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WCIA
WELSH CENTRE FOR
INTERNATIONAL AFFAIRS
CANOLFAN MATERION
RHYNGWLADOL CYMRU

#Temi80
#Temple80

CARDIFF
UNIVERSITY
PRIFYSGOL
CAERDYDD

"I pray this Temple may come to be regarded by the people of my country, both of our generation and of those that are to follow

As a symbol of our determination to strive for a world of **justice and peace in the future**."

Minnie James, 1938

External Evaluation, 2014-19

Report to the NLHF, November 2019

CYMRU DROS HEDDWCH
WALES FOR PEACE

heritage
treftadaeth
ARIENNIR GAN Y LOTERI
LOTTERY FUNDED
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CYMRU DROS HEDDWCH | WALES FOR PEACE

SUMMARY

The Welsh Centre for International Affairs (WCIA) is a Charitable Incorporated Organisation which – between 2014 and 2019 – led the HLF (now NLHF) funded Wales for Peace (WfP) project. The WCIA inspires learning and action so everyone in Wales can contribute to creating a fairer and more peaceful world, so WfP fitted well with its broader ambitions. From a base at the Temple of Peace in the centre of Cardiff, the WfP team have looked outward across Wales and from Wales to the world, as they research, celebrate and archive the nation's peace heritage for the first time. **The team have worked on 92 individual projects delivered with over 100 partners in a series of interactions that have been extensive, rich and varied.**

As a direct result of the WfP programme narratives about the nation's peace heritage have been secured for future generations. This includes stories about local and national peacemakers, under-represented groups and individuals, as well as about the contributions of organisations and the natural and built environment. Much of this heritage has been archived physically, digitally or in multiple formats. Collating and communicating a national peace heritage narrative from scratch is not something that has been done before, and in so doing the project has made a valuable methodological contribution in scholarly and practical terms.

Team members have experimented with multiple methodologies in order to collate and share project work. In particular they have effectively explored digital methods such as mobile phone applications, crowdsourcing platforms, visual mapping tools, online photo galleries and digital stories in order to engage wider audiences, all of which now leave a rich legacy on the project website. It is thus crucial that this resource is maintained over time.

Despite being a part of the City's historic civic centre, the Temple of Peace has often been overlooked or misunderstood, and one of the ambitions of the project has been to support a range of activities that make it more visible in the city and help to communicate its heritage. Following a number of partnerships with universities, schools and community groups the building is now better known, and its significance and value better understood. With the support of volunteers, students, scholars and community groups the Temple's history has been excavated, and one of the key legacies of the project is the resultant interpretation on site (the exhibition and walking tours for example) that help to communicate the building's rich history. The **community of interest that has been created around the Temple will hopefully grow from strength to strength.**

The project has made important connections between the past, the present and the future. The geo-political context for the project has given its themes renewed significance and this point has been made multiple times by participants in this evaluation. These connections were powerfully stated, and showed people putting their learnings from the project to direct use in thinking about current world events. **WfP participants were frequently inspired to focus on how they could work harder for change within their organisations, schools and communities.** As per the ambitions of the programme, WfP has been able to document how, in the 100 years since World War One the people of Wales have contributed to the search for peace. But more importantly than that perhaps, it has inspired them to continue doing so.

OUTCOMES FOR HERITAGE

1. **New research** into, for example, the lives of underaged soldiers, BAME servicemen, those lost in action, refugees and those seeking sanctuary, conscientious objectors and the lives of women. Where possible that research has been fed into exhibitions, but also into national databases. New research into archival materials at National Library of Wales, Glamorgan Archives, Ceredigion Archives, Archifau Gwynedd and the Temple of Peace has also been facilitated. This has led to a number of new outputs including, for example, the Temple Tours, the Caernarfon Peace Trail, the 'Belief and Action' exhibition (now hosted online) and the 'Remembering for Peace' and 'Women, War and Peace' exhibitions (now permanently installed in the Temple of Peace, Cardiff). This, alongside other formal arrangements (such as the accessioning of materials into SCOLAR) helps to ensure sustainability and legacy.
2. As a result, the WfP programme has unearthed and consolidated **a more comprehensive peace narrative about Wales.** This narrative has been communicated through a number of platforms, such as the website and the project exhibitions.

3. **The collection of oral history testimony** including in relation to the history of the Temple of Peace (as part of Temple80).
4. **An artistic record of the project, its interactions, and its findings** including young peoples' artworks, digital stories, poetry and creative writing, performances, sculptures and mosaics.
5. New **digitized collections** including:
   a. The Peace Register of Conscientious Objectors, now publicly available online.
   b. The WW1 Book of Remembrance. 35,000+ names transcribed by volunteers and school pupils [project facilitated in conjunction with National Library of Wales]. Transcription itself became an 'act of remembrance' according to Dafydd Tudur, National Library Wales. The book can now be accessed online and is fully searchable, and the transcription output is publicly available as an open source data set. Knowledge gleaned from this process is an invaluable resource and would be worth writing up as a research output.
   c. Contributions to the People's Collection Wales.
   d. The Peace Trail app.
6. **Vivid connections between heritage and current world events** eg through the Refugees and Sanctuary strand of activity and the Peace Schools initiative.
7. **Enabling grassroots groups who value the National Garden of Peace to use it, and protect its future.**
8. **Extensive new teaching resources** available via the website and Hwb.

OUTCOMES FOR PEOPLE

1. **Outcomes for young people:** Young people involved in the youth exchange workcamp, the Young Peacemakers Awards and the Peace Schools programme (further details in section 4) furthered their skills in many ways and found new interest in- and means for- interacting within and beyond their communities. **Outcomes for young people included:**
   a. Increased digital literacy (for those involved in transcription, blogging, photography, social media activity and making digital stories).
   b. Increased research capacity.
   c. Experience of performance, the arts, speaking, listening and debating.
   d. Ability to communicate eg intergenerationally.
   e. Global citizenship and knowledge: Increased awareness of geo-political events, the peace movement and social (in)justice.
2. **Outcomes for volunteers**: Volunteering has been a huge part of the project delivery. Positive reflections from volunteers were evidenced in the narrative of the mid-term evaluation, and that positivity continues to characterize volunteer interactions.
3. **Outcomes for project associates:** associates reflected in interviews on new learnings and transformative moments, including: new information to embed within their research or practice, new ways of working (more open, more collaborative, more outward looking), new connections forged within and across communities variously defined, and new avenues for funding (eg AHRC Being Human).
4. **Outcomes for the team:** team members all reflected that the project had significant impacts for them in relation to skills development, knowledge acquisition and new contacts. As a result many have secured new opportunities including further employment. Members of the team noted changes to their practice including a more nuanced understanding of impact and evaluation, and increased comfort with digital approaches.

