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AN EXAMINATION OF THE STATE OF HISTORICAL RE-ENACTMENTS IN
CANADA.

A Thesis Submitted to the Committee on Graduate Studies
in Partial Fulfilment of the Requirements for the
Degree of Masters of Arts
in the Faculty of Arts and Science

TRENT UNIVERSITY
Peterborough, Ontario, Canada

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Canadian Heritage and Development Studies M.A. Programme

June 1999



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0-612-40467-6

ABSTRACT

An Examination of the State of Historical Re-enactments in Canada.

Paul John Scott Ellerman

Historical re-enactments are a part of our lives. They affect us every day, at home, work and play. For some though, recreating the past is a hobby in which they participate by re-enacting a particular event, episode or period of history. The War of 1812 and the Fur Trade are just two of the many events or thematic periods re-enacted.

The first purpose of this study was to explore the nature and state of historical re-enactments across Canada: the number, location, scale and time periods being re-enacted. To accomplish this, a questionnaire was sent to over 30 sites that hosted historical re-enactments in 1997 in Canada. The data obtained showed that the re-enactments surveyed covered a variety of types, most notably military and fur trade re-enactments; spanned the time periods from the 1740s to the late 1940s; and ranged in size from less than 25 re-enactors to over 600 re-enactors and drew an average of 2500 spectators.

The second purpose was to gain some understanding of the participants in re-enactments. A sample of 31 re-enactors were interviewed by telephone. These interviews showed that the primary reasons for participating were to have fun and to achieve a greater understanding of the past, but that not all re-enactors are motivated by the same reasons.

The conclusion of this study is that re-enactments play a role in how the Canadian public both views and learns about its history. For this reason this unique and fascinating hobby merits further study and suggestions for further research are offered.

ACKNOWLEDGEMENTS

I would like to thank the members of my thesis committee, Professor Thomas Symons, Dr. John Marsh and Dr. John Jennings for their continued guidance and support.

I would also like to thank the re-enactors and the historical re-enactment hosts who assisted me with both my interviews and questionnaires.

To the numerous re-enactors, educators, interpreters, professors, and other individuals who have a keen interest in our heritage from across Canada and around the world for answering my emails, and newsgroup posts, I give you my thanks. Your assistance is most appreciated.

I would like to thank my parents for their support. They have been with me since the beginning.

Lastly, I would again like to thank the thousands of re-enactors around the world for preserving and promoting our past. You add something to history that can not be acquired from a book or a museum. Keep up the good work!

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1.0 - INTRODUCTION

It is 82° in the shade. The light tapping of a drum can be heard over the snapping of a flag flapping in the wind. A group of men dressed in red stand shoulder to shoulder.

"Company, fix bagnets."

The men in red move amongst themselves and in seconds the flash of polished steel can be seen. The bayonets have been fixed upon their muskets. They are ready to engage.

"Company, forward march!" The same voice cries. It is a man, also dressed in red, standing next to the group.

The men move forward. Two lines, one behind the other, moving as one. Flashes back to Grade 8 History Class make you realise that what you see are the famous British Red Coats.

"Company, forward at the double", the sergeant barks. Unlike the rest, he carries a pike.

The lines of red move more quickly. They still retain their formation; they are almost at a slow run now, sweating from the wool pants and jackets, the full pack upon their backs and the heavy muskets in their hands.

"Company, charge!" bellows the sergeant.

The two lines dissolve and become a mash of red, men and flashing steel. A cry of "Hoozah" rises from the group as it sprints forward.

Suddenly you realise they are moving at you, the great group of red and steel. You have but a little line of rope barricade as your only defence.

"Company, halt! Form ranks!" The sargent cries out in his loudest clearest voice.

And suddenly the mash of red and steel is once again two neat lines of men, sweating underneath the July sun.

The year is 1998. So why are these men dressed in the uniforms of the 19th century British army? Why are they performing drills and using battle techniques that have not been seen on a field of battle for over 100 years? (See Illustration 1)

Why? As with all things, there are many reasons. For these re-enactors, it is about having fun; it is about educating the public about the past; it is about their heritage.

Illustration 1: War of 1812 British Red Coats Firing Their Muskets



(Mary Anne Windrey, Lang Pioneer Village, Keene Ontario, July 1998)

This need to educate and to preserve the past while having fun is an ambitious goal for this small group. Especially when you realise that they are not full time soldiers, but rather blue and white-collar workers, who in their spare time engage in this activity. But they have help in achieving this goal, as there are many others who, like them, participate in the activity for the same reasons.

The portrayal of historical personalities and the re-enactment of historical events are a leisure activity for many individuals. In Canada, re-enactments attract thousands of people each year both as participants and as spectators. Re-enactments can range in size from fewer than a hundred participants to several thousand. For some re-enactors what they do is simply a recreational hobby, for others it is an activity with greater purpose: the preservation and exposition of the past.

1.1 - Defining Historical Re-enactments

What are Historical Re-enactments?

As a society we attempt to recreate or re-enact the past on a continuous basis.

Whether as individuals or groups, re-enactments are a part of our lives. Often these re-enactments are not recognised as such; they are just a part of our daily lives.

The first step needed in a study such as this is to define what is an historical re-enactment. The Oxford Dictionary defines re-enacting as “the acting out of a past event”.¹ This definition was supported by a survey, regarding what a historical re-enactment is, conducted with several individuals involved in heritage research. Keith Dewar, a lecturer at Massey University in New Zealand, defines historical re-enactments as "acting to create a staged version of a historical event or activity for educational purposes".² Jennifer Van Haaften, who works for the Historical Administration programme at Eastern Illinois University, defines them as "a recreation of a specific event in the past".³ David Lowenthal, author of *The Past is a Foreign Country* writes, "re-enactments reproduce past events".⁴ While each definition has some common elements, each also adds or subtracts some element from the original definition. For the purposes of this study, historical re-enactments will be defined as the acting out of an event or action from a specific period in history as a hobby.

The Re-enactments in our lives.

Historical re-enactments, as stated earlier, constitute an important part of our everyday lives. They involve us at home, at work, and at play. Quite often we find ourselves re-enacting the past unknowingly, as these re-enactments have played a role in our daily lives for as long as we can remember.

Re-enactments in the home are generally overlooked, as the activities that we perform in our home have been usually taught to us by our parents, who in turn learned them from our grandparents and so on. For example, the partaking of wine or beer with dinner. This act originated thousands of years ago, and is re-enacted time and again. An even better example is to examine the roles and activities of family members. Here we will find that these roles and activities have often been handed down from generation to generation.

In our work we also find many re-enactments. These are generally seen in special events related to our work. Examining the legal profession, one may find many re-enactments. For example, the swearing in of officials, the wearing of robes and wigs, and the titles given to those working in the profession are all forms of re-enactments. In the field of medicine, the swearing of the Hippocratic oath is also a re-enactment. Two of the most identifiable occupations involving re-enactments involve Archaeology and Historic Park Interpretation.

Some Archaeologists and Anthropologists re-enact the past as part of their daily jobs. These individuals are involved in what is known as experimental archaeology. Experimental archaeology is defined as "controlled, modern experiments with ancient technologies and material culture that can serve as a basis for interpreting the past".⁵ These professions use re-enactments as a way to seek answers about the past. There are many examples of this work, from small projects such as flint napping and pottery firing, to entire villages being recreated, such as the Polder Project in Holland.⁶ It should be noted that while these experiments succeed in reproducing items that look exactly like those found, they may not use the same methods for the re-creation. The exact methods used will in many instances never be known until time travel is possible.

Another occupation that re-enacts the past a great deal is that of the Interpreter/Tour Guide at Historic Sites and Parks. These individuals use living history or first person interpretation to communicate the realities of the past. Good examples of this activity may be seen at such sites as Old Fort William, Ontario; Fortress Louisbourg, Nova Scotia; and Saint Marie among the Hurons, Ontario. The late Dr. John Fortier perhaps described it best when he suggested "living history is not an end in itself. It is a way to communicate".⁷ Living history is but a small aspect of re-enacting, but it does allow a better understanding of the realities of the past.

The most readily apparent time for re-enactments is in our leisure time. Our free time is often filled with re-enacting. Sports provide many prime examples of re-enactments and there is no better example of a sport re-enactment than the core events at the Olympic Games. The modern Olympic Games were first held in 1896, in Athens, Greece. These modern games were a re-enactment of the original Olympic games held in the 8th century BC. The modern Olympics have many of the same core events, as did the original games and, like the 8th century games, the modern games introduce new events each year. There are other re-enactments found within the games, such as recognising the top athletes, and in the design of the Olympic stadium. It should also be noted that even the 8th century Olympic Games were a re-enactment of sporting events and festivals held in Egypt and Mesopotamia as early as 3000 BC.⁸

Re-enactments are also found on the television, in movies and plays that are watched, and in the books that are read. Looking at television we find shows such as *Dr. Who*, *Quantum Leap*, and *Voyageurs* which feature a twentieth century person travelling back into time. We also find shows such as *Little House on the Prairie*, *M.A.S.H.*, *Pride and Prejudice* and Walt Disney's productions of *Treasure Island*, *Swamp Fox* and

Robinson Crusoe. These programmes do not deal with time travel as do the previous examples, but rather present the re-enactment based in the historical period. Television's interest in recreating the past can further be seen in the introduction of speciality channels, such as *The History Channel* and *History Television*, two cable channels that provide 'historical' programming 24 hours a day.

Movies have used re-enactments in their features since the beginning, specially those movies dealing with wartime activities. Many examples of re-enactments can be found in such movies as *The Longest Day*, *Lawrence of Arabia*, and *The Madness of King George*.

Plays have also long used re-enactments of the past. Plays with the subject of war and the past appear regularly. Today's plays do not have the stage space or budget to depict large battle scenes and therefore often represent the action using stylised and abstract methods. Scenes from the French Revolution, the Napoleonic Wars and other battles involving the British Army were re-enacted as a form of public education. The re-enactments came in two forms, panoramas and plays.

Panoramas are great circular paintings, encompassing 360 degrees. Panoramas first appeared in London, one year after the Bastille fell. They were first used to re-create travel scenes and gradually moved to battle scenes. The creators of the panoramas then began to include a transitional zone called a *faux terrian*. This consisted of adding objects in front of the panorama to create a 3-D effect. Perhaps not a re-enactment, panoramas were painted recreations of the battles. While many of these great panoramas are gone, they are making a resurgence in Europe and Asia.⁹

Battles were re-enacted on stage to create a kind of living newspaper for the public. Due to the size of these re-enactments, two types of theatres were used, the

hippodrome (e.g. Astley's) and the aquatic theatre (e.g. Sadler's Wells). Hippodromes re-enacted land battles while aquatic theatres focused on the naval battles. Re-enactments of land battles included the use of infantry, cavalry and artillery, and the play changed as new information was received about the battle. Re-enactments of naval battles used ships in a large holding tank of water to re-enact the battles. Authenticity was important in these productions and as such, military historians and veterans were often called upon to assist as consultants in their preparation.¹⁰

We also find re-enactments in our social activities. Take for example the act of the New Year's Levee. This is an event that came to Canada in the mid 1600's from France. At this event the Governor General receives citizens for the exchange of New Year greetings. Since the first New Year's Levee was hosted, in what is now Canada, by the Governor of New France, each vice regal successor has continued the tradition. Governor's or Commissioner's Balls are also another form of re-enactment, as are many festivals and fairs.

Re-enactments are also found in events and celebrations that promote society's identity and its history. These re-enactments exhibit, as Fortier writes "patriotic pageants and costumed commemorations of the 19th century, and in quasi -educational portrays...".¹¹ Generally, in addition to the event's promotional nature, these events are also a large tourism draw for an area. Some recent re-enactments that fall into this category are the 1995 Fortress Louisbourg Re-enactment, the 1997 Cabot Celebration, and the 1998 Plains of Abraham Re-enactment.

Re-enactments play a large role in our lives. One group of individuals though, seeks out re-enactments in order to participate in them as a hobby. This group, as Anderson describes, is "the most colourful group made up of history 'buffs'".¹² These

individuals take the re enactment one step further. They not only re-enact the activity, but they also don period clothing, use period materials and items, and attempt to live in the period being recreated. These individuals, called "re-enactors", are the focus of this study (See Illustration 2).

Illustration 2: A Group of War of 1812 Non-combatant Re-enactors Watching a 'Battle'



(John Jennings, Lang Pioneer Village, Keene, Ontario, July 1998)

The Hobby of Historical Re-enactments

This group of hobbyists, known as re-enactors, re-enact the past not as a daily part of their lives, not as part of their profession, nor as part of their religious experience; they do it in their spare time. Re-enactors and amateur archaeologists or volunteers at historic parks and sites should not be confused as being the same, as there are several elements that distinguish the re-enactor from the others. These elements are:

1. Re-enactors re-enact a specific event or period in history. Periods portrayed include, for example: Viking Society; Roman Society; Medieval Society (both true Medieval as well as fantasy); Tudor Society; the English Civil War; The French - Indian War;

the Seven Years War; the Fur Trade and American Mountain Men; the American Revolution; the War of 1812; the American Civil War; the North West Rebellion of 1885; Victorian Society; World War I; and World War II. This is by no means a complete list, these events and periods are just some of those most frequently re-enacted.

2. Re-enactors generally conduct careful and detailed research of the time period/event being portrayed. This research is conducted using academic reports and articles as well as a reliance on first-hand accounts and period depictions and illustrations.
3. Re-enactors generally conduct careful and detailed research into the people and the lifestyles being portrayed. The research conducted not only pertains to the specific event, but also to affairs of the period. This research essentially adds a 'human element' to the re-enactors knowledge. Again this is derived from mainly first-hand accounts or primary sources.
4. Re-enactors generally research, and practice, contemporary skills and crafts. These skills and crafts can range from fire lighting with flint and steel to forging the barrel of a cannon. Each re-enactor has common skills that most know, while some have detailed skills such as blacksmithing.
5. Re-enactors generally conduct careful and detailed research into clothing, and equipment. This research is based on academic journals, period accounts, period illustrations and first-hand observations of museum pieces. Authenticity is very important to many re-enactors. Re-enactors have also been known to go to great lengths to ensure that their uniforms are hand sewn, that they are the correct shade of blue and that the buttons on them are hand cast (See Illustration 3).

Illustration 3: Three War of 1812 Military Re-enactors Posing in Uniform

(Mary Anne Windrey, Lang Pioneer Village, Keene Ontario, July 1998)

6. Re-enactors also use techniques derived from theatre. These techniques are generally used when the re-enactor adopts a persona and pretends he or she is from the time period being re-enacted. The individual will act, and speak like the person being portrayed.

These elements provide the basis of the re-enactors' attempt to translate their research into a multi-sensory experience, which allows them to appreciate and understand the period being portrayed. This essentially allows re-enactors to recreate the time period.

Every thing from the food in their stomachs to the wet wool coat on their back is as authentic as possible. The only difference is that re-enactors know they are not from that time period, only visiting, in the hope of being able to feel life as it was.

There are generally three different re-enactment events that a re-enactor can participate in. The first is the ceremony or parade. The re-enactor's role is generally to add "colour" to the ceremony or to commemorate a specific event. Their role is minor with limited interaction with the visitors or spectators.

The next type of re-enactment event a re-enactor can take part in is a tactical event. They are like a re-enactment but not based on an actual period battle or event. Tacticals are war-games using the period tactics, supplies, and methods. Often the tactical event is scored by Judges and Officials. They are generally a weekend long and are closed to the public.¹³

The final type of historical re-enactment is based on an actual event or period. It is generally a weekend event that is hosted most often at a historic site or park and which is open to the public. These events are generally scripted or scheduled to some degree. It is these re-enactment events that are being studied.

There are several different types of re-enactment themes that an individual can participate in.

Civilian re-enactors portray the culture and lifestyle of the typical civilians or towns people. For women, this can include mothers, wives, cooks, sutlers, politicians, tradeswomen, teachers, merchants, nurses, musicians and entertainers. For men, this can include fathers, sons, preachers, doctors, lawyers, sutlers, surgeons, judges, artisans, teachers, dentists, politicians, contractors, government inspectors, musicians and entertainers. These lists are by no means complete, but do provide a range of occupations

that could and are being re-enacted.¹⁴ The only limitation on what occupations can be re-enacted is the historical knowledge available about the desired occupation.

Native re-enactors usually portray the lifestyles and culture of a specific native group. This does not necessarily mean warriors, but rather it could result in the portrayal of any member of a native society, provided there is sufficient historical knowledge.

Military re-enactors portray the lifestyles and culture of the army and its followers. Portrayals could be done of officers, non-commissioned officers and enlisted men, in any branch of the army, infantry, artillery and cavalry, as well as such support units as engineers, medical and signal corps (See Illustration 4).

Illustration 4: American Cavalry Test the Mettle of a British Square



(Arthur Hemming, "The Battle of Georgian Bay", Penetanguishene, Ontario, August 1998)

Water-based re-enactors portray the history, lifestyles and culture of the navy and the sea and inland waterways. This could include any manner of a re-created boat, from a canoe or dory to a schooner or ship-of-the-line and, of course, their crews. This may also include military units such as marines.

Fur trade re-enactors portray the lifestyles and culture of the fur trade. Some portrayals could include natives, metis, voyageurs, company traders, company partners,

and related artisans such as blacksmiths and tinsmiths. Again, the only limit is historical knowledge of the period.

Mountain men portray the culture and lifestyles of the "unopened" frontier. These individuals often portray the sort of frontier persona as characterised by Daniel Boone and Davie Crocket.

The History of Re-enacting

Re-enacting, as studied in this thesis, has possibly several different origins. These origins are not confined to North America, nor can any one source be defined as the origin of modern day re-enactments.

One of the earliest known sites re-created for pleasure was on the grounds of the palace of Versailles in France. Marie Antoinette had a *hameau*, a replica of a Norman dairy farm built in the corner of the garden. Here she would amuse herself with 'the simple life'. She sought authenticity in the winding paths and clumps of trees of the natural 'jardin anglais' and in the simple styles of country folk.¹⁵

There are, of course, many other examples of re-enactments from the past. In the 18th century, when a British military unit was not on a campaign, it would undergo an annual review to ensure that it was in compliance with Royal Warrants. Records from the British War Office show that during a unit's annual review it would perform the Manual of Arms, marching manoeuvres and in some cases a tactical demonstration. In addition, there are also reports that indicate that mock (re-enacted) battles took place. In 1774, as part of their review, several infantry regiments, some artillery pieces and a dragoon regiment engaged in a mock battle.¹⁶

Besides these written accounts, there is also evidence of re-enactments or mock battles found in period paintings. *A Mock Attack at Warley Camp* by Philip de

Loutherbourg shows one such battle being performed for King George III (See Illustration 5). In another painting by Francias Wheatley called *Lord Aldbourough on Pomposo (his horse), a Review in Belan Park, County Kildare*, (circa. 1870) there appears to be a skirmish between an infantry unit and a cavalry unit in the background (See Illustration 6).

The hobby of re-enactments may have also originated from the living history or outdoor museum. Some of the first and more famous outdoor museums are Skansen in Stockholm, Sweden, which opened in the 1890s, or, in the United States, Henry Ford's Greenwich Village, which opened in the 1920s, and Colonial Williamsburg, which opened in the 1930s.¹⁷ These sites are re-creations of the past, and use living history as the method of interpretation.

In the 1930s, another source for re-enacting appeared in the United States. This time, though, it was the evolution of a different hobby in what could be the predecessor of the modern day historical re-enactment. In the 1930s, at a series of muzzle loading firing contests, those who shot the weapons decided that the experience would be enhanced if they dressed like the pioneers, hunters and soldiers who originally used the guns. As a result, in 1931, the U.S. National Muzzle Loading Rifle Association was created.¹⁸

Direct links to today's re-enactment groups can be seen originating from the celebration of the United States Civil War Centennial in the 1960s and in the United States American Revolution Bicentennial in the 1970s. These celebrations saw, what were called at the time, sham battles as a large part of the celebrations. In fact, President Kennedy was a big fan of 'sham battles'.¹⁹ While many of these events were poorly done, many Americans attribute their initial involvement in re-enactments to these two celebrations.

Illustration 5: A Mock Attack at Warley Camp by Philip de Louthembourg



(Schick, I. T., *Battledress, The Uniforms of the World's Great Armies 1700 to the Present* (Little, Brown and Co., 1978, pp 50-51))

**Illustration 6: Lord Aldbrough on Pomposo (his horse), a Review in Belan Park,
County Kildare by Francis Wheatley**



(Webster, Mary, Francis Wheatley, (Paul Mellon Foundation of British Art, 1970, frontispiece.))

and in the range of what is being re-enacted. It is now possible to find re-enactments of history from the Stone Age to World War Two.

The hobby of re-enacting has also spanned the oceans and can be found in most parts of the developed world. Re-enactments have taken place, for example, in the Czech Republic, Australia, Russia, France, Belgium, Austria, England, Germany, Canada, and the United States.²⁰

With all these events from various time periods being re-enacted, it is surprising that so little research is being conducted on re-enactments. This is a gap that this thesis aims to fill.

1.2 - Thesis Aims

There will be two aims to this thesis. The first aim is to determine the state of re-enactments across Canada. The second aim is to examine the reasons for participating in re-enactments.

In the investigation of the state of re-enactments across Canada, the magnitude, scope, and location of historical re-enactments will be examined. There are many re-enactments taking place across Canada, spanning the events and time periods of Canadian history. Yet, scholars have conducted very little research into these activities, although many articles and several books have appeared in the popular media (For example, R. Lee Hadden's Reliving the Civil War: A Reenactor's Handbook).

In the second part of this thesis, an attempt will be made to discover why people engage in this hobby. It is hypothesised that people enter into this activity both for recreational purposes and to develop their identity, to preserve and display the past, and to understand better who they are and where they came from.

While it may appear that there are two distinct and separate studies being undertaken, in fact they are intertwined and connected. To be able to understand why people recreate the past, it is important to know where and to what degree this activity is taking place. Furthermore, this knowledge of the activity will also allow a wider range of re-enactors to be studied and thus a more complete picture of the re-enactments will be formed.

