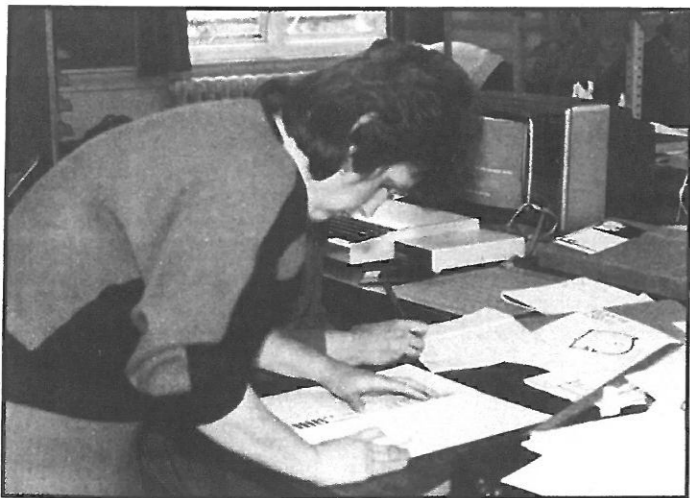


Earl of Powis

The group decided that the nobleman would be trustworthy. He would get word to the Drapers to organise a coffin and to spread the rumour of possible plague in the castle. A sickly scullery lad was to be the unfortunate victim. His body was to be later disposed of and the Prince substituted. In the closed coffin Edward could be safely transported to the church and guarded, while plans for his journey to London were laid.

A disguise was to be provided for the fugitive, who would pose as an apprentice accompanying a consignment of cloth, which was to be delivered to a guild in Marlborough.

The final problem of getting Edward through the heavily guarded gates was to be overcome with help from the Baker's Guild. They were to create a diversion of a fire in one of their shops, near the Galdeford gate, hopefully drawing the guards away from the gate, at the time when the wagon full of cloth was to pass through.



Using the concept keyboard, on to which a map of the castle was overlaid and text programmed in.

The teachers composed this account of the escape on the computer, using Writer and printed it in Gothic script using Fontwise. It was accompanied by detailed plans showing the route from the castle, via the church, through the town to Marlborough. In addition, "Edward's Lament", a minstrel's song, was composed and performed. The accompanying music was provided by a simple Rose Harp.

The escape theme provoked much group discussion during the evaluation session. The teachers generally felt that the intricacies of the guilds might be more suitable for older children but were in agreement that a more general escape exercise, just from the castle, could be applied with younger children.

The other 7 activities were:-

SPY:- The year is 1139 and King Stephen is besieging the castle. You are employed as a spy by the King and you have managed to infiltrate the castle.

HEAD-COOK:- The year is 1328. You are head cook to Roger Mortimer. A feast has been planned for the visit of Queen Isabella and the infant Edward III.

TELEVISION PRODUCER:- English Heritage has asked you to make a 5 minute programme to show the history of Ludlow Castle from its construction to the present day.

PHOTOGRAPHER:- You have been asked to illustrate a new guide book for Ludlow Castle.

ELECTRONIC GUIDE:- The owners of Ludlow Castle have decided to install 6 visual display units at key points throughout the castle. Using the concept keyboard choose the locations and devise suitable displays.

GUIDE FOR THE BLIND:- Make a tape to guide a blind visitor round part of the Inner Bailey of Ludlow Castle.

ELECTRONIC BOOK:- You are a teacher with a group of infants visiting Ludlow Castle. The plan is to make an electronic scrap book, showing 12 aspects of the castle which have interested the children. A Polaroid Camera is available to photograph the locations.



Preparing part of the medieval meal at the Teachers' Centre.

The teacher's interpretations of the activities varied. Some stayed closely within the parameters laid down, others changed them considerably. However, all felt the activities, with the exception of the Television Producer, could be easily and successfully adapted for use within the classroom. In fact, since the completion of the course, we have photographed examples of children's work incorporating many of the tasks initially performed by the teachers, and have seen original activities devised by the teachers themselves, following visits to historical sites.

