

Dawson & Hind

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Dawson and Hind

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

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

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Cover: Steve Gouthro, *Night lights – in a broken English car*, 1980. Colour lithograph, image 44.3 x 44.4 cm, (paper 52.8 x 55.3 cm). Printed by the artist, Moosehead Press. Collection of the artist.

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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 CLASSIFICATIONS

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

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

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

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

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

Surprised not to find a photograph of a community museum on the cover of this issue of *Dawson and Hind*? *Night lights – in a broken English car* by Manitoba artist Steve Gouthro is just one example of the many fine pieces of art found in art galleries and museums throughout Manitoba. This issue is dedicated to those galleries and museums—and the artists they feature.

In his article, *The Moving Picture Show*, Don DeGrow of the Winnipeg Art Gallery's extension department, explains how you can obtain such a lithograph for exhibit at your museum. As many of our readers know, Brother Jacques Volant of the Eskimo Museum in Churchill was awarded an Award of Merit at the Canadian Museums Association conference last spring. He was recognized for his "devotion and efforts over the past 50 years in gathering and documenting much of the northern material culture which has resulted in one of the finest Inuit art collections in the world." A beautifully illustrated article by Lorraine Brandson on this famous collection begins on page 31.

The Leaf Rapids National Exhibition Centre is also the site of a number of art exhibitions throughout the year. Director Denise Desjarlis tells our readers how the activities of this Centre enrich the lives of the residents of this isolated northern mining community. Articles on the Brandon Allied Arts Centre, Gallery Oseredok, and the Winnipeg Art Gallery's seniors programme, reflect how these institutions enrich the lives of all Manitobans.

Practical problems, and solutions, are discussed in *Operation Paper Lift* by Peter Bower and Charles Brandt of the Provincial Archives of Manitoba, and *A Rolled Storage System for Textiles* by Phil Eyler of the Manitoba Museum of Man and Nature.

To close this issue, AMM President, Tim Worth, gives an account of his observations at the CMA 1981 Conference held in Ottawa.

We hope you enjoy this art gallery-oriented issue and that it will heighten your appreciation of the treasures our art museums contain and the programmes they offer.

B.D.S.

UPDATE:

Birth of a Museum

The Interlake Agricultural Museum was recently incorporated in Arborg, Manitoba. The museum became an entity by way of a bequest of antique farm machinery by Mr. August Eliasson of Arnes, Manitoba. The aim of the museum is to relate the story of the agricultural development of the Interlake area and to preserve that history for future generations. The museum will be located in Arborg.

Aviation Museum Appoints Technical Curator

The Board of Directors of the Western Canada Aviation Museum is pleased to announce the appointment of K.D. (Keith) Olson to the newly-created position of Technical Curator. In this capacity, Keith will be responsible for the work of the Operations, Restoration and Archives sections, including the Photo Library, and will report to the Board of Directors through the Executive Director.

Historic Wagon Trek

The Saskatchewan Western Development Museums plan to participate in the centennial celebrations of both Saskatoon and Moose Jaw in 1982 through the recreation of a wagon trek between the two cities. The eleven-day trip will be held from June 21 to July 1, 1982. Pioneer-minded people are being recruited now to join in this project, and it is hoped that at least 15 to 20 wagons will make the journey.

Saskatoon was founded by the Temperance Colonization Society in 1882. Settlers travelled from Eastern Canada to Moose Jaw which was, at the time, the end of the rails. From there, these pioneers journeyed north to Saskatoon by wagon.

In this recreation, organizers plan to keep the journey as historically accurate as possible. Attempts will be made to follow original trails where feasible, to carry out daily activities as the early pioneers would have done, and hopefully to gain an appreciation of the hardships overcome by these adventurous people.

To obtain further information, contact Diana Matthews, Public Relations and Promotions Coordinator, Western Development Museum, Box 1910, Saskatoon, Saskatchewan S7K 3S5.

CMA Correspondence Course

The Correspondence Course of the Canadian Museums Association is presently being revised. In view of the changes that need to be made in the course and the work involved, the Executive Committee of the CMA has decided to suspend course registration effective immediately until the review is completed, which is anticipated in early 1982. However, students already enrolled will be able to complete their course as agreed. The CMA hopes this interruption will not cause any inconvenience, however, they are confident it will result in an improved and updated new correspondence course for the benefit of all.



Brother Jacques Volant (*left*) of the Eskimo Museum at Churchill receiving CMA Award of Merit from Brenda Birks while Bishop O. Robidoux looks on

Lorraine Brandson

The Moving Picture Show

DON DE GROW

Associate Curator, Extension Services
Winnipeg Art Gallery

Question: "What do the following towns and cities have in common—Leaf Rapids and Pinawa, Manitoba; Hazelton, British Columbia; Moose Jaw and Swift Current, Saskatchewan; Medicine Hat and Calgary, Alberta; Timmins, Ontario; Montreal, Quebec; Campbellton, New Brunswick; Halifax, Nova Scotia; Charlottetown, Prince Edward Island; Whitehorse, Yukon; and Fort Smith, Northwest Territories?"

"Well, they are all in North America!"
True, but it's not the answer I was looking for.

"They are all Canadian cities!"
Again true, but still not the right answer.

"O.K., they all have street lamps and sidewalks!"
You're probably right, but still not the answer.

Give up? The answer to the question is that each of these cities and towns are locations to which the Winnipeg Art Gallery Extension Services regularly sends exhibitions. In fact, they represent only a fraction of the communities which host our shows each year.

As the name implies, the fundamental responsibility of the Extension Services department is to extend gallery activities outside of the four walls of the Winnipeg Art Gallery. This is carried out by organizing exhibitions designed to circulate across Canada. The scope of these shows vary a great deal, from small exhibitions suitable for community art galleries and national exhibition centres, to large shows destined for major institutions in other parts of the country.

The exhibitions encompass many different themes and types of work. For example, *Sketchbook: Watercolours* by Nicolas Howard McGachen, is an exhibition of 30 small watercolours done by this

English minister during the 19th century. He made several trips to Canada and kept a diary of his travels by making quick watercolour sketches. McGachen's wonderment at the strange, exotic and, to him,



Relatives—Floating Between the Doors, by Steve Gouthro, 1979. Colour lithograph. Ed: 30, 3/30. Printed by the artist, Ernest Mayer, WAG

enormous Canadian landscape is reflected in several of the titles of the sketches:

"Lake Superior—large enough to engulf Ireland—600 feet above sea level — 3 day's passage. August, 1888."

Contrast such a traditional exhibition to **Steranko: Graphic Narrative**. This show features the work of comic book artist, Jim Steranko, who worked for Marvel Comics on such publications as *Nick Fury*, *Strange Tales* and *Captain America*. Comic book heroes are loved by children as well as a great many adults. The exhibition traces the artist's role as a narrator and explains and discusses, in relation to the artist's notes and rough sketches, the technical aspects of "covers", "splash pages", "narrative inserts", "catalytic sequences" and "story endings".

Baker Lake Prints and Print Drawings gives the viewer the opportunity to see a number of Inuit prints and drawings by artists in Baker Lake. The theme of the exhibition is the transition from the

initial drawing to a finished, limited edition print, showing both the similarities and the contrasts which occur during the process.

The **Artists' Proof** is another exhibition using printmaking as a theme but with a totally different flavour. It features prints by four young Winnipeg artists who deal with contemporary issues and ideas in their work—Eleanor Bond, Lew Colborne, Allan Geske and Steve Gouthro. The show will travel to Swift Current and Moose Jaw, Saskatchewan; Leaf Rapids, Manitoba; and Edmonton, Banff and Red Deer, Alberta during its tour.

Exhibitions of original works of art are available from the Extension Services of the Winnipeg Art Gallery, however, often security and environmental conditions in certain centres are not suitable. In those situations we offer a 'travelling Reproduction Exhibition Program. Geared mainly for schools, the program is designed to introduce a variety of visual experiences to students and the public through exhibitions of high-quality reproductions.



Looking Up the St. Lawrence River Above Quebec by Nicolas Howard McGachen from the exhibition "Sketchbook: Watercolours by Nicolas Howard McGachen", Watercolour, Collection of the Winnipeg Art Gallery, donated by the estate of Mrs. Allan Morrison
David Barbour, WAG

The exhibitions are organized thematically to provide introductory surveys into the history of art from ancient to contemporary times. The subjects explored are diverse and stimulating, covering the formal elements of art and the development of period and personal styles.

The program is divided into two sections; one for Winnipeg, the other for outside the city proper. Each school will receive six exhibitions travelling in continuous circuits from October to June.

Titles of a number of the exhibitions include *Elements of Art: Shapes and Textures*; *Canadian Painters*; *Beyond the Group of Seven*; *Colour and Form*; *Other Places, Other Times*; and *The Importance of Line*.

One of our prime concerns is for the safety of the works of art while on display. Therefore, if your institution has not had an exhibition from us before, you will also receive a gallery facilities form. Your completed form will tell us the size and shape of your display area; as well as your security and environmental controls. This information will help us determine what exhibitions might be suitable for your space.

Security and environmental requirements will vary from exhibition to exhibition, as will costs. In certain cases where the Winnipeg Art Gallery has secured additional funding, there may be no costs whatsoever. In other cases there may be a rental fee or a fee plus one-way transportation to the next exhibiting centre. The costs are quite reasonable and include labels, insurance and background information on the show.

Extension exhibitions are all securely crated and transported, where possible, by commercial carrier. Each exhibiting centre receives a list of the pieces housed in each crate; as well as detailed packing and unpacking instructions. At the end of a showing, the institution is asked to complete a condition report on the works in the exhibition so that damage can be monitored and repaired. In addition, a publicity and attendance report is requested so that we can gauge the public's reaction to the show.

The Extension Services circulated approximately 14 shows during the past year. To find out what exhibitions are available and how to borrow a show, simply phone or write the Winnipeg Art Gallery. We will send you an information package with descriptions of each of the exhibitions and a booking form for the shows.

