



CYMRU DROS HEDDWCH  
WALES FOR PEACE

# MID-TERM EVALUATION

[2017]

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# Summary

## HIGHLIGHTS

- The report highlights a number of **outcomes for heritage** and **outcomes for individuals and communities** that are arising from the Wales for Peace project;
- This is an **extensive and fast-paced project with impressive reach**, as is demonstrated in the activity dashboard included in this report.
- **Stories of Wales' peace heritage are being gathered and shared throughout Wales.** Previously hidden narratives about women, refugees and activists (for example), as well as about buildings such as the Temple of Peace, are being communicated via formal project outputs, but also in meaningful interactions between project volunteers and their local communities. We reflect some of that activity here.
- Most volunteers and team members **feel more acutely a need to communicate Wales' peace heritage** after involvement.
- All of those we spoke to felt their participation in the Wales for Peace project had been personally **valuable** and, importantly, that it had been **valued** by the project team.
- **Stories of personal development are frequent;** participants talked about the acquisition of new knowledge and skills, new experiences with technology, improved confidence, better presentation skills and discovering their own creativity. **Coupled with this however are stories of quite significant changes in attitudes** on complex issues such as peace, conflict and international affairs. Indeed, recognition of that complexity is itself an impact for many.
- What emerges strongly from the interviews with school pupils, teachers, team members and volunteers (in all capacities) is a genuine sense of their own **autonomy within the project**. This is significant, helping to explain *how* impact occurred, not just where, when and whether it has. Key terms utilized throughout interviews include 'ownership', 'discovery' and 'making connections'.
- The Caernarfon poppies installation has been a **high-profile and memorable** partnership for the Wales for Peace project (with CADW / 14-18 NOW). Respondents noted how important it was for the local community to have been a part of it; a significant shift from perceived *invisibility* to *visibility* for that community.
- **Monitoring and evaluation** of the project's impacts and outcomes is challenging given the scope of the project, the range of audiences, and the geographical spread of activities. The *amount* of data collected is impressive, although how comprehensive that data is varies from event to event. Given that the project is well on its way to meeting its aims in terms of reach, there is scope for more targeted data gathering in future which helps to explore the more qualitative impacts of the project. This will enable a more comprehensive account of where and how Wales for Peace is inspiring a 'new generation of internationalists through learning from Wales' peace heritage'<sup>1</sup>.

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<sup>1</sup> <http://www.walesforpeace.org/wfp/about.html>

## RECOMMENDATIONS

- **Further clarity on what the project team expects of those who engage with the project** would be helpful. This may in turn broaden the range of people who would wish to become involved as volunteers or participants. Allied to that **the team should look to diversify the range of volunteers to support the project's goals.**
- **Managing timescales** for the delivery of programmes that involve others, especially school groups, is key. Teachers expressed a need for much more prior warning to plan for events. Coordinating local activities, or synching of online and offline initiatives, may well be fruitful.
- There could have been **clearer articulation of Wales for Peace aims and objectives within the poppies work in Caernarfon and this should be foregrounded in work with future partners.** Respondents did not reflect easily on the larger questions at the core of the project. How can these have been further emphasized? In future perhaps more focused activity would encourage that deeper questioning on such large-scale interventions.
- Echoing the above, there is a sense that **the project has such huge scope that it can at times feel unwieldy.** In the next phase of delivery the team should think about ways of scaling up the incredibly positive experiences of volunteers; both in terms of the *quality of the experience*, and of the *deep engagement with the project's aims and objectives.*
- The project team should **identify upcoming milestones/interventions through which they can focus rich data collection** as has been done in this evaluation process. The team should continue to reflect on how they **choose indicators that matter** for measurement purposes.
- On the whole **our respondents tended not to have made much use of the varying online outputs for the project.** Going forward, is there scope to focus this activity further? Or to do additional promotions or online events that might galvanise people around the digital content? There is more thinking to be done about the relationship between the online and offline outputs.

## AND FROM THE DATA AUDIT IN PARTICULAR...

- **Assess IT training needs.** Flagging up opportunities for training with monitoring systems will continue to be important.
- **Assess methods training needs.** All team members need to feel comfortable implementing the monitoring and evaluation policy and making decisions about methods for different contexts.
- **Programme time into project/event development at an earlier stage for planning monitoring/evaluation activity.** This will make it more integrated and less stressful, especially when coupled with creative techniques that can themselves be built into a project/event.
- **Creative methodologies for capturing data from informal public events.** These could include filmed vox pops, attendees interviewing other attendees, the promotion of hashtags, or incentivizing attendees to write blog posts for example.
- **More comprehensively analyse and narrativise online/social media data** and to present the story of the project as it is unfolding on digital.
- Following the deep-dive approach utilized in this report, consider targeting a limited number of upcoming projects/events for in-depth data collection and using a lighter touch with others.

# 1. Background

In Spring 2016 the Wales for Peace (WforP) project presented a detailed activity report to the HLF. This report highlighted the breadth of activity that was happening under the auspices of WforP. At (then) 39% through the project, there were many strands of activity underway, creating a wealth of data and resources that the project team were cataloguing. There was a concern however from the project team that whilst the numbers were looking impressive, and the data was piling up, some of the stories of real and meaningful impact and change were being missed. Equally, opportunities to understand how and where the project should be adapting its methodology, or indeed its means for data capture, were also being missed.

The project's mid-term reporting tries to rebalance the narrative. With the input and expertise of external evaluators from Cardiff University, this report responds to the following questions at the half-way point of WforP:

- Which activities have been the best use of time and resources in making progress towards the outcomes and 'final story' of the project?
- How close are WforP to being able to tell the 'final story' of the project? What is missing?
- How effectively have WforP been monitoring project activity so far?
- Whose voices are not adequately being captured? What are the implications?
- What needs to be done differently in the project going forward? What lessons have been learned so far that can be shared with the wider sector?

## SCOPE

The resources available for the mid-term evaluation don't allow an in-depth look at all aspects of the project. Instead, the evaluators have:

- Spoken to team members so they can reflect on the project's progress to date.
  - Lightly examined existing monitoring data from across the project to find out:
    - What is the breadth of the project?
    - What does this data tell us broadly about how the project is progressing towards the outcomes? Are there any interesting / surprising trends?
    - What improvements can be made to data capture and storage mechanisms?
  - Taken an initial in-depth look at two aspects of the project to identify lessons and which main outcomes / activities within the project will require greater attention in its second half.
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## 2. Methodology

This report has been compiled using a multi-method approach as detailed below:

1. The WforP team has carried out a detailed audit of data collected during day to day planning and delivery on the project. Such reflection means the team can ensure systems are robust going forwards. Section three offers an overview of the findings from this work and some recommendations.
2. Members of the project team, and those who work closely with them, have been interviewed, encouraging reflection on the broad scope of the WforP project work, and its progress.
3. In addition we have utilized a 'deep dive' approach to two case studies in order to offer a rich and broad account of the value being created within the project, and to identify instances where opportunities for value generation - for the public, volunteers or the team - might have been missed.

CS1: WEEPING WINDOW INSTALLATION  
IN COLLABORATION WITH 14-18 NOW



CS2: TEMPLE OF PEACE TOURS  
LED BY VOLUNTEERS



Case study one offers a detailed account of the activity surrounding the 2016 Caernarfon Castle 'Weeping Window' installation, giving those involved a chance to reflect up to five months after its close. WforP worked with CADW and the Royal Welch Fusiliers Museum on a public and schools outreach programme alongside the installation. This included the 'Peace in Action' schools' conference and 'Peace Heroes' awards, poppy crafts on site, the 'Peace Messages' exhibition, the 'Caernarfon Peace Trail' app and young peoples' Digital Storytelling days. We spoke to volunteers, school teachers, school pupils and community members about their experiences of this work. This has been supplemented by data collected as part of the AHRC-funded 'Voices of War and Peace' project. That data, primarily in the form of questionnaires with members of the public, forms part of larger exploration of how the meaning of the poppies bent and flexed as they toured the UK. This data collection is ongoing, and will be reported via other outlets in time.

Case study two explores the ways in which volunteers working with the team in Cardiff reflect on their experiences of the project; those working on digitization projects and delivering tours in Cardiff.

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### 3: Data Audit

The detailed case studies that follow work in complement with a detailed audit of data capture and storage mechanisms being used on the project. This has helped the WforP team and the evaluators assess progress against planned outcomes for heritage, people and communities (reflected also in the dashboard in Appendix 1), but also to identify areas where those systems could be improved for the remainder of the project. There are a series of recommendations for data use and capture going forward at the end of this section.

