem is dedicated to Karen Johnson, the curators, artists, and all the dedicated people involved in bringing 'our Boreal Forest' to life.

and

not least—to our native people and their proud heritage.

A JOURNEY THROUGH THE BOREAL FOREST

The Boreal Forest
Has opened its doors,
Through awesome dark forest
To Nonsuch docked shores.
Through spruce scented paths
Flanked by towering cliffs,
Scaled by Wee-Say-Kay-Jac
His footprints pressed deep,
Pause a moment to dream
In the past remain steeped.

A prehistory Cree campsite
Nestles below,
Where the hunters of old
Used an arrow and bow.
Where with rock arts, these hunters
Their sagas have told,
'Neath the curious gaze
Of a squirrel bright and bold.
Where spruce boughs are gathered
And snared rabbits are skinned,
Perhaps to adorn
Grandson's moccasins.
Where the red lingenberries
From birchbaskets gleam,
And oncoming harsh winter
Is obscured by fall's dream.

In exquisite miniature
Algonkians of old,
With their numerous activities
Their history unfold.
These natives minute
Have a stature immense,
So linger and visit
Their lodges and tents.

We now pass, a moose meadow
With life all astir!
With a hare, jay and muskrat
And a mink with sleek fur.
An inferno of forest
Ablaze at one side,
Leads to springtime, a brook,
Fresh green growth,
'Neath fair skies.
'Neath alder and dogwood
And Labrador Tea,
An industrious beaver
Is whittling a tree.
And the marshmarigold
It's beauty supreme!
Admires itself
In the slow moving stream.

Lilies-of-the-valley
And star flowers too,
Are bathing their feet
In the luscious moist dew.
The songs of the warblers
The heralds of spring,
In this woodland retreat
Continue to ring.
In this bower of beauty
In connubial bliss,
Bask a family of wolves
and a mink with a fish.

Through adventurous fur trappers,
Our history unfolds—
To the lure of the seeking
And finding of gold.
To Hydro and transport,
From dogteam to jet,
To the birth of our province
Through the fur trade—

And yet! Wee-Say-Kay-Jac
The Trickster,
Hovers there—over all—
Announced by the strains
Of the Loon's eerie call.

Eva Durnin

"Small Exhibit Development" Seminar

WARREN CLEARWATER
Museums Advisory Service
Manitoba Museum of Man and Nature

Last summer the Manitoba Museum of Man and Nature was the recipient of a grant from the Training Assistance Programme of National Museums of Canada. The purpose of the grant application was to sponsor two seminars to be offered at the Manitoba Museum of Man and Nature for the benefit of community museum workers.

Basically, the two seminars were designed to fill what the Museums Advisory Service feels is a need for more in-depth training for community museum personnel in Manitoba. Presently, year-long internships are available at the Manitoba Museum of Man and Nature under the Museum Technician Training Programme. However, we realize most community museum workers are volunteers and cannot afford to leave their homes to avail themselves of this opportunity. Through other workshops, seminars, and conferences offered by the Museums Advisory Service and Association of Manitoba Museums, community museum workers have received introductory and basic training in a variety of museum methods. This type of training, however, does not usually provide the participants with an opportunity to learn new skills and many community museum workers still lack the confidence to implement these techniques. The proposed seminars were designed to provide participants with an opportunity to master basic skills and receive follow-up assistance to apply those acquired skills in their museums.

Participants were chosen from applications submitted to a Selection Committee consisting of representatives from the Museums Advisory Service, Manitoba Museum of Man and Nature, and the Association of Manitoba Museums. Candidates were required to be full-time employees or volunteers who have demonstrated a commitment to a museum, exhibition centre or art gallery over a period of time. Participants were selected according to geographic location, proven ability, aptitude for museum work, and their ability to apply the skills acquired in their own museums. Preference was given to personnel from the more remote areas of the province who do not have the opportunity to attend regular training seminars.

From the applications received, ten participants were selected - eight from Manitoba, one from Saskatchewan, and one from Ontario. Letters of confirmation were sent by myself, the co-ordinator of the project, giving participants information on accommodations, required reading for the course, agenda changes, etc. A day-by-day breakdown of the two-week seminar had previously been mailed to applicants.

Participants for the first seminar on 'Small Exhibit Development' began arriving by plane, train, bus and car on Sunday, November 23, 1980. Those requiring accommodation had been booked into Place Louis Riel, an apartment-hotel complex situated in downtown Winnipeg within walking distance of the Manitoba Museum of Man and Nature. Accommodation and transportation costs were covered by the grant but meals were the responsibility of the participants.

All training took place at the Manitoba Museum of Man and Nature. Resource personnel and instructors for the seminar were all listed with the Museums Advisory Service Speakers' Bureau. The bureau is composed of professional people for the museum community, various levels of government, museum-related institutions, etc.

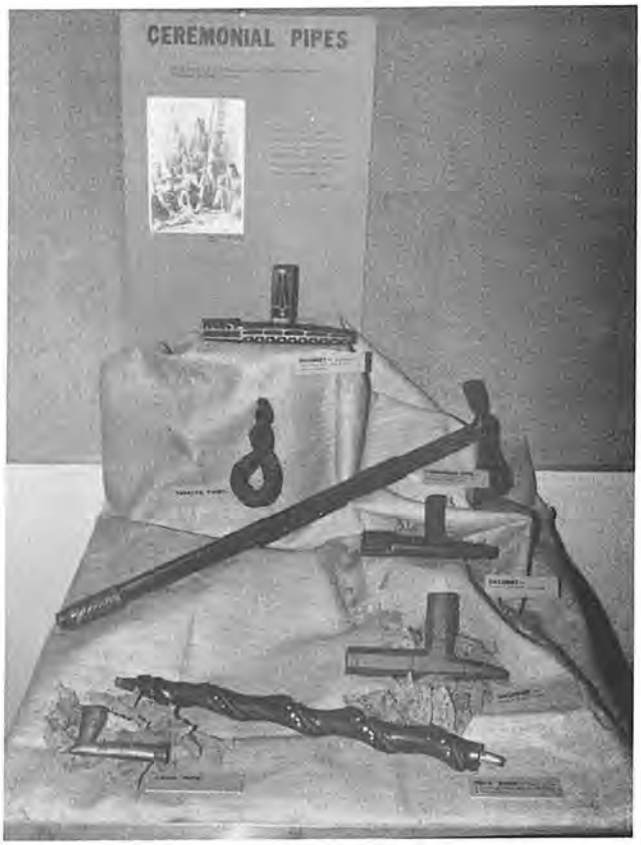
On November 24th at 9:00 a.m. sharp, participants were welcomed by the seminar co-ordinator. A brief introduction on the topics to be covered, participating instructors, the goals of the seminars, and finalization of tours and study visits was given. The participants were then divided into approximately three groups of three individuals for the duration of the seminar. Three groups of unrelated artifacts from different disciplines were assigned to the three groups. These groups of artifacts consisted of (a) early carpentry tools, (b) Native pipes, and (c) various examples of Manitoba rocks and minerals. One small exhibit display case, complete with plexiglass top, was also provided to each group. Lectures or instructional demonstrations were given in the mornings leaving the afternoons free for participants to practice or research what had been taught in the mornings. Each group was responsible for developing its own small exhibit using the artifacts provided. A small materials

and supplies budget was allotted to each person to purchase items required to complete their exhibit.

Lectures commenced with 'researching the topic or theme' of the small exhibit. Following the lecture, a tour of the Provincial Legislative Library and services offered by the Library and Archives was given by Mrs. Lucille Long, one of the provincial librarians. Following the tour, participants began to research and develop themes for their various projects. On the following day, lectures were given in areas of museum case construction and conservation techniques - including writing artifact condition reports, proper handling techniques, installation of artifacts, etc.

Museum Advisor, Diane Skalenda, discussed the importance of colour and props by means of demonstrations and slide show. Maurice Mann, Assistant Conservator at the Manitoba Museum of Man and Nature, gave demonstrations and discussions on conservation, installation of various artifacts on case surfaces, etc. Other lectures by the seminar co-ordinator included modification of larger cases to suit museum needs, museum lighting, and various labelling techniques. During the afternoon periods tours were taken of the St. Boniface Museum, Dugald Costume Collection, Ukrainian Cultural and Educational Centre and the various departments and galleries of the Manitoba Museum of Man and Nature. Participants also made excursions on their own to the various Winnipeg libraries, Winnipeg Art Gallery, Provincial Archives, art supply stores and plexiglass distributors.

During the second week, it was the task of each group of participants, based on the skills and knowledge assimilated during the lectures and demonstrations of the previous week, to design and create their small exhibit. Each group researched their topic, wrote a storyline, modified a supplied exhibit case, practiced proper conservation techniques when installing the artifacts, employed props and background material, and printed labels and storyline.



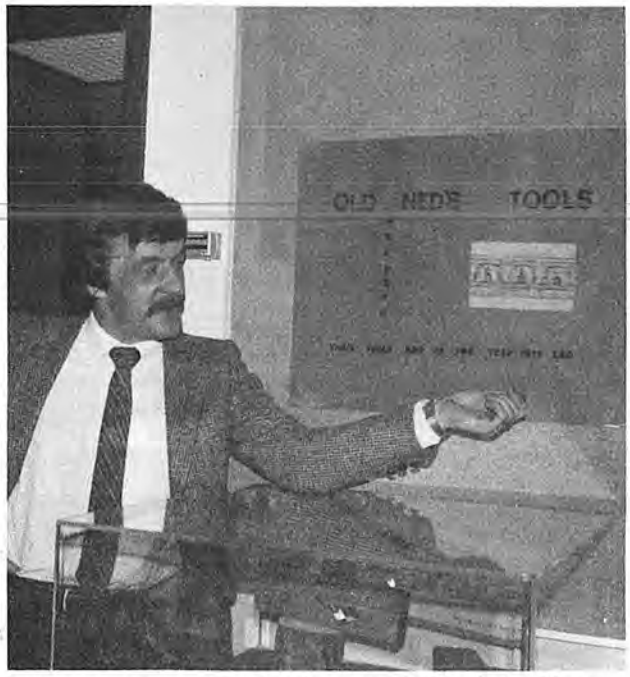
An exhibition of ceremonial pipes *W. Clearwater*

Manitoba Mineral Wealth exhibit *W. Clearwater*

An exhibit featuring old tools *W. Clearwater*

On the final day of the seminar, each group did a critique of their own exhibit, as well as those of the other two groups. Following this, Bill Little, Chief of Design and Production at the Manitoba Museum of Man and Nature, and Eric Crone, a Museum Designer, did a professional critique of each display. Both tended to point out more good points about each display than the bad points - of which there were very few. Most of the small points of criticism pointed out by the 'professionals' had already been recognized by the participants during their own critique. The designers also answered other questions brought forth by participants and offered many helpful hints on basic display techniques for museums.

The seminar came to a close with an open discussion of the entire seminar by the participants. Items discussed included the length and planning of the seminar, quality of instructors, and suggestions on how future seminars may be improved. A summary of both training seminars will be printed in a future issue of Dawson and Hind along with an evaluation of the effectiveness of the program from both the organizers' and the participants' point of view.



Bill Little, Chief of Productions at the Manitoba Museum of Man and Nature, discussing exhibit techniques
W. Clearwater

Designer Eric Crone giving a critique on the mineral exhibit
W. Clearwater

Silver Anniversary of the Ivan Franko Museum

ANTHONY BILECKI
Director and Curator
Ivan Franko Museum

The Ivan Franko Museum, situated at 603 Pritchard Avenue, in North Winnipeg, is a worthy and valuable asset to the cultural scene in Winnipeg.

The Ivan Franko Museum is a unique establishment in that it cannot be classified solely as being historical, scientific, artistic or ethnological. It is all those things. Practically all its 600 artifacts on exhibit are directed to portraying the highlights of the life and activities of Ivan Franko, a great Ukrainian writer.

