

An evaluation of the MLA Their Past Your Future 2 programme, 2008-2010

Final report

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Established in 1999, the **Research Centre for Museums and Galleries** (RCMG) has developed a reputation for the quality of its research and evaluation, particularly in the fields of museum learning, education, inclusion and the social role of museums. As part of the School of Museum Studies at the University of Leicester, it combines academic rigour with practical experience of the museum sector.

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Full details of references and material which support this evaluation is included in a separate document to accompany this report.

Executive summary

Their Past Your Future 2

Their Past Your Future 2 (TPYF2) was a three-year annual grant programme funded by Big Lottery for museums, libraries and archives in England. Managed by the Museums, Libraries and Archives Council (MLA) the programme awarded over £1 million to 120 projects between 2007 and 2010, enabling almost 35,000 people from England's diverse communities to explore the impact and ongoing legacy of 20th and 21st century conflict.

TPYF2 aimed to encourage the sector to use their collections in innovative and creative ways to increase community learning and young people's knowledge and understanding of the impact and contemporary significance of war and conflict. The Research Centre for Museums and Galleries (RCMG) at the University of Leicester was commissioned by MLA to evaluate Years 2 and 3 of TPYF2. The evaluation ran from July 2008 – June 2010, using a range of methods to tease out, understand and capture the richness and depth of this unique programme. The evaluation used mainly qualitative research methods and was outcomes-focused, designed to respond to the two key research questions posed by MLA:

1. Has activity within the programme increased young people's knowledge and understanding of war and conflict?
2. What was the impact of participation in the MLA TPYF2 programme for individuals and for communities?

RCMG gathered evidence from almost 1,800 participants - including young people, adults, veterans and eyewitnesses of war and conflict, museum, library and archive practitioners and specialists – to explore the dimensions and characteristics of how the programme impacted on the individuals and communities involved, and how these contributed to wider discussions around community cohesion, identity, learning, tolerance and engagement.

The conflicts in Iraq and Afghanistan provided a backdrop to the projects, making the impact of war and conflict a very contemporary, and relevant, issue.

Key findings: museums, libraries and archives united by a common theme

The central theme – the impact of 20th and 21st century war and conflict – was one of the programme's strengths. It created a unifying theme across the sector, one to which all museums, libraries and archives could contribute. The theme did not constrain organisations, which responded with new and exciting possibilities for exploring the impact of war and conflict, drawing on the strengths of their collections.

Projects enabled young people to engage with a complex and challenging issue

TPYF2 enabled young people to engage thoughtfully and perceptively with a complex and challenging theme, the impact of war and conflict. Through the projects children and young people were given time to think and reflect upon the issues, often through intensive projects that provided opportunities for discussions, to work through their ideas and explore the consequences. The range of resources used by the projects presented the issues from multiple perspectives and brought them into contact with multiple voices, enabling young people to see that people respond to war and conflict in different ways. Abstract notions of war and conflict were fleshed out, animated with new perspectives and

new ways of thinking about the past and contemporary issues. Young people learnt about the impact of war and conflict on their local area, how it has shaped physical environments and the make-up of communities. Contemporary issues made the theme relevant for many young people, who explored the impact that media representations have on society's understanding of war and conflict or looked behind the myths that create prejudice towards refugees and asylum seekers coming to the UK.

Changing children's attitudes towards war and conflict

The interaction between Captain Mark Taylor, a veteran of contemporary conflicts in Iraq and Afghanistan, and the children of Gosfield Primary School led to a profound change in their attitude towards war and conflict. Before the project, some of the pupils had enjoyed playing war games on their computers or out in the playground. However, a talk from Captain Taylor made them realise how unrealistic their games were. It was a turning point for the pupils, who began to take war and conflict much more seriously and stopped playing war games in the playground. As one of the pupils wrote in a response card:

'Before Captain Mark Taylor came in most of us thought that war was just pick up a gun and kill people. But when Captain Mark Taylor came in he explained that war is not like a video game and you only get one life and when they life [sic] is gone there is no coming back. When he got to the end of the talk everybody was fascinated and are going to have second thought[s] about war' (Response card written by Year 5 pupil, 'The Impact of War on Your Community').

The power of the personal: making the impact of war and conflict real, relevant and tangible

The programme's success in enabling young people to engage with a complex theme can be directly attributed to framing the impact of war and conflict through the human dimension. Coming into contact with real veterans and eyewitnesses of conflict through many of the projects was one of the programme's real strengths. Young people were able to engage with the emotions and feelings of those who experienced war and conflict, to encounter at first-hand their stories and memories. Children and young people could empathise with the people they came into contact with even if they had not experienced the impact of war and conflict directly for themselves.

