

The Power of Dress Up: Investigating Children's Perceptions of the Use of Reproduction
Period Garments in a Costume-based Museum Education Program

by

Stephanie Huolt

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Department of HUMAN ECOLOGY
University of Alberta

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Abstract

This master's thesis aimed to address the following research question: "How do program participants at the elementary school level perceive wearing reproduction period garments in museum programs and in what ways can the information obtained from this study be used by museum educators to improve education programs offered in their museum spaces?" The research was carried out at the Ukrainian Cultural Heritage Village (UCHV), involving the Friends of the Ukrainian Village Society's (FOUVS) Historic Children's Program (HCP). This program is a weeklong, day camp that runs in July and August; this project's research interviews were conducted during the week of August 8-12, 2016. This location and program were chosen because costumed interpretation (trained museum staff dressed in reproduction period garments) is one of the site's main historical interpretation methods for engaging visitors, students, and educational program participants. The HCP goes one step further and offers children the chance to dress in "pioneer" reproduction garments. Eleven of the eighteen children, between the ages of 6-11, registered in the HCP, agreed to interviews (with the consent of their legal guardians). The children were costumed and first interviewed Monday, and then interviewed again Thursday, to allow them time to adjust and reflect on wearing the garments provided them. The twelve questions asked of the participants aimed to investigate their responses to wearing the reproduction period garments.

The data obtained demonstrates the value of reproduction period garments in museum programs. The first finding addressed the kinaesthetic and thermal impacts of wearing reproduction garments. Eight out of eleven participants of participants made comments on either restricted mobility or thermal discomfort while wearing the

reproduction garments during the program week. The garments affected the way the children could run and play, and yet only two of the participants stated directly that they would rather wear their own modern-day clothing during the program. Another important finding revolved around garment components and features, and how people may have obtained their clothing in Alberta during the early 1900s. Participants noted a perceived lack of modern components like elastic bands and certain types of straps in the time period they were re-enacting. Though the participants did not always know or understand that, while farmers grew much of their food, they were not entirely self-sufficient and could buy fabric to make their own garments or buy ready-made attire. Through a lack of contextualization on the provided reproduction garments, the participants were quite set on the farmers being completely self-sufficient. Such findings are of importance as this misunderstanding could be an aspect of history discussed in more detail in new or adapted programs.

The last finding of significance focused on an engagement with history and culture through reproduction garments. Nine out of eleven participants commented on their provided garments being an important part of their program experience: they felt more like pioneers while wearing them. The questions were drafted to discuss the costumes in greater depth after the participants had had more time to adjust to their own reproduction garments. The interviews on Thursday were when the children gave more details about their experiences. The data collected clearly showed responsiveness to the costume, with nine out of eleven participants feeling positively about their garment experience.

The reproduction period garments provided tangible objects that the participants could experience, both kinaesthetically and visually. They reinforced the historical lifestyle information being conveyed to them during the program. Though there was positive evidence for costume's value, some participants enjoyed the dress process more than others. "Dress-up" is not for everyone, but this project still demonstrates the value of object use and experiential learning in museum spaces. Upon review of the literature pertaining to children's personal experiences wearing costumes in museum education settings and educational programming, it is apparent that more research could be done on this particular topic to solidify the value of costume-use for children in museum education. Though there were limitations to this project, it could be adapted for use in other museums and with different research groups. Further research on this topic could allow museum educators to effectively integrate reproduction period garments and material culture into their programming, allowing children to learn through experience-based, object use.

Preface

This thesis is an original work by Stephanie J. Huolt. The research project, of which this thesis is part, received research ethics approval from the University of Alberta Research Ethics Board, Project Name “The Power of Dress Up: Investigating Children’s Responses to the Use of Reproduction Period Garments in Costume-based Museum Education Programs,” Pro00066397, July 18, 2016.

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Abbreviations

UCHV: Ukrainian Cultural Heritage Village

FOUVS: Friends of the Ukrainian Village Society

HCP: Historic Children's Program

Glossary of Terms

Costume-based Museum Educational Program: Any museum program that displays historical artifacts as part of the learning process (i.e. period garments are shown to visitors) and/or encourages the wearing of reproduction period garments for educational purposes (i.e. garments are worn by interpretive staff and/or visitors).

Educational Program: A formal-guided program with specific sets of objectives and proposed learning outcomes. The UCHV children's program is one such program as specific information and materials are given to students who may not otherwise have done historic tasks while in reproduction period clothes on their own.

Elementary School Age Children (or Primary School): Those within the grade 1-6 levels; children generally between ages 6 and 10 years.¹ For this study, children between the ages of 6 and 11 were interviewed (Grade 1-5).

Experiential Education: The American Association of Experiential Education defines experiential education as "both a philosophy and methodology in which educators purposefully engage with learners in direct experience and focused reflection to increase knowledge, develop skills, and clarify values" (Breunig 2011: 59).

Formal Guided Program: Play or activities facilitated by a museum educator or guide, which promotes imagination and instinctive exploration while still following a formal program guideline.

Learning: How much information children take away from their field trip experiences. This concept is based on the *Greenwood Dictionary of Education*'s definition of learning effectiveness as "the acquisition, assimilation, and application of knowledge, skills, or experiences given in a systematic way to facilitate constructive changes in the conceptual

¹ "Education," AlbertaCanada.com, under "Business in Alberta" choice," then "Alberta Overview" tab, "Positive living environment" choice, <http://www.albertacanada.com/business/overview/education.aspx> (accessed November 30, 2015). Though this website gives an age range of 6-10 years, Marissa, the oldest research participant at age 11, was confirmed to be in elementary school.

abilities of students...inferred in tests, exams, or other methods of controlled observation by instructors.”²

Reproduction Period Garments: Garments made to look like original historical pieces. These imitations can be used in museum educational programming where handling or wearing of originals would cause too much strain on period artifacts and lead to their rapid deterioration. Reproductions can be based on existing garments (often held in the museum collection), but the level of resemblance can vary greatly.³

² Greenwood Dictionary of Education, 2nd ed., s.v. “Learning effectiveness.”

³ Dahl, Becky, “Grade 3 Students’ Cognitive and Affective Responses to Wearing Reproduction Costume in the Edmonton 1881 Schoolhouse” (Master’s thesis, University of Alberta, 1988), 16: Dahl describes a reproduction as “[a] garment sew to resemble a historic item of clothing in cut, detailing and fabric type, based on patterns drafted from original garments, original patterns, patterns drafted from period cutting guides, or patterns drafted from pattern blocks.” Wells, Karen “Children’s Cognitive and Affective Response to Costume Reproductions Worn by a Female Interpreter at the Victoria Settlement, an Alberta Provincial Historic Site” (Master’s thesis, University of Alberta, 1988), 16: Wells describes the process as “[t]he drafting (taking measurements from the original garments, using period modern drafting techniques or a combination of two or more of these techniques), and/or draping, and construction of a new garment which resembles an original costume in design line(s), proportion(s), fabric(s), trim(s), and notions.”

Chapter 1: Introduction

Purpose and Statement of the Research Problem

It is a common occurrence for museum mission statements to aim to deliver informative and educational programming to visitors, students, and constituents from surrounding communities.⁴ Museum visits, and the visitors themselves, are inspired by many different life goals, circumstances, and information needs (Falk 2009: 10). Museum staff should take these variations into account when developing new programs or exhibitions or modifying existing ones. Facilitating engagement and promoting participation in museum spaces are important priorities for museum staff. These individuals are the ones who can provide informative guidelines and “scaffolding” for activities and demonstrations for visitors to take part in.⁵ Engagement and participation can be areas of focus in all sorts of museum spaces, but the following study will concentrate on an open-air, history museum that uses costume as a tool for communicating with the public.⁶

Costume-based programming can be an extremely effective way to create seemingly accurate and authentic historical environments (Magelssen 2004: 62). Research on historic clothing use and composition (materials, cut, construction, etc.), reproduction of period garments based on artifact study, and management of costume collections (artifact collections and teaching tool or program-use collections) varies from site to site, as not all institutions have the appropriate organizational frameworks, funding, or staff to facilitate such costume programs to provide visitors with enough useful and accurate information.⁷

Interpretive and educational programs that use historically accurate reproduction garments provide opportunities for interpreters and/or visitors to immerse themselves in history through dress. For the purposes of this thesis, interpretation is defined as both a

⁴See for instance: “Mission, Mandate, Vision,” Wetaskiwin & District Heritage Museum, under “About Us” tab, http://wetaskiwinmuseum.com/?page_id=508 (accessed October 15, 2015); “Ukrainian Cultural Heritage Village - School Programs 2015-16,” Ukrainian Cultural Heritage Village, under “School Programs” tab, <http://www.history.alberta.ca/ukrainianvillage/schoolprograms/schoolprograms.aspx> (accessed November 20, 2015); “Education Programs,” Royal Alberta Museum, under “Education” tab and “Booking” tab, <http://www.royalalbertamuseum.ca/education/index.cfm> (accessed November 30, 2015).

⁵ For definition of scaffolding as interconnected, multi-layered activities, see Nina Simon, *The Participatory Museum* (Santa Cruz, CA: Muse 2.0, 2010), 13.

⁶ For costume as a tool for communicating, see Karen Wells, “Children’s Cognitive and Affective Response to Costume Reproduction Worn by a Female Interpreter at the Victoria Settlement” (master’s thesis, University of Alberta, 1988), 6.

⁷ Jane Malcolm-Davies, “Borrowed Robes: The Educational Value of Costumed Interpretation at Historic Sites,” *International Journal of Heritage Studies* 10, no.3 (2004): 287.

program with a clear set of objectives and an activity where one uses skills and techniques to generate understanding of museum material.⁸ Whether it be in a program that includes dressing in Ukrainian immigrant-homesteader clothing from the early 1900s⁹ or trying on elegant 1930s reproduction hats like those found at the Ten Chimneys Interpretive center (which I visited in October 2016),¹⁰ it is believed that clothing can provide effective means for taking people back in time and making them feel part of history (Dahl 1988: 9; Magelssen 2004: 61). Reproduction garments can allow for the protection and longevity of extant historical garments (Dahl 1988: 2), but even these sorts of collections require extensive upkeep (cleaning, repair, and storage). Museum staff and education program developers also need to consider what to do about the risks and finer points involved with using reproduction clothing in educational programs. For instance, when providing hats to try on, how does one protect against hygienic risks such as head lice (Spock 2010: 130)? While reproduction-clothing pieces are meant to be worn, how many rips, tears, and stains are enough to dictate the disposal of a garment? These are questions interpretive and historic sites must address when considering the implementation of costume programs or the preservation of existing ones. Questions of educational value and suitable investments in costumes and interpreter training are also important considerations (Malcolm-Davies 2004; Magelssen 2004: 64). Though there has been some research on the investments involved in costume programs (interpretive and educational) and their effectiveness in the education of children (Dahl 1988; Wells 1988), the literature base for evaluating costume-specific programs is not extensive.

The current research project aims to investigate costume-based programming in specific museum environments and observe children's responses to wearing reproduction period garments in a museum education program environment, specifically children in elementary school (ages 6-11). The site where I will carry out my research is an open-air, living history museum, The Ukrainian Cultural Heritage Village (UCHV), 55 km outside Edmonton, Alberta, Canada. This museum offers a variety of educational programs for

⁸ For further information on interpretation, see William T. Alderson & Shirley Payne Low, *Interpretation of Historic Sites*, 2nd ed. (Nashville, TN: American Association for State and Local History, 1985), 3; Becky Dahl, "Grade 3 Cognitive and Affective Responses to Wearing Reproduction Costume in the Edmonton 1881 Schoolhouse" (master's thesis, University of Alberta, 1988), 14.

⁹ "Ukrainian Cultural Heritage Village", Alberta Culture and Tourism, under "Heritage & Museums" tab, then "Museums & Historic Sites" tab, <http://www.history.alberta.ca/ukrainianvillage/> (accessed November 15, 2015).

¹⁰ "Celebrate Ten Chimneys Day With Us, Tuesday, May 26th," Ten Chimneys, "Events & News" tab, <http://www.tenchimneys.org/events-news/2015/03/30/celebrate-ten-chimneys-day-with-us-tuesday-may-26th> (accessed February 5, 2016).

elementary school children¹¹ and is easily accessible to me, but the same research could be conducted in similar history museums in future studies. While this research site offers its visitors a chance to interact with costumed interpreters (role-players in period specific costume) on a regular daily visit, selecting the UCHV allows me to investigate children's personal responses to wearing costumes themselves, through the museum day program, the Historic Children's Program (HCP). As early as 1991, the Friends of the Ukrainian Village Society (FOUVS) have been offering children the opportunity to don historic reproduction garments during their weeklong, day program.¹² The children are provided with a set of reproduction garments to wear for the weeklong day camp, as shown in Figure 1.



Figure 1: Children participating in the Historic Children's Program, Ukrainian Cultural Heritage Village. Image courtesy of Ukrainian Cultural Heritage Village, 2016.

While such activities may include only certain elements of historic dress,¹³ as seen in Figure 2 showing costumed children playing during the HCP day camp in headscarves, main reproduction garments and their contemporary footwear, this research project will investigate the impact of reproduction period costumes on children's program experiences.

¹¹ See the following website for more information on programming: "Ukrainian Cultural Heritage Village", Alberta Culture and Tourism, under "Heritage & Museums" tab, then "Museums & Historic Sites" tab, then "School Programs tab", <http://www.history.alberta.ca/ukrainianvillage/schoolprograms/schoolprograms.aspx> (accessed November 15, 2015).

¹² The Spring 1992 FOUVS newsletter (see Appendix A) discusses the Historic Children's Program being held the previous year. The program was likely held in the 1980s as well (see Appendix B for Collections document listing children's garments from the program as early as 1987), but I had no access to newsletters earlier than 1992.

¹³ Note, the non-historic footwear worn during the program. Children are not provided with historic footwear, wearing their own footwear daily.



Figure 2: Costumed children running, Ukrainian Cultural Heritage Village. Image courtesy of Ukrainian Cultural Heritage Village, 2016.

This study will aim to answer the following research questions: How do program participants at the elementary school level perceive wearing reproduction period garments in museum programs and in what ways can the information obtained from this study be used by museum educators to improve education programs offered in their museum spaces?

Research Objectives

The research question that shapes my study will address the type of museum education program that allows children the opportunity to participate and learn from several experience-based activities.¹⁴ I define “learning” using John W. Collins’ and Nancy Patricia O’Brien’s classification of a “psychological process in which lasting changes in an individual’s knowledge or behaviour occurs as a result of experience.”¹⁵ Collins’ and O’Brien’s categorization is part of their joint edited work, *The Greenwood Dictionary of Education*’s, definition of this process. Participation can be defined, using researcher Nina Simon’s (2010) work, *the Participatory Museum*, as opportunities for museum visitors to interact with their surroundings and the information and materials they are

¹⁴ In their chapter, “Experiential Education and Learning by Experience”, in *Sourcebook of Experiential Education*, eds. Thomas E. Smith and Clifford E. Knapp (New York: Routledge, 2011) researchers Thomas E. Smith, Clifford E. Knapp, Jason Seaman, and Steve Pace discuss human experience as either active or passive. Experience-based learning can encourage one to learn in a more “active-interactive way.” (3) The program being investigated allows children to learn through active and interactive ways, using costume pieces and a variety of objects throughout the week.

¹⁵ For extended definition, see John W. Collins and Nancy Patricia O’Brien, eds., *Greenwood Dictionary of Education*, 2nd ed. (Santa Barbara, CA: Greenwood, 2011), 265-66.

being presented with, developing a personalized response to that information, material, or activity being presented (3). Though the current study will not use specific tools to measure degrees of learning or participation quantitatively, the interview answers will show responses and perceptions of children wearing costumes in a museum setting and interacting with tangible objects.

While working as a costumed historical interpreter at the Ukrainian Cultural Heritage Village near Edmonton, Alberta, Canada, I found that the reproduction garments I donned daily helped me feel more integrated in the history I was helping to portray. The closely modeled reproduction garments allowed me to experience how garments of the early 1900s would have helped and hindered certain activities and tasks of everyday life. I have chosen to carry out this research because I am interested in the learning processes of children when material culture, like historical artifacts and reproduction garments, are presented to them, including the cases in which they can try on and wear the garments themselves. As will be shown in the following literature review, learning-through-experience opportunities, like those offered in costumed educational programs, can have long-lasting effects on children's knowledge and the ways in which they connect with complex historical information. My research objectives aim to better understand the impact of costumed education programs directly through children research participants' descriptions of their personal experiences. My specific objectives are twofold. Firstly, I aim to investigate children's responses and perceptions of wearing reproduction period garments in history museum settings. Secondly, from the responses of the child participants, I will recommend how museum educators might use information collected to adapt existing or develop new programs around costume use.

Motivation

I have fond childhood memories of wearing reproduction garments when visiting various historical museums. My interest in how people dressed and behaved differently in the past has led me to study material culture (artifacts and reproduction garments) and its effects on children's learning as a young adult. My time as a historical interpreter and museum educator at the Ukrainian Cultural Heritage Village (UCHV) (2012-2014) served to reinforce my belief in the power that costume can have in educating children.

But is this really so? What understanding do we have of this hypothetical power? Are we producing or fostering greater comprehension, or are these moments simply Disney-like situations that linger in children's visual memories? Can costumes serve educational goals and, if so, how? Are any long-term memories remembered simply as visual stimuli rather than evidence of a deeper understanding of history supported by the use of reproduction garments in educational programming? Though I know my own experiences as a child may have led me to have a bias toward the positive use of costume in the learning process, I acknowledge that degrees of effectiveness exist that can vary or even be non-existent for programs in which reproduction garments are used as history teaching tools. My research aims to use inter-disciplinary tools to investigate if wearing costume has any impact on children's enjoyment and participation in costumed museum programming. Despite a potential bias, I remain open to the possibility that both program relevancy and irrelevancy exist and that children may find costumes in program necessary or unnecessary.

For many visitors, costumed-interpreters in reproduction period garments provide depth and interest to a historical museum visit or program (Wells 1988: 130). These experiences can provide a multi-sensorial embodiment of history.¹⁶ As a costumed interpreter at the UCHV, I felt I had a certain authority as an educational figure. This very well could have been simply because I was the museum staff leading the program, but children also seemed interested in the reproduction period garments I was wearing. Children seemed to pay closer attention to me when I was in historic dress, speaking in a simulated Ukrainian accent, presenting a generally unfamiliar image, in a generally unfamiliar historical environment. Upon review of the literature associated with reproduction costume in museum settings, object-based learning (using material objects when learning), and costume-based museum programming and education (seeing or wearing costumes while participating in programming)¹⁷, it seems that costume-program specific information has relatively little literature, in terms of scientific research. There has been some research done on the costs (time and financial investments) of costumed interpretation (Malcolm-Davies 2004) and the value of "performance" (i.e. actor-

¹⁶ "Ukrainian Cultural Heritage Village", Alberta Culture and Tourism, under "Heritage & Museums" tab, then "Museums & Historic Sites" tab, <http://www.history.alberta.ca/ukrainianvillage/> (accessed November 15, 2015).

¹⁷ See glossary of terms at the beginning of this document for definitions of these types of programming.

interpreters' work) in historical interpretation (Bagnall 2003; Magelssen 2004), but little on the impact of wearing reproduction period garments in children's museum education programs. Sources that have studied costume use in museum education programs, having either a costumed interpreter leading or having the children dress up themselves, have shown that wearing reproduction garments does have positive effects on museum visitor's experiences (Dahl, 1988; Wells, 1988; Bagnall, 2003). However, Dahl points out that assessments of programs tend to fall in the domain of intuition and that empirical research is needed (Dahl 1988: 7). Such research needs to be completed to solidify costume as a truly worthwhile pursuit for museums to take on and invest in. My own research, influenced by the research of Dahl (1988) and Wells (1988) adds to the existing body of costume-specific literature. While Wells looks at children's responses to a costumed interpreter (not the children wearing the costumes themselves), Dahl investigates their responses when actually wearing garments during a program. Dahl measures responses to children wearing costume quantitatively and with larger samples, my research will focus on a more qualitative approach, interviewing each child participant individually about their costumed experience during their HCP week. Further research on the topic could show if training and fiscal investments of implementing or maintaining an existing costume interpretation and education program are justified for museums. Are the learning possibilities for children significantly heightened by the use of costume pieces in programming offered to them? Museums can, after all, provide opportunities for non-everyday learning activities (Dahl 1988: 2). If significant connections are found between the use of reproduction garments and learning, program templates could be made for object and costume use not only in museum education settings, but traditional classrooms as well.

Works by Scott Magelssen (2004; 2007), faculty member of the University of Washington's School of Drama, and Gaynor Bagnall (2003), senior lecturer of Sociology of Culture at the University of Salford, are particularly important in noting the effects of costumed interpretation on visitors.¹⁸ Employing actor-interpreters and museums staff to portray historical characters/persons can allow the visitor to connect to history through a

¹⁸ Magelssen feels third person interpretation is the more responsible of the two interpretation styles, as it "allows discussion of the multiplicity of events as well as a foregrounding of the present consequences of political and social action." Magelssen, *Living History Museums and the Construction of the Real Through Performance*: 69.

living-breathing image of it (in reproduction period garments). In my research, performance in the museum space refers to either first-person or third person interpretation. In first-person interpretation actors or museum staff members dress in reproduction period garments to convey historical characters/stories. In third person interpretation museum staff members can also dress in reproduction garments but they do not take on a character or story.¹⁹ They do this in order to promote present-day discussion and interaction with visitors about history and museum material. With success in the museum setting, costume, performance, and object-based learning may also find success in traditional classroom settings and offer a more varied approach to teaching history to children in elementary school. Though the scope of this study will not include investigation of the use of costume-based education outside the museum setting, it could allow for reassessment of our basic scientific understanding of the effectiveness of using reproduction period garments to encourage children to engage with their learning environments.

Limitations

No research is without its limitations and no project can answer every question related to the topic; the following section will address the limits and items that will not be addressed by the current study. The present research could take into account a multitude of factors to investigate the responses and perceptions developed during wearing reproduction period garments in museum education programs, though there are some interesting avenues of research will not be taken into account or investigated at this time. Additionally, some factors are beyond this researcher's control and will affect the results of the study. Some of the limitations are as follow:

1. This study only covers elementary school children in grades 1-5 (6-11 years old). No other age group will be included in the research results. Children in public school, private school and home-schooling environments are, however, eligible for the study. Nine out of

¹⁹In discussing interpretations/performance, Magelssen states how, “[a]t the most basic level, the difference between the two is that first-person interpreters speak in the first-person...they perform their roles as if they were the subject on display...third-person interpreters, often in historic costume, also interpret the lives of the people the museum displays...” Scott Magelssen, *Living History Museums: Undoing History Through Performance* (Landham, MD: Scarecrow Press, 2007), xxii.

eleven interviewed participants were aged 7-10, but two outliers (age 6, age 11)²⁰ came forward during recruitment.

2. Lack of control regarding which children will be registered in the HCP day camp will be part of the study.

Ideally, the study would observe identical groups of children booked into summer education programs at the museum. However, in the period of time given to complete this study, I will not be able to wait to find groups of identical compositions. This researcher will also not be at liberty to choose the children who attend the program at the UCHV; booking has been done in advance and cannot be controlled. As a result, the participant group interviewed may not be uniform or necessarily representative of a general population of museum visitors from the targeted age group.

3. The location and narratives of the museum may or may not entice culturally diverse audiences. The researcher will only be able to draw conclusions about those attending, and will not take cultural background into account in her conclusions.

4. Socioeconomic factors of visiting children's groups will not be taken into account. The study will not give a complete picture of influences on child's responses through its omission of socioeconomic factors.

5. The number of boy children vs. girl children will not be controlled or taken into consideration but may be recorded.

Gender differences will not be factored-in the study. Responses based on those factors will not be fully addressed but may be a possible topic of future studies.

6. A museum educator's goals will not be part of the study's factors. As leaders of the program, an educator's goals or biases can have affects on the children participants. The researcher will not be able to control factors related to these. It could also be the case that

²⁰ The University of Alberta Research Ethics Board approved the inclusion of those outlying age participants in November 2016.

the particular leaders of this program may not see value in the costume aspect of it, which may in turn lead the children to not see value in it.

7. Children participants may have very different reasons for attending this program. Not every person attending the history museum will have the same goals (Falk 2009: 10) and this can affect the outcome of the study. Not all visitor experiences are created equal and some children may be more familiar with costumed programming than others coming into the museum, which may affect the study's outcomes. Some children might love dressing up, but others may not. The researcher cannot control the child participants' initial reaction to the clothing pieces they are provided to wear for the week during programming hours.

8. Results from this paper may only apply to museum settings.

The study is targeting history museums and cannot necessarily be generalized to other environments.

9. Interview questions used for this study were drafted by the researcher and may have inherent bias. Though care was taken to draft questions that would not lead the participants into any certain answer, the researcher would be unable to control the way the participants interpreted their meaning.

10. As the researcher has previous experience in costumed-interpretation, there already exists the bias toward the importance of costumed interpretation. As an ethical researcher, it is up to her to keep previous biases from exhibiting itself during the interview process with the participants.

11. The researcher had no previous encounters with the children interviewed, so rapport in the interview setting may not have been as strong as in other research designs. It can be

beneficial to obtain more details from parents, teachers, or others professionals that know the children in this sort of interview setting.²¹

Ideally, a researcher might hope to observe groups of identical research participants (age, gender ratio, economic and cultural backgrounds, etc.). However, in the period of time given to complete this study, I will not be able to obtain a group of identical participants or be at liberty to choose the children who register in the UCHV summer program. Only those registered program participants, with parental consent given prior to interviews, within the week of August 8-12, 2016, were part of this study. To control extraneous factors is thus out of the researcher's control within the current study.

Though this study has limitations, information and investigation results could be adapted to evaluate other larger museums with more diverse audiences. The participant number of this project is relatively small, at eleven research participants, but the research results could still provide a starting point for further investigation of the impact (or lack there of) of using reproduction period garments in museum education. If the research results were to endorse the positive value of costume-based education, it may convince other sites to adopt similar programs or help existing programs to adapt their garment-use in additional programs.