Every inch of limited space is being utilized in the modest, one-story building that houses this fine museum. Unfortunately, the museum is too congested to fully do justice to the beautiful oil paintings by Masters of the Ukraine which are on display. They deserve to stand alone with proper lighting and spacing to enhance their beauty.

Ivan Franko was, without a doubt, one of the most outstanding authors of his day on the world literary scene. Emanating from the Ukraine, he was proclaimed as being second only in stature to the great poet and genius, Taras Shevchenko. Over 5,000 works of various genres originated from his pen. He was highly educated, holding degrees from various universities of Europe. Being a linguist (proficient in 16 languages), Ivan Franko translated works of such ancient Romans as Horace and Ovid, as well as works of East Indian scholars and poets. He introduced to his people the works of Dante, Shakespeare, Byron, Burns, Shelley, Hugo, Goete, Mark Twain and Jack London, facsimilies of first editions of which are in the Museum.

Beautiful samples of regional embroidery, artifacts and various Ukrainian costumes, are also on display at the Museum. The Museum houses a public Ukrainian Library with 12,000 volumes of Ukrainian classic and contemporary literature.

Anthony Bilecki is the Director and Curator of the Museum.Assisting him are Zenovy Nykolyshyn, Mike Mokry and Anna Semenov. The above persons are all volunteers of the Museum, always ready and willing to assist visitors in obtaining more information about this great man, Ivan Franko. The Museum was dedicated in his honour in 1956, in celebration of the commemoration of the 65th Anniversary of the first Ukrainian settlement in Canada.

1981 will mark the 25th Anniversary of the existence of the Ivan Franko Museum in Winnipeg and the Ukrainian community will be celebrating the 90th Anniversary of mass settlements of Ukrainians in Canada.

The Ivan Franko Museum is open to the public - Monday through Friday - from 10:00 a.m. to 4:00 p.m. Special group viewing can be arranged for the evening, if necessary. Admission is free.

Ivan Franko Museum *(W. Clearwater)*

Bust of Ivan Franko (1856-1916) *(W. Clearwater)*

Annual Fall Seminar and General Meeting Brandon 1980

SUSAN SHORTILL
Museum Technician Trainee
Manitoba Museum of Man and Nature

Although an unexpected snowfall causing bad road conditions hindered the attendance record at the 9th Annual Fall Seminar and General Meeting, it did not chill the enthusiasm of those present. The Agricultural Extension Centre in Brandon was once again the site where members of the Association of Manitoba Museums met, this year from Thursday, October 16 to Saturday, October 18. A short 'recap' of the event follows, and many of the presentations are printed in this edition of the Dawson and Hind.

A Wine and Cheese Reception was held Thursday evening after registration check-in and the meeting of the A.M.M. council. It was a good opportunity to meet old and new acquaintances and enjoy the Wheat City Chorus- a chapter of the S.P.E.B.Q.S.A. (It's no wonder these men christened themselves with a shorter name. The Society for Preservation and Encouragement of Barbershop Quartet Singing in America is a tough title to tackle!) They entertained for an hour both as a group and a quartet, and their enjoyable performance resulted in a standing ovation at the conclusion of the programme. Their performances, enhanced by their matching canary yellow tuxedos, are fund-raisers for a charity known as the Institute of Logopedics based in the United States. This institute assists multi-handicapped children, particularly those with voice and hearing problems. (As well, some quartet groups assist local charities.)

Friday began with opening remarks by the A.M.M. President Tim Worth, and with greetings from the Mayor of Brandon. They were followed by two presentations by people connected with tourism in Manitoba. Bob Bridge, Director of Marketing. Travel Manitoba, discussed historic attractions as a tourism magnet. He stressed that authenticity, not gimmickry, was essential and showed slides of major sites, such as Lower Fort Garry, Fort Prince of Wales, York Factory, and some historic buildings.

Bob Lockie of the Winnipeg Tourist and Convention Bureau spoke on tourism in the '80's, in particular on being aware and prepared in Manitoba for the potential visitor. He illustrated his point with a film from the Newfoundland Department of Tourism on the value of the visitor.

After lunch, the regional meetings of the A.M.M. were held, followed by a discussion with Candace Stevenson, representing the Canadian Museums Association. She presented some information on the C.M.A. and their services (e.g., such as the documentation centre, bursary service and correspondence courses).

The annual meeting took up the rest of the afternoon, and as the trip to Souris had been cancelled, the committee from Daly House Museum in Brandon invited delegates to view their musuem.

The annual banquet began with a reception, and ended with a slide presentation by guest speaker Eric Wells. As the Director, Western Canada Pictorial Index, he spoke on 'Tools of the Trade'.

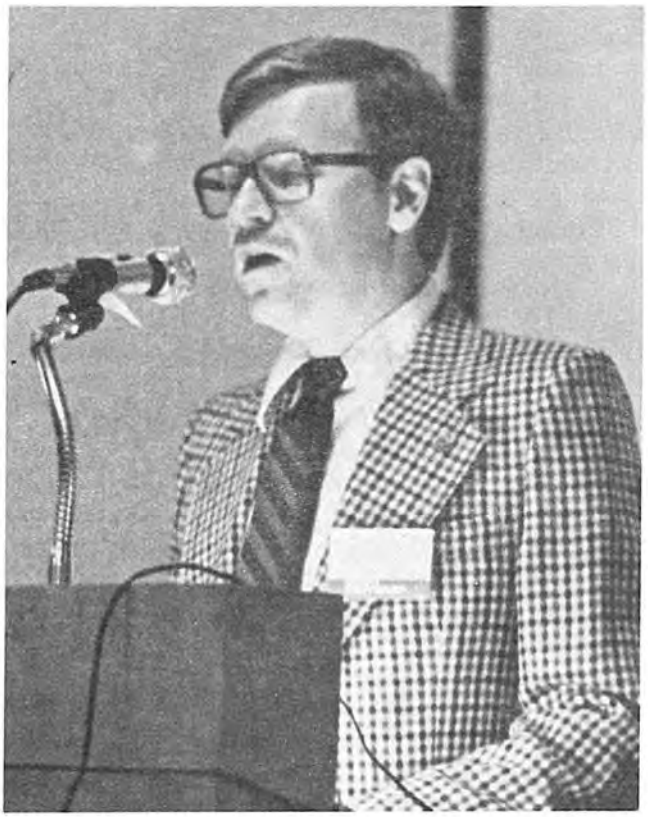
Saturday morning was devoted to simultaneous workshops, beginning with Henry Isaak of the Morden and District Museum, and E. Mary DeGrow, a free-lance conservator. Henry a teacher and archaeologist, spoke on prehistoric Manitoba, and Mary, who specializes in fine art paper conservation, discussed preventative maintenance of general collections.

Later in the morning, Val Werier made a presentation on behalf of Heritage Canada. Bill Little, Chief of Productions of the Manitoba Museum of Man and Nature, then presented his views on the position of the designer in a museum, illustrated with hand-made slides. Meanwhile, Nancy Vincent, Coordinator of Volunteers for the museum discussed Volunteers in Museums, as the talent that money can't buy.

After lunch, Ann-Marie Sahagian, representing the Canadian Conservation Institute, provided some information on C.C.I., and its mobile labs.

To wrap up the day and the annual seminar, John Dubreuil, president of the Swan Valley Museum, spoke on the acquisition and transportation of old buildings for new museums.

As people set off home through the snow, compliments could be heard about another successful A.M.M. Seminar and General Meeting.



Clockwise from top right:

Delegates were royally entertained by the 'Wheat City Chorus' of the S.P.E.B.S.Q.S.A. at the Wine and Cheese reception

Rosemary Malaher expressing the concerns of the Manitoba Historical Society at the Annual Meeting

Delegates congratulating Guest Speaker Eric Wells following his informative presentation on the Western Canada Pictorial Index

A word from President Tim Worth at the Annual Banquet

Joe Robertson of Fort Dauphin Museum discussing conservation matters with Ann Marie Sahagian of the Canadian Conservation Institute

The Brandon Agricultural Extension Centre - site of the AMM 1981 Annual Fall Seminar and General Meeting

MINUTES OF THE NINTH ANNUAL MEETING OF THE ASSOCIATION OF MANITOBA MUSEUMS, HELD AT THE BRANDON AGRICULTURAL EXTENSION CENTRE, BRANDON, 17 OCTOBER 1980

The 1980 Annual General Meeting of the Association of Manitoba Museums was called to order at 3:15 p.m., by the President, Tim Worth. Fifty-eight delegates were present.

Minutes of the previous annual meeting had been distributed with the seminar kit, and were declared adopted as printed.

Business Arising from the Minutes

L. Brandson queried the status of the Canadian Museums Association Accreditation Programme, and why Council did not approve. To answer, the President referred to the minutes of the meeting wherein Council voted upon the issue.

K. Roos Pavlik questioned the Cultural Policy Review Committee Report. The President stated copies were still available for any interested members of the Association.

B. Hillman questioned International Museum Day participation, and whether there was more participation in 1980 than in 1979. Report to follow later in meeting. However, it was noted participation was greater in Winnipeg than in rural Manitoba.

President's Report

Tim Worth stated that our past year was memorable particularly for the number of resignations from Council. The majority of these resignations were due to personal reasons.

Through the year, five Council meetings were held, with the following highlights:

Four regional seminars were held in the spring and attended by 138 people in the Southwest, Northern, Central, and Winnipeg regions.

Museums in Manitoba 1979 brochures were in short supply last year. As a result, Council approved payment of printing costs for an additional 25,000 copies.

The hiring of an editorial assistant was approved, to assist in producing the **Dawson and Hind.** Three issues of the **Dawson and Hind** were published this year.

The CMA Annual Meeting was planned in conjunction with that of the American Association of Museums in Boston. Secretary Terry Patterson was sent as our representative.

International Museum Day was not as successful this year from the community museums' point of view. It was thought this was perhaps due to the inflexible date. Council will work towards a more flexible date which would be of advantage to all museums.

The Council received estimates for the design of an official AMM logo. A logo design, costing $250., was unveiled at the meeting. The design received the unanimous approval of the delegates.

An excellent effort by Councillor Ruth Stewart resulted in the compilation of twenty museum histories from the southwest area of Manitoba.

It was reported the Museum Technician Training Programme this year includes two people from Manitoba and one from Ontario.

Moved by Tim Worth, and seconded by Mrs. M. Mobberly, that the report be adopted.

MOTION CARRIED

Treasurer's Report

Cornell Wynnobel referred to his report included in the seminar kit. Larger items of expenditure were explained, and a comparison drawn between this year's balance and those of previous years.

Moved by C. Wynnobel, seconded by M. Prince, that the report be approved.

MOTION CARRIED

Discussion on the Treasurer's Report

Brochures

S. Shortill queried whether all the *Museums in Manitoba 1980* brochures were used. D. Skalenda replied that a surplus remains at the Museum of Man and Nature for distribution through the rest of the year. A show of hands revealed that four museums received too many, while ten museums received too few. In the spring, a questionnaire will be circulated regarding the number of brochures required for the next season. L. Brandson queried the number of brochures printed in 1979, suggesting we request the Provincial Government to pay for the extra required in 1980. Tim Worth explained the value we receive in printing services from

the Provincial Government, and the reasons for the 1980 cost sharing.

AMM Bank Account

Does the Association receive interest on the balance shown on the bank statement? It was suggested a portion of the funds be put into a savings account to gain interest while not being used, at the same time retaining enough in a chequing account to cover expenses over a period of time.

C. Wynnobel explained the account is a chequing account maintained above a minimum monthly balance which saves service charges. He stated, however, that he would look into the matter.

New Resolution

At this point, the secretary made a motion to suspend the normal order of business, to present a resolution creating a new category on Council. Motion seconded by H. Marshall.

MOTION CARRIED

The resolution was explained. Council had previously approved election of a student representative, however, it required a change in by-laws.