OUTCOMES FOR COMMUNITIES

1. **Peace programmes embedded in communities**. For example, Growing Peace Stories, Cardiff, which involved BAME women from Riverside and Butetown planting their own community allotment whilst engaged in an ongoing discussion about what peace meant for them. This eventually led to a number of blog posts and films exploring diverse perspectives on peace. Another example is the Peace Schools initiative.
2. **Opportunities to create and share within and beyond communities.**
3. As series of **intergenerational programmes** as outlined in the Project Record.
4. **Resources**: such as the schools resources available on Hwb, but also increased skills base within a community.

1. WALES FOR PEACE PROGRAMME BACKGROUND

1.1 PURPOSE OF THE GRANT

The Wales for Peace (WfP) programme was timed to coincide with the centenary of World War One and funded by the HLF (now NHLF). It was oriented around an exploration and consolidation of Wales' peace heritage, as indicated in the following guiding question: **How, in the 100 years since World War One, have the people of Wales contributed to the search for Peace?** WfP identified this as a previously unexplored question and the team has – through research, events and activities – sought to build a national 'peace heritage' from scratch, and to consider what such a narrative might achieve.

In the final evaluation interviews, the team reflected that the project was centred on the following: uncovering hidden histories, connecting people with the history of the peace movement in Wales, increasing awareness through rich storytelling, looking outward from Wales to the world, and securing a legacy through a range of project outputs and impacts.

1.2 PROGRAMME ACTIVITIES

The programme has consisted of 92 individual projects delivered with over 100 partners. It was delivered across 6 work packages:

1. Remembering for Peace
2. Hidden Histories of Peace Builders
3. Peace Now
4. Future Generations
5. The Whole Story
6. Programme Management

Highlights have included the digitization of Wales' national Book of Remembrance and supporting people to uncover the stories behind the names, researching the stories of Wales' many peace builders throughout history, (including those of previously under-represented groups), exploring the history of the Temple of Peace (the physical base of the WCIA which led the project), working with communities throughout Wales on intergenerational and digital projects, the creation of a travelling exhibition, hosting an extensive programme of events with young people and the creation of the Peace Schools Scheme. A detailed overview of programme activities can be found in the 2019 Project Record (see overleaf).[1]

Images of the exhibition installed at the Temple of Peace, 2018

1.3 AUDIENCES

This large programme of activities has had multiple audiences and participants. Varied strands of the project have necessitated work with different groups and partners. The project team have worked closely with schools, community groups, students, scholars and volunteers throughout. They have supported work across Wales and

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[1] Further information about the project ambitions, activities and timeframe can be found on the project website www.walesforpeace.org and in the 2019 **Project Record** at https://www.wcia.org.uk/wp-content/uploads/2019/10/Project-Record-Wales-for-Peace-2014-19-Final-Draft-PDF-Lo-Res.pdf. Stills from the project record are featured in this report.

beyond, ensuring all activity remains outward-looking. This internationalist orientation is perhaps best illustrated in the work of two projects. Firstly, the work on the Message of Peace and Goodwill (in partnership with the Urdd) which has traced the development of the Message since it was first broadcast in 1922, and explored the many overseas responses and international exchanges that it has provoked. Secondly, the unearthing of the story around the Welsh Women's Peace Petition to America.

Sample screenshot showing detail from the project record, 'Record of Participation, page 63.

2. EVALUATION PROCEDURES

2.1 WALES FOR PEACE TEAM TOOLKIT FOR MONITORING AND EVALUATION

During the first year of project delivery, key monitoring and evaluation indicators were drawn together from the programme plan submitted to HLF, to produce a 'Team Toolkit for Monitoring and Evaluation' with a range of 'off the shelf' approaches that could be effectively delivered by a small team carrying out multiple responsibilities at busy events.
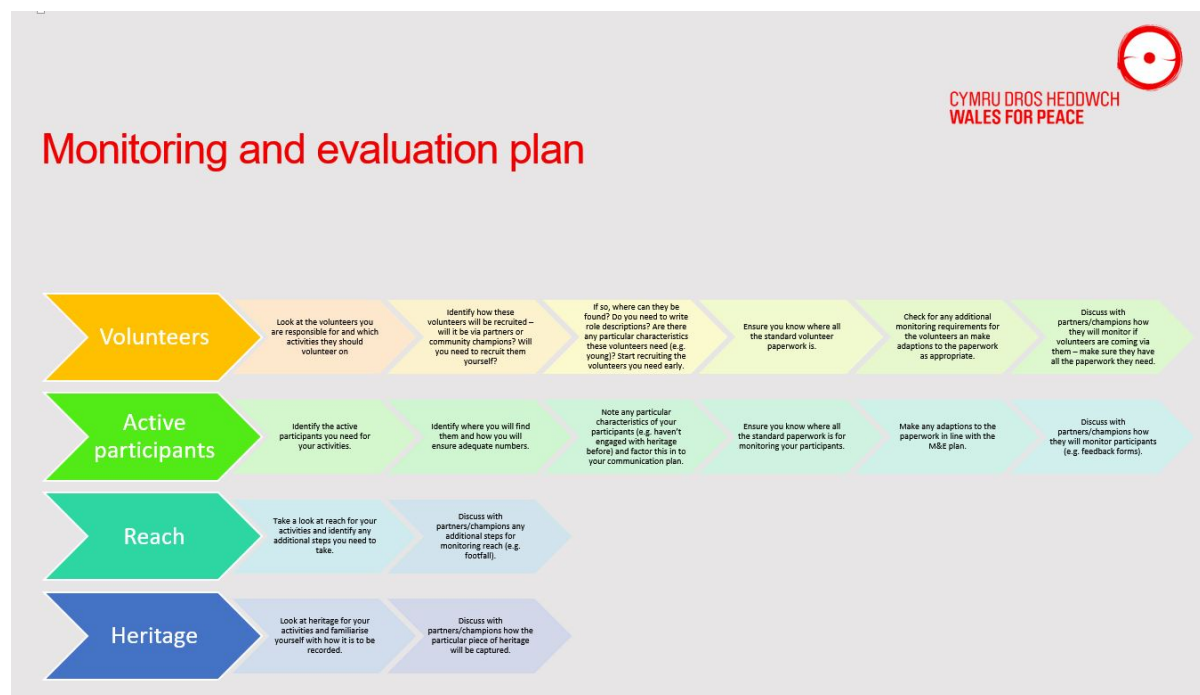
An overview of the team M&E plan

2.2 REFLECTIONS ON MID-TERM EVALUATION AND IMPLEMENTATION

In June 2017 we submitted an extensive mid-term evaluation report to WfP and the (then) HLF. The evaluation demonstrated the success of the project in meeting its ambition to facilitate and share stories about Wales' peace heritage in relation to communities, places and built heritage. It reflected the range of meaningful interactions between the team, volunteers and local people throughout Wales. We were able to evidence attitudinal change amongst many of those who were getting involved in project activities, for example, their attitudes toward peace, conflict and international affairs, and their willingness to engage in consideration of the complexity of these themes.