Other Services

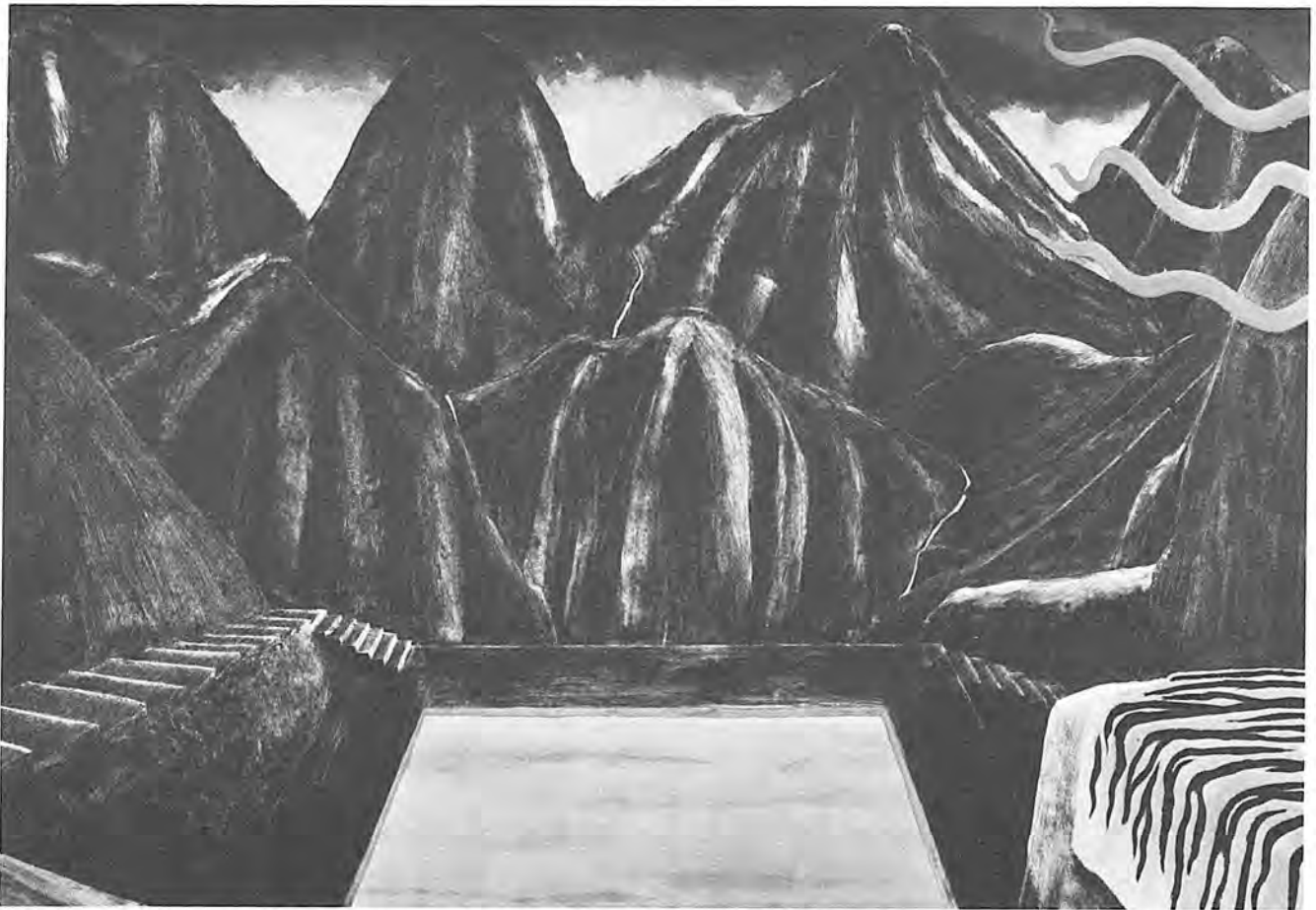
More things happen in an art gallery than just having works of art installed on the walls. Auxiliary activities include lectures and workshops, slide presentations and art classes. To the limit of



Langenberg on the Prairie, Just Commenced by Nicolas Howard McGachen from the exhibition "Sketchbook: Watercolours by Nicolas Howard McGachen". Watercolour. Collection of the Winnipeg Art Gallery. Donated by the estate of Mrs. Allan Morrison
David Barbour, WAG



Skyward 1980 by Allan Geske, from the exhibition: "The Artists' Proof", Intaglio, ed: 20, A/P. Printed by the artist. Collection of the artist.
Ernest Mayer, WAG



Paradise and Hot Baths, 1980 by Eleanor Bond, from the exhibition: "The Artists' Proof". Lithograph and pochoir, hand coloured, ed. 20, A/P. Printed by the artist and Steve Gouthro, Moosehead Press. Collection of the artist

Ernest Mayer, WAG

our resources, Extension Services attempts to provide the same types of activities to the communities we serve. For example, a community which is hosting an exhibition may desire a slide lecture to compliment the show or a workshop on a certain aspect of the visual arts. Often institutions or groups will call us with certain questions or problems dealing with art and art-related areas. These questions range from care and handling of exhibits to biographical information on artists. In addition, Extension Services is more than willing to advise and assist in the organization of visual arts events, such as juried art shows and visual art festivals.

Extension Services endeavours to make the resources of the gallery available to as wide a public as possible so that they may learn about art and, possibly more important, have an enjoyable experience. Unlike provinces such as Ontario, Saskatchewan, Alberta and British Columbia which have a large number of art galleries and national exhibition centres, Manitoba has relatively few visual arts facilities outside Winnipeg. However, it does have a large number of interested and active people, clubs

and organizations which are striving for the development of the visual arts in the province. Extension Services' role in the province is that of a catalyst to assist this growing interest in art. We are always receptive to new ideas and suggestions from the communities we serve.

Question: "Why was this article called *The Moving Picture Show*?"

There are two reasons for the title. The first is that Extension Services' main job is to move and circulate pictures, works of art, and exhibitions of the highest quality available. The second reason for the title was to grab your interest and attention. If you've read this far, I guess it means it worked, didn't it?

For further information, contact:

The Winnipeg Art Gallery
 Extension Services
 300 Memorial Boulevard
 Winnipeg, Manitoba R3C 1V1

Telephone: 786-6641, ext. 54

Leaf Rapids National Exhibition Centre

DENISE DESJARLAIS

Director

Leaf Rapids National Exhibition Centre

The Leaf Rapids National Exhibition Centre attempts to serve a unique northern community. North of the 56th parallel, this one-industry community strives desperately to obtain stability against great odds. What role can the exhibition centre play to further this goal? To date much has been accomplished despite monetary restrictions faced by many cultural centres; as well as additional expenses incurred due to our isolated location and special problems peculiar to Leaf Rapids.

"Ah, what is this place?" A newcomer timidly pokes his nose in the door. There are no bright lights outside the door screaming information about the exhibition centre. Perhaps there are pictures on the wall or artifacts in the plastic cubes, however, without a personal invitation that person may just walk by going next door to the more-familiar library. Tourists on the other hand seek out new experiences and do not hesitate to come in. There is no doubt that the exhibition centre does have to work at attracting visitors. It relies on public relations, advertising, and its reputation to inform the public of its services.

The exhibition centre is located in a Town Centre complex which opened in 1974 and houses nearly all community facilities including one grocery store, department store, small clothing store, music shop, hotel and pub, school, restaurant, hospital, theatre, public and school gymnasium, curling rink, hockey arena, municipal offices, post office, and offices for the dentist, conservation officer, and Northern Manpower. This complex was designed to be the hub of the community with the residential bays surrounding the complex all within walking distance. The natural vegetation of the area has been preserved around the bays.

In design alone, Leaf Rapids is unique. Open-pit mining of copper, nickel and zinc was the sole reason for Leaf Rapids' existence. Construction of residential homes began in 1971. In 1977 the population of the town was 2,200 and that figure is expected to reach 3,000 in the 1981 census. The open-pit mine has since closed and all mining is now underground. This has created a need for more personnel. In the last two years two trailer courts have been developed and two apartment



Exterior and interior views of the Town Complex at Leaf Rapids located 973 km northwest of Winnipeg

blocks and a new residential bay constructed. Further development is planned including an addition to the Town Centre complex. With continued growth, there are few families who have lived here longer than five years and call Leaf Rapids "home". A certain segment of the population is constantly moving in or out. One never knows when a dear friend and family may decide to leave for greener pastures. Optimistically, however, some of the original families do have children who are getting married in Leaf Rapids. This is a sure sign of the beginning of a more stable existence.

This quiet but busy community is surrounded by many lakes and rivers which provide spectacular fishing and boating opportunities. Winter is excellent for cross-country skiing and other recreational activities. Unfortunately, what is an advantage for one is often a disadvantage for another. Many new people suffer from depression caused by long winters and isolation from family and friends. Others cannot cope with limited shopping, recreational, entertainment and educational facilities. As a result, some of these people leave creating a gap for more newcomers. The exhibition centre cannot rectify all these concerns. It can, however, improve the quality of life by giving everyone an opportunity to briefly leave their homes and become involved in an organization which provides a wide range of activities.

The Leaf Rapids National Exhibition Centre is usually a very busy place. Attendance in 1980 was 15,951. Exhibits which change monthly come from all over Canada and include at least one international exhibit. Booking a variety of exhibits is often difficult because of the small exhibit area and high fees. It has been suggested that one major article could be borrowed from a museum around which an entire exhibit could be developed. Perhaps this will be attempted in 1982. The most exciting aspect of the exhibition centre is participation by the residents for local exhibits. Such participation increases both attendance and interest.

A fairly recent and exciting local exhibit was *Leaf's Favourites* which opened May 12th with a reception which drew approximately 45 people. Such an attendance was excellent for a rare warm spring evening. To add to the enjoyment, local musician Chuck Stensgard provided a selection of "his favourite pieces" of horn and guitar music. In one day the exhibit, which consisted of the favourite pieces of art loaned by exhibition centre members, drew 100 visitors during regular gallery hours. Other regular local shows throughout the year include a Juried Photography Show in March, Garden Show in August, Christmas Craft Sale, and



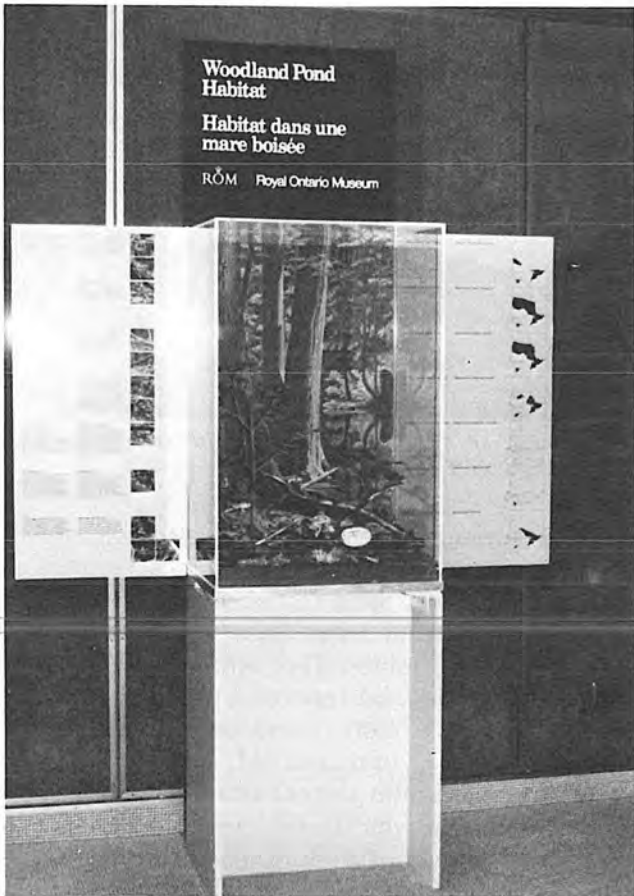
An example of the fine handicrafts for sale at the Leaf Rapids National Exhibition Centre

a Handicraft and Hobby Show. We also hold one or two exhibits annually featuring local artists. A mining exhibit was held this summer. All artifacts were obtained from Lynn Lake and Leaf Rapids' miners and local mines. This exhibit, which was of great interest to local residents, provided a much-needed tourist attraction and an educational experience for both young and old.