Resolution for the Amendment of Bylaw 10

Whereas the said bylaw states "The affairs of the Association shall be managed by a Council of fourteen (14) Councillors or such other number as may from time to time correspond with the number of regions under paragraph 24, and shall include the officers of the Association, the immediate Past President and at least one Councillor from each region, and two Councillors-at-large."

Be it resolved that the underlined words (and) be deleted from the sentence and the following words added onto the end of the sentence, "and one student representative".

Whereby the bylaw will now state "The affairs of the Association shall be managed by a Council of fourteen (14) Councillors or such other number as may correspond from time to time to the number of regions under paragraph 24, and shall include the officers of the Association, the immediate Past President, at least one Councillor from each region, two Councillors-at-large, and one student representative."

Proposed by T. Patterson
Seconded by S. Moffatt

Discussion arose regarding the definition of a student, voting rights, terms of office, and the eligibility of On-Job-Trainees.

MOTION CARRIED

The Chair was then turned over to H. Marshall, Second Vice-President, during the presentation of the Nominating Committee Report by T. Worth.

Nominating Committee Report

The Committee had been originally composed of S. Moffatt and T. Worth, however, S. Moffatt resigned to pursue studies in England. Resignations this year necessitated filling the positions of First Vice-President, Councillor—North, Councillor—West, and Councillor-at-large for the remainder of the term, plus the usual positions. C. Wynnobel accepted nomination as First Vice-President, and if elected would resign as Treasurer, requiring a nominee to complete that term of office. The list of nominees was written on the board by T. Worth and H. Marshall. Each position was voted upon separately with nominations accepted from the floor. For the position of Councillor—Winnipeg, both Olya Marko (Ukrainian Cultural and Educational Centre) and Barry Hillman (Manitoba Museum of Man and Nature) were nominated with the latter being elected.

The Slate of Officers for 1980-81 is as follows:

Elected for a two-year term:

First Vice-President	Cornell Wynnobel
Councillor—Manitoba East	Peter Goertzen
Councillor—Central	Terry Farley
Councillor—Winnipeg	Barry Hillman
Councillor-at-large	Claire Zimmerman
Student Councillor	Linda Harrington

Elected to fill remaining year of term:

Treasurer	Marie-Paule Robitaille
Councillor—North	Joe Robertson
Councillor—West	Eleanor O'Callaghan

Officers retaining positions for coming year:

President	Tim Worth
Second Vice-President	Henry Marshall
Secretary	Terry Patterson
Councillor-at-large	Diane Skalenda
Past President	John Dubreuil

The Council was introduced, then the Chair was handed back to President Tim Worth.

Old Business

International Museum Day

Diane Skalenda reported that in 1979 over 30 museums participated in International Museum Day activities and generated a considerable amount

of media coverage. During 1980, however, only 17 community museums took part in the celebration. The members were asked for opinions on improving the celebration. Discussion followed and it was suggested that "Tourist Week", or "Manitoba Museums Week" be instituted after most museums open for the season. It was also advised that the museums should take advantage of the publicity generated by International Museum Day. There has been no report on how celebrations in the rest of Canada have gone. Suggestion: The week following the May long weekend be called "Manitoba Museum Week in Celebration of International Museum Day".

Reports from Regional Meetings

Manitoba East

Discussion focussed on finding ways of attracting more interest through the region.

Manitoba Central

This group suggested the AMM draft a standard form for loans or donations which could be used in all museums. Also suggested printing on the nametags for the seminar be larger.

Manitoba West

Discussed individual museum problems, plus training students and volunteers. Daly House and J.A.V. David Museum requested assistance in building glass showcases.

Manitoba North

The delegates from Manitoba North discussed funding methods. It was reported Fort Dauphin Museum has an Endowment Fund Plan which accepts donations over $25 and shows them "in memory of...". The interest from this fund is used to cover heating, lighting expenses, etc. This plan was recommended to other museums. The members were asked whether regional seminars were still wanted.

Winnipeg

The Winnipeg group also discussed funding methods, especially grant requests from the City of Winnipeg. M. Prince of St. Boniface suggested other museums could receive assistance from the St. Boniface Museum in formulating requests.

New Business

Training

Tim Worth mentioned the need for a definite plan on training for Manitoba, and proposed establishment of an ad hoc committee on training.

Moved by Diane Skalenda, seconded by John Dubreuil, that an ad hoc committee be established on training.

MOTION CARRIED

Moved by H. Marshall, seconded by Mrs. M. Mobberly, that T. Patterson be Chairman of this committee.

MOTION CARRIED

All interested members were invited to meet after the annual meeting.

T. Worth proposed a vote of thanks to Ruth Stewart for her work as Councillor for Manitoba West, and especially for gathering together the histories of over 20 museums in southwestern Manitoba. All other museums were requested to prepare a written account of their formation and past history while their founding members are still alive.

Moved by H. Marshall, seconded by Rosemary Malaher, that a letter of thanks be sent to the following for their work in making this a successful seminar:

The Historic Resources Branch
Brandon Agricultural Extension Centre
The Museum Technician Trainees
The Museums Advisory Service
The Seminar Planning Committee

MOTION CARRIED

A Motion of Adjournment was proposed by M. Prince at 5:05 p.m.

Respectfully submitted by:
T. Patterson
Secretary

ASSOCIATION OF MANITOBA MUSEUMS

Statement of Revenue and Expenditures
October 1, 1979 to September 30, 1980

Revenue		
Province of Manitoba Grant	$2,000.00	
Membership Fees	1,521.00	
Seminar Revenue	2,102.50	
TOTAL REVENUE		**$5,623.50**
Expenses		
Seminar Expenses	1,653.36	
Travelling Expenses	1,134.76	
Postage, Xerox and Telephone	838.46	
Dawson and Hind Covers	641.30	
Museums in Manitoba Brochure	1,102.24	
Memberships	40.00	
Stationery Expenses	196.88	
Advertising Expenses	110.00	
Books	99.24	
Lawyers Fees	53.00	
Editorial Assistance Fees	200.00	
Miscellaneous	2.50	
TOTAL EXPENDITURES		**6,071.74**
Excess of Expenditures over Revenue		**$448.24**

Statement presented at the Annual General Meeting—October 17, 1980

Tourism in the 80's

ROBERT LOCKIE
Executive Vice President
Tourism Industry Association of Manitoba Inc.

Bob Lockie, Executive Vice President, Tourism Industry Association of Manitoba. *D. Tittenberger*

From ancient times, forecasting, which used to be called soothsaying, has been a dangerous practice. Chickens used to be slaughtered and their entrails examined for signs of the future, witches burned evil brews, and gypsies peered into crystal balls. None of them had very much success. One piece of advice I read recently suggested that forecasting was perfectly safe as long as you don't do it about the future. So on the strict understanding that hindsight is more accurate than foresight, I am prepared to talk about the 1980's.

I was asked to look ahead but not to limit myself strictly to the Manitoba tourism point of view. Many of the trends and past tourism statistics could conceivably be out the window. The immediate and long-range effects of energy shortages or rationing have given the industry little past experience in dealing with those challenges. The present inflation/recession period we are now experiencing, oddly enough, was a mixed blessing for tourism this year. Reports we are currently receiving from our members, and I believe supported by the latest Travel Manitoba statistics, seem to tell us that 1980 was an excellent tourist year in relation to visitor expenditures. However it appears, though we were busier, we didn't get to keep anymore money.

But there are some very real storm clouds on the horizon. Now more than ever before we in Manitoba, must not only understand **Where** we're going in tourist development but more importantly **Why**.

I would like to explore the future from the broadest possible viewpoint which is quite a challenge. I certainly do not pretend to be an expert in all these fields, but being an eternal optimist, I take comfort in the fact that speaking on so many fronts gives me an opportunity to avoid being too specific. Further, I couldn't possibly do anything but generalize in the time allotted. There is some comfort in this broader approach, especially in such a rapidly changing environment as this decade is bound to be.

'In the 1980's uncertainty might be the only certainty.' —Guy Chaisson--

Not really a paradox– we stand at the threshold of the 80's with the feeling that the ground is shifting under our feet. We can't even trust old Mount St. Helen's which lay comfortably dormant for centuries only to shake everyone with tremendous and dramatic force. The old volcano which everyone had thought of as a pleasant mountain outdid all the experts by totally ignoring their forecast, i.e. that she would quietly go back to sleep for a couple of centuries like any good old mountain should. I don't know about you, but I see there is probably a message there!

The physical signs--and there are others–are accompanied with bad economic vibes that shake those of us who are planners, perhaps more than any misbehaving mountain could. World economics are 'misbehaving' and the shocks are more severe than experts had expected—after all when Chrysler goes virtually bankrupt and the almighty General Motors is shaken, that is an unpredicatable event and as unpredictable as Mount St. Helen's.

Shouldn't we be worried? Of course we should, however, the current situation will right itself, not as gracefully perhaps as past recessions, but it will pass! The current low, and in some cases negative, growth will give way to renewed growth—but it will be slower growth. The decline in growth will be partly the result of reduced economic growth in general and partly because fuel costs will continue to have a very heavy impact on leisure travel.

The tourism industry, I can assure, isn't ignoring the pressures that this causes—greater fuel efficiency and greater development of group travel can and will introduce efficiency up to 30%. Encouraging! Yes, to some extent, but to achieve these, improvements must take place to acquire the more fuel efficient travel modes and total experience tourist destination.

What about the future travel trends? There is no doubt that pure leisure travel will continue to grow at a faster rate than business travel as more leisure time is made available and consumers pursue enhancements of their current lifestyles. In this mobile society visiting friends and relatives also will grow. The length of journey will continue to grow as leisure travellers seek new and exciting experiences.

The orient and Canada will be the growth areas of the decade and for slightly different reasons. Both are less well-known and less travelled than the current 'in' places. They are both relatively less expensive than today's premier tourist destinations. The orient offers exotic experiences, shopping bargains, relatively low-cost vacations by comparison to Europe and a very rapidly improving and expanding tourist plant.

Canada and Manitoba offer a tremendous variety of superb scenery and experiences. From the splendor of the Whiteshell, thousands of miles of shoreline, quaint and interesting towns, the lure of many festivals and fairs, thousands of lakes and streams, interesting and historic museums, farms, the prairie and a sea coast, to the sophistication of larger cities. I could go on—you name it, Manitoba has it and in large quantities! Above all, Manitoba is a quiet, peaceful province with so much personality awaiting to be discovered.

A smile from a young participant during 'Pioneer Days' at the Mennonite Village Museum in Steinbach. *Mennonite Village Museum*

Racing against the clock during the sheaf-tying contest at the Threshermen's Reunion at Austin. *W. Clearwater*

The Tourist Information Centre at the Fort la Reine Museum in Portage la Prairie. *W. Clearwater*

Today's currency advantage and relative low cost of the Canadian vacation experience is already attracting more visitors from offshore than ever before. When they share with their friends and relatives what they have discovered, this will encourage others to come in greater numbers.

The real question is, will Manitoba be ready for all this? Will Manitoba know what the visitors want? Will it have developed its tourist plant and attractions to coincide with the potential? Will it have the infrastructure, the standards of service, the professional skills that the sophisticated travellers expect? In other words, will it offer the quality of vacation experience required to capitalize on the multiplying factor or will it turn off the opportunity before it fully blossoms because it isn't ready?

That question of course is not restricted to Manitoba. Tourism is an opportunity industry. The tourism sector will likely outperform other sectors of world economies during the current downturn and will in the post recession period regain the growth which will see it become the most important economic activity in most countries by the year 2000.

However, the golden opportunity is a risk in certain countries unless the energy, creativity, investment and professionalism of which the industry is fully and easily capable, is marshalled in preparation for the opportunity. After all, isn't it simpler, and altogether far too easy to let a good thing just happen!

One of the old fables comes to mind. In this fable the dragonfly danced and enjoyed the summer sun while the lowly ant stored its provisions for the winter ahead. When winter came, the ant didn't starve as the dragonfly did! Some food for thought!