#### Findings: data collection strengths and weaknesses

Strengths	Weaknesses
<p><b>Systems</b></p> <p>The data capture system has proven a powerful tool for monitoring and reporting on the WforP project. Moreover, the project was a catalyst in embedding this system across the WCIA which has significantly improved monitoring and evaluation activity, contacts management and promotion across the organisation.</p> <p><b>Systems / Implementation / Methodology</b></p> <p>A monitoring and evaluation plan was put in place followed by, more recently, a monitoring and evaluation toolkit which all team members have access to. There is also now a standardized internal evaluation form that must be created by the responsible team member after every mini project (which may incorporate several events).</p> <p><b>Implementation</b></p> <p>Record keeping of volunteer hours has been exceptional given the complexity of community based volunteering. While WforP haven't captured every single hour volunteered (for example, where people have volunteered via a community champion or remotely) they have captured a reasonable reflection of hours across the board.</p>	<p><b>Implementation</b></p> <p>Project activity began before a Project Manager was appointed, and before the data capture system had been set up. Multiple events and activities were the trend for the first two years of the project which were challenging in terms of data capture. This has meant some absences in the data which are reflected upon below.</p> <p><b>Systems / Implementation</b></p> <p>Population of the data capture system has often fallen to a small number of team members rather than everyone keeping it up to date regularly. As with any system, it is only as good as the data put in. There is a persistent lack of confidence in using the system (low ICT confidence) and/or deprioritisation of this task when the team has been busy.</p> <p><b>Implementation</b></p> <p>The flexibility (therefore putting the onus on team members) has meant monitoring and evaluation has been left to the last minute or not included at all in some activities. The audit shows us that there are a number of activities with no data collected at all and some where there is photo evidence but collected by chance rather than design (more detail below).</p>



<p><b>Implementation / Systems / Methodology</b> Reach-measurement mechanisms are built into the website and social media accounts by design. A media log has been used as have footstep counters at exhibitions.</p> <p><b>Methodology / Implementation</b> There are no set structures imposed for monitoring which has meant the maximum flexibility for research design by event and audience type. There is however now a toolkit available for staff to select appropriate methods for the activity and audience. This has gradually emerged over the first half of the project, improving as lessons have been learned.</p> <p><b>Methodology / Implementation / Systems</b> For many activities data collection has been rich, ensuring a mix of photographs, participant feedback and participation data. This has not always been the case however as is reflected below.</p> <p><b>Systems</b> There is an as-yet untapped story unfolding about the project within social media spaces. This is likely to be a strong story if it can be pulled together.</p>	<p><b>Methodology</b> Due to the sometimes last minute thought given to monitoring, sometimes quite ill-thought out feedback forms were used which had leading or confusing questions. This should be mitigated going forward by use of the toolkit.</p> <p><b>Systems</b> The systems in place for capturing active participants have been a little weaker. These have relied on Eventbrite information and an Excel spreadsheet on the Shared Drive. This has been kept up-to-date by highly skilled volunteers but crucially does not interface with the data capture system being utilized more broadly for the project.</p> <p><b>Methodology / Implementation</b> Outside of specifically targeted activities (for example, UNA Exchange project aimed at BAME women) collecting equal opportunities data about some of the target groups has been challenging.</p> <p><b>Methodology / Implementation</b> Perhaps understandably, the worst data collection has been at informal public events. In future more creative ways of collecting data at these (talking heads/vox pops) could be implemented.</p>
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#### **A further note on implementation**

As noted above there have been some gaps in implementation of the monitoring and evaluation policy and procedure. This is perhaps unsurprising given the scale of the activities being carried out on the project, the range of audiences, and the geographical spread of those activities also. There have been no fewer than 56 distinct activities as part of the project to date. Except for volunteering hours, for which reasonably robust data has been collected, there are some gaps as follows:

- For 32 of the events there has been no pre-planned in-depth monitoring data collected by staff.
  - o For 14 of those, there is unplanned monitoring data in the form of photographs and social media stories.
  - o For 18 of these activities there is no monitoring data saved to the system and team members are being asked to feedback after the event.
- There is social media activity for nearly all activities which *could* be used to ascertain information.

The most consistent data collection has been at exhibitions, where footfall has been counted and other feedback mechanisms utilized (comments cards, visitors' books, artistic responses, feedback forms for public lectures). There has also been some creative monitoring of young people's participation, most notably participatory feedback mechanisms used on UNA Exchange projects and in the 2016 School Conference (videos compiling students' reactions and learning). However, monitoring for schools' activity has sometimes not been done, or data has not been fed into the appropriate systems. At times there have been missed opportunities to monitor skills outcomes which are important indicators for success for the Future Generations strand of the project.

With these notes in mind, the following section offers some recommendations with regard to data capture and preservation going forward.

## RECOMMENDATIONS:

- **Assess IT training needs.** Confidence with ICT might be an issue in terms of capturing and entering data into systems. These are also perishable skills; if you are not using them all of the time they are easy to forget. Flagging up opportunities for skilling up with the monitoring systems will continue to be important.
  - **Assess methods training needs.** All team members need to feel comfortable with implementing the monitoring and evaluation policy and making decisions about which tools to use in different contexts.
  - **Programme time into project/event development at an earlier stage for planning monitoring/evaluation activity.** This will make it more integrated and less stressful, especially when coupled with creative techniques that can themselves be built into the project/event.
  - **Creative methodologies for capturing data from informal public events.** These could include filmed vox pops, attendees interviewing other attendees, the promotion of hashtags, or incentivizing attendees to write blog posts for example. If further high-profile events like the Caernarfon Poppies installation are planned (such as the Cardiff poppies installation August 2017) additional volunteers could be recruited with these ends in mind.
  - **More comprehensively analyse and narrativise online/social media data** and to present the story of the project as it is unfolding on digital.
  - Following the deep-dive approach utilized in this report, **consider targeting a limited number of upcoming projects/events for in-depth data collection and using a lighter touch with others.**
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## 4: Team Progress Assessment

‘I’m very pleased to have been involved. We have achieved a huge amount.’

‘It really wasn’t until I sat down to complete the recent evaluation that the impact and scale of what we had achieved hit home – I found compiling the feedback quite moving – what stood out I think was how Wales for Peace’s involvement did influence how the poppy story was told and meant many many more community members and organisations were involved.’

We spoke to four members of the WforP team during which they were encouraged to reflect on project progress to date, key challenges and achievements, and their own stories of change over the course of involvement.

Emergent themes are summarized below.

### STORIES OF PERSONAL DEVELOPMENT AND CHANGE

Working in a small team has meant all team members have been involved in the breadth of activities on the project: ‘There is nobody else so you have to do it. I’ve learned so much.’ and ‘It feels like we are all doing things together.’ This has made team members more confident in their abilities, and all reflect positively on the project from a CPD perspective (although at varying stages of their careers). Working on WforP has been significant for most team members in terms of skills development, for example, in the acquisition of digital know-how or financial acumen.

Team members also reflect on the ways the project has impacted their world-view and capacity for perspective-taking, not least in relation to the peace movement and the poppy as a symbol of remembrance. A number of team members reflected on how they had had to negotiate their own discomfort with the poppy as they worked with partners and members of the public:

‘I’ve learned so much about it and how you work with that gut instinct. What is that resistance? Working on this project has helped me pull that to pieces a little bit. That is what I really love about this project – you are constantly questioning your own prejudices, standpoint.’

‘There is no point in me going off and talking to all of the people who think like I think. What is that going to change? In a way I need to be challenged and to be able to see other people’s perspectives’.

Team members reflect that it is exactly those kinds of realisations that should be at the core of the project; ‘bringing together the quite opposed sides of discussions around war and peace’ and encouraging ‘critical engagement with the past and what it means for today. They have seen public discussions around project events start to do that, moving beyond straightforward ideas about remembrance to more critical conversations about Wales’ capacity for peacebuilding: ‘You don’t know what the impact of that is but to

know that that conversation is happening is what we are about'. This last point is a salient reminder that an evaluation methodology will need to be foregrounded in the latter stages of the project that adequately captures the nuance of those conversations so that they can be in some way reflected in the project outcomes.

In reference to the activities in Caernarfon, most of the team members we spoke to had seen their own ideas about the poppy bend and flex over the course of the project which was interesting to note. That the poppy is itself such a 'controversial one' and that discussions around the white poppy in particular were so vexed meant that skills of diplomacy and negotiation were thoroughly tested.

## PROMOTING PEACE HERITAGE AS A PASSION

As indicated above, those working on the project are passionate about its aims and ambitions. Two of the team members we spoke to had a history of involvement in the peace movement, and those who did not had a demonstrable interest in it that they passionately connected with current world events. All see the goals of the project as important, and as an opportunity to communicate stories about Wales' built heritage, communities and people that have hitherto remained hidden.

'Before the project started this building, its history, hadn't really been covered that much so it has been an important thing to do.'

'If you asked someone who is a famous Welsh peacemaker they would probably look at you blank. .... The man in the street wouldn't have a clue. So its saying we do have this heritage and wouldn't it be great if more people knew about it.'

'when I started this job I did a search for peace heritage and found nothing... Getting those stories out is amazing.'

The communication of such stories does however need to be handled sensitively, as one team member notes, in order to avoid passion slipping into evangelism:

'In general with Wales for Peace it would be so easy to go into some horribly preachy thing. We are quite talented in not doing that as a team. We raise questions and giving the opportunity for people to reflect. To consider in a deeper way what this actually means. Sometimes we hit the mark and sometimes we don't but that is what our role is.'

As noted a number of times already, the team are measured in the language they use to talk about project successes to date:

'I would like to see young people thinking critically about war and peace and about what their role in that might be. It's in our objectives. Where are the next generation of peacemakers coming from? ... If you feel strongly about something you can make a change in your community. It's about

empowering people to work for sustainable, cohesive communities today. I don't know how far we will get with that but we will have made a start.'