Empathising with soldiers from past war and conflicts

It was not only living veterans who children and young people could empathise with, projects like 'Not Forgotten' 'brought to life' four soldiers from World War I using artefacts, archival documents, photographs, films and visits to war memorials and other relevant sites. The project did not shy away from presenting the more challenging aspects of World War I, building up a rich picture which really helped to immerse children from four primary schools in the South East in the life of 'their' soldier. As one of the project leaders noted in an interview, the reality of the impact of war and conflict was conveyed by focusing on the human dimension:

"I think because if I went back to when I was 10, maybe it was different because we followed war films and action men and toy soldiers... war was fairly glorified, because no-one had ever really explained to me the human suffering and that side of it. I just saw the movie side of it" (Interview with Simon McKeon, 'Not Forgotten').

Museums, libraries and archives focal points for community memory, identity and culture

Museums, libraries and archives used the programme to extend their reach into the community, acting as focal points for community memory, identity, culture and values. The impact of war and conflict was well suited to exploring social connections, with most communities in the UK having their lives touched by war and conflict in some way. Museums, libraries and archives were able to draw on their strengths, building relationships between their collections and the communities they serve, reflecting community interests, and giving a voice to those who may be silenced or excluded from official or public narratives of war and conflict.

Building relationships between the generations

Intergenerational activity was one of the key features of many TPYF2 projects, bringing young people together with a wide variety of older people whose lives have been affected by war and conflict. For some projects it was enough to bring the generations together, for other projects there was a greater focus on learning for both younger and older generations through a shared experience and identifiable outcome. The impact of projects was very positive but there is the potential for inter-generational practice to go much further in the sector.

Developing trust

The project 'Conflict and Change' worked across the generations exploring Scarborough in the Second World War, it aimed at finding ways to break down barriers and overcome mutual mistrust between young people and older people, which had been identified as a concern in the town.

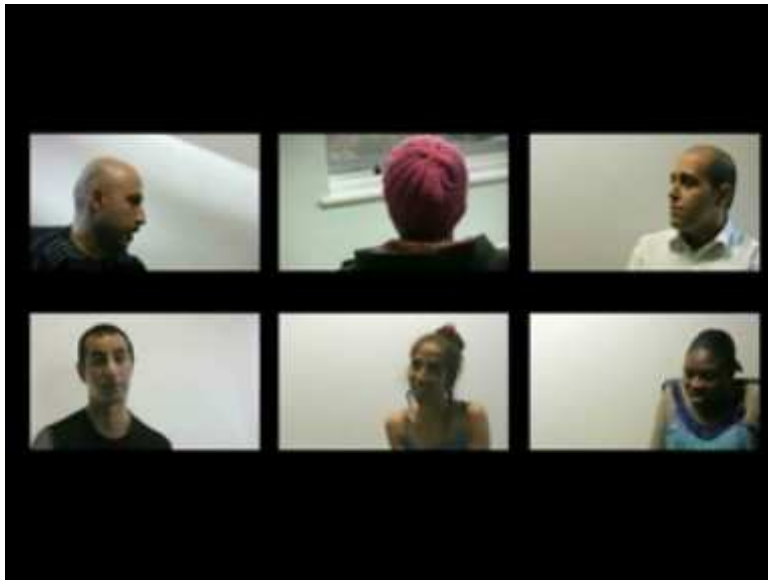
By the end of the project the young people's views of older people had changed entirely, they had no negative views. The generations built a rapport with each other and there was an increasing affinity which grew out of shared experiences. The young people began to see the older participants as people rather than as polar opposites:

"I suppose it's hard to imagine them as young, so in a way I see them more as people that were like me once"(Interview with participant, 'Conflict and Change')

Projects making a vital contribution to community cohesion

Projects were actively seeking to strengthen community bonds and relationships. Bringing the generations together helped reduce social isolation and challenge negative stereotypes between the generations. For young people who did not have a sense of pride in their local area, projects helped to engender a sense of place and belonging. Greater pride came from understanding how their locality had been shaped by war and conflict or from learning what people had been through, often first-hand from people in their community. However, there was some concern from practitioners in the sector around the way in which community cohesion is defined and how communities are targeted. There was a feeling that some projects did not always stem from real community need and that concepts like community cohesion needed to be embedded in organisations as a core value to be effective, not just an addition to what is seen as the core work of museums, libraries and archives.