Conducting the Research

As stated previously, this project investigated the costume-based day program, the HCP, at the Ukrainian Cultural Heritage during August 2016. Upon approval from the University of Alberta Research Ethics Board in July 2016, registered participants of the August 8-12, 2016, summer program were contacted and provided with the approved information sheets, and consent and assent forms (see Appendix C and D) for the all the Human Research Ethics Documents). Eleven participants, between 6 and 11 years of age, fit the ethics approval requirements and were given permission by their legal guardians to participate in the interviews required for the study. Each participant was interviewed twice during the program week: once on the first day of the program and again on the

²¹ For more information on interviews with children, see Michelle O'Reilly, Pablo Ronzoni and Nisha Dogra, comps. *Research with Children: Theory and Practice*, (London: Sage, 2013), 201-230.

second to the last day of the program.²² In order to make it easier for the programs leads to facilitate the interviews and to not take away from the program time each child and their guardians had paid for, I shadowed the program on each interview day and interviews were completed over the first few hours, whenever there were spare moments for the children to step away from programming.

The goals of the UCHV Historic Children's Program, as drafted by the Friends of the Ukrainian Village Society (FOUVS) are as follows:

...provides children the opportunity to develop their imagination and creativity while taking part in historic activities at the Ukrainian Cultural Heritage Site. Through active play and hard work, they will explore the lives of early Ukrainian-Canadian settlers and farmers. They will make themselves at home in the kitchens of early Ukrainian-Canadian farmers and make homemade cookies, they will do farm chores with animals and work in the gardens. They will play old-time games, attend a country school, make crafts and have the opportunity to exploring nature.²³

As noted in the above mission statement, provided by the FOUVS, the program participants took part in a variety of historic chores and activities. During the first interview day, the children were costumed in reproduction period garments (on-site), created a "settler" character journal, and took part in craft activities. During the second interview day, the children helped cook a large Ukrainian-style lunch in one of the historic houses on site. All activities during these days were carried out while the children were in reproduction period garments, though this component of the program is not discussed in the online description. Figures 3 through 10 show the garments provided the children. Note that the garments are gendered for girls and boys, and assigned by the site's costumer (who also helped them to dress, if needed). Gender will not be fully addressed in this research, but could certainly be discussed further in another project related to museum costume.

²² Note, the information sheet sent to the legal guardians of the participants listed Friday as the weekday on which the second interview would occur, but permission could only be given by the director of the FOUVS, Chrystia Chomiak, as interviews on Friday morning would have interfered with the program schedule.

²³ "Historic Children's Program", Friends of the Ukrainian Village Society, under "Children's Programs" tab, then "Historic Children's Program" tab, <http://www.friendsukrainianvillage.com/summer-camps/camps/> (accessed October 23, 2016).



Figures 3 and 4: Historic Children's Program clothing pieces (front and back of garments). Images courtesy of Stephanie Huolt, 2016.



Figure 5: Girls' Historic Children's Program garments (front, from left: cotton slip, cotton dress, coat). Image courtesy of Stephanie Huolt, 2016.



Figure 6: Girls' Historic Children's Program garments (back, from left: cotton slip, cotton dress, coat). Image courtesy of Stephanie Huolt, 2016.



Figure 7: Girls' Historic Children's Program garments (from left: cotton bloomers (undergarments), and rayon headscarf). Image courtesy of Stephanie Huolt, 2016.



Figure 8: Boys' Historic Children's Program garments (front, from left: cotton shirt, choice of denim coats, denim overalls). Image courtesy of Stephanie Huolt, 2016.



Figure 9: Boys' Historic Children's Program garments (Back, from left: cotton shirt, choice of denim coats, denim overalls). Image courtesy of Stephanie Huolt, 2016.



Figure 10: Boys' Historic Children's Program wool hat. Image Courtesy of Stephanie Huolt, 2016

When initial planning for interview style and schedule was being completed, comments of appropriate amounts of time for interviews with children were made by the thesis committee (Dr. Anne Bissonnette, Dr. Arlene Oak, and Dr. Megan Strickfaden of the University of Alberta's Human Ecology Department) and research colleague and chartered psychologist, Kathryn Graff. How long can the attention of an elementary school child be held? How would a long interview make them feel and how would that affect their program experience? Chrystia Chomiak, director of the FOUVS, also requested that interviews not exceed twenty minutes per child.

The methodology, structure, and interview schedules will be discussed further in Chapter 3 of this project, while the interview responses and the associated analysis will be covered in Chapters 4 and 5. The research participants' responses experiences to costume within HCP at the Ukrainian Cultural Heritage Village are personal, likely subjective, and cannot be analyzed in any quantitative way at present, but they could lend some valuable information to museums and museum education program developers trying to integrate costume into their education programming or adapt existing programming to be participatory, engaging, and experience-based. It could lead to the development of education program templates with a strong basis in experiential education,²⁴ which, according to researchers Steve Chapman, Pam McPhee, and Bill Proudman (2008), "combines direct experience that is meaningful to the student with guided reflection and analysis"(9).

Chapter Summary

This chapter has presented the reader with an introduction to my thesis project, with research completed in August 2016. Answering this research question presented an opportunity to speak to children one-to-one about the possible effects of costume on their personal experiences during the weeklong, day camp. Interviews allowed me to engage with the child participants to record their camp experiences in a way that is far different than simply handing out a survey. The conversations allowed for the children to present insightful, humorous, and reflective information on their experiences. Though the research questions were developed by myself and framed to inquire about specific

²⁴ The concept of experiential education, or experience-based education, will be discussed further in chapter 2.

costume-related situations, the questions did allow the children to reflect on a number of things about the garments they were given to wear for the week. In the following chapter, I will give a review of associated literature and connect engagement, participation, and experience-based education to costume-use within museum spaces.

Chapter 2: Review of the Literature

Upon review of the literature associated with museum education and programming, it became clear that engaging and encouraging participation from visitors was an important goal of museum educators. Through the education program being researched, child participants have the opportunity to engage, participate, and perform in ways that could better their museum experience. Engagement, participation, and performance can encourage experience and object-based learning within museums, as all can provide a multi-sensory experience for a visitor. My goal in reviewing this literature was to gain an understanding of the value of costume use in museum programming. Though I was open to the idea that not all children would respond to “dress-up” activities, the literature available does address the validity of wearing costumes in museum programming as a form of experienced-based learning.

This literature review is divided into four sections to provide the reader a comprehensive look at some of the subjects that museum educators may have to address when creating and implementing children’s programming. Section one will discuss the value of engagement and participation in museum spaces. Section two will investigate types of performances (first-person and third-person interpretation) and acting used in museums to invite visitors to immerse themselves in different historical time periods, as costumes are frequently used as a communication tool in such activities.²⁵ Section three will discuss experiential and object-based learning in museums. Lastly, section four, on costume, dress up, and play in museums, will consider museum costume programs and children’s responses to both costumed interpreters (those dressed in reproduction period clothing presenting historical information) and programs with dress-up opportunities, where children themselves can don reproduction period garments. Section four will focus specifically on history museums, as costume is a commonly used tool of communication (Wells 1988: 6) and engagement in these spaces. Through my own research, I will provide more information on costume-use specific to children’s museum programming. There are many sources that discuss the use of reproduction garments in museums (in

²⁵ In an effort to define performance in living history museums, Magelssen writes that “[w]hile it would be easy to define the first type [first-person interpretation] as acting and the second as a docent [third-person interpretation], both are modes of performance, and oftentimes neither one will consider himself or herself an actor.” Magelssen, *Living History Museums: Undoing History Through Performance*, xxii.

combination with costumed interpreter/actors), but the literature shows little investigation of children's programming and children's personal experiences and responses to wearing costumes themselves.

Engagement and Participation in Museums

Engagement and participation are two features of a museum visit that can be of primary concern to curators, exhibition designers and museum educators alike. In his work "The Engaging Museum", Graham Black (2005), senior lecturer in Museum and Heritage Management at the Nottingham Trent University, discusses engagement as connecting visitors with information and collections being exhibited—gaining and holding their attention and encouraging reflection (271). Nina Simon (2010), independent experience researcher and designer and author of "The Participatory Museum," describes participation as having three main goals: "desire for the input and involvement of outside participants; trust in the participants' abilities; and responsiveness to participants' actions and contributions" (183). So engagement and participation are both important goals for museum exhibitions and programs, with engagement focusing more on gaining and holding visitors' attentions, and participation focusing more on physically involving the visitors' (and thus further supporting engagement). Engagement and participation are of concern to many different members of a museum staff, but my own research will focus mostly on the investigation of educational programming. Though my focus is on education, many similar questions arise when considering engagement and participation in exhibition design and curatorial work, among others. How does staff from institutions focused on history (museums, historical societies, governmental sites, etc.) keep visitors engaged with the material being presented? How can they encourage visitors to participate in exhibitions and programs when there are so many varying factors (Falk 2009: 10) inspiring people to visit these institutions and so many different ways in which visitors feel willing (or unwilling) to interact?

Promoting engagement and participation in museum spaces can be a challenging aspect of exhibition and programming, as many visitors prefer to remain "passive spectators" (Dyson 2010: 143). With the concept of "passive spectators" (Dyson 2010: 143) in mind, it should be said that it could be difficult to measure levels of engagement

in visitors. While some people are keen to dress up and interact in museums spaces (Dyson 2010: 143), some may feel engaged but not show that engagement outwardly. The reasons for visiting and the information visitors choose to take away from programs and exhibitions differs greatly (Falk 2009: 10), but, in most cases, one of the most engaging and participatory activity, direct interaction with artifacts, is a small or non-existent possibility for the visitor. In response, museum staff can get creative to devise different types of activities of engagement and participation that draw different types of visitors in, whether those visitors show their engagement outwardly or not. People may not feel confident when interacting with interpreters, or experience shyness when engaging in discussions about museum material and interacting with other visitors, or they simply may not want to interact with interpreters at all. According to Simon, programming and exhibition design can provide visitors with guidelines and support for their visit, allowing them to feel more comfortable and less intimidated (Simon 2010: 13). She notes that the “best participatory experiences are not wide open. They are scaffolded to help people feel comfortable engaging in the activity...without [necessarily] prescribing the result” (Simon 2010: 13). A program, exhibition guideline, or scaffolded activity where one section leads to another, may be particularly helpful in promoting young visitor’s ability to be engaged and discover early the value of museums and their unique learning environments. The degree of guidance or structure provided by various museums is a topic for further study, outside the scope of the current research project.

Museums have been trying to move away from passive exhibitions to more active museum experiences (Bagnall 2003; Malcolm-Davies 2004; Magelssen 2004). The transition has likely been facilitated with the introduction of such accessible features as touch screens and QR codes. With changing technologies and the frequent shortening of attention spans sometimes associated with this, museums may have to work even harder to engage the visitor. The amount of technology may also have to increase in the near future as expectations escalate on that front. Interactive telephone apps can allow visitors the opportunity to involve themselves in exhibits as well, sometimes without even being present in the museum building.²⁶ Bester and Brand (2013), educational psychology

²⁶ Eleanor Lisney, Jonathan P. Bowen, Kirsten Hearn, and Maria Zedda. “Museums and Technology: Being Inclusive Helps Accessibility for All,” *Curator*, 56, no. 3 (July 2013): 354,

researchers from the University of South Africa, discussed the benefits of using more advanced technology in the classroom; students' achievements were likely to improve with technology more effectively keeping children's attention and encouraging concentration in the classroom (14). The conclusions targeted to educators could also apply to museum settings.

Multi-sensory experiences and promoting “sensory understanding”²⁷ have been found to engage visitors and promote participation. Lynn McRaney (2010), Chief Educator at the Chicago History Museum, focuses on children's experiences and states that providing multi-sensory experiences allows them a chance to explore, create, participate in, and engage with history in exciting ways:

The past is an unfamiliar world to children and history exhibitions can offer environments for exploration. To ‘poke around’ is what children do naturally. Sensory stimuli become guidelines for inviting children into the unknown places of the past and spaces in our museum galleries while also giving the past unexpected richness and dimension (170).

Programs and exhibits can allow visitors to develop curiosities, inspire further learning, and create lifelong connections to history and museums (Bridal 2013: 59). A way to further engage visitors in museum material is through costumed interpretation (both first-person and third-person, to be discussed later in detail). Many historical museums include costumed interpretation in their programs and exhibitions as tools of communication (Wells 1988:6) that may puzzle the public, inspire questions and lead to visitor engagement. First-person interpretation takes place when a museum staff member takes on a role and speaks as if they are a historic character or person. They usually wear reproduction period garments to convey this situation and deliver information in a different way. Costumed interpretation can be memorable and encourage interaction between visitors and visitors, visitors and interpreters, and visitors and objects: Bridal states that “[any type of costumed] interpretation lends itself to creating experiences that encourage interaction not only with the exhibit and its interpreters, but also among group

<http://onlinelibrary.wiley.com/login.ezproxy.library.ualberta.ca/doi/10.1111/cura.2013.56.issue-3/issuetoc> (Accessed September 30, 2016).

²⁷ McRaney defines “sensory understanding” as asking a large variety of questions, spurred on by physical interaction. See D. Lynn McRaney, “A Sense of the Past” in *Connecting Kids with History Through Museum Exhibitions*, eds. D. Lynn McRaney and John Russick (Walnut Creek, CA: Left Coast Press, 2010), 170.

members” (2013: 24). As such, first person interpreters can be catalysts and learning may be expanded beyond the museum. As I will show in my research, the costume aspect of costumed interpretation could help children connect to the historical information being presented in a deeper way.

Several researchers have investigated the interactions of costumed interpreters and museum visitors and how to encourage communication and information exchange between them. Magelssen (2004) has discussed the importance of representing “authentic” history to museum visitors; this can allow visitors to feel they are more connected to history, seeing a view of things that is its most historically accurate, through costumed interpretation. Though true “authenticity” of a time period of history cannot truly occur, costumed interpretation can be a valuable way to show people what that time period was like. Researcher Karen Wells found that children felt more engaged when participating in a program led by a costumed interpreter, as compared to one led by an interpreter dressed in contemporary staff clothing (1988). Going a step further, researcher Becky Dahl studied children’s responses to wearing reproduction period garments themselves, finding that the experience facilitated deeper learning (1988). As explained before, she mentioned the lack of empirical studies to evaluate this learning. These researchers inform my work greatly, and I will add to this literature base with the analysis of the qualitative interviews with my research participants. These interviews were carried out in hopes of obtaining information that could be used by museum educators in the future, if they wished to implement or adapt programming to include costume components for children to participate in.

Personal and emotional connections are also important to engagement with exhibits and programs. Tessa Bridal, the Director of Interpretation and the Children’s Museum of Indianapolis, discusses the importance of emotion, in its ability to strongly connect people to the stories and history being presented (Bridal 2013: 60). John H. Falk, founder of the research firm, Institute for Learning Innovation, notes that emotion is quite critical in the development of museum-related long-term memory and is part of larger multi-sensory visitor experience (Falk 2009: 146). He states that the stronger the emotion invoked by an experience, the more likely the

associated sensory information is to be forwarded on to one's long-term memory (Falk 2009: 147). This study may apply to a museum setting: if someone's emotions are invoked while viewing an exhibition or participating in an educational program, they are perhaps more likely to recall the experience years later. Research associated with emotional connections may be a future component of my own research, as I will investigate if experiential learning through costume-based programs, and the associated emotions invoked by said experiences, may assist children in developing a long-lasting love of history.

Visitors also have an important part to play to enrich their museum experience. They can be given the freedom and the trust to create their own enriching experiences, if they are open to such developments. Simon, in her research on museum participation, sees visitor involvement as an opportunity to trust in visitors' creative and interactive abilities:

Supporting participation means trusting visitors' abilities as creators, mixers, and distributors of content. It means being open to the possibility that a project can grow and change post-launch beyond the institution's original intent. Participatory projects make relationships among staff members, visitors, community participants, and stakeholders more fluid and equitable. They open up new ways for diverse people to express themselves with institutionalized practice (Simon 2010: 3).

Allowing visitors to be creative when interacting with museum exhibitions and programs can offer opportunities to develop stronger connections with material being presented. A program guideline, along with this creative freedom, could make those connections even more meaningful, considering both the museum institution's mission and the quality of the visitors' experiences. Simon discusses participation-based exhibitions and programs as ways of "offering every visitor a legitimate way to contribute to the institution, share things of interest, connect with other people, and feel like an engaged and respected participant" (Simon 2010: 4). Black, in his discussion on beneficial interpretive strategies, also states that inclusion of the audience and audience connection when visiting a museum is vital (Black 2005: 187). Inclusion and interaction, rather than exclusion and isolation, may allow visitors more enjoyable opportunities to participate in museum exhibitions and programs (Black 2005: 193). Andrea Bandelli, PhD Candidate,

and Elly A. Konijn, Professor of Media Psychology at the University of Amsterdam, discussed the role of participation in science museums in their 2015 work. Their results show that the museum is a significant facilitator of visitor participation, particularly when it comes to encouraging discussion and debate (Bandelli and Konijn 2015: 152).

In his research, Falk found that museums do not need to remain passive institutions, where visitors simply look at material on labels and artifacts in cabinets (Falk 2009: 9). Bagnall agrees with this, suggesting that consumption of cultural material is not passive, even though some museums offer a certain degree of scaffolding to the visitor's experience (Bagnall 2003: 95). This informs my research as it strengthens the role of costume in its ability to present an active method to engage students and encourage a deeper understanding of historical material being presented.

As I see it, current trends seem to focus on the importance of encouraging visitors to push their own boundaries and expect more from their museum experience. By encouraging visitors to have the most transforming visits possible²⁸, museums can develop, maintain, and cement their relevancy and connection with their audiences and surrounding communities. By developing empirical ways to evaluate levels of engagement and participation, museum workers can also discover the most effective and efficient ways to present information within the exhibit and program spaces.²⁹ Lastly, Bagnall's work is also useful in my research as she discusses the importance of providing visitors with their own "sense of place" (Bagnall 2003: 90) to promote engagement and participation in museum institutions. Costume garments—as an object that can be particularly close to one's body—may help to create this immediate space.

The outcomes of such programs and exhibitions can vary greatly from museum to museum and are dependent on individual museum mission statements. In order to deliver and evaluate effective participatory programs, museums may have to be prepared to specifically define their program goals and justify their value (Bagnall 2003: 90) and connect to a museum's mission statement. Museums should be responsible for evaluating their programming and visitors' responses to it. As I will be investigating children's responses to wearing costumes in the current research project, it is important to consider

²⁸ Hein discusses the engagement of visitors with the natural environment (of the museum) and the museum information being presented. See George E. Hein, *Progressive Museum Practice* (Walnut Creek, CA: Left Coast Press, 2012), 34.

²⁹ Falk discusses the need for a more empirically-based model for evaluating and assessing the museum visitor experience: 9.

interactions in museum spaces (especially those based on visitors' physical interactions with material within the museum) and how they could encourage an openness and confidence in visitors to develop, or further develop, a love of history through participatory experiences.

Performance in Museums

Upon reading Black (2009), Bagnall (2003), Magelssen (2004; 2007), Wells (1988) and Malcolm-Davies (2004), it becomes clear that performance (along with costume, to be discussed in subsequent sections of this chapter) is an extremely valuable communication tool when used in the production of “real” (how realistic the visitor finds the museum performances, actors, and costumes to be; a simulation of history (Magelssen 2004: 61)) and “authentic” (how historically accurate the museum portrayals are and are not (Magelssen 2004: 61)) experiences in history museums.³⁰ These experiences are particularly important in living history museums and open-air museums, where specific historical time periods or lifestyles are presented.³¹ Magelssen (2004) discusses how performances in which interpreters and actors don reproduction period garments can allow museum visitors to feel like they are part of a historical period being represented (Magelssen 2004: 62). The history being presented, as stated by Magelssen, is “...a product of an agreement between spectator and performer that the representational elements selected for staging may surrogate for ‘real life’” (Magelssen 2004: 62). Malcolm-Davies (2004) describes the importance for museum institutions with performers/costumed interpreters to spend as much time and funding as within their means on presenting accurate pictures of history; the more attention to detail, the more real the experience will be for the visitor. She states that time and funding on research and costume production pays off (Malcolm-Davies 2004). Though Magelssen questions whether or not a museum environment which “shows the wires” (the inner workings of the museum's interpretation shown to visitors (Magelssen 2004: 70)) is more modern, he describes how museums and their visitors can have a stronger trust of the authenticity and accuracy of the historical period being presented through performance: “...by backing up

³⁰ See also, Lois J. Barnes, “Living History in the Junior High Classroom,” *The History Teacher* 11, no.4 (1978); Mina Scorthou-Exarhopoulou, “Synthetic Theatre Through Museum Education,” *International Journal of Early Childhood* 28, no. 2 (1996).

³¹ Gailey describes history museums and open-air museums as “[p]laces to which buildings having some particular significance have been translocated.” See Alan Gailey, “Domesticating the Past: the Development of Open-Air Museums,” *Folk Life* 38 (2000): 7.

the performance of the past with a wealth of documented evidence – archaeological digs, period artifacts, documents, and genealogical records – museums make the history they portray ‘more real’” (Magelssen 2004: 66). The effectiveness of training programs for museum interpreters has been shown in some of the literature (Davey and Chambers 1994; Malcolm-Davies 2004; Magelssen 2004), but the question of appropriate amounts of funding, depending on museum size, attendance numbers, etc., requires further evaluative research.³²

Gaynor Bagnall, in her 2003 research of two UK history museum sites, found actor-interpreters’ performance (along with the physically communicative aspect of speech called “performativity”) to be a key social practice to effectively communicate museum information in relation to visitors’ emotional, imaginative, and cognitive responses (87). According to Bagnall (2003), seeing interpreters perform in a museum space adds a physical, living component to the consumption of information (89). She notes “...that the relationship between visitors and the sites is based as much on emotion and imagination as it is on cognition...this emotional and imaginary relationship is engendered by the physicality of the process of consumption” (Bagnall 2003: 87). An example of this might be a visitor being presented with historical information that relates to his or her own family history (or a related history) or to the history of the area he or she currently lives in. Performance, as in the case of costumed interpretation and interactive exhibits (and object interaction, to be discussed in subsequent sections of this review), allows visitors to enter into another engaging and multi-sensory experience. Bagnall describes how “... the consumption of the visitors I studied was characterized by physicality, from the satisfaction of bodily needs such as hunger and thirst, to the embodiment of the past that is achieved through engagement with a whole range of physical sensations” (Bagnall 2003: 88). Visitors may not, however, always feel comfortable interacting with costumed actors or interpreters.³³ Wells (1988), Bagnall (2003), and Malcolm-Davies (2004), note that the use of costumed actors or interpreters in museum exhibits and programs can allow the visitors a “good idea of what life was

³² Shown throughout Malcolm-Davies, 2004: Funding for costume programs and their maintenance can create on going struggles for museums of all types.

³³ Actors are non-museum staff paid to play a role, while interpreters generally have a background in history or research associated with a site. For example, there are both actors paid to perform a role in a street scene and interpreters working as historical apprentices at Colonial Williamsburg in Williamsburg, Virginia.

like in the past” (Bagnall 2003: 89), and seeing actors can elicit emotional responses and increased imaginative activity (Bagnall 2003: 89). Actors, interpreters, and their performances can provide a “scaffold” of experiences (Simon 2010: 13) or can serve as guides that visitors can connect to the material being presented, whether the experiences are new or associated with personal histories, family histories, memories, or previous experiences (Bagnall 2003: 90). Mina Scorthou-Exarhopoulou (1996), in her children’s educational study on classroom/museum connections, mentions that performance can also allow visitors opportunities to continue to share their learning with others, away from the museum setting. In her research, children research participants made and performed a story with their own puppets of historical figures, which were associated with a historic site they later visited: the children felt they grew to love the historical figures they were studying and learned more about them through making and performing (Scorthou-Exarhopoulou 1996: 55). Another example of using performance in connection with history teaching is the work of Lois J. Barnes (1978), who found that costumed role-playing combined with historical research offered junior high students opportunities to develop strong connections with material on famous historical figures (511). She writes that living history “...provides students with many different kinds of participatory experiences that help to recreate history. Students more imaginatively identify with persons, places, and events out of the past...history becomes more personal, more real for the students. They enjoy Living History and, more importantly, they learn” (Barnes 1978: 513) Learning in combination with performance-based museum exhibits and programs, as well as in traditional classroom settings, is shown to be an effective way to engage people with historical information and promote participation in history-based activities..

Considering performance in the museum space is important to my research, as participating in a history museum education program that involves a costume/reproduction period garment component does generally take some acting on the part of a child. They can be encouraged to take on roles themselves, pretending as if they were different children from times past. The costume and performance can allow them to more deeply feel what it was like to be a child during specific historical times; what was fun, and what was difficult, for instance.

Experiential Learning and Object-Based Learning

Experiential learning and object-based learning are both of importance to my research. Experiential education, first coined by John Dewey³⁴, describes education that is heavily focused around the inclusion of education through experience; learning how to do things through actual experience, rather than just through reading textbooks. In her chapter, “On Defining Experiential Education” (2008), researcher Laura Joplin, puts forward two components of an experiential approach to program development: a five stage model of process and a list of eight things characteristic to experiential learning. The process model (Joplin 2008: 18-20)³⁵ includes the following five stages:

- Focus: “...presenting the task isolating the attention of the learner for concentration” (18);
- Action: “Action involves the student with the subject [being investigated], occupying much of his attention and energy in sorting, ordering, analyzing, moving, struggling, emoting, embracing, etc...the action phase gives the learner great responsibility [in problem solving to learn with the object]” (18);
- Support and feedback: “Adequate support [on the person’s focus and action when trying to learn something] enables the student to continue to try. Adequate feedback will ensure that the student has the necessary information to be able to move forward” (19);
- Debrief: “Here [in the debrief stage], the learning is recognized, articulated, and evaluated. The teacher is responsible for seeing that the actions previously taken do not drift along unquestioned, unrealized, unintegrated, or unorganized. Debrief helps the students learn from experience” (20).

The eight characteristics of an experiential learning approach put forward by Joplin (2008) are as follows:

- “Student based rather than teacher based [learning]” (21): this type of learning moves at the pace of the learner, with initial leadership from their teacher.

³⁴ The “experiential learning” concept is presented in John Dewey, *Experience and Education* (Indianapolis, ID: Kappa Delta Pi Lecture Series, 1938; reprint, New York: The MacMillan Company 1963/1971): passim.

³⁵ First published in the *Journal of Experiential Education*, 4(1), 1981: 17-20.