The team's confidence in talking across project activities and outcomes to date in order to explore how well goals are being achieved is currently limited. This is for reasons no doubt related to the stage in the project, the scope and scale of project activity, and the capacity of the team to take the time necessary for consolidation of evaluation activity. As is suggested throughout this document, further prioritising the latter of these, and focusing on the collection of rich data from a limited number of events might mean a more comprehensive project narrative can emerge around the themes of clear interest to team members, and no doubt the HLF also.

All team members reflect on the currency of the project, especially shifts in the wider geo-political context within which the project has been operating, and how that has amplified the case for such a project in the first instance:

'It's quite tough to be optimistic in the face of Brexit, Trump, etc. However, I'm being gradually inspired by stories of welcome in Wales given to refugees which is a project developing now within Wales for Peace.'

'I feel, when you talk to people about the project now people are like, that's so important, whereas at the beginning it was like, hmm, peace, lovely, what does that mean? Given what is going on people have had to think about these things and focus, and decide whether to protest or not, and have a position on things that they might not have before. I can definitely see in the last 6 months or so there is a shift in how important, how people respond to the project. When you talk about the Women's petition people get it instantly. Re-creating it, people instantly get why you would do that. It's really important that we respond to that.'

'It's not just about finding out about history but about how it relates to you in the current day. What you can do with that information and contribute.'

'It's very relevant'

'The whole project is trying to achieve, inspire people to try and find out more about what Wales has done for Peacebuilding, nationally and Internationally. To inspire people to share their stories and connect with their locality in terms of those stories. And to get them to link that to what is going on in the world today really. Different alternatives to conflict. To inspire people to think about how they can get involved. Creating a more cooperative world.'

## CHALLENGES

The following aspects of the project were articulated as presenting – at times at least – challenges that the project team have worked to negotiate:

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### *Scope of the project*

As is mentioned elsewhere in this document, the sheer size and scope of the project's ambition has been challenging. How to prioritise energies and resources, and to keep track of activities, becomes a conceptual and practical difficulty:

'The project has had a huge scope, at times I think in the beginning certainly we have found it quite challenging in terms of the amount we have had to do and how to organise ourselves to do that. It's probably like any project really. At times that has felt stressful.'

With the activities in Caernarfon in particular there is an acceptance that the team were 'perhaps aiming to achieve too much'. Against that backdrop it is easy to see why other activities like monitoring and evaluation can be pushed to one side.

The project team are being encouraged in the next stages to focus attentions on a reduced number of 'quality' activities in order not to over-commit. This is also a recommendation of this mid-term evaluation, not least when it comes to the prioritisation of events for significant evaluation activity.

### *Establishing the project*

One of the impacts of the above challenge is that it has taken significant time and effort to get the project established and 'gather momentum'. Given especially that this was a completely new project for the organization, it took time to establish a team, and then to explore how that team might work to fulfill the project goals. As with any project it has then taken time to establish resources and to fashion an outward-facing articulation of WforP that speaks to the public. As one team member notes:

'There was definitely a period at the beginning where people didn't know who we were and we hadn't really established how exactly we were going to do things as with any project. It was a new project for this organisation. I would say a year to 18 months has been experimenting and trying things. I feel we have got to the point, partly because things have changed around us, but we are consolidating things a little bit. Slowly it is starting to emerge into a shape.'

Within the broader context of a society seemingly more interested in questions about peace, conflict, and questions of a geo-political nature, the team feel there is real opportunity for the project's momentum to crescendo over coming months [as outlined above].

### *Monitoring and evaluation*

As indicated above, a number of team members reflected on difficulties associated with monitoring and evaluating project activity. These issues are no doubt amplified by the scale of the project, but there is an increased will to work with the tools that have been made available and a feeling that where they are being used, they have been working well (see also Data Audit). There are however missed opportunities here as exemplified in the following quote: 'We had an email from one of the teachers 'this is the best trip we've ever had' but what does that mean? Why? We might need to unpick that'.

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### *Work with partners*

Working in partnership always has the potential to present challenges, whether related to differences in working cultures and patterns, or differences in agendas. Partnerships are recognized as a vital part of Wales for Peace and an incredible asset in working toward project goals, but they do occasionally present difficulties. For example, when working alongside the 14-18 NOW project in Caernarfon, there was work to be done on the translation of resources to reflect the Welsh context for the display of the poppies (culturally and linguistically). Also, when working with schools there are challenges around working toward divergent outcomes, or around articulating project value. As a team member notes 'We need to be clear what we are getting out of it as well'.

## A CULTURE OF FLEXIBILITY

In the face of the challenges outlined above, all those we spoke to highlighted the importance of the flexibility they had been afforded in their work on the project. The working culture that has been fostered within the team places value on that kind of flexibility, and seems to offer a degree of autonomy to individuals within their roles. The team have utilised opportunities to pilot ideas, and to reflect on those pilots and alter the methodology where it is seen as desirable. Team members also highlight the importance of the HLF contact over these first stages of the project, and that their flexibility also has been a huge benefit. As a team member identifies:

'We've tailored what needed to be done to our expertise. The project is so broad and we realised early on that it was never going to be word for word what was in the project plan, and as we've gone along we've asked, can we do this, and we've been checking with HLF, and we've realised we can change things. The project plan is so broad we can shape things and mould things.'

Team members are confident that at this stage in the project, they are able to arrive quickly at a consensus about what things will work, and what to 'let go'. This is helpful, but it is no doubt important also to maintain a culture of experimentation and, where appropriate, risk-taking. This reminder might be especially salient as the project seeks to broaden (for example) the diversity of volunteers and participants in the later stages of the project, as a team member reminds us, the project needs to 'get people involved from all sectors, cultures and backgrounds.'

## OTHER THEMES

Other themes that staff members [briefly] reflected on that may be worth following up in the later stages of the evaluation include:

- The role of volunteers
  - The specificity of the Welsh context
  - The specificity of the Welsh heritage sector
  - The value of the project for the WCIA
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## 5: Case Study 1 - The Caernarfon Poppies project

CADW has produced a report on the Weeping Window Poppies Exhibition which gives a broad statistical overview of facts about the installation (Reynolds 2016). It notes that 131,000 visitors were welcomed over the course of the 6-week installation, a 980% increase on visitor numbers at the same time the previous year. It also records a total of 49 volunteers involved in the delivery of the programmes around the installation, references the school visits and nods to the Remembering for Peace exhibition and the opportunities for reflection and crafting that were available to visitors on site. 14-18 NOW has also produced a report which offers a more detailed breakdown of (in particular) visitor demographics.

**Visitor postcards**

Caernarfon Castle was chosen by 14-18 NOW as one of the four locations for the poppies tour across the UK in 2016. Wales for Peace worked with CADW and the Royal Welsh Fusiliers Museum to bring a public and school outreach programme alongside the poppies.

Visitor feedback about the Poppies was collected on postcards in a reflection room on postcards. We are still collating the 4500 responses. Here are some of the trends so far:

Many of the cards were pictures drawn by young children to represent what the installation meant to them – they most often drew pictures of the castle, poppies or soldiers. Many people wrote their thoughts reflecting on war and the importance of peace, while others remembered people who had been lost during the two World Wars and later conflicts.

So far, we've collated responses from 31 countries across 6 continents. The youngest respondent was 2 and the oldest was 94 years old.

**Poppies: Weeping Window Visitor Experience in partnership with CADW / 14-18 NOW**  
Caernarfon Castle, 12 October – 20 November 2016

131,867 visitors looked after by 49 volunteers giving 1400 hours of their time

Volunteering Coordinator, Megan Cocoran was responsible for recruiting, training and supporting volunteers

"Peace starts at home – our family, neighbours, people on the street, at work, at school. Embrace difference and empathy and compassion in all situations."  
"Honoured to have served with you for six months. You left in the worst way. You are missed mate."  
*2 quotes from the 4500 'Time to remember and reflect' postcards*

**Image: Some of the headline statistical information about the poppies installation as recorded in other reports. [Courtesy of WforP]**

Given that this data is available elsewhere, we have sought a more detailed and nuanced account of the experiences of those who were involved in the installation in a variety of capacities; both behind the scenes and as part of school groups whose data is not captured in either the 14-18 NOW research or the CADW report.

### WE SPOKE TO...

- Students from Llandrillo College who took part in a digital heritage workshop and the Peace Heroes event.



- A group of three of the volunteers who were involved throughout the installation at the Castle (all female).
- One of the participants from the GISDA project (GISDA is a charity that provides intensive support and offers opportunities to vulnerable young people between 14 and 25 years old in North Wales).
- The lead on the school group activities at the poppies, who was also involved in running the school conference and Peace Heroes event.
- One of the organisers of the content for the Peace Trail mobile app.
- Groups from two schools that had been involved in the schools conference and had made videos responding to the installation (Syr Huw Owen and Erias High School).
- A school teacher and an FE lecturer whose students had been involved in projects around the installation.

What follows is an overview of those discussions. Text highlighted in bold can be interpreted as key themes or findings at the mid-term.