In Manitoba, the Tourism Industry Association, the private sector umbrella association, by regrouping the tourism industry components, has and will continue to actively support the establishment of a provincial tourism strategy and a provincial tourism plan. Not just for next year, but well into the future. We must, all of us, government and the private interests, know where we are going and why.

Hopefully, the soon to be completed tourist study being conducted by Travel Manitoba under the Destination Manitoba funding will give us, that all important first step. Any province, without a provincial tourism plan, needs to develop one to ensure they are ready for the tourism opportunity when it occurs. The team that isn't prepared for the game is normally a team that loses the game. 'You can't win them all—especially if you lose the first round.' Tourism in many provinces may very well lose the first round from lack of preparation. The potential visitor cannot be told —'we are not ready, don't come'. What is required for those provinces that don't already know is—the knowledge of how many visitors they will have by season and by year? What experiences will visitors be seeking so they can develop the plant along with the events to satisfy the need?

It's too important a game to go into on intuition! The tourism industry Canada-wide must be ready and must have well-developed tourism plans for the private and public sectors. These plans must integrate the activities of both sectors. They must include the accommodation, facilities, comforts and organization which will provide sophisticated travellers with the pleasurable, hassle-free experience they seek.

In Manitoba, Tourism Industry Association of Manitoba will continue to work with government at the federal, provincial, regional and municipal levels to achieve the strategy and plans that will deliver the end product to capitalize and see to it that adequate investment is made by both sectors.

Let's not repeat the mistakes of provinces who didn't prepare for the game! Who invested too late! Or not all or in the wrong way. And, more importantly, let's not be so preoccupied with the current economic slump that we will not invest in the future!

I would not fulfill the intent of my remarks if I didn't make reference to a critical component of tourism in Manitoba—our total transportation industry. Never before in Manitoba's history and tourist development will there be a more increasing need for public transport as opposed to private individual transportation. This area will be crucial to those provinces which do not yet possess integrated transportation networks, for without them, they will be at a disadvantage.

Tourism plans must contain strategies to deal with changes which are coming in the 80's. Plans must be flexible, but they must be made. Without planning there is no way any province can meet it's potential in tourism. Without plans which are realistic, there is no way the tourism industry can be cost-effective and make its maximum contribution to the Canadian economy.

To meet these tourism objectives is going to take a lot of capital. To meet the tourists' needs is going to take a lot of training and preparation of skilled people.

We know the 80's will challenge us. We in the tourist industry are preparing to face the challenge of the turbulent 80's. With a sound tourist framework of accommodations, restaurants, transportation, services, museums and regional festivals and fairs, we can make the contribution of which we are capable.

Preventative Maintenance: Or How to Save Your Collection From the Conservator

E. MARY DeGROW
Conservator
Fine Art Paper Conservation

To clear the air a bit at the start I should explain that although I am by experience and personal preference a Paper Conservator—mostly works of art on paper—I am by training also a generalist. By that I mean have been lectured at on the theory of object conservation and museum environment as well as art conservation while I was taking my degree in conservation at Queen's University in Kingston, Ontario. I, myself, have no intention of ever doing artifact treatments, but I hope I can point out some of the shortcuts to take, and pitfalls to avoid, in the care and handling of your collections. If I can, I will be doing both of us a huge favour. You, because if a work has to be treated it is altered, no matter how minutely, and conservation is costly if done privately, and time consuming if done by the national institution—the Canadian Conservation Institute. Furthermore, Conservators are hard to find. They mostly congregate in large flocks in Ottawa. I and my professional colleagues will be better off because, believe it or not we're only in this business because it disturbs us to see objects deteriorate. There is enough work for all of us for centuries, or hundreds of man-years if you speak governmentese, just keeping up with natural decay and disasters. Unfortunately it is true that a large percentage of any Conservator's work is the undoing of another person's previous attempts at mending. My own personal bugbear in that line is masking tape!

Is is far too easy for someone in my position, not being employed in any of the museums that you represent, to stand up here and say you must do this or that, and it is the only way and you cannot, repeat not, compromise the object by doing anything else. I do not know the problems that each of you face in space, in budget, in staffing or lack of any of the above. Everything is a compromise of some sort, even full treatments are not the ideal because there are changes made to the object that subtly alter it. There is no ideal. Each object and museum space must be seen on its own and its problems considered individually. The best that can be done is exactly that—the best that can be done.

If we take the three objectives of any museum to be **collection, exhibition** and **preservation**, in whatever order one feels is suitable (the experts have a lovely time debating that), one can say that many of your collections are, in fact, being preserved because if you did not house them their survival rate would be very low indeed. However, although the object is now safe from the garbage can, it still needs attention, both to it and to its environment, to make sure its life expectancy is actually greatly increased.

I will be breaking this talk into three sections—**collection**, including the taking in of objects and the documentation of them, **exhibition**, with attention to display techniques, and **preservation** with discussion of environment, storage, care and cleaning. The section on preservation will also include a short discussion of disaster planning.

COLLECTION

If we take a hypothetical object that you have decided to include in your collection, there are several steps that I would recommend you follow. First, do not put it directly out on display or into your storage area—especially if it is composed of organic materials. Put it in a holding area, which can even be a box away from other artifacts and check it very carefully for residents...such as signs of moth, mould, or insect life. Discard all packing materials well away from your exhibition or storage areas because they too can harbour undesirables. If it is suspect, have it fumigated (more about that later). Once you have checked the artifact, catalogue it. Have a card file or some written documentation system. Although you may know the collection intimately and be able to lay your hand on any object at any time, the one day you are ill our out of town is the day that the donor's great granddaughter will want to see the artifact and the great hunt will be on. The potential for damage to a collection is enormous during a hasty scuffle through shelves and cases. This danger can be totally eliminated by a location reference on the card. The only mark that should be put on the object is the catalogue number. The place for information about the donor, place of purchase and the object's history is on the catalogue card and not on the object itself. I had just started my business in Sault Ste. Marie in 1978 when I had a

question from the Museums Advisor for Northern Ontario on how to remove magic marker ink from the inside of a wooden butter bowl. In my youth and ignorance I thought it was vandalism but no—it had been carefully marked by the donor with her own name. My answer then and now is, "I don't know...I have some ideas, but..."

A catalogue card should have the object number, donor's name, date received, description, history, measurements, materials and condition—all the information useful to have on record. If you can, and this may well be outside your budget, take a black and white photograph of the object and have it printed on a contact sheet. This produces a mini picture, 1 inch x 1¾ inches, or in metric, and we must use metric, 2.5 cm. x 3.5 cm., that can be attached to the card for easy recognition. You can, then store the negatives and get full-sized prints if you ever need them. Polaroids are faster but the film costs the earth and the prints do not last. Colour slides and prints are wonderful but really only are guaranteed 15 to 20 years. With luck you might find a camera fanatic among your volunteers who can be sweet talked into doing the development and contact-sheet printing in their home darkroom.

A good documentation system is the beginning of good housekeeping and the safekeeping of your objects. Not only does it reduce handling, but it is also invaluable in case of fire, flood or "lightfingeredness" on the part of a visitor.

EXHIBITION

Now that your object has been found to be vermin free and has had all its vital statistics noted, it is ready to be either displayed or placed in storage. Many smaller institutions have their entire collections on exhibition. This is fine if you have enough room to show them safely and to advantage. But it must be remembered that more is not always better. Objects in a crowded case are likely candidates to be broken, torn, or poked everytime the case is bumped or opened. A case or shelf full of articles cannot be viewed with any comfort and you run the risk of having mutually incompatable materials in juxtaposition. For instance, many silks have a sulphur treatment incorporated in their manufacture. If such a silk is in contact with silver, the result is silver sulphide tarnish. If the objects are touching for a long time, the silver surface may be pitted. It should be remembered that sulphur-treated objects such as silk or early rubbers will tarnish silver even if they are at opposite ends of a case. It might be an idea to create a storage space and rotate your collection on occasion.

Museum objects can be classified into three classes according to the materials of which they are made. Organic encompasses textiles, wood, paper, leather, ivory and bone while inorganic includes glass, ceramic, metal and stone. The third class is those objects that are made up of two or more of the materials just mentioned. Organic materials are the most prone to damage in poor display because of pin holes, tears and staining from unsuitable adhesives. Inorganic materials also can be stained by adhesives but they are more prone to the drastic damage of breakage and metal corrosion. The mixed-media objects can be real headaches because ideal conditions for part of the object may increase deterioration to another part and the materials may catalyse corrosion of each other.

As I have said, display techniques are often more damaging to organic materials. Pins and nails can rust and stain the materials supported by them. Large textiles such as quilts, blankets, rugs or large embroideries should have a strip of velcro tape sewn to the *reverse* top and the *opposite* half of the tape stapled (not glued because glue will eventually fail. In addition, staples can be removed and the tape reused) to a wooded baton that can be then attached to the wall as desired. The tape strip must extend the whole length of the work and not be used in small pieces as the weight of the textile will drag downwards and distort and possibly tear the work. Small textile objects can be displayed vertically using the same technique. It is easiest if you sew the velcro to a cloth tape by machine and then hand sew the two tapes to the object. The velcro is plastic and very hard to get a needle through.

Do not, under any circumstances, use masking tape to display textiles. It will stain the fabric just as it does paper and even if you think you have peeled it off, the adhesive may be still in the fibres and staining will result. The stained area will be more brittle than the rest of the object.

Small cloth and leather items can be exhibited flat but it is advisable to use cases to keep the dust and fingers off them.

When hung, major garments should be supported where they would be if worn, such as at the shoulders. If you cannot afford mannequins for display, construct a stand and store the garments on hangers with good, wide pads of non-acid material made to resemble shoulders. Similarly, shoes should be stuffed with acid-free tissue to keep their shape and prevent cracking of the leather and damage if the uppers bend.

Be careful of the amount of light allowed to fall on organic materials. They are all susceptible to fading. Dyes are particularly light-fugitive. Since watercolours are basically dyes, they fade very easily. If too close, materials that may not lose colour may be adversely affected by the heat of the lights. Wood may dry and split, leather crack and harden, and bone and ivory warp. Environmental hazards will be discussed in greater detail in the section on preservation.

The organic material most easily damaged, both by environment and by bad mounting techniques, is paper. Both in document form and as a support to fine art, it suffers from the use of tapes in mending or in hanging. It is frequently backed with poor materials such as corrugated cardboard or wood. Works of art on paper are frequently glued or dry mounted with a heat-set adhesive to cardboard for no observable reason. Dry mounting is especially bad because it *cannot* be removed, and as it ages it discolours. Even when the work is framed and supposedly safe, old mattes are acidic and secretly stain the paper under them leaving a yellow stain at the cut edges. Often there is no matte at all and the face of the object is directly against the glass. This results in image transfer,

where the image sticks to the glass and cannot be removed without loss of the image. The growth of mould on the paper is encouraged by this situation because minute water particles condense on the glass and provide ideal sites for fungal growth. Photographs are very susceptible to damage when framed against glass as the emulsion of the photo is very attractive to both insects and mould and especially with a little dampness for added attraction. The image is also very liable to stick to the glass. I will discuss proper care in the preservation section.

Other paper items such as books are only as strong as the materials from which they are made. Books should not be displayed standing on their covers because the sewing threads will break under the strain of the weight of the pages pulling forward and scattered pages will result. Books should be displayed supported in a "V" if open and lying flat if closed. They should be stored lying on their sides, not standing on edge because of the strain on the sewing.

Inorganic materials can be broken or corroded while on exhibition. An example is silver spoons which are held in place with putty while on exhibit. Not only does putty dry hard and have to be chipped off, but it also contains sulphur leaving silver sulphide stains. The presence of putty on the glass lid of a case will be enough to create tarnish on silver objects displayed in the case. Wooden cases must be carefully sealed with polyurethane or a similar wood sealant before objects are placed in them or else damage from acidity and resin may result. This can also happen to other organic materials but the resins will corrode metals displayed. The fabrics used to line display cases also can cause metal tarnish and corrosion. I doubt if you are planning to use silk to line your cases, but other materials also can adversely affect metals. Check the side of the object lying on the materials frequently and change your material if it is tarnishing.