1.3 - Thesis Rationale

There are several reasons for pursuing these questions. Re-enactments are becoming more and more popular, yet there has been very little scholarly study of them. The rationale for this study is based on the following points:

1. It is not known how many or what types of historical re-enactments are being conducted across Canada. Are these small events with perhaps fewer than a hundred participants or are they large events with many hundred participants? Are there several hundred events held in Canada each year or only twenty? What time periods are being covered? By answering these questions, not only will more knowledge about the state of re-enactments be gained, but also an inventory or database will be created which will provide the foundation for more research into this field.
2. An examination of the participants' reasons for participation will lead to a greater understanding of the reasons for engaging in this activity. While some work has been done on this in the past, it was very shallow in depth or has been limited to one event.²¹ Asking more penetrating and probing questions will lead to a greater understanding of re-enactors.
3. Studying re-enactors' participation will lead to a greater understanding of how re-enactors view history.

4. With the knowledge gleaned from this study, we may understand why certain parts of history are remembered and celebrated over others.

1.4 - Limitations of Study

This study focused on re-enactments that use re-enactors who were participating in the event on a purely voluntary basis, as part of their leisure activities and not as part of a job. Only re-enactments in which these individuals constitute a majority were surveyed. This study will only look at sites that currently hold annual re-enactments. 'One time' re-enactment events will not be the focus of the study, but will be referred to for comparison reasons. In addition, the re-enactments must be open to the public. Re-enactments that take place on private property and that are not open to the public were not studied. The study was not limited to a particular type of re-enactment and will try to encompass many different types of historical re-enactments as long as the re-enactment met the above criteria.

2.0 - A RATIONALE FOR RE-ENACTING

What sane person dons a wool jacket, picks up a heavy musket and marches in an open field in the middle of the summer? Why does this person also seem bound and determined to light a fire using flint and steel in a rainstorm? What is the appeal of a dinner consisting of a cast iron pot full of corn and grease and three-day-old bread? What is the rationale behind what these individuals do for a hobby? For some hobbies it is easy to see the motivations; for others it is more difficult. It is arguable that re-enactments fall into the second category. This chapter will attempt to provide a rationale for re-enacting.

2.1 - A Need to Escape

For some individuals one of the principal motivations for recreation and tourism is the idea that travel can liberate them from the bonds of everyday life. Physical and social separation from the individual's normal environment is a strong motivation for travel. Re-enactors go one step further; they travel both in distance and in time. The escape from the late 20th century is usually for only a day or two.

Escapism, though, is also part fantasy. The difference is that the world of re-enactments is based in reality not fantasy. One exception to this is a group of individuals who are part of the Society for Creative Anachronisms (SCA), an international organisation. The SCA focuses on re-enacting the Dark Ages, including medieval fantasy. It is possible to find amongst its ranks of foot soldiers, peasants, jesters and knights, individuals portraying witches and warlocks, elves and fairies. The SCA re-enact the past as it feels it should have been, not as it actually was. The 'uncomfortable' is not re-enacted and as a result, what is represented is unbalanced and inauthentic. Many 'hard-core' re-enactors belittle the SCA because of this attitude to historical accuracy.

The escape from the present for many re-enactors is never complete; there is always lurking in the back of the mind thoughts of work and home. Escaping to the past allows the individual to slow down and gain a sense of 'rootedness'. The past is seen as an alternative to the present day.¹ It is not possible to escape stress completely, although many claim that re-enacting can accomplish this. It is a different kind of stress that is found in re-enactments. What does happen, though, is that they leave the present day self and turn back to a time that is viewed as being simpler and more vivid. In reality it was most likely just as difficult as our own time, but in a different fashion.

Re-enacting can be:

"...a reaching out to get a firm grip again on cherished traditions and institutions which years have eroded and corroded... a striving for substance, something to stick to the ribs, in a nation turned into plastic and where most of life is but an imitation of life."²

Surprisingly, this quote originates with the Buckskinners of the American West and not with the SCA. Re-enacting can not create a perfect world but it can provide an escape from the complex world of the 20th century, to an environment where your senses are refreshed and re-energised.³

Many find that life moves at a fast pace. Eras, like the Tudor, Renaissance and Victorian, were of considerable length (in some cases, several hundred years in length). However, eras of late have been shortened and accelerated. In the past two hundred years we have seen the Industrial Revolution, the First World War and the Second World War, the Dirty 30s and Peace and Love years of the 1960s, just to name a few. The society we live in is changing more quickly than ever before. Society in earlier time periods had a past that was relatively consistent because of their length. Thus the past, present, and future were similar. However, in our modern society, our past is different from our present and our future is unknown. For some the pace of life is so fast and these individuals wonder if it is real and if we can keep up with it. For some, this is unsettling and they end up grasping for something real to hold on to, and they look to the past for this.

Through re-enacting, an individual can reach into the past and grasp this reality. The reality is real, in the sense that it is known from history and memory.⁴ Through artefacts, reproductions, historic sites, and period and contemporary texts, it is possible to re-create the physical environment of the past, thus recreating an authentic past. By

donning a persona and the attire of this re-created reality, it is possible to journey into it and experience it.

2.2 - The Importance of Authenticity

Authenticity plays an important role in re-enacting. By being as authentic as possible, the re-enactor and the re-enactment gain credibility and acceptance.⁵

Authenticity is often the subject of many conversations, both around the campfire and on the Internet, and is a great focus for all serious re-enactors (See Appendix G: Re-enactors in the Internet). As some artefacts and artworks have their value based on authenticity and not on their nature, historical re-enacting receives some of its value in the same manner. For some re-enactors, authenticity is a never reached goal, always just beyond their fingertips. For others, it is a means to educate the public about the past by authentically portraying it. For some academics and some park administrators, authenticity is justification for not allowing re-enactments to take place.

The Association for Living History Farms and Museums defines authenticity as "truth; accuracy; originals or reproductions that are historically accurate".⁶ Sherfy defines authenticity as being historically honest.⁷ This evolves the meaning of authenticity for the re-enactors, as being historically honest is more than being authentically dressed. Sherfy argues that to be truly authentic one must present the past on the past's own terms. To do so involves three realisations. First, attempting to place one's self into the past and realising that one can not truly do so. Until time travel is a reality, the best re-enactors can do is recreate the past in the present. Second, the individual must realise that they can not assume that people in the past felt the same way about similar experiences or ideas. Regardless of the time period, people all think and

feel differently about life and the experiences they have. The people of the past have experienced events, which our society never will. Finally, the society being portrayed had different political views and moral values than today's society.⁸ For example the treatment and role of women in society; it has changed dramatically from the 1700s and 1800s.

Authenticity is important for a re-enactment or living history site because to the public's eye the re-enactors are presenting an accurate portrayal of what really happened.
9

Authenticity can bring life to some items or places. Seeing an item or place as it was meant to be moves it from being inanimate to a more living state. This not only makes the item or places more interesting, but it can also highlight the processes involved with it. The resurrection of this item or place can be seen as invoking living history.

Living history is an important educational tool for teaching about the past. The ability to see items in use and motion stimulates curiosity and promotes questions as opposed to simply reading about, or viewing the items. Schlereth in his article, *It Wasn't that Simple*, provides support for this idea, "...historical villages continue to exert an enormous influence on the average American's perception of the national past and on his understanding of history as a way of knowing".¹⁰

As a result of their nature, living history sites and re-enactors are involved with public history. They present information on the past to the general public, for the public's knowledge (See Illustration 7). For the most part, the information conveyed by the average re-enactment is shallow in depth. This, however, is not all that different from most interpretation programmes, which are designed to convey one or two major messages and several smaller ones. But it is possible, as with an interpretation

programme, when and if questioned, for the re-enactor to go into more depth. Many re-enactors have a general knowledge of the period being recreated and many of them also have a specific research interest.

Illustration 7: War of 1812 Re-enactors Marching Through a Group of Visitors On Their Way to 'Battle'.



(John Jennings, Lang Pioneer Village, Keene, Ontario, July 1998)

It is also possible, due to the nature of living history sites and re-enactments, to go more in-depth in a sensual context. To involve all five senses creates a more memorable experience. The Site Administrator for the Fort Loudon State Historical Area in Tennessee says “to see someone cook, eat, sleep and live in an historical setting conveys more than any guided tour or interpretative trail sign ever could hope for”.¹¹ There is no better way to learn how hot and smoky a bakery from 1815 could be, other than by experiencing it. Interpretative walks, talks, slides or movies cannot convey the smells, the noise or the feel as can a re-enactment.

Schools have long looked at historical sites and programmes to enrich their classroom teachings. Historical sites across the country offer a wide variety of programmes, from one hour lectures to over-night stays in period buildings. However in the last several years, schools in both the United States and Canada have started including living history projects in their curriculum. For example, there is the "History in Action" programme in Charlottetown, Prince Edward Island; and the "Blue Mountain Living History Program" in Montrose, New York. In the fall of 1997, near Norwood, Ontario, there was also an U.S. Civil War battle re-enactment conducted by 200 high school students from across the province.¹² Most recently, four World War One battles were re-enacted by a high school in Tillsonburg, Ontario.¹³ These are not school trips but re-enactments. The students sew their own uniforms, research the time period and event being re-created, and then re-enact it as the final outcome of the project.

The public can be educated by the mere appearance of the re-enactors and the living history site. The Site Administrator at Fort Gaines Historical Site in Alabama felt that

“...battle re-enactments are a distortion of history. However, re-enactments do serve the purpose of reminding the public that a battle did take place at a location and may give them pause to think of the significance of preserving that area for future generations”.¹⁴

Even simply trying on the clothing that was typical of the era has an enormous educational impact. It is important that authenticity be maintained and strived for. The argument that no one will notice is not valid. As Ferguson notes, someone will notice the difference and when he or she does, not only does the re-enactor in question lose credibility, but the experience of being in the past is weakened.¹⁵

With today's economy, visitors are becoming more conscious where they spend their money. Heritage and cultural tourism is becoming quite popular.¹⁶ There seems to be a growing need to get back to the basics and a need to return to one's roots among some people of North America. When visitors come to a historical site, they expect to see an accurate depiction of the era being portrayed.¹⁷ Not only is it academically correct but, to maintain the quality of the re-enactment, authenticity is important and necessary. There is also a growing trend in cultural tourism or learning travel. This group of travellers is interested in making their leisure time "valuable" and to experience new realities during their holidays. Perhaps re-enactors are a part of this niche market of learning travel.

Not everyone, though, has favourable opinions of re-enacting. Part of this negative attitude towards re-enactments stems from the hobby status of the activity. As with any hobby, there are those who are deeply involved and those who have only a passing interest. These lesser-dedicated individuals are sometimes referred to as 'Farbs', short for "*Far be it for me, to tell you, your uniform is wrong*".¹⁸ Farbs are individuals who are inappropriately dressed. Re-enactors tend to police these individuals themselves, by helping to bring them up to standards set by the re-enactors or by excluding them from events.

2.3 - Battle Re-enactments and Authenticity.

There has been much debate over the authenticity of re-enactments, especially battle re-enactments and living history sites.

Most living history sites are presented as peaceful places where everyone lives in harmony and everything is clean. For example, at Old Fort William, a voyageur and a

company partner can be seen talking together, and the partner will be quite friendly to the voyageur. This was, historically, not the norm. There was always internal conflict in the community and between social classes. Also, living history sites usually only show periods of progress and prosperity, and not of decline. This is because there is usually a great deal of documentation dealing with the years of prosperity. Periods of decline do not appeal to the majority of the public, nor do they promote the positive image of the past that is often mandated by government bodies.¹⁹

Battle re-enactments are debatable activities for many academic historians. Some historians feel that re-enactments, especially battle re-enactments, are “a sham put over on the....public”.²⁰ It should be noted that the U.S. National Park Service, largest holder of developed historical sites in the United States, has a clear policy that forbids battle re-enactments from taking place on parkland. According to the National Park Service's (NPS) management policies manual:

"Battle re-enactments and demonstrations of battle tactics that involve crossfire between opposing lines, the taking of casualties or any other form of simulated warfare will be prohibited in all parks. Battle reenactments generate an atmosphere inconsistent with the memorial qualities of the battlefields and other military sites places in NPS trust."²¹

This policy dates from 1961 when a re-enactment of the First Battle of Manassas at Manassas National Battlefield Park dissolved into a fight and revealed the potential for accidents and damage to park resources from such activities.²² Barry Mackintosh, NPS Bureau Historian, further stated that:

"The more fundamental concern underlying the policy, however, is that reenactments on historic battlefields constitute war-playing on grounds set aside to honour those who fought and died in tragic circumstances. There is no way of conveying the awful reality of actual combat in the theatrical if not festive atmosphere that inevitably surrounds reenactments, where everyone knows it's just an act with no one getting hurt. Treating war as a kind of participatory and spectator sport is inappropriate within the National Park System."²³

The NPS allows encampments, demonstrations of troop movements and the firing of black powder weapons to take place, but not opposing line engagements.

Some historians are of the opinion that it is not possible to re-enact a battle accurately because there is not enough known about the battle and the troop movements.²⁴ This is not always true. In some officer's logs and diaries there are detailed descriptions of movements on the battlefield. The critics also point out that it is not possible to show the real horrors of war; for battles to be historically accurate, they would have to be dangerous. Additionally, re-enactments would have to have many more re-enactors present to accurately portray the correct numbers of individuals present. (See Illustration 8)

Illustration 8: Red Coats From the War of 1812 Hold Off Rebels at Lang Pioneer Village



(John Jennings, Lang Pioneer Village, Keene, Ontario, July 1998)

More specifically, several site administrators in the United States believe that the portrayal of death is offensive and that the battle re-enactments are an insult to those whose lives were really lost. One site administrator warns that, unless the re-enactments are realistic, the public will form a romantic image of the war.²⁵

There are several other reasons for the negative attitude towards re-enactments. Fortier suggests that the possible decline in accuracy at some sites may be a result of competition from theme parks, which have capitalised on history, and thus, have dulled accuracy and detail in favour of entertainment.²⁶ This can be seen at Old Fort William, in the play “The Arrest of the Blacksmith”. Historically, the gentlemen beat the blacksmith quite badly. However, in the play that is presented daily, this does not happen and, as a result, the play does not convey the true difference found between the two social classes, nor does it accurately re-create the event. There are several reasons for the change. Most notably staff will not subject themselves to a daily beating!

Other reasons against living history interpretation and re-enactments are personal. It is suggested that some interpreters and some re-enactors may be embellishing the past in order either to make a better story or to convey some greater meaning.²⁷

But what are the limits to authenticity? When is the re-enactor no longer authentic? Some groups have very high standards of authenticity and others do not. Do the wearing of prescription eyeglasses or dentures constitute an authenticity violation? What if the ethnic and religious backgrounds of the re-enactors differ from the individuals being portrayed? Where is the line drawn between what is considered authentic and not? There is not a set standard for all re-enactors. This pursuit of authenticity gives the re-enactor a more realistic and authentic view of the past. To this end, re-enactors are always questioning themselves to see if they are truly authentic, trying to make

themselves better. There is no achievable limit to authenticity. A re-enactor can never be 100% authentic, because one can never truly place oneself into the past.

2.4 - An Interest in the Past

As society moves faster and becomes more complex some people are turning to the past, looking for simpler times. Society has become one of fast service, convenience, and electronics. For these individuals, who are moving so quickly, that they are having to stop to see where they have been and where they are headed in, an effort to see who they are and where they have come from.

To accomplish this, society has turned to museums, historic sites and other heritage institutions. The 1992 General Social Survey (administered by Statistics Canada) showed the popularity of these institutions when it reported that over half the population, 15 years of age and older, had visited a heritage institute.²⁸ Furthermore, the number of volunteers in these institutions in 1994 had grown over 40% since 1990. These figures show that these institutions play an important role in our lives and that role is increasing.²⁹

Another form of consolation of the past according to Donald Horne, author of *The Great Museum: The Re-Presentation of History*, is the 'cults of simplicity'. These 'cults' look to times when things could be touched and felt (there is less and less of this in today's digital world). This can be seen in the number and variety of living history museums and sites; in the preservation of historic quarters and buildings in cities and towns; in the resurgence of folk/cultural/traditional music and dances; and in the increasing number of open air markets.³⁰

Some individuals feel that through history, memories and nostalgia, individuals and society can develop and grow, particularly in knowing, understanding and respecting identity. Who are we? Who am I? These questions are asked and never truly answered. But, by looking to the past, and attempting to answer these questions, some measure of satisfaction can be achieved.

History can be defined as the record of past events.³¹ But history is much more than this simple definition. History is a series of arguments or interpretations based on the recollection of those who witnessed the events.³²

While history is the record of the past, it can never truly recount the past because, the past is too large and detailed for such a record to be kept. There is a large difference between the past event and the account of that event.³³ What is known are those events that have been recorded in the past; and it is from these accounts of the past that history is created. It is from these accounts that re-enactors draw the knowledge that is needed to accompany the artefacts and reproductions that they use. Without these accounts of the past, a re-enactor is only an individual dressed in out-of-style clothing playing make-believe.

History must be taken as it is recorded and, as a result, is often the cause of many arguments and differing interpretations. Yet, this arguing and differing of opinion is what creates history's value.³⁴ It challenges those who study history to ask questions, seek answers and to think. This challenge is what often drives a re-enactor. The questioning of some point of history sends these individuals to libraries and archives, pouring over texts and eyewitness accounts, testing, experimenting and ultimately discussing and comparing their findings with other re-enactors. Yet, with all this research done, the result is still just another interpretation of the past.

While history affects everyone, it is not the same history. History is different to everyone as it is interpreted differently by all, including historians.³⁵ History, as mentioned before, is a social necessity as it helps to identify who we are. It helps individuals find their bearings in the present. As a result, history and memory validate self-identity and while memories die with the "owner", history lives on in the memories of others. For individuals, and as a collective group, there has always been a need to preserve the past and link us with it. This can be seen in the trade of antiques and the creations of monuments and museums and in the keeping and passing on of family heirlooms. These items not only link the individual with the past, but also lend to self-identity. What attracts society to the past is that the past has constituency.³⁶ Constituency in that it, the past, does not change. Parts of it may be re-interpreted and become known in greater detail, but what has happened has happened and nothing can change that.

By asking the questions 'Who are we?' and 'How did we come to be who we are?' the individual learns the beginnings of critical judgement. This critical judgement leads the individual to find the uniqueness of a past life or event while helping to see how the particular event contributes to the whole. The dissection of the whole into parts by the individual allows the value and place of each of the pieces to be seen. By doing so, history also teaches the values of subjectivity and objectivity. These values help make up our identity, as the individual is then able to dissect their own complex lives and evaluate all the pieces much as they did with the past event. Re-enactors are perhaps best suited for this, as they become intimately familiar with parts of the past. While dissecting and evaluating this knowledge, the relationship to the knowledge can intensify the results of their study.³⁷

History and memory share a common bond; both are intertwined with each other as well as with the past. The study of memory has centred on the process of how we remember information and retrieve it, as well as how memories change over time. Memory forms the foundations of the past. As history is based on the recordings of historic events, these recordings are based on the individual's memory of the event.³⁸ Memories are personal as well as collective. We have our memories, people around us have memories and while some of those memories are personal, other memories are shared. It could be argued that personal memories are more important and valuable than collective memory, as collective memory is constructed and developed from personal memories.³⁹

Personal memories are one of our most cherished possessions, as they create who we are and remind us of where we have come from.⁴⁰ Our identity is a result of our memories, which like our identity are always changing as new experiences and sensations chance upon us. Our memories, those that form who we are, comprise two different kinds. While these personal memories are our own, the individual seeks to link them with others in a collective memory and with the past. Not only do we seek to link ourselves with the past of our own lifetime but also with events and times before our existence. This, again, gives us a past by which to identify who we are currently. It seems likely that for re-enactors, memory plays a vital role.

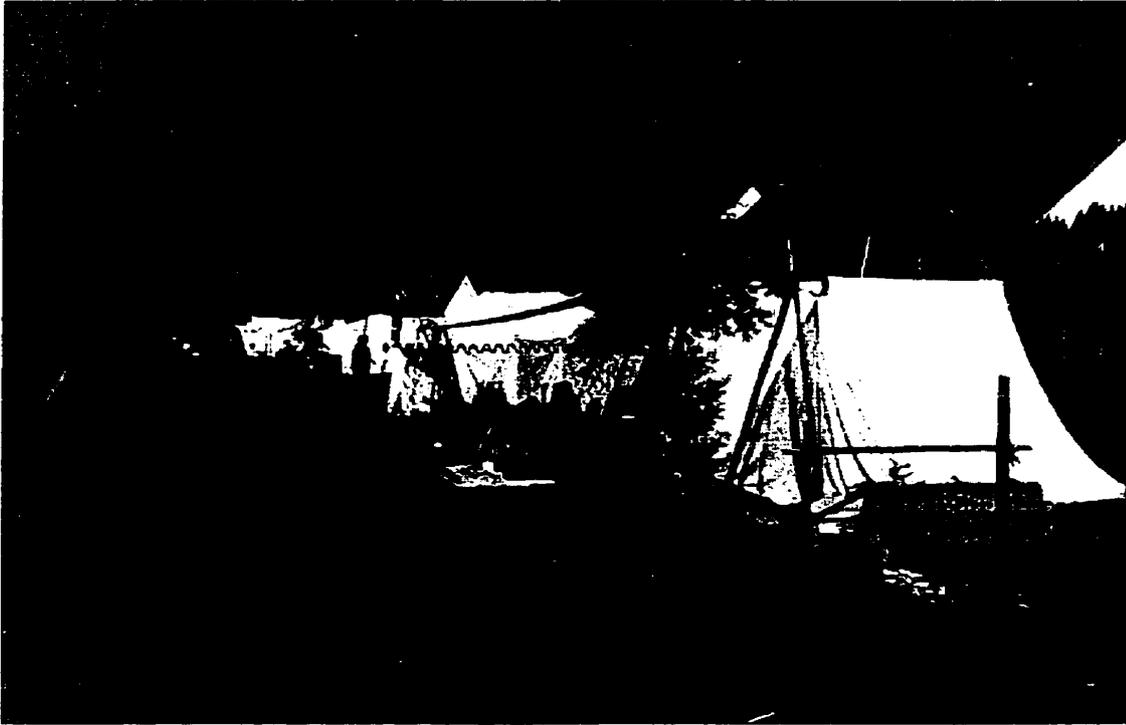
We are constantly changing our identity because of our memories. Re-enactors are creating these memories not only to better themselves now and in the future, but also to better understand where they have come from. They are eager to be a part of history and so create these memories, in order that they can experience and recollect the images and experience of living in the past. While the gained experience is not from the era or

event being portrayed, the experience gained from it is important. For, to draw not only upon the experience, but also the memory of it, will help in the development of the individual.