## 5.1 THE VOLUNTEERS

**All volunteers we spoke to had thoroughly enjoyed their time working with WforP and found it richly rewarding;** ‘enriching’, ‘thrilling’, ‘wonderful’, a ‘privilege’ and ‘exciting’:

‘I found the whole experience amazing. I loved it.’

‘I still feel excited by it.’

Respondent 3: Yes I think it has enriched all of us, really, long term... It *has*. I’m so glad I did it

Respondent 2: And I’m so proud. So glad that I didn’t just read and never do it. I’m glad that day I walked in the building. I feel I would have missed out had I not been behind the scenes as well as in front of the scenes.’

‘I thoroughly enjoyed the whole thing. It was all a bit ad hoc ...but it all worked out well and was good.’

As the final quote above testifies, there had been **some uncertainty about the parameters of the role, and how the volunteering would be managed**. The Heritage Group volunteer felt this was a sign that the WforP team had ‘overcommitted themselves’ and were ‘overstretched’, and the Castle group noted that this may have put some people off getting involved as volunteers. One volunteer reflected that it ‘was quite ridiculous staff in Cardiff thinking they could arrange things on the other side of the country’ and that it had been ‘very unfair on the staff in North Wales’. That same volunteer reflects wryly that it hadn’t been ‘conducive to ‘Peace’’. There were similar assessments of the CADW side of operations. Our pool of respondents here is small, and perhaps not representative on these themes, but these may be fairly straightforward issues to manage in future work on the project.

Such problems were interpreted by the volunteers as **a consequence of the popularity of the installation and problems associated with scale**: ‘It was all well and good seeing it on paper but they didn’t expect that many people’ ... ‘They were absolutely overwhelmed’. Nonetheless, as the Castle group

went on to explain, this had ultimately emerged as a rather creative tension in the project:

‘Respondent 2: I don’t think they themselves knew. It was like the development of a flower wasn’t it... [M] didn’t know how many volunteers would be involved... They were as much in the dark as we were I think.

Respondent 3: But it worked well because we all learnt as we went along.

Interviewer: Did that organic process hinder your autonomy in the project or increase it [General agreement that it increased it.]

Respondent 2: I think it increased it. It meant we all felt like we were developing together. Nobody had any upper hand if you know what I mean. Even [M]. We were all at the same part of the learning curve.’

**This translated into volunteering experiences that worked with their needs; ‘at a pace that worked for you’, and with great flexibility.** The group had had very positive interactions with the volunteer lead ([M]) who had taken account of peoples’ individual needs and abilities, and encouraged them as a group to support those who needed additional help; ‘by the end we were a ship that was sailing quite well, we could have organised the whole show. Give us CADW and we will organise them’ [laughter].

In time, relationships between the volunteers and CADW improved as the volunteers slotted into a role that supported CADW’s operations on site, answering questions, guiding people and providing a welcome.

**All volunteers reflected that one of the major positives of involvement was interaction with the public:**

I enjoyed meeting all of the people who came. Engaging with people. Asking if they wanted a photograph taken. You made so many, not permanent friendships, but connections.

In an age characterized by loose connections, these particular connections, in the space of the Castle itself, were rendered meaningful. Working with children especially had been rewarding to one volunteer who had taken a lead on the craft activities; ‘I feel exceptionally proud of that. The children had a great sense of achievement’. Also important for the castle volunteers has been continued interaction amongst the group.

**Groups of volunteers meet up on a regular basis now as ‘friends’ and even ‘family’.**

**Work with school groups was discussed as something of a difficulty.** Whether by accident or design volunteers at the Castle had ended up leading some school groups on site and they felt this was more than they should have been doing; ‘The teachers sort of came in and in effect said you are in charge.’ The volunteers reflected on **problems with timescales** too which might have been more thoughtfully mapped out or synched up with other activity. For example, the Peace March ended up being ‘a little low key’ in their assessment due to the fact that it ‘should have been up and running earlier’.

Volunteers themselves had strong recollections of new learning about the events of WW1, both locally and beyond. For the Castle volunteers, what had particularly struck them was the realization that there are a variety of poppies with very different meanings; ‘I was fairly ignorant about the white poppy I have to

admit'. **The work had then 'expanded horizons' and 'widened understanding' in a number of ways, and in interactions with the public, 'made people think more laterally'.** For the Heritage Group volunteer, learning about the stories of those often under-represented in mainstream remembrance had been significant (stories of Prisoners of War, Belgian Refugees and the Women's Peace movement were particularly significant here). This latter volunteer had been very involved in sourcing content for the Peace Trail mobile app and was keen to remind the interviewer that it stresses a rather alternative perspective: 'I still have an issue with the propaganda around the poppy. But the Peace Trail gives a better understanding'<sup>2</sup>. Tensions between the Royal British Legion's presence on site at the Castle with the emphasis on Peace had not escaped the Castle volunteers who were saddened by their own creeping realization that there were politics at play; 'My biggest disappointment was that the British Legion wasn't embraced more'. Instances of negative press coverage of the poppies installation was also something they were very tuned in to and frustrated by.

**The volunteers tried to make connections with the exhibition and in particular the Book of Remembrance, but these were not always easy.** This problem was amplified on occasions where the digitized Book itself was not working, a source of some 'frustration' and a 'missed opportunity'. The public seemed disinclined to view everything as they toured the site, and had to be quite actively guided to see the Book; 'It wouldn't have worked as well without us being there. They would have come inside, looked at the poppies, and then left.' As such, the Castle volunteers wished they had been more visible to members of the public and less likely to be interpreted as 'just nosy members of the public'. Interestingly, the Castle volunteers reflect that they might have had white (not red) scarves or jackets to distinguish themselves on site. One volunteer reflects powerfully that 'We didn't stand out and we deserved to stand out'.

It was important (and not a little surprising) to the volunteers we spoke to that the poppies had come to Caernarfon at all, and they were pleased to see the Castle being made use of in this way:

'Respondent 1: That it was nationally important as well. It had happened in London and here it was coming up to Caernarfon [note of surprise]

[strong agreement]

Respondent 2: We feel a forgotten city. We feel that everything is very south based. Financially-wise, business-wise, the tax office-wise. Everything goes down South so we do feel very forgotten. I think none of us quite believed it was actually coming until it got here.'

**The impact on the locality had been quite profound in their assessment.** One of the volunteers, herself a business owner, had decided, like many others in the town, to keep her shop open long beyond its traditional seasonal closing. For Caernarfon 'it was a buzz' and 'the whole town came alive'.

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<sup>2</sup> None of the respondents we spoke to had done the Peace Trail, but such resources often need time to gain traction. This might be an avenue worth exploring explicitly in the final project evaluation.

Their assessment of WforP's involvement came easily to them but was focused squarely on the poppies themselves; their assessment was that this work was about giving the town 'recognition' in a context where stories about WW1 really resonated, but had not been amplified previously. **The message that this was somehow an exploration of Wales' relationship with peace had hit home** in for example their focus on the white poppy, or respondents' repeated talk about the (incorrectly labelled) 'Book of Peace'. The work of WforP was also being communicated in discussions between volunteers and their friends and families. **Yet the emphasis on connecting this with Wales' broader peace heritage was not clearly articulated or linked as readily to current geo-political events as might well have been the case**, save for the following quote, a prompted discussion about Wales' current relationship to peace and conflict:

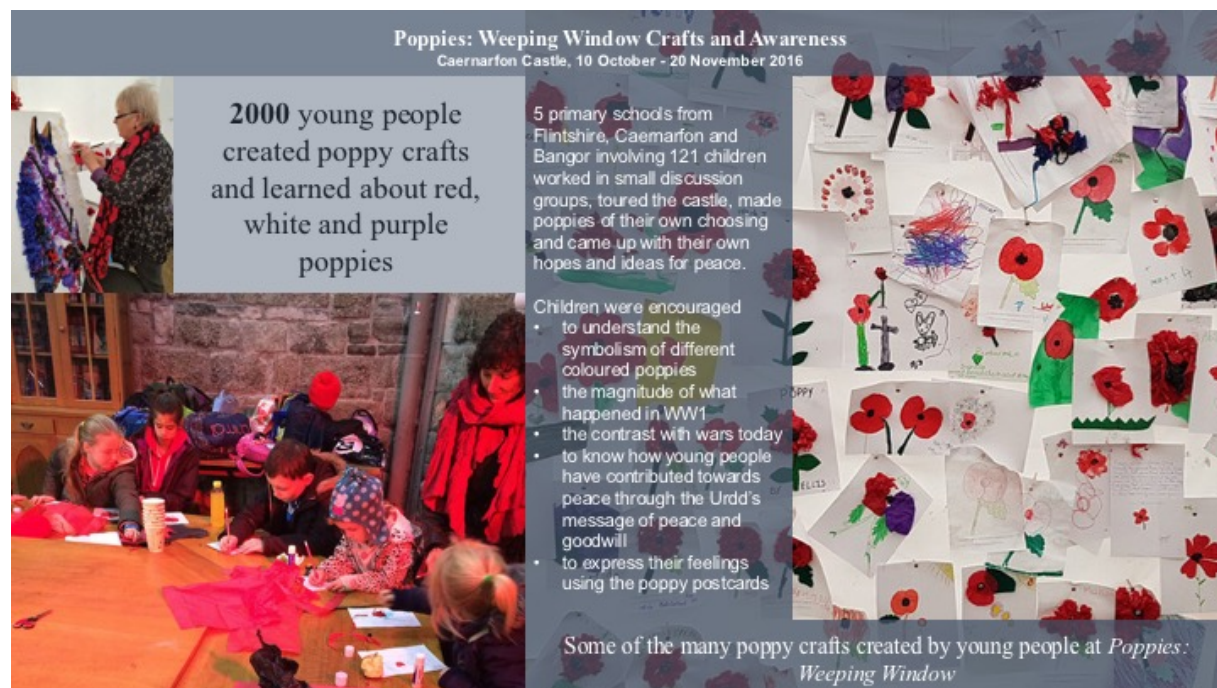
Interviewer: Are we at Peace?