- “Personal, not impersonal, nature” (21): this type of education begins with the learner’s interaction with the object or subject being studied.
- “Process and product orientation” (21): how the student arrives at their conclusions on a subject and “is valued within the context of the thought and work processes behind it” (21).
- “Evaluation for internal and external reasons” (21): evaluating the learning experience as part of the learning experience. Students can evaluate their own process, in turn increasing their own responsibility in their learning.
- “Holistic understanding and component analysis” (22): experiential education includes both reviewing the learning process and integrating description of the subject being learned about. Situations can be complex, and should be considered in that way.
- “Organized around experience” (22): experiential learning is based around learning through experience. Direct interactions allow learners to develop personalized meanings.
- “Perception-based rather than theory-based” (22): this type of learning places much of the responsibility on the learner to understand the complexities of what they are learning. It also emphasizes the first hand experience of the student over heavily theory-based evaluation.
- “Individual-based instead of group-based” (22): individual responses are often at the forefront of experiential education, as people’s reactions to learned subjects are personal and individualistic.

Joplin’s (2008) concepts lend themselves well to my research and doing qualitative investigations directly with child participants, as each interview that took place was a one-to-one interaction with a child about their own experience wearing the reproduction garment. Children could be influenced by each other in most cases, but the interviews were set up to allow privacy and allow the participant to feel free to discuss their own opinions and responses. Samuel N. Henrie, professor Emeritus at Prescott College in Arizona, discusses the importance of the process over the setting in terms of learning

(Henrie 2006: 41), so individual interviews allow for personal responses to be observed more closely.

Linda Farr Darling (2008), Margaret Carr and others (2012), and Elizabeth Wood and Kiersten F. Latham (2014) have all discussed the importance of object use in museums; actually picking up items, feeling them, or using them when possible is part of what these authors discuss. Both experiential and object-based learning can relate to multi-sensory experiences, which, according to Simon (2010) and McRaine (2010) tend to be some of the most remembered and favoured by museum visitors, having long-lasting effects on visitors' levels of engagement, participation, and knowledge.³⁶ In the context of the current research project, Dahl (1988), Wells (1988) and Bagnall (2003) have addressed how hands-on learning, and being able to manipulate objects or try on garments in museums, can allow visitors to develop sensory and kinaesthetic memory of their experiences; seeing an interpreter in costume,³⁷ or manipulating a historic object, can make visitors feel like they are part of history (Bagnall 2003: 89). Wearing reproduction period garments may give children the opportunity to experience the benefits and challenges of historic clothing: what it was like to be part of the past; how your movement is affected by a garment, how certain chores are made easier or more difficult, and how historic clothing was constructed. Farr Darling (2008) describes how manipulating objects, either reproductions (to extend the life of actual historical objects) or original artifacts, can help museum visitors develop a life-long love of certain subjects, be it history, science, or others: "[t]he opportunity to handle and use physical artifacts stimulates curiosity about 'things that work', and engages children's natural inclinations to be active and involved in their learning" (283-284). She adds that, through hands-on learning and object use, children are able to satisfy their curiosities of "everyday" life: "[c]hildren are attracted to the details about people's everyday lives; physical objects make these lives seem more real and accessible" (Farr Darling 2008: 283). Other researchers such as Barnes (1978), Scorthou-Exarhopoulou (1996), Carr and others (2012), and Wood and Latham (2014) concur that seeing something, holding something, or trying something on can encourage questioning and discussion, even in very young

³⁶ See Bagnall, *passim*; Magelssen, *Living History Museums and the Construction of the Real Through Performance*, *passim*; Simon, 13; McRaine, 170; Bridal, *passim*.

³⁷ Wells: Results of thesis research.

children.³⁸ As such, it may be that learning and semi-guided learning/exploration in museum galleries and programs can give children some say over their own understanding (Carr et al. 2012: 54). In an effort to encourage learning and understanding of history, object-based learning can offer children opportunities to make comparisons between their own contemporary objects and historical ones. As Carr, et al. (2012) state, when discussing “boundary objects”:

...young learners can be invited to explore what is the same and what is different, between familiar and unfamiliar contexts; recognize and be curious about alternative perspectives; develop expertise and attention to relevant [learning] cues; personalize their experience in a range of innovative ways, and enjoy dialogues in which they puzzle over and share meaning. This learning appears to be greatly assisted by boundary objects of various kinds...³⁹

If experiential and object-based learning strategies are effective, are certain types of environments better suited than others? My research is situated within experiential and object-based learning and aims to investigate children’s responses to wearing reproduction period garments themselves—a direct interaction with objects in a museum—in a specific learning environment.

Researchers, designers, and educators such as Dyson (2010), McRaney (2010), and Dahl (1988) argue that the use and manipulation of objects, along with concrete activities, could have long-lasting effects on learning and memory. Researchers Scott G. Paris and Doris Ash (2000), discuss concrete activities and demonstrations within the museum environment that can also help visitors unfamiliar with material being presented to make information connections “among different historical artifacts, scientific demonstrations, specimens or works of art” (Paris and Ash 2000: 204). Interactions with objects promote connections with personal memories, as Bagnall (2003) found in her research on visitor experience and performance. Scott G. Paris and Melissa Mercer (2002), infer that viewing (and manipulating) objects can allow visitors to reflect on their own experiences, as well as give them the information to pass on to others, outside the museum such as family, friends, and schoolmates (406). More research is needed on these

³⁸ Ibid, 284; McRaney, 170; Hein, 37; Bridal, 59; Alina Turculet, “Museum – Between History and Experiences,” *Journal Plus Education* Special Issue 10, no.2 (2014), 369.

³⁹ Carr et al. 2012, 56: Boundary objects are objects that highlight and coordinate different perspectives; “The creation and management of boundary objects is a key process in developing and maintaining coherence across intersecting social worlds.”

areas of museum education, object-based learning, and visitor engagement to understand the relationships and memories that visitors—young ones in particular—establish when visiting a museum. As stated by Paris and Ash (2000), “object-centered learning is a prime feature of most museums, but there are few learning theories that explain how learning is enhanced via interaction with objects” (205). Through my research, I will add to the literature base around the responses and impacts of programming styles in different museum environments. Though my research will be conducted in a history museum and will focus on costume as the main educational tool, I would hope that my observations would be of help to museum staff and educators in other types of museums, with other types of object use.

Experiential learning, when combined with object use in museums, may offer even more opportunities for children to engage with exhibitions and programs being presented. John Dewey, an influential educational philosopher during the early 1900s, was a strong supporter of experience-based learning, in the classroom and in non-traditional learning settings (1938/1971: 7). Though he did not wish to equate education with experience in all cases (Dewey 1938/1971: 25), he proposed an “experiential continuum” (Dewey 1938/1971: 28) that would show which experiences had the most long-lasting effects: “...to discriminate between experiences that are worth while educationally and those that are not” (Dewey 1938/1971: 33). Evaluating educational experiences allows educators to adapt programming to include experiences that seem most influential and long lasting in children’s memories (those shared with museum staff, teachers, and families): in Dewey’s words, those events with a “continuity of experience” (Dewey 1938/1971: 35). When educators look most closely at experiences that are lasting in memory, instructive programs and their delivery would likely benefit. George Hein, in his work on progressive education practices, suggests museums must move forward from what information they glean from experiential learning, to further opportunities that promote thinking, development, and increased reflection: “...education must be active; it must give the learner something to think about; to interpret and to study; it should provide experiences...to connect immediate and past experiences, and to apply these to future experiences” (Hein 2012: 37). Bagnall (2003) also addressed how immersive, experiential learning, such as costume or object-based programming and play learning,

can offer children opportunities to become active consumers of educational information (92). Paris and Mercer (2002) concur that costume and object-based programs can allow visitors a window into historical lifestyles, a vicarious narrative experience (406): putting yourself in another's shoes, sometimes quite literally. As my research aims to assess the effectiveness of costume in different museum environments, the review of experiential learning and object-based learning is valuable. By interviewing children about their direct experiences within the Historic Children's Program at the UCHV, I will investigate what sort of responses this program component (costume) might bring forward in these elementary school children.

Costume and Dress Up in History Museums

Research on costume, dress up, and play in history museums by Dahl (1988) and Wells (1988) are targeted research projects that relate to my work in numerous ways: each give positive evidences of the value of costumes in museum programming. Dahl (1988) discusses children's reactions to wearing reproduction period garments themselves while participating in guided programs, while Wells (1988) investigates children's reactions to seeing a museum staff member using third-person interpretation to deliver educational programming, while dressed in reproduction period garments (as compared to a staff member in a contemporary Alberta Culture uniform). The limited amount of specialized research digging deeper on the subject is one reason I decided to conduct my proposed research project on the use of costume by children in museums. As stated previously, my research differs from both Dahl (1988) and Wells (1988) in that I will be qualitatively interviewing a smaller group of research participants, and no quantitative analysis will be carried out. These interviews will present personal and subjective children's responses.

As stated by many researchers, including Daniel Spock (2010), Simon (2010), and Bagnall (2003), multi-sensory and tactile learning opportunities are among the most memorable for museum visitors, especially children: "[c]hildren respond to, and remember best, rich, multi-sensory environments, because they are naturally predisposed to engage with the kinds of places that stimulate imaginative thinking."⁴⁰ Costume programs (whether they are more formal, with an interpreter guiding, or informal, with

⁴⁰ Spock, 123; See also Scorthou-Exarhopoulou regarding the use of historical puppets in classroom in association with historic site visits.

more freedom for exploration and imagination) may offer children a memorable, tactile experience. According to Eilean Hooper-Greenhill (2007), retired professor of Museum Studies, the importance of tacit and experiential learning, much being carried out with costume, is a common theme throughout the associated literature, with these experiences allowing children to develop self-identities and confidence, through taking on the role of another.⁴¹ Though costume programs usually require a great deal of research, maintenance, and care, the experience they provide is memorable in the short and long term (Falk and Dierking 2010).⁴² Seeing a costumed interpreter could invoke some of a child's senses, but actually wearing the costume might allow them to not only have a visual stimulation, but tactile, olfactory, and even auditory reactions as well—which could make the learning experience even stronger. Hooper-Greenhill (2007) states that imagination might be limited by the lack of sensory features in an exhibition (123): a costume-based children's education program in a history museum may be just the answer to that concern.

It is now a frequent occurrence for institutions to construct reproduction garments for interpretive and educational programs, including those that offer dress-up and play opportunities for children. Though these programs can certainly be costly, in terms of production and maintenance, they may provide what Hooper-Greenhill (2007) calls an embodied image for learning (171): a form of education that children can see, feel, smell, and sometimes hear. My research will investigate whether seeing and touching garments might allow children educational aids in their imagining and experience with historical information presented at museums. Objects and garments (physical items) can also be particularly useful in presenting complex historical information, including clothing traditions.

Chapter Summary

Educational costume programs museums, in combination with school curriculum, offer opportunities for children to have uncommon learning experiences, imaginative ones like

⁴¹ See Eilean Hooper-Greenhill, *Museums and Education: Purpose, Pedagogy, and Performance* (New York: Routledge, 2007), 179; Falk, 9.

⁴² Falk and Dierking noted that, "Even after many years, nearly 100% of the individuals interviewed could recall one or more things learned on the trip, the majority of which related to content/subject matter." See Falk, John H., and Lynn D. Dierking, "School field trips: assessing their long-term impact," *Curator: The Museum Journal* 40, no. 3 (1997): 211.

those described by Hooper-Greenhill (2007) and Dewey (1938/1971). Wells (1988) describes how learning outside the traditional classroom is different: “[u]nlike formal education facilities, museums and historic sites have the ability to disseminate knowledge to the self-directed visitor in a casual and relaxed way” (1). While playful vignettes do exist in today’s school classrooms, museums, particularly those with costumed interpretation, provide unique settings for learning. As far back as Dewey (1938/1971), we have known that experiential learning and object interaction can help children to understand the material presented more completely.⁴³ The combination may allow children to make connections between their classroom learning and historical objects, though that might be a topic for a larger project. Wells (1988) states that, while being immersed in an authentically historic environment (which includes costumes), children are more likely to pay close attention to detail and interact well with objects and garments being presented: “[b]ecause the costume reproductions were interesting to look at and aided in establishing an authentic environment, they maintained the interest of the costume group throughout the more abstract portions of the interpretive programme” (130). Wells (1988) also found that children were less responsive to programming delivered by an interpreter in an Alberta Culture uniform (a form of third-person interpretation, with no reproduction period garments) as compared to a person dressed in a reproduction period costume (130). Though the literature on costume use in museum programming is still limited, the sources available are positive evidence of costume’s importance within history museum spaces. While further research is needed in this area, my research will investigate children’s personal responses to costume-based programs, during the weeklong, day program at the UCHV. Though Wells (1988) states that historical costumes were intriguing for her research participants to look at, it would be interesting in the future to consider whether the costumes have a lasting effect on children’s learning in general, or if they simply serve as visual distractions from the material being presented.

⁴³ See also Dahl, 9.

Chapter 3: Methodology

This chapter highlights the methodology and methods used for the research project presented in this thesis. The methodology and methods were selected based on the literature review from the previous chapter and the research question that addresses a gap in the literature. The approach involves an investigation into different aspects of the museum environment. The literature highlighted in the previous chapter was approached through a mainly museum-based lens of investigation, but some of the literature (e.g. Dewey 1938/1971) brings in human ecological, material culture, and educational lenses as well. Bringing in these different lenses allows for the exploration of artifacts and people, and the different interactions, perceptions, and responses that develop between them.

Before laying the framework of the current project's methodology and methods, I will first provide some context of general qualitative research and what it means to do qualitative research with children. As all research participants in this project are between the ages of 6 and 11 years, it is important to understand how best to interact with them during research processes, such as observation and interviewing. A qualitative approach to this project was important to me because I wanted to give children the opportunity to personally describe their experiences to respond to my research questions. The methods used allowed the participants the opportunity to shape and build research responses that can be used to create new museum programming or adapt existing programming to be participatory and engaging, whether it uses costume or not.

I will begin this chapter by providing the background on the importance of qualitative research and doing qualitative research with children which will be followed by the research ecology of the project: the what, where, and who. I will then give an overview of the method I used to carry out my research and how I went about analyzing the data collected from the eleven research participants during a summer camp that offered children the opportunity to dress up in reproduction period garments. Doing ethical human research is a topic of global concern, however, it is especially sensitive when involving persons considered more vulnerable like children. As such, I will also

discuss the ethical considerations that were necessary for me to consider during the research process.

Importance of a Qualitative Approach

I chose a qualitative approach for this research because it is, according to qualitative methodologist Maria J. Mayan (2009), characterized by “humanness” (12). I wanted to know about the human experience of wearing reproduction period garments (children in this case): could the garments assist the children in engaging with historic information being presented in this weeklong, day camp? My motivations for doing this research were to add to the body of research on children’s experiences in museums through their own voices. In my review of the literature on this topic, I found many examples of children’s learning and engagement in museums being investigated⁴⁴, but few studies involved more detailed, qualitative interviews with the children (things like observation of children, or standardized research surveys were used rather than one-to-one interviews). The small number of research participants, eleven interviewed in total, may seem limiting when offering larger-scale recommendations for museum education activities, but small research participants groups are relevant in qualitative research because they allow a researcher to obtain detailed, “personal biographies” (Mayan 2009:11). Additionally, it is common for small groups or even only one participant to be used in material culture research since the belief is that small numbers allow the researcher to get at more details around things such as perceptions, values, identities, attachments and more.⁴⁵ Qualitative research is typically not conducted to give generalizable data (Mayan 2009: 20); however, the interviews conducted in this project provided relevant detailed information that could be used to build other research projects that aim to study the perceptions, responses, and learning of children in museum education environments. In terms of research participant groups, qualitative research differs from quantitative research greatly. As generalizability (information taken from smaller groups of research participants that can be extrapolated for use on larger participant groups) is especially valued in quantitative research, large samples are to be expected (O’Reilly, Ronzoni, &

⁴⁴ See Krakowski, 2012; Carr et al., 2012; Dahl, 1988.

⁴⁵ See Daniel Miller, ed., *Home Possessions: Material Culture Behind Closed Doors* (London: Bloomsbury Academic: 2001) for a collection of studies where between one to twelve participants make up each study.

Dogra 2013: 181). For qualitative research, like the interviews carried out in this project, smaller research groups are acceptable and expected (O'Reilly, Ronzoni, & Dogra 2013: 203). Patterns of behaviour can be found qualitatively, and smaller groups of participants are common. The UCHV children's program provided a very manageable group size for me to work with on this project, allowing for one-on-one interview with all participants. These one-on-one interviews worked to support the goals of this project.

Doing Qualitative Research with Children

My research focuses on children's perceptions of wearing reproduction period garments and, I believe, both prior to and after carrying out interviews with the child participants, that children can offer researchers very valuable and personal knowledge about how objects and experiences impact the ways in which they learn and connect with information and situations they are presented with. As stated by psychology and psychiatry researchers, Mary O'Reilly, Pablo Ronzoni, and Nisha Dogra, "...childhood is a special, eventful and unique period through which skills are acquired to achieve full potential by adulthood" (2013: 6). Though there are some in the research community who would have children treated the exact same way as adults in research situations, the majority find that a clear "division between childhood and adulthood in terms of roles and expectations" exist (O'Reilly, Ronzoni, & Dogra 2013: 6). Children may not always be able to express themselves as diversely as adults, in terms of vocabulary and knowledge, but, during my research, they provided many interesting insights on the ways we can approach education, learning, and fun, in museums or elsewhere.

There are many factors that can affect the development and perceptions of a child. Factors such as gender, socioeconomic status, ethnicity, cultural background may greatly affect the way children see and interpret the things around them. Some of these factors could also affect adult research participants, but children can be seen as more of a vulnerable research population (O'Reilly, Ronzoni, & Dogra 2013: 27). The "nature of their vulnerability" (O'Reilly, Ronzoni, & Dogra 2013: 27) does require a researcher to make special considerations when planning a research project and research methodology. When structuring my own project, many considerations had to be taken and different protocols had to be followed. As children are considered "vulnerable" persons, different

permissions and releases are key to recruitment of research participants and research interactions with participants. Along with vulnerability, autonomy of person must also be considered (O'Reilly, Ronzoni, & Dogra 2013: 27). Numerous questions arose such as "Are children able to make their own individualized choices, free of parental or guardian guidance or bias, or are they able to understand committing to an activity, classroom, or project?" I also asked myself "Do they understand responsibilities associated with commitment?" These are questions I will address later in this chapter, when I discuss the ethical considerations made during the completion of data collection and analysis in this project.

Ecology of the Research Project

The ecology of a research scenario does not dictate the ecology of the research project. That is, there is always much more to study than necessary or possible and, as such, the ecology of a research project is typically focused towards responding to the research question. In the case of this project, the ecology of the scenario has the potential for studying depth and breadth. The ecology of the research scenario includes the research site, the reproduction clothing, the children, parents, teachers at their schools, interpreters at the site, teachers at the site, volunteers at the site, and even lunches and individual spaces and places if deconstructed. The ecology of the research project, however, consisted of only some of these. The following ones are those that were taken into consideration when crafting the research design and while carrying out data collection:

- research site;
- artifacts (reproduction period garments);
- research participants;
- the researcher.

The ones that were not taken into consideration in the design were:

- parents and school teachers of children;
- HCP leaders;
- other interpreters and visitors on site.

The rationale for not looking at the ecology's entire research scenario was due to a desire to focus on the participants' personal experiences and perceptions while wearing the

reproduction period garments. It is understood that the entire ecology of the research scenario could (and likely would) have an influence on the experiences of the participants, however, in order to respond to the research question directly, it was deemed necessary to focus on the child participants. That said, the researcher had little contact with the children's parents, apart from approaching them for permission for their children to participate and to explain the provided information sheet, consent forms, and assent forms and answer any questions they may have had regarding the study. The researcher had no contact with previous or present schoolteachers of the children, to discuss learning styles, behavioural characteristics, or scholastic skills or interests. The HCP leaders were important in organizing the children daily for the activities that they led, and were helpful in allowing me to walk along with their program to carry out an interview whenever convenient for the child (who would step away from the organized programming of the day camp and speak with me), but the programming and supervision of the children were their main priorities and my research activities were kept completely separate from the day camp programming. In my past experience working as an interpreter at this site, I know there is little to no direct contact between the regular interpreters and the program participants, aside from the school teacher at the site, who provides a 1920s school lesson activity on one of the days of the camp. The age group that was part of my study (6-11 years) were always with the leaders of the program, as opposed to the older children (12-16 years) who could participate in the Junior Interpreter Program (JIP), where they would spend time in the historic building with the site interpreters that worked in them. The children participants also had some contact with the general public, but this was not viewed as relevant to this research.

The Research Site

Research conducted for this thesis project took place at the Ukrainian Cultural Heritage Village (UCHV), an open-air museum, 55 km outside Edmonton, Alberta, Canada. At the time the research took place in August 2016, the UCHV was open for the public season, which runs from May until September. While the site remains open for various education programs during the winter season (September-April), its staff numbers are working at their peak period during the summer season. During the 2016 summer season, the Friends

of the Ukrainian Village Society (FOUVS) employed forty costumed interpreters at the UCHV, who were part-time to full-time employees.⁴⁶ The program leaders for the Historic Children's Program (HCP) worked as full-time costumed interpreters in May and June 2016, before switching over to the HCP come July and August 2016. All four leaders were first-time interpreters at the site, with program training being completed two weeks before registered program participants started to attend the weeklong, day camp. The HCP, operated by the FOUVS, has been taking place since before 1992⁴⁷, usually with different program leaders every year, with the rotation of seasonal staff. In July and August of 2016, there were seven weeklong, HCP day camps, with forty-three registered participants in total.⁴⁸ The program week in which interviews were carried out for this project was August 8-12, 2016.

The Reproduction Period Garments

A major component of the day camp was that each child wears 1920s era "pioneer" reproduction period garments. Garments were provided for the children on the first day of the day camp (Monday) and then returned at the end of the week (Friday). The first thing that was done in the morning of the day camp was that the site's costuming assistant provided the children with appropriately sized garments. Though gender considerations are not fully addressed in this study, it should be noted that garments were assigned as "girl" and "boy" outfits and the site costumer assigned a "girl" or "boy" costume subjectively; the children were not asked which garments they would prefer to wear. Girls' costumes consisted of the following garments (see images in Chapter 1):

- 1 cotton dress (knee or mid-calf length);
- 1 cotton slip, full (shoulder to knee);
- 1 pair cotton bloomers (modern undergarments to be worn underneath these);
- 1 rayon *khustka* or headscarf.

Boys' costumes consisted of the following garments:

- 1 cotton, long sleeved collared shirt;

⁴⁶ Personal communication, Pamela Trischuk, Head of Education and Interpretation, Ukrainian Cultural Heritage Village, November 22 2016.

⁴⁷ See Appendix A and B.

⁴⁸ Personal communications, Faye Hough, Office Administrator, FOUVS November 21 2016; personal communication, Michele Albach and Melissa Palsitt, HCP leaders, September 5 2016.

- 1 pair cotton denim overalls;
- 1 newsboy style wool hat.

Each child was also provided with jackets: the girls' jackets were made of polyester and the boys' jackets of denim. Fabrics similar to those found in the period interpreted are always sought after by the UCHV in making their reproduction garments, but those materials are becoming increasingly difficult to find or purchase.⁴⁹ Contemporary materials are sometimes used to make some garments and the children wore their own shoes and underwear; this may have affected the children having a realistic "pioneer experience." However, the styles and number of layers worn (which is likely quite different from what the children typically wear) were not those the children were used to wearing.

Research Participants

As stated in Chapter 1, all research participants of this program were registered in the Historic Children's Program (HCP) in the week of August 8-12, 2016. Beginning in July 2016, I worked directly with the FOUVS director, Chrystia Chomiak, to contact parents registering their child/children in the weeklong, day program. Eleven out of eighteen registered expressed interest in being part of the study. Information documents and forms were sent to all interested parents; the original, signed consent and assent forms were collected on the first day of the program, and additional copies were scanned and emailed prior to that.

The ages of the children in this study were between 6 and 11, with the majority of the children being 8 or 10 (see Table 1). The approved age range for this project was 7-10 years, but, during recruitment, two children (and their parents) just outside the age range came forward expressing interest. Both children aged 6 and 11 respectively, came to camp with signed consent and assent forms. The University of Alberta Research Ethics Board was contacted and approved the usage of these responses for the study, despite the age differences. Though no parent requested a pseudonym for their child or children, they will be used throughout the document. Table 1 shows the pseudonyms, ages, and characteristics of each child, upon first meeting the researcher.

⁴⁹ Personal communication, Delores Wawryk, Costuming Assistant, UCHV, March 2014.

Table 1: Research participants' pseudonyms, ages, and characteristics, upon first meeting

Pseudonym	Age	Characteristics of Participant (upon first meeting)
Walker	6	Excited, playful, distractible, high energy
Rose	7	Enthusiastic, excited, interested in Ukrainian culture, talkative
Samantha	8	Slightly shy but still talkative when questioned
Noah	8	Quiet, distractible, active, immediately not happy to be wearing a costume
Brody	8	Enthusiastic, chatty, interested in answering questions, interested in Ukrainian culture
Ryan	8	Shy and quiet, but thoughtful when questioned
Mindy	9	Calm, quiet, but excited to be at camp with her friends
Erica	10	Slightly nervous, quiet, but excited to be at camp with her friends
Brittany	10	Talkative, slightly nervous
Nina	10	Talkative, gave detailed answers
Mary	11	Talkative, excited, gave detailed answers

It is important to note that there was no visible diversity among the children that took part in this study. That is, they seemed to be children who might have Ukrainian backgrounds, but this was not something the participants were directly questioned about and the researcher did not factor potential origins into the study. Though some participants had not been to the camp before, at least three of the participants commented directly on having been to camp the year before.

The Researcher

I have worked at the UCHV for several years (2012-2014; Summer 2016-present), doing mainly historical interpretation and delivering educational programming to students and the visiting public. Along with this, I have worked at other museums, but this is the only site where I have worn a costume as part of my employment. During the summer I wear a costume on a daily basis within the historic houses for cooking, gardening, and cleaning.

During the winter season, I am only in costume for approximately four hours a day, while the education programs are running and students are on site.

Having worked previously at the UCHV and having maintained a collegial relationship with the staff at the site, I was able to use reproduction period garments to wear during the interview (cotton dress, full cotton slip, cotton bloomers, headscarf, garter belt, cotton stockings, and historic style shoes). Originally, I had thought the reproduction period garments would be something to build quick rapport with the research participants, making myself into a research instrument that they could relate to, as we would both be in costume. I feel I was successful in building rapport, as all the participants seemed comfortable answering my questions. While wearing a costume myself helped me build quick rapport with the participants, it may have also led the children to answer in certain ways; this will be addressed in more detail in Chapter 5. I still feel the children were open and honest in the way they answered the questions, but it might be beneficial for future research projects to conduct interviews both in reproduction period garments and while in modern-day, street clothing to see if there is a difference in the responses obtained.