A major danger to inorganic objects on display within reach is careless handling by staff or the public resulting in breakage. If possible, put fragile, by which I mean shatterable, objects in cases to discourage the public from picking things up to look at the identification mark on the bottom. Also carry objects in baskets or trays when moving them.

Combination material objects such as wooden skates will self-destruct if the relative humidity is not kept stable. If the relative humidity varies the wood will expand and contract and possibly start to split at the areas where it is in contact with the iron or where the screws are holding the blade to the wood. If the object gets wet and the iron corrodes, the corrosion products are larger than the original piece and will exert pressure on the wood with the result being that the wood cracks. This increase in size of corroded metal is something to watch for in china or glass that has been mended with iron staple. If they rust, the ceramic will break again starting at the staple hole.

However, do not totally despair! You can rectify or avoid some of these problems yourself.

PRESERVATION

Damage can occur to an object both from outside and from within itself. Self-destruction is a result of "inherent vice". This means the elements of decay built into an object such as the use of poor materials that degrade easily (ground wood pulp in newspapers) or poor technique (unfired clay pottery)--that is poor in the sense of being easily damaged. Many combination material objects have built-in deterioration factors. Many of these weaknesses in objects are enhanced and aggravated by environmental conditions such as heat, light and humidity. Another environmental hazard is atmospheric pollution. This can be simply dust or airborne items such as soot and hydrogen sulphide.

Rapid City Museum and Cultural Centre *W. Clearwater*

Broken Beau Historical Society *W. Clearwater*

The official recommended standards for heat and humidity are 21° C, ±1° and 50% ±5% relative humidity. These standards are easy to quote but not that easy to achieve. The best you can do is to try to keep the temperature as even as possible; sometime to the discomfort of the staff. Objects are usually better off at temperatures that require an extra sweater for humans. Of course, some museums are shut and unheated in the winter months. That being so, you do not have a great deal of control over the heat and the relative humidity. However do not despair, because the relative humidity will be better in the unheated rooms as heating dries out the air and causes problems with warping and cracking of wood and paper, textiles, and leather become brittle. The inorganics do not respond quite as badly to dryness, but if the relative humidity is corrected too much, metals will corrode and mould can grow on just about anything. Thus the middle road of 50% relative humidity is just one more compromise.

The first step in controlling relative humidity is being able to read it. A sling psychrometer combines information with good exercise, as well as being the cheapest accurate device. You can also get plotting hygrometers and other expensive toys that the big institutions are so fond of but...If your building is dry, as is likely in this climate, get your furnace looked at in case it has a non-operating humidifier attached. If there is none, you might look into getting one installed or you could investigate humidifiers. Most kinds of small humidification devices are fine in exhibition spaces but must be watched in storage areas. If the area is too cold, the water will condense and drip off the ceiling as a fine rain. A mineral dust may be left throughout the area when the condensed moisture evaporates. All devices must be checked frequently and cleaned because they make ideal mould-growing locations. Who needs mould spores being blown about the collection as well as moisture? Consult with someone who knows the various types and decide according to your requirements. Do the same if you require dehumidification in the spring.

Light is another environmental factor I mentioned earlier. Too much of it is fine for seeing the objects but certainly not good for them. Fading cannot be reversed and once the colour of your watercolour or dyed textile is gone—it is gone for good. Sunlight has a very high ultra-violet content and it is the U.V. that does the fading. Fluorescent lights are also high in U.V. Shut out as much sunlight as possible and if you have fluorescent lights get the filters to slide over the tubes. 3M makes a U.V. filtering plastic for windows. Lights that are too close to objects can create hot spots where deterioration is accelerated. The small lamps that sit on the top of a frame for a painting are to be avoided at all cost.

The official light levels are a maximum of 50 lux or 5 foot candles for sensitive materials which include most of the organic materials; 150 lux or 15 foot candles for medium materials such as paintings (oil and tempra), raw leather and horn; and 300 lux or 30 foot candles for the inorganics and wood. The best light metre for light intensity is the Gossen Panlux Foot-Candle Luxmetre but is expensive.

The last environmental hazard is airborne pollutants. House dust is not only unsightly but also can stain materials. It provides moisture retention in crevices and cracks resulting in an ideal location for mould growth and insect egg laying. Other airborne pollutants can damage metals and, under the right circumstances, create acidity in and on your objects. Acidity will destroy both organic and inorganic materials. To avoid dust and pollution, put your collection in cases, get air filters on your furnace, and house clean.

If you have a problem with wildlife in your museum—by which I mean bugs, mould and rodents, talk to a fumigation firm. Do not—repeat not—try to fumigate yourselves. You might do precisely that and it could be terminal!

Now, what can you do?

If you have a storage space make sure it is well ventilated and has heat and humidity controls. If possible avoid using the basement, with the furnace, pipes and possible flooding. If that is your only choice, make sure all the pipes are well-wrapped against condensation and heat which might damage objects under or near them. Make sure nothing enters the storage that might contain insects—either objects or packing materials. Any packing materials that are used in the storage space should be inert. Use the storage area only for storing objects...not for paints, solvents, cleaning materials or staff belongings. Do not allow food to be either eaten or stored in the space as this is an open invitation to bugs and mice.

In the storage space have shelving, metal if possible, and have a space for each object. Label that space with the catalogue number and make sure that there is enough space around it so that it can be lifted out without jostling the neighbouring objects. Store very fragile items padded with acid-free tissue in boxes, made of acid-free card, if possible, and mark the catalogue number on the outside. Keep small items in compartmented trays or drawers with padding. Store textiles flat where applicable and hang clothes on well-padded hangers. Do not roll textiles if you can avoid it, but if you must, roll them on the widest rollers you can obtain with plenty of acid-free tissue to pad as you roll. Store similar materials together to avoid contact with materials that will cause deterioration. Finally, keep the public out of your storage space. The public is wonderful but it suffers from a cumpulsion to touch and feel and your objects can do without that.

Regularly go through the entire collection which is in storage and on display and clean house. This will involve the use of a soft brush, soft clothes and a vacuum cleaner. Do not use feather dusters because the tops of the feathers quickly wear down to the quill and can damage things.

To clean rough wooden objects dust and vacuum only. Do the same to baskets and never stack them. Baskets are light and strong but when prolonged pressure is put on them, even from a light weight, they will distort. If you have fine furniture with a wax finish, polish lightly but do not use commercial products—especially the no-

rubbing polishes such as Pledge which contain silicone. These waxes eventually will produce a white bloom that is almost impossible to remove without removing the whole finish. You can make your own furniture wax by melting four parts yellow beeswax in a double boiler and mixing it with 12 parts turpentine. You can also make your own furniture cream by melting three parts white beeswax in the double boiler and mixing in eight parts turpentine, eight parts water and three drops of ammonia to emulsify the solution. The trick is to stir constantly while you are making it. Apply the wax with a soft cloth—in small amounts. Do not slather it on. Polish by hand, with another soft cloth. Always dust first before polishing.

To clean textiles vacuum very carefully either with a screen over the object or one over the mouth of the vacuum hose. This is to prevent the textile from being sucked up into the nozzle and being damaged. If a cotton or linen textile is very dirty and is quite sound physically, some very careful hand-washing can be done. Do not wash anything coloured or with embroidery unless you have tested each colour with water and blotting paper to see if the colour runs. If it runs, leave it dirty. If you can wash, do it by hand, never in any kind of machine, in cool water with a neutral detergent such as Orvus WA Paste which is available from Boots drugs stores and Proctor & Gamble distributors. Use as little soap as possible and rinse thoroughly. Handle as little as possible. Do not wring the textile out, blot it dry and dry flat. Do not hang up and never put in the dryer! If you dry the textile flat with small weights (watch for things that might stain) on the edges, you may not need to iron it. If you do, use as cool an iron as possible as fibres are very easily damaged by heat. Do not use steam.

If you have soiled woolen clothing, especially if you suspect a moth, have a chat with your favorite dry cleaner. Use either a small business that does some of its own cleaning on the premises or a big concern, but ask questions first and let them know the importance of the object. Never just take it in and drop it off cold.

If you have paintings in good condition, by which I mean no holes, tears, loose paint or cracks with the paint edges curling up, you can dust with a soft brush, working vertically down the paint surface. Never use a feather duster because the quill tips will score the surface. The backs should be vacuumed carefully and the stretchers checked. If they are true stretchers there will be two keys in each corner to adjust the tension of the canvas. If there are keys missing they can be obtained at art stores and carefully inserted. All the keys should be tapped in to smooth out any wrinkles or draws in the canvas. Only tap in the keys if there are draws in the canvas. However, first put a sheet of card in between the canvas and the stretcher to protect the canvas from blows or scrapes from the hammer.

If you feel the painting has surface dirt, test an inconspicuous corner with a cotton swab moistened with saliva. Gently roll the swab back and forth to see if the dirt lifts. Always support the canvas from behind before doing this and only roll the swab, do not scrub at the surface. If dirt comes up, test all the colours to make sure none are soluble. If any colour comes up, do not surface clean the painting. Do not use any other materials to surface clean paintings...not even water. It is very easy to use too much water and swell or shrink the fibres of the canvas. Only use the cleaning technique on oil paintings on canvas or panel. If you have a painting with any of the damages I

Villiage Site Museum, Eddystone *D. McInnes*

described do not try to do anything to it. Do not try to key it out or you will increase the tear. Do not try to mend it and never use any kind of pressure-sensitive tape, such as scotch, masking, adhesive or book binding, on anything that matters. The adhesive will stain and distort the canvas. These tapes are only useful for tying up parcels.

To clean native leathers you should only dust and vacuum. Be very careful of quill and beadwork that may be loose and of fur that may not be very sound. European leather items, such as shoes, boxes, or harnesses, can be cleaned with saddle soap, following the manufacturer's instructions. Never use any product that contains silicone.

Only dust and vacuum bone and ivory objects. Never wash them. These materials distort and crack when wet.

Never use masking tape or scotch tape to mend or display any paper. It will stain and it cannot be completely removed without removing some paper with it. Always store paper flat, never rolled, because the paper will set in the roll and then will be broken the next time it is opened. If you have a large number of documents to store buy or make a solander box of acid-free card and keep the papers inside, flat and interleaved with acid-free tissue. Store books and ledgers lying flat and avoid tape.

Paper can be surface-cleaned with powdered vinyl eraser—such as Opaline pads—shaken out and gently rubbed over the surface of the paper using a circular motion. Use your hand, not the little bag that the eraser comes in, so that you can feel any irregularities, weak spots, edges and tears and not damage them further. Do not surface-clean photographs. Dust them carefully with a soft brush and store them in acid-free envelopes.

If you wish to frame works or store them matted, use acid-free matte board and have a face matte cut. Join the face matte to a backing of the acid-free matteboard across the top with a strip of gummed Holland tape, which is cloth tape with a water soluble adhesive on it. Hinge the work into the matte by attaching two (or more) pieces of one-quarter inch gummed Holland tape onto the top of the work on the reverse and then position the work where desired on the back of the matte sandwich. Fold the face matte down and check the position, then attach the work to the backing by placing strips of the gummed Holland tape across the pieces extending up from the top of the work on paper. These are referred to as "T" hinges.

If you have mould on some paper, vacuum and brush it very thoroughly and then store it segregated from your other papers. Check it frequently to see if the mould reoccurs. I am not going to discuss thymol chambers because thymol has been found to have a softening effect on some inks. Thymol is a useful fungicide, and if your moulded area is not in an inked area, you could dissolve a few crystals of thymol in achohol and paint the infected region. Test everything first to see if the alcohol has any adverse affects.