As well as computer technology, Lego Technic and design technology has also been effectively employed.

Future courses are already planned to use a large country manor house, an abbey and a Roman archaeological site as historic locations for similar problem solving investigations. We have also given some thought as to how traditional museums of various kinds could be used.

Marianne Phillips & Annette Bryant
Advisory Teachers, Telford Teachers Centre

Heritage guiding



Jim Lang leading the diploma course group at Rievaulx Abbey.

A diploma course in interpreting historic sites and buildings

One very cold morning last July some thirty otherwise seemingly sane adults stood in heavy rain and strong winds on a rather exposed English Heritage site in North Yorkshire listening to it being enthusiastically interpreted for well over an hour.

Although not conceived as such this memorable visit to Wharham Percy has come to be regarded by the participants as a deliberate endurance test for them as recently recruited members of the first training course for English Heritage accredited guides. All but one had the stamina and determination to continue with the six-month intensive course to its conclusion and recently the successful students have been awarded their English Heritage guiding accreditation along with a Certificate in Heritage Interpretation from the University of Hull where the course was based.

The course planned by Jim Lang, English Heritage education officer for the north, Dr David Neave and Dr Barbara English, lecturers in Regional and Local History in the School of Adult and Continuing Education at the University of Hull received substantial funding from the European Social Fund to enable it to be offered free to the unwaged. Although arranged at short notice with only limited publicity the course attracted over 120 applicants. Thirty adults, all unemployed, aged from 25 to 60 and from a wide range of educational background and work experience were selected.

The course which provided a thorough grounding in architectural history, archaeology, and interpretive techniques required attendance on up to three days a week. Weekly study

visits to archaeological sites, historic monuments, towns and villages were an essential and much enjoyed element of the course. Assessment was by means of three assignments, one longer project and written practical guiding exams. Students were encouraged to pursue their own special interests which covered church architecture, country houses, garden history, furniture, fashion, industrial archaeology, Roman life, and individual towns and cities. The final projects submitted ranged from a detailed and fully illustrated account of the medieval stained glass of York to a highly relevant report on the employment prospects for the students on the course.

It is too soon to fully assess how successful the newly qualified 'heritage interpreters' have been in finding work but already it would seem that the majority will in the near future be undertaking guiding either through their own initiative or by recruitment by local authority tourist officers. Many will no doubt be seen this summer leading parties around English Heritage sites in Yorkshire and Humberside and further afield. The accredited guides whose names and addresses can be obtained from Jim Lang, English Heritage, Crown Buildings, Duncombe Place, York, YO1 2ED would be interested in hearing from any school, college or other group seeking their help in interpreting the heritage whether it be through leading a study visit or the production of written work or display material.

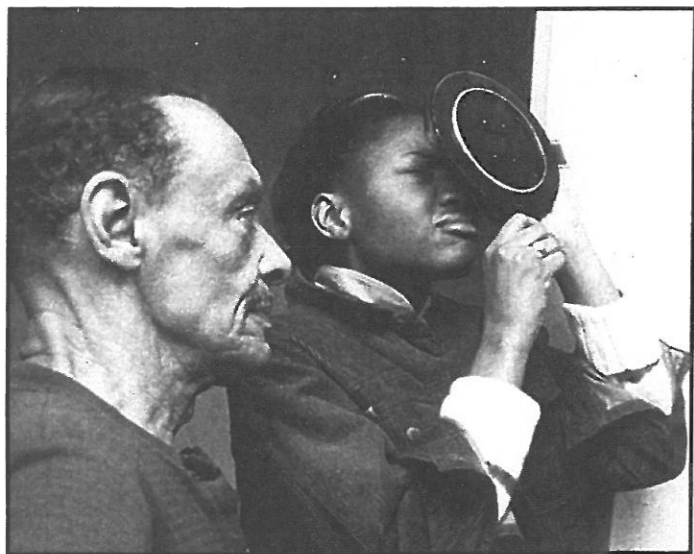
Following the success of the initial course another, this time one day a week for one year, is being planned to start at the University of Hull in September 1988.