Methodology and Methods

For the methodology of this project, I chose a qualitative research approach, focusing on the humanness and personal experience of each child participant. I collected information on the personal responses, experiences, and perceptions that each child developed through wearing the reproduction period garments during the weeklong, day program. In order to obtain this information from the participants, one-to-one interviews were the research method used, giving the participants a chance to speak out in their own words. Two interviews were carried out with each participant during the program week, the first on Monday and the second on Thursday of the program.

One stipulation put forward by the FOUVS to allow the interviews to occur was that they not take too much time away from the participants' programming and activities. To honour this stipulation, I followed along with the program activities both Monday and Thursday, to carry out interviews whenever there were times when a participant could step away. I did not participate in the program activities myself with the participants, but

rather was there to carry out interviews whenever convenient for the program leaders and participants. As Monday was the first day and there was a great deal of group activity, the interviews ran from 10 a.m. until 2 p.m. Thursday's activities allowed more freedom to step away from the group, and interviews ran from 10 a.m. to 12 p.m. Each interview with each research participant was one-to-one with the researcher, and was carried out with some distance from the rest of the program participants and program leaders. The interview questions were drafted for an approximately twenty minute maximum interview with each participant, but each interview ended up being only about five minutes (ten minutes with each child when both Monday and Thursday interviews are added). In holding two interviews, four days apart, I wanted to allow the participants time to adjust and further respond to wearing the reproduction period garments.

Interview Questions & Interviews

The twelve interview questions, shown in Figure 11, were drafted to be included with the research ethics application in April 2016.⁵⁰

⁵⁰ With the assistance of Dr. Anne Bissonnette, Dr. Arlene Oak, and Dr. Megan Strickfaden, of the University of Alberta Human Ecology Department, and research colleague and chartered psychologist, Kathryn Graff. Graff has been working in various psychological and educational positions for several years and has previous work experience working with similar age groups to this study.

Figure 11: Interview questions-Monday and Thursday

Interview Questions

The following interview questions are separated by topic, with the main goals of the data collection being to investigate the children's responses to dress up activities, play and acting, and historical activities and information. The same children will be interviewed on both Monday and Thursday of the program week they are registered in: before the costume has been worn at all (Monday) and after it has been worn for four days (Thursday).

Questions: Monday (M)

Dress Up

1. Why did you come to camp this week? Do you already know what you will be doing? What are you most excited about doing?
2. Did you know you would be dressing up? Are you excited about that, or not?
3. What do you notice about the clothes you will be wearing at camp? Are they the same or different than the clothes you usually wear? How?

Play/Acting

4. If you play dress up at home, what sort of clothes do you wear? Have you ever worn anything like these clothing pieces before?

History

5. Do you think you could buy something like this in a store today? Would you wear something like this on a regular school day? If no, why not?
6. Have you seen many people wearing costumes here? Do you think dressing up helps you understand what life was like for people who lived 100 years ago? If yes, how?

Questions: Thursday (T)

Dress Up

1. What was it like to be wearing the costume? Did you find some chores or activities easier to do in the clothes? Harder to do?
2. If you go to camp again, here or at another historic site, would you prefer a place where you could dress up?

Play/Acting

3. You have been wearing your costume all week. Is it easier to pretend when you are wearing your costume, or when you are not wearing your costume?
4. When in costume, did you feel like someone from 100 years ago, or did you feel the same as usual? Were there moments where you could feel how different life was? If yes, what were those moments?

History

5. Why do you think people wore clothes like these 100 years ago?
6. On a scale of 1-10, 1 meaning you didn't like it, and 10 meaning you really, really liked it, how much did you like wearing your costume at camp this week? What do you think camp would have been like without your costume?

When the questions were drafted, it was important to be “sensitive to the needs of the child” (O’Reilly, Ronzoni, & Dogra 2013: 210) and make them feel comfortable, and clarifying anything in the questions that they may not have understood upon first hearing them. It was also important to be patient, attentive, use age-appropriate language and pay attention to my own body language and sitting position, so as to not prompt the participants to answer in certain ways. Two different sets of six interview questions each were used to complete the interviews on the program days (see Figure 11). M1 to M3 questions were asked to learn about the participants’ main motivations for attending this particular camp and if the “dress-up” aspect was a motivator in that choice or interest to do so. M4 was asked to find out if the participants had past experiences dressing up in different settings, other than museums (home, school, etc.). M5 and M6 were asked to find out if the garments helped participants understand possible differences in time periods and to get them to think further on what clothing could tell them about people or a period in history. Questions T1 and T2 were asked to gain information about the experiences of wearing reproduction period garments for several days and adjusting (or not adjusting) to this situation. T3 and T4 were asked to allow the children to think on the imaginative aspect of dressing up and what they could learn from that. Lastly, T5 and T6 were asked to find out if the reproduction period garments played an important part of the participants’ experience, or if they were simply another set of clothes to wear.

The interview guide was followed quite strictly to ensure accuracy and respect The University’s ethics requirements. The questions asked were concretely focused on getting at the perceptions of each child’s experiences while wearing the costume. The participants were taken aside from the program activities, out of earshot from other program participants and leaders. They were fully aware of why they were being interviewed, which was emphasized by the interviewer who was also in reproduction period garments. Children were interviewed for approximately 5-10 minutes, with their responses audio recorded on a handheld device for accuracy. Previous permission to conduct and record (audio only) each interview had been given by parents and guardians of the participants, while all participants signed an assent form to show they agreed to be interviewed and recorded. At the start of each interview, I confirmed again that each participant was comfortable being interviewed and recorded. While interviewing, it was

important that the child felt at ease, which was why I initially decided to dress in costume during this interview.

Data Analysis

The data that resulted from this study was the audio-recorded interviews with the 11 participants. The recordings were between 5 minutes and 10 minutes long. Each interview was transcribed word for word (see Appendix E for transcriptions). Just as communication skills vary among adults, children may also not always be able to articulate their responses to interview questions in equivalent ways. The eight hours of transcription did not include notes on body language, sneezes, coughs, pauses, etc.⁵¹ Handwritten notes were also taken during the interviews, but as they did not provide any additional data, the transcripts were the only data selection analyzed for interpretation. A data driven, thematic approach was taken towards the data analysis that began by perusing the transcripts for keywords and common themes. These keywords and common themes allowed me to develop a system of data coding, which qualitative researcher Mayan (2009) states is the first step to making comparisons among your data (89): coloured highlighters were used to show the themes as they came up. The results of the data analysis will be discussed further in Chapters 4 and 5, but it was clear there were common themes among the participants' interview responses. For example, the themes that clearly emerged were about body temperature, garment features that were different from modern-day clothes, and how the children felt connected to the history surrounding them through the reproduction period clothing. Even so, not every participant mentioned whether they liked or disliked the costume in particular, but they did indicate to various degrees how wearing the costume impacted them. Both positive and negative responses to the costume were noted, but common themes, or data codes, still presented themselves through my investigation of the transcripts and data collected.

Ethical Considerations

In order to conduct ethical research that is along the lines of what is expected in Canada and other countries, this study had to undergo an ethical review process. The process is

⁵¹ O'Reilly, Ronzoni, & Dogra (2013:220) discuss how each researcher should decide on what aspects of body movement or things like unrelated noises should be included in the transcriptions.

aimed towards ensuring that the participants and researchers are protected from any harm and requires the development of a thoughtfully designed project where the participants are well informed about the process and understand the risks they are taking by engaging in the research. In the case of this project, the children are considered too young to give their own consent to participate and, as such, assent must be given by the children and the parents or guardians of the children must give consent. The ethics review process involves disclosing information about the project to the parents or guardians and children through an information sheet, parental consent form and assent form, which they could review (see Appendix C and Appendix D). The information sheet and parental consent form consists of the necessary logistical information about the proposed study, including research objectives, location, date, and responsibilities of the researcher and participant. The consent form was attached and a copy signed by the child participant's legal guardian was required by the researcher on or before the days of the scheduled interviews. The assent form required a signature from the child (i.e., underage/minor) research participant and was also needed by the researcher on or before the days of the scheduled interviews. In the interest of greater understanding of the commitment involved in being part of this research project, the assent form wording was simplified and the child participant's guardian read the form out loud to them before they decided whether they would sign it or not.

The risks for children taking part in research are considered higher than usual because they are considered more vulnerable to distress, emotions, and to being taken advantage of. The risks involved in doing research with children brought forward by O'Reilly, Ronzoni, and Dogra (2013) have to do with child distress, recording, and interview transcriptions. That said, this research does not touch upon sensitive topics such as social relationships or emotional wellbeing. The research for this project is about the responses to and perceptions of wearing reproduction period clothing in a specific setting and, as such, it was believed that there was little or no distress that would be caused by the interviews. Even so, a child experiencing distress while being observed or interviewed about any topic can still occur, randomly or otherwise. Distress can be caused by any number of factors; being alone with a stranger, not understanding the questions asked, and boredom. Children, like all research participants, must be given the

option to stop their observation or interview at any time throughout the process (O'Reilly, Ronzoni, & Dogra 2013: 219). As noted in both the information sheet, consent and assent forms approved for this project, the child participant was in control of the process and able to stop the research at any point during the interview. In addition, the parent or guardian could withdraw consent or request their child's information be removed from the study at any point, and the child participants could withdraw their assent at any time during the interviews. Recording (by taking notes and using an audio recorder) did create some issues during interviews, though they were minor. I asked the children if they were willing to be recorded, and also requested to take notes while they answered my interview questions (shown in Figure 11). All participants were fine with both, but it did seem to make the majority of the children at least a little nervous for me to be writing while they talked. The recorder itself incited curiosity, voiced particularly by the boy participants. Though the transcription was challenging, and there was a different set of ethical considerations for working with this age group, the data collection brought forth a great deal of information on the participants' perceptions of dress-up and reproduction period clothing within this museum program.

Chapter Summary

The ecology of the research project, methodology, and methods used in a project are all very important to the project's outcome. Naturally, these all impact the data collected and the outcomes of the work. What may seem like a relatively simple methodology and method is actually quite complex because the artifact-person relationship is also complex. The use of the one-to-one interviews collected in this project and the resulting data proved to be very informative and provided personal narratives of each child's experiences during their day camp where they wore reproduction period garments.

The ecology of this research project consisted of the research site, the artifacts (reproduction period clothing), the participants, and the researcher. The methodology was a combined approach from human ecology and material culture, which was interdisciplinary. The methods involved interviewing and asking questions of the participants. Interviewing children was a means to giving them voices, which allowed an

alternative way of investigating their perceptions of the impact of wearing reproduction period clothing within an educational environment.

The following chapters will further detail the data collected, analyzed, and interpreted through discussions, and give a more complete picture of the perceptions and experiences of the child participants investigated in this study.

Chapter 4: Presentation of Findings

The following chapter will present the research participant interview responses and research themes compiled during data analysis and investigation. The data collected during interviews was meant to give an increased and more direct voice to the elementary school aged research participants (all between 6 years and 11 years of age). The chapter will be presented in two sections. First, I will discuss the interview responses, presenting the children's responses in their own words and phrases. Second, I will highlight the themes that presented themselves through the information coding process discussed in the data analysis section of Chapter 3. The data collected allowed me to investigate children's perceptions of the use of reproduction period garments in a costume-based museum education program, as stated in my research question. The data demonstrates that children responded to and developed personal perceptions of wearing of costumes during the weeklong day camp. As there are relatively few studies that take interview responses about costume directly from children wearing reproduction period garments, this data provides preliminary results that could help museum educators develop or adapt programs to assist in children's engagement and enjoyment in different museum settings.

Interviews with the Children: Hearing their Voices

The participants, though shy and somewhat quiet at times, provided interesting and insightful responses to the interview questions asked of them. The participants rarely needed clarification on the meaning of the questions being presented to them and seemed to understand content and wording when being interviewed.

These interview responses were meant to shed further light on children's direct interaction with clothing in a variety of ways. Some questions probed into the wearer's kinesthetic impressions, or how the garment actually felt on, upon wearing the clothes. Kinaesthetic impressions may have been difficult for the participants to express at times, but this theme did seem to come forward in a major way in the interview responses recorded. There were some verbal differences in the ways participants of different ages expressed their ideas on this theme, but young participant Rose (age 7) gave some very detailed answers, just as Mary (age 11) did. All questions were carefully formulated to

understand how a participant might (or might not) respond to, perceive, and learn about history and culture through clothing. Though some participants did not give overly detailed answers to the questions asked of them, they did have things to say about the various aspects of the day camp they attended the week of August 8-12, 2016. Tables 2 and 3 present keywords, phrases, and sentences taken directly from the first interview with the child participants.

Table 2: Research participant information, keywords and phrases-Interview 1, August 8, 2016 (Mary, Nina, Erica, Brittany, Mindy, and Ryan)

Research Question	Mary Age 11	Nina Age 10	Erica Age 10	Brittany Age 10	Mindy Age 9	Ryan Age 8
M1-1: Why did you come to camp this week?	-Wanted to learn about history and my family -Grew up watching Little House on the Prairies ...I wish I had those sorts of clothing ...so it was perfect	-Fun to know the culture - Grandparents try to talk me into trying to speak some -Fun to enjoy the culture and like live a Ukrainian life	-Friends went and said it was really fun and I wanted to do it	-Was really fun (last time) -I like dressing up	-Friends	-My mom told me -I was interested
M1-2: Do you already know what you will be doing this week?	-Still figuring it out	-Heard from friends -Going to make some perogies or something	-Getting to work in the houses	-It changes, I think	-Maybe some things from last year	-Perogies
M1-3: What are	-To dress up	-Looking at houses	-That's kind of	- Pretendi	-Fun to run	-Want to go to the police

you most excited about?	- Exploring this place because I haven't been here before	and learning about olden times -Favourite class in school is history	just what they told me, don't know much else	ng -It's fun to just act	around and play with friends	station
M2: Did you know you would be dressing up? Are you excited about that, or not?	-Yes, excited about dressing up -I like to cover up (layers, longer garments) -I just love Little House on the Prairies and the old-timey stuff -I've always wanted to be a princess and this sort of makes me feel that way	-Thought we were dressing up for the day, but then would change back (not for the whole week) -But then we need something that fits	-Really excited! -Couldn't wait to see what costume I would get	-Excited -Fun to learn how they dressed	-Yes	-Not excited -Too hot -Not that comfortable
M3: What do you notice about the clothes you will be wearing	-Kind of old fashioned, flowers are kind of faded	-Mostly narrow -Long skirts, down to knees to cover from	-I think it suits me -They are different, we don't usually wear	-Really different -Baggy instead of tight	- Different -Usually don't wear dresses	-I don't wear these things [overalls] -I like this red shirt

at camp this week? Are the same or different than the clothes you usually wear? How?	-Looks like something you would find back then	the sun -lots of flowers and really nice fabric -They are narrow...I guess that's the fashion	babushkas and I don't usually wear dresses		-Lots of layers	
M4-1: If you play dress up at home, what sort of clothes do you wear?	-A peacock outfit...it's a long dress and I usually prance around the house and peacock with it	-Scarves, long black cape -Mostly scarves	-No, not really -Still excited about dressing up at camp	-When I was little, not so much now	-Dresses, hats	-A dolphin suit -Tutus
M4-2: Have you ever worn anything like these clothing pieces before?	-Once -tried great aunt's dress on from when she was little	-Long skirt at home, but not attached like this	-We have these princess dresses -We pretend to have fashion shows and we dress up weirdly	-Last year, at camp	-Yes, at camp last year -Not really elsewhere	-No
M5-1: Do you think you could buy something like this in a store today?	-Not sure, but I think you could -Stores sell things like saris, so...	-In an antique shop -Maybe Value Village	-Probably not	-No, only babushkas as if you went to a Ukrainian store	-No	-Probably not -Don't see these in Edmonton -(The clothes are different) yeah, in summer we wear shorts and t-shirts

M5-2: Would you wear something like this on a regular school day? If no, why not?	-Yes	-Yes, but if it was a hot day, I would not	-Not really, because we usually wear like, the girls wear leggings and stuff, they are really comfortable, and I like them.	-not like my typical style	-Maybe, once in a while to school	-No, because it's uncomfortable and hot
M6-1: Have you seen many people wearing costumes here?	-Yes	-Yes, when we went here for class. -People were pretending not to know what a phone was	-Yes.	-Yes	-Yes	-Yes, most people
M6-2: Do you think dressing up helps you understand what life was like for the people who lives 100 year ago? If yes, how?	-A bit. -Girls clothes vs. boys clothes -Sort of simple, yet had lots of patterns -It's not as stretchy, as what I am used to -Stiff	-Yep, because they were very hot and these thingies were different -You'd need the right clothes (for each job you did)	-Yes, because when you come in normal clothes that's one thing that's different about what they did, but when you are wearing costumes you get to find out what it was	-It wouldn't even feel the same -You're in the mood	-You get more hot -Layer more -No air conditioning or furnaces	-No, just feel like a regular person

			actually like and what clothes they had to wear			
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Table 3: Research participant information, keywords and phrases-Interview 1, August 8, 2016 (Brody, Noah, Samantha, Rose, and Walker)

Research Question	Brody Age 8	Noah Age 8	Samantha Age 8	Rose Age 7	Walker Age 6
M1-1: Why did you come to camp this week?	-Because I am starting to learn Ukrainian -Doing Ukrainian dancing	-My mom wanted me to go -I wasn't sure about coming, I kind of hate it	-Looked fun to do stuff here	-Very, very deep obsession with my culture -There are buildings I have never been to but I have been here a lot of times and I like to dress up in Ukrainian	-Mom signed me up -Really wanted to come -Chickens
M1-2: Do you already know what you will be doing this week?	-Gonna be doing some touring I think	-I didn't	-Not really	-Yes, I went last year	-Have not been to camp, have been to the Village before
M1-3: What are you most excited about?	-Going to the chicken pens	-No	-Going to the buildings	-Getting to go in store rooms and back rooms -Love to dress up as a Ukrainian and I like to	-Chickens and feeding the pigs -Chickens

				just go in the buildings	
M2: Did you know you would be dressing up? Are you excited about that, or not?	- No. Saw people dressed up, but didn't know -It's kind of behind the scenes, I like that part of it	-Yes. Never excited -The overall buttons are kind of cool	-Yes, because it's like you're going back in time	-Yep, very excited	-Mom and Dad told me, and I'm kind of excited -Hot, but soft inside
M3: What do you notice about the clothes you will be wearing at camp this week? Are the same or different than the clothes you usually wear? How?	-Different -Don't really have straps...or buttons like these	-Really different -Straps instead of a waist band -The shirt has cuffs, and most shirts I have don't	-Olden day clothes -Girls wearing dresses, boys wearing overalls -Different -Don't wear dresses that much	-The lady asked my favourite colour -Coral is just a colour that relaxes me -They are different -I'm not a big fan of socks -They are so, so hot -Different from clothes at home (more comfy at home)	-Too hot because of the shirt -The skin [on ankles] kind of pops out (too short) -They are kind of the same...I don't really wear overalls at home
M4-1: If you play dress up at home, what sort of clothes do you wear?	-Kind of these flower stuff and really boring stuff and we dance around in them	-Never play dress up at home	-Sometimes -Scarves and pretend glasses	-Not really, when I was little -Dressed up like 6 times in my whole life	-Usually super hero ones or the Transformer ones
M4-2: Have you ever	-No, but my brother	-Overalls once before,	-Not like these before	-Last year at camp	-No, never. Because

worn anything like these clothing pieces before?	has	but they were different - Technology has changed -Also, very hot		-I have a dress kind of like this, and I do have a khustka at home	they are Ukrainian -Because you're very old time
M5-1: Do you think you could buy something like this in a store today?	-No, you could at the Dollar Store maybe	-I'd like the shirt in a smaller size	-No	-No, probably not.	-I would buy more toys and stuff -Yes, but I wouldn't find these kinds of things, because they are old-timey
M5-2: Would you wear something like this on a regular school day? If no, why not?	-Just for like parties, not everyday wear -You would look different than the other kids and you wouldn't want that	-Still only the shirt, the overalls are too hot	-Usually don't wear dresses, because of gym	-Back then, they wanted to look very nice -You couldn't just go out in public in sweat pants and a tank top and a crazy bun, wacky bun (hair) -You had to look very nice -(When doing chores) they would wear their most hideous clothes	-No, because this is old time

M6-1: Have you seen many people wearing costumes here?	-Yes	-Yes	-Yes	-Everyone does. Everyone that works in the buildings	-No, not that much, not that often
M6-2: Do you think dressing up helps you understand what life was like for the people who lives 100 year ago? If yes, how?	-I feel like it does that because, it like, because it kind of brings you back, like brings you more into the stuff that's around you	-It's just clothes	-Yes, because you to wear what they were wearing and you get to go to places where they lived and where they shopped	-Yes -Like sometimes if you're in that building the guy dress up like we works in the train station -(when discussing colours and styles) like this-that explains how it was	-Yeah. -I don't know

Some participants, such as Rose (age 7), Nina (Age 10), Mary, (Age 11), and Brody (Age 8) provided very detailed answers to the interview questions, while others, such as Erica (Age 8), Samantha (Age 10), and Ryan (Age 8), kept their answers succinct. The participants' interview responses discussed motivations for attending the camp, ranging from enrolment at a parent's request, hearing about it from friends, existing interests in Ukrainian culture or interest because of a Ukrainian family background. The temperature on the first day of interviews was 24.9 degrees Celsius⁵², which is likely what incited several of the participants to discuss their body temperature (e.g. Noah, age 8; Brody, age 8; Ryan, age 8) and the number of garment layers that were assigned as part of the reproduction period garments (e.g. Nina, age 10). Others mentioned their general discomfort wearing the garments, in terms of fit (e.g. Walker, age 6, whose overalls were too small) or decreased ranges of movement (e.g. Mary, age 11, who struggled with a fabric that didn't stretch like she was used to; Rose, age 7, who

⁵² "Tofield Weather Report", Weather network search, Tofield, Alberta, August 8, 2016 , <https://www.theweathernetwork.com/ca/monthly/alberta/tofield?year=2016&month=8&dispt=calendar-container-monthly> (accessed January 3, 2017).

wanted to wear her own, comfortable clothes). Along with comments on body temperature, discomfort of garments, and decreased ranges of movement, many of the participants found things like the buttons, straps, and waistlines of their reproduction garments to be interesting and different from what they usually wore on a day-to-day basis.

Tables 4 and 5 presents keywords, phrases, and sentences taken directly from the second interviews. Most research participants had more to say on the second day, though there were still some who kept their answers short. Seven out eleven of the participants found it easier to pretend to be a pioneer while wearing the costume, and the data collected seems to suggest that the garments were a valuable part of the learning process. Throughout the camp week, children had taken part in activities such as cooking, playing outdoor games, beading, knitting, and attending a 1920s class lesson. While some children found the garments important for understanding how life was lived almost 100 years ago, the garments made some of those activities more difficult for some. Erica (age 10) found running, during outdoor game play, to be difficult: "...I can't go very far because of the inside of the dress." Comments of body temperature came up again, as that day was 24.6 degrees Celsius⁵³, with Noah (Age 8) who said the garments "make me feel so sweaty," and Brody said the weight of the garments made him "getter hotter, and it fills your whole body."