Tourists travel to different parts of the world, as re-enactors travel to different times. These travellers journey so that they can have some knowledge of the place/time being visited. These memories that the re-enactor gains are not different than those gained by individuals who partake in adventure recreation or tourism. Both gain experiences and memories of events that have had an effect on the individual. For the re-enactors these events may be the feeling of walking in a line abreast with other soldiers in their unit or perhaps it is the event of successfully preparing a period meal over an open fire, for the first time. Although the risk in the re-enactment may be less than the risk in another adventure recreation activity, they both can result in the same outcomes.

As mentioned earlier, when participating in re-enactments, modern gear and equipment is discouraged and is not usually found in re-enactment encampments (See Illustration 9). This lack of modern equipment not only increases the authenticity of the re-enactment but it also increases the risk and highlights the adventure. Perhaps the adventure is nothing physical but rather a mental state, as "adventure does not lie only within the objective natural world. It lies deep within oneself with the spiritual, emotional and intellectual spheres of personhood."⁴¹ The essence of adventure is the desire for something, a condition that is missing. When the adventure is complete, most often "nothing physical returns but whiskers".⁴² But there is a mental rebirth, an exploration of ourselves. Most journals and logbooks from travellers in the past describe this re-finding of the soul; an inner calm and awakening that took place.

Illustration 9: 1815 Fur Trade Re-enactment Encampment at Old Fort William.



(Source: Old Fort William, Thunder Bay, Ontario, July 1998)

Nostalgia is today's word for "looking back". Nostalgia comes from the Greek words *nostos* and *algia*. When translated these words mean, respectively, a desire to return home and a sensation of pain. The home that is talked about is not so much the physical place but rather the mental place that home occupies.⁴³

Many re-enactors, as previously noted, sometimes prefer the past to the present. They are looking for memories of days gone by, or even the ownership or association with 'old' things. For these reasons re-enactors take on a persona. The persona is a means for people to be reborn, in their minds, into a more congenial time and place. Many re-enactors have created from their memories a life deemed brighter, not because things were better, but because life to them seemed to be lived more vividly.⁴⁴

Nostalgia is also responsible for many of the monuments, museums and antique shops and the 'cults of simplicity' that exist in the world today. These places help create

the memories of times and places where the individual has never been, but can imagine being. Brandt notes:

"That beneath our visible attachment to souvenirs...runs this sense that everything important is somewhere else, in another place or time. We have been set down between an ominous future and a vanished idealised past... For us reality is indeed elsewhere."⁴⁵

2.5 - The Importance of Re-enacting

Why is re-enacting important? The foremost reason is that as a society and a people we look into the past to see who we are and where we have been, in a search for identity. Whether this search for identity is on an individual or national scale is irrelevant; we turn to the past to ground ourselves, and to regain our footing in the current of life. Re-enacting involves finding values and feelings that have become less significant in today's society. As we look for guidance, we reflect upon ourselves and who we are.

Re-enactors have the benefit of being able to make a more physical contact to the past by surrounding themselves with the objects, knowledge and environment of the past. Re-enactments can create feelings towards the past and the importance of preserving the past.

Lastly, re-enacting can also provide an escape from the present day, much like a vacation.

3.0 - EXPLORATIONS IN RE-ENACTMENTS

This chapter answers many of the commonly asked questions about re-enactments and re-enactors: demographics, gender, and the various impacts of re-enacting.

3.1 - Demographics of Re-enactors

A most common question about re-enactments is 'who participates in this sort of a hobby?' In two previous, unpublished, studies, data were collected on the demographics of the re-enactors being studied. The military re-enactor data were collected at the 1994 Loyalist Days Military Re-enactment held at Fort Wellington, National Historic Site, Prescott, Ontario. The fur trade re-enactor data were collected at the 1994 Great Rendezvous held at Old Fort William, Thunder Bay, Ontario. Based on the two studies, the following information was collected.

Table 1: Re-enactor Demographic Characteristics

Category	Military	Fur Trade
Age Range	25-44 (65%)	25-54 (75%)
Male	75%	52%
Income	20k-40k (33%)	20k-40k (33%)
	40k-60k (35%)	40k-60k (29%)
Education	University or Post Graduate 80%	University or Post Graduate 62%

Source: Military Figures: Ellerman, Paul, Motivation and Participant Characteristics of Military Pageant Re-enactors. (Honours Project) (Thunder Bay: School of Outdoor Recreation, Parks and Tourism, Lakehead University; 1995).

Fur Trade Figures: Stacey, Cythnia, Motivation and Participant Characteristics of Fur Trade Re-enactors. (Unpublished Study) (Thunder Bay: School of Outdoor Recreation, Parks and Tourism, Lakehead University; 1995).

Examining Table One it is possible to begin to see the demographics of people who are involved in this type of re-enactment. These individuals are generally middle aged, with fur trade re-enactors being slightly older than the military re-enactors. The age

difference may be attributed to the different physical demands placed on the re-enactors of the two groups. Military re-enactors generally spend a considerable amount of time during re-enactments marching on battlefields and conducting drills (See Illustration 10).

Illustration 10: War of 1812 British Troops Marching to 'Battle'



(John Jennings, Lang Pioneer Village, Keene, Ontario, July 1998)

The majority of re-enactors are male. Military re-enactments have approximately 3 males to 1 female in attendance as compared to Fur Trade re-enactments where there seems to be a more even ratio of 1 male to 1 female. The difference in these ratios could stem from any number of reasons. Generally, military re-enactors, re-enact the lives of soldiers, who were male. It is also possible to attribute the greater number of males to attitudes towards war and firearms, whereas the more even distribution in Fur Trade re-enactments may stem from the more prominent role that females played in the fur trade.⁴⁶ Examining the historical fur trade society in general, it is also possible to find a more 'family' atmosphere present, due to the marrying of voyageurs and other company

personnel to the native women. This atmosphere would lend itself better to a family than the battlefield and camp lifestyle of the military re-enactments.

Income of over half of the participants ranged from \$20,000 to \$60,000 for both groups. While it is more expensive to participate in Military re-enactments, costs do not seem to be a deciding factor when choosing in which type of re-enactment to participate. This income bracket does demonstrate, however, that the majority of these individuals are in the medium income brackets and could be considered financially comfortable.

The data on education levels obtained by the re-enactors show that they have some type of post-secondary education (Table 1). This level of education is a possible explanation for their desire for authenticity and an emphasis on the minute details of the life style being portrayed.

Based on the figures presented, a typical re-enactor would be middle aged, either college or university educated, and earn between \$20,000 and \$60,000 per year. Individuals that would fit this profile would be from any number of occupations, from accountants to teachers, or individuals involved in trades.

It should be noted that these two studies are based on one event each and that the data that they contain may or may not be representative of other re-enactors.

3.2 – Native Culture and Re-enactments.

Native culture in Canada holds many re-enactments. They take the form of stories, dances, ceremonies and a host of other events. The re-enactments seek to educate, remember and celebrate life. While they are re-enactments, they are not the same of those being studied in this study. This topic is so large and important that it would be presumptuous to try and cover it in this study.

3.3 - Gender and Re-enactments.

Gender plays a very defined role in most re-enactments as it has done in history. Because of the nature of the events and the activities being re-created, re-enactments are very gender biased. In the two major re-enactment types, military and fur trade, the majority of the occupations being re-enacted are those of a soldier and a voyageur. These involve men, in traditional male roles. Women for the most part, fill the traditional female roles, such as camp follower, wives and prostitutes. This is hardly surprising, as re-enactments are based on historical accuracy. Yet, there is room for a deviation from this historical norm, which should be examined and recognised.

Most history has been written by males and has been dominated by male figures and events. Any inclusion of females in history has generally been limited to a description, for the most part, of their activities and has been written by males. Females have been described in the "traditional" role of housewife, or "the supported", not the "supporter". But, with the fields of Women's Studies and Women's History emerging and growing, there is a whole new understanding of the roles that women have played in the past. The general impression of women being the weak, the timid, and the protected is no longer true.

Take for example, Silvia Van Kirk's *Many Tender Ties*.⁴⁷ Van Kirk re-examines the role of native and metis women in the fur trade and moves them from being simply wives, to that of interpreter, diplomat and arguably one of the most important parts of the fur trade. Van Kirk has revolutionised the way these women are considered. Native and metis women were involved in both business and labour sides of the trade. While research like this helps move the role of females from the 'traditional' role of wife, other research can also result in the crossing over of gender guidelines. There are examples of

females taking the 'non-traditional' role of soldier. Examples of this can be found in the American Revolution, the American Civil War, and in various partisan groups throughout history. This type of historical precedent is important for females crossing over the gender barriers of the 20th century.

Besides the gender barriers involved in the portrayal of period roles, there are other problems faced by women who re-enact. One of these problems is the adoption of 'historically accurate' attitudes toward women during re-enactments, using the defence that the mistreatment was authentic to the time period. Hough, in a 1994 study of the motivation of female re-enactors, found conflicting views on this subject. Hough found that in the literature she reviewed (which males mainly wrote) the general feeling was that men at fur trade re-enactments do not always treat females as equals:

"[W]omen, to a large degree, are the main caretakers of the hearth and family. Although many women may want to take part in 'male' activities, they are either too busy with the camp, or, in some cases, are not welcome at certain rendezvous events"⁴⁸

While Hough's literature review quite strongly suggests that women are generally restricted to traditional female activities, the survey that was completed as part of the study suggests otherwise. Hough's study which surveyed 17 women at the 1994 Great Rendezvous, held at Old Fort William, Thunder Bay Ontario, found that "despite the inequality that exists between men and women at rendezvouses, most women in the survey perceived men's behaviour to be neutral to very appropriate".⁴⁹ Hough then went on to state that some of those surveyed felt that they were treated better by men at the re-enactment than in modern society. However, Hough does mention that the majority of the activities practised by the respondents at the rendezvous conform to the suggestions of the literature review.⁵⁰

Gender and re-enactments, like many other aspects of the hobby are constantly changing and are different from event to event and from group to group. There is a trend currently to allow females to fill traditional male roles, especially in the activities and competitions that frequently accompany these events (e.g. musket reliability, accuracy competitions, skirmishes and battles). Yet, there are still groups that retain this gender difference and remain historically accurate.

3.3 - Impacts of Historical Re-enactments

Historical re-enactments have a variety of impacts, these impacts interlock with each other and, in some cases, share common elements. Broadly speaking, there are five different types of re-enactment impacts: educational, economic, social, political and environmental. Each of these impacts will be explored and examples will be given to illustrate them.

Educational Impacts of Historical Re-enactments

Re-enactments and re-enactors, by their very nature of being a living, moving, breathing display have an educational impact. With the sun gleaming off his bayonet, the smell of sweat, dirt and gunpowder surrounding him, and the sound of crunching of gravel as he or she walks by, a live re-enactor provides a far more enriching experience than a model in a display case wearing the same uniform. By providing a living and breathing environment, much like that of an outdoor education/nature centre, the spectator's senses are aroused and working. This impression will result in a deeper impact on the spectators, provoking them to think about what they are seeing.

While it is possible for a visitor to an historical re-enactment to come away from the event with more knowledge and an interest in the past, it is also possible for the visitor

to come away with misconceptions and misinformation about the past. The most apparent cause for re-enactments to promote misconceptions and misinformation is the presence of re-enactors who do not have the historical knowledge required for the portrayal. While this, in itself, is not the chief cause of the misinformation, as some re-enactors readily admit their lack of knowledge, it is those who wish to avoid embarrassment that sometimes invent a new history. Authenticity is the corner stone of re-enacting the past. It is what gives value to the re-enactor. By spreading falsehoods, not only is the value of the re-enactment decreased, but also the visitor comes away with a misunderstanding or false impression of the past.

Another way in which false impressions and misconceptions are created is the very nature of re-enactments. For re-enactors this is a hobby, a leisure activity and, as such, by definition re-enactments have to be fun. As a result, the re-enactment may be somewhat glorified and romanticised. For example, there is food for all, and friendships are seen through the ranks, even among opposing forces. The portrayal is often too clean and neat, with all of the “offensive” elements being left out. This can create misconceptions about what it was like to live in the period being re-enacted.

For the re-enactor, the educational impact is great. To properly portray their period, re-enactors need to know as much as possible about the individual and the event they are portraying. While a large task, it is something that comes gradually to the re-enactor. No re-enactor should be allowed to participate without the basic understanding of what he or she is portraying. The detailed in-depth knowledge will come with time and research. For the re-enactor, there are two types of education, academic and experiential.

The academic education finds the re-enactor reading, taking notes, and studying. Family vacations and business trips suddenly have secondary objectives attached to them. Trips to libraries, archives, museums and time on the internet, find re-enactors researching the finer details of their period. For new re-enactors there is the wisdom and advice from the veterans, books, journals and museum displays help the new re-enactor get the proper knowledge base. After that, the research becomes more specialised and up to the re-enactor. Research is done into military units, towns, families, professions, anything that will round out the portrayal and give re-enactors the knowledge they deem necessary.

Experiential education or adventure education comes only when the re-enactor is out participating in his/her hobby. Experiencing life as it was, or as close as possible, is a reason many individuals re-enact the past. This type of education may not directly result in academic knowledge being gained, but what it does leave, in most cases, is of far greater importance. John Miles, of Western Washington University, spoke about the greater benefits of adventure education when he said:

“While adventure education may not contribute directly to the acquisition of skills necessary to be better mathematicians, engineers, computer programmers, and businesspersons it can certainly do so indirectly. People can learn about dedication, commitment, cooperation, trust, empathy, compassion, tolerance, success, failure, patience, and fulfilment among other things. All of this knowledge, highly personal in nature, can help people decide why to work and toward what ends.”⁵¹

Perhaps this is one of the true benefits of re-enacting.

Economic Impacts of Historical Re-enactments

One of the largest impacts of re-enacting is economic. Re-enactments are often a form of tourist attraction for communities, historic sites, and parks (See Appendix A).

These events can also be part of a larger festival or celebration; regardless, re-enactments can have a tremendous impact on local and regional tourism revenues.

Tourism is one of Canada's largest industries with 44.0 billion dollars spent by tourists in 1997.⁵² A portion of that revenue is a result of heritage industries and the programmes and events they offer.

It is often hard to track how tourism revenue affects a community. According to the Canadian Tourism Commission, the amount spent per night varies between foreign and domestic visitors. On average, in 1997, a foreign tourist spent approximately \$98.00 per night and a domestic visitor spent \$57.00 per night.⁵³ Thus an historical re-enactment that attracts 1000 visitors to a community could bring an influx of income amounting to approximately \$57,000, or even more if visited by foreign tourists. Even an event with a lower attendance figure, say 350 visitors, could boost a local economy by almost \$20,000. These are substantial figures when dealing with small communities.

During Louisbourg '95, which was a province wide tourism event in Nova Scotia, an economic impact assessment was conducted. Part of the assessment looked at a three-day event held at Fortress Louisbourg N.H.S. The event called The Grand Encampment and Tall Ship Weekend featured 1,100 re-enactors camping at Fortress Louisbourg and a fleet of tall ships in the harbour of the town of Louisbourg. It is estimated that the weekend attracted over 62,000 visitors to the area, not including 1,100 re-enactors. The Fortress recorded attendance at over 18,000 for the weekend, noting that this figure was for visitation to the Fortress and not the encampment. Estimates are that attendance was 80% of Cape Breton origin (local) and the remaining 20% came over-night from Nova Scotia, other Canadian provinces, the United States and other countries. The resulting economic impact on the province resulting from the weekend is estimated at \$1.1 million

GDP, with the re-enactors contributing \$158,000 of that amount. This figure does not include the impact of tourism industry employees spending their income on goods and services. Therefore the results are under estimated. The money was spent on transportation, communication, wholesale trade, retail trade, business services, personal services, accommodation and food services. The two largest expenditures were on accommodation and food services, and retail trade.

Table 2: Economic Impacts Resulting from the Grand Encampment

Impact Indicator	Category	Amount
Income (millions)	Direct	0.9
	Indirect	0.3
	Total	1.2
Employment in Person Years	Direct	34
	Indirect	12
	Total	46
GDP (millions)	Direct	1.1

Source: White, Dan, Louisbourg 95: Economic Impact Assessment: Final Report. (Sydney: Dan White and Associates Limited, 1996).

For historical re-enactments, generally the economic impacts can be felt on two levels: the first is on a regional or local level, depending on the re-enactment; the second would be on a site level.

The economic impacts would come from three sources. The first sources, would be the Site or Park hosting the event. These economic impacts would come from the promotion and preparation of the event. Specifically, the impact would be in the form of wages for individuals involved in these processes and also the purchases of supplies and equipment and the preparation and maintenance of the facilities. Again, the size and impact resulting from this source would vary from event to event.

The second group would be the re-enactors. This group would most likely have the smallest impact of the three, due to the small number of re-enactors compared to spectators. The impacts on the community resulting from this source would be in the

form of lodging, fuel, and food. The site hosting the event would also benefit economically from the re-enactors by, having additional "volunteer staff", thus creating additional man-hours of work, this being the re-enactors, during the event. But again, the size and impact resulting from this source would vary not only from event to event, but also depending on the re-enactor.

The third and final source would be the visitors to the community or host site; the visitors to the site constitute the largest source of income for the event. The majority of the income would most likely not be directed to the site hosting the event, but rather to the community surrounding it, in the form of lodging, food, fuel, and souvenirs.

While re-enactors do not personally have a great affect on the host communities, they do support a thriving industry of small businesses. These businesses supply the re-enactor with the equipment needed to participate in this hobby (e.g. uniforms, weapons, tents, cooking equipment) (See Illustration 11). Obtaining the correct equipment can be very costly for a re-enactor.

There is an unknown number of businesses that sell re-enactment gear in Canada. Some of these companies are quite small, selling small speciality items, such as musical instruments; others cater to a larger group and specialise in a period being portrayed. Many of these companies, are "Mom and Pop" operations. There are, however, other companies that are greater in size. They sell their wares using two methods. First they may set up a booth at the re-enactment where they are generally known as 'sutlers'. This way they sell their wares to both the re-enactor and the general public. The other way many of these businesses operate is through mail order.

Illustration 11: Fur Trade Re-enactors From 1815 and Their Camp During the 'Great Rendezvous' at Old Fort William



(Source: Old Fort William, Thunder Bay, Ontario July 1998)

The amount that it costs for re-enactors to outfit themselves greatly depends on the re-enactor's level of interest. For military re-enactors the costs can be quite high, although generally the group or unit to which the individual belongs can help defray the costs for some time by loaning items to the re-enactor. For fur trade re-enactors, the cost is generally somewhat less, as a period weapon is not necessary to participate.

For a military re-enactor the price of a period tent, uniform, weapons, cooking equipment and personal items can cost over \$10,000. For a scaled down version of a basic uniform and personal items the price is much less, approximately \$2500. Many groups and units will not take a new member seriously until they have made a major purchase, such as a musket. Muskets can run in price from \$600 for a kit to \$1200 for a completed musket.

While an exciting hobby, economically it can have some very beneficial impacts on the site and community hosting it. As a result more study of this should be conducted.

Social Impacts of Historical Re-enactments.

Re-enactors belong to what is probably one of society's more interesting social groups. This group generally combines the interests of camping, detailed study of history, and in some cases antique firearms or other weapons.

The most profound social impacts of re-enacting can be seen in the promoting and holding of re-enactments for the creation of patriotic sentiments among not only the re-enactors but also the spectators. The promotion of pride and ownership of a country's past can have far reaching effects on society as a whole. These feelings help to define who we are as Canadians and what makes us distinct as Canadians. They add to the fibre of society and strengthen it.

For many individuals involved in this hobby, it can be quite time consuming. In two separate studies conducted by Ellerman and Stacey, information was gleaned on the time committed to the hobby. The studies found that re-enactors attend anywhere from six to ten events a year and spend approximately five to seven hours a week conducting research, practising drills, and other skills in preparation for upcoming re-enactments. The time spent at re-enactment events is for many their annual vacation time.⁵⁴

Generally re-enactors participate in their hobby in both groups and individually. Individually, re-enactors prepare their equipment and conduct research into their period. Group participation consists of practice sessions, lectures and other informal gatherings outside of re-enactment events. As a result of their group participation, many re-enactment groups and units assist a particular historical site or park and form a volunteer group. For example, there is the "Free Canadians", who assist the staff at Old Fort William in Thunder Bay, Ontario with interpretative programming both on-site as well as

off-site. It is generally easier to use volunteer groups such as these to conduct off-site events as it is more cost effective to do so.

In some cases these groups belong to umbrella organisations. Umbrella organisations help the small groups that belong to them to organise events, and act as a voice for the units that belong to them. For example, "The Friends of Old Fort William", is the umbrella organisation for the volunteer groups that work with a historic park.

The Friends of Old Fort William consists of 6 groups, which have different elements. All the groups portray the Fur Trade and the events that took place in and around Fort William during the early 1800s. The differences can be seen in each group's focus. The largest group is the "Free Canadians". This group focuses on family life within the fur trade. The next group is "Les Frivolants du Nord-Quest" which is a French-speaking group which focuses on music of the Fur Trade. The most colourful group is the "Canadian Corps de Voyageurs", which portrays the War of 1812 militia unit by the same name as well as the Swiss mercenary unit, the "Du Mureons". The remaining groups focus on the naval aspect of the fur trade, the canoeing aspects, and the last group is actually a group of amateur actors who put on a play once a year that revolves around the time period being portrayed (1780-1821). As it can be seen, each of these groups has differences and similarities. Yet by using the umbrella organisation, the Friends of Old Fort William, the group has established a newsletter; an academic journal; regularly conducts workshops; has participated in both national and international sporting events as part of the opening and/or closing ceremonies; obtained insurance for whenever their members travel; and purchased group camping equipment for members to sign out and use.