It became apparent over the course of the evaluation that monitoring and evaluation of the project's impacts and outcomes was challenging given the broad scope of the project, the geographical spread of activities, and the range of communities that were working with the team. The evaluation report thus made a range of recommendations in relation to data collection activity and analysis, including an emphasis on rich data collection where possible. Other recommendations included 1. thinking in more detail about how to articulate the specific aims and objectives of the WfP project in partnership work, 2. increased consideration of the audience for digital outputs going forwards, and more thought about how to capture the impact of those resources, and 3. more clarity in expectations of project participants and partners, eg in relation to the planned timetable for the delivery of activities.

Following the evaluation, the WfP team posted the following statement on their website about how they planned to respond to the mid-term report:

The team will be working with the project partners to 'rebalance the narrative' through the second half of the Wales for Peace project, acting on the learning identified by the Voices of War and Peace / JOMEC External Evaluators… we plan to:

- Redraft the website (completion by end July 2017) to reflect the project narrative and themes, with a stronger focus on 'user groups' and toolkits for self-led work and project initiatives, in particular on Hidden Histories.
- Develop new project plans / team objectives with longer lead in times
- Map out key dates between Summer 2017 and Spring 2019 as 'hooks' for advance planning of major events /publication of key legacy resources.
- Develop and recruit a small number of more focused and skills based volunteering roles and student research projects that respond to specific gaps in the Wales for Peace story.
- Develop a clear vision for the Project Legacy beyond 2019.

As a result the website was re-developed in July 2017 in order to bring together a clearer narrative about the project and to provide a 'toolkit' for volunteers and community groups, and a further redevelopment in 2019 was undertaken with a view to ensuring the legacy of the content. This is hugely important given the recommendations of this 2019 report in relation to legacy and sustainability.

WfP team members have prioritized an intentional and continual process of self-evaluation as a central strand of the project. This has included, where appropriate, discussion with the external evaluator to sound out ideas and to think about how to prioritise (for example) efforts to collect project data.

2.3 AIMS AND OBJECTIVES OF THE FINAL EVALUATION

This evaluation report is not intended to offer a full overview of the project ambitions and activities (further information can be found on the project website www.walesforpeace.org and in the Project Record). **Instead, the report presents a high-level exploration of the following questions:**

- How effectively do the different strands of activity come together as a narrative about Wales' peace heritage? What are the highlights, and what remains missing?
- What is the public response to that narrative? Do people think it is inspiring? Is it critical enough?
- What are the longer-term impacts of involvement in/exposure to the project?
- How can the legacy of the project's activities be secured?
- What lessons have been learned about constructing a heritage narrative from scratch that can be shared with the wider sector?

2.4 METHODS

For this evaluation we have taken a mixed method approach to data collection. The different data sources referred to in this report include:

- Depth interviews with the WfP team Sample: 6 (May/June 2019).
- Depth interviews with key project associates: Sample: 6 (May/June 2019).
- Two deep dive case studies. 1. The Peace Schools initiative including 6 group interviews with pupils in peace schools and teacher reflections. 2. WW100/Temple80 (Nov 2019) including questionnaire responses and short vox pop interviews with members of the public
- Internal data from WfP project, plus project reporting documentation.

2.5 IMPACT AND LEARNING PORTAL

For easy reference by team members, partners, monitors / associates and funders, WCIA set up a 'Learning Portal' within the Wales for Peace website as a reference repository for all planning and reporting documents (image overleaf).[2]

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[2]Available at: http://www.walesforpeace.org/wfp/ProjectManagementArchive.html

Programme Overview

Good Practice References

- National Lottery Heritage Fund / HLF - Updated Evaluation Guidance 2019 and Good Practice Guidance resources
- UK Evaluation Society - Guidelines for Good Practice in Evaluation

Social Media

- Wales for Peace Blog - articles published and tagged on WCIA Voices
- People's Colllection Wales Portal - digitised heritage documents
- Youtube videos portal - from key events and digital storytelling projects
- Flickr photos portal - organised into activity albums
- Facebook and Twitter (Eng) / Twitter (Cymraeg) social media feeds

HLF Project Activity Plan - approved Sept 2014

- HLF approved WCIA Activity Plan - delivery phase
- Project Plan Summary table (originally drafted as Gantt Chart; discontinued from Summer 2015 due to lack of use / uptake by partners)
- View the Programme Overview and Targets page
- HLF Terms of Grant and Grant Confirmation Letter, Sept 2014
- Jan 2016 Monitoring and Evaluation Plan
- Mid-Term External Evaluation article and Detailed Report by Jenny Kidd, JOMEC (Cardiff University) and 'Voices of War & Peace)

Project Activity Reports, 2015 to 2019

View Wales for Peace project record on WCIA 'Global Action' pages.

Year	January-March	April-June	July - September	October-December
2018	Winter 2018	Spring 2018	Summer 2018	Autumn 2018
2017	Aut 16-Win 17	Spring 2017	Summer 2017	Autumn 2017
2016	Winter 2016	Spring 2016	Summer 2016	Aut 16-Win 17
2015			Summer 2015	Autumn 2015
2014			Development Phase	

Still from the Wales for Peace Impact and Learning Portal

3. INTERACTIONS WITH PROJECT ASSOCIATES

As part of the evaluation we spoke with a number of project associates; people who represent organizations that worked in partnership with WfP over the course of the project's duration. Extracts from interview transcripts have been anonymized in the following sections which introduce some high-level findings from those discussions. These help to shed light on what the impacts of involvement have been for these individuals and the organizations they represent, as well as their perceptions of what the contributions of the project have been for heritage and communities.

All project associates spoke positively about their involvement:

> 'It's very important to me, peace and working for peace is very important, and I was really pleased and felt very privileged to work on the project' [Associate 1]
>
> 'There was instantly a kind of common understanding about what we were about so then it was a very pleasant, creative purpose, a mixture of dreaming dreams and talking practicalities and I just get a buzz from that really when you're doing that with other people.' [Associate 2]

One noted that it had been both 'inspirational' and 'transformational' in terms of their own practice:

> 'It was a collaborative process, co-producing knowledge, we really exchanged ideas and I learnt a lot from the research that is being done by the project, the volunteers and Craig, and that has fed into my own work. It felt a very exciting way of producing knowledge and making it relevant in the contemporary world.' [Associate 3]

Most associates commented that the team were open and creative, making very strong assessments of the passionate contributions of core team members:

> 'Craig is such an inspiration and he's so skilled at making - and Susie - very complex things very easy to understand… I had regular meetings with Craig, a very clear brief, and then he was very open to any suggestions and things that we had … Yes, it was a very positive working partnership with everyone there really.' [Associate 1]
>
> 'Susie got up and spoke and it's just that passion and enthusiasm that I think just brings more people into the building, into the space... she is gobsmacking really, so enthusiastic' [Associate 1]
>
> 'Even though this is part of Ffion's job, she would come up to Pontypridd and meet with us in the evening, and that's no mean thing really, is it? That's a huge start because it meant that she was one of us and meeting on the terms that we would normally meet which was in somebody's home in an evening, and so she became just very much one of the group so that was very helpful. I can't think of anything that hindered [the work].' [Associate 2]