With each exhibit the exhibition centre is slowly developing an educational program. Few teachers take advantage of the proximity of the exhibition centre to bring in their students as a group to view the exhibits. It appears that in general a visit is warranted only if it deals directly with a subject currently being studied. Otherwise students are expected to visit the exhibition centre in their free time. Besides class visits, the school participates by providing student art to compliment exhibits such as *The Amphibians of Ontario*. Gradual improvements in our educational program will hopefully increase class visits and provide greater learning experiences.

For preschool children there is a weekly one-half hour "Storytime" held in the exhibition centre and sponsored jointly with the library. Stories, songs, films, and other activities attract approximately 15 children each week. The 4-H craft club provides a program for children nine to nineteen, however, it is mainly used by nine to twelve-year-old girls. Next fall the 4-H program will be designed to include boys as well as girls if enough leaders can be found. It must regretfully be mentioned that the exhibition centre provides little or no programs for teenagers. This is true not only of the exhibition centre, but for the community as a whole. Dialogue with young people may eventually lead to an appropriate program for young adults.

Adults are fairly well served. As indicated before, boredom and loneliness are sometimes pres-



Two travelling exhibits from the Royal Ontario Museum on display at the Leaf Rapids National Exhibition Centre during the past few years. (Left) *Woodland Pond Habitat* and (Below) *Amphibians of Ontario*



ent among some women. Several programs have been offered to help alleviate this problem including morning, afternoon, and evening craft courses. Interior decorating and business courses sponsored by Keewatin Community College of The Pas have also been offered. A variety of workshops are also presented: photography, gardening, budgeting, etc. The exhibition centre has been able to offer some of these workshops free of charge through the sponsorship of the Northern Horticulturalists of Thompson or the Department of Community Services also of Thompson. These programs, as well as Keewatin Community College sponsored courses, though not directly organized by the exhibition centre, provide extra traffic into the centre creating additional exposure and interest in exhibits and programs.

Another drawing card and source of revenue for the exhibition centre is the gift shop where mainly handcrafted items made by local residents are sold. Gift items include leather mitts, mukluks, and slippers; toy cars; hand-made jewellery; and knitted, crocheted, and quilted items. Articles purchased outside of Leaf Rapids are glass items, prints, and Manitoba Tartan. Local residents and tourists rarely leave without purchasing something at the exhibition centre.

Exhibits and programing for all age groups provides local participation and enjoyment. The centre creates other opportunities for community involvement. As our staff consists of only one full-time and one part-time employee, volunteers are often relied upon. We have always been fortunate to have helping hands whenever necessary. For example, in the past year a piano had to be moved up and down a flight of stairs for concerts held in the exhibition centre. Young men on a school break and employees from the Co-op accomplished this task several times. The Co-op not only donates services but many goods as well. This past year following a survey requesting volunteers, 13 ladies attended the first meeting for volunteers. Unfortunately, organizing a volunteer group has required more work from the Director than expected and

as of yet the program has not developed into a self-administered unit as hoped. However, from that original group of volunteers we may call upon individuals for specific undertakings.

Another form of involvement comes through our membership program which includes 70 participants. The fee at this time is negligible, however, in the next fiscal year a membership drive will be made introducing higher fees and more benefits. Presently members are granted discounts on concerts and courses as well as other benefits.

In an attempt to service the needs of the community and provide a source of entertainment the exhibition centre offers four to six concerts throughout the year. This is made possible through the generous support of the Manitoba Department of Cultural Affairs and Historic Resources and the free use of the gymnasium and theatre provided by the Town Council Recreation Department. Some of the concerts drawing a maximum attendance of 500 included performances by The Good Brothers, Ryan's Fancy, and John Allan Cameron. Because the exhibition centre staff is so small, the Kinsmen Club assisted by selling tickets, setting up, and ushering at the concert. It is quite a challenge to book the right touring group for Leaf Rapids. There is always the possibility of a serious loss which would be impossible for the exhibition centre to absorb. But, the Show goes on!

The Leaf Rapids National Exhibition Centre is growing and improving the quality of its programing to increase community participation and provide a location where residents, old and new, can feel comfortable. Perhaps through a course or activity, the exhibition centre may be the "something in common" required to form a new friendship. One needs a friend before ties can be made to a community. Variety and originality in programing sustains public interest and the exhibition centre's impact on the residents. The exhibition centre can play no greater role in providing a stabilizing factor in the community than to improve the quality of life for the residents and to be an integral part of the community of Leaf Rapids.

Operation Paper Lift

PETER BOWER

CHARLES BRANDT

Provincial Archives of Manitoba
Winnipeg, Manitoba

Editor's Note: The following article first appeared in the Association of Canadian Archivists' publication Archivaria, Number 12, Summer 1981, pages 135-144, and is reprinted with the kind permission of the editors and authors.

Fire gutted a building on Main Street, Winnipeg, during the early hours of 22 January 1981. The blaze, still under investigation, caused approximately \$315,000 damage to the three-storey building which housed an appliance centre on the first floor, and on upper floors a regional office of Income Security Services (Provincial Government Department of Community Services and Corrections) as well as the Jewish Child and Family Service, a private organization. The building housed upward of 600 feet of paper records of the two social service agencies. Approximately 80 file storage units were involved, some of which plunged through the floors as firemen battled to arrest the fire.

The largest proportion of the records of the Income Security office is composed of client or case files, both active and closed records. These highly sensitive and confidential records provide the necessary control mechanisms for social assistance to the needy. The active files are defined as those relating to clients still receiving help; the closed concern past, suspended, or terminated transactions. As soon as the staff of the Provincial Archives of Manitoba became involved, we were struck by the significance of the records for the litany of reasons usually invoked to justify archives and records management: legislative, legal, fiscal, operational, and administrative. Historical and cultural factors also came to mind, but our efforts were quickly suffused by the obvious humanitarian reasons for salvaging the records, especially when we learned that within a week, the Income Security office would have to issue benefits to the less fortunate individuals of our society. This emotional sense was dramatically

heightened as we dealt with staff of the Jewish Child and Family Service, which, in their own words "are concerned with the entire spectrum of human need."

Some particularly compelling details emerged as we learned that the fire and water damaged materials include records of the now-defunct Jewish orphanage going back at least to the early 1920's. The Service also houses adoption records, whose sensitivity and significance need hardly be defined. Apart from the fact that such materials have considerable historical importance, their uses range from a very personal impulse to know oneself and one's origins to medical factors where an orphan or adopted child might develop a serious illness in later life. In these records could be the background information providing the key to the cause and cure of the illness. While these points hardly do justice to all the other activities of the agency, one more detail should be mentioned: support comes not only from the Provincial government channels, but also very substantially from the United Way and the community directly served. In the cases of both agencies, the financial implications alone of loss of records were very substantial indeed. In addition to the more obvious reasons of financial control relating to active materials, there was the less apparent factor of potentially recoverable monies documented in the closed files.

Not surprisingly, the first contact during the shock phase made between the Archives and Income Security was characterized by a misunderstanding of the Archives' interests and capabilities. However, a brief explanation at once disabused Income Security officials of their understandable belief that we were concerned only with "historical" documentation. This led to extensive mutual cooperation and confidence in the Archives' motives and expertise. During the shock phase, Income Security staff were almost overwhelmed by a sense of futility in trying

to salvage the records, especially the closed files. This is not at all a criticism of the staff, but rather a recognition that they were burdened by the fact that they had to return almost immediately to an operational stance to issue social benefits. Obviously, any emergency operation or procedure should recognize such pressures on programme staff and that assistance is essential not only to provide direct technical support, but also to cushion the psychological and emotional impact on the staff of the affected agency whose attention is naturally directed at regenerating their services as rapidly as possible. Under such circumstances, there may well be a clear recognition of the importance of the documentation, but it might not be a dominant concern. This is an aspect which must be handled with great sensitivity, especially if the staff of the agency involved has already been pushed to the limit by long hours worked, by struggling with the early chaos entailed by an emergency, by the toll of heavy physical exertion, and by trying to cope with the pervasive filth and penetrating stench involved in handling fire and water-damaged materials.

Following the initial contact between the Archives and the agencies involved, the active files of Income Security were moved to the basement of another office and the salvage operation began in earnest. The documents were delivered to their original file drawers and inspection showed that some of the files were not only burned at exposed edges, but also scorched to the centre of some of the less tightly-packed documents. Approximately ten per cent of the total volume of active files were relatively unharmed, save for heat damage, and were dry. A large quantity of the records in file drawers had swelled from water absorption and had become jammed tightly in the containers. Removal was extremely difficult, but absolutely essential, forcing recourse to carefully applied crowbars or to overturning and banging the raised portion of the drawer fronts on the concrete floor.

The inhibition of mould growth and fusion of the wet documents were our immediate concerns, so we had the heat reduced as much as possible in the basement area. The file drawers were arranged on the floor in double rows, leaving aisles for access. Ten-foot long work tables were assembled in the remaining half of the basement, and we acquired six high-speed hair dryers, new file folders, labels, storage boxes and other essential supplies. We loosened and turned the files end up in the drawers wherever possible, taking great care not to disrupt their working order. Three large fans were stationed to blow over the files constantly. Staff of Income Security then worked at manually drying the active records through Friday afternoon, Saturday and Sunday.



The offending fire, 22 January 1981 *Winnipeg Free Press*

Excluding archival staff, eight to ten individuals worked many overtime hours to salvage the documents. From Monday to Wednesday a crew of 25 Income Security employees concentrated on drying and refileing the material, then placing it in new filing cabinets. By Thursday, the office was able to issue payments to clients on a basis of control that would not have been possible had the documents been lost. This manual drying process was substantially facilitated by the dry air in the basement: ca.30 per cent relative humidity.

In the meantime, Archives staff were attempting to devise a process for salvaging the closed files. We decided that these files should be frozen while we searched for a means of drying them in bulk. With the assistance of Manitoba Government Services, we located an unheated building which offered adequate security, and, as good Winnipeggers, we luxuriated in the knowledge that our cold weather would do the job of freezing the documents. Otherwise we should have had to locate a large freezer unit or truck which would have entailed considerable expense, and in the absence of an emergency plan,



The file drawers of active documents arrive in the basement of an associated office. *Charles Brandt, PAM*

perhaps have taken enough time to allow the growth of mould and fusion of some of the wet paper. The temperature in the city ranged between about -7°C and -28°C at this time. Freezing does not kill mould spores, nor is it a drying method, but it does induce a dormant state giving time to plan the recovery of the documents.