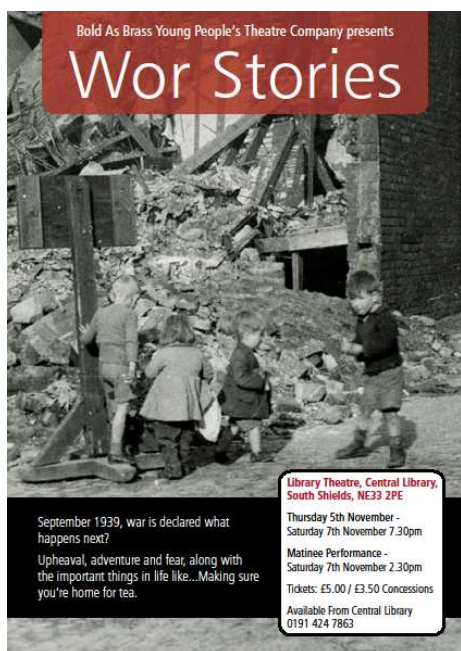
Figure 1: Still from the film *Frames of Refuge* made by young people from Winston Churchill School with The Lightbox, Woking which challenges the negative, stereotypical media coverage of refugees and asylum seekers



TPYF2 successful at engaging young people in positive activity

TPYF2 was very successful at engaging young people and motivating them to take part in activity focused on the impact of war and conflict. Young people showed a breadth and depth of engagement, often committing themselves to intensive projects sustained over weeks, even months, often surprising significant adults with their dedication. The projects showed that museums, libraries and archives can be hugely influential in the lives of young people, who are still at the stage of developing and working through their values, their identity and who they want to be.

Figure 2: Poster advertising the theatre production *Wor Stories*, created and performed by the young people's theatre company *Bold as Brass*, part of the 'Respecting the Past: South Tyneside Remembers War Time Experiences', South Tyneside MBC Libraries



Museums, libraries and archives making a powerful contribution to lifelong learning

Across the programme, TPYF2 provided exciting, resource rich learning opportunities for participants. Evidence from the response cards and case studies revealed that projects were enjoyable and memorable, and learning outcomes were strong, particularly where work was intensive and sustained over longer periods of time. Some of the most effective projects provided incremental learning experiences for smaller, targeted groups of participants which enabled project facilitators to explore the theme of war and conflict in great depth.

Museums, libraries and archives uniquely placed to explore issues of war and conflict

Museum, library and archive resources across the UK contain a wealth of resources connected to war and conflict that made them uniquely placed to explore the theme of TPYF2. From photographs to personal records of life during the war, from diaries to artefacts, and the memories contained in oral history archives, their collections provided tangible evidence of the impact of war and conflict, material culture that reflects the identity, culture and values of England's many diverse communities. Many of these collections were very special and unique. Collections spanned the breadth and depth of the impact of war and conflict, with resources that were relevant to the personal and the local along with the national and the global.

Figure 3: Collections from the Mass Observation Archive used in 'Post-Up: War of Images'



Rewarding and significant projects for museums, libraries and archives

From the project leaders emerged a very positive picture of the impact of TPYF2 on the organisations involved. They described with satisfaction the learning and social impact that the project had on individuals and communities, the opportunities that the programme had encouraged and the new ways of working that were possible as a result of programme funding. For some organisations it was an opportunity to experiment and try out new approaches. Despite the challenges and difficulties that the projects faced, some practitioners described TPYF2 as the most rewarding and exciting projects of their working lives.

Effective projects that provided significant impacts

Considering the large number of projects, the programme represented extremely good value for money, with each project receiving a relatively small amount of money but most of them resulting in significant impacts for individuals and communities. The most effective projects were embedded in the ethos of organisations, and had a clear rationale and set of values which fitted into longer-term aims and could be clearly communicated to partners. They were contained within clear boundaries, with specific targets and outcomes that maintained the focus of project leaders and prevented them from spilling out into unwieldy activity.

Some projects faced challenges when they were not so well embedded into organisational strategies or were trying to effect longer-term organisational change without the full support of senior management. Some projects encountered unexpected tensions or had too many new and untried elements which created unwieldy and difficult projects. They would have benefited from additional support and mentoring, from both internal sources and more intensive external support.

The legacy of TPYF2

Overall, TPYF2 created inspiring and memorable activities which have helped cement relationships in some communities through engaging different generations. The programme has shown the critical and powerful role that cultural organisations can play in communities developing a sense of self-worth. The groundwork in many cases has been laid for the development of much more sustained contact with communities and the development of long-term strategies that will put community needs at the heart of what museums, libraries and archives do.