Table 4: Research participant information, keywords and phrases-Interview 2, August 11, 2016 (Mary, Nina, Erica, Brittany, Mindy, and Ryan)

Research Question	Mary Age 11	Nina Age 10	Erica Age 10	Brittany Age 10	Mindy Age 9	Ryan Age 8
T1-1: What was it like to be wearing the costume?	-Fun -Kind of disliked the dropped waist,	-Good -You get in the mood you're in -Sort of like an interpreter	-Very different from what I usually wear	-It was cool -People were taking pictures	-People thought we were actually here -Kept	-Good

⁵³ Tofield Weather Report", Weather network search, Tofield, Alberta, August 11, 2016 , <https://www.theweathernetwork.com/ca/monthly/alberta/tofield?year=2016&month=8&dispt=calendar-container-monthly> (accessed January 3, 2017): The range for the week was 24.9-25.2 degrees Celsius.

	not used to it	-You're in the mood and you're into it -Because you've got all these clothes -You get really hot -If cold, you'll be warmer	-Little bit hot, but when it's cold out, it's warm	of us -Thought we were cute (in costume) -Fun	taking pictures	
T1-2: Did you find some chores easier to do? Harder to do?	-Not really actually -Easy to run, not tight like other skirts -Hard to not show underpants when sitting	-Boys clothes were made of tough materials for their jobs -Ours are more for baking and stuff -Chores weren't more difficult, used to doing chores on grandparents' farm	-It's easier to understand what life was like -(Harder to run around and do chores) Yeah, because of the inside of the dress - Babushka feels like it's going to fall off - Babushka's tied differently today, because we were cooking, so it was hot	-Little bit harder -Trying to spread legs (and run) was harder because it's really tight	-Kind of hard to run, the slips are kind of tight -Some people were saying they couldn't run - Otherwise it was okay	-Sort of in between -Running a little bit slower -Usually very fast
T2: If you go to camp again, here or at	-Yes, because I like to dress up	-Yes -Either way is good	-Yes -Liked getting and	-Makes everything more funner	-Yes -Feel like it's more fun and I	-I'd like my comfortable clothes

another historic site, would you prefer a place where you could dress up?	and I like costumes -Like to sew, making things, creating things, wearing things I make		wearing costumes	and interesting	feel like I am more here	
T3: You have been wearing a costume all week. Is it easier to pretend when you are wearing a costume, or when you are not wearing a costume?	-Easier to pretend -if you put your mind set on it and then you wear it and then you're around it, sort of feels like you're there	-Easier -Like, you're in it -Usually just pretending, but now you're really IN it -You have the clothes, now you know if they used to kneel down and make their dress all dirty -You're more into the mood, like if you're hot	-Easier -Get to feel what it was like -Didn't have clothes like we have right now	-Wearing the costume	-With costume	-Didn't find a different, because I did myself
T4-1: When in costume, did you feel like someone from 100 years ago, or did you feel the same as usual?	-Felt like 100 years ago, but I was the same person	-Feel kind of in between -Modern life at home and when I come here I don't have a modern life	-Sort of both	-I felt like, I tried to act it -I feel a little different, but...	-Kind of depended where I was	-A little bit

T4-2/3: Were there moments where you could feel how different life was? If yes, what were those moments?	-The way the grocery store looked	-Get really hot in these -So many layers -Different types of clothes for jobs -You can kind of feel how they were	-Peeling potatoes -Going to the store -When we went through the garden	-Had to walk all over the place and couldn't drive cars -Couldn't just go to the store and buy all the stuff because they didn't have everything	- Especially school -When feeding the animals	-The grocery was littler
T5: Why do you think people wore clothes like these 100 years ago?	-Sort of like that's what it was...they walk around and pretend the other people are wearing the same thing and not like modern clothes	-Meant for their jobs and their culture -Different fabrics for different jobs (boys and girls) -More ladylike to have a dress I guess	-That's all they had -Probably easier to sew than pants and a shirt	-Couldn't afford to make really fancy clothes -Easier to make simple clothing -No fancy cloth to work with -Just the style	-The style I guess -That's all they could afford maybe? -What they had to wear?	-Because they couldn't really make the clothes in the future back then because it was really hard -Usually lived sustainably, so they couldn't really make the clothes properly
T6-1: On a scale of 1-10, 1 meaning	-11, can I go to 11?	-9	-9	-9	-9	-No answer

you really, really liked it, how much did you like wearing your costume at camp this week?						
T6-2: What do you think camp would have been like without your costume?	-Kind of hard to pretend -Easier to pretend when you are wearing costumes, like you can have the mind set, but you can't like think, think about it -Feels like you are missing out a bit (when not wearing the costume)	-7, everybody would look so modern clothes and you would see people doing these old things and like "Whaaaaaat?!"	-Kind of feel the same -(In own clothes) would be like we were just visiting	-Just wouldn't really feel the same, wouldn't really feel like you were acting because other people wouldn't think you were either	-Not as hot maybe? Because we had to wear babushkas and slips underneath our dresses -Feel more covered, usually wear shorter shorts	-I liked wearing the costume because I never really knew how to like wear these and stuff

Table 5: Research participant information, keywords and phrases-Interview 2, August 11, 2016 (Brody, Noah, Samantha, Rose, and Walker)

Research Question	Brody Age 8	Noah Age 8	Samantha Age 8	Rose Age 7	Walker Age 6
T1-1: What was it like to be wearing the costume?	(Came back to this question at the end, Brody had nothing to add)	-Hated it -Makes me feel so sweaty	-Fun, feels like we went back in time	-Very fun -People thought we were actually working here	-Two thumbs up -I don't really like when I do this and my pant comes up (too short)
T1-2: Did you find some chores easier to do? Harder to do?	-Harder -More weight and you get hotter and it fills your whole body	-Difficult -Didn't like the costume -Sweaty and uncomfortable	-Just felt the same	-Costume made lots of stuff easier -But I can't do cartwheels	-Playing was easier, but chores not so good
T2: If you go to camp again, here or at another historic site, would you prefer a place where you could dress up?	-It brings you more into the place around you	-No -I hate dressing up (same as on Monday)	-Yes, it's fun wearing old-fashioned clothes	-I just care that I have fun there	-I'm going to go back to this camp -No (would not like to dress up again)
T3: You have been wearing a costume all week. Is it easier to pretend when you are wearing a	-Yes, because people see you as you're dressed up and you're like "Oh, oh, they're like	-Outside the costume	-It was easy	-Easier -The outfit suits the age I picked for my character...suits the name...really suits the character I kind of wrote	-Easier

costume, or when you are not wearing a costume?	pretending like they're living in this life"				
T4-1: When in costume, did you feel like someone from 100 years ago, or did you feel the same as usual?	-Same as usual, I always think the same -Did the same thing, like everything wasn't different	-No, no to everything with costume	-I feel like someone 100 years ago	-Felt like some from 100 years ago	-Same as somebody 100 years ago
T4-2/3: Were there moments where you could feel how different life was? If yes, what were those moments?	-School -Using an old stove -Using knives to do potatoes -I like the most making the stuff	-Same as usual -Hate school no matter where it is -I don't like anything	-Doing like the beading and the knitting	-Have to cook a lot, a lot of hard work to keep their family lives going	-The costume, different from my regular clothes, because I never wear overalls
T5: Why do you think people wore clothes like these 100 years ago?	-There was a rule you could only wear your clothes up to here or here -	-Because they didn't have elastic bands and straps -Easy to get from materials that you grow on the farm	-They didn't have pants and shirts for girls	-Didn't exactly have the supplies...dresses were more ladylike and ladies were kind of forced to wear them -All ladies would sew and knit -Would pick a pattern and just sew a skirt onto a shirt	-Didn't have new clothes, because they had to go to work

T6-1: On a scale of 1-10, 1 meaning you really, really liked it, how much did you like wearing your costume at camp this week?	-10	-Negative 100	-10	-8, sometimes felt uncomfortable, I feel like wearing my own clothes -Not a dress person	-I loved it! High 10!
T6-2: What do you think camp would have been like without your costume?	-Probably a 2 -Liked wearing the costume	-Same. I liked parts of the camp -It's kind of good because I hate all camps	(Would it have been the same without the costume?) -No	-It would feel a little boring because you wouldn't get to feel like you were really, really actually in the camp, just on a tour	-100 thumbs down, because it wouldn't be Ukrainian Village camp without Ukrainian clothes

Hearing the comments gathered during the second interview led me to assess that the children had developed a further understanding of the reproduction garments over the four days of camp between interviews, after they had been wearing them for some time. Upon review of the transcriptions (shown in Appendix E), and using the coding process discussed in the data analysis section of Chapter 3, the three most common themes in both sets of interviews were: the thermal impact and issues of fit in the reproduction period garments (kinaesthetic and thermal impact issues), comments on garment construction and fit (garment components and features); and the level of engagement experienced with history and culture through the wearing of garments (engagement with history and culture through reproduction garments).

Themes in the Monday Interviews

One of the purposes of interviewing the participants at the beginning of the week, just after they had received their costumes, was to find out if any of the children had existing interests in costumes, dress up, performance, and the act of play associated with these types of items. While eight out of eleven of the participants saw at least some value in costume, and being historically costumed while taking part in historic tasks and activities, admittedly three out of eleven did not at the first interview. Though the children were not fully aware of all the activities they would be taking part in—which does affect their answers on their levels of excitement or lack thereof for the upcoming week—the interview questions did bring out some common themes between the participants.

Perceptions of Kinaesthetic and Thermal Impact Issues with the Reproduction Garments

Fashion has undoubtedly changed the world and the people who have lived in Alberta. Even after wearing their costumes for only an hour or half a day, the children were very aware of the physical impact of their “pioneer” clothing on their bodies. Eight out of eleven children commented on thermal impact and fit of the garments they were given to wear for the week. In the case of girls, early settlers to Alberta did wear more layers than the participants were used to, which may have to do with modesty or a way to cope with the changes in seasons. Dressed in several layers, the most common comment on the physical impact of the garments was in regards to thermal sensations or perceptions. Walker (age 6) noted “You are too hot because you have a shirt underneath these [overalls].” Nina (age 10), when asked if she would wear something like this on a regular school day (question M5), stated that “I would, but if it was a hot day I wouldn’t want to.” The children’s thermal reactions affected their level of comfort in the garments. This situation would likely be expected when asked about our perception of clothes today. As such when the interview was conducted had an important impact on the data. Ryan (age 8) commented on thermal perceptions; he was uncomfortable in his garments, mainly because he was too hot. The fact that the program was held in the month of August, with temperatures like those listed previously in this chapter, likely affected children’s ability to achieve the goals set by the educators.

Body temperature discomfort was one of the most common comments that pertained to the physical properties of the garments and their layering, but garment fit was also commented upon. Museums with costume programs can struggle with sizing and maintenance of garments (Malcolm Davies, 2004; Wetaskiwin and District Heritage Museum; Ukrainian Cultural Heritage Village), with some children being provided garments that just do not fit as well as those they would choose to wear at home. Mary (age 11) noted that her costume limited her movement when she tried to do everyday things, like tying her shoe: "... [the fabric] is stretching right here." The fit of the garment differed from their ordinary attire, with some children possibly being self-conscious of it. The reproduction period garments did not have the same type of elasticized materials, like Lycra®, that people may be used to wearing today and it is likely that the child felt a pull on the cloth that caused limitation and/or discomfort. The fit was thus not only in the cut of the dress but also in the ways the fabrics may have prohibited movement. As such, lack of elasticity inherent to many garments worn today is part of the experience and not only an issue of not having the proper sizes for different bodies.

Self-consciousness or perceived self-consciousness may have been at play in the wearing of the reproduction garments. Walker (age 6) commented on the size of his garment, as his denim overalls were noticeably short: "When I bend the skin [of his ankle] kind of pops out." As a growing child, he might be aware that having pants that are too short is not socially acceptable. This may lead to self-awareness and social discomfort and might affect his experience in the program. Six out of eleven of the participants were just not used to the styles of clothing from the early 1900s. Mary (age 11) loved the amount of fabric and skin coverage the "pioneer" costume provided: "...I go to a school where the girls wear really short, short shorts and I hate that part, so I like going somewhere where the people like to cover up..." While Mary loved her costume, Nina (age 10) found the cut of her garment unflattering. Personal taste thus affected their perception of the clothing or themselves in the clothing, which can impact our research findings.

Perceptions of Garment Components and Features

The participants commented frequently on the components and features of the garments they wore. The M3 interview question “Are they the same or different from the clothes you usually wear?” brought to light some insightful material culture-based answers. Seven out of eleven participants made specific comments about textile use, decorative patterns, the cut and components of their garments, and/or fastening devices in their reproduction garments. One participant, Nina (age 10), addressed decorative motifs, which were only present on girls’ dresses and headscarves, and the difference in fabrics compared to her usual attire: “I do notice a lot of nice patterns and fabrics.” Numerous boys discussed the structural components of their overalls, which differed greatly from regular pants: “You don’t really have straps on your pants and you don’t really have your shirt being covered by these pants...these buttons [overall clasps] are different, you don’t normally have buttons like these” (Brody, age 8). Noah (age 8) noted that changes in components and fastenings, when referring to his overalls: “There are straps instead of a waistband...the other ones I wore went across. Technology has changed.” All four boys were interested in the way their overalls clipped together, but that is most likely because of the construction of the garment. Comments were thus different according to gender because boys’ and girls’ attire were not gender neutral. Four out of seven girls touched on gender issues when discussing reproduction period clothing versus their everyday attire, which included discussion on their usual preferences for wearing pants, shorts, tank tops, and, for the most part, wearing dresses as a rare occurrence. It should also be noted that only two of the participants addressed the clothing of the opposite gender, which was probably because of the way the questions were structured to have participants reflect on their own experiences.

Perceptions of Engagement with History and Culture through Reproduction Garments

Engagement with history and culture was more pronounced in the second round of interviews conducted on Thursday, but it was still apparent in the first round of interviews on Monday. Many of the children had previously known they would be dressed up and were indeed looking forward to it. Mindy (age 9) was the first interviewee

and mentioned her excitement on that subject at the very beginning of her interview: “It’s just fun to learn about what they dressed like back then.” Nina (age 10) noted that the reproduction garments allowed children to imagine themselves in different lives: “Yeah, I think if we didn’t [wear the costume] it wouldn’t even feel the same...well, it’s just because you are in the mood.” Samantha (age 8) stated that wearing her costume was “like going back in time.” Five out of eleven participants found the costume to be an important component in understanding the lives of the pioneers in the early 1900s. Erica (age 10) felt that coming to UCHV site in her “normal” clothes would not give her the same museum experience: “...because when you come in your normal clothes that’s one thing that’s different about what they did, but when you come in costumes, you get to find out what it was actually like and what clothes they had to wear...” In reference to particular work roles of historical interpreters at the UCHV, Rose (age 7) described how clothing helped her understand what jobs people were assigned to in history: “Yes, like, because it kind of helps me because you can understand that they had to like sometimes if you’re in that building the guy dresses up like he works at the train station because it is the train station and in a house they would dress up like normally for a normal day.” Brody (age 8), Mary (age 11), and Walker (age 6) also considered the garments to be an important part of their experience; they were “old-timey” (according to Walker, age 6). Nonetheless, the importance of garments was not unanimously felt among the research participants. Though Noah (age 8) discussed many different things about comfort and garment construction, he did not like wearing the costume. He felt the clothes were “just clothes” (Noah, age 8) and they did not make him feel more a part of history. These comments showed evidence of the immersive qualities that clothing can have. Though not all the participants enjoyed wearing the costumes, five out of eleven participants stated directly that the costume was an important part of the program experience for them. Wearing the garments helped them feel like they were a part of the pioneer lifestyle being presented, and though the historic activities may still have been fun for them to do in their modern clothes, the experience would not have been as engaging. It is clear that costume does not have the same affect on every child, but the responses from the group show that costume could be a valuable tool in experience-based education and programming.

Themes in the Thursday Interviews

Another set of interviews was carried out towards the end of the program week on Thursday, once the participants had worn their garments for a number of days. This gave them time to experience running, playing, and cooking historic food in their special outfit. The three themes discussed in the previous section about the Monday interviews were apparent again, with the participants commenting on the thermal and kinaesthetic impact and the historical and cultural aspects of the garments they were given to wear for the weeklong program. The themes that emerged were once more influenced by the structure of the research questions.

Perceptions of Kinaesthetic and Thermal Impact Issues with the Reproduction Garments

In the Thursday interviews, comments on thermal discomfort and fit resurfaced. Ten out of eleven participants stated that they liked something about wearing the costume. Six out of eleven participants really enjoyed wearing the costume, while four out of eleven thought it was interesting to wear, but wanted to be able to wear their own, more comfortable, clothes again. Those individuals originally excited about wearing reproduction garments that had noted their interest for dress up outside the program in the Monday interviews were the ones whose excitement had not wavered. Two out of eleven who were apathetic or against wearing reproduction garments in Monday interviews maintained that stance by Thursday. Four of the participants (boys and girls) discussed level of thermal discomfort because garment layering and dense clothing materials (such as denim in the case of boys' attire) impacted their experience: "It makes me feel so sweaty..." (Noah, age 8); "But we usually have our babushkas tied here, but we were cooking, so it was hot..." (Erica, age 10); "It [the garments] get you hotter and it fills your whole body..." (Brody, age 8). These comments show that comfort was one of the concerns at the forefront of the participants' responses. Thermal discomfort became somewhat of a distraction for the children, as the weather was warm and they were likely wearing more layers than they would have on a regular day at home or school. This shows that whether the participants were comfortable or not, they were at least aware of

their garments. That reflection and awareness is an important part of experience based learning (Hein 2012: 37; Joplin 2008: passim).

Several comments on fit and how the garments limited movement emerged in the Thursday interviews. The perceptions the participants seemed to develop from Monday to Thursday and demonstrate the advantage of allowing the participants time to wear their reproduction period garments for a while before interviewing them again on Thursday about their lived experiences rather than their initial impressions that may have been tainted by pre-conceived notions. Three out of eleven participants felt limited in their ability to play because of the fit and style of some of the components of early 1900s dress. Both Mary (age 11) and Nina (age 10) commented on the difficulties in wearing bloomers, especially keeping them from being exposed. The sheer size of these pioneer-era underpants was not something these young people were used to and they were nervous about their dresses not covering the bloomers completely: "...But it is kind of hard to ummmm to sit without your underpants showing" (Mary, age 11); "...not really tights, just bare legs, and HUGE underpants" (Nina, age 10). Overall, 7 out of 11 participants made specific comments on how their play or chores were affected by wearing the reproduction garments. Mary (age 11), Brittany (age 10), Mindy (age 9), Erica (age 10), and Ryan (age 8), all commented on how their ability to run was changed. While Mary found it easier to run, four other participants (3 boys and 1 girl) found the garments to be a hindrance to some of their play: "I can't go very far because of the inside of the dress [dress fit and wearing a slip]" (Erica, age 10); "I run a bit slower because usually generally, I run very fast" (Ryan, age 8). Rose (age 7), who loves to do cartwheels, felt her freedom of movement limited by wearing a dress: "Ummmm the costume made lots of things easy, but also when we were playing in the field I love doing cartwheels, but I can't do cartwheels in this...also I am not really a dress person." These responses again show that the participants were aware of the clothing and the effects it had on their movement and activities. The effects on movement certainly could have been only related to the girls not being used to wearing dresses. Mindy (age 9) and Nina (age 10) also commented on not usually wearing dresses on a day-to-day basis. As gender was not explicitly investigated through the questions, I could not make the assumption that the discomfort did not just come from the garment itself.

Perceptions of Garment Components and Features

Most of the responses that addressed materials and constructions came from the F5 interview question asking with why people 100 years ago wore the clothes they did. Noah (age 8) and Ryan (age 8) both understood the choice of the material in the garments they wore (cotton and wool) to be linked to a farmer's crop. While this is not accurate, it speaks to their understanding about issues of scarcity of choice in the clothing worn in the past: Noah (age 8) commented on early Albertan farmers working with what they had in terms of clothing: "...because they [the clothing styles and materials provided to the program participants] are easy to get from the materials you grow on the farm" while Ryan (age 8) described how "They usually lived sustainably..." Ryan's comment demonstrates an awareness of contemporary practices transposed to the past. In both cases they tried to explain the garments via their experiences on the farms at the UCHV. As the UCHV shows primarily rural pioneer lifestyles of the early 1900s, the participants seem to have developed the perception that farmers were self-sustaining, growing everything they ate, making all their own fabric and clothing, and not needing to purchase items, which is not the case. Machine made fabric, buttons, straps, and other garment components were readily available for purchase at that time, as shown in the rural grocery store presented at the UCHV's Luzan Grocery store.⁵⁴ Fabrics were sourced globally in the 1920s and ready-made garments were also available.

The garments the participants were given for the week were made of machine-made, globally sourced fabrics, readily available to many farmers by the 1920s when the UCHV action is set. Comments on the clothing construction and availability also resurfaced when participants commented on the perceived lack of modern things like elastic bands and certain types of straps in the time period they were re-enacting. In addition to this lack of availability (perhaps through their understanding that they had not yet been invented), another common response revolved around being able to afford clothing as well: "...they couldn't really afford to make really fancy clothes, it's easier to make clothes with one color of like, one material..." (Brittany, age 10). The responses the participants had to the questions asked show increased reflection on where garments

⁵⁴ Personal communication, Becky Dahl, Curator, UCHV/Alberta Historic Sites, December 2016.

came from in the past. It cannot be said with certainty that the responses were always correct (for example, Ryan's (age 8) reference to sustainability and farmers using only what they had on the farm), but the interviews encouraged reflection. The questions that incited these answers may not have given evidence of the "costume" as an experiential tool, but the participants were encouraged to think more about where the material objects they were wearing came from and how they were constructed.

Perceptions of Engagement with History and Culture through Reproduction Garments

The participants could not always explain how their reproduction garments made them feel about pioneer ways of life, but there was a connection for most by Thursday. Nine out of eleven research participants found that the garments had a part in their engagement with the museum and the activities of the program to varying degrees. When asked if camp would have been the same without the costume, many answered that things would not have felt the same in their regular clothes; they would not have really felt like they were pioneers in the camp. It would have felt like just visiting or participating in a guided site tour: "Because you get to feel what it was like and they didn't have the clothes we have right now...it would kind of feel the same, but we would have to wear our own clothes, and it would be like we were just visiting" (Erica, age 10). Through the costume both Brittany (age 10) and Mindy (age 9) felt like they were actually part of the interpretive staff: "I felt like people thought we were actually here, because they were taking pictures of us..." (Mindy, age 9). The garments helped many of the participants feel like they fit in the UCHV. Brody (age 8) noted that it helped bring him more into the historic village: "Ummm it brings you more into the place around you...like the stuff, the houses, the other people who are role playing." Others agreed with Brody: they commented on the garments allowing them to feel really "in" the museum. Nina (age 10) and Mary (age 11) both commented on the garments assisting in the right "mind set" for living a pioneer life: "Well, like you're in it. Usually you're just pretending to be in it, but now you're IN it, in it, like you have the right clothes" (Nina, age 10); "...kind of because you feel like you're there, like if you have the right, if you put your mind set on it and then you wear it and then you're around it, it sort of feels like you are there...like

you can have the right mind set but you can't like think, think about it. It kind of feels like you are missing out a bit [without the costume]" (Mary age 11). The responses shown here can provide support for the experience-based importance of costume in museum programming. Nine out of eleven of the participants found the costume to be an important component of the educational and program process. They felt the garments connected them to the history being shown at the UCHV site, like they could imagine themselves living in a different time and place.

When given the option of rating the costume component of the program on a scale of 1-10 (question F6), only one participant out of eleven chose a rating less than 8/10. Noah (age 8), who really disliked the costume all week, rated the experience a "negative 100". One other participant, Ryan (age 8), simply stating that he "liked it." This may seem slightly simplistic in terms of deciding on the effectiveness of garments in engaging children, but I will interpret these findings more in depth in Chapter 5 to determine the validity of the role of costume in children's museum programming.

Chapter Summary

The research participants interviewed during the weeklong, day camp at the UCHV provided some insightful and intriguing responses to the interview questions asked of them. One-to-one interviews with children participants provided me with a greater understanding of motivations to attend the program, unique interests and connections that children can bring to programming, how they experience something material, like reproduction period garments, and the perceptions that can develop while taking part in HCP day camp activities. The participants were enrolled by parents, enticed by friends' descriptions of past years' activities, or just generally interested in the history and culture being presented in this camp. Many were excited about the prospect of dressing in reproduction period garments, though some desired the comfort and coolness—especially on a hot day— of their own, modern-day garments.

The degree of detail and length of answers for most participants was greater in the second interview, which took place towards the end of the week, after the participants had worn their garments for four days. Three main themes, associated with the wearing of reproduction period garments, presented themselves when the interview transcripts were

coded: kinaesthetic and thermal impact of the garments; garment components and features; and engagement with culture and history. The participants commented frequently on their increased body temperatures, associated with either being more covered by their historic garments than usual, or by the amount of layers that comprised a full set of reproduction period garments (bloomers, slip, dress, head covering, shirts that were tucked into overalls, etc.) These garments often had different buttons, straps, fit and styles compared with what the participants were used to. This state of affairs led to increased curiosity with the garment features and reflection on why those materials and features might have been used 100 years ago. The results of my research suggest that the HCP day camp, with its costume component, did encourage the participants to engage with historic ways of living. Nine out of eleven participants interviewed found the costume helped them to learn about and be more interested in the history being presented.

Chapter 5: Interpretation of Findings

The data collected through this research project provided insight into children's interactions with and perceptions to the use of reproduction period garments in museum education programs. During the FOUVS' Historic Children's program (HCP), the research participants (along with seven other non-participating children) were provided reproduction period garments, while they participated in historic activities and tasks. This aspect of the program, along with many other activities in which the children took part during the program week, fits within the category of experience-based education, or experiential education, a concept first put forward by John Dewey (1938, 1963). The UCHV program and interviews served to address my research question: "How do program participants at the elementary school level perceive wearing reproduction period garments in museum programs and in what ways could the information obtained from this study be used by museum educators to improve education programs offered in their museum spaces?"

This research question emerged from my own experiences but needed to be answered through scholarly exploration. I have fond memories of childhood museum trips comparable to those offered to young people today, as well as more recent experience as a costumed interpreter in a history museum setting. I feel dressing in reproduction period garments is an extremely useful and effective way for children to learn in museum settings. With this previous bias in mind, I had to investigate children's responses on a one-to-one basis and collect scholarly evidence for the possible importance of costume as an educational tool in museum programming. The research findings shown in Chapter 4 of this paper will be interpreted further in the present chapter. Overall the evidence obtained both supports and negates my initial hypothesis. Further research with children, possibly using modifications of the current qualitative research project, would be needed to advance knowledge on the subject and achieve more concrete results that address my thesis's research question.

Interpreting findings to address the research question, discussing limitations and issues within the research structure, and addressing possible variations of the research design will be at the center of the current chapter. Future research on this topic and

possible adaptations of the interview questions presented to research participants in this study may allow museum educators and researchers to develop stronger education programs or modify existing programs with costume and experiential-education components, making them more successful and enjoyable for museum visitors and students.

There has been published research conducted in the past asking elementary school-aged children about their participation in experience-based, costume-based educational programs lead by museum staff and educators (Krakowski, 2012; Scorthou-Exarhopoulou, 1996), but there is limited research interviewing children who themselves wear costume pieces or garments for an extended period of time. These participants wore the garments Monday through part of the day Friday (See Chapters 1 and 3, for list of reproduction outfit components). As the participants wore the garments for four full days, the goal I set for this research was met. The small number of participants interviewed allowed the researcher to interact directly with each one and obtain individualized answers. Handing the questionnaire to each participant to answer for themselves may have resulted in individualized answers but would have been impacted by the child's ability to write and express their thoughts thoroughly. My presence-and historic attire-may have played a part in obtaining the research results I did.

Though only one site was used and one group of research participants was interviewed to obtain the data, there is the potential to expand and carry out research like the current project at a variety of museums and educational institutions, particularly those that have costume-based programs and experiences that go beyond staff personnel in the roles of dressed interpreters and make the costumed experience available to visitors of different age groups.

Research Findings

As addressed in Chapter 4 of this project, there were three main findings that presented themselves in the interviews with the eleven research participants:

- perceptions of kinaesthetic and thermal impacts of wearing the reproduction garments;
- perceptions of garment components and features;

- perceptions of engagement with history and culture through reproduction garments.

The first theme could only have been experienced through the wearing of reproduction period garments. As such, it speaks directly about how the wearing of the garments impacted participants. Comments on this front were, however, overwhelmingly negative. It could also be argued that the last theme enabled a greater awareness of history and culture through the wearing of garments rather than the mere observation of staff members in costume. More research would need to be conducted to compare both experiences. All three main themes that presented themselves during the interview process give evidence to children responding to reproduction costume or garments in some form or another.

Data obtained and presented in Chapter 4 does demonstrate the impactful and engaging aspects of clothing in museum education. Love it or hate it, the garments did affect all eleven interviewed research participants' experiences during the week long, day camp. It is hard to say if the participants connected to what exactly the costume components were supposed to represent during this program, but there were a varieties of reasons for that and a great deal of questions still to be answered through additional research around this topic. As experience-based education revolves around the experience itself, asking about their own personal experiences wearing historic garments could provide evidence of impacts (or lack of impacts) on their engagement with the program they are participating in.