These relationships worked best where they were perceived as organic and reciprocal:

> 'They have got resources and plans and vision but we helped to root that in the community.' [Associate 2]
>
> 'it happened very organically which I really liked. For reasons we were passionate about and interested in it rather than just for the sake of it.' [Associate 3]

All were of the opinion that the project was having important impacts; it was 'empowering' young people, 'drawing young people in', 'bridge-building', and 'inspiring conversations' about peace:

> 'when you think about the history of Wales, it's always about mining and those sorts of things, but to have other stories and women's stories and stories of peace, yes, I think it had a profound impact' [Associate 1]
>
> 'in terms of the partnership and so on, it's contributed, I'm sure, to confidence and so on,' [Associate 2]
>
> 'I feel like some of the community workshops we did as part of the New Mecca project, in Riverside which is my community, especially with BAME audiences, I felt like they probably wouldn't engage with peace in these sorts of conversations, even though probably these issues of war and peace are completely central to their own lives and biographies as immigrants and refugees. Its not new information but they probably wouldn't engage on a historical, cultural or artistic basis.' [Associate 3]
>
> 'it was transformative for our organisation … it was foundation building.' [Associate 4]
>
> 'Impacts? Raising people's awareness of an interpretation of the first world war in particular through another prism, apart from through the conventional one of commemoration in relation to the military. That was important. They undertook a lot of public work in relation to that. It underlined that there are other ways of remembering. That was an important contribution… I haven't seen a similar project in another part of the UK so that is interesting. So in that respect it is unique and quite important. [Associate 5]

All were in agreement that the project was able to make **important and timely connections** given current geo-political events: the Brexit vote, the election of Donald Trump and the climate crisis for example. This is something that other WW1 commemoration activities and projects have sometimes struggled to do in a meaningful way (Kidd and Sayner 2018) so this is particularly interesting to see:

> 'I think it's probably more significant now than it ever has been… with Brexit there is a much more hostile environment and just the need for everyone to come together to promote peace and understanding couldn't be more important now than it was and continues to be, but I think it's probably even more relevant now four years on.' [Associate 1]
>
> 'I think divisions are much more apparent, aren't they? There was a time when talk of peace made you think about wars and there was a phase some decades ago when it was about nuclear arguments and anti-nuclear, whereas I think probably the dominant agenda is more about tolerance and divisions which are not along traditional lines – disenfranchisement, which accounts perhaps for some of the divisions we see and voting patterns and so on. Yes, there's a much more kind of basic need for harmony and understanding' [Associate 2]
>
> 'You don't have to be a historian to see how many parallels there are at the moment. The isolationist tendencies. International tension. All of these very scary international conflicts actually starting to hit home on a national or regional level. The project couldn't have come at a better time actually. People want to understand what is happening in the world today… The project surprised me how resonant it was – especially in 2018 – I wasn't the only one who felt that. People were saying to me all of the time how relevant this is, this could have been written today. It tapped into something that people are feeling now actually. [Associate 3]

A number of the associates commented that there was great opportunity for an educative **legacy** from the project, not least as the new Welsh curriculum is being rolled out with its emphasis on citizenship. There were other legacies noted also; the website and the stories/resources being hosted there, the Temple of Peace and its new interpretation, and communities being energized to learn about their heritage and having the skills to do their own research and dissemination. Project associates made recommendations here also; for a series of workshops about peace that would extend beyond the life of the project, and formal publications that can reach both academic and popular audiences.

Associates felt that the project had made important contributions to heritage:

> 'it was encouraging people to reflect. I think it was making connections between other peoples' stories, or an experience and hence, had quite an educational element to it because that's what in a way education is about.' [Associate 2]
>
> 'I think Wales for Peace and creating the stories and the Wales for Peace timeline and exhibition that's in there is just bringing those stories to a much, much wider audience really. ' [Associate 1]
>
> 'Uncovering the history of peace campaigns in Wales. The history of people who campaigned, marched and signed petitions, the hidden histories especially of women for example over the past 100 years. Then secondly using that history to inspire a future generation of peace activists. They are very closely linked. That dual use of finding history and using it to inspire.' [Associate 3]

However, **sustainability** was something of a concern:

> 'I think the concern for the other projects is who looks after those because the project's come to an end now.' [Associate 4]
>
> 'I know there is a big big issue about finding a home for the database of conscientious objectors. Initially it was IWM. Wales for Peace agreed to host the Welsh bit. I think it would be quite something if that were hosted by the University or the National Library, not just for Wales, but for the UK. That would be a real accomplishment I think and an important legacy.' [Associate 5]

In sum…
Project associates' reflections were broadly positive about the ambitions of the project, the contributions of the team and the many ways in which they saw the programme having impacts on participants. They noted how important and relevant the project was in the current climate, and understood the narratives that had been unearthed to be a solid and rigorous contribution to heritage. They felt there was an important legacy for WfP to be secured, but that this would not happen without continued efforts to ensure visibility for the project outputs, and to disseminate them as widely as possible.

4. INTERACTIONS WITH PROJECT PARTICIPANTS

WfP reached an impressive number of people, far exceeding its initial ambitions. The project record indicates that WfP included 814 volunteers and nearly 17,000 active participants in the programme, engaged nearly 240,000 people in exhibition and website visits, and reached tens if not hundreds of thousands more through social media and at events such as the Eisteddfod:

The 'pyramid of participation' from the project record (page 47).
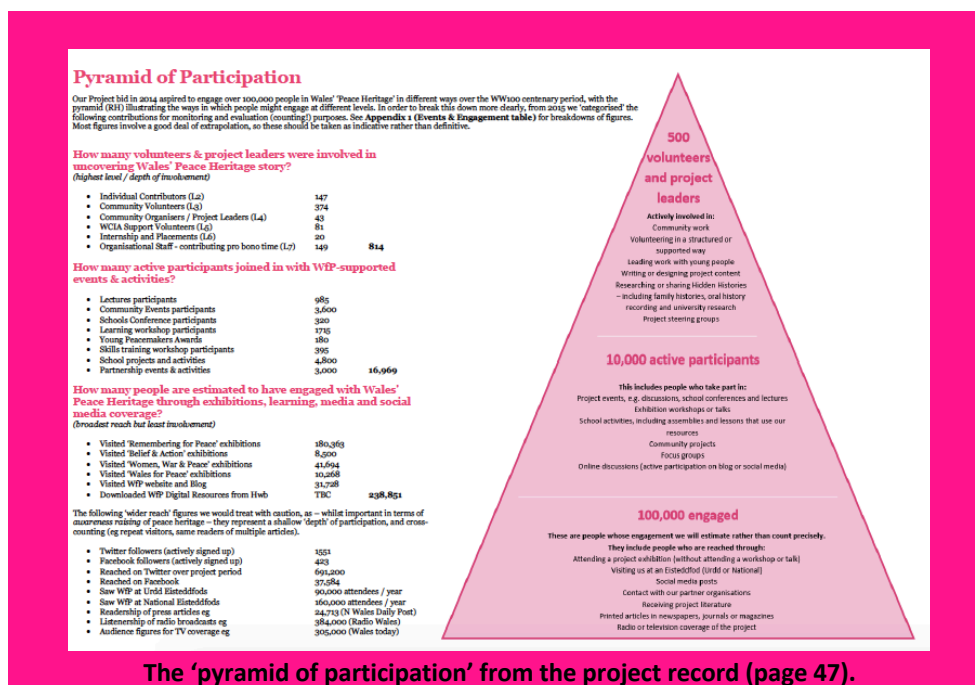
This section features an account of interactions with participants in two groups informed by interviews and other materials.