Section 1

Introduction and context to the evaluation

1. Introduction

Their Past Your Future 2 (TPYF2 thereafter) was a three-year annual grant programme funded by Big Lottery for museums, libraries and archives in England. Managed by the Museums, Libraries and Archives Council (MLA thereafter) the programme awarded over a million pounds to 120 projects between 2007 and 2010, enabling almost 35,000 (34,327) people to engage with the core theme of the ongoing impact of 20th and 21st century war and conflict on people in the UK. The Research Centre for Museums and Galleries (RCMG) at the University of Leicester was commissioned by MLA to evaluate Years 2 and 3 of TPYF2. The evaluation ran from July 2008 to June 2010.

1.1 Veterans Reunited: predecessor to the Their Past Your Future 2 programme

Their Past Your Future was one strand of the Big Lottery-funded education programme, Veterans Reunited, launched in 2004. Along with Heroes Return and Home Front Recall, the programme aimed to bring different generations of people in the UK together to commemorate the 60th anniversary of the end of the Second World War. MLA supported museums, libraries and archives in England to host an exhibition produced by the Imperial War Museum, and provided funding for educational activities and outreach work.

1.2 A second phase of Their Past Your Future: 2007-2010

Following the success of Veterans Reunited (Morris Hargreaves McIntyre 2006), Big Lottery announced a second phase of Their Past Your Future in 2006. An ambitious three-year annual grant programme, TPYF2 was managed in England by MLA with the extended thematic focus to:

‘encourage exploration of the impact and ongoing legacy of 20th century conflict on people in the UK’ (MLA 2007).

Museums, libraries and archives were invited to submit projects focusing on the theme of the impact of war and conflict. In total over one million pounds of funding was awarded to projects over three years: £246,000 in Year 1, £422,000 in Year 2 and £330,000 in Year 3 (MLA 2010). The maximum amount that organisations could apply for was £10,000. Year 2 of the grant programme (2008-2009) sought to target regions of England where TPYF2 was under-represented and prioritised projects which focused on intergenerational work - including work with veterans - and resource development, including digital resources (MLA 2008).

The broad aim of TPYF2 was to enable the sector to use their collections and resources to explore innovative and creative ways of increasing community learning and young people’s knowledge and understanding of the impact and contemporary significance of war and conflict. This overarching aim encompassed themes of remembrance and commemoration, identity and reconciliation, citizenship, diversity, asylum, conflict resolution and peacekeeping.

Organisations could use the funding to develop programmes, workshops, exhibitions and events. Projects could also include work that was:

‘designed to generate purposeful contact between young people and veterans or eyewitnesses of conflict’ (MLA 2007).

Organisations were encouraged to make partnerships across the museums, libraries and archives sector, with community and voluntary groups, with education organisations including Local Education Authorities, Education Business Partnerships and with local authority structures supporting work with children and young people such as Children’s Services Directorates.

The following principles underpinned all activity:

- Partnership development to support delivery of the programme
- A commitment to support cultural diversity and equality of access
- A drive to increase participation in learning, community or civic activity and to explore new ways of engaging children and young people and communities
- The creation of learning resources wherever appropriate.

Big Lottery also supported partner programmes in Scotland, Northern Ireland and Wales and continued to fund the Imperial War Museum ‘Their Past Your Future’ programme for schools.

1.3 Evaluation aims and outcomes

The key aims for TYPF2 were identified by Big Lottery as:

- Improved community cohesion, and
- Supporting community learning

The programme would realise these aims through delivering the following outcomes:

- Increased knowledge and understanding for young people/younger generations of the diversity of experience of the First and Second World War veterans, military and civilian, and veterans of subsequent conflicts;
- Increased knowledge and understanding for young people/younger generations of the impact and contemporary significance and resonance of the First and Second World Wars, and post-1945 conflict, for society today;
- Increased and proactive engagement with, and participation in, learning, community and/or civic activity to record, publish and make educational use of local, regional, national and international historical sources/archives.

The purpose of the evaluation by MLA was to specifically answer the following two questions:

1. Has activity within the programme increased young people’s knowledge and understanding of the impact of war and conflict?
2. What was the impact of participation in the MLA TPYF2 programme for individuals and for communities?

The Project Brief is included at Appendix 2.