Respondent 3: Will we ever be?

Respondent 2: I don't think I know how to answer that civilly.

Respondent 1: Not in a global position no. Things like this can help people think about it. So futile.'

As will be seen in the following section, this is something that the school pupils on occasion did more readily.



*Image: Some of the volunteers work with young people on site to create poppy crafts. [Courtesy of WforP]*

## 5.2 THE LEARNING GROUPS

### 5.2.1 Student perspectives

'I was part of the documentary team as well. I found it really interesting. We found out a lot about poppies and about Caernarfon in the war. There was a petition for peace and a peace march. It was a really good opportunity to use the equipment and to talk to people. I learnt how to direct a team. The commands. The equipment. That was interesting.'

As indicated in the above quote from a College student involved in making videos at Caernarfon, working with the project was **multi-faceted in terms of engagement and opportunities for learning**. Students professed to have found the poppies installation itself pretty startling and suggested it offered new opportunities for perspective-taking:

'Seeing the amount of poppies that were in there, it put it into perspective. We knew about the war and that it was really bad, but we carry on with our own lives without comprehending the massive scale of death. Actually seeing it in front of you, you can see. Wow. That's how many people died.'

**The overriding memories of the groups of learners who were involved in the project tend to circulate around the making and doing aspects of their participation.** This would seem to reflect skills development for the majority of learners, and they are keen to talk about such development themselves as a significant outcome of participation in the project:

'I was more the director, behind the camera. I was organising a team, making people go and do that. Sharing out the work. That's useful.'

'We spent ages trying to get the sound right. We were trying to take shots in the morning first thing a well. I realised that sometimes I speak too fast, you've got to hold it the right way.

Experience. That was interesting.'

'I don't think any of us had really done anything like this before but by the end of it we could use sound equipment and cameras. Would we have learnt it anywhere else? I don't think so'

'It was hands on. Straight away. There you go. Try it. Learn. See how it works.'

**Within relatively short spaces of time, students seem to have warmed to the project as a supportive framework for the development of both 'soft' and more technical skills.** They talked about:

- **Communication skills:** We have seen a surge in new platforms for communication and students need to become adept at professional self-presentation and communication both in person and online. The projects students were involved in included making presentations at conferences, producing and distributing video content (also using QR codes), working on performances, and more creative forms of writing including raps.
- **Creativity and imagination:** Evident in the above, and allowing students a way of positioning themselves within the narratives they were constructing; 'We had to think how other people would

think during that time. How different people had different experiences in war'. They also demonstrated some perspective-taking and attempts to empathise.

- **Practical Production Skills:** Students today are learning to prepare content for a complex cross-media landscape. This requires mental agility and increasingly sophisticated forms of digital literacy. Students talked about using QR codes, editing video, and using new softwares. In some instances they had gone on to use these programmes in other school/college projects. 'I quite liked the editing. It was nice to put it together and get a finished product. I'd never done any of that'; 'I learnt how to use the different equipment. Angles. That kind of stuff'; 'I have been doing more work on my own with photography since then. I was interested before but it has opened up new ideas to continue further on'.
- **Research skills:** 'I looked at the Wales for Peace website and Facebook page when I was doing my class scrapbook. I wanted some information and to see if they had put anything about us on there'; 'Finding information and bringing it together'.
- **Team working skills:** 'I was more the director, behind the camera. I was organising a team, making people go and do that. Sharing out the work'; 'I think that I've improved my technology skills from doing the video, and also teamwork'
- **Interpersonal communication skills:** 'I was in the group that went and interviewed people. We asked them how they felt. How the poppies made them feel. We interviewed people that had family that had died in the war.'
- **Content production in Welsh:** 'I read the Welsh poem, it reminded me of what it was like. I didn't know if anyone would understand it but it was nice to explain in Welsh. Because Hedd Wyn was in the battle. Everyone seems to think about England in the war but it wasn't just about that'; 'We made the videos as part of the Welsh bacc'; 'Making new friends with other pupils, from English schools. There was a translator there which was really helpful for us who presented in Welsh. It gave them a chance to experience Welsh.'
- **Confidence:** 'I'm not a confident person so having speak in front of an audience was quite a challenge. I don't think I will be as nervous again'; 'The experience of talking in front of the students gave me a lot of confidence'.

The above are recognized as core employability skills. However, what was also interesting was the way in which, in this project, the **development of values** seems to have gone hand in hand with the above.

- **Cultural mediation:** students demonstrated *some* understanding of the relationships between culture, history, society and global events. This was something they were not confident in articulating, but certainly demonstrated an interest in.

Interviewer: "Are we living at peace?"

Respondent 1: 'Not at all'

Respondent 2: 'Two words... Donald Trump'

'We are constantly at war with other countries. ISIS now. We are always fighting. To achieve total peace we need to stop fighting.'

'I think it is relevant today because there are still wars going on today.'



- They showed **sympathy for and some empathy with** those who lived through WW1, and who had families involved in those events:

‘Other people’s feeling towards the poppies. For me I don’t think about it. I’m not really involved. But for some people this is a massive thing and they think about it all the time. We spoke to people who had brothers and fathers who died and I’ve got no one that close to me’.

‘When you learn about WW1 in school you learn about battles that happened but you don’t think about how it impacted people. People have really emotive connections to it, and it wasn’t really all that long ago. There are still people affected by it today.’

‘We understood that more as we went through... empathising more. Looking at stories. Thinking about people individually rather than as a group of people.’

- They mentioned some of the legacies of WW1 even though again they were not on the whole able to talk confidently about them.
- **Interest in the peace movement:** This was demonstrable, although students were unsure how to activate that interest.
- **Interest in volunteering:** All said they would like to volunteer on such projects in future and one has gone on to be a volunteer as a direct consequence in involvement in this project: ‘I already volunteer on the Sports Council as a result of doing this. The teacher gave me a book on volunteering and I looked into it.’

**They had spoken with their families about being involved in the project,** in some instances this had led to family visits and exchanges:

‘They were quite interested. My uncle went to see the installation but didn’t really understand it so we talked about it. He didn’t realise it had all that meaning. I taught him. A good way of transferring knowledge. You got a lot and could give a lot to other people’.

‘I showed my family the video and talked to them about it.’

One area of exploration that was a focus of the discussions with school groups was the differentiation between the white poppy and the red poppy. In two out of three groups the students were able to arrive unprompted at a consensus about the white poppy as a symbol of peace, although again they were not confident in articulating this. ‘The red poppy helps us remember individual soldiers who died and bloodshed. The white poppy symbolises the peace obtained after the war’; ‘The white poppy remembers the victims of war and it’s all about peace and the red poppy remembers the soldiers who have fallen’; ‘I never knew there was a white poppy before. I didn’t know that people felt like that. It was quite insightful’.

The other group struggled to pin down the meaning of the white poppy:

Respondent 1: ‘I’m not sure what the white poppy means The purple one is for animals but I’m not sure about the white one.’

Respondent 2: ‘Could it be the opposite?’

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Respondent 3: 'I've seen it but I can't remember...'