To contain the documents from the 153 file drawers, the Archives contacted a local dairy for 481 milk carton crates. These crates each held about one cubic foot of loosely-packed documents. Fortunately, by far the bulk of the documents involved were letter-size, not legal which would have been too large for the plastic cartons. Similar crates large enough for legal-size paper would have been difficult to locate in large numbers, and are much more expensive. The containers which were used proved to be ideal: they had perforations on all walls allowing good air conditioning and could be stacked directly on top of each other thereby obviating the need for shelving to hold the material compactly. On January 29, 1981 the documents, which had been kept in

a cool location, but not frozen, were transferred to the crates and placed in the unheated building. Care was taken to keep a careful record of what materials were in which containers. The window blinds of the temporary storage area were drawn to prevent Winnipeg's frequent winter sunlight from heating the rooms, and the cartons were piled in such a manner as to provide for access aisles in case any documents were urgently needed for operational purposes.

The Chief Conservator then took a different tack knowing that a vacuum chamber had been used in Downsview in the past to dry some water-damaged records of a commercial firm and also some theses held by a Toronto university. A call to John Barton, Conservator at the Archives of Ontario, provided the lead that there was a vacuum chamber at Canadian Forces Base Winnipeg. We immediately contacted the Base and were treated from the start with impressive courtesy, and an immediate and sympathetic grasp of the problem. We were soon dealing with the staff of the School of Aeromedical Training which includes several individuals with previous experience in drying documents in hypobaric chambers. "Military precision", with the best connotations, is the only apt phrase to describe all our contacts with the Base and School staff. After some telephone calls to Dr. Robert McComb, Research Scientist at the Library of Congress, for his expert advice on the drying technique we were contemplating using, the documents were moved to the decompression chamber site.

The Winnipeg hypobaric chamber, used by the School of Aeromedical Training to simulate high-altitude flight conditions, is about 20 years old with interior measurements of about 24 feet in length, 8 feet in width, and approximately $6\frac{1}{2}$ feet in height. The age of the equipment restricted the simulated altitude which could be reached to about 85,000 feet, or sixteen miles. Modern chambers can "lift" contents to upward of 200,000 feet, or about 38 miles. The frozen documents in the milk crates were loaded into the chamber on 3 February with little room to spare. The crates were placed on each other in an alternating pattern so that no container's base fully covered the top of another. This was to allow maximum air circulation.

The drying principle involved exploits rather elementary physics. The lowering of the air pressure accelerates the rate of evaporation of the material. The moisture is evacuated by the pumps used to reduce the air pressure. Before the process was begun, the principle was demonstrated to press and broadcast media by placing a large container of water in the chamber, then reducing the pressure. As the container was "lifted", the water began to boil off.



The file drawers of active records laid out, and files turned on end to allow greater air circulation with assistance of fans.

Brandt, PAM

A second physical fact of importance to us was that during the evaporation, there is a heat loss which would slow down the rate of vapourization. In the Winnipeg chamber, the only heat sources were the overhead fluorescent lamps and whatever would penetrate the uninsulated walls of the unit. The latter source of heat exchange would be very inefficient as heat transfer would be substantially retarded by the loss of air. The point is that we believe the process of evaporation could have been considerably accelerated if there had been some low level heat sources in the chamber during the periods of vacuum.

After four days, the chamber was brought down to earth, as it were, and the documents inspected. The drying process proved to be working, but many documents were still excessively damp. Consequently, another vacuum was pulled. Three days later, the documents were again inspected and we found that 238 crates were dry. The documents in 180 remaining crates were further loosened by distributing them amongst an additional 100 containers and sent back to 80,000 feet. On 12 February, this last batch of high-flying paper was brought down after a total of nine days in upper atmospheric reaches. About

35 of the original crates still held slightly damp documents which were finally dried by exposing them to fans. We estimate that the hypobaric chamber withdrew about 200 gallons of water, or nearly 2000 pounds.

During the drying process, members of the Aero-medical Training Team who manned the chamber 24 hours a day noted a fascinating phenomenon. As the documents lost moisture "they began to open up like spring flowers".

Apart from all the obvious benefits of salvaging these documents, we were impressed by the amount of press and broadcast coverage the Archives received. Furthermore, we have built up quite a store of good will with the government Department and the private agency involved. We concretely demonstrated a justification for maintaining well-rounded archival institutions. Many more people now appreciate the non-historical facets of the archival mission. The process also underlined the need for developing emergency plans, something the Archives of Manitoba was just about to begin. Despite the absence of such plans, we found the remarkable cooperation of the Armed Forces and Manitoba's Department of Government Services almost fully



Crates of documents being placed in the chamber. Note the method of stacking the crates so as to allow maximum air circulation. *Winnipeg Free Press*

compensated. Consequently little time was lost—certainly not enough to increase the damage already done to the documents by fire and water.

While not all the costs have yet been tabulated, we estimate that they will not exceed \$12,000 in all aspects. Fortunately, the Armed Forces undertook their role as a public service, so the costs will be considerably less. Even at full expenses, the values of the material exceed such figures. In fact, potential recoveries well in excess of the costs of the operation were initiated from the closed files of Income Security within a week or so of the return of the salvaged records.

We consider the operation a success and probably one of the least expensive techniques for drying large quantities of paper documents. We know of several other similar operations in the United States, one undertaken by the General Electric Company, Valley Forge Space Centre, Pennsylvania and the other by the McDonnell Douglas Corporation, St. Louis, Missouri. There are certain dangers in both freeze-drying and vacuum-drying processes, but they are entirely safe under circumstances which are carefully controlled. For example, rare printed books and early manuscripts should not be

mixed with deteriorated or brittle materials because of the possibility of acid migration from the former to the latter during the drying process.¹ Another detail which should be emphasized is that the records salvaged in Winnipeg were exposed to high temperatures during the fire. This will have “artificially” aged the paper by many years. Inasmuch as most modern paper has a functional lifespan of only about eight decades or less under relatively normal conditions², it is fair to assume that much of the documentation will have to be microcopied if the information is to survive for an extended period. Obviously, some of the materials could be rehabilitated in a professionally-run and equipped laboratory, but the quantities and costs involved would prohibit anything approaching wholesale preservation of the original documentation.

Other hypobaric chambers in Canada include:

- CFB Edmonton, Alberta
- Defence and Civil Institute of Environmental Medicine, Downsview, Ontario
- CFB Trenton, 426 Squadron, Ontario
- CFB Bagotville, Quebec



Using hair dryers on the active files.

Brandt, PAM



Charles Brandt, Chief Conservator, Provincial Archives of Manitoba, inspecting condition of documents after period in the vacuum chamber. Provincial Archives of Manitoba

Some time later this year, we believe that the chamber in Winnipeg will be moved to CFB Greenwood, Nova Scotia. By that time, the Manitoba Archives should have its own vacuum-fumigation chamber and will therefore be able to mount a similar operation when next needed. In fact, the new chamber will have the capability of actually

freeze-drying as well as vacuum-drying. Needless to say, the Archives' chamber will have a much smaller capacity (about 250 cubic feet) than the hypobaric chamber at CFB Winnipeg, but with proper plans for a back-up freezing system to hold excess water-damaged materials, we will have another successful salvage project.

FOOTNOTES

1 Peter Waters, *Procedures for Salvage of Water-Damaged Library Materials* (Washington, 1975) pp. 7-8. For a description of the salvage operation involving water-damaged books belonging to Stanford University, see Sol London, " 'Outer Space' Saves 40,000 Water-Soaked Books", *Records Management Quarterly* 13, No. 2 (April, 1979): 38-39. The last item was reprinted from *Lockheed Life*, an employee magazine of the Lockheed Corporation.

2 See W.J. Barrow, *Permanence/Durability of the Book—II and VII* (Richmond, Virginia, 1974).

Editor's Note:

Because of the number of individuals involved in the operation from the agencies whose records were effected—the Canadian Armed Forces, Government Services, and the Provincial Archives, the authors, Peter Bower and Charles Brandt, have deliberately mentioned very few. They felt it did not seem proper to identify some and not others of all those who contributed in a major way to "Operation Paper Lift". Mr. Bower is Provincial Archivist and Mr. Brandt, Chief Conservator, of the Provincial Archives of Manitoba.

Brandon Allied Arts Centre

MARY LOUISE PERKINS
President
Brandon Allied Arts Council

The Brandon Allied Arts Council formed in 1959 to carry on the teaching of classes in the fine arts begun by the Brandon Art Club in 1907, and to provide a meeting facility for several community organizations, has in the intervening years become a solidly-based community arts resource centre serving all sectors of Brandon and surrounding communities.

Through classes in drawing, painting, pottery, spinning, weaving, and theatre, to name several, and dance through an affiliation with the ballet school of the Royal Winnipeg Ballet, people of all ages are able to pursue their interests in the arts and crafts. The work of local, regional, provincial, and nationally-recognized artists is exhibited throughout the year for the benefit of both the artist and the public.



In its capacity as an arts resource centre, the Council maintains a current listing of local and regional artists and craftsmen, and assists organizations in securing qualified teachers in the arts and crafts and, whenever possible, provides the information, material, and personnel to develop the programmes. Through sponsorship, or co-sponsored with other community organizations, nationally and internationally recognized artists in the performing arts such as the *Canadian Brass*, *Sharon, Lois and Bram*, and the *Winnipeg Symphony Orchestra*, appear in Brandon for the enjoyment and benefit of Western Manitoba residents.

The Brandon Allied Arts Council located at 1036 Louise Avenue, Brandon, seeks to foster, enhance, and support the cultural life of Brandon

and surrounding communities. It hopes to achieve this by offering classes in the arts and crafts and by presenting exhibitions that expose the work of artists to the public. In addition, the Centre has a picture rental service which gives members the opportunity to enjoy the original works of well-known artists. The facilities of the Centre are also available to artists, craftsmen, individuals, and organizations for their use.

Membership in the Brandon Allied Arts Council is open to anyone — individuals, organizations, and businesses sharing the belief that the vitality and quality of the individual and the community is enriched by the presence of the arts and the opportunity to participate in them.

A Rolled Storage System for Textiles

PHIL EYLER

Curator of History and Technology
Manitoba Museum of Man and Nature

The storage of large textiles and tapestries has always presented a problem for museums and art galleries. While clothes and other small items can be conveniently shelved, large textiles such as rugs or quilts can rarely be laid out without folding.

Because textiles should not be folded or creased when stored, the key to safe storage is to roll the textiles onto tubes. Heavy-duty cardboard tubes are readily available from carpet or fabric stores. These tubes, however, are not safe in themselves. Because of the high sulphur content of the cardboard, the tubes must be "insulated" from the textiles by wrapping the tubes with mylar. For the purposes of community museums in Manitoba, a limited amount of 40 inch wide mylar can be obtained from the Conservation Department of the Manitoba Museum of Man and Nature for 50 cents a metre (minimum purchase of \$5.). A further outer wrap with an old sheet will also protect the textile from dust.