Section 2 Research Methods

2. Introduction

This section introduces RCMG's approach to the evaluation for MLA of Years 2 and 3 of the TPYF2 programme. It was designed to gather evidence of the impact on individuals and communities using multiple research methods – mainly qualitative but also quantitative – to ensure both breadth and depth of data and capture the richness and diversity of participant experiences. Elements of the research remained flexible, enabling researchers to respond to the changing, real world context of the evaluation and take opportunities to gather relevant and useful information as it arose.

2.1 Evaluation design

The evaluation was designed to capture how individuals and communities involved in TPYF2 increased their knowledge and understanding of past conflicts and their significance to society today. Using a range of research methods RCMG gathered evidence of the impact on individuals and communities, to identify the dimensions and characteristics of how the programme impacted upon its participants, and how these contributed to wider discussions around community cohesion, identity, learning, tolerance and engagement.

RCMG designed the evaluation to answer the strategic objectives of MLA and Big Lottery and to answer the specific research questions:

1. Has activity within the programme increased young people's knowledge and understanding of the impact of conflict?
2. What is the impact of participation in MLA TPYF2 programme for individuals / communities?

2.1.1 An over-arching theme with four discrete, but interlinked, strands

The over-arching theme of the evaluation was 'learning from past conflicts: the impact and contemporary significance of conflict'. The evaluation approach was structured around four main strands:

- Project portrayal
- Impact on individuals
- Impact on communities
- Reporting, findings and dissemination.

It was acknowledged throughout the evaluation that these strands were inter-linked and the connections between them were explored as part of the evaluation process. Figure 4 (page 19) describes each of the four strands, their key objectives and the research methods used.

2.2 Research methods

The evaluation used qualitative research methods in the form of case studies, interviews, observations, and focus groups to capture the richness, success and depth of this unique programme. Used in a structured and rigorous way, qualitative research methods enabled the research team to explore and understand the multiple dimensions of individual and

community experiences. Qualitative research is based on interpretive philosophies (Glesne and Peshkin 1992) and has a particular concern with the meanings accorded to situations; it seeks to understand what Mason (1996) calls 'intellectual puzzles.' It recognises that there are multiple interpretations of events and diverse responses to social settings. This was essential for understanding the context in which the TPYF2 programme took place and for assessing its impact for the many individuals, communities, and organisations involved.

To give breadth to the evidence provided by the qualitative research methods, the research team gathered contextual data in the form of written response cards completed by participants taking part in TPYF2 projects, demographic information, pro forma templates completed by project leaders and numerical information collected by MLA from the projects. This enabled the research team to draw broad conclusions from the data, whilst at the same time retaining its richness and complexity. Using a combination of qualitative and quantitative methods is becoming increasingly familiar in social science research to give the breadth and depth of the research context (Robson 2002).

Table 1 (page 20-21) describes the research methods used in the evaluation. Table 2 (page 21) shows the stage at which the research methods were used during the evaluation period.

Large amounts of data were generated from participants through the response cards, case studies themed focus groups, and Forms A and B completed by project leaders. Where evidence from these research methods has been used in this report we have kept as far as possible to the original spelling and language used by participants to ensure that their actual voices are heard. Names have been changed to protect the confidentiality of participants except where they are included in a professional capacity and agreed to have their names published. Quotes are included in the report as follows: where the quote is from, for example an interview, response card, or focus group; the name of the individual if not included in the text; and the name of the project.

The Generic Learning Outcomes (GLOs) and Generic Social Outcomes (GSOs) (<http://www.inspiringlearningforall.gov.uk>) were used to identify outcomes for individuals and communities.

Appendix 3 has further details of the research methods including examples of the research tools.

Figure 4: RCMG's approach to the evaluation of TYPF2

Strand	Project Portrayal	Impact on Individuals	Impact on Communities	Reporting, Findings, Dissemination
Aim	Capturing the outcomes and impact of the programme, drawing on evidence from the organisations managing the projects	Capturing evidence of the experiences of individuals involved in the programme, especially young people	Exploring the programme's impact on local communities and participants' engagement with their communities and/or civic activity	Describing the practical elements of the evaluation process and reporting to MLA
Key objectives	<ul style="list-style-type: none"> Identify the essence of the projects Choose projects for a range of in-depth case studies Capture the outcomes and outputs of the project Assess the effectiveness of project management 	<ul style="list-style-type: none"> Identify how project activity has increased young people's knowledge and understanding of the impact of conflict Capture the impact of intergenerational learning Capture the experiences of all participants Use the GLOs 	<ul style="list-style-type: none"> Identify the impact of the programme activity on communities Capture the impact of intergenerational learning Use the GSOs 	<ul style="list-style-type: none"> Update MLA on the evaluation process Share emerging key findings Report on the research findings Disseminate key findings
Research Methods	<ul style="list-style-type: none"> Introductory workshops for projects in Years 2 and 3 Form A: Project Description Form B: Project Significance Case studies Review of project documentation 	<ul style="list-style-type: none"> Case studies Themed focus groups Response card 	<ul style="list-style-type: none"> Case studies Themed focus groups Response card 	<ul style="list-style-type: none"> Advisory group meetings Interim report Full research report and executive summary