Dr David Neave, School of Adult and Continuing Education, University of Hull, 49 Salmon Grove, Hull, N Humberside, Tel. 0482 45015.

Museums and the world of work: an American case study

Arranging for pupils to spend one or two weeks in museums or historic buildings as part of work experience has become more common in England in recent years. Opportunities to go behind-the-scenes and learn about identifying, conserving, recording and displaying items in museum collections have also been possible for a small number of pupils who have undertaken projects about museums in TVEI course work, for instance. Much of the impetus for this has come from schools. Recognising the value of introducing young people to the way in which museums work, national museums within the Smithsonian Institute in Washington DC initiated a Careers Awareness Program (CAP) in 1983. Some features of this project have far reaching implications which go beyond encouraging students to consider a career in museums.

At the outset CAP was intended to be part of the Smithsonian's "affirmative action" policy and was aimed at 16-17 year olds from minority groups. It is expected that, as well as coming into contact with a wide variety of museum employees and participating in activities linked to specific skills and techniques used in museums, students will become more adept at communicating and organising their time, and more motivated to continue their education. CAP's organiser also ensures that teachers, parents and local community groups share in the students' commitment to make the best use of their time spent on the project.



CAP students participate in hands-on activities.

One school a year takes part in CAP. The organiser introduces students to it through a presentation at their school. Students are then invited to apply to join the project, their acceptance depending on the school's recommendation and the students' level of interest expressed in a short essay on the application form. Parents too have to indicate support for their child's application. Up to 40 students a year have been accepted on the project which the national museums take it in turn to host. Students' initial comments have revealed that some have never visited the national museums, few know any museum employees and most had never thought of a career in museums.

The project lasts for seven weeks during which students spend two days a week attached to a museum. As part of the orientation to the museum a behind-the-scenes tour includes a simulation in which students identify artefacts which have to be classified, labelled and catalogued. There are plenty of opportunities for students to ask questions, share the enthusiasm of the professionals they meet and enjoy discovering items of interest in the displays.

The core of CAP is a series of workshops and seminars. In the workshops students take part in a range of activities demonstrated by the museum staff. The seminars give time for museum staff to describe their career histories and discuss students' own career plans. Towards the end of the scheme students are attached to one museum professional for three days.

Each student is given a CAP handbook which focuses on self evaluation, the career backgrounds of all the museum staff involved, preliminary and follow up questions to each workshop, a museum glossary and notes on the purpose of museums. Throughout, students are encouraged to clarify their expectations of CAP, prepare for each day at the museum and keep a log of what they do.



Museum staff demonstrate their work to students.

The culmination of the project is an exhibition which students arrange at school. In 1987 the theme of the exhibition was "Teenage Life". Students decided which of their possessions would best highlight this theme and then prepared a catalogue of the exhibition and sent out invitations. A CAP graduation and awards ceremony recognised the effort made by the students and challenged them to put their knowledge to good use.

Students' reactions to CAP have been enthusiastic. Comments have included "I was especially impressed that we were able to ask questions". "I'd never been to a museum before. This (the CAP) really helped me". "I've gained an experience that I will cherish for a lifetime". Of the 150 students who have been on CAP, 13 have started careers at the Smithsonian. Questionnaires to other students have shown that visits to museums continue. All the students are sent a CAP newsletter which records achievements of past students and gives encouragement to cope with interviews and job hunting. CAP's organiser is also anxious to keep students informed about exhibitions, concerts and performances.

Now that CAP has become established, the Smithsonian plans to produce a manual about the project which other museums could use to set up their own careers projects. Could elements of CAP be of value to young people here? Museums and historic buildings participation in careers programmes, TVEI schemes and BTEC courses could be the foundation for more joint ventures with schools. As well as informing them about the many skills necessary to run a museum or historic house, pupils involvement in setting up an exhibition in school could help to establish a long-term interest in the way collections are displayed. Contact with enthusiastic professionals prepared to discuss their own careers along with encouragement to ask questions and evaluate experiences helps pupils to clarify their own expectations and gain self confidence. Museums and historic buildings as much as any business or industry have a part to play in developing pupils' awareness of the world of work.