The Manitoba Museum of Man and Nature recently added a rolled storage system for its larger textiles. The unit is relatively inexpensive. We spent about \$150. per unit, although this cost could no doubt be cut by a more resourceful search for materials. Our cost of materials breakdown for each unit is as follows:

4' x 8' x 3/4" G 1 S Fir Plywood, 2 sheets	\$ 56.
4' x 8' x 1/4" G 1 S Fir Plywood, 2 sheets	28.
8' x 1 5/16" Wooden Dowels, 14	45.
Urethane, 1 gallon	25.
Mylar, 18 metres	7.
Cardboard tubes, 14	free
	\$161.



Seven pairs of triangular racks are needed for each storage unit. The racks are spaced at one-foot intervals starting 18 inches from the top of each side and ending six inches above the bottom. Because the racks are higher in the back than front, the rolls are staggered and the rear rolls are easily lifted over the front rolls. Wooden dowels, although not as strong as pipe, are much lighter and easier to handle.



Two storage units were placed in a corner. By bolting them together at right angles, they reinforce each other



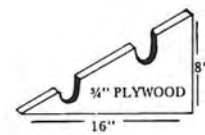
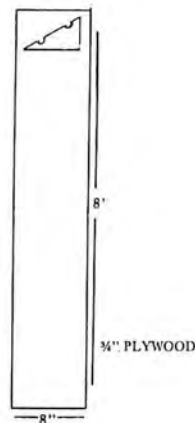
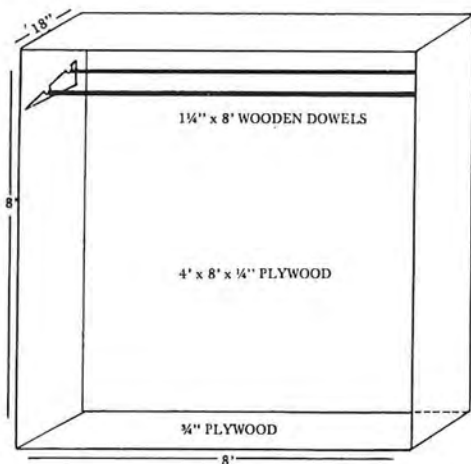
A large, flat table is best for rolling textiles. Note that acid-free tissue separates the layers of fabric. Note also that the pattern side faces outward. This is particularly important for artifacts such as rugs



The rolls are easily carried by just two people by inserting a dowel through the tube



The rolls are tied at each end and in the middle with cotton twill tape. The name of the artifact as well as its accession number is tagged at one end for easy identification



Gallery Oseredok

IRENE CHOMIAK*

Ukrainian Cultural and Educational Centre
Winnipeg, Manitoba

Many people associate Ukrainian culture with certain foods or colourfully-costumed handsome young ladies and men dancing on stage to exciting music. Like many other ethnic cultures, the unique Ukrainian culture has a form and texture all its own.

Ukrainians are well represented in all the arts—classical and modern music, ballet, film, television, and the fine arts which enhance our homes and public places.

Gallery Oseredok in the Ukrainian Cultural and Educational Centre provides a forum where artists can exhibit their works to the people of Manitoba and visitors from all over the world. While it is to be expected that the majority of the artists presented are of Ukrainian descent, that is not the overriding criteria anymore than it is expected that artists have an established international reputation.

In May of 1972 the Ukrainian Cultural and Educational Centre publically opened Gallery Oseredok—the last major component in its multi-faceted programing for Manitoba's Ukrainian community. Prior to this date most of the collected works of art were used as integral parts of numerous museum and library exhibits. With the opening of the gallery, the staff finally was able to begin a logical and consistent system of programing featuring various artists.

In 1976, the Centre acquired the building at 184 Alexander Avenue, East, in Winnipeg and for the next three years programing in all departments, including Gallery Oseredok, came to a halt to allow for drastic and complete renovations. The formal reopening in January 1979 saw the rebirth of Gallery Oseredok spanning the entire second floor and devoted specifically to exhibitions. Regular programs were reinstited and through the kind generosity of the Winnipeg Foundation, Gallery Oseredok now offers the artist and the viewer the comfort of space.

During the many years of operation, Gallery Oseredok has avoided incorporating the ever-present pitfalls of local parochialism into its programing. The works exhibited have been wide ranging—from literal realism, social commentary and subjective expressionism to abstract and non-objective art. Presentations have encompassed most media such as sculpture, ceramics, painting, graphic arts, etc.

The first exhibition at Gallery Oseredok featured Olexa Bulavitsky, a determined and internationally-known artist who came to North America from his native Ukraine in 1950. Bulavitsky's works were well received by the Ukrainian community of Winnipeg, and set a high standard for Gallery Oseredok



"I'm Beautiful" — William Kureluk

U.C.E.C.

to follow. Two of his oils are now in the gallery's permanent collection.

Gallery Oseredok possesses fine examples of the works of numerous Ukrainian artists, most of whom are internationally known. Represented are such notables as Alexander Archipenko, William Kureluk, Leo Mol, Jacques Hnizdovsky, Peter Shostak, and Myron Levytsky. A prize possession is a 1739 etching entitled *Teza R. Zaborovsky* by A. Levytsky. It is possibly one of just two or three of this work in existence.

The most popular event in Gallery Oseredok to date has been the *Pysanka (Ukrainian Easter Egg) Exhibit*. An average of 100 people a day viewed the presentation. Coinciding with the 1981 Easter season, the gallery displayed the story of the *pysanka*—its history, symbolism, traditions, and link to religion. Over 1,000 hand-decorated eggs dazzled the eyes with a visible feast of colour and design.

The Centre's collection of *pysanky* was greatly increased this year when the Winnipeg Foundation funded the acquisition of a collection of 3,500 eggs from the late Alexander Granovsky of Minneapolis.

The permanent collection of the gallery is growing constantly. Earlier this year, the Centre was the benefactor of most of the late Peter Kuch's works—many of which were exhibited this past summer. Among them were numerous editorial cartoons which appeared in the *Winnipeg Free Press* over the years; as well as oils, watercolours, sketches and his illustrations of Ukrainian folk tales. Kuch was one of the very few people who could capture the Ukrainian face and spirit for all to see.

A young Winnipeg artist with a different approach, Larry Kissick, was featured at Gallery Oseredok this summer. In mid-October, the work of another fine Winnipeg artist, Stan Stech, will be on view. Following the Stech exhibit, the Centre's archival department will use the gallery to celebrate 90 years since the arrival of the first Ukrainians to Canada. The artists will be the pioneers who sculpted the land and the people who built and enhanced the cities and towns.

As Gallery Oseredok's reputation as a fine gallery grows, so will its programming, collections, and the support it receives from the Ukrainian community specifically, and Manitobans in general. We continue to benefit by our proximity to the hub of Winnipeg's cultural centre and to the Manitoba Museum of Man and Nature. The staff at Gallery Oseredok looks forward to bringing many new and exciting exhibits to the public.



"Crooked Fence Scene" — Peter Kuch

U.C.E.C.



"Wheat Field Scene" — Olexa Bulavitsky

U.C.E.C.



"Easter Basket" — Daria Mudryj

U.C.E.C.

*Research Assistant: Zenon Hluszok



The Winnipeg Art Gallery

Ernest Mayer

The Winnipeg Art Gallery Seniors

EMMETT R. HANNIBAL

Chief of Public Programs

Manitoba Museum of Man and Nature

Editor's Note: This Report was compiled in 1978 in response to numerous requests regarding the origins of the Winnipeg Art Gallery Seniors' program. Since that time, the program has grown to include over 600 members and enjoys continued popularity and success.

When she entered the main foyer of The Winnipeg Art Gallery about 20 minutes before the days' festivities were to begin, Emily Nicolson, President and founding member of The Winnipeg Art Gallery Seniors (WAGS), had hopes of locating a quiet spot in which to rehearse her prepared comments. The foyer and its contiguous spaces were especially filled with activity on this May 17: a costumed grouping of square dancers from Gimli were milling about, its leader taking a head count; Peter DeGelder and other gallery maintenance staff were busy arranging tables, chairs, and a variety of other essential items; Jeannine Chesaitis of the Education staff and Eleanor Milne, the WAGS administration assistant, were, like dispatchers, seeing that people and things were being properly located; school children and their teachers were arriving and asking for directions to The Muriel Richardson Auditorium; and perhaps another one hundred visitors of all ages and descriptions were wandering about using the foyer as a coaling station of sorts. Emily Nicolson's solitude was not to be found in this environment.

Sensing her need, a perceptive staff member escorted her to an office on the mezzanine level one flight above the foyer. A while later Nicolson was in the auditorium welcoming several hundred friends, guests, and fellow WAGS to their annual spring festival. She advised some and reminded others that two years ago, at its inaugural meeting, the WAGS were a few senior citizens and two gallery staff who had barely more than a vision. "Today", she stated proudly, "we are near 400 in number and still growing".

Casmir Carter, dance critic for the *Winnipeg Free Press* and a WAGS member, was introduced as master of ceremonies. Casmir, a relaxed, soft-spoken man, presented the entertainment portion of the two-day festival. He began by introducing the 40 member Greater Winnipeg Junior Orchestra which performed classical and popular music to a large, appreciative audience; then the square dancers from Gimli (senior citizens all); a group of high school students who presented excerpts from "Anne of Green Gables"; some highland dancers; a pipe band; a fashion show; films; and a Franco-



Winnipeg Art Gallery



Carol MacDonnell of the Winnipeg Art Gallery giving a guided tour to members of the WAGS

Winnipeg Art Gallery

Manitoba dance ensemble—Les Gais Manitobains. And so it went for two days.

While all this was taking place in and outside the gallery, there was a crafts display and sale of items made by members of the WAGS, slide-tape travelogues of interesting sites to visit in the United States, a raffle, food sales, and more. Some 2,000 people came to the festival—an amount which compared favourably to attendance at previous WAGS festivals.

As a corporate entity with by-laws, committees, and a governing structure, The Winnipeg Art Gallery Seniors came into being in the Fall of 1976. Several months prior to that, gallery staff, with the encouragement of their Director, Roger Selby, met with members of the Provincial Department of Tourism, Recreation and Cultural Affairs to discuss ways in which the Gallery might begin to work with senior citizens. Assistant Deputy Minister, Mary Elizabeth Bayer, and Recreation Specialist, Brian Orvis, suggested a festival as perhaps the best way to make acquaintance. Their suggestion was received with enthusiasm by the staff, who, almost at once, set about making preparations.

The festival was a one-day affair held on a warm, sunny afternoon in April. The majority of the program consisted of what might be considered popular attractions: films, comedies mainly, were screened; variety entertainment was provided by a group known as the Golden Agers; and an International tea party was held with teas and pastries from various countries served. In addition, gallery educators and docents conducted tours of exhibitions for approximately 1,900 visitors. Senior citizens were also invited to participate in drawing workshops which were led by staff of the Studio Programs department.