While the Friends of Old Fort William are situated around one site and period, there are other umbrella organisations with different consistencies. The Museum of Applied Military History is described as a museum without walls. The "Museum" is in fact a collection of re-enacted military units covering military history from 1750-1945 located in several different areas of southern Ontario. The entry requirements to belong to the museum are very stringent in regards to historical accuracy and behaviour.

Another umbrella organisation is the British North America Living History Group. This group is the organising body of most American Revolution British Units (these units can be located in Canada or the United States). They deal with one time period as opposed to one site or a broader span of periods. This living history group organises and sanctions American Revolution events, sets authenticity requirements for membership and has guidelines concerning conduct and safety at events.

As can be seen, the social impacts of the hobby of re-enacting the past can effect more than just the individual.

Political Impacts of Historical Re-enactments.

As with most activities, there are political repercussions associated with the hobby of historical re-enactments. Politics revolving around historical re-enactments come from all levels of government, from municipal to federal.

Political influence can be seen in the promotion of the "popular" version of history. This is the showing and acknowledging of the good parts of history; those that flatter the nation. It is the burying and forgetting of those parts of the past which bring shame upon us as a whole. For example, War of 1812 re-enactments do not portray the terrorism directed at the Loyalist, nor do they portray prisoner of war camps or the poor food and lack of cleanliness experienced by the soldiers of that war, for most, this would

not be fun. While these other parts of history are emerging and being acknowledged, they are still overshadowed by the version of history that is promoted by the popular culture. This is a result of media and cultural processes. It is not usual to dwell on the mistakes of the past, but rather to highlight the good from the past and relegate the poor to the recesses of memory. While this popular version of history does promote the patriotic sentiments discussed earlier, it ignores perhaps the more important, un-sanitised version of history.

Political influence also appears in the area of safety. This is the safety of not only the re-enactors but also of the spectators watching. Most re-enactments in Canada involve firearms and other weapons of war. When these events are held on government property or involve government assistance, then the government's rulings on safety take effect. While this does allow and promote the safety and wellbeing of the re-enactors and spectators, it can also discourage many individuals from participating in both the hobby and the event.

These rules and regulations can also be seen as too stringent for some re-enactors. This can have several effects from the disgruntled re-enactor not returning the following year to the entire re-enactment being cancelled. This happened in 1996, at Fort Wellington National Historic Site, when a disagreement between Parks Canada and the re-enactors could not be resolved. The result of the disagreement was the cancellation of a battle re-enactment that was a major component of the "Loyalist Day Festival" held by the town of Prescott. The disagreement was over a Parks Canada regulation on firing of cannons that imposed a 10-minute interval between shots. For the re-enactors, this time period was too long, and they argued that a cannon could be safely fired at less than 5-minute intervals. Parks Canada did not agree with this ruling and as a result, the re-

enactors refused to take part. This ended a 26-year tradition and caused the festival that is associated with the re-enactment to suffer a large loss of revenue.⁵⁵

Environmental Impacts of Historical Re-enactments

The impacts on the environment caused by all re-enactments relate to the size of the event, its location and its environment. Because many re-enactments are held on Parks Canada sites the environmental impacts must be minimal because of the archaeological and historic values. Because of these concerns, agencies take precautions to minimise the environmental impacts caused by re-enactors. The grounds are cleaned of litter after each event. Fires are rarely allowed to burn on the ground, instead, they are generally on steel plates covered by sand. Most sites will not allow the cutting of bushes and trees for firewood but will provide firewood for the re-enactors. Port-a-Potties are used for human waste. There can be other considerations such as during the 1995 Louisbourg re-enactment when tent pegs were not allowed to be used. Instead all tents had to be pegged down using 9-inch nails. In general because of the concern for archaeological and historical landscape resources there are few environmental impacts.⁵⁶

4.0 - METHODOLOGY

This chapter discusses the methodology used to determine the state of re-enactments across Canada and why people participate in them. The discussion is in three sections. The first section will discuss survey research and its foundations. The second section will discuss the questionnaire, which was used to determine the state of historical re-enactments. The third section looks at the development and administration of the interview, which was used to collect data on why people participate in historical re-enactments.

4.1 - Survey Research and its Foundations

Survey research can be used to produce quantitative and qualitative data. As a result, survey research can be used to answer many different types of questions pertaining to behaviour, attitudes/beliefs/opinions, expectations, self-classification and knowledge.¹ With survey research being able to cover such a large number of different, somewhat overlapping categories, it has long been one of the most used methods of research.²

Essentially, survey research involves the collecting of information about characteristics of interest from a population using well-defined concepts, methods, procedures, and the analysis of such information to produce useful findings. The basic purposes of survey studies are: a) to collect detailed factual information that describes existing phenomena; b) to identify problems or justify current conditions and practices; c) to make comparisons and evaluations; and d) to determine what others are doing with similar problems or situations and to benefit from their experiences in developing future plans and making decisions.³ Examples of survey research abound and few aspects of human behaviour have not been the subject of this research approach.

Surveys are particularly useful when examining the characteristics of a large population. The use of questionnaires makes studies involving several thousand people possible. Another strength surveys have is flexibility. Many questions on a given topic may be asked, allowing for several different approaches to analysing the data collected. On the other hand, surveys can be quite rigid and unforgiving, as the researcher is committed in advance to standardising in the questions asked and in the manner of responses.⁴

Survey research also has many weaknesses. As just noted, the “requirement of standardisation often seems to result in fitting round pegs into square holes”.⁵ Another problem with surveys is that they can “seldom deal with the context of social life”.⁶ Unlike observing the individual first hand, the researcher can seldom develop a feel for the life and surroundings of the individual completing the questionnaire. Surveys also cannot measure social action; they can only collect data on what the individual recalls happening or on what the individual plans to do in the future. Survey research can also develop opinions in individuals. An individual may not have an opinion on a subject, until confronted with a question that has them form an opinion.⁷

4.2 - Study Design

The objective of this study is to contribute to the knowledge of historical re-enactments through an investigation of the state of re-enactments in Canada and the motivation of those who participate in historical re-enactments. The collection of data was undertaken by two methods. First a questionnaire was used to collect information on the state of re-enactments in Canada. Second, a series of interviews were conducted with re-enactors that currently participate in historical re-enactments.

Historical Re-enactments in Canada Survey - Design

The survey was developed to gain an understanding of what the state of historical re-enactments is in Canada. Due to a lack of information available on where these events are conducted, the first step in this survey was to identify where historical re-enactments were happening.

Event Identification

To identify re-enactments that were taking place in Canada, several sources were consulted. First, a review of 1997 provincial (10) and territorial (2) government tourism brochures was conducted (See Appendix A for a list of brochures consulted). These brochures and travel planners were received from every province and territory in Canada, from the government ministries in charge of tourism. During the review of the brochures, only entries for historic sites, parks and museums were considered. The entries were reviewed, for keywords that would identify a site as hosting re-enactments. These key words were "re-enactment", "pageants", "demonstrations", "living history", and "costumed guides". These key words were chosen because they were found in the re-enactment literature when describing historical re-enactments. In addition the size of the historic site, park or museum was examined, as larger sites would have the personnel and facilities available to co-ordinate and host re-enactments.

Second, inquiries were made with Parks Canada staff, in Ottawa, who were known to the author as participants in re-enactments (Phil Dunning, 7 May, 1997; Andre Gousse, 7 May, 1997; David Webb, 24 March, 1997). These individuals were asked for their knowledge of events as well as about other individuals that might be able to provide further knowledge of events.

Third, telephone inquiries were made with the executive members of umbrella re-enactment organisations that sanction or sponsor events (Gavin Watt, 10 May, 1997; Eric Cline, 16 October, 1997; Suzie Stupendick, 16 October, 1997). There are several re-enactment umbrella organisations in Canada, such as the Museum for Applied Military History, the North West Brigade and The Friends of Old Fort William. There are also several American, British and Australian organisations.

Fourth, a series of internet web sites and resources were checked for scheduled events. (See Appendix G: Re-enactors and the Internet)

The result of these inquiries created a list of 172 known sites across the country that possibly hosted re-enactments in 1997. Contact was made, by telephone, with each possible site to determine if the site hosted a re-enactment. This resulted in a refined list of only those sites holding re-enactments, a total of 40 sites. It was felt that to examine accurately the state of re-enactments in Canada, each re-enactment had to be surveyed.

Questionnaire Development

After determining, all the known sites of re-enactment in Canada, in 1997, the next step was to develop a questionnaire (Appendix B). The questionnaire was shaped so that the data collected would answer the questions posed by the thesis. These questions were designed to discover the magnitude, scope, and location of historical re-enactments across Canada and to find out what research had been conducted on these events.

With the population in place and a questionnaire prepared, contact was made with the sites to be surveyed. The first step was an introductory telephone call made to each site. The author spoke with the Special Event Programmer, or the Site Director, or if the site was already known to host a re-enactment, the individuals in charge of the re-

enactment. After introducing himself, the author inquired about historical re-enactments taking place at the site.

If the response to the inquiry was positive, the site was asked to participate in the study. The site was then immediately forwarded a survey by whatever means was best for them. Methods of delivering the survey included faxing, emailing and mailing.

If the response to the inquiry was negative, then two further inquiries were made: first, if the site had advertised it was having re-enactments or they had hosted re-enactments in the past, why were they not currently holding them; and, secondly, the site was asked if they knew of any other re-enactments that took place in their area (See Appendix C for a copy of the Questionnaire Contact Form). If the survey was not returned within two weeks of being sent, then a follow-up telephone call was made to remind the individual. The questionnaires were sent out January and February 1998

Once the surveys were returned, the responses were compiled into a database for analysis. This was done by taking the returned questionnaire and entering the information on it on to the Re-enactment Inventory Form (See Appendix D).

Of the 40 questionnaires, 34 were returned completed. One site refused to participate indicating that they did not have the time to participate and five sites that were originally thought to host re-enactments, responded that it was either their staff or some other paid group who participated in their event.

The completed questionnaires and the computer database will be kept on file for 5 years by the author and then destroyed.

Motivations for Participation in Historical Re-enactments Interview - Design

To determine the motivations for participation in historical re-enactments, a telephone interview survey was used. This method was chosen as it costs less to conduct

and can be completed more quickly than face to face interviews. The telephone interviews attempted to gain in-depth understanding of what motivates these people to participate in these events.

The interview questions were developed after a review of related re-enactment literature (See Appendix E for Interview Question Sheets). When developing the interview questions it was felt that using only open-ended questions would benefit the study as the responses would be given in the individual's own words and might lead to greater understanding of why they participate in historical re-enactments. This also allowed for follow up questions if clarification was needed. While closed questions ease the analysis of the responses, these questions can also restrict the respondent to the choices provided.

Prior to the interviews taking place, the interview questions were subjected to pre-tests on the telephone with four re-enactment participants. All pre-test respondents were asked to be critical of the clarity of the questions that were being asked. The modifications suggested were incorporated into the final version of the interview questions.

Interview Selection

The list of telephone interview respondents was compiled from a series of Internet web sites and personal contacts. This generated a list of 37 re-enactors from across the country. The individuals were contacted by email and/or telephone, to see if they would be interested in participating in the interview survey. If the response was positive, then an interview time and date were set up and the re-enactor was sent an introductory letter, a consent form and a list of the questions to be asked at the interview. These were sent to the individual by whatever means was most convenient for them (mail, email, fax).

These individuals were asked to complete and return the consent form as soon as possible. If the response was negative, then the interviewee was thanked for their time and dropped from the list. This generated a list of 31 re-enactors who consented to being interviewed. The interviews were conducted during June, July, December 1998 and January 1999.

The telephone interview was then either recorded, on cassette tape or with hand written notes.

The interview was then catalogued and the response coded where possible and analysed. The interview catalogue consists of a taped copy of the interview (if permission to tape the interview was granted), a written record of the interview, the consent form as well as any other notes or correspondence resulting from the interview. As a follow up to the interview a thank-you letter was sent out to all individuals who had participated. The interview notes and tapes are to be kept on file for 5 years by the author and then will be destroyed.

4.3 - Survey Analysis

Due to the limited number of respondents to the survey and interview surveys of both the questionnaire (34 sites) and the interviews (31 people), the use of inferential or inductive statistical techniques was not possible. The goal of these techniques is to draw conclusions, which extend beyond the sample to the population. The samples are simply not large enough to be able to accurately draw these conclusions. Furthermore, the individuals interviewed were not randomly selected, but were individuals known to the author; as such they may or may not truly represent the entire population. Therefore, the analysis that was undertaken was descriptive, totalling and percentages which resulted in

the summarisation of the data. As a result, the conclusions of the questionnaire and the interviews may or may not be representative of the entire re-enactment population. This, however, does not nullify the value of the results as they do provide both a look at the world of historical re-enactments as well as a foundation for further research.

With this understanding, the data collected were categorised based on the similarities and differences found in the given responses and assigned a value (1). The values found in these categories were converted into percentages and compared to one another.

5.0 - RESULTS

This chapter presents the data collected by the *Historical Re-enactment Survey* (Appendix B) and the *Motivations for Participation Interview* (Appendix E). It will provide both a descriptive statistical analysis and a discussion on the results.

5.1 - Historical Re-enactment Survey

This survey was distributed to historical sites, parks and to any other host of a historical re-enactment in Canada. It should be noted that 34 sites were identified that host re-enactments and 40 re-enactments are hosted on those sites. The difference can be attributed to dual themed re-enactments (e.g. Military/Civilian) being recorded as separate re-enactments for the purposes of analysis.

Question #1 - Event Name

Each re-enactment was listed in the database, indexed by the name given to the re-enactment by the host site.

The names of the events (See Appendix F: Canadian Re-enactment Database for specific event names) range from being short and non-descriptive (i.e. Military Encampment) to longer and more detailed (i.e. Surrender of Detroit, War of 1812 Re-enactment).

Question #2 - Location of Event**Table 3: Type of Sites that Host Re-enactments**

Site Type	Number of Host Sites
National Historic Sites	10 (30%)
Provincial Historic Sites	7 (20%)
Municipal, and County Historic Sites	6 (18%)
Private Historic Sites	3 (8%)
Municipal Parks, Provincial Parks, Conservation Authorities (Non-Historic Sites)	8 (24%)

Seventy-six percent (26 re-enactments) take place on sites that have a historic mandate (see Table 3). Ten (30%) of these events take place on federal land (the majority on Parks Canada, National Historic Sites). The remainder take place on recreation-orientated sites and parks.

Question #3 - Agency Responsible**Table 4: Agencies that Host Historical Re-enactments**

Agency Type	Number of Agencies
Parks Canada / Other Federal Agencies	11 (32%)
Provincial Agencies	5 (15%)
Municipal / County Agencies	7 (21%)
Private Agencies / Groups	11 (32%)

Government agencies host 23 (68%) of the re-enactments while private groups or agencies host the remaining (see Table 4). Furthermore, Parks Canada hosts the most events of any agency (10 (29%) events). In some cases the re-enactment is held on government property (e.g. National Historic Site) and organised and run by a private group.

Question #4 - Town, Province**Table 5: Location of Historical Re-enactments Surveyed by Province**

Province	Number of Re-enactments
Alberta	4 (12%)
British Columbia	1 (3%)
Manitoba	1 (3%)
New Brunswick	2 (6%)
Newfoundland	0 (0%)
Northwest Territories	0 (0%)
Nova Scotia	2 (6%)
Ontario	18 (52%)
Prince Edward Island	0 (0%)
Quebec	4 (12%)
Saskatchewan	2 (6%)
Yukon	0 (0%)

The majority, 18 events (52%), of re-enactments were held in Ontario, mostly in Southern Ontario (See Table 5 and Map 1: Historical Re-enactments in Canada). Other provinces with more than two events were Quebec and British Columbia (4 events each). This illustrates the locations of re-enactments in Canada, with most of them being held in areas of major concentrations of population. There were no historical re-enactment events of the *type being studied* in Newfoundland, Prince Edward Island, the Northwest Territories and the Yukon.

Question #5 - Date of Event**Table 6: Dates of Historical Re-enactments by Month**

Month	Number of Re-enactments
May	4 (10%)
June	6 (15%)
July	9 (23%)
August	13 (32%)
September	6 (15%)
October	2 (5%)

July and August have the most events, with 22 re-enactments (55%) happening (see Table 6). Overall, the re-enactments happen during the summer tourism season of May through to October, with no re-enactments happening from November to April.

Question #6 - Type of Re-enactment

Re-enactments with a dual focus (e.g. Military/Civilian) were broken up and recorded as separate re-enactments for all analysis regarding them. Civilian re-enactments involve the portrayal of trades people, village officials and other non-military individuals (i.e. judges, blacksmiths, merchants, seamstresses). Civilians generally attend fur trade or military re-enactments.

Map 1: Surveyed Historical Re-enactment Events in Canada in 1997

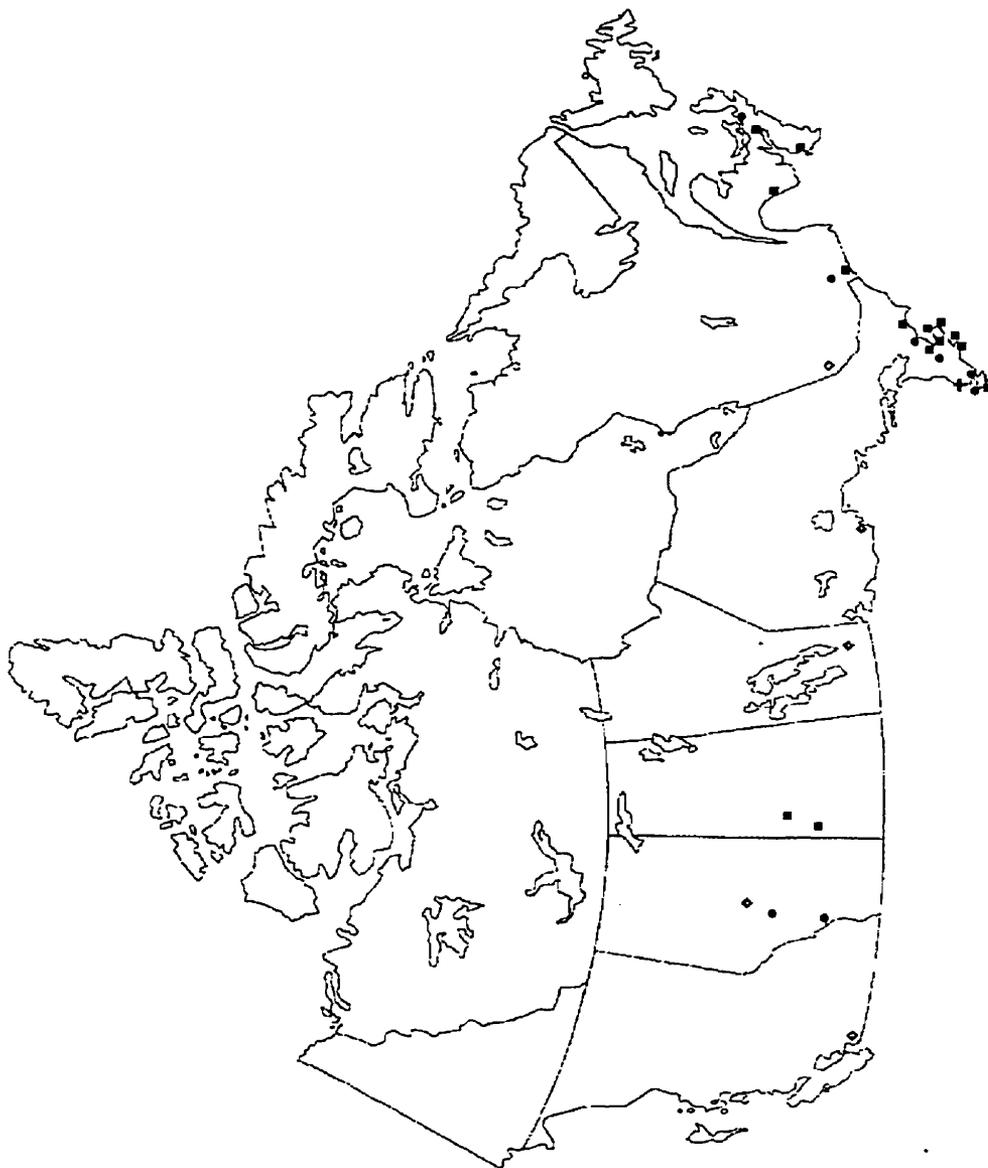
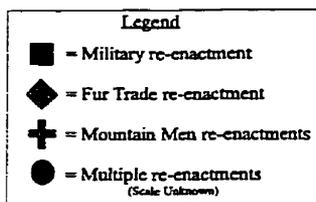


Table 7: Re-enactment Types

Re-enactment Type	Number of Re-enactments
Military	27 (67%)
Fur Trade	7 (17%)
Civilian	4 (10%)
Mountain Men	1 (3%)
Native	1 (3%)

The survey focused on five different types of historical re-enactments being conducted in Canada, although there are more types present. These are Military, Fur Trade, Civilian, Mountain Men and Native (see Table 7). Some re-enactment events (6) have a dual focus. The two largest types of re-enactments are Military and Fur Trade re-enactments.