Common comments associated with the more tangible, material aspects of the reproduction garments were centered mostly on comfort. For example, the costumes restricted and varied movement and generally caused uncomfortable increases in body temperatures. Eight out of eleven participants commented on either restricted mobility or discomfort with body temperature. The participants, especially the girls, were given additional layers of clothing and undergarments (worn over their modern-day Ryan (age 8) and Rose (age 7) both stated that they would much rather be in their own everyday clothing, so they were not so hot and so they could move around with ease. Mary (age 11), Rose (age 7), and Nina (age 10) all commented on the fit of the garments, which either affected their movement or their level of comfort. Noah (age 8), who was

particularly against wearing any sort of costume in any setting, museum or not, stated that he was uncomfortably warm in his reproduction garments. These and like comments are evidence that the participants were at least noticing an impact from the garments they were wearing.

Another theme that came forward during interviews was closely related to question F5 that pertained to the children's perception of how people 100 years ago made or obtained the garments they wore on a daily basis. This question brought forward some very insightful responses, showing the participants had connected the garments to concepts of sustainability, commerce, and the resourcefulness of early pioneers (Ryan, age 8; Noah, age 8; Brittany, age 10). Though not all responses to the question may have shown a complete understanding of clothing production and consumption of early pioneers, they at least showed the garments' influences on children's thinking processes and perceptions.

The last major theme to come out of the interview responses was that of engagement with history and culture through the reproduction garments. As stated in Chapter 4, though the articulation of connection to the garments was not always possible, nine of the eleven participants felt that the garments were an important part of their "pioneer" experience. As the first set of interviews took place at the beginning of the program week, when the participants had not had much time to adjust to their costumes, they had more to say about their costume experience by the end of the week. Data that pertains to this theme seems to best demonstrate the usefulness of costume in experienced-based education. Wearing the garments made the participants feel like they were really a part of the museum and the historic activities they took part in. Erica (age 10) was quite eloquent in noting that she would just feel like she was visiting if she was not wearing what the historical interpreters on site were wearing. Brody (age 8), Nina (age 10), and Mary (age 11) all discussed the garments helping them get into the right state of mind and imagination, a more pioneer-like state of mind. The data collected clearly demonstrates an impact and positive outcomes of reproduction period garments for nine of the eleven participants.

The interview questions asked of the research participants brought forward many varied responses, but the themes presented here and in Chapter 4 were most useful in addressing the research question.

How the Data Compares with the Literature

The literature review presented in Chapter 2 was organized in the following four sections: engagement and participation in museums; performance in museums; experiential learning and object based learning; and costume and dress up in museums. The data collected during the interviews can add insight to these topic areas. In order to link the research results and these four topic areas, I will organize this discussion section to address these Chapter 2 headings. Though there was limited research done with children wearing reproduction period garments in museum settings, the results obtained from my study show connections to engagement, participation, experiential education and object learning, and all the reviewed literature informed my analysis of the data collected.

Engagement and Participation in the Museum: Linking the Research Results to the Literature

Engagement and participation can certainly be seen as valuable to the set up of the HCP day camp. The children were continually doing hands-on activities, playing games, all while wearing reproduction period garments. These hands-on activities were a way to connect the program participants with the Ukrainian cultural and historical material they were learning about. Black (2005) discusses the importance of establishing this connection, to gain the attention of the visitors and encourage reflection (271). When engaging visitors, it is important to trust in the visitor's own creative abilities and ways of interacting with the museum world presented them (Simon 2010: 183). The interview questions asked of the child participants encouraged them to reflect on their camp experience, including the wearing of reproduction period garments. During the one-to-one interviews, several participants (for example, Nina, age 10; Rose, age 7; Brody, age 8) discussed playful and creative anecdotes about reasons for coming to camp, their previous experiences with dress up and play. The questions and interviews themselves allowed for reflection, which could lead to feelings of engagement with historic material

being presented. It can be difficult to measure a person's level of engagement, but the recorded interview responses indicate increased reflection on costume and the costume wearing experience in the research participants, suggesting possibly increased levels of engagement as well. Comments associated with the three main themes that came forward during data analysis suggest that the participants were engaging and participating with their program environments through costume. When the participants discussed thermal discomfort, the responses were personal reflections of wearing the multiple layers associated with the reproduction garment ensembles. The participant curiosities with garments features and components, such as buttons and overall straps, developed over the week could also be evidence of increased engagement and participation. Those curiosities, as suggested by Bridal (2013: 59), could inspire learning and long-lived interests and connections with material being presented in museum programming.

Nine of eleven participants found the costume to be an important part of the camp experience. The research site's main form of interpretation of historic material focuses on staff being dressed in period costume and acting as if they are actually people from the early 1900s, so the participants were given the opportunity to see how life could be lived during that time period. Rose (age 7) discussed certain costumes being attached to certain roles; she was better able to understand who was doing what job because of what they were wearing. Six out of eleven participants thought camp would have been different without the costumes they were wearing, further suggesting that important engaging and participatory attitudes developed throughout the camp week.

Performance in Museums: Linking the Research Results to the Literature

The research results collected suggest that several of the participants interviewed considered performance to be part of their experience during their time in costume at the UCHV: they felt like actors, or at least part of the interpretive staff, when in costume. Performance within museum spaces, including the use of reproduction period garments, can provide children the opportunity to feel like they are part of the surroundings and are portraying a different historical period. Brittany (age 10) discussed other site visitors taking pictures of them, as if they [the program participants] really worked in the museum and that it was fun to act, while both Mindy (age 9) and Rose (age 7) also

commented on site visitors actually thinking they were a working part of the museum through their costume and how they were acting: they felt like they were interpreters themselves. Rose (age 7) discussed the costume as something that “suited” (Rose, age 7) the pioneer character she had imagined for herself at the start of the program week. The living history, and the living and breathing picture of the past that its interpreters present daily, gave the research participants the opportunity to see what pioneer life may have been like in the early 1920s, through costume and performance. Samantha (age 8) described the experience as “like going back in time”, and Brody (age 8) stated that pretending to be a pioneer was easier when he was dressed up, because people also saw him as part of that life.

Experiential Learning and Object Based Learning: Linking the Research Results to the Literature

Experience-based learning in educational settings was at the core of John Dewey’s concept of experiential education (1938/1971). According to Dewey education could be more effective when people learned how to do things through their own experiences, in combination with literature and other educational resources. Museums and historical sites can be valuable sources of experience-based learning as many institutions’ missions aim to create experiential, object-based learning (Farr Darling, 2008). While touching objects is not always encouraged in museum settings, under the right circumstances object displays can also be used to engage visitors of all ages (Carr, et al., 2012; Wood and Latham, 2014).

The research participant responses obtained in this study can support Dewey’s vision of experiential education as successful to achieve the program’s goals; the garments allowed the participants to actually feel like they were living in a pioneer-like way. The program, through its historical activities and chores and its use of garments, can provide a multi-sensory experience-based learning opportunity for its registrants. As stated in Chapter 2, these types of experiences tend to be some of the most memorable and enjoyable for visitors (Simon, 2010; McRaney, 2010) but, as long-term memory is not a focus in the current research, we cannot support this evidence with the data we collected. Participant responses do show that the garments could allow the children to

actually experience the benefits and challenges that come with layers and layers of garments and this is a lived reality their experience at the UCHV has taught them. As Farr Darling (2008) noted, the manipulation of objects (in this case, garments) can incite children to become increasingly active in their own learning and engagement. The participants talked about how the garments felt to wear, what it felt like to move in them, and were able to voice how they related to the site while wearing garments similar to the employed historical interpreters. The personal experiences of children program participants in museums wearing costume themselves, rather than just seeing and interacting with costumed interpreters and museum staff can add to the literature around costumed-museum programming and historical interpretation.

The garments and the historic activities could encourage children to reflect on what might have made life different for people back over 100 years ago. Six out of eleven of the participants made direct comments about the garments being an important part of an immersive experience in the historic program: their experiences would not have been the same, or been as rooted in a historical narrative, if they had been wearing their modern, everyday clothing.

Costume and Dress Up in History Museums: Linking the Research Results to the Literature

The interview responses recorded suggest that costume and the act of dressing up did help the participants to engage with their surroundings (a living history museum), and the activities and daily chores performed there. They got to experience just how hot it could be wearing multiple layers of clothing and underclothing, sometimes made of far heavier fabrics than they were used to wearing on a daily basis during the summer. The participants' comments about thermal discomfort, dealing with the different fit of the garments they were provided with, the differences between the reproduction period garments and their own modern-day clothes provided evidence for the noticeable impact of costume in museum programming. Wearing the different sets of garments provided the participants with experiences that involved many of the senses. Hooper-Greenhill (2007) refers to this type of experience as an embodied image for learning (171).

Nine out of eleven participants stated that the costume helped them understand the historic environment of the UCHV by attending the HCP day camp. Wells (1988:130) states that children are more likely to pay attention to smaller details, which I found to include their costumes (materials, buttons, straps, etc.), when they are immersed in an “authentic environment” (130). Though some of the UCHV children’s garments, or parts of the garments, consist of more modern-day materials, the participants still considered the style to be “olden day” clothes (Sarah, age 8). Nine out of 11 participants rated the costume component of the HCP 8 or higher, showing that wearing the costume during the program was generally well received. Though some participants saw the costume as “just clothes” (Ryan, age 8; Noah, age 8), most considered the garments important when they were imagining themselves in a different period of history.

The results collected in this project provided some useful information about the personal experiences of children wearing reproduction period garments. Research including direct interviews and qualitative research with child participants is an area with endless possibilities. Not only can the research and interview experience be informative to a variety of constituents in the fields of education and heritage management, but it can also improve certain practices that are current in programs aimed at children. In addition to what my research demonstrates, there are hypotheses that were inconclusive. Improvements and adaptation of the research design could address this. The following sections will examine these issues and suggest future research and the potential for contribution of additional knowledge to the area of museum education.

Reflections on the Research Process and its Limitations:

Reflecting on this project’s process and having experienced ethics approval and interviewing child participants, I recognize that certain changes to that process may have led to different results. Realizations such as these are a part of the research process, but putting forward my thoughts on limitations and possibilities for improvement and adaptation could benefit other researchers who interview children in their research.

The first improvement could have been to include more sites in the research ecology. An increased number of sites that deliver costume-based programming, even if simpler dress up opportunities were offered, could provide further evidence for the

impact and value of reproduction period garments' use in children's programming. Though the qualitative interviews conducted and the responses recorded were relevant and valuable in adding insight regarding the use of costume in children's museum programming, an increased number of museums included in a study could provide researchers in the field with a more extensive assessment.

While eleven out of eighteen participants agreed to be interviewed, it may have also been beneficial to interview children registered in different weeks of the program. As thermal discomfort was an overwhelming source of discussion among participants, it may have also been valuable to interview program participants during different seasons of the year. Though this was not possible with this particular program, being held only during July and August of every year, this could be tried at other sites that have opportunities for children to wear historic costumes. Even if it did not change the data, it could be interesting to museum staff and educators and serve to make changes to existing or future programs.

Cultural background was something not taken into account when recruiting participants for this research. The UCHV does tend to cater to a particular cultural group—individuals of Ukrainian descent but is visited by a variety of other local and foreign visitors as well. The surnames of research participants were at times quite telling about their potential cultural backgrounds, but those with non-Ukrainian surnames could also have had Ukrainian origins. Prior knowledge of Ukrainian culture, possibly from family experiences, could have also affected the way the participants approached the week's activities and the wearing of historic garments. Having Ukrainian backgrounds may have meant that some participants had been to the UCHV or to the camp before, but this was not addressed in this study.

Cultural background was not a focus of the research to make the data (and information gleaned from it) accessible and possibly applicable to museums and historic sites that were not necessarily dedicated to a particular cultural group or group of people. A child of Ukrainian descent may have had greater knowledge on the history of those individuals that are the focus of the UCHV but, then again, the child may not and the program may be a way parents have found to address this situation. As such, the research remains valid despite the wide spectrum of historical or ancestral knowledge of

participants. Nonetheless, it would be interesting to compare data from individuals with Ukrainian descent to those not affiliated with this group so one could understand differences and the effectiveness of the program on participants' awareness of this specific group of immigrants. In addition to discussing/experiencing the life of "the other"⁵⁵, an individual from a different historical period can be made real through his or her clothes and environment.

Gender was another factor that was not taken into account when recruiting research participants. There are usually more girls registered in the program (FOUVS 2014), but I was able to recruit four boys out of eleven participants. The program assigns garments without asking participants to choose from either girls or boys ensemble. There are no gender-neutral garment options that would be closer to what many girls may wear today. Gender differentiations are obvious: dresses, slips, bloomers, and scarves for girls, and overalls, collared shirts, and newsboy caps for boys. It may be argued that the boys' ensemble is much closer to what is worn today and may be less of a drastic change than that of the girls. Nonetheless the data demonstrated that boys were also aware of the differences in their attire. This serves to demonstrate that even commercially available garments that remain contemporary (and may have been worn by those boys as toddlers), such as cotton denim overalls, are still novel when wearing them at the UCHV site. Additionally, gendered differences in garments affected the data and, as such, should be factored in when looking at the overall research results.

The nature of the cloth in the garments worn and the layers of garments were different according to gender. Issues of thermal comfort caused by additional layers in girls' ensemble brought up a research design issue. The girls were given two additional layers of undergarments that the boys did not wear (e.g. bloomers and full slip). The material in the dress, slip and bloomers was a light, plain weave cotton, but these last two elements were still additional layers that the boys did not have to be subjected to. Though the girls had more layers of clothing, the boys were given garments made of much heavier fabric, denim. As the garments were fashioned after everyday "pioneer" work wear-full denim overalls, collared shirts, and wool newsboy hats-this may have caused different discomfort for the boys, in terms of body temperature. As such, it would be

⁵⁵ See D. Lynn McRainey and John Russick, eds. *Connecting Kids to History with Museum Exhibitions* (Walnut Creek, CA: Left Coast Press, 2010), 286.

interesting to broaden the research to separate data according to gender as they may have had far difference experiences due to the nature and layering of the garments assigned to them. One more possible previous attitude could have been related to the more traditional idea that girls enjoy dress up more than boys. This was apparent in the research data obtained: only one out of four of the boys said he was excited to wear the garments, while four out of seven girls made direct comments about excitement on the costume front, and all seven of those participants stated they were happy to be dressing up for the week. Noah (age 8) stated clearly and early on that he hated everything about dressing up, even when playing at home.

Gender identification is a topic that rose to my consciousness after the research was conducted. I do not believe that, if the situation presented itself, there would be opposition to those of different gendered identities swapping garment options: this may just not have ever come up for the facilitators of the program. Nonetheless, it occurs to me that the children are not currently given that option but this could be done in the future without difficulty. This could be a unique opportunity for participants to experience gender differences and treatment in both the past and the present.

Lastly, due to variability of registrant numbers in this program (sometimes low, sometimes high), it was more appropriate to have a larger age range for prospective research participants, in order to recruit enough total participants. There were differences in vocabulary, self-expression, and verbal skills between the differently aged participants. Age could have also been a factor in how abstractly the child participant could think of connections between something tactile and tangible (a garment) and something intangible (cultural or historical information). This was likely the factor that was least noticeable in terms of different responses among participants, as some of the youngest participants provided the most detailed answers: Rose (age 7) stated that she had "...a very, very, very deep obsession with my culture," and "...it [the costume] helps me because, you can understand that they had to like sometimes if you're in that building [points to train station], the guy dresses up like he works at the train station (sic)." Age is still something that would need to be addressed or monitored more closely in future research on the topic and that could be addressed if a participant group was recruited and investigated according to this category.

Future Research

Though the responses and information collected from this interview process were insightful and informative, hindsight shows several things that could have been altered or done differently to improve the research process but also to offer suggestions to museum educators and the ways experience-based educational programs are conceived or structured. The issues discussed in the previous section entitled “Reflections on the Research Process” would certainly be something to consider for future research projects, whether all together or separately. In this section, I will go through the different factors (research site, artifacts, research participants, and the researcher) within the research ecology, and aspects of the research design that could be adapted or addressed in different ways in future research.

Research Site

The current study was a single site investigation, showing responses and perceptions experienced by children while wearing reproduction period garments. It was successful in highlighting the personal experiences of each research participant, but there are adaptations that could be made. A multi-site investigation of programs that involve children wearing reproduction period garments (or dressing up with a variety of other types of garments) could add to the literature base for museum programming and show how children respond and perceive costume programs in different museum settings, whether it be a history museum showing a specific culture, or a science museum where you dress up as someone who works in a chemistry lab. Carrying out similar research at different sites, including those that do not focus on a particular cultural group or attract a particular cultural group, could also allow for the opportunity to study costume programs during different seasons of the year, as summer programs could offer a different experience than winter programs. This project was limited to registered research participants at a specific time and place, but additional case studies may allow for increased numbers of participants, separated into more age specific categories, and different program environments.

Artifacts

Though sites strive for accuracy in their garments (Malcolm Davies 2004: *passim*; Magelssen 2004; *passim*), there can be issues with creating reproduction of historical garments in the modern age. The UCHV tries their best to obtain materials that are comparable to original period garments, but some of the garments presented to the children were made of modern materials that did not necessarily feel, drape, or look like those produced in the 1920s. Though people purchased ready-made clothing locally and from mail-order catalogues in Alberta in the early 1900s, many of the weave structures found then and the changing designs on printed garments and accessories are hard or impossible to find or produce today and few institutions have the means to address this.

As the garments were assigned the program participants by the costumer, future or present programs could be adapted to allow children to choose their own garments. This could serve to address different perceptions of gender, it could help children select garments they find comfortable to wear, and it could give them the opportunity to experience reproduction period garments in different ways.

Research Participants

The research participant group could be adapted in several ways. In association with investigating different sites, interviewing groups of varying ages, sociocultural backgrounds, and interests could give a completely different view of the use of costume in museum programming. Unlike this project, which had an extended age range, a researcher could try to recruit participants that belong to a more similar age group. Though many of the participants, no matter what age, gave detailed answers to the interview questions, having a research group comprised of children all within two years of each other would be beneficial. With more participants in each age specific category, it may be easier to detect if there were major differences in vocabulary, self-expression, and understanding of historical and cultural information.

Though the cultural background of the participants was not fully recorded during this project (some children mentioned their own Ukrainian background without being prompted), there were many that were familiar with Ukrainian culture before coming to the camp. Investigating groups not motivated to participate in programming because of

cultural background could show researchers the effects of costume use, separate from the costume as a cultural education tool. The cultural backgrounds could be considered a more central factor, and investigated fully.

Gender can again be mentioned in regards to the research participants. If participants were given more garment choices, were given the freedom to choose between the boy ensemble and the girl ensemble or were imparted with additional information about the typical clothing styles and choices of pioneers in early 1900s Alberta, they might have a greater understanding of the setting and the period, or be more encouraged to reflect on their own clothing experience in the present day. Another change to the research recruitment would be to try and get equal representations of sex in the child participants. Those of different sexes or genders could also conduct interviews in order to observe any affects the interviewer themselves might have on children's responses or answers to interview questions.

The Researcher

The original motivation for dressing in reproduction period garments myself during interviews was to encourage the development of a quick rapport with the research participants. This was something that could be easily changed in future research; to track any possible effects my (or the) costume may or may not have had on the children during the interview process. As Wells (1988) mentions, children can seem more interested in someone dressed in costume, so it could have served as a distraction during these interviews.

Changes to the Research Design

I found the one-to-one interviews to be useful in getting information on the participants' personal experiences of wearing the costumes, but the interviews could be paired with further observations of the program to establish a well-rounded perspective of the responses to the program as a whole. If the researcher were to follow the program for the entire week and participate in the program activities, they could observe body movements, comforts or discomforts in relation to the participants' garments, and also

develop a deeper rapport with the participants (to encourage more detailed responses during the interviews).

The questions asked of the children could likely have been more open-ended, to encourage further reflection. Future researchers applying for ethics approval from the University of Alberta Ethics Board could inquire on ways to allow further discussion, when pre-approved questions are being used in interviews.

Another addition to the research design could be to include follow-up sessions with participants. This would allow the researcher to see what there is about reproduction period garments that could have really stuck in the participants' memories. The HCP day camp could provide an interesting opportunity for that, as the program has been going for over 20 years.

Recommendations for Future Programs and Issues that Might Arise

After reviewing associated literature and conducting one-to-one interviews with children registered in the FOUVS' HCP day camp, I have several recommendations based on my research data. These recommendations could increase the engagement of children and encourage them to reflect on their experiences with costume, which in turn could encourage them to reflect on many other aspects of the program meant to teach them about history and life in pioneer times. These recommendations are generally specific to the UCHV, but could be applied to other such costume-based programs, with minor adaptations for different garments and different types of information being presented. The perceptions and responses of the research participants suggest that the following recommendations for program additions and/or adaptations may be helpful. While I recognize that children likely had pre-existing attitudes about gender and how items of clothing were purchased or obtained, my recommendations could better equip children to understand the past and the role of dress in a person's life and sense of personal and group identity.

1. Add a brief overview about period garments on day one

As the research participants were not provided an overview about period garments at the onset of the program, it could be argued that a brief background of the garments assigned

to them could be added on the first day. This could encourage a better and deeper understanding of costume early on. Costume, as a tool used to generate a new consciousness of the past, can help participants understand past and present cultural, societal, gender and economic forces at play. This brief background could include such things as the following:

- clothing styles;
- traditionally gendered clothing;
- clothing materials, production and consumption;
- where people got their clothing from.

Providing the children with information like this could assist them with making connections between clothing, other interpreters at the site (dressed in similar clothing to themselves), and other buildings at the site and allow them to reflect on how the clothing affected the lifestyles and work styles of Ukrainian pioneers in early 1900s Alberta.

The addition of this information could address questions of traditionally gendered clothing, allowing children to question and compare what types of clothing were assigned to men and women 100 years ago as compared to present day. Though much of masculine wardrobe can be considered gender neutral today, this may not have been the case in the past nor is it always the case of women's clothing then and now. By explaining this state of affairs children could learn about the changing roles of women and obtain more detailed descriptions of the garments presented to them in this program.

2. Add information on First Nations on day one

The geo-political realities of the Ukrainian pioneer settlers of the area where UCHV is situated could be addressed at the beginning of the program. Though the historical narratives used for programming and interpretation at the UCHV do not include information on interactions and involvement with First Nations people of Alberta, HCP and other museums' programs could address this through the presentation of information on First Nation garments and culture of the region in which they are situated. This alternative could allow participants to contextualize the pioneer experience. This could expose participants to contacts between early immigrant homesteaders and First Nations

people living in the area and how different garments from different cultures could speak about cultural identity.

3. Add a costume component to the “settler’s journal”

At the beginning of the program week, the participants create a “settler’s journal” with an imagined character/role for the week. This person can be based on the child or on another person. They note their activities throughout the week and take the journal home with them at the end of the week. I would suggest that the children also have a costume-specific section in the journal, and/or added encouragement from the program leaders to consider the objects they are using everyday in the program. From rolling pins to the layers and layers of undergarments the girls’ ensembles include, thinking critically about the everyday objects they encounter could be extremely beneficial for the children in terms of connecting with the historical information and lifestyle being presented. Though it may be a bit much to ask school-aged children to add to the journal, especially during summer vacation, such a reflective exercise could be very beneficial for children’s learning.

As listed in Joplin’s (2008) research on experiential education, support, feedback, and debriefing associated with all things costume could also be provided by the program leads. The journals could encourage the children to think about the objects they use and the garments they wear, and the program leaders could answer questions and further encourage reflection in the program participants to promote experiential education.

4. Shadow or help a site interpreter for parts of the weeklong program

As there is relatively little interaction between the site interpreters and the younger HCP participants (as compared to teens who can participate in the Junior Interpreter Program), more opportunities from them to interact with people in costume and in character (portraying Ukrainian pioneer families) could be facilitated by the program leads. If the children were to see, accompany or help other costumed people on the site when completing various household and farm chores, living life as if it was the early 1900s, it might allow the children to connect more deeply with historical information being presented to them. The Junior Interpreter Program (JIP) allows the older children (12-16

years) to do this, but some aspects of the daily interaction with other site interpreters could be integrated into the HCP.

5. Add an activity when the child is free to choose from gendered garments

To address the issue of gendered costumes in this program, an activity focused around a dress up box could be included. The dress up box could include a wide variety of girls and boys garments and the program participants could have freedom to try on whichever garment they wish, to see and feel how all the different garments fit. This is reminiscent of Plimoth Plantation's field trip visits,⁵⁶ where costumed interpreters can visit a school classroom, bringing their household and farm tools and clothing pieces for children to see and touch. It is also a practice of the Wetaskiwin & District Heritage Museum in their Pioneer Playrooms,⁵⁷ in which children can try on reproduction garments at their own leisure while they play in miniature playrooms modelled after a living room, kitchen, general store, and schoolhouse room from the early 1900s.

Having direct conversations with children about their perceptions of historical environments and museum spaces can provide an incredible wealth of information for museum educators and schoolteachers alike. Having a better understanding of how they think through things and how they develop attitudes and views is invaluable when designing programs aimed at encouraging them to learn about educational material presented to them. The research results obtained in this thesis project provide evidence that reproduction period garments can play a significant role as an educational tool and specific interview responses show that participants were able to insightfully reflect on their interactions with the garments themselves. Though these results are preliminary, they open up routes to future research that could provide further awareness of how children learn and connect with the world around them.

⁵⁶ "Classroom Visits," Plimoth Plantation, under "Learn" tab, then "Program-Schools" tab, then "We Can Visit You" tab, then "Classroom visits tab, <https://www.plimoth.org/learn/programs-schools/we-can-visit-you/classroom-visits> (accessed September 15, 2016).

⁵⁷ "Pioneer Playrooms: Children's Legacy Center," Wetaskiwin & District Heritage Museum, under "Exhibitions and Collections" tab, then "Pioneer Playrooms: Children's Legacy Center" tab, http://wetaskiwinmuseum.com/?page_id=226 (accessed January 15, 2016).

Chapter Summary

The interview responses recorded showed a wide array of children's personal experiences wearing reproduction period garments in a museum setting. The responses and perceptions the participants developed provided evidence that costume has an impact on the level of engagement, participation, and experiential learning children can experience in museum spaces. The interviews encouraged the children to reflect further on their experience, which is an important part of experience-based education (Dewey, 1938/1971). The participants' comments on thermal discomfort, the features of the garments they were given, and their level of engagement with historic material through reproduction period garments showed that they were, in fact, associating the garments worn during the week with a distant past where things were different than their known realities. The data can allow educators to consider what aspects of reproduction period garment use most affect children and what can be added to costume-based programs for child participants to provide the most enriching experience possible. This program could benefit from additional activities for this age group, such as adding information overviews for the garments the children early on in the program, adding information overviews on different cultures and how different cultures interact through clothing, how different genders might have experienced clothing in the early 1900s, and by allowing the children to have more contact with first-person interpreters, in order to see how clothing might effect the adult interpreters as well.