Table 1: Research methods used in the evaluation

Research Method	Aims	Who	When
Evaluation seminars	<ul style="list-style-type: none"> • Opportunity for RCMG to explain the rationale and process of the evaluation to projects in Years 2 and 3 • Encourage the support and buy-in of the projects for the evaluation • Increase projects' understanding of the evaluation process and their role within it 	All projects in Years 2 and 3	Seminar for Year 2 projects held on 10 September 2008 and seminar for Year 3 projects held on 28 April 2009
Form A Project description	<ul style="list-style-type: none"> • To capture the aims, partners, activities and participants of projects in Years 2 and 3 • To record any changes made to the projects since their initial bids to MLA • Completed by the lead partner organisation for each project 	All projects in Years 2 and 3; 92 projects returned Form A (100%)	Deadline for Form A to be completed 30 January 2009 (Year 2) and 29 May 2009 (Year 3)
Form B Project significance	<ul style="list-style-type: none"> • Designed to give the projects an opportunity to describe in their own words the significance of the programme in terms of its impact on organisational provision and practice • Completed by the lead partner organisation for each project 	All projects in Years 2 and 3; 71 projects returned Form B (77%)	Various deadlines for Year 2 projects, but final deadline (and for Year 3 projects) to be completed by 26 February 2010
Response cards	<ul style="list-style-type: none"> • To give a broad overview of participant responses to a single question, 'What have you learnt from this project about the impact of war and conflict?' • To be completed by all participants from young people aged under 16 to older people aged over 76 	All projects in Years 2 and 3	Throughout the programme, final deadline to be returned to RCMG by 26 February 2010
Case studies	<ul style="list-style-type: none"> • To capture the richness and diversity of participant experience in selected TPYF2 projects using a variety of methods including participant observation, site visits and interviews • To explore the impact of the project on individuals and communities and organisations involved 	Selected projects in Years 2 and 3, chosen by RCMG and MLA from a range of criteria	Throughout the programme
Themed focus groups	<ul style="list-style-type: none"> • Explore significant themes emerging from the case studies and the response cards, chosen by RCMG in discussion with MLA • Three themes: Community cohesion, Intergenerational practice and 	Selected projects, and invited experts and practitioners	Youth engagement, 9 September 2009; Intergenerational practice 18 January 2010; and Community cohesion, 22

Research Method	Aims	Who	When
	Youth engagement (NB: additional interviews were carried out for this theme)		January 2010
Advisory group meetings	<ul style="list-style-type: none"> Support the evaluation and provide a discussion forum for ideas and findings emerging from the research Create an opportunity to raise issues around the evaluation, to draw on the experience of the team and to link the emerging findings to key agendas, other programmes or policy Participants were chosen on the basis of their expertise in this area 	Invited practitioners and experts, MLA and RCMG	Two meetings were held on 3 December 2008 and 1 September 2009
Report	<ul style="list-style-type: none"> Analyse and report on the results of the evaluation to MLA Disseminate the findings of the evaluation to a wider audience 	RCMG	Interim report – June 2009 Final report – June 2010

Table 2: Timetable for the research methods

Research Method	2008						2009						2010												
	J	A	S	O	N	D	J	F	M	A	M	J	J	A	S	O	N	D	J	F	M	A	M	J	
Evaluation seminars			■							■															
Form A Project description			■	■	■	■			■	■															
Form B Project significance			■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■				
Response cards			■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■				
Case studies				■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■				
Themed focus groups															■					■					
Advisory group meetings						■									■										
Report (analysis and writing up)												■	■	■	■	■	■	■	■	■	■	■	■	■	

2.2.1 Response cards

Response cards were used to collect a breadth of responses from participants in Year 2 and Year 3 projects. They aimed to give a broad overview of participant responses to a single, focused question:

‘What have you learnt from this project about the impact of war and conflict?’

The response card was A5 and featured a ‘thought bubble’ on the front. On the back of the response card respondents could provide demographic details. Figure 5 shows the front and back of the response card.

Figure 5: TPYF2 response card, front and back

Their Past Your Future 2

What have you learnt from this project about the impact of war and conflict?