Question #7 - Time Period being Re-enacted

Table 8: Time Periods being Re-enacted in Canada

Time Period being Re-enacted	Number of Re-enactments
Fur Trade (1750s - 1840s)	6 (18%)
Seven Year's War / French & Indian War (1756 - 1763)	5 (15%)
American Revolution (1776 – 1783)	1 (3%)
War of 1812 (1812-1815)	12 (35%)
American Civil War (1860 – 1865)	3 (9%)
North West Rebellion (1885)	5 (15%)
World War Two (1939 – 1945)	1 (3%)

One group hosting a military re-enactment did not indicate a time period on their questionnaire. Overall, a considerable amount of Canadian history is being recreated, from the early 1750s to the late 1940s, almost two hundred years (see Table 8). Not every time period is covered though. The War of 1812 is the most popular event re-enacted, for both military and civilian re-enactors. There were surprisingly three events that re-enacted the American Civil War. This is interesting because few Canadians fought in the American Civil War and no fighting took place on Canadian soil.

Question #8 - Is the location of the re-enactment historically relevant to the re-enactment?

Table 9: Re-enactments Historically Significant to Host Site

Significant to Host Site	Number of Re-enactments
Yes	21 (53%)
No	19 (47%)

Approximately half of the re-enactments being conducted in Canada have some historical connection to the hosting site (see Table 9). These sites are perhaps hosting the re-enactments to fulfil part of their historical mandate (e.g. Enhancement of interpretative programme), while others may be hosting these events for financial reasons (e.g. Visitor attraction).

5.1.9 - Question #9 - Please provide a brief description of the Re-enactment

The description provided by the respondents described both the battles and events being re-enacted as well as the surrounding activities, such as encampments, competitions, and workshops (See Appendix F: Canadian Re-enactment Database) (See Appendix H: Re-enactment Itineraries).

Question #10 - What is the primary goal of the re-enactment?

Table 10: Motivations of Hosting Sites

Motivations	Number of Sites
Visitor Attraction	21 (62%)
Enhancement of Interpretative Programme	20 (59%)
Pleasure of Re-enacting	11 (32%)
Education of the Public	8 (24%)
Education of the Re-enactors	7 (21%)
Fund Raising	1 (3%)

Twenty-one (62%) sites stated that one of primary goals for the site hosting the re-enactment was to increase visitor attendance to the site (see Table 10). Twenty sites said that one of the primary motivations for hosting a re-enactment was to enhance their interpretative programme. More sites noted that their reason for hosting the re-enactment was for the pleasure of re-enacting rather than for the education of the public. It should be noted though, the education of the public (8 sites) and of the re-enactors (7 sites) is still considered an important reason for hosting these events.

Question #11 - Number of re-enactors in attendance for this event in 1997**Table 11: Re-enactor Attendance by Re-enactment Type**

Attendance	Military	Fur Trade	Civilian	Native	Mountain Men
0-49	13 (32%)	5 (13%)	2 (5%)	1 (2%)	1 (2%)
50-99	2 (5%)				
100-149	4 (10%)	2 (5%)			
150-199	1 (2%)				
200-249	2 (5%)		2 (5%)		
250-299	1 (2%)				
300 +	4 (10%)				

The attendance ranges from 10 re-enactors to 600 re-enactors, depending on the event (See Table 11). The average attendance is 108 re-enactors. Military re-enactments have the widest range of attendance figures, with the majority of them being between 0 and 49. Fur Trade and Civilian Re-enactments are either small (0-49 in attendance) or quite large (100 + in attendance). The largest re-enactment, in 1997, in Canada was an American Civil War Re-enactment at Westfield Heritage Village in Rockton, Ontario. It had in attendance 600 Civil War re-enactors from both the United States and Canada.

Question #12 - Number of spectators in attendance for this event in 1997**Table 12: Spectator Attendance by Re-enactment Type**

Attendance	Military	Fur Trade	Civilian	Native	Mountain Men
0-999	9 (22%)	2 (5%)			
1000-1999	4 (10%)	1 (2%)	1 (2%)		
2000-2999	5 (13%)	1 (2%)	1 (2%)	1 (2%)	1 (2%)
3000-3999	4 (10%)	1 (2%)	1 (2%)		
4000-4999					
5000-5999		1 (2%)			
6000-6999	1 (2%)	1 (2%)	1 (2%)		
7000 +	4 (10%)				

Spectator attendance ranges from 200 to 10000 for re-enactments (see Table 12).

If the re-enactment is part of a larger festival or fair (e.g. CFB Borden's Armed Forces Day and Air Show) then attendance could reach 30000 +. Military and Fur Trade re-enactments attract the most spectators. The average attendance for a re-enactment is 2500.

Question #13 - Number of years this event has been taking place**Table 13: The age of Re-enactments held in Canada**

Age in Years	Number of Re-enactments
1-4	8 (24%)
5-9	13 (38%)
10-14	9 (26%)
15-20	4 (12%)

The age of current re-enactments ranges from one to eighteen years with the average re-enactment age being eight years (See Table 13). The majority of re-enactments (26 events or 76%) are over five years in age. The oldest re-enactment in Canada, with the age of eighteen years is a War of 1812 military re-enactment, at Fort Malden National Historic Site in Amherstburg, Ontario.

Question #14 - What research is/was conducted in preparation for this event

It was discovered that 25 (74%) sites have, and continue to conduct research for the re-enactments. In many cases both the re-enactors as well as the site staff conduct this research. The research is not limited to the event being re-enacted but also to the general time period of the re-enactment.

Question #15 - Has there ever been any non-historical research, like this questionnaire conducted at your event.

Only four (12%) sites have had non-historical research conducted at them, in regards to their re-enactment. Of the four sites, three were evaluating visitor satisfaction of the site and the re-enactment. The last site, Old Fort William in Thunder Bay, Ontario has had 2 surveys conducted on the motivations of the re-enactors who had been present during The Great Rendezvous, a fur trade re-enactment (Stacey and Hough).

Question #16 - Do you know of any other re-enactments of any type that take place in your area?

This question was intended to obtain information regarding the host's knowledge of other re-enactments and to gain information on such re-enactments so as to include them in this survey.

Most hosts knew of other re-enactments in their area. These new hosts were contacted and surveyed.

5.2 - Motivations for Participation Survey

This interview survey was to discover the motivations of historical re-enactors in regards to their participation in historical re-enactments. It was administered to 31 re-enactors who were made known to the author through previous research and the questionnaire survey. Because these individuals were not randomly chosen from the re-enactment population their responses and the conclusions drawn from them may or may not accurately represent the general re-enactor population. They do however provide some insights into why some individuals re-enact.

In addition to the questions asked (see Appendix E: Telephone Interview Survey) two pieces of information were also collected about the respondent. The first was their age and the second their occupation. The age range of the respondents was from 29 to 72 years old. The majority of the respondents fell into the age range of 40 to 50. Their occupations varied greatly, from heritage professionals to financial advisors and commodity brokers to computer graphics designers and free-lance artists. Of the 31 respondents, 7 respondents were female re-enactors.

It should be noted that for many of these questions the respondents gave more than one answer.

Question #1 - How long have you been involved in historical re-enactments?

The re-enactors experience ranged from 25 years of involvement to 3 years. The average number of years was 12. These individuals interviewed show, based on their number of years involved, that they are experienced re-enactors who are dedicated to re-creating the past.

Question #2 - What time periods do you re-enact?**Table 14: Time Periods Re-enacted by Respondents**

Time Periods Re-enacted	Number of Respondents
Fur Trade (1750s – 1840s)	3 (10%)
Seven Year's War / French & Indian War (1756 – 1763)	10 (32%)
American Revolution (1776 - 1783)	15 (48%)
Civilian Lifestyles (1800s)	6 (19%)
Native Lifestyles (1800s)	1 (3%)
Napoleonic Wars (1800 - 1815)	1 (3%)
War of 1812 (1812-1815)	16 (52%)
American Civil War (1860 - 1865)	3 (10%)
World War One (1914 - 1918)	2 (6%)
World War Two (1939 - 1945)	3 (10%)

Fifty-two percent (16) of those interviewed participate in War of 1812 re-enactments (see Table14). This is in line with the results obtained in the re-enactment survey where it was discovered that the War of 1812 is the most re-enacted event and time period.

What is surprising is that two respondents re-enact World War One and that one respondent re-enacts the Napoleonic Wars. The re-enactment survey did not find any re-enactments of these kinds in the country. Perhaps these events were missed or these individuals travel outside the country to participate in these events, or the re-enactment events that they do participate in are not open to the public. The number of these closed

events is unknown. Also, it should be noted that 19 (61%) of the respondents participate in more than one time period. This shows a keen interest in both the hobby and in the history of other periods.

Question #3 - What lead you to start participating in historical re-enactments?

Table 15: Source of Involvement in Re-enactments

Source of Involvement	Number of Respondents
Invited to Participate	14 (45%)
Interest in History	17 (55%)
Work Related	8 (26%)
Watched as Spectator	6 (19%)
Extension of Modelling and Toy Soldier Collecting	4 (13%)
Advertisement in Newspaper	1 (3%)

The biggest factor resulting in these individuals becoming involved in re-enactments was their being asked to participate by friends and/or family (see Table 15). Quite often their friends and family members would get the individual to try it once and this would result in them being "hooked". The second largest reason for involvement came from their interest in, and love of history. They commented that in many cases these feelings had extended from childhood, and that this activity was an excellent way to get the sensory details not found in books or museums. Again some respondents gave more than one answer.

Question #4 - Have your reasons for re-enacting changed since you first started? In what way?

Of the respondents, 26 (84%) responded that their reasons had changed while the remaining 5 (16%) had responded that theirs had not.

Table 16: Reasons for Participating in Re-enactments - Started

Reason for Participation	Number of Respondents
Interest in History	10 (32%)
Fun	5 (16%)
Participation in the Battles	4 (13%)
Local Celebrations	4 (13%)
Work Related	4 (13%)
Personal Reasons	3 (10%)
Promotion of a Heritage Group	2 (6%)
Participation with Family	2 (6%)
To do something "Different"	1 (3%)
Ego Gratification	1 (3%)

Table 17: Reasons for Participating in Re-enactments - Current

Reasons for Participation	Number of Respondents
Personal Learning / Research	8 (26%)
To Educate the Public	8 (26%)
Social Activity	6 (19%)
Escaping Modern Conveniences	4 (13%)
Family Activity	3 (10%)
Preservation of Heritage Sites	3 (10%)
Increased Interest in Time Period	3 (10%)
Commemorate the Past	3 (10%)
Fun	2 (6%)
Personal Reasons	2 (6%)
Relaxing	2 (6%)
Improving the Impression Given	2 (7%)
Increased Interest in Group/Unit	1 (3%)
Developing Self Identity	1 (3%)
Helping Others get Involved	1 (3%)
Visiting Different Historic Sites	1 (3%)
Competition between Units / Group	1 (3%)
Explaining the Stupidity of War	1 (3%)

The reasons for beginning in the re-enactment were more broad and unfocused compared to the reasons for currently participating (see Table 16 and Table 17). The

interest in history and the study of it, as well as the social aspects of the hobby are some of the reasons that carry through.

Question #5 - Why do you re-enact the particular time period / type of re-enactment that you do?

Table 18: Reasons for Participation in a Particular Type of Time Period of Re-enactment

Reasons for Participation	Number of Respondents
Personal Interest in Time Period	15 (48%)
Interest in Local History	8 (26%)
Time Period / Type Introduced To	8 (26%)
Re-enactment Type / Event Created Interest	5 (16%)
Volunteer / Work Related	3 (10%)
Ancestral / Family Connection	3 (10%)
Easy Access to Equipment	1 (3%)

Fifteen (48%) of the respondents responded that they re-enact the particular time period that they do because of a personal interest in the time period (see Table 18). Many indicated that this interest resulted from studies at school or some other hobby such as war gaming or model soldier collecting. Some respondents (6) said that their interest was a result of being a spectator at an event and a greater number responded that it was the type they were introduced to by friends and family.

Question #6 - Do you agree or disagree with these reasons for participation? Please provide reasons for your decision.

A total of eight specific reasons were given and the respondents were asked to agree or disagree with them. The respondents were also given a chance to respond with their own reasons for participating if the reasons given were not appropriate.

Table 19: Respondents Reasons for Participation in Historical Re-enactments

Reason for Participation-	Agree	Disagree
To achieve a greater understanding of the past	30 (97%)	1 (3%)
The development of self-identity	13 (42%)	18 (58%)
To return to more traditional and simpler values	15 (48%)	16 (52%)
To have Fun	31 (100%)	0 (0%)
To express patriot sentiments	23 (74%)	8 (26%)
To participate in a recreational activity	26 (84%)	5 (16%)
To be a part of a social group	24 (77%)	7 (23%)
To increase your physical skills	20 (65%)	11 (35%)

It is understandable that having fun was the highest agreed reason for participating; after all, these individuals are participating in this activity as a hobby. It is interesting to note that other high scores are seen in better understanding the past, participating in a recreational activity and in being part of a social group. The last part of this question was open for the respondents to respond, if they felt that they had a reason for participation that was not mentioned. Nineteen respondents used this option. Their additional reasons were: to educate the public (8 respondents); to get the experience of "being there"(2); for the adventure of it (1); commemorating our past (1); an interest in

history (1); to gain a Canadian identity (1); to recreate the uniforms and equipment of the period (1); it was a family hobby (2); to be able to travel (1); and to develop an inner/self satisfaction (1). As it can be seen there are many reasons for re-enacting the past. An interest in past and having fun are the predominate reasons for engaging in this activity.

Question #7 - How do you view history?

Table 20: Views of History by the Respondents

View of History	Number of Respondents
We must understand and know history so not to repeat it.	13 (42%)
Had no view / Had never thought about it	7 (23%)
It is an interpretation of past events	5 (16%)
It gives us our identity	3 (10%)
Its about people, emotions, individuals like us	2 (6%)
Find it to be an enjoyable or interesting subject	2 (6%)

The question received mixed responses due to the complex and problematic nature of the question and several respondents expressed surprise and commented that they had not been expecting the question. While the responses provide some interesting data, the large number of respondents who did not respond or had no view made these results less useful than had been anticipated.

Question #8 - How do you view the past?

Table 21: Views of the Past by the Respondents

View of the Past	Number of Respondents
We must understand and know the past so not to repeat the mistakes.	7 (23%)
Viewed history and the past as the same	5 (16%)
It was an on-going process	5 (16%)
It is not the romantic or easy life thought by many	4 (13%)
It was an interpretation	3 (10%)
Had no view / Had never thought about it	3 (10%)
That it was important and should not be forgotten	3 (10%)

The question also received mixed responses due to the complex nature of the question and several respondents expressed surprise and commented that they had not be expecting the question.

Question #9 - How does your participation in re-enactments affect your view of the past?

Table 22: Effects of Re-enacting on the Respondent's View of the Past

Effect of Participation in Re-enactments	Number of Respondents
Gain a clearer understanding of the past	18 (58%)
Dispels the romantic image of the past	9 (29%)
Gain an individual sense of history as opposed to the overall picture	4 (13%)
No Response	2 (6%)

Many respondents (18) found that by participating in re-enactments their view of the past was made clearer (see Table 22). It made the history books that they had read,

and the objects they had seen in museums come alive. As a result they could better understand the process of living in the time period being recreated. In addition they received more details from participating in the hobby than they did simply by reading.

Question #10 - What are your thoughts on the following statement made by a park manager: "Re-enacting only glorifies and romanticises the past and as a result has no value".

Table 23: Responses to Park Manager Statement

Statement	Agree	Disagree	No Response
Romanticises the Past	13 (43%)	7 (23%)	10 (33%)
Glorifies the Past	14 (47%)	8 (27%)	8 (27%)
There is Value in Re-enacting	25 (83%)	1 (3%)	4 (13%)

While the above data were taken from the answers given, many respondents felt that while they disagreed with the statement, the statement did have some merit. The respondents also provided arguments as to why the park manager felt this way and why they disagreed. Some of the respondents (3) felt that the park manager had been to an "event that had failed" (see Table 23). Others (7 respondents) felt that he had been exposed to poor re-enactment groups (These being groups with a low level of authenticity). Some respondents (8) defended the value of re-enacting by arguing that their presence at historic sites animated the site better than any guide or interpretative plaque could. Others (8 respondents) felt that their value came from helping the public to understand the past. It is interesting to note that many re-enactors agree that they do romanticise and glorify the past, and that they recognise that they are doing so. One interviewee refused to answer the question.

Question#11 - Do you have anything else you would like to say about your participation in re-enacting the past?

This question was asked to provide the respondents an opportunity to speak about any other opinion, thoughts or concerns they had on their participation in historical re-enactments.

Of the thirty-one respondents, twenty-one of them took advantage of this opportunity seventeen of them spoke about their enjoyment and interest in the hobby, while four spoke of what they saw as being problems with the hobby. These four respondents who spoke about the problems of the hobby centred on three areas. The first respondent said that because of some re-enactment groups that were either inauthentic or dangerous, he noted that he now "watched" what events he participated in. The next problem mentioned was that the respondent felt that historical sites were moving away from their mandate to preserve and educate and they were focusing on raising funds. She felt that re-enactors should speak out against this. The last area of concern was over the lack of recognition given to re-enactors. They spoke of forms of recognition in the United States, such as income tax claims for time spent volunteering that were not offered in Canada.

The United States Internal Revenue Service allows volunteers to deduct from taxes, expenditures made for educational and charitable groups, so long as the volunteer has not received reimbursement for the expenditures.¹ This may be coming soon for Canadian re-enactors, as a parliamentary sub-committee on amateur sport has recommend that all *volunteer* coaches be given tax credits for fees associated with their sport (e.g. training, etc).² If these volunteers gain tax breaks, then, perhaps, these benefits may be offered to all volunteers.

6.0 - DISCUSSION

6.1 - The State of Historical Re-enactments in Canada.

The *Historical Re-enactment Survey* was conducted to discover the state of historical re-enactments in Canada. Based on the data collected, (See Appendix F) the following observations can be made.

Historical re-enactments can be found in every facet of our society. We have re-enactments of the past, for instance, in our religions, in our athletics, and in our work. The hobby of re-enacting the past clearly has its place in Canadian society. Some of the re-enactments done as a hobby include: military; fur trade; civilian; water-based; and native events. The types do not focus on one aspect or region of the country but instead focus on national events. While there are considerable numbers of military and fur trade re-enactments, more civilian, water-based, and especially more native re-enactments are needed. These three re-enactment types, civilian, water-based and native, are important aspects of the Canadian past and their under representation perhaps devalues their importance.

The periods covered by our daily re-enactments are considerable, covering Canada's history from before European settlement to the present day. While this is a considerable period of time, those re-enactments that were surveyed cover only about 200 years, stretching from the 1740s to the 1940s.

While many organisations and groups use re-enactments in their day-to-day operations, some agencies host re-enactment events specifically with the hobby in mind. These events can be found in city parks, pioneer villages, and national and provincial historic sites. The venue of these events can be both historic and non-historic in nature.

Re-enactments are a well-established activity in Canada. Indeed, they are part of daily life. Most group re-enactment events done as a hobby have almost a decade or more of history and experience attached to them. Because of their longevity, these events have become an annual tourism draw for the host sites and areas concerned.

Historical re-enactments, in general, take place year around, in many cases regardless of weather. However, those re-enactments done as a hobby are generally held during the warmer months of the year, from May to October. Most are held in July and August as this is the best time for both spectators and re-enactors to attend. July and August is when vacation time is generally given or taken and it is when weather conditions are most suitable for out-of-doors activities.

While most re-enactments in Canadian society last a matter of minutes, those done as a hobby can last much longer. These re-enactments are generally held over a weekend, with a Friday set up time, and a late Sunday takedown time. However, there are exceptions such as the Great Rendezvous at Old Fort William, which lasts 9 days. This weekend format is used, as this is when host sites experience their highest visitation rates.

Attendance at these events varies across the country. Generally though, there are over 100 re-enactors and over 2500 spectators in attendance at one of these events

There are both positive and negative results from historical re-enactments. The difference between a positive event and a negative event lies with the re-enactors and the event organisers. If the re-enactors are authentic, and have the proper attitude and knowledge, then they have done their part. The organisers have done their part if they host an event that is safe and that promotes the mandate of their agency. If either one fails then the result could be negative.

Table 24: Possible Results of a Historical Re-enactment Event

Positive Results	Negative Results
Demonstration of historic events	Misinformation
Demonstration of historic processes	Dangerous / unsafe individuals/materials
Demonstration of historic traditions	Inauthentic individuals
Demonstration of historic skills	Individuals who are <u>too</u> authentic (e.g. mistreatment of females)
Presenting an unsanitised version of history	Presenting a sanitised version of history
Accurate portrayal of historic personalities	Damage to Historic Sites / Artefacts
Interpretation of social history	
Tourism revenue	

It is important for the public watching these events to come away with a feeling of pride and an interest in learning more about the event portrayed. There is a large amount of the past re-enacted in Canada. Some is done for fun, some as part of our lives and some is done unknowingly.

6.2 - Motivations for Participation in Historical Re-enactments

Most people who participate in historical re-enactments as part of their daily lives, do so unknowingly or as part of their routine or because tradition encourages it. Those who participate in historical re-enactments as a hobby do so for a variety of reasons.

When questioned about how they were first introduced to the hobby, many described their interest in history as stemming from when they were young. Gavin Watt, who has been re-enacting for twenty-three years said,

"I started collecting arms when I was seventeen, thus the motivation comes from early in my life. Why do I re-enact? Two choices, I could join the military or I could collect, read and write about it. I choose to do the latter. If you are a serious collector you always have an interest in firing and using it. My interest was not just in the weapons but also in collecting the clothing and related equipment."

Another way many re-enactors were introduced to the hobby was by friends who invited the individual to participate. Alan Gauthier, who has been re-enacting for twelve years, spoke about how he got involved,

"The initial adrenaline rush of my first battle re-enactment, with guns booming, muskets firing and drums beating, was very compelling for me to continue the hobby."

Others spoke of their involvement as a natural extension of their employment at historic sites. Each re-enactor has their own journey that led to their involvement.

When asked about how their reasons have changed since they first started, many responded that they had changed, but some did not. James Elliot, who has been re-enacting for seven years, felt that his reasons had not really changed and responded by saying,

"We have always been in pursuit of the illusion (time machine). As you learn more though, this happens less. You want that moment when everything falls into place. I try to find out what it was like, you never will, but trying is important."