It was hoped that the Festival would attract a large number of senior citizens to the gallery, provide them with an informative and entertaining afternoon, and become the first in a series of special programs and events for senior citizens. The staff was particularly pleased with the day's attendance which was nearly four times greater than anticipated. Wide-spread publicity and enthusiastic media coverage helped to attract visitors. Another factor contributing to the large attendance was the cooperation and support received by the Depart-

ment of Tourism, Recreation and Cultural Affairs, which provided free transportation to and from the gallery for senior citizens, including those in wheelchairs. Volunteers from the Manitoba Museum of Man and Nature also assisted with various aspects of the festival. Several senior citizens' organizations were involved in the planning and supervision of events. The festival was a success because many individuals, groups, and agencies were involved—it was a community effort.

Ensuing weeks were busy ones as considerable time was spent assessing the festival and discussing what it could lead to. It was obvious that the festival proved to be a good method for attracting a large number of senior citizens. It was determined, however, that such an event could only be staged occasionally (not more than once a year), and then, with good cause and thorough planning.

But there was an even larger issue. In terms of content, the majority of the festival's activity could have been conducted in almost any setting large enough to accommodate the guests. Indeed only the tours of exhibitions distinguished the affair as something an art gallery was uniquely qualified to provide. The issue was how to engage a group of senior citizens in ongoing activities that were, first and foremost, designed to encourage their interest in, and knowledge of, the visual arts.

A project grant awarded the gallery by the Secretary of State provided staff an opportunity to learn more about working with senior citizens. The purpose of the grant was to aid students who planned to continue their education in a university or community college program, and to develop a volunteer program within the institution. The grant provided funds for three students to work full-time for one month. Staff decided to employ the students on a project designed to bring together a group of senior citizens in a gallery-affiliated organization that provided cultural and educational programs for its membership.

Local Manpower offices and area universities were notified of the grant and provided with a description of the project. Through these sources three students were hired. The project took place during the month of July and for several days prior to beginning their work the students attended a series of orientation sessions. In these sessions the students were advised how the project came into being; what they were expected to do, and how they were to go about doing it; and what resources and expertise the gallery could make available to an interested group of senior citizens. In addition, several resource persons were asked to discuss the project with the staff and students. These included senior citizens and those who worked with them.

The students first compiled a list of groups, organizations, and agencies that in one way or another served the needs of senior citizens. The list included small neighbourhood clubs, social welfare organizations, nursing homes, and government agencies. Those on the list were contacted and informed of the gallery's interest in helping to support an organization of senior citizens interested in art. Even in the early stages of the students' fieldwork and research a very encouraging picture began to emerge. What the students found, generally, was a broad-based interest in the visual arts on the part of individuals and groups of senior citizens from throughout the city, and from varying levels of affluence. Many of those contacted by the students had either attended the gallery's senior citizen festival or had heard of it, and, perhaps most encouraging, senior citizens seemed to want to have a closer affiliation with the gallery and its activities.

During the second week of their project, the students and the three staff who guided them decided to hold a meeting of all those who were interested in forming a senior citizens' organization allied with the gallery. The meeting was held the following week and attracted several hundred senior citizens. The group was organized into three sections, each led in discussion by a student and staff member. At the conclusion of the meeting, participants were asked to complete the first of many questionnaires. About 15 people also said they would be willing to serve on a steering committee which, along with staff, would help set up a governing structure for the organization.

The questionnaires asked for a variety of information but were most concerned with ascertaining the participants' art and cultural interests. Of the 100 questionnaires returned, the largest number of people, 43, said they were interested in taking painting classes. Classes in pottery, photography, macrame, and drawing also rated highly among the group. One-third of the respondents said that lectures on the history of art would be of interest. Other activities mentioned with some frequency were art history study groups, film programs related to art, drama groups, and music appreciation groups. A number of suggestions for activities unrelated to the arts were received, including one for a first-aid course.

Over the next several weeks staff and members of the steering committee met often. By the first week in August a group of 25 or so senior citizens were firmly committed to forming an organization for the purpose of furthering their common interests in the visual arts. By mid-August an interim Board of Directors, composed of ten senior citizens,



Just some of the activities held during the WAGS' Annual Spring Festival

Winnipeg Art Gallery

had been set up. By the end of the month, the group had decided to call itself the Winnipeg Art Gallery Seniors.

It was at this point that the really hard work was taken up by the WAGS and staff. That work centered around answering several very important questions: What really was the purpose of the WAGS? How much money was required to enable the organization to carry out its objectives and where was this money to come from? How much staff guidance and direction was there to be and

to what extent would WAGS chart their own course? And how was the membership to be developed?

The asking of these questions occasioned more meetings, questionnaires, and similar fact-finding and strategy sessions. It was agreed that two things ought to be done to help the WAGS gain a sense of direction. The first of these was to organize cost-free activities that would be of interest to the WAGS and that would help increase membership. What resulted was a series of art history lectures



A WAG member preparing material for an exhibition in 1976

Winnipeg Art Gallery

and the opening of a drop-in centre. The lectures were provided over a two-month period, beginning in September, by Dr. Victor Leathers, a senior citizen who is Professor of Art History at the University of Winnipeg. Dr. Leathers was one of the resource people who attended an orientation meeting with the students and indicated at that time his willingness to provide a lecture series.

The drop-in centre was (and still is) located in a seminar room on the first floor of the gallery. For two days each week the seminar room was set aside for the WAGS to hold meetings, read, and discuss common interests. In other words, to get to know each other and the gallery. The room was also used to enlist new members. Indeed the majority of WAGS members joined the organization by paying a visit to the drop-in centre. (At present most

memberships are handled by mail although some are still taken in the drop-in centre).

During the fall months, the WAGS executive and gallery staff began to explore funding possibilities. Somewhat earlier, during July when the students were carrying out their project, contact had been established with a representative of the New Horizons Program. The program, under the auspices of the Ministry of National Health and Welfare, was set up to provide financial assistance to organized groups of senior citizens, so that they might undertake various kinds of educational, social, and recreational activities.

In January, following encouragement and counsel from members of the New Horizons' staff, the WAGS received a grant of \$25,621. to cover an 18-month period.

Submission of the New Horizons' grant application did much to help the WAGS clarify their objectives. Ross Ironside, then WAGS vice-president, authored the following statement about the WAGS which was submitted to New Horizons:

"(Our) aim is to provide senior citizens with the opportunity to identify themselves with The Winnipeg Art Gallery on a participatory basis by membership in the WAGS club. The club elects its own officers, operates on accepted democratic rules of order, and sets its own program aspirations.

The formation of the club, which has already taken place, brought an immediate response from the senior citizens public, confirming the belief that a closer identification with the gallery was welcomed enthusiastically. Assays by means of questionnaires and dialogue indicated areas of interest vary widely enough to warrant a range of programs, though all have a common denominator of interest in the arts....Painting and pottery are high in the choices and it's hoped to commence these immediately with instruction under The Winnipeg Art Gallery's direction.

The academic choices indicate keen interest in lectures in art history including comments on the traditional and modern messages, and study groups within that concept; drama groups and play reading; film series not readily available commercially; music, with study groups of the traditional and modern through tapes, recordings and literature; book review study groups; members of the club as senior tour guides...."

Today the WAGS membership consists of over 400 people. The range of activities which Ironside listed have all been taken up by the WAGS. Since receiving the New Horizons grant, the WAGS have had an ongoing series of art classes lasting from eight to ten weeks in painting, drawing, ceramics, and fabric arts. Many of the products of these classes have been displayed at WAGS festivals and have also been raffled to help raise funds. Dr. Leathers continues to provide thematic lectures which are now attended by the general public as well as the WAGS. There are also many activities members themselves organize and conduct. These include a strolling arts club which tours a different site or locale within the city each week discussing interesting historical and architectural features of the environment; and a group interested in crafts who

meet and instruct each other at the gallery. The WAGS are kept informed of all gallery and WAGS activities through the gallery's monthly calendar of events and their own newsletter. It would not be an exaggeration to state that rarely does a day go by when there is not some kind of formal or informal WAGS activity taking place at the gallery (including tours of exhibits and use of the library).

Because so much of what the WAGS do must be coordinated with other gallery activities, a member of the education department spends considerable time helping the WAGS plan and schedule their programs.

When asked about some of the characteristics of the membership, one of the gallery staff members replied, "at least half of the membership is active and involved. The proportion of people who are active in the sense that they come to something sometime is going up....I think some of the people who originally joined were interested in the idea of such a group and its relationship to the gallery. Most of the people who are joining now are joining because they've heard of one or more WAGS activities and they want to be involved."

Emily Nicolson agrees that the new wave of members are joining because of specific WAGS programs and activities, and not solely to be identified with the gallery. But she would like to see some WAGS activities take place outside the gallery: "I'd like to be able to offer WAGS activities to senior citizens who are disabled and cannot come to the gallery. Perhaps one way that can happen is that some of the WAGS taking art classes can further their skills, and then go into nursing homes and residences and teach others what they know."

For Ross Ironside there is one overriding concern, "the thing to stay away from," he cautions, "is duplicating what other senior citizens' groups are doing, especially those that specialize in social and popular activities. Those activities are already taken care of properly and the Art Gallery can offer different and unique services for senior citizens because it is an art gallery."

That statement summarizes the framework in which to view all the efforts of the WAGS and the gallery in regard to this program. And it will undoubtedly establish our collective priorities for a long time to come.

The Eskimo Museum

LORRAINE BRANDSON

Eskimo Museum
Churchill, Manitoba

The Eskimo Museum, a museum designed to explain the Eskimo way of life through their art and artifacts, was founded by the Oblate Fathers missionary to the Canadian Eskimo (Inuit) in the central Arctic.

The collection began with a few carvings and artifacts housed in a single showcase in Bishop Turquetil's residence in Montreal. In 1944 a room in the Catholic mission in Churchill was used. By 1954, the museum had its own building and in 1962 the present building was constructed.

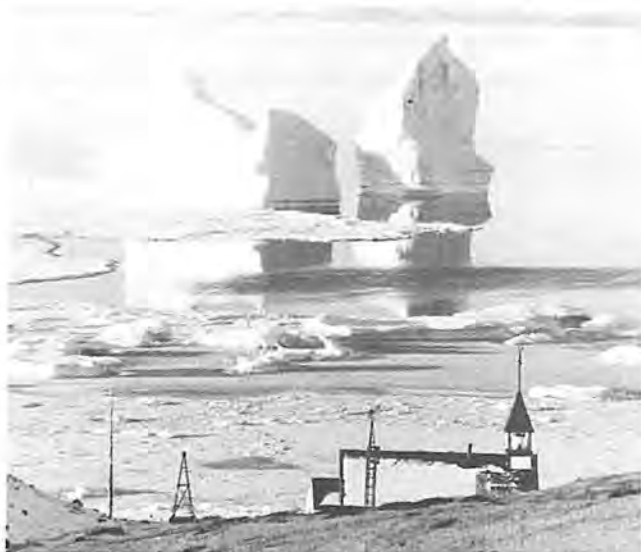
The permanent collection which is on display year round contains archaeological pieces made from stone, bone and ivory dating back three thousand years, contemporary art, ethnographic artifacts, and various wildlife specimens. Unlike many art gallery exhibitions, and traditional museum displays, there is no attempt to rigidly categorize the material into subjective display units.