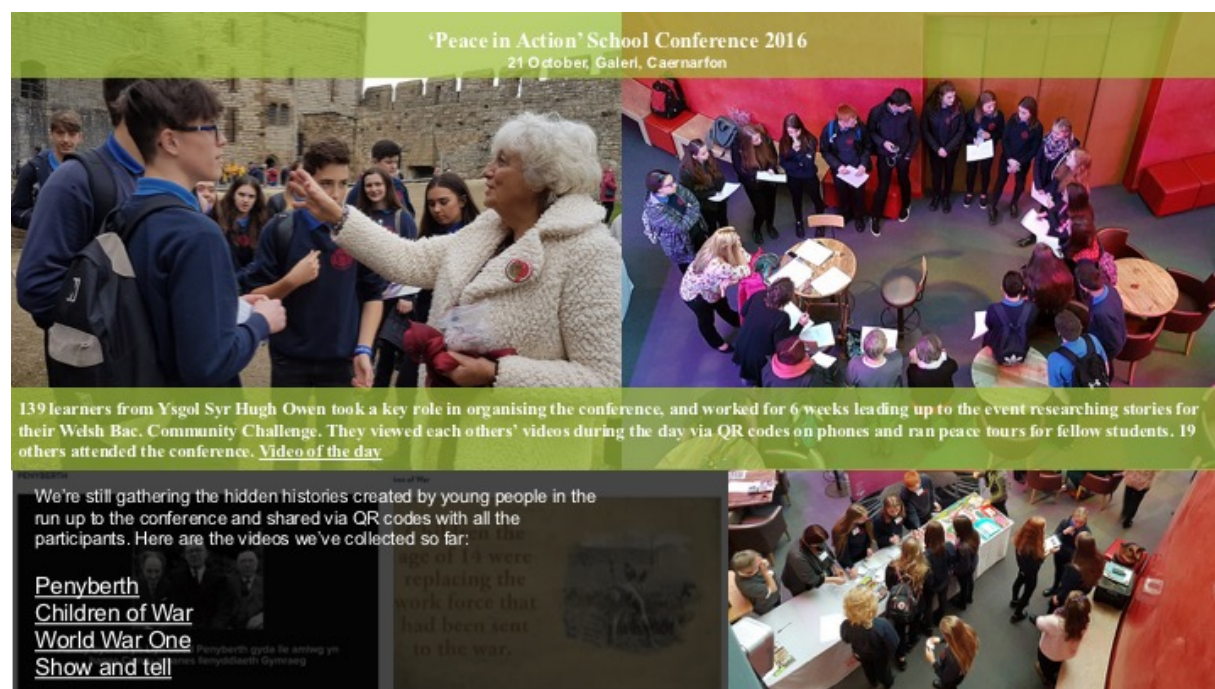
Respondent 2: 'It's not been mentioned before...'

Respondent 1: 'It's not being advertised at all. You always hear about the red poppy for Remembrance Day but you would never think about a white poppy.'

When asked what they thought the WforP project was trying to achieve, the students spoke about peace and the white poppy:

'I think they were trying to get awareness. Most people don't know about the white poppy and they have no clue. They are raising awareness'.

Students did talk about having used the Book of Remembrance on site, and some had used the WforP website, but they tended not to have used the Peace Tour mobile app or to have engaged on social media.



*Image: The 'Peace in Action' Schools Conference 21 October 2016, organised by 139 learners from Ysgol Syr Hugh Owen. [Courtesy of WforP]*

### 5.2.2 Teachers' perspectives

**Teachers' reflections mirrored very closely the students' own.** Again they stressed the practical components of the project which had made the work 'more meaningful', how it had helped the students to communicate, and where it had been good for their confidence. According to one teacher it had been interesting to see opportunities being opened up through collaborating with other schools:



'Best part is anything that takes history as a subject outside of the school. Here we are a little bit isolated from other schools so any opportunity to work alongside other schools is great, and for our young people to be able to mix and talk confidently at a conference is fantastic.'

Having an output that could be showcased both within and beyond the school had been valuable:

'They shared it on Remembrance Day actually, every form in school saw that video. The pupils completely did it by themselves. We are proud of that.'

'Their exhibition was up for a week. In the local press too... shows the impact and our reach.'

**The teachers recognised the students had had quite some autonomy in the project and felt this had been very positive**, resulting in 'sheer enthusiasm' and leading to a 'waking up of a relevance' in the subject matter that was both 'interesting' and 'poignant'.

Teacher: 'But they were brilliant; they were opinionated, but brilliant. They were vocal, yeah, OK... more honest.'

Interviewer: 'Did this project open that trust up?'

Teacher: 'Absolutely, I think...They stepped up to the mark. They engaged in it all.'

**As a result of involvement one teacher reported that the students had become more interested in the history, and had become 'dedicated historians now who desperately want to do GCSE history.'**

She was not sure this would have happened without the project:

'We had ESTYN in a few weeks ago and they were saying 'Miss Miss Miss, can I come and tell them about our video' they really wanted to show him. That was good.'

One teacher reported quite some significant change for one of the pupils as a result of participation:

'Interestingly enough we have had a new addition, he had been badly bullied and treated badly by his school teachers - very nervous, and he had no idea. He grew in stature during the project, he took photographs - he has done amazing stills. He is more articulate and more confident. He is fascinated by photographs and with heritage. He has this goal (he had a number of additional learning difficulties) but he has made friends... the professionals [working on the project] didn't know his condition and treated him on the work he was doing, only. And they were so positive, the feedback he got he felt was genuine. Best in his life. He has bought the exact same camera he used that day - saved his money. A life changing experience for him.'

**Although clear about how the project had benefitted the students, there was less consensus about how teachers might have benefitted.** One teacher was clear that she didn't think it had influenced the school's confidence in teaching in this area, this was in part because she had not been able to commit as much time and resource to the project as she felt it really required. She identified this as being a systemic schools issue and perhaps not something WforP could do much about:

'We really do value a project like this. I just wish I could be more involved, it needs one of my teachers to get involved. I just can't do everything.'

She went on:

'Also here I think in this school we need to get ourselves in gear a little bit more and I need to say to one colleague in particular 'here you are, run with this now and develop it for me'. It could mean much stronger community links and I don't just mean in Colwyn Bay I mean the wider Welsh community. To get the young people to recognise their Welsh heritage.'

As identified here she was clear on the use-value of the project could they just find a way to legitimise further involvement, but this was something she was adamant they should seek to do; 'We would like to make a bigger commitment to getting involved in more projects and conferences.'

The other teacher we spoke to was more ready to say that it had impacted her confidence in this area, for specific, and quite personal reasons; 'Yes. Being from England... I have that confidence in Welsh history now.... I love learning and I love teaching it so much, it's been great.'

**Challenges associated with participation in the project mostly circulated around questions of capacity, scheduling and expectations.** There was a clear steer that teachers needed real advance warning of upcoming events (at least a few months) in order to secure participation which in itself is not an easy task:

'The worst bits are that any project like this needs to be slightly more in tune with how schools work. 1500 pupils, We can't take pupils out at the drop of a hat. More warning and more recognition of our incredibly busy times. I would give that piece of advice. I have to go through certain hoops to get people out.

'I'm lucky, I have an independent boss, so I can go with crazy ideas, its mainly that I wasn't aware 'what' I was throwing myself into. I didn't know it was going to be fantastic.'

Feedback on interactions with the team was positive; 'communication is lovely, friendly, so supportive', and the teachers have gone on to use certain of the WforP resources, in particular the website (less so the mobile app, the peace map, and the social media content).

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**Coleg Llandrillo**  
International Bacc and film/media students from Coleg Llandrillo met with the 14-18 NOW film crew during the first few days that launched the poppies in the castle.

They worked in 3 groups, learning the skills needed to put together different types of digital communication. They learnt how to operate cameras, stage interviews, write scripts and edit films. Their subjects for the day were people involved in the poppies display and exhibitions and visitors to the castle.

Some students returned to receive awards at the Peace Heroes event and to film it.

**GISDA**  
This was a more ad hoc approach where young people at the GISDA centre who were interested took part in making a film. This is not publicly available as there is no parental consent to share the video publicly.

**Youth Digital Storytelling days**  
11 October and 18 November, Caernarfon



The learners who took part all enjoyed the session. They will use their new skills in future lessons and projects as well as for personal use and hobbies

**Videos created from sessions:**

- A film the students made presenting the poppies
- Llandrillo students respond to poppies
- GISDA young people respond to poppies
- Documentary on significance of poppies by Llandrillo students
- Video based on World Messages created by Llandrillo students

Learning points: camera skills, iMovie, relevance of war and peace, Dictaphone skills, editing software, filming, editing, storyboarding, teamwork, purple poppy

*Image: Young people making digital stories on site [Courtesy of WforP]*

### 5.3 THE PUBLIC

On Remembrance weekend 2016 a researcher for the Voices of War and Peace project was present at Caernarfon Castle and spoke with members of the public about their responses to the poppies installation. Mirroring the methodology used as part of the Tower of London's learning programme accompanying *Blood Swept Lands and Seas of Red*, and the follow up at other sites, we asked four questions:

1. Why should we remember?
2. Why is 100 years significant?
3. How would you like to remember?
4. Do you think having the poppies in Caernarfon changes their meaning in any way?

We also added a fifth question for Caernarfon, about whether respondents had used the Peace Trail app or other surrounding activities. At Caernarfon we spoke with 95 individuals, and have to date spoken with a total of 2,291 people.

Our respondents were broadly 50/50 in terms of their gender split, and aged as follows:

AGE	FREQUENCY (%)
<b>Under 18</b>	8
<b>19-40</b>	16
<b>41-60</b>	44
<b>61+</b>	32

In a brief quantitative analysis of responses to the first question, the following themes emerged:

THEME	FREQUENCY (NUMERICAL)
<b>Sacrifice</b>	46
<b>Loss/Suffering</b>	13
<b>Bravery</b>	5
<b>Didn't die in vain</b>	8
<b>Futility of war</b>	4
<b>Lessons / Mistakes / Prevent</b>	18
<b>Cannot forget</b>	20
<b>War created freedoms we enjoy today</b>	33
<b>Nation</b>	4
<b>Personal connection</b>	15
<b>War touched everybody</b>	9
<b>Historic event</b>	13
<b>We shouldn't remember</b>	0

A sample of responses appears below:

'It's the sacrifice that people made. The young people thought they were going to do good. Nobody told them the horror. They were Cannon Fodder. We must remember.'