Professor Kirk Wipper, founder of the Canadian Canoe Museum and organiser of many canoe re-enactments, felt that his reasons had changed. He said,

“When I first started I was not sure why. I just did it. When I saw the reactions of the people who watched, I realised that we must go on. In the beginning it felt like an interpretative sort of thing, we were helping people to understand. Now it is more of a campaign to educate people. Living history allows people to see different sides and aspects of history.”

While many of the respondents who reported that their reasons had changed, perhaps, some had rather focused their reasons for participating.

When asked why the respondents re-enacted the particular time period they did, many of the respondents indicated that it was the time period they were introduced to or that it was the period that had interested them the most. Some re-enactors also spoke of why they did not re-enact other time periods. For a few, it was because they had no interest in that period. Mark Stubbs, a re-enactor with eight years of experience, and Alan Gauthier were more specific. Mark Stubbs said,

"Why put on a grey coat (US Civil War) when you can put on a dashing red coat. The War of 1812 has lines of soldiers, muskets, pageantry. Later periods lack that flare."

While he does seem to promote the notion that re-enactments glorify and romanticise the past, it should be noted that the uniforms of the War of 1812 could be characterised as being "dashing" compared to those of the American Civil War.

Alan Gauthier spoke more about why he had no interest in re-enacting the wars of the 20th century. He said,

"I know of groups that re-enact 20th century wars, but these are so recent and seem so horrible and so terribly inhuman (which, I guess, is true of all wars) that the thought of re-enacting trench warfare or killing Nazis for public gratification did not interest me at all."

Other respondents mentioned the same reasons as Alan Gauthier, that it was too recent.

A couple of respondents thought it was a period that they lived through, they had lost family members in, and they just did not want to see it re-enacted.

The participants were asked a series of questions about their reasons for re-enacting. The motivations were drawn from literature dealing with re-enactments. Some respondents answered that they could understand why someone had been motivated in that fashion but felt that it did not apply to them. Some explained their reasons why they agreed with the motivation, while others did not.

A majority of the respondents stated that they were participating to increase their understanding of the past. Some of the respondents went into more detail about what it was about the past that they understood better as a result of their participation. Shawn Patterson, a re-enactor with nine years of experience, said,

"The learning that occurs while re-enacting a time and or event is much more practical than the names and dates conveyed through more traditional written means. Preparing period foods, firing a fur trade musket or skinning an animal are all examples of lessons well taught through the first-hand experience of re-enactments."

Many of the respondents replied in a similar vein (See Illustration 12).

When respondents were asked whether their participation was a result of their wish to search for and develop their identity, only about 40% agreed. One of the respondents who agreed said that it was a motivation when they started, but that they had moved on. James Elliot spoke of conducting some genealogical research, as did a few others. His response was, "Yes, initially, because of some family research. But I have outgrown it." Other respondents disagreed. Peter Rindlisbacher, who has been re-enacting for six years, said, "No. I knew who I was before I did this. It does however provide some insights as to your behaviour." While many of the respondents disagreed with the statement, it is possible that it was none-the-less a motivational factor for them. Perhaps they simply did not recognise it as such, as individuals are constantly developing their self-identity and reshaping it.

Illustration 12: An 1815 Fur Trade Re-enactor Practices Playing the Fife During the 'Great Rendezvous'



(Source: Old Fort William, Thunder Bay, Ontario, July 1998)

Another motivating factor which only 48% agreed with, was that of the “return to more traditional and simpler values”. Many of the respondents who indicated that it was a motivation did not explain their answers. Mark Stubbs explained why he agreed with the idea, “It’s returning to pure escapism. Not having to deal with RRSP season, you now have to worry about getting wood.” One of the other re-enactors, Phil Dunning, a re-enactor with twenty-three years of experience replied, “ I am not convinced that life was simpler. Life is life.”

All of the respondents agreed that having fun was the biggest motivational factor.

Alan Gauthier said,

“ Since it's a hobby, it has to be fun, first and foremost. The "fun" for me is in the novelty of the re-enactment. Whereas, at first, I sought the biggest and loudest battle re-enactments, my focus has shifted to the novelty of the event. Witness the huge crowds that attended Louisbourg in 1995 for the 250th anniversary of its fall. Most re-enactors were there because 'it was different'.”

Professor Whipper went further and suggested that,

“Yes, having fun is important. One of the things missing in today’s world is fantasy. We sometimes need a moments reprieve from reality.”

While Alan Gauthier and Kirk Whipper spoke about what makes it fun for them, Terry Hunter, a Word War II re-enactor with 3 years of experience, perhaps summed up best what all the respondents said,

"I enjoy meeting people and answering the questions they have. I enjoy bringing out the past, and getting a sense of what we were once. I enjoy reliving the conditions that our fathers lived in, and in seeing the expressions on the veteran's faces when they see our portrayal."

The fun is something personal and different for each respondent.

The next motivational factor discussed was expressing patriotic sentiments. Many of the respondents agreed that this was a reason for their participation. Thus Shawn Patterson said,

"I take pride in re-enacting how our country developed as a nation. The co-operation between Anglo-Scottish, French Canadian and Native peoples blended both cultures and technologies for the success of a cross-continental fur trade, and ultimately the foundation of the Canada we know today."

Kirk Whipper summed it up best,

“The more we understand the achievements of those who went before, the more we understand what it is to be Canadian. We should be challenged and inspired by the past.”

These re-enactors are stating an important truth about Canadians. Canadians are proud of their country and its heritage, but as a society they express their feelings in a more understated fashion than do Americans.

Many respondents felt that they were participating in a recreational activity. Some respondents expanded on their reasons for doing this as a hobby. Others, who

agreed, felt that it was a way that they could do more than one activity at the same time. Camping is a big part of re-enacting and James Elliot felt that " I have camped in remarkable places that you normally can not camp in".

A large number of the respondents (77%) participated to be part of a social group. There is little doubt that re-enacting is a highly interactive, interpersonal activity. There is almost a family or fraternity atmosphere at events or in units. Richard Feltoe, a re-enactor with twenty years of experience said, "Definitely one of the main reasons that I and my family have for participating in re-enactments, is that it gives us the opportunity to meet up with friends from across the country and share time together at these events". For others it is the interaction that exists between them and the public that they enjoy.

Alan Gauthier said,

"More than the excitement or novelty of the event is the sheer pleasure I get from meeting old friends. Over the years, I've come to know a number of fellow re-enactors and look forward to meeting them once or twice a year. This may surprise you, but most of our conversations have nothing to do with re-enacting. We all have lives, families, interests, hopes, fears, which we share with each other, either over a drink at a local pub or around a campfire at night. It's the people, not the uniform, which makes the event!"

The final motivating factor examined was whether or not the respondent participated to increase their physical skills. These increases could result from marching or from paddling canoes or it could have been the result of learning blacksmithing skills or how to playing a period instrument (See Illustration 13). Richard Feltoe felt, "it is a by-product of the re-enacting experience". Regardless of the depth of participation, physical skills are developed and honed in some form.

Illustration 13: A Group of Musicians Play at “The Faire At The Forks” in Chatham-Kent, Ontario



(Heritage Days Steering Committee, Heritage Days “The Faire At The Forks” Brochure, Chatham-Kent Ontario, 1996).

While all of the motivations tested received support as being reasons for participating, there were a few which stand out. First and foremost, re-enactors must be enjoying themselves and having fun. If they are not, then they will stop doing it. There is nothing binding a person to the hobby. This leads into another reason; that they participate because it is a recreational activity. They are finding the opportunity to relive the past. Lastly, for the majority of the respondents, this activity gives them a window, a time machine of sorts, into the past. Re-enactors know that it is not possible to truly recreate the past, but as one respondent said, it is important that they do try.

What is history? What is the past? These are large questions that are debated by academics.¹ Re-enactors are amateur historians and, as such, know some of this debate. Most re-enactors understand that it is important to study history and that it is only an interpretation of past events. Jack Contin, a re-enactor with twelve years of experience said,

"History has its merits but it is never understood fully. Most do not watch out for the interpretation, it may be wrong, but they take it for the truth."

While some re-enactors voiced the same opinion, others felt differently. They spoke of history being a story, a story of who we are. There is a wide variation in the depth of interpretation among re-enactors. Some re-enactors seek a more complex and sophisticated interpretation of the past, while others seek something that is less complicated. Peter Rindlisbacher said

"It's a narrative of what's come before us. It is a series of events that have created what we have today. It's blunders and successes, heroes and cowards. It's the human story played out. The accounts of the past never give true pictures."

Some respondents felt that their views of the past and history were the same. Some re-enactors see the events they participate in as a chance to shoot their blackpowder gun, but for others it is more of an intellectual challenge. History is the study of and interpretation of past events. Each historian and individual can interpret the past in a different manner. The portrayal presented by the re-enactor changes as the re-enactor's interpretation of the event changes. It is this questioning, evaluating and discussing past events that gives history its value. Not all individuals recognise that some interpretations may be flawed, those creating an illusion of the past. Regardless of how the past is interpreted, it is gone and only exists in memories, artefacts and in written accounts. Only when time travel is accomplished can it become anything else.

What the re-enactor does not only affect his or her view of the past, it also affects those who watch and speak with the re-enactor about the portrayal. Most of the respondents reported that because of their involvement, they had developed a clearer and better understanding of the past. It was no longer only found in books and museums but also in their memories and experiences. The past for re-enactors takes on a tangible existence, even though the past can not be truly recreated. Richard Feltoe said,

"I gained a completely different concept of what the past really was. Reading about it and seeing it in a museum is one thing, but actually trying it is different."

Re-enacting can be a form of experiential education that works quite well.

"Re-enacting only glorifies and romanticises the past and as a result has no value".

This statement, although attributed to a park manager, was actually paraphrased from the article "Re-enacting has no Value and Misrepresents History" by James Dassatti.² The statement was intended to provoke the respondents into admitting that re-enactments glorify and romanticise the past, which some indeed do. The respondents did not, however, agree with the idea that what they were doing had no value. David Webb spoke out against the statement saying,

"To blame re-enactments for glorifying and romanticising the past is laughable. Historic Sites, many, do not have the resources or the money to do as good as some re-enactors can. There are re-enactors with better costumes than Parks Canada staff. Romanticisation is a broad social phenomena, and glorifying the past, well Canadians do not do this much. Besides, you can not glorify it without knowing it. The public may not learn all about the War of 1812 from a re-enactment, but it will inspire them to read a book or to visit a web site. The value is as a media generator. Glorifies the past? It depends on the programme."

Another re-enactor, Mark Stubbs, also spoke out against the statement saying,

"That's one individual's opinion of value. There is value in all aspects of the past. Even if it's watching a line of soldiers using black powder, it has value. If anything re-enacting adds some realism, the romanticising and glorifying can be left to the Jane Austin movies. There is nothing romantic or glorifying about black faces (from the black-powder) or flint cuts. They hurt."

Several of the re-enactors, however, agreed with the statement. Shawn Patterson remarked,

"Certainly there is some value to re-enacting, especially for the participants. In terms of conveying an accurate picture of the past however, we are all unquestionably guilty of romanticizing the periods we portray. Fur trade re-enactors for instance, would much rather paddle canoes and eat good period fare than worry too much about the realities of the liquor trade and the spread of social diseases throughout the interior. What the park manager fails to recognize is the value of the interest generated by re-enactors' activities. While this form of presentation may represent a somewhat sanitized 20th century perspective, I would suggest it does facilitate a great deal of interest in further learning on the part of both participants and observers."

Barry Sandlers, a re-enactor with 25 years of experience, summarised the value of re-enacting. He felt that,

"Re-enactors are a useful tool to draw the public in. Once there, you can help the visitor explore further, you can educate the public then. He is very short sighted. BUT there is a lot of bad re-enacting. Battle re-enactments create a bad impression, for the re-enactment is nothing like the real battle. In reality it's a show, not a re-enactment, we do not do death and fear accurately. It is not a re-enactment but a show that demonstrates. It does though give you the opportunity to commemorate and acknowledge the past. There are really good re-enactors and there are the FARBS. Its an impression, nothing more or less, its nothing close to reality."

Re-enactors hold tremendous potential for a host site. They are also quite passionate about what they do. They acknowledge their shortcomings but at the same time push forward their purpose, saying that it outweighs the shortcomings.

Being the sociable group that these individuals are, when given the chance to speak freely about their hobby, many of them did. The respondents brought forth comments and stories about their experiences and why they enjoyed re-enacting. Others talked about aspects not covered in the interview. Here are several samples of their comments:

"As someone who has been involved in interpretation, I have always come at it as an adjunct to the profession. Doing it my way, on my time, with no political or economical restraints from a site." - Phil Dunning

"It is a great thing to do as a family. Some of the best friends we have are from re-enactments, I do not even know them outside of the hobby."

- Lyn Downer

"People usually do not talk about their jobs over the weekend. It's a very social atmosphere. You can even leave \$1000's of equipment in your tent and no one will touch it." - Andre Gousse

"I think that the comment by the Park Manager, for me, I do not think it glorifies it but rather shows the ridiculousness of war and conflict. It's a learning experience. War is really clean to us. You fight from a distance with missiles and such. But it's different when they are 25 yards away and shooting at you. I love it and I hate it. I love the experience, I hate the whole idea of weapons and war." - Bill Byrick

These individuals feel quite strongly about what they do, and why they do it.

One of the rationales for this thesis was to obtain a greater understanding of who these re-enactors are. As such a "typical" re-enactor from this group was probably introduced to the hobby by a friend or through an interest in history. Their reasons for participating have changed over the years, in some cases becoming more focused and intense. They participate because to them it's an enjoyable recreational activity and they have a deep interest in Canada's past and how life was lived 'back then'. They feel that history is important and that it can be learned from, but do not to trust one interpretation of it. They also feel that while the past may be a 'nice place to visit' for a short time, they have no desire to return to it. Their participation in re-enacting has helped form this understanding. While most re-enactors agree that re-enacting glorifies and romanticises the past, re-enacting still retains value as it commemorates and acknowledges the past. If this "typical" re-enactor is representative of the general population of re-enactors in Canada, then Canada is lucky to have such a group of people interested in her history.

7.0 - CONCLUSIONS AND RECOMMENDATIONS

7.1 - Research Contributions

Re-enacting the Past

This study has provided some insight into the re-enactments of the past on several levels. Re-enactments can range from simple acts done as a custom or daily ritual to the more complicated and involved such as those done as a hobby or tourism attraction. Re-enactments are, and will continue to be, a part of daily life. For some they may be invisible or disguised as a common occurrence. Some of the re-enactments that take place each day are as old as the people who inhabit the earth and others are being initiated for the first time.

Authenticity

Authenticity could be said to be the cornerstone of the re-enactment world. It is what gives the hobby value and credibility. Many of the respondents who were interviewed commented on authenticity and their quest to make their portrayal more accurate. There is no set level of authenticity that the re-enactors must achieve. Re-enactors set their own levels of authenticity and generally those levels are quite high. A high level of authenticity is needed for the past to be recreated. Those re-enactors who do not set high levels of authenticity are quite often shunned and not invited to participate in events.

Comments on Authenticity generally surfaced when the respondent responded to the statement "Re-enacting only glorifies and romanticises the past and as a result has no value". Many of the respondents agreed with the statement. They felt that what was shown in the re-enactments was a somewhat less offensive version of the past, but that the

“offensives parts” were important. The re-enactors feel that although they are presenting a distorted version of the past, they were at the same time commemorating the past and that this made up for any imperfections due to the “cleanliness” of the re-enactment.

Historical Re-enactments

Historical re-enactments, in one form or another, exist across Canada. Re-enactments done as a hobby can be found in every province, generally near major population centres or historic sites. These re-enactment events most often re-enact military and fur trade life styles. Other events re-enact civilian, native or mountain men life styles, but these happen to a lesser extent. Although the literature (which is for the most part written by Americans discussing American re-enactments) suggested that mountain men re-enactments were as common as other re-enactment types, this was not found to be true in Canada. The United States celebrates the idea of “conquering the western frontier”, whereas Canada does not. It celebrates more the idea of the opening of the west by fur traders, and settlers.

Water-based re-enactments are also different between the two countries. There seems to be a growing interest in water-based re-enactments in Canada. Not that there are no water-based re-enactments in the United States, but rather the ones in Canada perhaps have a greater value, because of the role marine heritage has played in Canada. Water-based re-enactments have perhaps grown because of the increased awareness that our waterways have played such a key role in Canadian history (e.g. The Canadian Heritage Rivers System, and the Canadian Canoe Museum). In the summer of 1998, several water-based re-enactments were hosted, such as the “Battle of Georgian Bay” in Penetanguishene, Ontario (See Illustration 14). In addition, there are several restoration /

building projects going on (e.g. Hamilton Ships Company of 1812, and the Sailing Yacht Canada Restoration Project).¹

Illustration 14: American Troops Aboard the "Bee" and in Longboats Assault British Positions in Midland



(Arthur Hemming, "The Battle of Georgian Bay", Penetanguishene, Ontario, August 1998)

These re-enactments range from re-enacted trans-oceanic voyages of discovery, to canoe voyages, to naval battles and invasions. Water-based re-enactments are probably the most expensive type of re-enactments due to the costs of obtaining and maintaining vessels.

Another difference between re-enactments in the United States and in Canada, involves their national parks and historic sites. The United States National Park Service (USNPS) has a strict policy forbidding opposing line battle re-enactments due to their festive nature. The USNPS believes that this type of atmosphere is not appropriate to the memorial qualities of their sites. The USNPS suggests, that their historic sites are mandated to preserve the memory of the event or persons associated with them and that battle re-enactments do not promote this quality. Parks Canada does allow such re-

enactments to take place as long as they “commemorate” Canada’s history. Therefore it could be said that in addition to preserving the memory, Parks Canada strives to celebrate the memory.

While the re-enactments that were studied portray a two hundred-year time span from the 1740s to 1940s, this is by no means the extent of historical re-enactments in Canada. For example, the Cabot re-enactment of 1997. This was a re-enactment of a voyage from 1497. Additionally, there are groups in Canada who re-enact medieval England (These groups were not included in this study, as the study was limited to re-enactments of Canadian history). With the present growth of re-enactments, most notably water-based re-enactments and World War Two military re-enactments, it is likely more contemporary events will be re-enacted and, as such, the time period of re-enacted events will begin to expand.

Is a fifty-year lapse from the present long enough? With World War One and Two re-enactments and re-enactment groups starting to appear, this is a question that some re-enactors are asking. There are mixed feelings toward these re-enactments. Some feel that not enough time has passed, and yet others feel that it is an important time in Canadian history and there is a need to commemorate the period and the people. Yet society seems to be ready, as recent movies on the subject (e.g. *Saving Private Ryan*, *Thin Red Line*) and newspaper articles (e.g. “High school pupils play at old-fashioned war”) show the interest in it. This may be the result of the increased commemoration of the wars in recent years. Or perhaps, with the number of veterans decreasing with each passing year, there is felt a need to preserve their memories. Only society's reaction to the re-enactments will tell and from the popularity of these recent movies and events, it seems that society may be ready for these events to be re-enacted.

Attendance at re-enactment events varies depending on location and time of year. Most re-enactments attract over 100 re-enactors and over 2500 spectators. These numbers suggest that this may be a popular activity for both the participants and the spectators.

Historical re-enactments done as hobby have not been studied to the same extent as perhaps some other hobbies have been. Very little academic research has been conducted on these events, on who participates in them and on the effect they have on the public. The studies that have been completed have been done on a site-specific level and have for the most part been an evaluation of the re-enactment event.

It is also important to note that this study focused on annual events, not one-time special events like the Cabot 500 celebration or the Louisbourg '95 event. These 'one time' events are celebrations of anniversaries of important national events. They are generally well promoted on a provincial, national and sometimes international scale, and, as a result, should have greater impacts than the smaller annual events. But it is the smaller annual events that allow the re-enactors to gather regularly and to keep the hobby going.

Another benefit that these 'one-time' events have is their uniqueness. Events that occur annually tend to lose their novelty in a few years and, as such, the programme for these events must be always changing to continue to draw both re-enactors and spectators back.

Why do people participate in re-enactments? For most people, participation is the traditions, customs and rituals we live by. While, as a society, we participate in day to day re-enactments, there exists a growing group of individuals who re-enact the past as a hobby. Why do they do this? Literature on the subject of re-enacting suggested many

motivations for participating. Yet when re-enactors were questioned about their motivations for participation, it was found that the motivations suggested by the literature did not hold true for all re-enactors. Of the eight motivations surveyed, there was overwhelming support for only two: achieving a greater understanding of the past and having fun. The other motivations that were suggested received mixed responses. While the literature suggested quite strongly that some motivations, such as the search for self-identity, would rank highly, the motivations in fact did not. There are several possible reasons for this difference between the motivations expressed in the literature and those given by the re-enactors. The most obvious reason is that everyone has different motivations for the things that they do. Or perhaps the difference of opinion is more societal. As mentioned earlier, the literature on re-enacting is mostly American. The United States is well known for the patriotic sentiments of its citizens. Canada, on the other hand, takes a more subdued approach to the celebration of its history. We are simply two different societies and perhaps that is where the differences in motivations come from.

While the literature review did not discuss the motivation to educate the public, to the extent it did with the other motivations, this motivation was found to be significant for some of the re-enactors interviewed. These individuals felt that much of history is being forgotten or not taught in the school system. They consider one of the outcomes of the hobby to be the promotion and commemoration of the past.

7.2 - Research Design

In general the survey methods used, questionnaires and telephone interviews, proved to be successful methods for the study of re-enactments and the motivations for

participation. However some problems were encountered and improvement in the use of these methods can be suggested.

Questionnaire

The first flaw readily seen was the method used to obtain the listing of sites that host re-enactments. The method used of contacting the host sites proved to be costly in both time and money. It would perhaps be more time and cost efficient to contact re-enactment groups or re-enactors and survey them for the re-enactment events they attend.

The questionnaire, despite pre-testing, had weaknesses that made analysing difficult. Using open-ended questions, while providing a wealth of information, made it more difficult to compile the information. The use of closed questions, with a limited number of choices would have eased the completing of the questionnaire by the respondents as well as the compiling of data by the researcher. However, this might not have yielded the depth and breadth of information which the open ended questions did.