Brother Jacques Volant, a native of Brittany with 20 years' experience in the Canadian North, has curated this collection since 1948. With the support of other Oblate missionaries in the diocese in obtaining artifacts, plus a few donations, Brother Volant has selected and cared for the pieces which are housed in the museum.

Many people contend that all contemporary carvings (post 1948) and, in particular the soapstone pieces, are not "authentic" Eskimo works. In response to this statement, I would reply that just as the many finely-carved prehistoric and historic artifacts tell us something about the lifestyle and living conditions of those days, so do the stone and ivory carvings of today. One need not only consider the obvious educational value of the carvings in portraying everyday events and traditions. It is also important to note that the sale of non-utilitarian carvings supplements and provides in-



Brother Volant holding a whalebone carving of an Eskimo man and woman flying to the moon
K.H. Melters



The mission at Pond Inlet where Brother Jacques Volant lived from 1935-40
R.C. Diocese of Churchill, Hudson Bay



Museum display in the Mission 1945

Eskimo Museum



Museum displays in 1979

Lorraine Brandson

come for many Eskimo families. Does the fact that an eager southern market for these carvings exists negate the authenticity of the work? Should the technical or artistic excellence of a well-carved likeness of a seal, or a portrayal of a legend or belief, be ignored just because carvings are sold for money? I think not.

The strength and "authenticity" of the Eskimo Museum collection has always been due to the sensitivity of the Curator and other missionaries in collecting those pieces which best express the aims of the museum. Not subscribing to the view of many "arm-chair anthropologists", who equate the demise of the Eskimo way-of-life with the advent

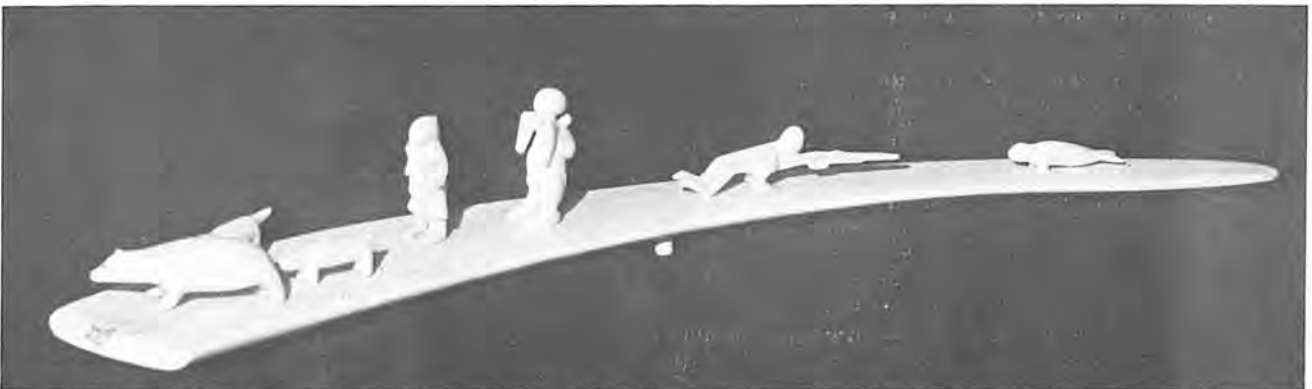
of the Hudson Bay Company, Royal Canadian Mounted Police, and Christian missions, the museum displays carvings such as a skidoo, a policeman or a scene with a man shooting a seal in springtime.

The lure of reaching the famed Hudson Bay and the edge of the barren grounds of the North attracts many visitors to Churchill. Here they can spend their time freely at the museum which is open every day, and go for a walk on the spectacular rock formations located just behind the museum, weather permitting! How better can one appreciate the material on display than by being able to experience and see first-hand the beauty of our Canadian North right here in Churchill.



Olikattark and Pudjuk hauling a seal on the beach at Repulse Bay

R.C. Diocese of Churchill Hudson Bay



Ivory carving of a Spring Seal and Bear Hunt from Repulse Bay, 1945

Alain Omnes



(Left) Caribou antler Dorset carving with 17 engraved human faces from Igloolik
George Swinton

(Below) Ataguvtaluk sitting in archaeological house ruins at Igloolik
R.C. Diocese of Churchill, Hudson Bay





(Right) Pacome Kolaut hunting seal at a breathing hole at Igloolik
R.C. Diocese of Churchill Hudson Bay

(Below) Thule carving possibly representing "Nuliyuk—the Mother of the Sea Animals" found at Igloolik
George Swinton

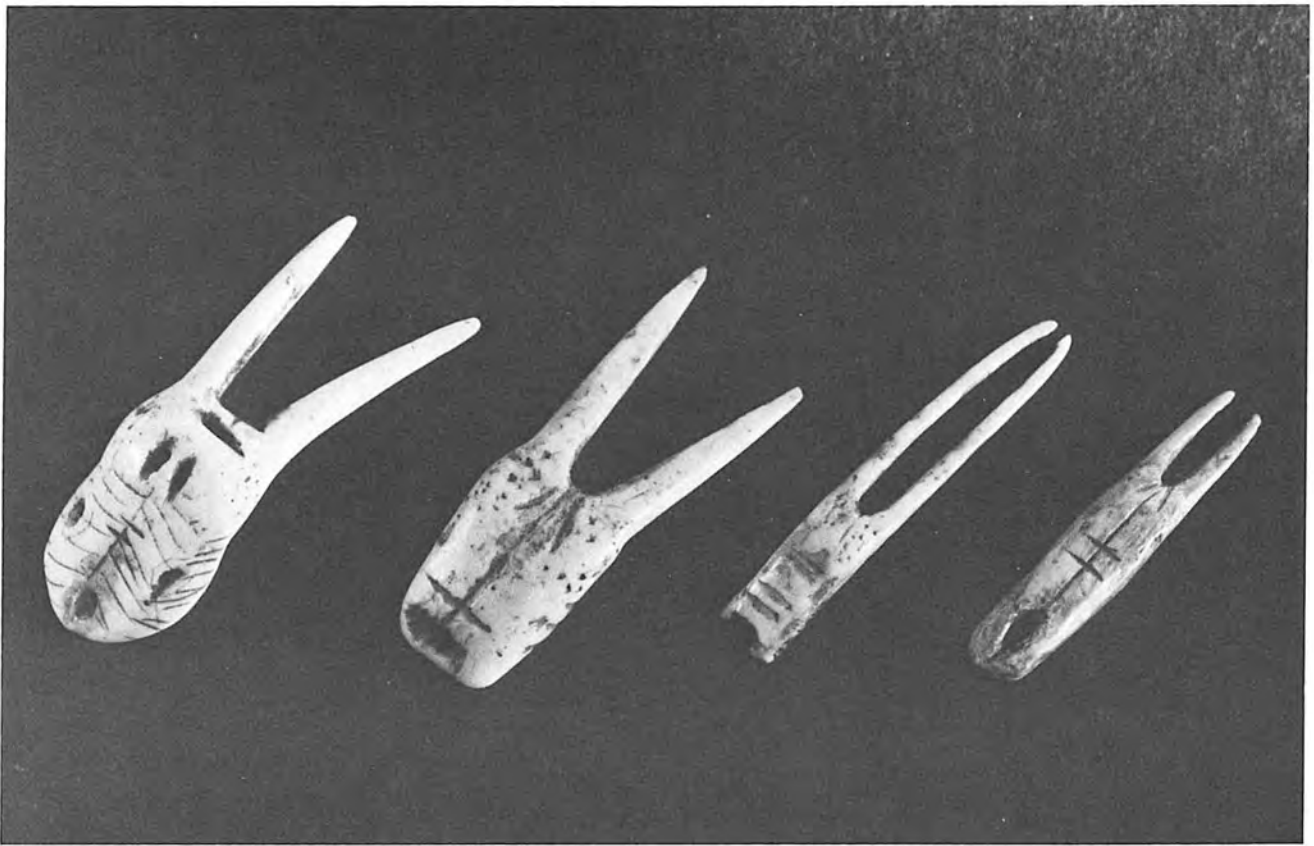




(Left) Drum Dance with Bernard Irkogaktok playing the drum at Pelly Bay R.C. Diocese of Churchill Hudson Bay

(Below) Stone and ivory carving of a Drum Dance at Pelly Bay by Antonin Attark, 1962 George Swinton





Dorset Walrus pendants from Igloolik

George Swinton



Walrus surfacing from the water at Igloolik

Fa. G. Mary-Rousseliere



Fa. F. Van de Velde conducting mass in an igloo at Pelly Bay c. 1956

R.C. Diocese of Churchill Hudson Bay



A group of Eskimo thanking God for their meal—a seal by Ennutsiak of Frobisher Bay, 1969

George Swinton

Dateline Ottawa – CMA Conference '81

TIM WORTH

President

Association of Manitoba Museums

This year's conference of the Canadian Museums Association was held in Ottawa from May 28 to 31 and was entitled "Do Museums Have a Future?". Some might ask how a national conference relates to a provincial association or the small community museum. However, one must face the fact that many of the sessions occurring at a national conference produce a variety of ramifications affecting us all directly or indirectly. Often there are developments

which enable us all to perform our functions or attain our goals that much easier. Any opportunity to learn from the experience of others must not be passed up and thus it was the decision of the AMM council to send a representative.

A national conference of this scope incorporates a number of general sessions; as well as meetings of special interest groups and alternate seminars hosted by associate organizations. They all spoke to the



Tim Worth

museum world and the continuing development of such. Quoting from the conference material "the CMA Conference theme — Do Museums Have a Future? — is prompted by the increasing pressures on today's museums to change their role in society, to modify their methods of operation, to sacrifice important activities, and indeed, to challenge their traditional and fundamental philosophical approaches."

The annual conference of the national museum organization provided an opportunity for the presidents or directors of similar organizations to be involved in an exchange of information and ideas. A chief concern of many of those present was the unsatisfactory performance of the Applebaum - Hebert Committee which studied the Canadian cultural scene. The impression appeared to be that the Committee did not understand how museums could be related to heritage and culture. Hopefully by the time the Committee has finished its series of hearings this problem will have been rectified, and their recommendations will ensure a stable future for those working with the Canadian heritage.