4.1 DEEP DIVE 1: A FOCUS ON YOUNG PEOPLE

The WfP team has worked extensively with young people over the course of the project through the Peace Schools programme and award scheme, the focus of this section[3]. In 2018 6 schools received the award; three primary schools and three secondary schools, and a further 7 schools became involved in the programme[4]. As part of the WfP evaluation a group of peace ambassadors from each was interviewed about the work they had been undertaking within their school and local community. In sum, that work involved:

Centring Peace in the Curriculum

- Learning about the white poppy

- Marking significant dates: Conscientious Objectors Day, Remembrance Day, Holocaust Memorial Day, Martin Luther King Memorial Day, International Peace Day

- Raising awareness of environmental issues eg deforestation

- Learning about peacemakers - Wales for Peace tutorials including on peace heroes

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[3] More information at
https://hwb.gov.wales/search?query=peace%20school&strict=true&popupUri=%2FResource%2Fac4a376b-876c-4157-b2b2-4db7d98fd709

[4] According to a team member in interview

- Discussing global challenges and events eg displaced people, debates about drones etc.
- Doing research projects
- Learning about human rights

Creative work (see image right)
- Poetry, art, creative writing, designing logos
- Connecting with the Creative Schools project

Looking outward
- Introduced weekly morning reflections to discuss global challenges and events
- Raising money for charities
- Visits from local politicians
- Student ambassadors visiting House of Commons.
- Workshops on global issues
- International links with schools in eg Patagonia and Poland
- Media interest in what they have been doing
- Working with local community groups eg Womens Institute or the Urdd (looking at and promoting the Peace and Goodwill message)
- Student representatives out in the local community not just in school

Amplifying the student voice
- Making sure that pupil opinions get heard through eg youth forum
- Anti-bullying campaigns and new procedures
- Involvement – and strengthening – of School Councils through elections, hustings, votes etc.

Exploring values
- Safety and respect
- Peace logos and peace pledges in classrooms
- Peace ambassadors
- Setting Peace priorities in order to achieve a more peaceful environment – a whole school peace ethos

Making links to health and wellbeing
- Spaces to relax and be at peace eg peace gardens
- Importance of talking about issues – and listening.

The evaluation discussions demonstrated that the lexicon of peace employed in the programme had become very familiar to those pupils (and their teachers), and that they had great pride in their successes with the award. They talked readily and enthusiastically about being 'global citizens', studying 'peacemakers', doing charitable work and looking outward from the school to their local communities and beyond. They talked about Syrian refugees, about the importance of being careful with their language, about the importance of learning from the past, and of proactively building a more peaceful future. One asserts that 'we can have more successful conversations than what we see in parliament' [Secondary school pupil].
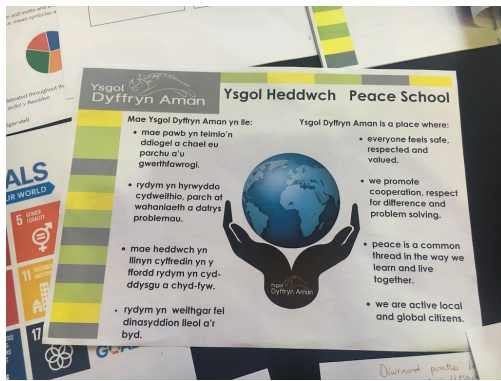
One school's peace pledge   Pupils at the Peace School awards (Nov 2018)

The students very much enjoyed sharing their experiences of working for the award at the final schools conference, and finding out what had been happening at other schools. A sample of their reflections appears below:

'A peace school is a school that tries to teach pupils ways of not repeating the past' [Primary school pupil]

'we want to be the best school we can be. A peace school is more aware.' [Primary school pupil]

'It impacts what we do at home as well. Knowing we have a responsibility' [Primary school pupil]

'Since we have done peace in our school it has been better. Encouraging people to learn more and to think before they say anything.' [Primary school pupil

'It feels good because we are making a contribution. Instead of sitting back and doing nothing we are helping other people as well, including in the community' [Secondary school pupil]

'We have conversations about community, peace, and avoiding violence. We are a peace community now. We are not scared.' [Secondary school pupil]

'It's about more than in school. It's a broader context of looking at the world around us and thinking about how we as children can act as responsible citizens going into that world. Acting as peaceful citizens' [Secondary school pupil]

'Being a peace school is more than just lessons. It's going into the community and involving everyone – children and adults – understanding each other and events around us as well.' [Secondary school pupil]

'This has consolidated everything we have done and given it a purpose to having an anti-bullying code. It gave a purpose to what we were doing in citizenship lessons. It gives a purpose to everything we do to advocate for peace in our school. Its advocating for a greater cause.' [Secondary school pupil]

'I have heard my peers and younger people talking about what has been discussed and peace as a topic is being brought up in the school. Not just because of the teachers. It is a good thing to hear. Every aspect of school life is revolving around this idea of living in harmony.' [Secondary school pupil]

'It has helped us collaborate and find common ground in what we think.' [Secondary school pupil]

They also talked about how they had personally gained from taking part in the programme, whether through enabling conversations about peace at home, or their own wellbeing and/or skills development:

'In my old school it wasn't that peaceful and I didn't feel that calm. The past few terms it has been better to be in a peace school' [Primary school pupil]

'I've had great opportunities leading on from this initiative. I just wrote an article about the Syrian crisis and the local and national reaction to that crisis which was published in the local newspaper. I was interviewed on BBC radio and to interview politicians – cabinet ministers and local ones etc. It has helped me think about my career and will have an importance in my life. It's not just something we have done in school that I will forget about when I am older.' [Secondary school pupil]

'Working toward this award for me personally has been rewarding' [Secondary school pupil]

When asked to write a response to what they had learned in the process there were a number of reflections that indicated a more nuanced conception of peace and its prospects:

I have learnt that peace isn't just no war

[I have learnt that people have] different interpretations of peace

[I want to] encourage more people to think about peace and all the effort that goes into upholding it

[I now appreciate the importance of] a collective approach to peace

Adults at the peace school awards reflected on their own changed attitudes:

[I will stop] underestimating the power of our younger people

[I will] Stop assuming that younger children aren't as knowledgeable as older pupils

[I now understand] Wales as a sanctuary

4.2 DEEP DIVE 2: RESPONSES TO TEMPLE 80 ACTIVITIES

Peace garden rededication event

Temple Gala evening

Over the 30 days of November 2018, 42 events were held to mark the 80th year since the opening of the Temple of Peace, which coincided with the centenary of Armistice at the end of World War One. There were 21 events across the programme. These events variously explored the themes underpinning the WfP project and as such provide something of a microcosm of the project as a whole.