The questionnaire also only covered those re-enactments taking place in 1997. Had the survey looked at re-enactments from the past 5 to 10 years, it would have gleaned more data from which trends could have been identified and a better over all picture could have been seen. Instead, the data presented here are more of a “snap-shot” than a long-term view of the state of re-enactments.

While the information obtained by the questionnaire does have some shortcomings, it does provide a base for future research, which was one of the intentions of this study.

Interviews

The method by which the interview respondents were chosen did not provide a representative sample of the re-enactment population. In the future, a different method involving random selection should be used to study a representative population. The difficulty here is being able to discover who is involved in this hobby, as there is no master directory that can be used or consulted. One method to create a larger and more representative sample, would be to obtain participate registration lists from several different sites. Several such lists would generate a substantial listing. Additionally, face-to-face interviews would have most likely produced better results than those done over the telephone. But face-to-face interviews can be more time consuming and costly depending on the location, and number of the interviews. Lastly, more interviews, with a greater diversity in re-enactment interests, geographic location and gender should have been conducted. This again would have provided a more representative sample of the total re-enactor population.

7.3 - Future Research

One of the goals of this study was to provide a foundation for future research. It has done so by identifying a large portion of the repeated re-enactment events that are held in Canada and by exploring and illustrating some the motivations felt by people participating in these events. Further research into this activity is needed and will most likely provide valuable insight into re-enacting and into the past and how it is viewed. The following research avenues were identified during the course of the study. This is by no means an exhaustive list, but again a basis from which future research can spring. Study should be undertaken to:

- Explore the effects historical re-enactments have on the public's view of history. What are the positive and negative effects and do they last?
- Examine the impacts on the economy and the historic sites that host these events. Are re-enactments a source of tourism revenue? To what degree do they boost the economy?
- Compare the motivations of different re-enactors based on their age, gender, re-enactment interest (e.g. military to fur trade) and geographic locations.
- Gain insight into the population of re-enactors in Canada. Who are these individuals? What are their demographics?
- Determine the future of re-enactment events. In what direction is this activity heading?
- Explore the role of re-enactments in Aboriginal culture, both past and present.
- Continue to explore the difference in the motivation for Canadian and American re-enactors.
- Analyse the impacts of new historical perspectives (women, aboriginal and ethno-cultural minority communities) on re-enactments and determine whether and how these new perspectives are included in these events.
- Seek more information on the visitor/audience perspectives and motivations for attendance.

7.4 - Conclusion

One of the questions posed at the beginning of this thesis asked why certain parts of history were remembered and celebrated more than other parts. As a society, we tend generally to acknowledge the successful aspects of our past. Events that are of national importance are recognised and remembered, but lesser events mostly go unnoticed. These events of national importance generally occur in times of war or economic boom. Very rarely does society turn to times of failure or depression and deem that they should be promoted and celebrated. These times of failure do not appeal to society and, as such,

are acknowledged but not celebrated or promoted. Society does not wish to recall these times. Additionally, recognition of the 'everyday' history or of the commoner has, until recently, been neglected in favour of the key figures and big 'nation building events'. Not to say that these events of national importance are not important, but rather that the events of the commoner are also important.

Re-enactors tend to celebrate and promote the "commoner" type of history. In doing so they draw attention to the national events and revitalise their memory. Some of the re-enactors interviewed spoke of the decline of public knowledge of the past. They felt that Canadians were learning less about the past and that the re-enactments were one way to fill the void.

The parts of history that society is proud of, or interprets as being important, are remembered. But as with history, society's interpretation is just that, an interpretation of past events, its subject to review and to change as time passes. What society is proud of or deems important today, may change tomorrow.

The past is important to society, although we do not always treat it as such. We protect it when we deem it necessary to do so and neglect or do away with it when it seems beneficial to do so. Because of this approach to the past, we are perhaps beginning to forget who we are and where we have come from. Re-enacting can help give individuals a sense of rootedness in today's world, as well as serving as a vehicle for the promotion and commemoration of the past. While Canada is mostly a land of immigrants, this land still has a history, a past, that should be understood and made known to all Canadians, new and not so new, as it helps form our identity. Re-enactments play a role in how the Canadian public both views and learns about its history.

It is this exercise of learning about Canada, and the individuals who lived here, that gives value and purpose to re-enactments and to the goal of promoting and commemorating our past.

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Contin, Jack, Visitor Services Officer, Parks Canada, (Telephone Interview, Honey Harbour, Ontario, 15 June 1998).

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Dunning, Phil, Material Cultural Research, Parks Canada (Telephone Interview, Ottawa, Ontario, 6 March 1998).

Elliot, James, Journalist (Telephone Interview, Hamilton, Ontario, 14 July 1998).

Feltoe, Richard, Museum Curator, Redpath Sugar Museum (Telephone Interview, Toronto, Ontario, 7 July 1998).

Gauthier, Alain, Museum Educator, Canadian War Museum, (Telephone Interview, Ottawa, Ontario, 3 March 1998).

Gibbs, Sheila, Librarian, (Telephone Interview, Chatham-Kent, 11 December, 1998).

Gilbert, Jim, Vice-Principal, (Telephone Interview, Chatham-Kent, 21 December, 1998).

Gilbert, Lisa, Teacher, (Telephone Interview, Chatham-Kent, 21 December, 1998).

Gousse, Andre, Senior Heritage Presentation Specialist, (Telephone Interview, Ottawa-Hull, Ontario, 17 July 1998).

Hunter, Terry, Training Specialist, (Telephone Interview, Charlottetown, Prince Edward Island, 26 February 1998).

Labor, Peter, Tourism Consultant, (Telephone Interview, Wawa, Ontario, 6 January 1999).

Laco, Gord, General Manager, Manufacturing Company (Telephone Interview, Midland, Ontario, 18 June 1998).

McCoy, Jack, Teacher, (Telephone Interview, Ottawa, Ontario, 10 April 1998)

Name Withheld, Tool Designer, (Telephone Interview, New Market, Ontario, 14 July 1998).

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Patterson, Katherine, Homemaker, (Telephone Interview, Port Lambton, Ontario, 12 January 1999).

Patterson, Shawn, Co-ordinator of Historic Collections, Old Fort William, (Telephone Interview, Thunder Bay, Ontario, 9 April 1998).

Pipe, Virginia, Homemaker, (Telephone Interview, Brantford, Ontario, 9 January 1999).

Reinhold, Irene, Physiotherapist, (Telephone Interview, Hamilton, Ontario, 14 July 1998).

Rindlisbacher, Peter, Freelance Artist, (Telephone Interview, Amherstburg, Ontario, 23 June 1998).

Sandler, Barry, Computer Programmer/Manager (Telephone Interview, Aurora, Ontario, 14 July 1998).

Steele, Harold, Commodity Broker, (Telephone Interview, Fredericton, New Brunswick, 11 March 1998).

Stubbs, Mark, Financial Planner, (Interview, Peterborough, Ontario, 13 July 1998).

Stupendick – Mount Stephen, Suzie, Retired, (Telephone Interview, Thunder Bay, Ontario, 2 March 1998).

Twist, Peter, Commercial Artist, (Telephone Interview, Orangeville, Ontario, 3 July 1998).

Watt, Gavin, Manufacturer's Representative, (Telephone Interview, King City, Ontario, 3 July 1998).

Webb, David, Chief of Visitor Services, Niagara Historic Sites, Parks Canada, (Telephone Interview, Niagara Falls, Ontario, 28 July 1998).

Wipper, Kirk, Professor (retired), (Telephone Interview, Keene, Ontario, 31 January, 1999).

**APPENDIX A: LIST OF SELECTED TOURISM BROCHURES
WITH REFERENCE TO HISTORICAL RE-ENACTMENTS**

List of Selected Tourism Brochures With Reference to Historical Re-enactments

Alberta

Alberta Tourism Partnership, Alberta Explore & Experience: A Travellers' Guide to Alberta, 1997. (Calgary: Alberta Community Development; 1996).

British Columbia

Tourism British Columbia, British Columbia Travel Guide 1997. (Vancouver: Tourism British Columbia; 1997).

Manitoba

Travel Manitoba, Manitoba: 1997 Explorer's Guide. (Winnipeg: Ministry of Industry, Trade and Tourism; 1997)

New Brunswick

Department of Economic Development and Tourism, 1997 Travel Planner. (Fredericton: Department of Economic Development and Tourism; 1997)

Newfoundland and Labrador

Ministry of Tourism, Culture and Recreation, 500th Anniversary Travel Guide 1997. (St. Johns: Ministry of Tourism, Culture and Recreation; 1997).

Northwest Territories

NWT Arctic Tourism, Canada's Western Northwest Territories: Explorer's Guide, 1997. (Yellowknife: Outcrop Ltd.; 1996).

Nova Scotia

Nova Scotia Economic Renewal Agency, Nova Scotia, the Doer's and Dreamer's Complete Guide. (Halifax: Tourism Nova Scotia; 1997).

Ontario

Market Ontario Branch, Ministry of Economic Development, Trade, and Tourism, Ontario Northern Trip Planner. (Toronto: The Queen's Printer for Ontario; 1997).

Market Ontario Branch, Ministry of Economic Development, Trade, and Tourism, Ontario Eastern Trip Planner. (Toronto: The Queen's Printer for Ontario; 1997).

Market Ontario Branch, Ministry of Economic Development, Trade, and Tourism, Ontario South Central Trip Planner. (Toronto: The Queen's Printer for Ontario; 1997).

Prince Edward Island

Tourism PEI, 1997 Visitor's Guide. (Charlottetown: Tourism PEI; 1997)

Quebec

Tourisme Quebec, Vacationing in Quebec. (Quebec City: Tourisme Quebec; 1997).

Saskatchewan

Tourism Saskatchewan, Saskatchewan 1997 Vacation Guide. (Regina: Tourism Saskatchewan; 1997).

Yukon

Tourism Yukon, Canada's Yukon: 1997 Vacation Guide. (Whitehorse: Ministry of Tourism; 1997).

**APPENDIX B: HISTORICAL RE-ENACTMENTS IN CANADA
QUESTIONNAIRE.**

Historical Re-enactments in Canada Questionnaire
Consent and Information Letter

Thank-you for agreeing to participate in this survey. This questionnaire is part of a study that is exploring the state of historical re-enactments across Canada, which I am conducting as part of my M. A. Thesis research at Trent University.

To the best of my knowledge no other study of this type has been undertaken and I look forward to gaining a greater understanding of the magnitude, scope and location of re-enactments across Canada with your help.

The re-enactments that are being studied are those that consist of re-enactors that are participating as part of their leisure activities and not as part of job related duties. The theme does not matter, anything from War of 1812 to Victorian Teas is more than acceptable, but the re-enactment must be done by individuals as a leisure activity.

The information gleaned from this questionnaire will be included in my M. A. thesis in the form of an inventory, which other researchers will be able to use in future studies. The thesis will also contain an analysis seeking to gain an understanding of the state of re-enactments in Canada. In addition to future academic uses, this information may be useful to tourism promoters and site programmers in developing future special events and programmes.

You have the right not to participate in this survey, answer any particular question, or continue at any point. All responses will be kept anonymous. By signing the letter in the spot below you are consenting that the information you have provided in the questionnaire can be used in my research.

If you have any questions about this questionnaire or the questions being asked please do not hesitate to contact me. You can reach me at (705)-748-4079 or at pellerman@accel.net. I look forward to seeing the results and again thank-you for taking the time to help with my research.

Yours Sincerely

Paul J.S. Ellerman
Graduate Student

Respondent's Signature

Date

Historical Re-enactments in Canada Questionnaire

Note: If your Site has hosted more than one re-enactment in the past 12 months, please complete an individual form for each re-enactment.

1. Event Name (e.g. The festival of...): _____
2. Location of the event (e.g. park name): _____
3. Agency responsible (e.g. Parks Canada): _____

4. Town, province: _____
5. Date of the event: _____
6. Type of Re-enactment (e.g. Military, Fur Trade etc): _____

7. Time period being re-enacted: _____
8. Is the location of the re-enactment historically relevant to the re-enactment? (e.g. A War of 1812 re-enactment at a War of 1812 site): _____

9. Please provide a brief description of the re-enactment: _____

10. What is the primary goal of the re-enactment? (e.g. education of re-enactors, enhancement of interpretative programme, visitor attraction, pleasure of re-enacting): _____

11. Number of re-enactors in attendance for this event in 1997: _____
12. Number of spectators in attendance for this event in 1997: _____
13. Number of years this event has been taking place: _____

14. What research is/was conducted in preparation for this event?

15. Has there ever been any non-historical research, like this questionnaire, conducted at your event, if so please provide as much information as possible:

Researcher's Name: _____

Title of Study: _____

Sponsoring Institution's Name (university, government, etc):

Date of Research: _____

Brief Description: _____

16. Do you know of any other re-enactments of any type that take place in your area? If so, please provide contact information, so that I can include them in this survey.

Respondent's Name: _____

Position: _____

Telephone Number: _____

Email Address: _____

Mail Address: _____

Thank-you for completing this survey.

APPENDIX C: QUESTIONNAIRE CONTACT FORM

Event Site Name		
Contact Number	Contact Person	
Do Historical Re-enactments take place	Take part in Survey?	Recieve questionnaire how?
<input type="checkbox"/>	<input type="checkbox"/>	
Address to send Questionnaire		
Date Sent	Date Recieved	Date for unreturned notice
Other Notes		

APPENDIX D: RE-ENACTMENT INVENTORY FORM

ID #		
Event Name		
Location of Event	Agency	
Town	Province or Territory	
Date of Event	Type Re-enactment	Time Period of Re-enactments
Site of Event Historically Significant?		
Description of HR		
Primary Goal of HR		
Attendance - Re-enactors	Attendance - Spectators	Number of Years Event has been held
Has research been conducted for the event?		
Has research been conducted at your event?		
If yes, please describe		
Other re-enactments?		
Contact Name and Number		

APPENDIX E: TELEPHONE INTERVIEW SURVEY

Motivations for Participation in Historical Re-enactments Interview

To:

Thank-you for agreeing to participate in this survey. The interview that you will be participating in is part of a study that is exploring why re-enactors, such as yourself, participate in historical re-enactments as a recreational activity, which I am conducting as part of my M. A. Thesis research at Trent University.

While there have been studies such as this in the past, no study to my knowledge has been undertaken to this depth, nor has any study in the past attempted to study the motivations of more than one type of re-enactor.

Following is a Consent Form which I am required by the university ethics committee to have you complete. This form also allows you to limit the use of the information you give me. You also have the right not to participate in this survey, answer any particular question, or continue at any point. All responses will be kept anonymous.

In addition you will also find a sheet with the questions that I will be asking during the interview. I encourage you to read the questions and think about the answers you will give. If you wish to make notes to use during the interview then do so.

I will be contacting you as follows:

Date: _____ Time: _____ Telephone Number: _____

If you have any problems with the questions listed or with the Consent Form, please do hesitate to call me at (705) 748-4079 or email: pellerman@accel.net. I look forward to talking with you.

Yours Sincerely

Paul J.S. Ellerman

Motivations for Participation in Historical Re-enactments Interview
Consent Form

Name: _____
Interview Date: _____ Interview Time: _____

I, the undersigned, agree that Paul J.S. Ellerman, student at the Trent University Frost Centre for Canadian Heritage and Development Studies, may use information and quotations from this interview subject to the following conditions:

(Please initial the requested conditions.)

No Conditions. _____
That my anonymity be guaranteed. _____
That I am given an opportunity to see and comment on any references made to me in the rough draft before the final copy is submitted. _____
Other Conditions. (please specify)

(Signature of Individual being Interviewed)

(Date)

(Paul J.S. Ellerman, Graduate Student)

(Date)

Motivations for Participation in Historical Re-enactments Interview

The following is the list of questions that I will be asking you during our interview. If you have any questions about them please contact me.

Questions to be asked:

Introduction.

1. How long have you been involved in historical re-enactments?
2. What time periods do you re-enact?

Motivation.

3. What lead you to start participating in historical re-enactments?
4. Has your reasons for re-enacting changed since you first started? In what way?
5. Why do you re-enact the particular time period/type of re-enactment that you do?
6. Do you agree or disagree with these reasons for participation? Please provide reasons for your decision:
 - a) to achieve a greater understanding of the past;
 - b) to development of self-identity;
 - c) to return to more traditional and simpler values;
 - d) to have fun;
 - e) to express patriotic sentiments;
 - f) to participate in a recreational activity;
 - g) to be part of a social group;
 - h) to increase your physical skills;
 - i) other: _____

—

History and the Past.

7. How do you view history?
8. How do you view the past?
9. How does your participation in re-enactments effect your view of the past?
10. What are your thoughts on the following statement made by a park manager: "Re-enacting only glorifies and romanticises the past and as a result has no value!".

Conclusion.

11. Do you have anything else you would like to say about your participation in re-enacting the past?

**APPENDIX F: CANADIAN HISTORICAL RE-ENACTMENTS -
DATA BASE**

Historical Re-enactments across Canada - Database

Event Name: Father's Day Special Event
Agency: The Heritage Park Society
Location of the Event: Heritage Park Historical Village
Town: Calgary
Province or Territory: Alberta
Date of Event: June - 3rd Sunday
Length of Event (Days): 1
Type Re-enactment: Military
Time Period: Northwest Rebellion/Resistance (1885)

Is the Site of the Event Historically Significant to the Event?

No

Description of the Historical Re-enactment:

Demonstrations of the 65th Mount Royal Rifles including marching, rifle and cannon drills, skirmishes and displays on period camps.

Attendance - Re-enactors: 15

Attendance - Spectators: 300

Number of Years Event has been taking place: 5

Event Name: Canada Day Special Events
Agency: The Heritage Park Society
Location of the Event: Heritage Park Historical Village
Town: Calgary
Province or Territory: Alberta
Date of Event: July 1st
Length of Event (Days): 1
Type Re-enactment: Military
Time Period: Northwest Rebellion/Resistance (1885)

Is the Site of the Event Historically Significant to the Event?

No.

Description of the Historical Re-enactment:

Demonstrations of the 65th Mount Royal Rifles including marching, rifle and cannon drills, skirmishes and displays on period camps.

Attendance - Re-enactors: 15

Attendance - Spectators: 300

Number of Years Event has been taking place: 5

Event Name: Frontier Festival
Agency: City of Edmonton
Location of the Event: Fort Edmonton Park
Town: Edmonton
Province or Territory: Alberta
Date of Event: July - 2nd or 3rd weekend
Length of Event (Days): 3
Type Re-enactment: Fur Trade
Time Period: 1846

Is the Site of the Event Historically Significant to the Event?

Yes, re-enactment is staged in and around a reconstructed fur trading post

Description of the Historical Re-enactment:

This is a two-day event throughout which the Edmonton House Brigade Society demonstrates a variety of fur trade skill/activities (i.e. blackpowder shooting, tomahawk throwing, food preparation). Where possible, visitors are allowed 'hands-on' opportunities

Attendance - Re-enactors: 30

Attendance - Spectators: 3000

Number of Years Event has been taking place: 10

Event Name: Fort Normandeau Days
Agency: Waskasso Park Interpretative Program
Location of the Event: Fort Normandeau
Town: Red Deer
Province or Territory: Alberta
Date of Event: May
Length of Event (Days): 3
Type Re-enactment: Military / Native
Time Period: NorthWest Rebellion/Resistance (1885)

Is the Site of the Event Historically Significant to the Event?

Yes, was a fort during the time period, but no battles were ever fought on it's grounds.

Description of the Historical Re-enactment:

A detachment of the 65th Mount Royal Rifles was stationed here. The re-enactment regiment puts on a performance and local natives and metis take part to teach their side of the story.

Attendance - Re-enactors: 15

Attendance - Spectators: 2000

Number of Years Event has been taking place: 12

Event Name: Fur Brigade Days
Agency: Parks Canada
Location of the Event: Fort Langley N.H.S
Town: Fort Langley
Province or Territory: British Columbia
Date of Event: August long weekend
Length of Event (Days): 3
Type Re-enactment: Fur Trade
Time Period: 1830-1860

Is the Site of the Event Historically Significant to the Event?

Yes, was a Fur Trade Post.

Description of the Historical Re-enactment:

3 day over night encampment with Fur Trade social activities. Feasts, games, trial, marriages, black powder shoots and races.

Attendance - Re-enactors: 100

Attendance - Spectators: 5000

Number of Years Event has been taking place: 15

Event Name: Rendezvous
Agency: Parks Canada
Location of the Event: Lower Fort Garry N.H.S.
Town: Selkirk
Province or Territory: Manitoba
Date of Event: August 15-16
Length of Event (Days): 2
Type Re-enactment: Fur Trade
Time Period: 1750's - 1840's

Is the Site of the Event Historically Significant to the Event?

No.

Description of the Historical Re-enactment:

No particular incident or event is re-enacted. It is an encampment of fur trade re-enactors portraying a fur trade rendezvous.

Attendance - Re-enactors: 0

Attendance - Spectators: 0

Number of Years Event has been taking place: 12

Event Name: New Brunswick Day Weekend Encampment
Agency: Parks Canada
Location of the Event: Fort Beausejour N.H.S.
Town: Aulac
Province or Territory: New Brunswick
Date of Event: August 2-4
Length of Event (Days): 3
Type Re-enactment: Military
Time Period: French Indian War (Seven Year's War)

Is the Site of the Event Historically Significant to the Event?

Yes

Description of the Historical Re-enactment:

Portrays camp life and domestic skills as well as period military drills, marching and loading, and handling and firing of period military flintlock muskets.

Attendance - Re-enactors: 15

Attendance - Spectators: 1000

Number of Years Event has been taking place: 2

Event Name: Military Encampment
Agency: Kings Landing Corporation
Location of the Event: Kings Landing Historical Settlement
Town: Prince William
Province or Territory: New Brunswick
Date of Event: September 6-7
Length of Event (Days): 2
Type Re-enactment: Military
Time Period: American Civil War 1860-1865

Is the Site of the Event Historically Significant to the Event?