In all of your treatments of organic and inorganic materials, never try to cover damage or signs of aging by painting over, adding, or redoing

Teulon and District Museum *W. Clearwater*

something. It will prove to be a failure, if not right away, then after a while. The Conservator who then has to repair the damages will curse you.

To clean silver that has no other materials involved, such as bone or ivory handles or any form of gilding, you can remove the tarnish by heating the object in water and baking soda or washing soda in an aluminum pot. If you do not have an aluminum pot, you can put a piece of Alcan aluminum foil with the object instead. It must be Alcan foil because all the others have a plastic coating which makes a terrible mess. You can clean the combination silver and other polished metals such as brass and copper with good quality cleaners but do not attempt to lacquer any of your objects. That is a skilled job and can be badly botched. With non-polished metals, dust and vacuum only. If the paint is flaking on a painted metal object, leave it alone. Do not try to clean any tintypes, daguerrotypes, or photographs or paintings on metal.

Ceramics should be dusted. Fine china and glazed pottery may be washed, only if necessary, in mild soap and water. Rinse well to remove sticky soap residue and dry at once. If you have tea or coffee residue in china, try a little baking soda but do not use anything that is abrasive. Do not wash an unglazed ceramic unless you know it has been fired. Never wash unfired native ceramic. North American Indian, or other primitive pottery, will dissolve in water.

If you have broken ceramic or glass, put all the pieces together in a box and try to find someone who does ceramic mending or conservation. Do not attempt to mend it yourself as it is tricky and the common adhesives will not hold for long and will discolour and may make it impossible for a trained person to mend it properly.

Glass can be dusted and washed if needed unless it is crizzled. Crizzling is an all-over network of very fine cracks and occurs after glass has been overheated. The piece may be quite secure dry, but if wetted it will come apart.

I have listed somethings that you can do to preserve your own collections but there is one other thing you should do. You should have an emergency plan to follow in case of disaster. Disaster can be fire, flood (including water damage from defective pipes) or theft and vandalism. If you have a series of steps planned ahead of time, you will be much more effective in coping with whatever disaster may occur.

The primary principal of disaster planning is having and using common sense. You should have a plan which suits your institution and your community. Only you can organize that. Think of all the things that could happen to your organization, such as fire, flood, theft or vandalism...then get together with your local police, fire department and insurance agent. They can advise you as to the best plan of action in most situations.

Any good plan should answer several questions:
—Who should I notify?
—Who can I call for help?
—Do I know what procedures the authorities and insurance company require me to follow?
—What is in the collection and in the building? (have a list of contents and catalogue kept outside the building)
—What do I do first?

No amount of precaution can totally negate the possibility of a disaster occurring...I hope that a disaster will never happen to you, but if it does, keep calm, use your common sense and be prepared.

In this talk I have only skimmed across the surface of each topic mentioned. There are books on the care of collections, books on display, and even books on disaster planning. If you have questions that I did not answer, do not hesitate to contact the Museums Advisory Service.

Finally, with luck and care, your collections will be saved from damage and therefore, from the subsequent attentions of a combination of Darth Vader and Miss Piggy—the Conservator.

Minnedosa and District Museum

Old Buildings for New Museums

JOHN DUBREUIL
President
Swan Valley Museum

The primary purpose of a museum is to preserve, restore, and maintain goods and articles of a historic and/or cultural nature. How better to achieve these ends than by restoring an old building from the area in which your museum is located and at the same time putting it to a useful purpose? Usually when a museum is offered a building, the owner wants it removed from the premises to make room for a modern building.

Your first concern should be whether or not it will fit into the theme of your museum. If it does, an examination of the building is in order. The assistance of a carpenter is desirable since he may spot a weakness which a lay-man might not.

Starting from the basement:

- Check joists for rot or deterioration.
- Check to see if the beams are filled with cement (this could involve extra labour and cost).
- Inspect the siding. Does it need to be renewed, reset or repainted?
- Are the window sills rotting?
- Are there leans, sags, or warps in the walls?
- Examine the rafters and roof for dry rot or warps.
- Does the building need reroofing?

In any building you will find some of these conditions. After thoroughly inspecting the building, you should be able to assess the costs of reconditioning. If you determine the building is worth moving, the next step would be to investigate the route for moving. Often the long way around is the shortest way across. If the building is over twenty feet in height, you can run into problems with hydro and telephone lines. Crossing under high voltage lines or main lines can be costly as hydro and telephone personnel must be in attendance. Bridges can also be a problem. Check for width, height of rails, etc. In hiring a mover, make sure you are dealing with a reputable firm and negotiate a signed contract. Make sure he has sufficient insurance to protect your building against fire, breakage, etc., or you might find that you are paying for a building which has been destroyed in the process of moving.

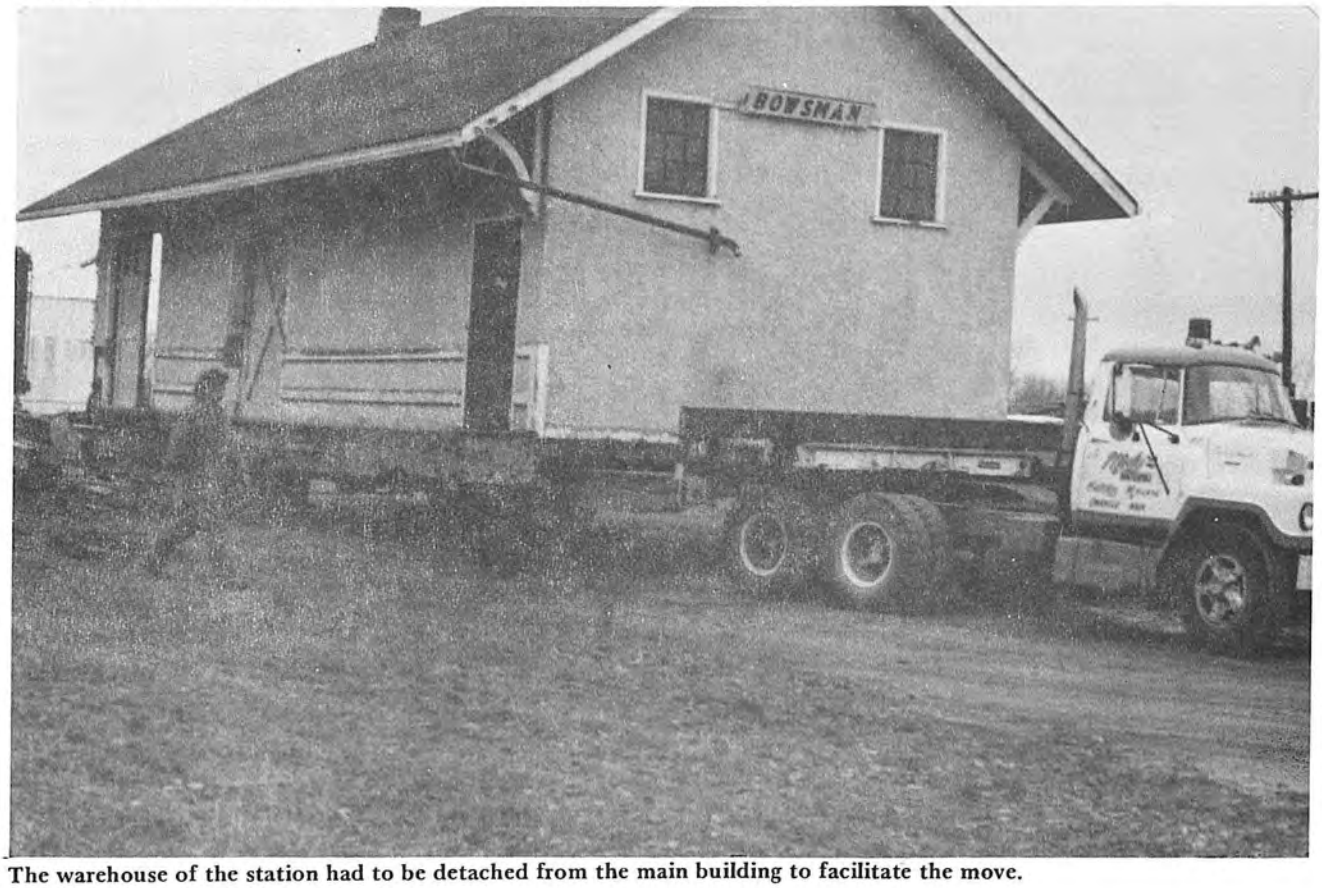
A good cement foundation and proper supports are a must. Cement work should be done well in advance to give your cement time to set properly.

In adding up your costs, you will usually find that you have much more space than could be built for that amount of money. In these days of conservation, you have conserved a lot of material that would otherwise have gone to waste, plus you will have the added benefit of preserving a building of historical and cultural value.

These are some of the observations I have made while in the process of moving six buildings. I hope they will be of use to anyone contemplating such a venture.

Using a cherry picker on loan from a local contractor to replace the steeple on a church.

Moving the main building of the CNR station to Swan River from Bowsman.



The warehouse of the station had to be detached from the main building to facilitate the move.

The Talent That Money Can't Buy: Volunteers in Museums

NANCY VINCENT
Coordinator of Volunteers
Manitoba Museum of Man and Nature

I was very pleased to be invited to talk about volunteers at the annual meeting of the Association of Manitoba Museums. In fact, it is hard for me not to be enthusiastic about volunteer programs in general, and our own program at the Manitoba Museum of Man and Nature in particular.

Please understand that I am not a professional expert on voluntarism and I understand very well that many of you have a great deal of experience in this area. I suspect most of you are or have been volunteers in your own museums. My credentials consist in having spent three years managing a volunteer program for the Education Department at the Museum of Man and Nature, plus 10 to 15 years prior to that working as a volunteer for a number of organizations in Winnipeg. Last spring, thanks to the Canadian Museums Association, and with the encouragement of my own department, I was able to attend an excellent, informative workshop on volunteers at the Smithsonian Institution in Washington. The workshop brought together staff who work with volunteers from museums, art galleries, parks and historic sites. With those particular experiences behind me, I would like to offer some commonsense strategies which should ensure a successful volunteer program.

Nancy Vincent, Coordinator of Volunteers,Manitoba Museum of Man and Nature. *(W. Clearwater)*

To begin with, let me say that there are many positive aspects to working as a volunteer. There is a chance for people to get some practical experience in an area of interest, as well as an opportunity to find out if their choice of a future career is what they really want. There is the opportunity to test skills they already have and wish to maintain, or of developing new skills. There is also the opportunity to help improve or expand services already offered by a community agency. Best of all, there is the option to do something just because you love to do it and not because you have to. It is certainly the case that volunteer work can now be included with job experience on a resume and is definitely of interest to employers. In addition, volunteer work frequently leads to a job in the same institution.

The advantages to an institution which creates opportunities for volunteers are also considerable. Volunteers can create strong links with various segments of the community. You won't find a better public relations person than a volunteer who . likes their job as he or she is not being paid to say the right thing. Volunteers permit the institution to develop and maintain programs which otherwise it could not afford to do. Volunteers bring life, warmth, enthusiasm and a fresh perspective to the job, even on Mondays.

Having stated my bias pro voluntarism, I am also aware that my pleasure in working as a volunteer, and with volunteers, is not shared by all. I am wondering what some of you may be thinking about this whole notion of incorporating volunteers in institutions that are primarily managed and sustained by a paid, professional staff. Are any of you thinking, 'Volunteers just aren't as reliable as paid staff. Volunteers take too much of my time to train. Haven't they got anything better to do? Who needs more middle-aged women? Why aren't they working?'.

Maybe none of you share any of those attitudes but if you are considering establishing a volunteer program in your museum, you had better be aware that at least some of the staff are going to be a shade less enthusiastic. You may have to 'sell' your volunteer program the hard way by meticulous advance planning of that program and by careful supervision in order to ensure its acceptance and success. People's attitudes are difficult to change, but it is also difficult to argue against a successful volunteer program which is filling a need in the institution. A need which would not otherwise be filled and which would help serve the community better with very little additional cost. Hopefully, all your staff eventually will accept that the volunteer's attitude toward his or her job can be as concerned, competent, and highly professional as that of the paid staff.