The events included:
1. An evening of talks about the Book of Remembrance and the transcription project
2. The temple80 anniversary gala and rededication for the Hall of Nations
3. Lunchtime tours
4. Rededication of the Peace Garden
5. Standup for Peace comedy night
6. Women, War and Peace seminar and reception

7. Remembrance service for BAME servicepeople
8. Youth and schools conference

Many of these events were partnership events. The gala evening for example was a collaboration between WfP, Gentle/Radical and Emma West of Birmingham University (as part of the Being Human festival). This event, an 'excavation' and a 'series of reflections', built on the notion of the Temple itself as a 'commons', and featured contributions from a range of people, amongst them: three women from Riverside who had worked closely with archival materials and spoke movingly about motherhood, community and war; a series of community choirs that sang original testimony from the opening in 1938; a Christian Minister who championed the Temple as a secular space; and a contribution from Emma West who put the history of the building in context:

> 'The Temple of Peace is a building that means something… this isn't just a grand piece of architecture. it is a building designed to change the world. Every single detail has some symbolism or significance.'

Members of the public reflected after this event that 'it was tremendously evocative', 'deeply moving', 'poignant', 'creative' and 'unconventional'. They unanimously felt that the event had highlighted the contemporary resonances of Wales' peace history, and the importance of the Temple itself as a space of safety and sanctuary into the twenty first century:

> 'I hadn't thought about how relevant that time is for us now in quite the way that I felt it tonight.'
>
> 'I think this is necessary.'
>
> 'It was really quite emotive. I've never even been into the building so it was nice to explore. Very beautiful. I didn't know what to expect. It was beautiful and somber and made me think. It was powerful. I have a son so all the stories of motherhood and what would happen if you lost a child were really powerful.'
>
> 'We definitely need these events. We definitely are in a real state of flux now and it is quite a scary time for people. We are all talking about things but none of us really know how to take things forward in a meaningful way, how do we address these issues that are making us all terrified. More than ever it is important.'
>
> 'This is a very important place…we need organisations like this to educate people.'
>
> 'It is important for Wales and for the world. The world is getting less safe I think. Brexit. Trump.'

All those we spoke to felt they had learnt something new at events, and all felt they had been a part of something communal and important:

> 'I learnt a lot about the history of the building, this was a last-minute decision to come so didn't have prior expectations, I knew nothing about the founder, or its history, so I learnt a lot'
>
> 'It has been a good learning curve. Learning about the history of the building, and to deconstruct some of the speeches made at the opening event and put them to music.'
>
> 'I've been coming here for 30 years and I always learn something.'
>
> 'I have learnt a lot about women's engagement in peace. I was particularly impressed by the signatures the Welsh women sent on to America. It's really interesting.'
>
> 'I've learnt loads from events – about Fairtrade, and about campaigning. I've learnt how to organize events as well – I'm a volunteer coordinator'

One of the recurring threads in conversations after Temple80 events was a desire to see the stories being collected as a part of the WfP project made visible in some way beyond the project, and beyond the Temple itself. People suggested making documentaries, radio programmes, audio guides and reaching out via social

media. There was a sense that although the Temple is a stirring venue, it is not well known enough in the city, and there is work to do to promote WfP and WCIA efforts within and beyond the locality:

> 'We never make much use of this building. Cardiff lacks a venue at the moment. Perhaps we should dedicate this as a home for people promoting peace. I frequently come here, but I don't think of it as a venue you suggest to do something.'
>
> 'I think a lot of people don't know this place exists and what goes on here so it needs more exposure.'
>
> 'I doubt people are aware of the WCIA. They need some posters outside maybe saying you are welcome inside – come and find out what is going on inside'

Approximately one third of the people we spoke to mentioned the importance of engaging young people with those narratives as they are 'the messengers for peace for the future'. They felt this could be especially well achieved through schools programmes:

> 'Education is the answer. Primary school onwards. We've got to get young people to know peace is something you have to work very hard for. You've got to get active in the community, and in political life, let alone in religious life. That is important as well.'

Some wanted the activities to extend further geographically. In these comments participants are presumably unaware of the extensive national programme (see image below), and it is probably unrealistic to anticipate that across the many WfP projects, participants would have interacted with more than one or two:

> I'm aware that people who live in Wales and outside of Cardiff sometimes feel that too much happens here so I would love to see things happen all over Wales so those people feel engaged as well.
>
> I live in Swansea, and Swansea as a city could benefit from any cultural offering… anything that engage people and encourages cohesion in communities will probably have a knock on effect in everyday life.

The project record presents a nationwide picture of participation in the WfP project (page 10).

In sum…

This insight into project interactions is not intended to be fully comprehensive or generalisable. Rather, it is designed to offer a deeper overview of how people experienced the WfP project on the ground. Coupled with the rich set of observations from the mid-term evaluation, they indicate interesting connections were being made by project participants between the past, the present and the future, and that people were gaining new insight into Wales' peace heritage. As in the previous section, there were questions raised here about continued access to and visibility for resources beyond the project.

5. PROJECT CHALLENGES

The WfP project was a unique cross-disciplinary and cross-sectoral initiative centred around heritage, peace, internationalism and the future. But this was challenging to deliver for a number of reasons which are the focus of this section. The following is informed by interviews with members of the project team.

5.1   CHALLENGES RELATED TO SCOPE, ROLES AND RESPONSIBILITIES

Team members were all excited by the remit of the project although coming from very different backgrounds and perspectives was perceived by some as challenging. The programme was extremely broad and quite complicated structurally and sequentially, and this also made it quite difficult to articulate as a proposition.

> 'it was a monster of a project; a wonderful monster of a project' [Team member 1]

> 'If I was faced with a similar project plan to implement, I would probably spend a couple of weeks actually just sat in a darkened room somewhere trying to boil it back down to beyond all of the activity, what is the most important things, what will the legacy actually look like? … Because one of the reflections I've had from writing up the project record is that we've massively over-delivered on lots. There are bits of the project where it says, do a community arts activity, and we've done 12. But in the flurry of constantly doing stuff, you're always worried that you haven't quite met this or that target.' [Team member 2]

Working as a very small team meant that particular expertise was often lacking. Some team members talk about a lack of research support, a lack of digital skills, or limited marketing and communications expertise. These problems were amplified in the closing months of the project when the team was severely depleted in capacity as people found new roles and moved on. This meant that some opportunities may have been missed.

