

Decide your function and policy. If you are to be a "local museum," stay local. Don't become a storage house for everyone and everything. Don't be afraid to turn down a gift or a loan if it is not suitable. It will be much harder to get rid of it later on and storage space costs money. Define the territory you are going to serve and stay within it. If you are to have Indian relics, pioneer articles, agricultural tools and implements, marine, or whatever you decide, take only pertinent material.

Consult established museums on proper legal loan and gift forms and avoid a lot of headaches. Concentrate on gifts as far as possible. Loans are a nuisance. People are always wanting to borrow the items back, and if anything happens to them, the museum authorities are liable. Loan forms and card index files and record books are essential, not only for the protection of the museum, but so that, in later years, you can handle your displays efficiently.

Check the National Archives and National Museum and provincial museums for material which they may loan to your museum or of which photostatic duplicates may be made. You will be amazed how much is available and at what low cost. If your community is interested in a small art gallery in conjunction with the museum, the National Gallery and provincial galleries can start you off with a few prints of local significance. Arrange displays of the works of local artists.

Now start housecleaning the attics, the barns, and the sheds of the area. Don't expect that people will come forward with material for the museum. So form a small party and go housecleaning, asking "what is this? what is that? how was it used? where did it come from? how old is it? who? when? why? where?"—all the questions which an inquiring reporter is supposed to ask. And when you find each interesting new item, write a story about it. You will want that story for your own files and the local newspaper may use it.

Clean the material thoroughly before you put it on display. If you don't know the proper methods, ask. Number each item, and label it attractively, using a large typewriter face. Remember history must be merchandised like any other goods on display. A good local sign painter can be one of the most important members of your executive.

Watch for local auction sales and get there several days in advance. Ask for gifts for the museum of the material you want. Don't start paying for it. You will never stop.

Advertise your official opening well. Don't be afraid to spend money for road signs, newspaper ads and pamphlets, and be sure that the whole district knows about it. Your provincial motor league may be able to help you with directional markers.

Charge an admission price sufficient to pay for at least one full-time curator in the period of the year when you remain open. Museums seldom run successfully on voluntary labour alone. And people will pay to visit a museum if the articles in it are attractively displayed.

As you secure new articles, put away the less interesting ones. Keep changing constantly. Trade material with other museums. Return surplus articles to the donors if you have no use for them. Remember that you keep on good terms with all the donors. They are the people who will bring you most of your visitors.

Tie in your project with your local municipal recreational committee. Some provincial financial assistance may be secured in this way.

Keep your accounts accurately and have them properly audited. Your municipal council should be kept constantly informed of all your activities. In this way when financial help is needed, it will be easier to get.

Always remember that local history is interesting. Keep knocking the "hi" out of "history" and you will keep your local museum alive and well patronized.

## *International President to Visit Canada*

Speaking at the annual meeting of the A.C.W.W. Executive Committee in July, Mrs. Alice Berry, O.B.E., President, said:

"After my election as A.C.W.W. President, in Toronto, I had the opportunity of traveling through part of Canada, but unfortunately I had not the time to see the work, which I do so very much want to see, of the Women's Institutes of Canada. I hope I am going to be able to make good that lack of knowledge in the near future. I hope, probably on my way back home to Australia next year to go via Canada. I hope they will be glad to have me and to show me something of their work."

Mrs. Berry told about her visits in Lebanon,

Malaya, Pakistan, the Punjab, and Ceylon. Then she said "I went to Ceylon primarily, of course, to talk over with the women of Ceylon plans for the 1956 A.C.W.W. conference. It is going to be a successful conference if enthusiasm has anything to do with it. For the women of Ceylon are most enthusiastic and concerned for the comfort of the delegates. The University buildings at Peredeniya are very comfortable and the scenery is superb. The conference will, however, have to be limited to 500, not because of hostel accommodation but because there is a lack of halls large enough to take a very large conference."