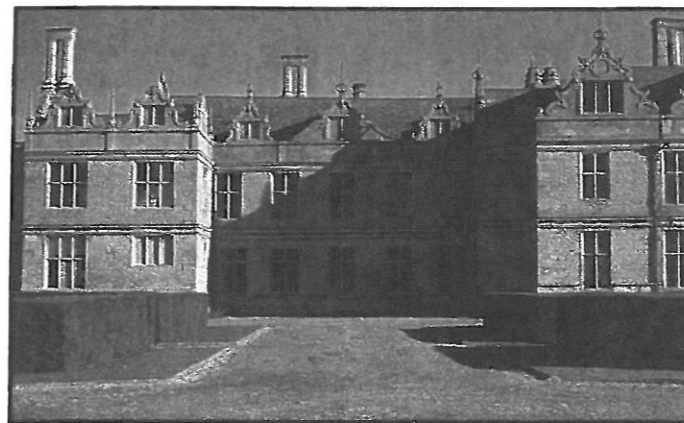
Hazel Moffat, HMI

The past replayed

A day at Kirby Hall, Northamptonshire 1590 A.D.

A project for children with special educational needs.

The house lies in a secluded hollow — so says the English Heritage guide, rather romantically. When I first saw Kirby Hall the secluded hollow was snow filled and the Elizabethan courtyard house stood quietly clad in its soft yellowish overcoat of local stone. But now I'm becoming far too romantic. In truth I wasn't looking forward to my first visit. I'm more an archaeological ruin person — happier with low Roman walls or the odd rude prehistoric monument set in a breezy landscape. I needn't have worried because Kirby Hall is a bit like a Hollywood stage set — all front with no roofs! The sort of place where it's colder inside the building. Actually it's not all a draughty ruin as I discovered beyond the second cattle grid (tranquil position down a chestnut avenue — as *The Which? Heritage Guide* for 1983 says). The south west range with its Great Hall is superb — great bow windows on three floors and a staircase which was clearly meant to impress.