'Prices paid by people should never be forgotten. We have three sons, the thought of them going to war is abhorrent.'

'Because a lot of people died. Ordinary people, like you and me who did extraordinary things.'

'My Father was in the war for 7 years. Didn't lose his life but we didn't know who he was when he returned. My mother was born in Caernarvon, so it means something for me here.'

Some made **links to contemporary conflict**:

'Got to remember people who made sacrifices. Poignant for the rest of the country. For the modern conflicts as well, when I was younger the WW1 veterans were here.'

'Because of the people who gave their lives. There shouldn't be wars. They achieve nothing. My Grandson came back from Afghanistan, he was due to get married, but he just couldn't. Too damaged. Still hasn't. He served 16 years.'

'We should learn from history, the world is an awful place at the moment, war is very close. Iran / Syria. The poppies remind us of Human Life.'

'We don't want to see it happen again ... but we will not seem to learn.'

They had the following to say about **the poppies in the Caernarfon context**:

'This Castle is a fantastic host. Not often Caernarfon has these things... I'd like to give a big Thank you to the organizers for putting it here.'

'It's a brilliant idea. AND BRINGS PEOPLE TOGETHER WHO COULDN'T SEE IT IN LONDON.'

'London centric normally. This shares the experience'

'It amplifies it better, opens it up to people. We wouldn't normally come here on a Sunday.'

'It's nice for local people to see them, who couldn't get to London... I wish I'd gone to London though.'

'The association with the Castle is arbitrary, just big enough to house it. People have felt that they are part of something, have a higher connection that's local not London.'

'We normally get forgotten though in Wales and its free to attend. That special.'

'It's nice to see this associated with the Welsh Fusiliers and the Royal Welch. It was everybody and a cross section of society involved. Every nation was part of it, not just London.'

'It's important that they are touring. We saw them in London, but a lot of people wouldn't be able to get to London.'

'We went to Liverpool too. Liverpool wasn't as impressive as here. It was like " Oh, is that it?"'

These responses echo the discussions of the Castle volunteers recounted above (we have plenty more of these kinds of quotes), and nod to the fact that people were on the whole very excited to see the poppies in Caernarfon.

**More so than at other sites there seemed to be a recurrent theme referencing the experiences of women in World War 1.** This is likely to have been a consequence of the work WforP had been doing on the history of the Women's Peace March, and in communicating the experiences of Welsh Women as a part of the country's peace heritage, but such links are difficult to confirm.

When we asked people if they had used the Peace Trail mobile application most said they had not. Some noted that it was not really something they would tend to do (not their thing), but many others expressed an interest although they were only just hearing about it. **Perhaps there is more to be done to promote the mobile application locally?** Some expressed interest in other activities on site, in particular the craft activities and dressing up. This perhaps reflects the family dynamic of many of the groups we spoke to. Very few people had looked at the WforP website or had seen the Book of Remembrance on site. We were chatting with people on Remembrance weekend so the site was very busy and may have meant problems with the circulation of groups around the Castle and exhibitions.

## 6: Case Study 2 - Temple Tours and volunteering in Cardiff

This section details responses from volunteers who have been working with the WforP team including in the archives, on digitization, and on the Temple Tours project. The sample size is small, but this represents a significant percentage of all volunteers who have been working on these aspects of the project.

### WE SPOKE TO...

- Three volunteers on the WforP project in Cardiff. All three have worked on delivering the Temple Tour, and two had also worked in the archive, including on digitization.
- One intern on the WforP project in Cardiff.
- A member of the WfP team engaged with volunteer coordination.

What follows is an overview of those discussions. Text highlighted in bold can be interpreted as key themes or findings at the mid-term.



**Image: Volunteers lead a tour of the Temple of Peace. [Courtesy of WforP]**

### 5.1 The volunteer experience

Volunteers on the project have been involved in numerous differing capacities. As one notes, 'there is loads of variety':



- Involvement in digitization
- Research in the archives
- Hosting in the WforP tent at the Eisteddfod
- Doing oral history interviews
- Writing blog posts and digital content
- Working on the Temple Tours project

Volunteers are recruited via a number of mechanisms according to a member of the WfP team:

‘Initially we were pulling together training and we advertised on Eventbrite and on the website. The tours themselves then promote further volunteering. We ran a CADW open doors tour and from that a couple of people came and said they were interested in volunteering. I was producing a monthly list of volunteer roles. We had a volunteer open evening.’

Broadening the recruitment process, and further promotion of it, would likely widen the pool of volunteers further, and is something the team are keen to do. **Diversifying volunteers would also support the project’s goal of ‘getting people involved from all sectors, cultures and backgrounds’.**

All volunteers felt they had had a **degree of autonomy** in the project and flexibility in their roles. They liked having had a hand in different aspects of the work, and felt well supported by the team.

The creation of the tour has been one of the core outputs of the WforP project. The tour is led by volunteers (working with the volunteer administrator) and designed to give participants an introduction to the hidden histories of the Temple of Peace in Cardiff; ‘It’s there but people don’t know about it’, ‘Before the project started this building, its history, hadn’t really been covered that much so it has been an important thing to do’. This was one aspect of the work that most of the volunteers had been involved in in some capacity. The volunteer administrator gives an overview:

‘It is essentially about the Temple and the history of the garden behind it. The history of David Davies who opened the Temple. The history of events in the Temple. The Wales Book of Remembrance is here, since 1938, and that is part of the Tour. How it was made, what’s in it. Going to the Council Chamber upstairs with the book collection. There is a huge history in the building. The tour guides have been trained to give 45 minute tours.’

Volunteers were all able to reflect extensively on the aims of the WforP project. **The aims of the project were very clear to volunteers:**

‘To re-discover a lost history of this place and Wales’ contribution, the struggle for peace. Wales has a long history of pacifism, of Wales specifically. Anti-imperialist and anti-war. For me it fits into that longer background.’

‘WforP is really important because we live in quite strange times and it is really good that Wales has a stake in trying to create a more peaceful world.’

'There would be a gap [if no WforP] Wales has a huge part to play in things. A strong national identity. A peaceful nation. It is horrible times at the moment and you definitely need to educate people about this.'

'The overall aim is to discover histories, really significant histories, in this case of peace heritage in Wales.'

'A lot of it is about building strong roots in the community. Developing that understanding of the significance of international conflicts and their resolution, but in a much more personal way. Because these things happen, they are in books, they are on tv, but this really brings that home.'

'Whilst we might be little old Wales there are these international stories developing around us and that is very much the case today even if we don't realise it.'

**There was a real sense for them of having had their eyes opened about Wales' peace heritage,** and they were impressed that such a story had become theirs to tell. They were 'proud' of it, and wanted to take ownership of it.

**In terms of learning and skills development all volunteers noted that the project had had an impact.** This took many differing forms:

- **Acquisition of factual knowledge:** 'I've *learned* a lot more about what is going on here that I didn't know... it's a jigsaw, you learn little bits and then they all fit together.'
  - **Confidence:** 'I always used to feel that I could stand in front of a class and be confident, but stand me in front of adults and I struggle. I'm much more confident than I used to be.'
  - **Leadership:** 'I learned loads [laughs]. I've never been in charge of a team before so I learned leadership skills and stuff like that. I now have events management skills and stuff like that.'
  - **Questioning and critique:** 'I learned a lot more. I hadn't heard of the white poppy before. What actually is Peace, is it the absence of war or is it something different than that?'
  - **Technical skills:** 'I had never digitised anything in my life and I was worried I wouldn't be able to do that. But people would go through it as many times as I needed and that was great.'
  - **Experience:** 'The experience as a whole was something that, something very novel. I had never been in an archive; the big slidey shelves with the rolling doors. That was exciting, it really stimulated an interest in history, and Welsh history. It has made me want to at A level, want to further that and develop that. Using primary sources... I may well have had the greatest exposure to archives I will get in my life. In a very positive sense.'
  - **Negotiation and responsiveness:** 'Being a tour guide was something I haven't done before. I learnt about phrasing things so people can question. Being aware of people around you. I learnt a lot from that. Confidence, with the tour you are doing that with strangers. Getting that experience means it doesn't phase me any more. Understanding and getting respect from older people.'
  - **Communication skills:** 'Dealing with other people, that was a really good part of the project. Engaging other people in Peace. Realising how much you know, you've been volunteering and you understand what is going on. Teaching other people.'
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A member of the WfP team also reflected on what she had learned from working on the project; a sense of the complexity of debates about peace and conflict that is enlightening (and worth reproducing here at length):

‘It made me realise there isn’t necessarily an opposition between people who are into guns and tanks and war and pacifists. It doesn’t work like that. There is a discussion that can be had that brings that together a bit. That was interesting to me. It made me feel less negative about people trying to find out about war. One of the interesting things is that rather than standing in opposition to somebody who has very different views to you that there might be a conversation that you can have halfway. You could take the position that we will have nothing to do with those events but actually there is scope to be part of those and appealing to other perspectives that people might have and to think about alternatives to war. Rather than standing away from it and presenting an argument over there you can be a part of it.’