Before getting into the mechanics of setting up a volunteer program, it might be helpful to consider some of the social trends which may affect voluntarism in the next ten years. Ten years ago, and for a long time before that, the average volunteer was female, white, middle-class and middle-aged. But look at what is happening today. According the Marlene Wilson, author of 'The Effective Management of Volunteer Programs', and more recently 'Survival Skills for Managers', the number of households in the U.S.A. with a working husband and a working (outside the home) wife has doubled over the past 15 years. In the U.S.A. there are now three million more female heading households than there were 15 years ago. It is anticipated that by 1990, 61 per cent of women will be working outside the home at paid jobs - today the figure is 50 per cent. As a result, the supply of women for volunteer jobs is going to diminish because even Super Mom is going to find it pretty tough to work, to be the sole head of the household, and to do volunteer work in her non-existent spare time. What about that other traditional source of volunteers, retired people? Mandatory retirement age is now 70 in the U.S.A. If a recent case in Manitoba, where a University of Manitoba staff member refused to accept retirement at 65, is any indication of a trend, then it is probable that retired people will not be as available as they were in the past in Canada as well.

So where are we going to find our volunteers in the future? I believe that we are still going to find women who are in the fortunate position of not having to work. Women who are sufficiently independent and determined and do not regard their working without pay as symptomatic of some unique and incurable social disease. There are also people who are delighted to retire from a job that has bored them to tears for 20 years, and who look forward to an opportunity to experiment with a new skill, hobby or interest. We also know that young people are increasingly becoming involved in volunteer work, seeing it as a way of gaining valuable job experience, or simply as a testing ground for a possible future career. It is also interesting to learn that by 1990 the number of people in the age group between 25 to 44 is expected to increase by 55 per cent. Wilson suggests that this group is going to encounter intense competition for jobs and promotions. For many, creative opportunities are just not going to be possible on the job and they will be looking for challenging and fulfilling work outside their job. Perhaps voluntarism can fill that need. In actual fact, some businesses are making it possible for staff to work as volunteers on company time. The United Way, to take an obvious example, has been making use of this for years through the loaned-personnel system. I am finding that more and more frequently, working people are contacting me inquiring about volunteer opportunities at the Museum of Man and Nature. It is going to be a challenge to provide those opportunities because almost all of our staff works a five-day week from 8:30 a.m. to 4:30 p.m. The Smithsonian, on the other hand, can accommodate many volunteers with regular jobs because their huge staff works staggered shifts and weekends and can adapt to many different schedules. At any rate, you should consider some of these economic and social trends when you start to think about offering volunteer opportunities in your own organization. If you can offer volunteer programs on weekends and evenings, with appropriate staff support and supervision, in addition to day-time volunteer programs, then you are obviously going to have the ability to accept many more skilled volunteers.

Setting up a volunteer program is not a Herculean task, but a successful program does not emerge overnight. At the Smithsonian workshop it was clear that those institutions where the volunteer program was in trouble, they had not given that program enough careful, advance planning. It is so much easier to start right then to try to bring order to chaos after chaos has been entrenched for a while. A Coordinator at the workshop recalled that the historic site and property where she worked had functioned very well with a small group of volunteers. Then a large amount of money was given to the organization by a wealthy benefactor and the volunteers were promptly hired as part-time staff. As programs expanded, and inflation developed, the cry went out again for volunteers. But the newly-created staff, formerly volunteers themselves, were not about to train volunteers to do their jobs - no way! So the Coordinator was forced to restrict her volunteer opportunities to flower arranging and taking inventory, which do not compare in job interest and potential (for most people) with taking visitors on tours of a beautiful and historic home.

First it is necessary to find a staff person to coordinate the program. It is certainly preferable to hire someone to set up and manage the program (unless it is a very small one). A volunteer program need not be large in order to be successful. The small museum can be a natural site for a volunteer program because properly-trained volunteers can help the museum carry out projects it cannot otherwise undertake. If a Coordinator cannot be hired then the job should be

allocated to someone who is able to devote considerable time to it, and not just in the initial stages. It is also very important, perhaps not essential, but very important, that the administration of the institution understand, accept, and endorse the worthiness of using volunteers.

Very early on, staff and administration jointly should decide for what purpose volunteers are to be recruited. If volunteers are needed to implement a program which is a very important one for the institution, then there will be a need to recruit people with specialized skills, or a suitable educational background. If volunteers are recruited in order to create a closer tie with the community, then you could recruit more generally.

Once the institutional goals are clear, the Coordinator should look at the specific needs of the institution to ascertain where a volunteer program would be most useful. In a museum setting, with which I am most familiar, volunteers work primarily as guides or docents, but they also assist curators, work in the library, catalogue and clean artifacts, type, and do research and surveys. Volunteers can also staff information or reception centres and gift-shops,work in the business office, develop new programs, raise funds, and edit publications. In short, volunteers who are properly trained and supervised can do a wide variety of tasks.

The quality of those tasks is also vital. If you want to recruit qualified, intelligent volunteers then do not offer dull, routine jobs. The dull, routine jobs should be done by staff who are paid to be bored on occasion. Frequently I am told there are people who really 'turn on' to stuffing envelopes and stapling papers - so be it. I would much rather recruit a volunteer who likes to learn, wants to acquire new skills, and likes a challenge. Please do not forget that the volunteer's job should not just benefit the institution and the public. It should also benefit the volunteer.

After deciding, in consultation with the staff, on the areas where volunteers are most needed, it is necessary to compile a job description. A clear, explicit job description is worth its weight in gold. Besides describing the tasks involved in doing the volunteer job, it should also be very specific as to what is required in terms of commitment. One half-day, or one full-day, a week for one year is an average commitment to expect. If staff time is going to be spent in training a volunteer you want to ensure that the time spent will pay off with a reasonable period of service. In my experience unreliable volunteers are in the minority. However, even the presence of a few in your program can spell disaster, particularly if they are working with the public as tour guides, interpreters, etc. Volunteers who cannot make a regular commitment, no matter how highly-skilled, should be placed in jobs that are behind the scenes where timing and regular performance may not be as critical a factor.

When setting up the job description, it is essential to consult with the staff, who will be working with or supervising the volunteer, so that you all have a mutual understanding of exactly what the volunteer is required to do. Prior consultation with the supervising staff has a number of positive side benefits. It should help to alleviate some of the resistance that staff may feel toward working with volunteers. In these days of sudden unexplained cut-backs in funding, the sudden appearance of a volunteer on the scene could create an understandable paranoia among staff. 'Are they taking over my job?' Even if funding is not an immediate problem, staff may be concerned about losing control over the quality of their project. Discussing the job description provides an opportunity to bring these concerns to the surface and to assure staff that the volunteers are expected to be as accountable as paid staff. If they do not do a good job, they can, and should be released. If you sense that your staff is still feeling uncomfortable at the prospect of working with volunteers, you can also point to the direct benefits of hiring volunteers. Volunteers can be the most effective advocates an institution can possibly have in the community, because they do not have a vested interest. Secondly, the ability to work well with volunteers is usually considered a plus in staff evaluation. Finally, volunteers can bring a constant flow of new, fresh ideas to a project, and can make the staff look very good indeed.

Claude and Ruby Joyce volunteering in the library at the Museum of Man and Nature.

Volunteer G. Staudzs during the Arts and Crafts Embroidery Programme.

After deciding on the jobs you want volunteers to accomplish, and setting out the job descriptions, you will want to consider the type of training which will be required. The type of training you select will, of course, depend on the nature of the job and on the particular skills the volunteer brings to it. At this point you may not be aware of your volunteers' skills, so it is best to concentrate on selecting training which will develop the skills the job requires. It is important to remember that volunteers are ususally looking to increase their skills and to learn from the job; so your training efforts can be a powerful force in motivating and retaining them. With small groups of volunteers, or with those working individually under staff supervision, it makes good sense to train them on the job. If training is done on the job, it is also important to try to orient them to the goals, purposes and history of the institution so that they understand the significance of their job in relation to the whole operation.

For larger groups of volunteers, and for those who are working directly with the public, a structured training session is very important. These volunteers cannot be expected to pick up their skills as they go. They need to be well prepared in advance. At the Museum of Man and Nature we have a two-week training session in September for returning and new volunteers just prior to the school programs, which begin in October. The session is held Monday through Friday, from 9:45 a.m. to 3:00 p.m. We orient them to the museum, its history, goals, and organizational structure. We bring in curatorial staff to lecture on the content of various galleries. We conduct workshops on teaching and interpretive skills where ideas can be freely exchanged amongst staff and volunteers. Senior volunteers and staff demonstrate the school programs. The training session is enthusiastically received by both returning and new volunteers, despite its length and intensity. I assure you that volunteers do want to learn; they want to do their job to the best of their capability; and they are extremely professional in their attitude.

Volunteers during the two-week training session in the fall at the Museum of Man and Nature.

If you opt for a training schedule like ours which is quite demanding in terms of a volunteer's time and concentration, then be sure that it runs smoothly and efficiently. Sessions should start and end on time, with appropriate allowances for coffee breaks, etc. From my experience, most volunteers are juggling very elaborate schedules, several different volunteer jobs, not to mention, part-time paying jobs, families, etc. A basic rule of thumb should be to never waste their time, or take it for granted. If you do, you will most certainly lose their loyalty.

While the training session should run efficiently, it should also have a relaxed, informal and non-threatening atmosphere. There should be lots of opportunities for questions, discussion and laughs. By the end of the session, volunteers and staff should have established a comfortable relationship of mutual trust and confidence.

Once you have planned the training, you are then ready to start recruiting. How and when you recruit depends a lot on the type and size of the community you live in. You can recruit in a variety of ways: through newspapers, public service announcements on radio and television, personal appeals to individuals, direct approach to certain community groups which might be expected to have an interest in your programs, or through a community volunteer agency.

If you are considering approaching an existing community group, I would suggest that you consider it carefully before proceeding. Such groups can be sufficiently powerful that it can become very difficult for a Coordinator to plan and carry out a program. The loyalty is primarily to the group, and not to the organization it is servicing. It is much more effective, in my opinion, for a museum to organize volunteers strictly in the name of the museum, and it is certainly better for a Coordinator to be quite clear as to whom he or she is ultimately responsible.

A productive method of recruiting for our program at the Museum of Man and Nature has been through The Volunteer Centre of Winnipeg, an agency which promotes voluntarism. The Centre places a column in the daily newspaper, and in community papers, listing available volunteer positions, and then provides an interviewing and placement service to those who respond. The advantages of using the Centre are: responses come from a good cross-section of the community and not just from a select group, volunteers referred through the Centre are usually serious about volunteering, and the screening process at the Centre attempts to place people where their skills and abilities will be best utilized. Once a year the volunteer interviewers at the Centre visit the Museum. This gives me an opportunity to talk to them about our program and to give them a clear idea of the skills and temperament required to be a docent. I have also tried recruiting through organizations such as the Manitoba Naturalists and the Manitoba Historical Society. These groups have always been cooperative but

the response has been slight, probably because these groups are already making good use of their members.

Occasionally, we have publicized our need for volunteers at a large public open-house on such occasions as International Museum Day. This has never been satisfactory for me since the people who indicate interest seem to do so on impulse, and the time spent contacting and interviewing them does not produce good results.

I should mention that when you are recruiting volunteers it is very useful to be able to offer a variety of jobs. Occasionally you will interview someone for a volunteer job for which they obviously do not have the skills although they may be very interested, sincere and hard working. In such cases it is advisable to steer the volunteer to another job in the institution for which he may be sufficiently qualified.