It is perhaps important to note that during the 'peak' period of the project, the Manager and Head of Wales for Peace was diagnosed with advanced cancer. This had a considerable impact on the team both in terms of workload, and emotionally. WCIA managed this capacity gap through considerable teamwork and internal support; and through recruiting a temporary Project Manager to cover his time in treatment. WCIA's support as an employer has since been recognised by cancer charities as an exemplar of best practice.

5.2   CHALLENGES ASSOCIATED WITH COLLABORATION

Challenges of working with partner organisations: Team members noted that although some of the partnerships were 'creative' and individuals had their barriers down, others were more difficult. This was in part due to the fact partnerships were being built across disciplines, silos, sectors and organizational cultures. They proposed that this was something WCIA should think more about going forward in order to ensure the best chance of 'equal', 'reciprocal' and productive relationships:

> 'one of the things that's going to come out of this is us doing a little bit of work, quite transparent work, on what we mean by partnership and what kinds of partnership there are' [Team member 6]

even though that might also mean being bolder in saying 'no' to some partnerships in future.

Challenges of working with volunteers: Two of the team members reflected on the challenges of working with volunteers over the course of the project. This was due to a number of reasons including:

1. Volunteers lacking the required focus for a task.
2. Managing volunteers working remotely.
3. Volunteers ceasing their involvement in the project and the work not getting done.
4. Volunteers doing the work but dropping out and losing contact before handing over their research.

There was no doubt that the volunteers got benefit from involvement in the project, but a sense that the reciprocity of the arrangement being out of kilter on occasion. One respondent noted that, where possible, it would be a real positive in future to create an increased number of accessible volunteering opportunities (eg for

non-English speakers, or those with learning difficulties). This is no doubt a point of consideration for other NLHF projects also.

Challenges of working with/in communities:
Working from a base in South Wales with a remit to collaborate with partners across the whole country was seen as both a positive ['I loved the fact that we were truly a national project' [Team member 3] and a challenge which sometimes led to team members feeling they were moving into a community to do work, only to retreat when that work was completed.

Team members acknowledged this was far from a perfect scenario, but it seemed an inevitable consequence of the breadth of work happening over such a dispersed geographical area. A team member noted that this inhibited 'really honest' engagement because there was so little time to consolidate relationships. This is, according to one team member, a consequence of much grant-funded work which ends up 'dipping in and out' of communities. One interviewee proposed that this could have been mitigated through more focused partnership work with people already well embedded within communities. This might also have led to continued activity after the life of the project, which may in turn have helped secure the WfP programme legacy.

5.3 CHALLENGES ASSOCIATED WITH MEASURING IMPACT

An emphasis on impact narratives across the heritage, education and third sectors has led to some anxiety about how best to authentically capture stories of change emerging from practice. This can make it difficult to know how to prioritise data collection efforts, as team member 2 notes: 'we were worried we wouldn't have enough data on impact and so on, but we've got precisely the other problem now, that we've got so much data that it's really difficult to actually make sense of it'.

That said, some team members highlighted that efforts put into evaluation more broadly would be one of the most valuable learning outcomes from the project; knowledge that is already informing other projects. For the WCIA, the hope is to use this understanding to become better at monitoring, and being able to judge what kind of evaluation approaches work best in what kind of contexts.

In the interviews, team members reflected powerfully on the moments for them where they gained insight into the impacts of the project. We reproduce these at some length here as an insight, but there are many more:

> 'We were up in Anglesey… and the Deputy Head came into the gallery … and she just sort of went, whoosh, with this whole thing about how wonderful it had been for the school, what a change it had made for them and all this kind of thing and I thought, I just want to capture this! And it was so amazing and I went round to her and I said would you be a peace school ambassador for us, because she was just saying what it had enabled them to do and what a difference it had made to their school communities, that was lovely for me.'[Team member 1]
>
> 'it inspired a group of women in the Porthmadog area to come up with a contemporary petition that was reflecting the original petition calling for the UN to be more effective... I've since got the Wales National Library on board and something like 4,000 signatures have been collected for the modern day petition and there's potential for four or five years of work as we reach the centenary of that petition going to America in 1924. So all that sort of thing has taken a life of its own that initially was there, the roots of it were there in the original project, but we had no idea it would go the way it did and has done.' [Team member 4]
>
> 'when we had the group of women who had been to Greenham Common meeting the group of girls … The conversation between them and the intergenerational aspects of that, and the video they produced… It was a really, really powerful afternoon and that completely summed up for me what the whole thing should be about.' [Team member 3
>
> 'I think the other element is sort of related but a slightly different angle, is creating the dialogue between groups that just don't normally work together, or sometimes are actively opposed to each other and finding that common ground. So the most visible representation of that would be in the white poppy / red poppy tensions that often exist because those aren't *actually* about poppies, they're about peoples' fundamental belief systems. So we've had very literal situations where we've had to get militarists and peace activists

> working together on common projects, which is peace building in action at the end of the day, getting opposing sides to talk and work together and see the commonalities rather than the difference.' [Team member 2]
>
> 'we've had so many volunteers involved, some of them I know have been very strongly influenced in terms of both their career development but also in terms of their interests.' [Team member 6]

5.4 ENSURING THE PROJECT LEGACY

Team members were also concerned with how the legacy of the project could be secured. They talked about the website as the natural home for the information and project outputs, a 'way of keeping the stories alive' [Team member 1]. A number talked about turning to more traditional forms of dissemination such as books and academic publications (and indeed the archive itself), and there is some will to pursue those going forward. The fact that the WCIA itself outlives the WfP programme is of great benefit here in securing legacy as it can (with any luck) compel volunteers and/or employees to make updates in the future, and embed the narrative of peace heritage within the organization, which has already begun to happen.

These questions about legacy can be linked to broader concerns about the legacy of the First World War commemorations, and the HLF programmes that ran alongside the centenary.

5.5 WORKING IN A CHANGING GEO-POLITICAL CONTEXT

This was one of the challenges that the team were able to respond to most straightforwardly – especially given the focus of the project. As the world changed, it seemed the WfP programme was becoming more urgent, and its aims and relevance easier to articulate:

> 'So when I started, it did feel like a fascinating but very much a heritage project, by mid-2016 / early 2017, just from explaining it to ordinary people on buses and in pubs, their reaction was that it was a current affairs project, and having that conversation in 2014 people would be going, oh that's interesting, why? And in 2017 it was kind of like, oh my god that's so important.' [Team member 2]
>
> 'really for the first time being able to explain actually the real strength of feeling behind it and the conscientious objection, and what do you do if you don't agree with your Government was one of the questions that we were looking at, and that became a lot more powerful and a lot more resonant once actually there were a lot of people around who had experienced that, who had actually felt those feelings, and I was feeling it myself' [Team member 3]
>
> 'We jumped on those opportunities [to make links] as they came up. I think it probably made it harder and easier in different ways ' [Team member 6]