One of the issues identified by the conference was the importance of the indemnification of borrowed material. Any museum that is required to borrow artifacts or works of art from a foreign institution for a proposed exhibition, knows all too well the burden of insuring those items. A burden which is becoming increasingly prohibitive. Thus it was the intention of the Canadian Museums Association and associated organizations to have the federal government establish an indemnification plan which would see the various levels of government cost-sharing the insurance of borrowed foreign exhibition material. Whether a cost-sharing plan is achieved will mean much to the museum and gallery community simply because of the exhibitions which will or will not be mounted.

Also under considerable discussion at this national conference was the proposal for a strategic realignment of the Canadian Museums Association's operative policies which will hopefully make the Association more acceptable to the museum community as a whole. Because the complete plan of realignment will not be fully accomplished for a couple of years, it will be some time before it can be assessed.

As mentioned in the introduction, a gathering of this nature allows for the meeting of special interest groups. One such group was that of museum administrators and finance officers. At this meeting a report from the Canadian Institute of Chartered Accountants (C.I.C.A.) was brought to the attention of those in attendance. The implication was that if the report were carried to its extreme, the whole of the Canadian cultural community would have to

standardize its accounting practices along a pattern established by the C.I.C.A. It was suggested that the following might be necessary in a financial report:

- nature and objective of the operation;
- significant events and trends;
- budgets for the current and future years;
- an accrual type accounting system
- functional accounting—a breakdown of the accounting into its smallest units;
- capitalization of fixed assets.

Certainly many museums already incorporate many of these things into their accounting procedures, however, there are many that do not and for them the effect will be staggering. However, at this point in time it is all conjecture, for no one knows what will become of the C.I.C.A. report.

In separate introductory speeches both Dr. Peter Swann, Director, Samuel and Saidye Bronfman Family Foundation, and the Canadian Ambassador to France, the Honourable Gerard Pelletier, addressed themselves to the health of the museum community. Mr. Pelletier perhaps took a more positive tact but certainly indicated that museums are going to have to address themselves to serving the needs of their audience. He also took the opportunity to emphasize the need for greater investigation into the early inhabitants of North America; not as he contended, the mere emphasis of history over the past 500 years or so.

The general session of the conference was divided amongst several specific areas or concerns. In the first session, the discussion revolved around the topic "Collections—do they have a future?". It was suggested that the mere collection of a host of items will in no way guarantee their existence in the future. Here lies the point of the whole discussion — the people in charge are going to have to make their collections more relevant and open to their audiences if they expect the same audiences to lend support to the preservation of that segment of material history. In this decision-making process, a selection will have to be made of those items which will be interpreted to the viewing audience thereby accepting the inevitable deterioration of those items, and that part of the collection which will be preserved for the scholars of the future (involved in their own search for an understanding of their past, our present).

During this initial session Nancy Dillow of the Winnipeg Art Gallery indicated that in order that our collections continue to be relevant to the audiences which we serve, such collections and resulting displays will have to appeal to them. She asked when was the last time a curator asked the public what it was that they wished to see in a museum?

The second session suggested that the "keepers



Informal discussions with colleagues from across the country—an important part of any national conference *Tim Worth*

of the collections”, or curators, have lost control over their charges and that steps should be taken to reverse this process, as it is the curators who in the long run must be accountable for the state of an institution’s collection. Candace Stevenson of the Nova Scotia Museum indicated that the process should be matched with a collection management policy which would define the goal of the collection and establish how it would be interpreted.

Although a conference on this scale can often develop an air of sophistication; it must be remembered a large number of those in attendance represent the unsophisticated community museum. One speaker, Eric Ruff, Curator of the Yarmouth County Museum, brought into focus the possible future of the community museum. He suggested a number of things, including that the proliferation of the community museum may in due course put their existence in jeopardy. This for no other reason than the fact that the limited resources possessed by the various governmental agencies can only be divided so far before it, the allotted sum, becomes inconsequential. At that point the money has been divided amongst so many that nothing can be adequately done with each small portion. Mr. Ruff suggested that the various levels of government may at some time decide that funding may go only to those museums for which they bear direct responsibility. With the community museum already walking a narrow line between existence and closure, any extraneous pressure on them could conceivably result in their eventual demise.

The second day of the main conference was led off by a topical presentation by the Honourable Francis Fox, Minister of Communications and Secretary of State. He dealt at length with the various programs for which the Secretary of State has

responsibility, including the recognized need for an indemnification plan, the creation of the mobile lab service of the Canadian Conservation Institute and the \$40 million in capital grants over recent years for the upgrading of museums across Canada. All this being a response to a perceived need. At this point Mr. Fox departed from the seemingly friendly tone and indicated that “I think that you are so dedicated to the development of museums in Canada that you probably accept that, from our point of view, at this time, it is now time for the federal government to concentrate more of its efforts and more of its resources in the national capital of our country”. (In other words suggesting that the amount of funding which has been up until now distributed across Canada will now be deminished and instead utilized in Ottawa). Furthermore he indicated that Canadians across Canada would be asked to “contribute to the building of at least one of the facilities we have in the national capital area”. Where the proposed decreases would come were not indicated.

During the fourth session, on training, a museology student suggested that the training being received by students today is a failure because the feedback system has broken down. In his opinion we are not learning from the failures and mistakes perpetrated in the museum profession today, but rather passing them on to the museological students thereby compounding the error.

Where in one person’s opinion it was proposed that our educational institutions were failing to meet the requirements, another speaker suggested that a bright future lay ahead on the basis of proven internship programs. Whereas a poorly-planned internship can end up being nothing more than an apprenticeship, a sound one fuses knowledge and

skills and clearly illustrates the competence of an individual.

In addition to a number of quasi-philosophical discussions about the future of museums, there were also a couple of presentations which deal with very real new concepts which are applicable to museums today in various regions of Canada.

In a presentation, "An Alternate Environmental Control Technique...", the suggestion was put that there were far more reliable methods of controlling relative humidity than previously considered. At Kings Landing Historical Park, New Brunswick, a method of controlling the relative humidity in the air has been devised. This method utilizes a humidity gauge instead of a temperature gauge as the device to turn the heating system on and off. It is recognized that warmer air can hold more humidity than cool air and thus the air is warmed until the desired humidity level is reached. Although this is a new concept in environmental control, it is one which has much merit and is surely applicable to many institutions. For those who might benefit from this concept, a report on this subject will be published by the Canadian Conservation Institute.

A presentation by Dr. Robert Janes of the Prince of Wales Museum in Yellowknife expressed the extreme difficulty of preparing a museum facility and/or related programming in remote regions. Things which are relatively simple become complex and expensive in a remote region such as Yellowknife. It is often this second variable which condemns a project to failure. Only those northern institutions which are heavily supported can hope to achieve any measure of programming or development comparable to that of its southern counterparts. And yet these same facilities have a very important task to fulfill and thus should not be cast aside merely for certain inadequacies. Alternate methods can come into play to preserve the culture of those who claim the northland as their home. Somehow they must illustrate the past and make it come alive to ensure that their heritage is retained. Raising community interest through active participation is certainly a key to the success of any program.

Mr. Rene Rivard presented a revolutionary concept for the North American museum community which entails turning an entire community or series of communities into a museum of traditional and contemporary living. In this respect, a number of communities on the south shore of the St. Lawrence have banded together to preserve their folk culture. Each structure in a village, each individual or creature associated with that structure, all become an integral part of the museum. It would appear that this concept of a museum would only be workable in those areas which have retained an individual ethnic identity; thereby limiting its implementation to but a few localities.

To wrap up the seminar sessions, the last speaker discussed "Motivating the Non-Profit Sector". Certainly this topic relates to the situation of most community museums who must rely upon the generosity of others for their mere existence. The employees of such facilities are often working under adverse conditions in comparison to similar levels of employment in other professions—low salaries being only a small part of the problem. As a solution, he suggested that after analyzing one's program, specific improvements can be identified that can conceivably increase productivity. By the adjustment of work hours, self management and the involvement of the employees in employee-replacement and employee-training programs, motivation can be achieved.

Do museums have a future? Certainly they do! However, they will have to face the prospect of considerable change. The speakers to the annual conference of the Canadian Museums Association have alluded to this fact. Museums have come a long way. Society, however, is changing faster than museums are developing and the social pressures will force those museums wishing to remain relevant to become more efficient, responsible, and appealing. This applies not only to the large museums and galleries, but community museums as well. To do otherwise will doom their existence.

The conference allows 'museum people' to get together to benefit from each other's experiences and learn of recent developments in the profession. But it also creates the opportunity to recognize significant contributions to the museum community. At this year's conference, ten Awards of Merit were presented—including two to Manitoba recipients. Quoting from the Canadian Museums Association's citations, the following Manitobans were honoured:

Brother Jacques Volant of Churchill, whose devotion and efforts over the past 50 years in gathering and documenting much of the northern material culture has resulted in one of the finest Inuit art collections in the world.

Betsy Thorsteinson in recognition of her high standards of excellence in creating outstandingly accurate and realistic models of natural and cultural objects on both a lifesize and miniature scale at the Manitoba Museum of Man and Nature.

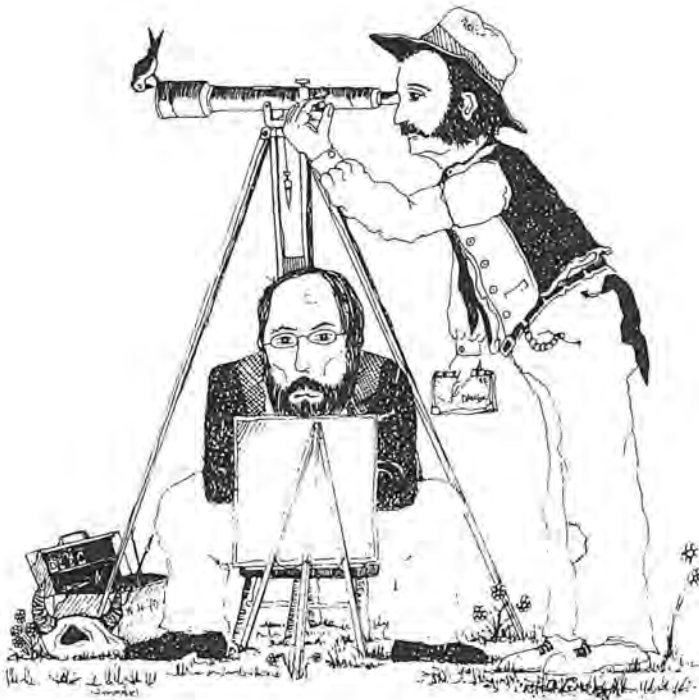
The conference also honoured another member of the Manitoba museum community. Mrs. Nancy E. Dillow of the Winnipeg Art Gallery was inducted into the CMA Fellows Committee because of her long association and dedication to the museum profession in Canada.

On the strength of this conference, delegates returned home with renewed enthusiasm to diligently ensure the continuation of museum development in Canada.

Notes to Contributors

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

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



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