It is not possible, however, to accept every person who volunteers. It is far less painful for you, and for the volunteer, to refuse a person before they begin to work on a program then to have to dismiss them later. Because someone is willing to volunteer it does not mean the institution has an obligation to accept them. Some volunteers are certainly more in the high-risk category if they have a history of mental instability, experience difficulty in working with others, or exhibit inflexible attitudes and behavior. It only takes one difficult person to affect the morale of both staff and volunteers. If you have to refuse someone it is, of course, helpful if you can refer them to another agency which could use them, or to an agency like The Volunteer Centre, which has a broad range of volunteer opportunities and will make every effort to place a referral.

Every volunteer whom you recruit should be given the benefit of a thorough, effective and personal interview. An effective interview is more than just a friendly chat. A good interview should reveal the candidate's personality traits, his skills, and what he wants to get out of volunteer work. You will particularly want to assess whether his commitment to working as a volunteer is a serious one or whether he is just looking for something to occupy his time while job-hunting. Sometimes, it is easy to establish an instant rapport, sometimes, it is very difficult, depending on how openly the other person communicates and how skillful you are as the interviewer. On occasion it is necessary to ask very difficult and personal questions. Because I found this aspect of interviewing extremely painful, I consulted the resident experts at the Smithsonian hoping they would have an easy solution. The only method they recommend is the obvious, though not necessarily easy, one. You simply say 'I have some personal questions to ask you which are part of my job.'

Either before or during the interview, a prospective volunteer should fill out a registration form that records the information you need to have on file such as educational and professional background, previous and present work (both paid and volunteer), special skills, and days and times they are available. A few volunteers will come your way who have been referred by a counsellor or a psychiatrist. Quite often, volunteer work is seen by some medical and social work professionals as a form of rehabilitation for their clients. You will have to decide early on whether you can, in fact, afford the extra time such volunteers will probably require and how the program will be affected by their presence. It is certainly in order to inquire whether they are on medication or presently under a psychiatrist's care and it is always in order to ask for references. I repeat, it is much fairer to make up your mind early, rather than have to reject such persons later.

During the interview it is a good idea to discuss the skills you hope the volunteer will bring to the job. For instance, a volunteer guide or interpreter needs a good, clear speaking voice and an ability to be reasonably articulate. Indeed there are exceptions to every rule. I recall that the Smithsonian has two excellent deaf volunteer interpreters who conduct tours using sign language. Also you will want to talk about the standards you will expect a volunteer to meet. If there is a dress code, mention it. Talk specifically about your expectations with regard to dependability and punctuality. I used to think such qualities could be taken for granted, however, it is necessary to emphasize and reemphasize them. It is also good to stress that volunteers, like staff, must be willing to accept criticism and to be able to work easily with a variety of people. Some organizations spell out all these standards. It is probably fine to write them all down, although I always think it inevitably sounds a bit pompous. If not written down, be sure you talk explicitly about them in the interview.

Make sure you also tell the volunteer what they can reasonably expect from you and from the organization. If he will be working in a docent program like ours then he should be able to expect to be kept informed of any changes in the museum, to be advised well in advance of any training programs, to be provided with good resource material, and to be scheduled efficiently and productively. On that latter point, I think it is a cardinal sin to have a volunteer report to work when there is nothing for him to do. If a school program is cancelled I make every effort to notify the volunteer that he may not need to come in that day unless I happen to have another job available. At some point in the interview, if you plan to accept the volunteer, let them know who their immediate supervisor will be if it is anyone other than you.

When the volunteer has been accepted and has undergone whatever training you require, you are ready to start the program. In these early stages it is particularly important to have good staff support and supervision so that the new volunteer feels supported and confident in their ability to do a good job. The docents in our department spend their first three or four days at work observing the particular school program they plan to begin with and then gradually they begin to participate. We have found it necessary

to reassure volunteers that they will not be rushed into doing a program before they feel ready. When they are able to do a complete program and feel comfortable about it, we have a staff member sit in on the programs, and later discuss it with the volunteer. Observation and informal evaluation of the volunteer are important in the early weeks. We stress the positive aspects of this evaluation. It is simply another way of helping the volunteer improve his skills. If the volunteer requires more help, then the process is repeated in a few weeks.

In addition to this we conduct an evaluation of museum programs half-way through the year. Teachers who bring a class for a program are asked to assess the program's quality - whether it fitted their needs, adequacy of the materials used, communication skills of the docents involved, etc. Results of these evaluations are presented at a training session and are also discussed at the spring program planning meetings where staff and volunteers decide what changes or improvements will be made for the following year.

As soon as the volunteer begins to work in the program, it is a good idea to record their attendance, the results of any evaluation process which has involved them, and their general progress. This information can susequently prove very useful. Should a volunteer request a reference, you can refer to your written record and accurately attest to their reliability, skills, and so forth. If, on the other hand, it is necessary to release a volunteer, it is better to have a record to refer to the exact number of absences, for instance, rather than your own vague impression that the volunteer missed a lot of days. Incidentally, keeping track of actual volunteer hours will provide some interesting statistics at annual meeting time. A calculation of total volunteer hours spent on the job compared with a calculation of wages paid for a similar total of hours (even at the minimum wage) will produce a figure that will interest the administration and, even more, the funders.

Now that you have your volunteer working on the job, the next question becomes, 'How do you keep them?'. The motivation and recognition of your volunteers is crucial. To begin with, it is not necessary, or even a good idea, to think of wanting to keep every volunteer you recruit. Sometimes a good volunteer simply burns out at a job. They have been at it too long, they begin to take it casually, or perhaps they just feel unsuccessful. Usually a volunteer who feels this way will drop out of their own accord, and often it will be the best thing for them, and for the program.

But for the volunteers who are keen, interested and competent, there is no better way of keeping them highly motivated then by giving them an interesting job to do. Too often volunteers are given the routine jobs the staff do not want. If people are giving their time and talents voluntarily then give them something worthwhile to do, and you do the boring job.

I cannot overemphasize how valuable it is to be able to retain a number of experienced volunteers over the years. Each year we admit approximately 15 new volunteers to our program and we place tremendous reliance on the abilities of our returning people to help train and support the new ones. It takes time, effort and patience to train volunteers in interpretation. Inevitably some are lost every year to the job market, to a move, to a family or personal illness, or for a variety of other reasons. To be able to retain a solid core of dependable, capable volunteers is a marvellous bonus for programs like ours.

Another way of keeping volunteers motivated is by offering them the best training opportunities that you can. Most volunteers relish any training which will be of practical use in helping to improve their performance. We hold ongoing training days the first Monday of every month. Staff and volunteers meet as a group to discuss program concerns, work on any areas that need upgrading, and to learn about new exhibits. This training is not compulsory, but it is very well attended and we make every effort to make it challenging and interesting so that the training becomes a pleasure rather than a boring necessity. Good communication between staff and volunteers is an excellent reinforcement for a volunteer program. In addition these monthly training days provide an opportunity for volunteers to be brought up to date on departmental and museum news.

Another motivating factor for our volunteers is the opportunity to work with others as a team. The social links are strong and important to most members of a volunteer group. It is a factor to remember if you need to place volunteers in jobs where they will be working alone. It might be necessary to build a group activity or opportunity to meet or have coffee with other volunteers or staff in the institution. A volunteer lounge is certainly an asset, or at least some space where they can meet for coffee or leave their belongings.

It is also a good idea to recognize the volunteer in an official way at least once a year. In Canada and the U.S.A. a 'Volunteer Week' is held annually usually the last week in April. This would be a good time for an institution to do something special for its volunteers such as a reception, coffee party, or field trip. We usually wind up our volunteer year by planning a visit to another museum, followed by a luncheon, as a way of thanking our volunteers. This year we chartered a bus and took the group on a tour of a number of historic spots in Manitoba where the Selkirk settlers lived. The idea came from one of our volunteers and she also acted as a tour guide for the occasion. Many institutions give certificates, special pins, etc. to mark years of service. This past year at the Museum of Man and Nature we began what we hope will become a tradition. We presented volunteers with 10 years' service with an engraved Museum medallion. It is not so much what you do - but the spirit in which you do it.

Aside from the obvious methods, there are the more subtle and perhaps more appreciated forms of recognition: ensuring that volunteers are informed of all job opportunities in the museum,

giving volunteers credit for their valuable suggestions and following up those suggestions, respecting their intelligence by offering the most creative training opportunties that you are capable of, and showing appreciation on a daily basis for the real contribution they are making.

Many of our volunteers have said that they do not need 'official thanks'. They say they feel needed, welcomed and appreciated by the staff. But I think it is still important for volunteer programs that the administration, board, and staff take time once a year to recognize and appreciate the contribution of the volunteer, lest they forget how fortunate they are to have such talent in their midst. A staff member gets his cheque bimonthly as a tangible reminder that he is useful and valuable. The volunteer should also receive some acknowledgement of his contribution to the institution.

I hope I have not left you with the impression that there is only one way to run a volunteer program, (i.e. the way we do it at the Museum of Man and Nature). There are a hundred ways - depending upon the community you live in, the institution you work for, and the sort of concern and cooperation you can expect from other staff. You may also have an functioning volunteer program thrust upon you to manage. It may be totally ineffective but you will probably have no choice but to work with it gradually in the hope of slow improvement. All things are possible given sufficient time, patience and skill.

And finally, even a well-established, successful volunteer program can become complacent. I think it is important to be able to take a calculated risk with a volunteer and to live with the failure that may result. Do not play it too safe with a cosy group of volunteers who think alike, talk alike, and look alike. Particularly for volunteers who work with the public, it is good to have variety in personality, education and cultural background. What you or I might perceive as a blunt-spoken, rude volunteer, might be a 'real' person to a group of kids from the core area. The volunteer, who is slow at assimilating information, may have the gift of tremendous patience and a marvellous ability to relate to a rowdy gang of acting-out teenagers. The volunteer with a strong accent who experiences some difficulty in finding the right English word at times, may get a class of Grade 2's on her side. As she struggles for the word, they help her find it, and both kids and volunteer laugh together. Those three examples have all occured in our program and those volunteers have taught me a lot about people, and about what makes a good volunteer.

I encourage you to open up your museum, park, or historic site to a volunteer program. It is a bit of work, and you may get a few grey hairs in the process, but your reward will be fresh ideas, new approaches, and a friendly, caring atmosphere which will inevitably draw your community closer to you.

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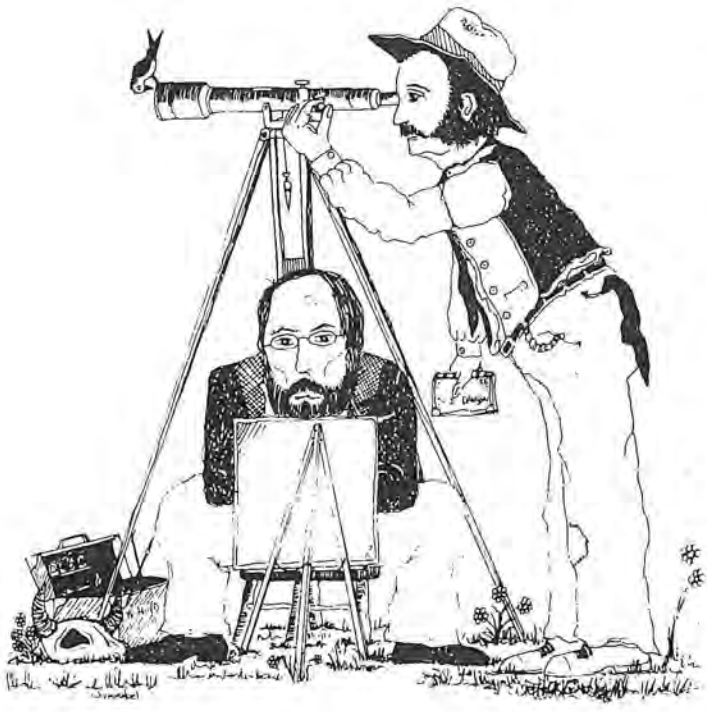
Notes to Contributors



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

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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).

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