Volunteers talked of having enjoyed their participation in the project (‘I really really enjoyed going to the Eisteddfod’), but also about some of the more challenging aspects. These were rarely articulated as ‘worst bits’ but rather as opportunities to get more out of the project:

‘It was a lot of work but I felt I was really well supported by WforP. It was a shock going from being a student to working full time which was interesting.’

As with the volunteers who were cited in the previous case study, **there had been significant and meaningful engagements for volunteers around the edges of the project**, with their families and friends in particular:

‘I think I will go out and spread the word about the Temple of Peace, and about Cardiff generally and the Movement for Peace. About WCIA. I tell people about it.’  
 ‘My boyfriend was very interested in it because he is interested in heritage and International relations. It created new conversations.’

**Volunteers were able to cite ways in which the project had had a meaningful impact on their prospects:**

It’s definitely helped me. I’ve been a volunteer in loads of museums and I was thinking I would never get a paid job. Everyone thinks you are great until they have to pay you. This legitimised everything.

‘I think my work volunteering made me realise just how close Wales is to the rest of the world and how we find it so easy to forget about and ignore other parts of the world so when you are sitting with your nose buried in this archive, this information about things that are happening out there and change, I think that really made me realise that I as a Welsh person, someone raised in Wales with a love of the Welsh language if not a grasp of it, made me realise that I should go out there, that I can make contributions to either the struggle to peace or the struggle to end poverty ... It has

made me realise that whatever I'm doing in life there are always going to be opportunities for me to get stuck in and really work for these big goals like peace and for me, ending poverty and injustice.' [This volunteer is currently a student and plans to go on and work in international development]

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## Conclusion

The WforP project has diverse and incredibly ambitious goals. The above overview of responses to the project's work attests to the rich ways in which people are encountering WforP and responding to the team.

At the midway point, we have seen evidence of significant achievements, and some real project highlights (outlined below). We have also identified some recommendations for the project as it moves into its final stages (also outlined below). These broadly relate to **the articulation of expectations and objectives, managing timescales, evidencing impacts and focused data collection.**

### HIGHLIGHTS

- The report highlights a number of **outcomes for heritage** and **outcomes for individuals and communities** that are arising from the Wales for Peace project;
  - This is an **extensive and fast-paced project with impressive reach**, as is demonstrated in the activity dashboard included in this report.
  - **Stories of Wales' peace heritage are being gathered and shared throughout Wales.** Previously hidden narratives about women, refugees and activists (for example), as well as about buildings such as the Temple of Peace, are being communicated via formal project outputs, but also in meaningful interactions between project volunteers and their local communities. We reflect some of that activity here.
  - Most volunteers and team members **feel more acutely a need to communicate Wales' peace heritage** after involvement.
  - All of those we spoke to felt their participation in the Wales for Peace project had been personally **valuable** and, importantly, that it had been **valued** by the project team.
  - **Stories of personal development are frequent;** participants talked about the acquisition of new knowledge and skills, new experiences with technology, improved confidence, better presentation skills and discovering their own creativity. **Coupled with this however are stories of quite significant changes in attitudes** on complex issues such as peace, conflict and international affairs. Indeed, recognition of that complexity is itself an impact for many.
  - What emerges strongly from the interviews with school pupils, teachers, team members and volunteers (in all capacities) is a genuine sense of their own **autonomy within the project**. This is significant, helping to explain *how* impact occurred, not just where, when and whether it has. Key terms utilized throughout interviews include 'ownership', 'discovery' and 'making connections'.
  - The Caernarfon poppies installation has been a **high-profile and memorable** partnership for the Wales for Peace project (with CADW / 14-18 NOW). Respondents noted how important it was for the local community to have been a part of it; a significant shift from perceived *invisibility* to *visibility* for that community.
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- **Monitoring and evaluation** of the project's impacts and outcomes is challenging given the scope of the project, the range of audiences, and the geographical spread of activities. The *amount* of data collected is impressive, although how comprehensive that data is varies from event to event. Given that the project is well on its way to meeting its aims in terms of reach, there is scope for more targeted data gathering in future which helps to explore the more qualitative impacts of the project. This will enable a more comprehensive account of where and how Wales for Peace is inspiring a 'new generation of internationalists through learning from Wales' peace heritage'<sup>3</sup>.

## RECOMMENDATIONS

- **Further clarity on what the project team expects of those who engage with the project** would be helpful. This may in turn broaden the range of people who would wish to become involved as volunteers or participants. Allied to that **the team should look to diversify the range of volunteers to support the project's goals.**
- **Managing timescales** for the delivery of programmes that involve others, especially school groups, is key. Teachers expressed a need for much more prior warning to plan for events. Coordinating local activities, or synching of online and offline initiatives, may well be fruitful.
- There could have been **clearer articulation of Wales for Peace aims and objectives within the poppies work in Caernarfon and this should be foregrounded in work with future partners.** Respondents did not reflect easily on the larger questions at the core of the project. How can these have been further emphasized? In future perhaps more focused activity would encourage that deeper questioning on such large-scale interventions.
- Echoing the above, there is a sense that **the project has such huge scope that it can at times feel unwieldy.** In the next phase of delivery the team should think about ways of scaling up the incredibly positive experiences of volunteers; both in terms of the *quality of the experience*, and of the *deep engagement with the project's aims and objectives.*
- The project team should **identify upcoming milestones/interventions through which they can focus rich data collection** as has been done in this evaluation process. The team should continue to reflect on how they **choose indicators that matter** for measurement purposes.
- On the whole **our respondents tended not to have made much use of the varying online outputs for the project.** Going forward, is there scope to focus this activity further? Or to do additional promotions or online events that might galvanise people around the digital content? There is more thinking to be done about the relationship between the online and offline outputs.

## AND FROM THE DATA AUDIT IN PARTICULAR...

- **Assess IT training needs.** Flagging up opportunities for training with monitoring systems will continue to be important.
- **Assess methods training needs.** All team members need to feel comfortable implementing the monitoring and evaluation policy and making decisions about methods for different contexts.

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<sup>3</sup> <http://www.walesforpeace.org/wfp/about.html>

- **Programme time into project/event development at an earlier stage for planning monitoring/evaluation activity.** This will make it more integrated and less stressful, especially when coupled with creative techniques that can themselves be built into a project/event.
  - **Creative methodologies for capturing data from informal public events.** These could include filmed vox pops, attendees interviewing other attendees, the promotion of hashtags, or incentivizing attendees to write blog posts for example.
  - **More comprehensively analyse and narrativise online/social media data** and to present the story of the project as it is unfolding on digital.
  - Following the deep-dive approach utilized in this report, consider targeting a limited number of upcoming projects/events for in-depth data collection and using a lighter touch with others.
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## Appendix 1: Dashboard of Wales for Peace activity

PTO for the up-to-date dashboard of wales for Peace activity against targets. This information has been supplied by the project team.

# Targets Dashboard

**Black = not started** **Red = 0-33%** **Yellow = 34-66%** **Green = 67-100%.**

[illegible]

Community heritage hubs / groups supported (to develop hidden histories / exhibition content)	36: 12 heritage hubs; 24 community (champion) foci	26 + 2 digital hubs	72%												
Public Lectures	400 attend, 12 speakers	406	102%												
Community Events	500 attend	1504	300%												
Peace Heritage Training Days	150 participants	57	38%												Not including school/college workshops
<b>Soldiers Stories shared</b>															
Digitised WW1 items on PCW	50	10	0												TBC early 2017 – Pembs?
Stories on W@W	200	72	36%												55 shared in Bangor
<b>Digitised Peace Heritage shared</b>															
Temple of Peace	100 items on PCW	52	52%												+ 420 archive items & 374 books catalogued
DDMI		0													TBC Spring 2017
Urdd Goodwill Messages	All on PCW (95)	57	60%												506 pages of additional material
Peace Garden Memorials	25 interpreted	0													Project for Summer 17
Other digitised documents	2000 pages	600													506 Urdd; 14 Harry Riding Collection; 80VCS
Oral Histories recordings & transcriptions	50 interviewees, 20 published	0													Project for Spring – Summer 2017
<b>Peacebuilders Hidden Histories shared</b>															
Blog stories published	200 published	36 stories	18%												Multiple activities in progress to generate hidden histories
Readers of Hidden History Blogs	5000 unique viewers	2185	44%												Good uptake when items are published.
Peace Map	300 items	1540 total, 157 attributable to WfP	52%												True number with be higher once errors with tagging on PCW are fixed
Pearce Register names accessible online	860	860	100%												
Student Research and Davies Papers	10 essays, 12 DDMI papers, 3 PG / academic papers	3	12%												
<b>Output</b>	<b>Total Target</b>	<b>Completed to date</b>	<b>%</b>	<b>10</b>	<b>20</b>	<b>30</b>	<b>40</b>	<b>50</b>	<b>60</b>	<b>70</b>	<b>80</b>	<b>90</b>	<b>100</b>	<b>Progress Notes</b>	
<b>Learning Resources</b>															
Learning Workshops in Exhibitions	600 participants	540	90%												
Curriculum Resource Packs: Teach Peace, RfP, Poppies, Belief & Action, Peace Heroes, Peace &	7	3 completed	43%												Teach Peace, Poppies and Remembering for Peace complete. Several other resources being collated



[illegible]

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