5.6 'HERITAGE' CHALLENGES

One sub-strand in a few of the discussions that is worth flagging is a tension in the programme – perhaps a creative one – around who gets to define and produce 'heritage', and what work heritage 'does' in the world. The WCIA is not a heritage organisation, and this heritage-related project was a new departure for them. For those coming from a heritage background, that seemed to present some challenges. For example:

> 'the whole project for me … did raise some really interesting issues about *who* does heritage. It made me question my own thoughts about who does heritage, how to do heritage 'properly' and those kinds of things. It challenged me, in a good way, to think about who does it and why they do it and is there a proper way or not and that kind of thing.' [Team member 5]

For the WCIA however the ambition was not to produce what they understood as a more traditional heritage project:

> 'I think the outcomes for heritage, people enjoying themselves, they're nice, they're great but they're not what I felt the project was for, it was about change making, using the past as a sort of conduit for that.' [Team member 6]

There may then have been something of a clash of cultures in the project which was informed by rather traditional conceptions of what museums or charities *do* and what the limits of heritage might be. All team members said that they had learned new skills however – often picking them up from those working in other sectors – so there is some evidence that these tensions were ultimately productive ones.

In sum...

One of the objectives of the evaluation was to offer insight into some of the challenges associated with a project of this scale so that future projects can take note. This section has offered an overview of some of those challenges: challenges in the day to day running of projects, and of negotiating such a broad and ambitious range of programme activities, challenges that are inherent to participatory and collaborative approaches, challenges associated with securing visibility and legacy for project outputs, and methodological challenges related to monitoring and evaluation.

6. REVIEW AND RECOMMENDATIONS

6.1 WHAT WORKED WELL

Those involved in the project all praise its goals and note its relevance in the current climate. It was clearly a highly ambitious project with a complex structure and sequencing, which connected with a great many individuals and organizations. The outcomes for heritage have been incredibly rich in terms of new research unearthing and consolidating a comprehensive peace narrative about Wales, collecting oral histories, producing an artistic record and a rich digital footprint and resources for communities and schools. Previously marginalized or overlooked narratives have found voice and received recognition and will be made available for the future. The outcomes for the team, project associates, volunteers and young people have been very positive; new and increased skills, new contacts, new ideas and new methodologies. Finally, the outcomes for communities have been varied and new connections have been forged; intergenerational ones, digital ones, unforeseen partnerships, and new resources and skills embedded in communities.

6.2 CHALLENGES

There have been challenges along the way, as outlined in section 5. Challenges associated with the breadth and ambition of the programme. The challenge of articulating a coherent project narrative. Challenges associated with working across sectors, and across organizational cultures. Challenging work with volunteers, in communities and with project partners. Challenging impact assessments. Challenging data infrastructures, storage and analytics. Challenging workloads. Challenging conversations. Working sustainably. Working remotely. Working nationally, internationally and transnationally.

One thing that emerged from the evaluation discussions was the importance of agility and flexibility on all sides. In particular, the flexibility of the HLF was noted:

> 'What was good about working with HLF was that, although we had this incredibly rigid project plan … they nonetheless were hugely flexible and understood that it would change, and I think that's something that I would say is a really positive point to take forward.' [Team member 6]

6.3 LEGACY

The remaining challenge for the WCIA at the close of the programme is around project legacy. This emerged in all of the discussions as the most urgent question mark at the close of the project (and of course other projects that have been running alongside the centenary). WCIA are well-positioned to continue embedding the learnings from the project, giving voice to its findings, and ensuring they are put to work in furthering its broader agenda around internationalism, peace and justice.

In the first instance, digital legacy will be key. Much of the WfP website has now been transitioned to the WCIA who will be able to keep a legacy presence live. Many of the project's digital resources have been uploaded to public archives and will presumably be safeguarded. However, the 2019 Project Record raises a number of issues that have been flagged up in relation to digital outputs which are worth repeating here. Tussles over ownership of data, usability and accessibility issues, lack of skills and digital obsolescence can all be real barriers to securing impact and creating a legacy within the digital environment. Sections 6.4 and 6.5 try to respond to these challenges with some recommendations.

In the medium term, further consolidation and publication of the emergent narrative about peace heritage would be fruitful. In the longer term, as a result, further research will be possible to provide the kind of depth that a broad project such as this could not realistically achieve. Continued connection between the WCIA and Universities is thus recommended.

6.4 SPECIFIC RECOMMENDATIONS FOR WALES FOR PEACE LEGACY

1. Further dissemination of the peace heritage contributions through traditional scholarly and popular publication routes.

2. Commitment to ensuring continued access to the online project record and resources from WCIA.
3. Continue and strengthen links with Universities to deepen the research where appropriate.

6.5 MORE GENERALISED RECOMMENDATIONS FOR FUTURE PROJECTS

1. When in receipt of large grant funding, take time to **consider how best to prioritise energies, time and resources**. Remind yourself what the 'spirit' of the project plan is and think about how to centre that rather than a ticklist of activities, events or interactions. Think about which activities are likely to have the most significant impacts in relation to your project ambitions.
2. In relation to impact assessments in particular, **consider how best to priorities evaluation and monitoring endeavours**. Think about which methods will work best and consider mixed methodologies where possible. Consider the balance between quantitative data which helps to demonstrate reach, and rich qualitative accounts which can give a more authentic account of impact. **Ask the questions: what difference do we want to make here and how are we going to know if our approach is working? when will we know? what are the key monitoring points?**
3. Be mindful that not all team members, partner organisations or associates will be aware of the broad project plan. Think about how best to **communicate the information that people really need** in order to make the most of their interactions, at the time when they need it. A perceived absence of information can be demotivating and frustrating.
4. **Prioritise creating a digital infrastructure really early on in a project**, and then develop training in how to use it. Once the project work begins in earnest it is difficult to take a step back and do this work. Think about what digital infrastructure can help gather data for project reporting, saving time and ensuring the information is captured in case team members or volunteers (for example) leave.
5. **Consider piloting a few activities** before committing to an extensive programmes of events and/or interactions. Prioritise (and make time for) cycles of reflection.
6. **Come up with a communications plan** and think about what kinds of resources you need in order to make the kind of impact you would like.
7. Be honest about your parameters for interaction within communities and **communicate clearly what you are asking of people**. Think about how to make opportunities for volunteering and participation accessible to all.
8. **Think about what legacy looks like given the questions you are exploring and your project ambitions.** Explore how it can best be secured in dialogue with key project constituents and contacts. Seek advice and guidance. Have these discussions sooner rather than later.
9. Finding a hook for a project within the contemporary – in this case in a changing geo-political climate – can be incredibly useful as it opens doors and potentially strengthens project impacts and interactions. **Embrace and respond to the ways in which people make connections** between the heritage you are working with and their lived realities.
10. **Be ambitious**: The WfP project demonstrates that solid, rigorous and scholarly historical work can go hand in hand with ethical, sensitive and considered interactions with groups, individuals and communities.