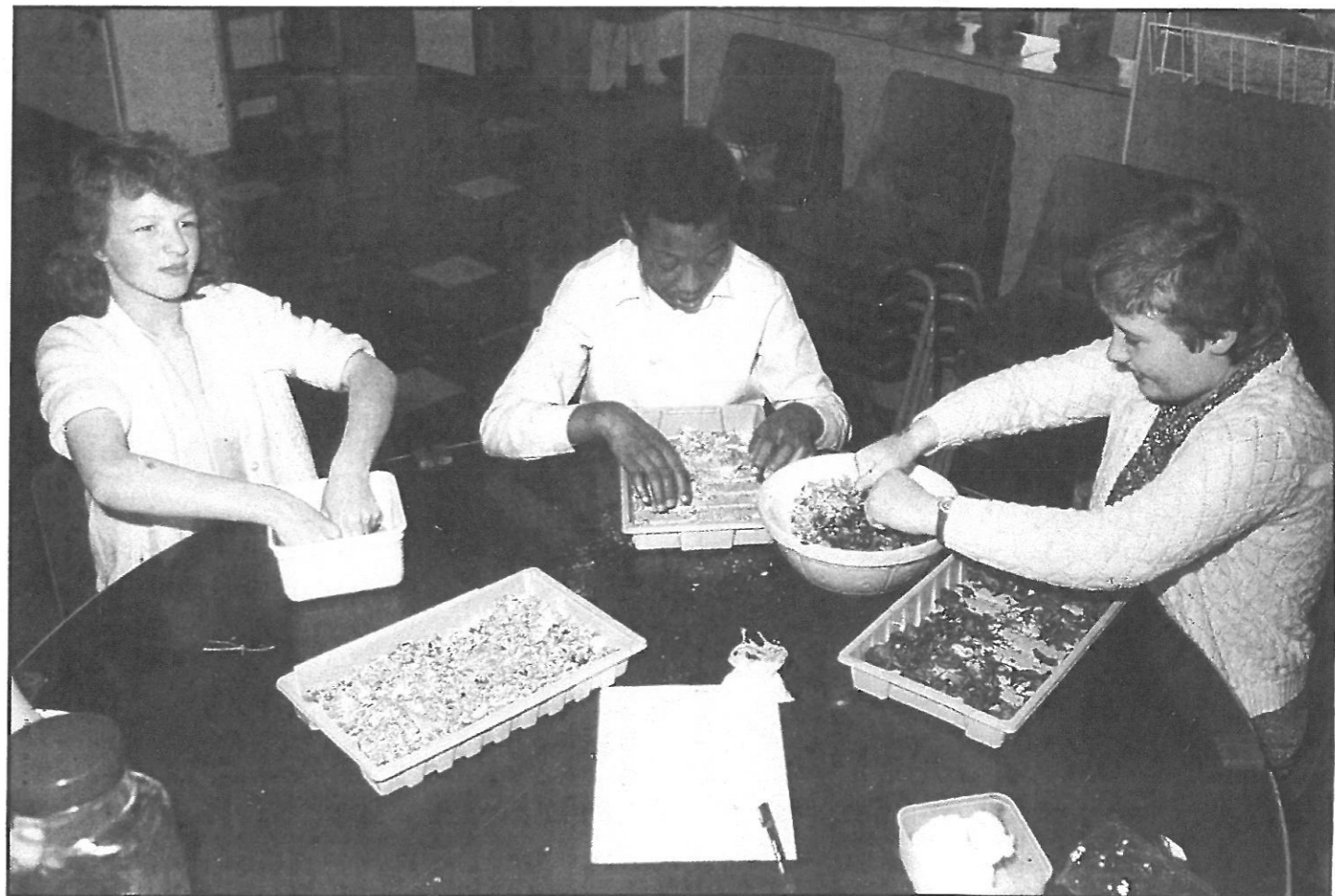


English Heritage

Now where was I? Oh yes the project at Kirby Hall. It all started with a letter from Malcolm Tyler, the County Music Inspector for Northamptonshire. He wanted a venue for a concert played and sung by children at special needs schools. Although I was happy for Kirby Hall to be used as a backdrop to the concert I wondered if we might do something in role in the right period. Most of what you can see today at Kirby was built between 1570 and 1591. Judith Horner, an Advisory Teacher for Music, was very keen on this idea and we launched into a full scale drama/role-play project. Judith and I were soon holding meetings with teachers. We decided on about 120 children from the eight schools which expressed an interest. Together with the teachers a scenario for the day was worked out and the practical arrangements made. By the end of the Autumn term 1986 we had planned most of the details and schools had started on their preparation work. A day's course helped teachers with some of the major areas of preparation — the history of the site itself, costume (schools were to make their own from material provided by English Heritage), dancing, music and food (each school would provide part of the lunch on the day itself). Classroom work began — though the day (June 17th 1987) seemed a long way away.

On June 17th children from Billing Brook, Northgate, Kingsley, Brookfield, Eastfield Park, Firdale, Isebrook and Forest Gate arrived in minibuses and cars wearing their costume and carrying equipment and food. In the outer courtyard they were still in the 20th century being confronted by instructions about lavatories and a film crew who were to record the whole day. They soon forgot the crew and themselves as they passed through the main entrance into the courtyard. There, greeted by Sir Christopher and Lady Hatton, they passed into the year 1590 — just as we had promised them. I'm not sure whether all the adults were able to slip so easily into role! Certainly I was worrying about all sorts of mundane things like whether it would rain or whether the pea soup would ever defrost!

The day had been devised especially for special needs children but followed the pattern which had been tried and tested by Patrick Redsell and John Fairclough at projects in Suffolk (see our book *Living History*).



English Heritage