In the conclusion of this paper, I will summarize my research results and recommendations for additional program components that could encourage children to learn through their experience of reproduction period garments and through doing hands on activities while in a museum setting.

Conclusion

This master's thesis aimed to address the following research question: "How do program participants at the elementary school level perceive wearing reproduction period garments in museum programs and in what ways can the information obtained from this study be used by museum educators to improve education programs offered in their museum spaces?" By choosing the Ukrainian Cultural Heritage Village (UCHV) as my research site, I was able to observe and interview eleven elementary school aged research participants taking part in the Historic Children's Program (HCP). During my time as a historical interpreter at this site before carrying out this, I found costume to be an important connecting piece between myself, as an educator and programmer, and the public. My research used a qualitative, interview-based approach to test my assumptions as to the value of dress-up in museum education.

Eleven participants registered in the HCP day camp, offered by the Friends of the Ukrainian Village Society (FOUVS), were interviewed during their weeklong, day program at the UCHV, held from August 8 to 12, 2016. The HCP camp allowed the children to participate in historic activities and chores, while wearing a children's reproduction "pioneer" costume, consisting of gendered girls and boys ensembles.

Interview questions were devised to address the ways in which the participants responded to reproduction period garments that were part of the HCP. The goals of the research were reached as I obtained evidence in the form of varied responses to the use of reproduction period garments worn in a specific museum program. Responses to questions allowed me to address how such worn objects could be used as learning tools in museum education activities, in programming that also included experiential learning theory into their program plans. Experiential learning encourages children's connection to information and situations they are presented with.⁵⁸ Through their costumes they learned what people may have worn in a specific period of Alberta's history and how their "pioneer" clothing could affect thermal comfort, movement, and increase their understanding of past ways of life. Even those who were not pleased at first about the idea of dressing up provided compelling feedback about the garments they wore and how

⁵⁸ Dewey 1938/1971: *passim*; Joplin 2008: *passim*; Chapman, McPhee, and Proudman 2008: *passim*.

those garments connected them to their historical surroundings. The interviews allowed me to learn about each child's personal experience wearing the costume and how they responded to the garment during the program. The questions drafted allowed for three main findings.

One of the main findings focused on kinaesthetic and thermal impacts of wearing the reproduction garments. Eight out of eleven participants of participants made comments on either restricted mobility or thermal discomfort while wearing the reproduction garments during the program week. While it would be financially unfeasible to have custom made garments for each child and every program season, the very nature of the garments (even when fitting properly) can provide a drastic impact of the child's comfort. As such there were bound to be issues of discomfort in fibre selection, weave structures, fit and construction that impacted young participants. The garments affected the way the participants could run and play, and two out of eleven participants stated directly that they would rather wear their own modern-day clothing. Thermal discomfort was common with the reproduction period garments, as the garments provided to each child involved multiple layers and some garments were made from heavier and warmer materials like cotton denim and wool cloth. The girls were given additional layers of undergarments, to be worn over their own modern undergarments, which also impacted wearing comfort. These comments are evidence that the participants were at least noticing the impact and value of clothing on their "pioneer experiences."

Another important finding revolved around garment components and features, and how people may have obtained their clothing in Alberta during the early 1900s. Participants noted a perceived lack of modern components like elastic bands and certain types of straps in the time period they were re-enacting. In addition to this perceived absence of needed components, Brittany (age 10), also commented on early Albertan farmers who "... couldn't really afford to make really fancy clothes, it's easier to make clothes with one color of like, one material..." This pragmatic theme is evidence of the participants' perceptiveness and reflection when it came to people having to make their own clothes and procure supplies to do so. Though the participants did not always know or understand that, while farmers grew much of their food, they were not entirely self-sufficient and could buy fabric to make their own garments or buy ready-made attire.

Through a lack of contextualization, the participants were quite set on the farmers being completely self-sufficient. These comments are of importance as this misunderstanding could be an aspect of history discussed in more detail in new or adapted programs.

The last finding of significance focused on an engagement with history and culture through reproduction garments. Nine out of eleven participants commented on their provided garments being an important part of their program experience: they felt they were more a part of history while wearing them. The questions were drafted to discuss the costumes in greater depth after the participants had had more time to adjust to their own reproduction garments. The interviews on Thursday were when the participants gave more details about their experiences. The data collected clearly showed responsiveness to the costume, with nine of the eleven participants feeling positively about their garment experience.

The interview responses obtained during the course of the research indicate positive evidence for the value of costume in museum programming. The data demonstrates that programs such as the HCP can provide children with unique learning opportunities and lend themselves well to the promotion of experiential learning as described by John Dewey (1938/1971). The reproduction period garments were tangible objects that the participants could experience both kinaesthetically and visually. They reinforced the historical lifestyle information being conveyed to them during the program. Though there was positive evidence for costume's value, some participants enjoyed the dress process more than others. Those who did not favour to the experience at the onset of the program remained adamant about "clothes being only clothes," but their responses still demonstrate a value in the experience; there was one outlier, Noah (Age 8), who never expressed interest in the "dress-up" experience. This is not to say that my one research participant who thoroughly disliked his costume could not use other objects to learn experientially, but costume was not effective for him, compared with other participants.

Upon review of the literature pertaining to children's personal experiences wearing costumes in museum education settings and educational programming, it is apparent that a great deal more research could be done on this particular topic to solidify the value of costume-use for children in museum education. There were limitations to the

research design and sample of this project, but these preliminary findings could lead to future research on the way children interact with objects and material culture within museums.

The responses and perceptions of the participants recorded lend valuable information to the first part of my research question, while the second part of the question led me to recommend some additions to the program. These recommendations could be applied to other museums programs of this type, or adapted to apply to similar programs:

1. Adding a brief overview on the reproduction period garments on day one: this would encourage children to start thinking about their clothing and the material culture that will surround them early on in the program.
2. Adding information about interactions with First Nations groups in the regions that the museums are situated. Though the UCHV focuses on the lives of Ukrainian-Canadian immigrants in the early 1900s and has little to no information on interactions with First Nations in the area at that time, other museums with this additional information could integrate that to highlight trade relationships and cultural exchange between different groups as Alberta was being homesteaded in the early 1900s.
3. The “settler’s journal” the children create at the beginning of the week could have a section focused on costume and material culture that the children experience throughout the week. With feedback and encouragement from the program leaders, the children could make notes about how their costume felt, how it may have allowed them to fit into their historic environment better, and could also allow them to think on the impact of everyday objects that they might not regularly focus on.
4. Adding more interaction with first-person interpreters could allow the children to better understand how objects and costume affects the everyday activities, chores, and lifestyles of early pioneers. The HCP does have this for older children in the program (junior interpreters, ages 12-16), but increased exposure could encourage deeper understanding from younger participants as well.

5. It could be beneficial, in addressing gender differences, if they children were given some opportunities to dress up in a variety of “pioneer” era clothing, whether they be traditionally assigned to a certain gender or not. Giving the children a chance to choose some garments for themselves could encourage their reflection on the differences between clothing styles and construction, and get them to ask questions about costume-related information and history.

The findings of this research and the recommendations I have suggested are all part of preliminary findings in the study area of costume in museum education. Many aspects of this type of programming have yet to be investigated in-depth, but the interviews conducted in this project allowed the child participants to give personalized accounts of costume experiences and provided insightful responses to the questions I asked of them. This research could assist museum educators in encouraging personal reflection in children when it comes to costume and other material culture objects the children are exposed to in museum programming. Children can provide unique perspectives and perceptions of historical objects and both the research fields of museum education and material culture can benefit from hearing more from this participant age group in the future.

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Appendix A: Friends of the Ukrainian Village Society (FOUVS) Newsletter, Spring 1992

*Approved for use for research. 22 Nov 2016
and publishing.*

*Chrysha Chorniel
EXECUTIVE DIRECTOR*



The Village Voice

Голос Села

SPRING 1992 Volume Two, Edition 1

A Quarterly Publication

Friends of the Ukrainian Village Society
c/o 8820-112 Street, Edmonton, Alberta T6G 2P8

Message from the Editor

A question asked by "Friends" is, How do I get involved? An important question that we, as the Board of Directors are concerned with! We feel that without your involvement, initiations, and perseverance our goals, as a "Friends Society", will not become reality. It will be the dedication to the Society by all of us that ensures the success of our organization. Because of this we have dedicated this, the "Year of the Member".

As you can see this is the 1992 spring issue of "The Village Voice". Throughout this issue you can find information on a multitude of projects and events that will be taking place during the 1992 season. Our theme for this issue is "Play Your Part", so get involved!

We're looking to fill positions from; committee chairman to chip runner, at our casinos, From handy folks at our old fashion table bee, to musicians and interpreters at the Village. The time commitment is flexible, the task rewarding and the atmosphere fun. By joining one of the Friends committees or volunteering during one of our special events, you'll meet new people and can share and learn new skills.

In this issue of the newsletter is a listing of the various Friends committees and their chairman. These people will be glad to talk with you and get you involved.

Remember the Friends of the Ukrainian Village Society is your Society "Play your Part"

Terry Balaban
Editor

IN THIS ISSUE....

- Hilliard Hotel update
- Historic Children's Programme
- Your New Board of Directors
- Zeleni Sviata
- Research
- Member of the Month
- Classified Ads
- "Play your Part" - areas and activities for each member to get involved in

Historic Children's Programme

Once again the Friends of the Ukrainian Village Society are please to sponsor the Historic Children's Programme, which will be held weekly Monday to Friday, commencing July 6 through August 24, 1992. Children will be transported to and from the Ukrainian Cultural Heritage Village (located 50 km east of Edmonton on Highway 16E).

wagon, stop at Wostok Hardware for supplies and drop by the C.N.R. station to pick up parcels and mail. They also learn a few basic Ukrainian words to help round out the overall experience.

SPECIFICS

The programme is designed for children who have completed grades 2 through 6. The fee is \$75.00 per child (G.S.T. Exempt). This is strictly a cost recovery fee with the intent to provide as much hands on, take home activity to the children as possible. We are limited to 20 children per week, so the suggestion is to register early to avoid disappointment. This year the week of July 20 - 24 has been reserved for children from Vegreville and the surrounding areas.

To receive further information and your registration form, please call Laurel Cooper at the Ukrainian Cultural Heritage Village (403) 662-3640, between the hours of 8:15 and 4:30, Monday to Friday. Certificates will be presented to all participants, so enroll your child(ren) today to spend a week with us in the past this summer.

THE PROGRAMME

This is a very unique programme found only at the Ukrainian Cultural Heritage Village. A staff of dedicated interpreters, roleplayers, and activity guides create an enjoyable experience that few children will forget. Where else can they dress up in historic costume, step back in time, leave their homeland (Ukraine) and experience life in a new land (Alberta, Canada) at the turn of the century?

If your child would enjoy activities such as baking biscuits in a wood stove, gardening, caring for farm animals or attending the one room school house in the early 1900's, then perhaps you would like to consider this programme. The children ride on a horse drawn

Do you enjoy spending time with children, working with food, or playing games? If you do, we need you. The Historic Children's Programme concludes with a Graduation Day filled with enjoyable activities and a picnic for all those participating in the programme.



If you would like to participate on the organizing committee, please contact the Historic Children's Programme Administrator at the Ukrainian Cultural Heritage Village (403) 662-3640

Appendix B: Ukrainian Cultural Heritage Village Collections Document

COSTUMES		FABRICS		PATTERNS		LOANS	
GENERAL INFORMATION		CONSTRUCTION DETAILS		CONDITION		LOAN INFORMATION	
DISCARD INFO							
ID Number	1.4.38. 0001	Storage Location	UCHV St. Volodymyr's Ukrainian Greek Orthodox Church -				
location on garment	cb neckline	Size	Small	Age	Child	Costuming prototype	#061
Type	Outerwear	Status	In Stock	Gender	Female		
Article	Dress	Inventory date	2014	Quantity	(1996)		
Date Constructed	1987						
Description	<div>#029</div>						
Site	Ukrainian Cultural Heritage Village						
Building							
Character							
Spec		<div>LARGE VIEW</div> <div>LARGE VIEW</div>					
Curatorial Prototype		<div>NEW RECORD</div>					

Approved 22 Nov 2016 for use for research & publishing.
 Chryshia Chornik
 EXECUTIVE DIRECTOR

Appendix C: University of Alberta Research Ethics Approved Parent Information Sheet

The Power of Dress Up: Investigating Children's Responses to the Use of Reproduction Period Garments in Costume-based Museum Education Programs

PARENTAL CONSENT FORM

Principal Investigator:

Stephanie Huolt
Masters Student
Department of Human Ecology
Ecology
University of Alberta
780-224-0485
shuolt@ualberta.ca
anne.bissonnette@ualberta.ca

Research Supervisor:

Dr. Anne Bissonnette
Associate Professor
Department of Human
Ecology
University of Alberta
780-492-3604

Dear Potential Participant/Guardian:

Why am I being asked to consider this research study?

You are being asked to allow your child to be in this research study because they will be attending the weeklong museum education program, the Historic Children's Program, at the Ukrainian Cultural Heritage Village.

This study explores the possible benefits of costume use in museum education programs and learning opportunities. Many museums offer opportunities for their staff and visitors to dress in historical reproduction period garments in order to create living, breathing pictures of the information and histories being presented, through museum exhibition and programming.

What is the reason for doing this study?

We are interested in speaking to children about their costumed experience while taking part in the Friends of the Ukrainian Village Society's "Historic Children's Program" in the Summer of 2016 (registered participants only). Throughout this weeklong program, children will be dressed in clothing fashioned after those of the early Ukrainian immigrants who settled in Alberta in the early 1900s.

In the study, we will be exploring how children react to wearing these costumes and how it affects their activities. Our aim is to gain knowledge and insight into the way children learn through their experiences and how costume may foster and facilitate interests in human history and museums. The results of this study will be used in support of the Principal Investigator's Masters thesis.

What will happen in this study?

We will ask your child to participate in two interviews. These research meetings will take place at the Ukrainian Cultural Heritage Village, on the first day and the last day of the program, in the week your child is registered in.

- The first interview will take place on the Monday of the program week, after they have been costumed for the upcoming week's activities.
- The second interview will take place on the Friday of the program, at a time decided on by the program leaders.
- During each interview, your child will be asked to speak on their experience with their costume, giving them an active role in the research process during both interviews.

During both meetings, we ask permission that the interviews be audio-recorded and that your child be photographed in the costume they are provided. The audio recording allows us to capture any tone, emotion, or feeling that the children may elicit when discussing their costume. The photographs provide readers of the principal investigator's final thesis a visual aid for understanding museum education programs with a central costume-based component, as well as giving the investigator a source to look to if your child brings up any concerns with the fit of the garments.

- During the first interview, your child will be asked a series of questions that examine their pre-program experience, including their first reactions to the "Historic Children's Program" costumes and any previous experience with costume, outside or within a museum setting.
- During the second interview, your child will be asked a series of questions, more specific to their experience at the Ukrainian Cultural Heritage Village and their experience taking part in historic activities while wearing the costume.

How long will it take?

The researchers have outlined below the time that they anticipate it will take for each interview. However, it should be noted that in every case, the actual length of the time taken for the meetings will depend on the nature of your child's responses.

- Both interviews should take approximately 10-25 minutes to complete.
- The interviews will take place on Mondays and Fridays of the program week.

What are the benefits, risks, or discomforts?

By allowing your child to participate in this study, we hope they will benefit from the positive feelings garnered by assisting the researchers in gathering a better appreciation for the reasons you and your child chose this experience-based program as a summer activity. It is also possible that at the conclusion of the study, the researchers may be able to share with you, and the museum program facilitators, ideas that could potentially improve the program and your child's

experiences in like programs in the future. However, your child may not get any benefit from being in the research study.

There are few, if any, risks associated with your child discussing their costume experiences with a trained researcher. However, should your child encounter any questions that make them feel uncomfortable, they can refrain from answering them. Your and your child's participation is voluntary, and your child is free to withdraw from the study at any time. No further information will be collected after the point of withdrawal and you do not have to give a reason for withdrawal. What's more, it will not affect your affiliation with the University of Alberta. The information collected while a valid consent is in place will be audio recorded and transcribed (noted). After a period of two weeks the information collected cannot be removed from the data set.

Do I have to allow my child to take part in this study?

Being part of this study is your choice. If you decide to allow your child to be in the study, you can change your mind and withdraw your child from the study at any time. This will in no way affect any future affiliation with the University of Alberta.

Will you/your child be paid for participating in this study?

No, you will not be paid for your time. However, to thank you and your child for your participation, your child will receive a \$10 gift certificate to the Ukrainian Cultural Heritage Village's Museum Shop.

What will happen to this research?

Museum professionals, museum educators, school educators, and other researchers may possibly use these findings. The overall goal will be to advance the education of students and professionals working in museum and education fields, and to foster a love of history and learning in the children taking part in the program.

Will my information be kept private?

It is your choice whether or not you and your child would like to remain anonymous during the course of the study. The choice of anonymity would include not revealing your or your child's name, along with any other identifying information (including costume photos) obtained during the completion of the study or in the sharing of the findings. Permission to use the information collected will always be confirmed with you, as legal guardian. If you wish, you may opt to choose a pseudonym name for your child that will be used to refer to him/her during the study.

All information will be kept confidential (private), except when professional codes of ethics or legislation (the law) require reporting. The information from this study will be analyzed and included as part of the Principal Investigator's Masters thesis and will be shared in the form of a written document and presentations. You will be invited to attend any presentations that are done locally.

Are you interested in taking part in this study?

If you and your child wish to participate in this research study, please complete the assent and consent forms and return it to Stephanie Huolt. The researcher will place a follow-up call with you, once the information has been sent, to answer questions and discuss the interview process.

What if I have questions?

Any questions that you have about this study may be directed first to Stephanie Huolt; by phone at 780-224-0485 or by email at shuolt@ualberta.ca. You may also contact her research supervisor directly; by phone at 780-492-3604 or by email anne.bissonnette@ualberta.ca.

The plans for this study have been reviewed for adherence to ethical guidelines. If you have any questions about your or your child's rights as a study participant, contact the University of Alberta Research Ethics Board at 780-492-2615. Your signature on the attached consent form means that you understand the information being requested of you and your child in participating in this study and that you agree to let your child participate in the study. Please keep pages for future reference.

The Power of Dress Up: Investigating Children's Responses to the Use of
Reproduction Period Garments in Costume-based Museum Education Programs

Informed Consent Form

Principal Investigator:
Stephanie Huolt
Masters Student
Department of Human Ecology
University of Alberta
780-224-0485
shuolt@ualberta.ca

Research Supervisor:
Dr. Anne Bissonnette
Associate Professor
Department of Human Ecology
University of Alberta
780-492-3604
anne.bissonnette@ualberta.ca

Do you understand that you have been asked to allow your child to participate
in a research study?

Yes No

Have you read and received a copy of the attached Information Sheet?

Yes No

Do you understand the benefits and potential risks
involved in participating in this study?

Yes No

Have you been given ample opportunity to discuss and
ask any questions you may have regarding this study?

Yes No

Do you understand that your child is free to leave the study at any time,
without having to give a reason and without affecting any future affiliation
with the University of Alberta or the Ukrainian Cultural Heritage Village?

Yes No

Has the issue of confidentiality been explained to you?

Yes No

Do you understand that your child's interview(s) will be noted and audio
recorded?

Yes No

Do you understand that your child's picture will be taken while they are in
costume, for research publication and use throughout the researcher's study?

Yes No

Do you understand who will have access to your child's interview responses, including any and all personally identifiable materials?

Yes No

Do you understand that after a period of two weeks from the final interview with the researcher, your child's responses cannot be removed from the study information collected?

Yes No

Who explained this study to you? _____

I agree to allow my child _____ to take part in this study.

(CHILD'S NAME)

Signature of Parent

(Printed Name) _____

Date: _____

Signature of Witness: _____

I believe that the person signing this form understands is involved in the study and voluntarily agrees to participate.

Signature of Investigator or Designee: _____

(Printed Name): _____

THE INFORMATION SHEET MUST BE ATTACHED TO THIS CONSENT FORM
AND A SIGNED COPY GIVEN TO THE RESEARCH PARTICIPANT

Appendix D: University of Alberta Research Ethics Approved Assent Form

Assent Form

Title of Study: The Power of Dress Up: Investigating Children's Responses to the Use of Reproduction Period Garments in Costume-based Museum Education Programs

Principal Investigator and Study Coordinator: Stephanie Huolt, MA Student
Phone Number: 780-224-0485
Email: shuolt@ualberta.ca

I want to tell you about a research study I am doing. A research study is a way to learn more about something. I would like to find out more about costume, dress up, and play in history museums. The goal of the research is to help museum educators better understand how costume can lead to a love of history and learning in children. You are being asked to join the study because you are taking part in the Historic Children's Program at the Ukrainian Cultural Heritage Village.

If you agree to join this study, you will be asked to talk to me about the costume you will be wearing for the week's activities: a set of questions will be read out to you and you will answer the best you can. You will meet with me two times during the week, once on your first day of camp and then again on your last day.

There are few, if any, risks to you taking part in this study. If you feel uncomfortable answering any of the questions asked by me, you do not have to answer.

We may learn something that will help other children enjoy museum programs involving costume in the future.

You do not have to join this study. It is up to you. You can say okay now and change your mind later. All you have to do is tell me you want to stop. No one will be mad at you if you don't want to be in the study or if you join the study and change your mind later and stop.

Before you say **yes or no** to being in this study, I will answer any questions you have. If you join the study, you can ask questions at any time. Just tell me that you have a question.

If you have any questions about this study please feel free to contact me, Stephanie Huolt at 780-224-0485.

Yes, I will be in this research study.

No, I don't want to do this.

Child's name	Signature	Date
--------------	-----------	------

Person obtaining Assent	Signature	Date
-------------------------	-----------	------

Appendix E: Interview Transcripts, August 8 and 11, 2016

Interview 1-- August 8, 2016

Mindy, Age 10:

M1-1: Hang out with my friends and have some fun with Erica, Brittany, and Samantha.

M1-2: Well, I don't know, maybe some things like last year. We made pysanka, perogies, biscuits, borscht.

M1-3: Fun to run around and play with friends.

M2: Yes.

M3: Not like what you wear today. Different, usually don't wear dresses to school. No bloomers, slips, or khustkas. Layers

M4-1: Yes, I dress up at home. Dresses, hats.

M4-2: Yes, at camp last year. Not really elsewhere, sometimes take clothes and put around my head.

M5-1: No.

M5-2: Maybe, once in a while. When? Probably to school.

M6-1: Yes.

M6-2: You get more hot, or you have to layer more. Layer up more because no air conditioning (or furnaces).

Brittany, Age 10:

M1-1: Last time I was here it was really fun, I like dressing up.

M1-2: No, it changes I think.

M1-3: Well, pretending I'm like one of the children and...because it's fun to just act.

M2: Yes, I'm excited about it. It's just fun to learn about how they dressed.

M3: Well, they're really different than I would wear and they are baggy instead of tight like the normal clothes I wear. They are different, they have lots...like now you can usually get shirts with normal colours, but these ones have designs and patterns, and mostly dresses.

M4-1: When I was little, I did. Now, not so much.

M4-2: At camp, last year.

M5-1: No, only babushkas if you went to a Ukrainian store.

M5-2: No, it's not like my typical style.

M6-1: Yes.

M6-2: Yeah, I think if we didn't it wouldn't even feel the same. Well, it's just because you're in the mood.

Samantha, Age 8:

M1-1: Because it looked fun to do stuff here.

M1-2: Not really.

M1-3: Going around the Ukrainian Village to buildings.

M2: Yes. Because it's like you're going back in time.

M3: They're kind of the olden day clothes. The girls are wearing a lot of dresses; boys are wearing lots of overalls. They are different, because I usually don't wear dresses that much.

M4-1: Sometimes, kind of like scarves and pretend glasses.

M4-2: No, not like these before.

M5-1: No.

M5-2: No, I don't usually wear dresses because of gym, in case I trip of stuff.

M6-1: Yes.

M6-2: Yes, because you to wear what they were wearing and you get to go to places like where they lived and where they shopped.

Nina, Age 10:

M1-1: I think it's kind of fun to know the culture of the Ukrainian people and I have a little in me and my grandparents try to talk me into trying to speak some words so I thought it'd be pretty fun to just like enjoy the culture and like live a Ukrainian life.

M1-2: Well, I heard from Mindy and Brittany, we're probably going to make perogies or something, but uh since my grandma always bakes dough all the time...we do lots of Ukrainian dishes.

M1-3: Well, I don't really know what's going on, but I'm excited about looking at the houses and learning about the olden times because my favourite class in school is history. I would like if they would just talk about this is where 'blah, blah, blah' this for 'blah, blah, blah' years...

M2: Well, I thought we'd be dressing up just for the day and then we'd take it off. But then, ooooooh, we need something that fits and we need this and we need that, I thought it was just something to cover like because we usually we don't really have everything because I went to a birthday party and it was fun to dress up. Well, it's nice to know how women were dressing up, so I guess it's exciting.

M3: They're mostly narrow, I don't know why. Long skirts down to your knees, mostly about covering for the sun. I do notice lots of flowers and really nice fabric. And they are narrow (you don't like the width?) Well, I guess that's the fashion, but it makes me look bigger. Well, I wear dresses, but I have one that's narrow like this, but more skinnier, and with short sleeves.

M4-1: Yes, lots. Scarves, putting them anyway. I have this long black cape, it's really fun. Mostly scarves (Like a khustka?) Yes.

M4-2: I have a very long skirt at home, but it's not attached to the top like this.

M5-1: I think in an antique shop...but I don't think so, like, if you go to a garage sale, or maybe like Value Village, yeah I go there a lot.

M5-2: Yes, but if it was a hot day, I wouldn't want to.

M6-1: Yes, when we went here for class, they were pretending they didn't know what a phone was and they were like "What is that?" You know exactly what it was! I just saw you take your phone out of your pocket!

M6-2: Yep, because they were very hot and these thingies were different when you at the men they'd be hardworking, you'd need the right clothes, not just shorts for their legs or they'll get 'blah, blah, blah.'

Erica, Age 8:

M1-1: Because my two friends, they went to it and said it was really fun and I wanted to do it.

M1-2: Some stuff, getting to work in the houses.

M1-3: That's kind of all they told me, kind of just don't know too much else.

M2: Yes, yes really excited! Because I couldn't wait to see what costume I would get.

M3: I think it suits me, both blue, my favourite colour. They are different, we don't wear babushkas and I don't usually wear dresses.