No, but village is of historical relevance to the time period

Description of the Historical Re-enactment:

Civil War re-enactors of the 20th Maine Regiment hold an encampment, conduct drills and presentations.

Attendance - Re-enactors: 25

Attendance - Spectators: 350

Number of Years Event has been taking place: 5

Event Name: Natal Day
Agency: Parks Canada
Location of the Event: Fort Anne, N.H.S.
Town: Annapolis Royal
Province or Territory: Nova Scotia
Date of Event: August - long weekend
Length of Event (Days): 3
Type Re-enactment: Military
Time Period: 1740's

Is the Site of the Event Historically Significant to the Event?

Yes, the core groups of re-enactors represent the unit that was based here. However they should be housed in the Fort and not camping out.

Description of the Historical Re-enactment:

Encampment using bell tents. During the day drills are performed and at times a cannon is fired. Cooking and meals as occur. Sunday morning there is held a religious ceremony using a 18th century form.

Attendance - Re-enactors: 50

Attendance - Spectators: 300

Number of Years Event has been taking place: 6

Event Name: Hector Festival
Agency: de Coste Centre
Location of the Event: Picton Waterfront
Town: Picton
Province or Territory: Nova Scotia
Date of Event: August 12 and 16
Length of Event (Days): 2 - (one-day events)
Type Re-enactment: Military / Civilian
Time Period: 1773

Is the Site of the Event Historically Significant to the Event?

Yes, Approximately 1/2 mile from original landing site.

Description of the Historical Re-enactment:

In 1773, the first wave of Scottish settlers immigrated to N. America. Picton was the initial landing site in Nova Scotia. Approx. 24 costumed re-enactors row ashore in a long boat with commentary on the Hector journey broadcasted along the waterfront.

Attendance - Re-enactors: 24

Attendance - Spectators: 6000

Number of Years Event has been taking place: 11

Event Name: Military Field Days
Agency: Parks Canada
Location of the Event: Fort Malden, N.H.S.
Town: Amherstburg
Province or Territory: Ontario
Date of Event: August -long weekend
Length of Event (Days): 3
Type Re-enactment: Military
Time Period: War of 1812

Is the Site of the Event Historically Significant to the Event?

Yes.

Description of the Historical Re-enactment:

Demonstrations, encampments, mock battles, military music and bands, sutlers.

Attendance - Re-enactors: 100

Attendance - Spectators: 2000

Number of Years Event has been taking place: 18

Event Name: Base Borden Armed Forces Day and Air Show.
Agency: Department of National Defence
Location of the Event: Canadian Forces Base Borden
Town: Borden
Province or Territory: Ontario
Date of Event: June 26-27
Length of Event (Days): 3
Type Re-enactment: Military
Time Period: War of 1812 and World War Two (1944)

Is the Site of the Event Historically Significant to the Event?

Yes, CFB Borden was built in 1914 and trained Soldiers and Pilots for WW II

Description of the Historical Re-enactment:

WWII - battle Re-enactment depicting soldiers in battle, length 45 minutes. War of 1812 - (same?)

Attendance - Re-enactors: 40

Attendance - Spectators: 38000

Number of Years Event has been taking place: 8

Event Name: Apple Days
Agency: The Friends of Myrtleville House
Location of the Event: Myrtleville House Museum
Town: Brantford
Province or Territory: Ontario
Date of Event: September 6-7
Length of Event (Days): 3
Type Re-enactment: Military / Fur Trade
Time Period: 1800's to 1840's

Is the Site of the Event Historically Significant to the Event?

Yes, to some of the re-enactors. The House was built in 1837.

Description of the Historical Re-enactment:

Re-enactors set up encampment. There are skirmishes, blanket trading, tomahawk throwing. There is also an 'Old World Trade Fair' where demonstrations of blacksmithing, dressmaking, harness-making, rope making and apple cider pressing take place.

Attendance - Re-enactors: 20

Attendance - Spectators: 550

Number of Years Event has been taking place: 4

Event Name: Riverfest
Agency: Riverfest Committee - a non-profit city committee
Location of the Event: Lion's Park - Brantford
Town: Brantford
Province or Territory: Ontario
Date of Event: May - Last weekend
Length of Event (Days): 3
Type Re-enactment: Military
Time Period:

Is the Site of the Event Historically Significant to the Event?

Description of the Historical Re-enactment:

Attendance - Re-enactors: 50

Attendance - Spectators: 35000

Number of Years Event has been taking place: 11

Event Name: The Faire at the Forks
Agency: Private Group of Citizens
Location of the Event: Thames Grove Conservation Area
Town: Chatham
Province or Territory: Ontario
Date of Event: October - 1st weekend
Length of Event (Days): 3
Type Re-enactment: Military / Civilian
Time Period: Early 1800's

Is the Site of the Event Historically Significant to the Event?

yes. Near Battle of Thames site.

Description of the Historical Re-enactment:

Attendance - Re-enactors: 200

Attendance - Spectators: 10000

Number of Years Event has been taking place: 6

Event Name: Spirit Walk
Agency: Private Group
Location of the Event: Chatham - various locations within City
Town: Chatham
Province or Territory: Ontario
Date of Event: July 2-4
Length of Event (Days): 3 - evenings
Type Re-enactment: Civilian
Time Period: 1700's-1950's

Is the Site of the Event Historically Significant to the Event?

yes

Description of the Historical Re-enactment:

Spirit walk is a tour through various neighbourhoods of Chatham, where re-enactors speak about parts of the town that are of interesting historical significance. It is done as a fundraiser for the Faire at the Forks.

Attendance - Re-enactors: 45

Attendance - Spectators: 1000

Number of Years Event has been taking place: 8

Event Name: Living History Weekend -Siege of Fort Erie
Agency: The Niagara Parks Commission
Location of the Event: Historic Fort Erie
Town: Fort Erie
Province or Territory: Ontario
Date of Event: August - 2nd weekend
Length of Event (Days): 3
Type Re-enactment: Military
Time Period: War of 1812

Is the Site of the Event Historically Significant to the Event?

Yes.

Description of the Historical Re-enactment:

Demonstrations of artillery and muskets drill, soldiers and family life during campaigns.

Attendance - Re-enactors: 400

Attendance - Spectators: 1100

Number of Years Event has been taking place: 11

Event Name: War of 1812 Military Re-enactment
Agency: County of Peterborough
Location of the Event: Lang Pioneer Village
Town: Keene
Province or Territory: Ontario
Date of Event: July 19-20
Length of Event (Days): 3
Type Re-enactment: Military
Time Period: War of 1812

Is the Site of the Event Historically Significant to the Event?

No, but village does represent time period.

Description of the Historical Re-enactment:

Re-enactments of skirmishes and battles of the war. Encampments and demonstrations of surgery and other related military activities.

Attendance - Re-enactors: 130

Attendance - Spectators: 1000

Number of Years Event has been taking place: 3

Event Name: Fort George War of 1812 Re-enactment
Agency: Parks Canada
Location of the Event: Fort George N.H.S.
Town: Niagara-on-the-Lake
Province or Territory: Ontario
Date of Event: July 25-27
Length of Event (Days): 3
Type Re-enactment: Military
Time Period: War of 1812

Is the Site of the Event Historically Significant to the Event?

Yes, linked to War of 1812.

Description of the Historical Re-enactment:

Opposed sides tactical and weapon demonstrations of the armies of the War of 1812. Individual unit demonstrations, historic encampments, military music displays and sutlers.

Attendance - Re-enactors: 400

Attendance - Spectators: 3000

Number of Years Event has been taking place: 2

Event Name: Egremont Rd. Heritage Days
Agency: Egremont Road Heritage Committee
Location of the Event: Egremont Rd. (various sites along the road.)
Town: Plympton Township
Province or Territory: Ontario
Date of Event: June - 1st weekend
Length of Event (Days): 3
Type Re-enactment: Mountain Men
Time Period: pre 1840

Is the Site of the Event Historically Significant to the Event?

No

Description of the Historical Re-enactment:

10-12 camps set up demonstrating - blacksmith, candle maker, cooking, scrimshaw, story telling, musket shooting.

Attendance - Re-enactors: 30

Attendance - Spectators: 2000

Number of Years Event has been taking place: 8

Event Name: Military Re-enactment Display
Agency: Port Burwell Optimist Club
Location of the Event: Port Burwell Provincial Park
Town: Port Burwell
Province or Territory: Ontario
Date of Event: June 28
Length of Event (Days): 1
Type Re-enactment: Military
Time Period: War of 1812

Is the Site of the Event Historically Significant to the Event?

Yes.

Description of the Historical Re-enactment:

Demonstration of Military techniques and camp life.

Attendance - Re-enactors: 20

Attendance - Spectators: 200

Number of Years Event has been taking place: 2

Event Name: War of 1812 Re-enactment
Agency: Long Point Region Conservation Authority
Location of the Event: Backus Heritage Conservation Area
Town: Port Rowan
Province or Territory: Ontario
Date of Event: September 13-14
Length of Event (Days): 2
Type Re-enactment: Military
Time Period: 1812

Is the Site of the Event Historically Significant to the Event?

Not a battle site, but Mill was operating in 1812, and was the only Mill in the area not to be burned by the Americans.

Description of the Historical Re-enactment:

Encampments in the Heritage Village, with a mock battle on Saturday and Sunday afternoon. Re-enactors provide other demonstrations such as a hospital for a short time after the battle.

Attendance - Re-enactors: 150

Attendance - Spectators: 450

Number of Years Event has been taking place: 9

Event Name: American Civil War Re-enactment
Agency: Hamilton Regional Conservation Authority
Location of the Event: Westfield heritage Village
Town: Rockton
Province or Territory: Ontario
Date of Event: August 8-9
Length of Event (Days): 3
Type Re-enactment: Military
Time Period: American Civil War (1860-1865)

Is the Site of the Event Historically Significant to the Event?

No.

Description of the Historical Re-enactment:

Specific battle re-enactment (changes yearly) with living history of the time period. 20 historical buildings are open, military and civilian camps, sutlers, demonstrations and heritage activities.

Attendance - Re-enactors: 600

Attendance - Spectators: 2000

Number of Years Event has been taking place: 6

Event Name: Re-enactment of Battle of Stoney Creek
Agency: City of Stoney Creek
Location of the Event: Battle Field Park
Town: Stoney Creek
Province or Territory: Ontario
Date of Event: June 6-7
Length of Event (Days): 2
Type Re-enactment: Military
Time Period: War of 1812

Is the Site of the Event Historically Significant to the Event?

Yes.

Description of the Historical Re-enactment:

Period encampment, blacksmithing, period music, sutlers and tours of house.

Attendance - Re-enactors: 325

Attendance - Spectators: 3000

Number of Years Event has been taking place: 16

Event Name: The Great Rendezvous
Agency: Ont. Ministry of Economic Dev., Trade & Tourism
Location of the Event: Old Fort William
Town: Thunder Bay
Province or Territory: Ontario
Date of Event: July 11-20
Length of Event (Days): 9
Type Re-enactment: Fur Trade
Time Period: 1750-1840

Is the Site of the Event Historically Significant to the Event?

Yes, approximately 9 miles from original site.

Description of the Historical Re-enactment:

Fort William was the trans-shipment point for the NorthWest Co. Each year members of the company would meet at Fort William during July for the yearly meeting. The Great Rendezvous depicts this historic gathering of 1000's

Attendance - Re-enactors: 130

Attendance - Spectators: 6900

Number of Years Event has been taking place: 17

Event Name: A Soldier's Life For me.
Agency: Black Creek Pioneer Village
Location of the Event: Black Creek Pioneer Village
Town: Toronto
Province or Territory: Ontario
Date of Event: June - 3rd Weekend
Length of Event (Days): 3
Type Re-enactment: Military
Time Period: American revolution

Is the Site of the Event Historically Significant to the Event?

no

Description of the Historical Re-enactment:

British Forces are defending the village, Americans attack in an attempt to take it. Both sides have period camps set up and drill accordingly. Civilian population is also present.

Attendance - Re-enactors: 250

Attendance - Spectators: 2100

Number of Years Event has been taking place: 7

Event Name: Fort York Festival
Agency: Toronto Historical Board
Location of the Event: Historic Fort York
Town: Toronto
Province or Territory: Ontario
Date of Event: May - Victoria Day Weekend
Length of Event (Days): 3
Type Re-enactment: Military
Time Period: War of 1812

Is the Site of the Event Historically Significant to the Event?

Yes.

Description of the Historical Re-enactment:

Historic encampment, historic displays and activities. Battle re-enactments and tactical displays. Sutlers fair and beer tent.

Attendance - Re-enactors: 0

Attendance - Spectators: 1600

Number of Years Event has been taking place: 2

Event Name: Surrender of Detroit War of 1812 Re-enactment
Agency: Windsor Community Museum
Location of the Event: Duff-Baby House and Interpretative Centre
Town: Windsor
Province or Territory: Ontario
Date of Event: September - 2nd weekend
Length of Event (Days): 3
Type Re-enactment: Military / Fur Trade
Time Period: War of 1812

Is the Site of the Event Historically Significant to the Event?

Yes, the Duff-Baby house was occupied by both American and British Forces during the war.

Description of the Historical Re-enactment:

British, American and Militia encampment established for the weekend. Mock battles, drills and tactical demonstrations, 1812 fashion show, tours of house, candlelight tour. Friday is education day and is geared towards grades 3-6

Attendance - Re-enactors: 25

Attendance - Spectators: 2000

Number of Years Event has been taking place: 10

Event Name: Fete de St. Louis
Agency: Parks Canada
Location of the Event: Fort Chambly N.H.S.
Town: Chambly
Province or Territory: Quebec
Date of Event: August 22-23
Length of Event (Days): 2
Type Re-enactment: Military
Time Period: 1750

Is the Site of the Event Historically Significant to the Event?

Yes

Description of the Historical Re-enactment:

Attendance - Re-enactors: 125

Attendance - Spectators: 10000

Number of Years Event has been taking place: 8

Event Name: Montreal and the American Civil War
Agency: Stewart Museum and 5th Louisiana Co. G
Location of the Event: Stewart Museum at Fort Ile Sainte-Helene
Town: Montreal
Province or Territory: Quebec
Date of Event: August 2-3
Length of Event (Days): 2
Type Re-enactment: Military
Time Period: 1862

Is the Site of the Event Historically Significant to the Event?

No.

Description of the Historical Re-enactment:

Period encampment in the courtyard of the Fort. Living history demonstrations of battle tactics, lectures, drill and rifle/cannon firings. Tactical demonstrations are done on the Plaine des Jeux on Ile Sainte-Helene

Attendance - Re-enactors: 120

Attendance - Spectators: 3200

Number of Years Event has been taking place: 2

Event Name: Grand Encampment of 18th Century forces
Agency: Stewart Museum and Quebec Historical Corps
Location of the Event: Stewart Museum at Fort Ile Sainte-Helene
Town: Montreal
Province or Territory: Quebec
Date of Event: July 12-13
Length of Event (Days): 2
Type Re-enactment: Military/Civilian
Time Period: Mid 18th century

Is the Site of the Event Historically Significant to the Event?

No. The fort was built at a later date.

Description of the Historical Re-enactment:

Garrisons are set up in the courtyard of the fort. Living history demonstrations include rifle drills, cannon firing, children's games, lectures, crafts, trades, and military music. Tactical demonstrations are re-enacted at Champ-de-Mars and Plaine des Jeux

Attendance - Re-enactors: 200

Attendance - Spectators: 3800

Number of Years Event has been taking place: 1

Event Name: Festival des Voyageurs
Agency: Parks Canada
Location of the Event: Fort Temiscaminque N.H.S.
Town: Ville-Marie
Province or Territory: Quebec
Date of Event: July - last weekend
Length of Event (Days): 3
Type Re-enactment: Fur Trade
Time Period: 1830-1850

Is the Site of the Event Historically Significant to the Event?

No. (?)

Description of the Historical Re-enactment:

Two days of events with a broad variety of activities during the day and evening. Re-enactors revival with the visitors, a day at the fur trade post. They are assisted by park staff.

Attendance - Re-enactors: 12

Attendance - Spectators: 1800

Number of Years Event has been taking place: 10

Event Name: 1885 Militia Re-enactment
Agency: Parks Canada
Location of the Event: Fort Battleford N.H.S.
Town: Battleford
Province or Territory: Saskatchewan
Date of Event: August - 3rd weekend
Length of Event (Days): 3
Type Re-enactment: Military
Time Period: Northwest Rebellion/Resistance - 1885

Is the Site of the Event Historically Significant to the Event?

Yes - Fort Battleford was the site of the North West Field Force.

Description of the Historical Re-enactment:

Midland Battalion re-enactment group sets up encampment and conducts marching drills, firing drills, bayonet charges and other camp related duties.

Attendance - Re-enactors: 0

Attendance - Spectators: 0

Number of Years Event has been taking place: 11

Event Name: None
Agency: Parks Canada
Location of the Event: Batoche N.H.S.
Town: Rosthern
Province or Territory: Saskatchewan
Date of Event: August - Mid
Length of Event (Days): 1
Type Re-enactment: Military
Time Period: Northwest Rebellion/Resistance - 1885

Is the Site of the Event Historically Significant to the Event?

Yes

Description of the Historical Re-enactment:

Midland Historical Society from Saskatoon, sets up camp (3 bell tents) for one day. Demonstrate military drills relating to 1885. Drills involve flag raising/lowering, bayonet drills and firing of Sniders.

Attendance - Re-enactors: 10

Attendance - Spectators: 350

Number of Years Event has been taking place: 9

Event Name: Festival du Voyageur & Fort Gibraltar
Agency: Le Festival du Voyageur and Winnipeg Parks and Recreation.
Location of the Event: Whiltier Park.
Town: Saint-Boniface
Province or Territory: Manitoba
Date of Event: Several times a year
Length of Event (Days):
Type Re-enactment: Fur Trade/ Civilian
Time Period: 1750-1820, with emphasis on 1815

Is the Site of the Event Historically Significant to the Event?

No the fort is a reconstruction with the original sight in vicinity.

Description of the Historical Re-enactment:

Festival du Voyageur uses this fort to promote the contribution of French Canadians to the development and opening of the west and to highlight local heritage and culture. Special activities for the public and for private groups are presented.

Attendance - Re-enactors: 15

Attendance - Spectators: 250

Number of Years Event has been taking place: Unknown

APPENDIX G: RE-ENACTORS AND THE INTERNET

Re-enactors and the Internet

For a group of individuals so keen on the past, many re-enactors also show an interest in the internet. They use the internet in four ways; email, list servers, newsgroups and web pages.

Email and List Servers

Some re-enactors use email and list servers to exchange information on their activities, up-coming events and research they have done. They also use these to ask questions and provoke discussions on various topics related to re-enacting their particular time period. There exists a range of list servers covering many topics with the period. Many times these list servers are not run by the re-enactors but rather by scholars and researchers in the field. The list servers shown below are a few of the many that exist.

American Revolution: Majordomo@maxwell.meridiantc.com
 American Civil War: CW-REENACTORS-REQUEST@world.std.com
 Historic Costumes: h-costume@indra.com
 Mountain Men: hist_text@lists.xmission.com
 Australian Re-enactors: living-history@gospel.iinet.net.au
 British Re-enactors: histrenact@novarltd.demon.co.uk
 French and Indian War: history@landlords.com

Newsgroups

Another popular internet tool is the newsgroup. Again, there exist many newsgroups on a variety of topics where ideas and knowledge are exchanged. Newsgroups though are relatively easy to find as there exist web pages, which index them. Some examples of newsgroups include:

<code>alt.history.costuming</code>	<code>alt.history.british</code>
<code>alt.history.colonial</code>	<code>alt.history.living</code>
<code>soc.history.war.us-revolution</code>	<code>soc.history.living</code>
<code>rec.crafts.metalworking</code>	<code>rec.crafts.quilting</code>
<code>rec.folk-dancing</code>	<code>rec.food.historic</code>
<code>rec.guns</code>	<code>soc.history.war.us-civil-war</code>
<code>soc.history.war.world-war-ii</code>	

Web Pages

Many re-enactors and re-enactment group and units host their own web page.

These web pages are used to promote the re-enactment group and to disperse research or other information. The web sites listed here belong to organisations and groups and have good link pages from which to expand your search.

Brigade of the American Revolution: <http://www.brigade.org/>

Northwest Territory Alliance: <http://www.netins.net/showcase/nwta/?64,50>

World war One and Two: <http://www.reenactor.net/>

The Civil War Re-enactors Home page: <http://www.cwreenactors.com/>

The Discriminating General: <http://www3.sympatico.ca/dis.general/>

Muzzle Loaders: <http://www.aye.net/~bspn/>

British Re-enactment Home Page: <http://www.compulink.co.uk/~novar//renact.htm>

1755 - The French and Indian Wars Home Page: <http://web.syr.edu/~laroux/>

Re-enactment Units in Canada - The Museum of Applied Military History Home Page:
<http://www.multi-medias.ca/Museum/index.html>

APPENDIX H: RE-ENACTMENT ITINERARIES

Re-enactment Itinerary

Lang Pioneer Village



Invites You
To Attend
The

War of 1812
Military
Re-enactment

July 18 & 19
1998

Don't miss the roar of the cannon and the smoke of the musket at the Third Annual War of 1812 Military Re-enactment! Witness re-enactments of military formations as proud re-enactors defend their land from rebel Yankees!

ItinerarySaturdayMorning

10:00 a.m. Village Opens

- Village opens for general admissions
- First skirmish of the weekend

Afternoon

- Children's program at the School House
- First Battle of the weekend 2 p.m.
- Children's Mini-Militia
- Surgery

Evening

- Second Battle of the weekend 7 p.m.
- Candlelight tour of the Village
- Surgery

SundayNoon

Village Opens

- Village opens for general admissions

Afternoon

- Second skirmish of the weekend
- Children's program at the School House
- Third Battle of the weekend 2 p.m.
- Second Children's Mini-Militia
- Surgery

Contact Lang Pioneer Village for further information:

Lang Pioneer Village
470 Water Street
Peterborough, Ontario
K9J 3M3
(705) 295-6694