WRITE/DRAW HERE

Please write or draw your response in the bubble...

Please tell us something about you....
This information will be used to tell us about you and your views. It will be kept strictly confidential.

Gender
Female Male

Age
Please write age if under 16.....
16-25 26-35 36-45
46-55 56-65 66-75
76+

Ethnicity
Asian Black Chinese
Mixed Other White

Place
Village / Town / City

Your Postcode

Experience of war and conflict
Have you had direct experience of war or conflict?
Yes No

If yes, please describe your experience if you are willing to share it

.....
.....
.....

Their Past Your Future is part of a national project run by the Museums, Libraries and Archives Council (MLA) and funded by Big Lottery.

This response card is available in alternative formats or comments can be emailed to cj36@le.ac.uk

The response card was designed to be appropriate for use with a diverse group of participants, who would have a range of ages and literacy levels. There was some concern that the focus on 'impact' would be challenging for some participants, particularly the younger ones, however a piloting process demonstrated that this question provoked the most thoughtful range of responses from participants. The piloting process also suggested that older participants were less likely to reflect on their own experiences and would prefer to think about the experiences of the young people they had worked with. This finding was discussed with the project leaders at an introductory seminar to the evaluation in September 2008, and they were encouraged to find additional ways to ensure that older participants were supported to complete the response cards by drawing on their own experiences.

All projects in Years 2 and 3 were sent a batch of response cards according to their needs. Projects were responsible for facilitating the response cards to participants at an appropriate time and returning them to RCMG. They were asked to use the response cards with participants of all ages (young and old) and in all activities, although to avoid using the cards more than once with the same participants. In practice it was very dependent on the judgement of project leaders and session facilitators as to who, and when, the cards were administered.

By the final deadline of February 2010, 41 of the 92 projects in Years 2 and 3 returned 1,813 response cards. A total 1,511 of these cards were analysed in the evaluation timeframe. Although a robust sample size for this type of research, it represents 45 per cent of the projects involved in the evaluation. The response cards give an overview of participants responses about their experiences but are not representative of the programme as a whole, neither were they intended to be representative. Rather, the findings from the response cards were used in tandem with the other research methods – the case studies, interviews and focus groups – to create a holistic picture of responses to, and experiences of, TPYF2. The triangulation of research methods was used to ensure greater rigor, so that the findings from each method could be compared and contrasted.

Two computer packages were used to analyse the response cards; NVIVO 7 and SPSS (Statistical Package for the Social Sciences) 16.0.

Who completed a response card?

From 1511 response cards returned to RCMG in the evaluation time period, we can say the following about the participants who completed a response card:

- Almost all participants completing a response card (99 per cent) provided a response, whether a comment or a drawing, to the focal question on the impact of war and conflict.
- Participants completing a response card tended to be aged under 16 (88.4 per cent) and white (88.4 per cent).
- Just over 10% of the participants stated that they had direct experience of war and conflict.
- There was a relationship between the age of participants and the likelihood of them having direct experience of war and conflict with 80.4 per cent of those aged 66 and over having direct experience of war and conflict compared with 6.2 per cent of those aged under 16 years.

Table 3 gives an overview of the full data provided by the 1511 response cards.

Table 3: Overview of the response card data

Demographic category		Number	Percentage
Gender	Female	564	52%
	Male	511	48%
Age	Under-16	1155	88.4%
	16-25	49	3.8%
	26-65	44	3.4%
	65+	58	4.4%
Ethnicity	Asian	32	3.5%
	Black	20	2.2%
	Chinese	6	0.6%
	Mixed	32	3.5%
	Other	17	1.8%
	White	819	88.4%
Direct experience of war and conflict	Yes	98	10.5%
	No	833	89.5%

As outlined above, the response card data reflects the projects that completed response cards and returned them to RCMG. The findings suggest that these projects tended to work with particular types of participants, specifically young people aged under 16 as 88% of participants of this age completed a response card, far more than any other age group.

2.2.2 Case studies

The case studies were designed to capture the richness and diversity of participant experience in selected TPYF2 projects, as well as the impact on individuals and communities and organisations involved in the programme. Case studies are a valuable research method as they enable the in-depth exploration of a single ‘case’ whether the starting point is an individual, a community, an institution or a particular event. It is a flexible method and both quantitative and qualitative methods can be used when collecting data.