M4-1: No, not really. Still excited about dressing up at camp.

M4-2: Well, we have these princess dresses that like friends come over and we pretend to have fashion shows and we dress up weirdly.

M5-1: Probably not.

M5-2: Not really, because we usually wear like, the girls wear leggings and stuff, they are really comfortable, and I like them.

M6-1: Yes.

M6-2: Yes, because when you come in your normal clothes that's one thing that's different about what they did, but when you are wearing costumes you get to find out what it was actually like and what clothes they had to wear and you to wear a costume.

Rose, Age 7:

M1-1: Because I have a very, very deep obsession with my culture and I feel grateful for being Ukrainian and it just seems to...I just love to...like when I am at school and we are learning about Ukraine, I kind of take over from the teacher. I kind of get to be the teacher because I am full Ukrainian because my dad's half and my mom's half Ukrainian, so it all like mashes together and so I feel very happy to be full Ukrainian and also I just enjoy my culture and there are buildings I have never been to but I have been here a lot of times and I like to dress up in Ukrainian and so it's actually not really about learning stuff because I already know pretty much every single thing you need to know if you're Ukrainian. I know that most Ukrainians put ketchup on stuff, I do too. I even put ketchup on pancakes.

M1-2: Yes, I went last year.

M1-3: I am most excited about getting to go in store rooms you don't get to go into when it's just like you, so on a random tour because sometimes there's an upstairs because on like a tour you're not allowed to go upstairs, so but when you're in camp you sometimes will and so that's what overjoys me and like in that building [points to train station beside where we are sitting] there was like cool little rooms, and I loved the little shoes that were in there. And also, I love to dress up as a Ukrainian. I also love to speak to people here and I like to just go in the buildings and I like to say '*Dobrayden*' "*Dopobachenia*" to the people when going in and out.

M2: Yep. Yes, excited, like all the stuff I said is what I'm excited about.

M3: They're like...like the lady asked you what your favourite colour was and my favourite colour is coral, so she found something that has a little coral on it. Coral is just a colour that relaxes me. I like the colour orange and pink and pink is a very popular colour and together it mixes so beautifully and the word is coral and it just makes me feel like I'm in the ocean or at the beach when I'm wearing it and coral's such a pretty colour. If everything could be coral or turquoise, that would look stunning.

They are different, always going to be. Most of the time it [her garments] has coral and like I'm not a big fan of socks and I hate wearing socks. They are so, so, so hot. Even like in the winter, this year at school I would take off my socks and wear my boots barefooted. And I never get cold, my feet just never get cold. Boots were just enough. Now, there are

some socks, there's a sock store in XXXX where I live, and it has some good socks that are short and I bought them and OMG I will just wear them all winter, I'll just, I don't want to wear them when I don't have to and also in the summer or in the spring, you don't expect kids to wear socks. Well, what's different at home about clothes is usually I would wear a t-shirt or a tank top over like a bathing suit top because I like to, it's comfy, and I love to get wet. And I'd usually wear shorts or capris, like today I came with capris on.

M4-1: Not really, like when I was little little I played dress up, in my life I have only played dress up like 6 times [so not much times].

M4-2: Yeah, last year when I was in camp. And also like ummmm, I have a dress kind of like this in the same style, not with the lace but with buttons and the skirt, and almost as short as these sleeves, but not that short and they are puffed up on the bottom and it's like blue and white dress and like I do have a khustka at home.

M5-1: No, probably not.

M5-2: Well, basically, if you look back then they wanted to look very nice, you couldn't just [like, people can do this now] but way back then you couldn't just go out in public in sweat pants and a tank top and just a crazy, wacky bun like me and my mom love to wear. No, you had to like look very nice, you had to get into a dress, you have to get in your heels or like your flats and for the boys they would to get in their overalls, you know it's all about going in public, like at home doing their chores, washing their dishes, washing their floors, they would wear...they wouldn't wear their regular day clothes. They would wear their most hideous clothes.

M6-1: Everyone does, everyone that works in the buildings.

M6-2: Yes, like because it kind of helps me because you can understand that they had to like sometimes if you're in that building the guy dresses up like he works at the train station because it is the train station and like in a house they would dress up like normally for a normal day...and also like, back then ladies...were like...always wore a dress and like the men would always wear at least pants or overalls, and also, this isn't about how you dress but this is something like back then blue was considered a girls' colour and pink was considered a boys' colour, also blue is a very popular colour for dresses, like this-that explains how it was.

Brody, Age 8:

M1-1: Because I am starting to learn Ukrainian and I know some words and I'm doing Ukrainian dancing so I'm kind of...and we saw this camp walking before at the blacksmith's shop and I'm like...it looked really fun and then we got this folder thing where it's like ummm a camp for here, we got this folder that said that you can join this if you want.

M1-2: Gonna be doing some more touring I think.

M1-3: Going to the chicken pens, because I want to catch one, like run after them, but don't run after them too long because they'll die (They might get a little stressed out) and then die, that can happen.

M2: No. I saw this picture of the people dressed up and I saw the people walking around, but I didn't know. (Excited about dressing up?) Ummmm, I was because it was of just some more...it's kind of to see behind the scenes, I kind of like that part of it.

M3: Yes, different. You don't really have straps like on your pants and you don't really have your shirt being covered by these pants. These buttons are different, you don't normally have buttons like these.

M4-1: Yes, a lot, even now. Like kind of these flower stuff and like really boring stuff and we dance around in them. And they make us look kind of like how like...have that around here.

M4-2: No, but my brother has.

M5-1: No, you could at the Dollar store probably. Yeah, like really snazzy ones with like rainbows, my brother bought those and he's like...at cadet camp he's going to be walking down the stairs and then take his shirt off and he'll have that all on.

M5-2: Just for like parties, not for all day wear. Because, like umm, no, because it's like, you would look different to the kids around you wouldn't want that to be happening. But you could just if you wanted to.

M6-1: Yes.

M6-2: Ummmm, I feel like it does that because...it like, because...it kind of brings you back, like it brings you more into the stuff that's around you.

Walker, Age 6:

M1-1: Because my mom signed me up and I really wanted to come. To feed the chickens.

M1-2: Haven't been to camp before, but have been to the Village before.

M1-3: The chickens and feeding the pigs. The chickens.

M2: My mom and dad told me and I am kind of excited. I am hot, but it's soft on the inside [the garments].

M3: Too hot because of the shirt. These pants, when I bend, the skin [on his ankle] kind of pops out. (So they are too short?) Yeah, but they are fine. They are kind of the same [as his clothes]. So like, I don't really wear overalls at home that much, I only have zero/one pair of overalls. But I am going to wear this over the night (going to wear that to bed?) Yeah, as pyjamas.

M4-1: Not that much, ummmmm, usually the super her ones of the Transformer ones...yeah

M4-2: No, never. Because these are Ukrainian and I don't have any Ukrainian clothes, because you're very old time (so you think the clothes are old-timey?) Old times clothes because Ukrainian people, they were a fairly long time ago. Yeah, so like all the people were here they all passed out [away] because it was so long ago. Two years ago!

M5-1: I would buy more toys and stuff, because I like toys (But if you were looking for clothes?) Yeah, because it's an old time store (In today's stores?) Yes, but I wouldn't find these kinds of things, because they are old-timey.

M5-2: No, because this is old time and my school doesn't start for two weeks.

M6-1: No, not that much, not that often.

M6-2: Yeah (how?) I don't know. (Do you know why?) To understand that they are old time? Yeah, I don't know.

Noah, Age 8:

M1-1: I don't know, my mom wanted me to go and....[inaudible] I wasn't sure about coming. (And what about now?) I kind of hate it. (Well, hopefully by the end of the week, you won't have hated all of it!)

M1-2: I didn't.

M1-3: No.

M2: Yes.

Never excited. (so you don't like any part of the costume?) No. The only thing I think is kind of cool are these [the overall buttons].

M3: Really different. There's straps instead of like a waistband...[inaudible] The shirt has cuffs and most shirts I have don't have cuffs.

M4-1: Never play dress up at home.

M4-2: Once. Have worn overalls once before, but these are different. The other ones I wore went across. Technology has changed, also very hot.

M5-1: I'd like the shirt in a smaller size. These look like my mom's pants when I first got them.

M5-2: Still only the shirt, not the overalls. Too hot.

M6-1: Yes.

M6-2: No. (Why not?) because it's just clothes.

Ryan, Age 8:

M1-1: I don't really know, my mom told me about it. I was interested.

M1-2: My mom and sister told me we would be making perogies, that's all I know.

M1-3: I want to go to the police station.

M2: No. Not excited, too hot, because it's not that comfortable.

M3: (Anything other than comfort that we talked about different?) No.

I don't wear these things [overalls]. I worn this shirt, not the same red...I like this red shirt.

M4-1: Usually, when I was a little kid. A dolphin suit, I usually have those things like a ballerina (tutus?) Yeah.

M4-2: No.

M5-1: Probably not. Because in the city, like Edmonton, I usually don't see these kinds of clothes (And so, the clothes are different?) A little, yeah. In summer we wear shorts and tshirts, so like more regular clothes. In Ukraine, do they like wear these all the time? (Well, what we try to show is farm clothes that Ukrainian farmers in Alberta would have worn during the early 1900s).

M5-2: No. (Why not?) Because it's uncomfortable and hot. But people in school wear these.

M6-1: Yes, most people.

M6-2: No, just feel like a regular person.

Mary, Age 11:

M1-1: Well, because I wanted to learn about my history and my family, because my family was from Ukraine and Germany and Ireland...I asked my mom if there anything we could do and she said "'Oh! There's this camp'" and I was like 'sure, I'll go to it.' And then she told me we get to wear costumes, because I grew up watching and reading Little House on the Prairies books and also this past year I was watching the TV show. And so, I was like 'OMG, I wish I had those sorts of clothing,' so it was perfect.

M1-2: Still figuring it out.

M1-3: (So you're already excited about dress, anything else?) I guess I am excited to explore this place because I haven't been here before.

M2: Yes. Excited about dressing up. Ummmm, I really ummmmm, I go to a school where the girls wear really short, shorts and I hate that part, so I like going somewhere where the people like to cover up, I like this part because it's kind of fun to dress up. And I've always wanted to be a princess, and this sort of makes me feel like a princess. I just love the whole Little House on the Prairies and the old-timey stuff because my great aunt used to tell me stories about when she was a little girl and she showed...that's why I was kinda really excited to be going to this camp because she told me about when she little and stole a tomato from the neighbours. Her dress got caught and she was wearing [inaudible]...and she was upside down in the tree!

M3: They are kind of old fashioned and the flowers on the dress are kind of faded, which I like, I like that part about it. It looks like this is something you would find back then and they sort of do remind me of the clothes I wear at school sometimes because every now and then we'll have a group come in and talk to our school about it and they'll wear like...because we had that Ukrainian group come to our school, like in March or something and they showed us Ukrainian dancing and I thought that was really cool and yeah...

M4-1: Yes! My brother doesn't. I usually have a peacock outfit, it's like a long dress and I usually prance around the house and peacock with it. I have an American [inaudible] which I bought an old-fashioned outfit for, so I pretend it's "back-then."

M4-2: Once, I tried on my great aunt's dress from when she was little.

M5-1: I think you could, I'm not sure but I think you could because there's like stores that sell authentic Indian costumes, not costumes but like clothing, like saris and uh those kinds of things, so I am pretty sure you could find something like this in the store.

M5-2: Yes.

M6-1: Yes.

M6-2: A bit. It sorts of means that girls didn't wear pants because boys do and they don't wear overalls because the boys do, and they wore, what are the head things called again, (Khustkas) instead of ball caps. Ummm, the clothing was sort of simple, yet it had like, the clothes were very patterned and like it's simple but patterned, it's like, I don't know. (I get what you're saying.) Because like I'll wear like a blue tank top and shorts, it won't have like the same pattern all the way down, so that's kind of different (So there's more fabric of the same kind). And the fabric is sort of like, it's not as stretchy, as what I am used to, because it's cotton. So it's like stiff, in a way because I am bending over to tie my shoe and it's like stretching right here (So movement is limited, I remember you talking about that earlier.)

Interview 2 – Thursday, August 11, 2016

Noah, Age 8

T1-1: I hated it. It makes me feel so sweaty.

T1-2: All of them were difficult. I hate school back then. I didn't like the costume. I was too hot and uncomfortable.

T2: No. I hate dressing up. Exactly like last week, [in reference to Monday's interview] "Do you like dressing up? NO."

T3: Outside the costume (so you would prefer to not wear the costume?) of course.

T4-1: No. No, to everything with costume.

T4-2/3: Same as usual. No (you said something about school – you didn't like school back then) yeah. I felt like how I actually feel in school because I always hate school no matter where it is. I don't like anything.

T5: Because they didn't have elastic bands and straps (so the materials were different?)

Yep. (Anything else?) I have no idea. Oh, because they are easy to get from the materials that you grow on the farm.

T6-1: Negative 100.

T6-2: Same. I liked parts of the camp. I don't like most camps. It's kind of good because I hate all camps. (So do you want to tell me what you did like?) No, I can't even think of anything...

Erica, Age 10

T1-1: Ummmmm, it is very different from what I wear, like what I usually wear, but like it's a little bit hot, on hot days, but when it's cold out, it's warm (nice to have the layers then) yeah.

T1-2: It's easier to understand what life was like, ummmm, that's kind of all.

(Was it harder to run around or do chores?) Yes, because I can't go very far because of the inside dress. Yes. And the babushka feels like it's going to fall off when we run. But we usually have our babushkas tied here, but we were cooking, so it was hot.

T2: Yes (Why?) I really like getting the costumes, and wearing them.

T3: Easier. Because you get to feel what it was like and they didn't have clothes that we have right now.

T4-1: Sort of felt the same, sort of felt like 100 years ago.

T4-2/3: Yes. Like when we are peeling potatoes and when we went to the store. When we went through the garden (Anything else?) ummmm, no.

T5: Because that's all they had, and well yeah, that's all they had. And it was probably easier to sew than pants and a shirt.

T6-1: 9

T6-2: It would kind of feel the same but we would have to wear our own clothes, and it would be like we were just visiting.

Brittany, Age 10

T1-1: It was really cool because everyone walking past us thought...lots of them were taking pictures of us...because they thought we were cute...it was fun

T1-2: Well, I think it was little bit harder because when you'd try spreading your legs out a bit you couldn't because it's really tight. (Limits movement a bit I guess) Yeah.

T2: Yes. It just makes everything funner and interesting.

T3: Wearing the costume. (Anything in particular? You talked about people taking photos, etc. basically that?) Yep.

T4-1: I felt like, I tried to act like it. I feel a little bit different, but... (just you, but a little different) Yeah.

T4-2/3: Well, you had to walk all over the place and you couldn't drive cars and ummmm and you couldn't just go to the store and like buy all the stuff because they didn't have everything.

T5: Because they couldn't afford to make really fancy clothes, it's easier to just makes clothes with one color of like, one material (maybe a little bit more simple) (any other reasons?) I also think that they didn't have as fancy clothing materials to work with and it was just the style too.

(Scale 1-10?)

T6-1: 9.

T6-2: Well, you just wouldn't really feel the same because you wouldn't really feel like you were acting because other people wouldn't think you were either (Just kind of a regular visitor in your clothes?) Yeah.

Mindy, Age 10

T1-1: I don't know, I felt like people thought we were actually here, because they kept taking pictures of us (I have heard that) Yes.

T1-2: Well, it was kind of hard to like run around, because the slips are kind of tight and some of the dresses are tight I guess, because some people were saying they couldn't run. But otherwise I think it was okay.

T2: Yes (why) I don't know, I feel like it's more fun and I feel like I am more here because I don't know.

T3: With costume. Yes. (Anything about it in particular?) No. Not really (Just the way that you looked?) Yeah.

T4-1: I don't know, it kind of depended where I was I guess.

T4-2/3: Yes. School, especially school. And I don't know. When we were feeding the animals I guess and I feel like there was another one, but I can't remember right now.

T5: Well, I don't know. Because that was the style I guess, and that's all they could afford maybe. And that's what they had to wear maybe?

T6-1: 9

T6-2: Not as hot, maybe, because we had to wear babushkas, and slips underneath our dresses. (Anything else?) I don't know, I don't think so. I feel like I am more covered now that I am wearing this, because I usually wear shorter shorts.

Samantha, Age 8

T1-1: It was fun. Feels like we went back in time. (Anything particular about the costume that made you feel that way?) Mmmm, no.

T1-2: Ummm, not really. Just felt the same.

T2: Yes. It's fun wearing old-fashioned clothes.

T3: It was easy (Why?) Don't know.

T4-1: I feel like someone 100 years ago.

(On Monday I had asked how it was different from your clothes. So you just felt different in your clothes? Or?) I felt different in my clothes.

T4-2/3: Ummm, doing like the beading. And the knitting.

T5: Because they didn't have like pants and shirts for girls (so the clothing styles were different?) Mhmm. (Any other reasons?) No.

T6-1: 10.

T6-2: Ummmm, (whatever you want to say, or nothing) (Just imagine if you were wearing your regular clothes at camp, would it have been the same?) No (You liked the costume, you had 10 on the scale, so you just prefer to wear the costume during the program) Mhmmm.

Nina, Age 10

T1-1: Well, it was good, because like, you get in the mood that you're in...sort of like an interpreter, but not really, ummm, you're in the mood and you're like into it, because you've got all these different clothes and like you get really hot and if you're cold then they'll make you warmer (Yeah, that's very true)

T1-2: I don't think it affects what you're doing, well, maybe the boys because their pants are more like tough material for their jobs. Ours are more like for baking and stuff like that, but ummm, it wasn't that more difficult because I do lots of these chores, ummmmm at my other grandparents' farm, so yeah (Oh okay, so you're kind of used to doing some of those things?) Yeah, like feeding the chickens.

T2: Yep (would you prefer that or either way?) Either way, doesn't matter (But you like dressing up anyway) Yep.

T3: It was easier (What made it easier?) Well, like you're in it. Usually you're just pretending to be in it, but now you're really IN to it, like you have the clothes, now you know if they used to kneel down and make their dress all dirty, now you know that maybe they put an apron somewhere here or maybe like, yeah, you're more into the mood. Like if you're hot.

T4-1: 20 years ago. Not too much, feel kind of in between. Because at home I have a modern life, and when I come here I don't have the modern life. Well, maybe more like 50 years ago (so like, in between) Yeah.

T4-2/3: Yep. Because you get really hot in these clothes and they have so many layers. And so, well, yeah, because they had different types of clothes for their jobs, like I said before. And, you can kind of feel how they were, not really any tights, just bare legs, and HUGE underwear (Haha yeah, bloomers, so those are different).

T5: Well, I personally think that it's meant for their jobs and their culture and how...like for a boy, the fabric for jeans is more for their jobs, like chopping wood, like you don't want to get slivers from our dresses and stuff, it's not like females can't do that, just likely more to be men (Yep), for women, I think this is more like, you see some that have kind of an apron attached to it because they do lots of cooking and it's more ladylike to have a dress I guess, and so they like to dress up sometimes (Well and the apron certainly helps with keeping your clothes clean too) Yeah.

T6-1: 9.

T6-2: Uhhhh, 7. (Why do you think it would have been less? You like dressing up...) Like, everybody would look so modern clothes and you would see people doing these old things and like "whhaaaaaat?!"

Rose, Age 7

T1-1: It was very fun, and also I feel like a people think we're ummm actually working here. (Anything else about the costume that you want to say?) Ummmm, I love how I got a dress with coral on it.

T1-2: Ummmm, the costume made lots of stuff easy, but also when we were playing in the field I love doing cartwheels, but I can't do cartwheels in this (So, playing was a bit harder) Mhmm.

T2: I don't really care, I just care that I have fun there.

T3: Yeah, it made it easier. (Why?) Because, ummmm, this outfit is a very...it suits the age I picked for my character for this week, which is four. And it suits the name I picked, which is my mom's name. And, like, ummm, it really suits the character I kind of wrote.

T4-1: I felt like some from 100 years ago.

T4-2/3: They have to cook a lot, they have to do a lot of hard work to keep their lives going, and it wasn't that easy for kids to attend school in different moments that the family was having, and also, they had to, they wanted, they had to work very hard to get the stuff they needed to survive.

T5: It's because, ummm, they well, didn't have the, they didn't exactly have all the supplies to make like they didn't have all the supplies to make pictures on shirts, and dresses were more ladylike, and ummmm ladies were kind of forced to wear them, and because like all ladies would sew and knit was dresses for them to wear and ummmm yeah, and like, since they couldn't make pictures, they would have material, they would just use, they would just pick the design they wanted, from kind of like a picture and then just sew a skirt onto a shirt.

T6-1: 8, because like, sometimes it feels uncomfortable, and also, I also really feel like wearing my normal clothes (you want to wear your normal clothes?) Yeah and also I am not a dress person.

T6-2: Ummmm, it would feel a little boring because you wouldn't get to feel like you were really, really actually in the camp. It would kind feel like it was just a tour.

Walker, Age 6

T1-1: Two thumbs up (Was there anything you liked about it? Didn't like about it?) Ummmm, I don't really like when I do this and my pant kind of comes up (so they are too short) Yeah, a little.

T1-2: Playing is easier, doing chores not so good.

T2: I'm going to go back to this camp (okay, good, so next year) yeah. (What about at another museum? Would you like to dress up again?) No.

T3: It was easier to pretend to be someone else (What made it easier to pretend in costume?) Playing, I guess.

T4-1: Same as somebody 100 years ago

T4-2/3: (What do you think made you feel like that?) The costume (Was it different from your regular clothes?) Different, because I don't wear these all the time [overalls], because I never wear overalls.

(Where there any moments you could feel how different life was?) No.

T5: Because they didn't have any new clothes, so they just wear these, because they had to go to work. Without getting dirty, so they wear these (so staying clean while you're doing farm work) Yes.

T6-1: I loved it, High 10!

T6-2: Uhhhhh, 100 thumbs down, because it wouldn't be Ukrainian Village camp, without wearing Ukrainian clothes.

Mary, Age 11

T1: Fun (Anything in particular you liked or disliked about it?)

I kind of disliked how the waist was dropped, I'm not used to that. And...I but did I did like the print of this and I love the collar part, it's like really pretty, the pink and I thought that was paired really nice with this fabric.

T1-2: Not really actually. It's easy to run because it's not tight like the skirts I have now but it was kind of hard to ummmmm to sit without your underpants (bloomers) showing.

T2: Yes (Why?) Because I like to dress up and I like costumes, I like to sew, I like making things, creating things, wearing things that I make. I like making pillow case shirts, skirts, anything.

T3: Easier to pretend-now that I am wearing the costume. (Why?) Ummmm, kind of cause you like you're there, like, if you have the right, if you put your mind set on it and then you wear it and then you're around it, it sort of feels like you're there. And then when someone pulls out of cell phone, you're like "Oh, like wrong century."

T4-1: I felt like 100 years ago, but I was the same person (so, just back in time?) Yes.

T4-2/3: The way the grocery store looked. It was like 5 things and like, it's like old fashioned like the cocoa, the Fry's cocoa, it looks the same, except darker, and like old-fashioned...it's different. Baking powder had the same packaging too. Yeah, I still have those ones at home.

T5: It's sort of like to make it look like that's what it was, it's kind of cool how you guys, how they like here they walk around and pretend the other people are wearing the same thing they are and not like modern-day clothes, I like that part about it and I think it's cool how they get to like do things that they did a long time ago.

T6-1: 11-can I go to 11? (Yeah, that's totally fine)

T6-2: It would have been kind of hard to sort of pretend, because like I said it's easier to pretend, because like I said it's easier to pretend when you are wearing costumes, like you can have the mind set, but you can't like think, think about it. It kind of feels like you're missing out a bit-but that's what I liked about it [the pretending with costumes].

Brody, Age 8

T1-1: Ummmmmm, it was.....can we go back to that question? (For sure)

T1-2: Harder (why?) because it was more weight and you (it's heavier?) yeah, and it gets you hotter and it fills your whole body (yeah, because you're really covered up) Yeah.

T2: Yep (why?) Ummmm it brings you more into it the place around you (the environment?) Yeah. Like the stuff, the houses, the other who are role playing.

T3: Yes (why?) because people see you as you're dressed up and you're like "Oh, oh, they're like pretending like they're living in this life."

T4-1: Same as usual. I always think the same. (You think the same, but were there things that were different about you?) Ummmm, no. I did the same things like everything wasn't different.

T4-2/3: Yes, when we went to the school, and right now because we're like actually using an old stove, using like everything that we could use back then. Uses knives to do potatoes, not like the...(do you use a peeler at home?) Yes. But I'm not going to be doing a potato anyway. (You'll be helping with other things?) Yep. I like the most making the stuff, not really...(prepping the stuff?) Yeah. With my baba, she always like, I always

help her with like perogies, I do the pinching. I sometimes even it in the oven. She just watches me. (Well, that's good. It's good to learn from other people too) Yeah.

T5: There was a rule where you could only wear your clothes up to here or here. In ladies dresses, it had to go up to their feet, had to cover their feet. (Anything else?) No, but I remember that if you were a teacher and you got married you couldn't be a teacher anymore (I remember hearing that) No, I didn't hear that here, I heard it somewhere else I had been to before, the Little White School House.

T6: 10. (Without costume?) About a 2 (so you liked wearing the costume?) Yeah, like a lot.

(So we talked about it earlier, like it took you back to the time period and stuff like that. And so, really the only had to go back to was "What was it like to be wearing the costume?" But you pretty much already talked about it, anything else you wanted to say?) No. No.

Ryan, Age 8:

T1-1: Good. (I think it was you who said at the beginning of the week that you didn't really like the costume?) Uh, yeah. (Did that change over the week?) Yes. (So you like it better now?) Yes. (Anything in particular?) Uh, no.

T1-2: Sort of in between. Ummmm, making the bead things... (anything about the costume in particular?) Uh, running a little bit slower, because usually, generally I am very fast.

T2: No, I'd like my comfortable clothes.

T3: Didn't find a difference, because I did myself. (You were yourself...) because it my journal it said my name was the same and everything.

T4-1-3: A little bit. (Anything specific?) The grocery was littleler. So little compared to like Superstore.

T5: Ummmm, because they couldn't really make the clothes in the future back then because it was really hard and they were just and they were like almost...they usually lived sustainably, yep, so they couldn't really make their clothes that properly.

T6: I liked wearing the costume because I never really knew how to like wear these and stuff [overalls] (it taught you some things about clothes?) Yeah. (Could you give it a rating between 1-10?) Probably not, I don't know.