Case studies of projects in Years 2 and 3 were selected by RCMG in discussion with MLA. The selection aimed to show the diversity of experience the programme had generated and reflect its contemporary nature. The selection criteria were:

- To represent the themes of the programme in their activity
- To represent a mixture of participating age groups
- To have some instances of intergenerational working
- To have some instances of working with veterans
- Are geographically dispersed
- Are representative of different group sizes (larger and smaller projects)
- Are representative of a wide demographic and type of situation (i.e. not just all school projects, youth projects, refugee projects)
- Include an instance of a project working with a military museum
- Engaging with collections of museums, libraries and archives
- How people have been using collections through the projects to make sense of the theme of conflict
- Must include one project involved in Radiowaves.

Generating the necessary data was an intensive process; in the planning stage case studies were designed to be completed in two days but due to the nature of projects sometimes more visits were needed. Over the course of the evaluation ten case studies were completed; eight case studies in Year 2 of TYPF2 and two case studies in Year 3.

2.2.3 Themed focus groups

Three focus groups were used to explore significant themes emerging from across the programme. Focus groups enabled the research team to explore these themes in in-depth discussion from multiple perspectives that was not possible to achieve through the framework of the case studies. Three themes were selected by RCMG in conjunction with MLA and the advisory group:

- Intergenerational practice
- Community cohesion
- Youth engagement

The participants for focus groups were selected from Years 2 and 3 of the TYPF2 programme and specialists working in fields relevant to the theme. The focus groups enabled the research team to gain a greater understanding of these themes and helped to nest the evidence from the case studies and response cards in a wider context.

2.3 A flexible evaluation design: research in a real world context

Qualitative research takes place in the real world and it has to be flexible to adapt to a constantly changing context. Research methods need to be tested and refined to ensure that they generate effective data, and the needs of participants and organisations have to be taken into account as projects progress. This section outlines the ethical issues of the TYPF2 evaluation, and changes made to the design in response to the research context.

The evaluation raised a number of ethical issues, bringing researchers into contact with vulnerable people, including children, young people and refugees and asylum seekers, as well as individuals in a professional capacity. All research was carried out within the University of Leicester's Research Code of Conduct, Data Protection Code of Practice, and Research Ethics Code of Practice (<http://www.le.ac.uk/academic/quality/Codes/index.html>). The following guidelines also provide a framework for RCMG research:

- Statement of ethical practice for the British Sociological Association, <http://www.britsoc.co.uk>
- Ethical Guidelines, Social Research Association, <http://www.the-sra.org.uk/>
- Revised Ethical Guidelines for Educational Research, British Educational Research Association, <http://www.bera.ac.uk/>
- Legal and ethical issues in interviewing children, www.esds.ac.uk/aandp/create/guidelineschildren.asp
- Guidelines for research among children and young people, Internet research guidelines, Qualitative research guidelines and The responsibilities of interviewers, The Market Research Society 2000, <http://www.mrs.org.uk>

Working with potentially vulnerable people meant researchers required standard disclosure for researchers from the Criminal Records Bureau (CRB). It was also acknowledged that the theme of TYPF2 – the impact of war and conflict - could potentially

be an emotive and challenging subject for individuals, which required researchers to be sensitive to the background and context of participants. Interview and response card questions were carefully developed and piloted to ensure that they did not cause unnecessary distress or difficulty to participants.

Consent forms and information sheets were used with participants to ensure they understood their inclusion in the evaluation and how their words would be used. Young people in particular were selected in careful consultation with the key agencies responsible for their welfare. In order to protect participants and researchers, vulnerable participants like children and young people were interviewed in small groups and with two researchers or another adult present (such as a teacher or community group leader) so that there was never a situation whereby a young person was left alone with a researcher. Young people were informed that they did not have to answer any questions that they were uncomfortable with and interviews would be suspended if participants wished.

Appendix 3 provides examples of consent forms used for the project.

The evaluation was designed to take into account, and adapt to, the changing circumstances of project and participant needs. The key changes made to the evaluation were:

- Learning from challenges experienced in the first year of the evaluation, in the second year the number of case studies was reduced from eight to two. Focusing on fewer in-depth case studies enabled researchers to spend more days on observation and data collection, supporting the collection of richer data.
- It was not possible to complete one case study because the project experienced considerable challenges, which meant that the evaluation could have exacerbated an already volatile situation.
- Three focus groups were carried out to explore themes emerging from the case studies and response cards, which could not be addressed through the case studies in an in-depth way.

The research tools used were kept to a minimum to ensure that the evaluation was not too onerous for projects and that it did not repeat data collected separately by MLA. However, in practice not all the projects involved completed the forms or returned their response cards to meet RCMG project deadlines.

Section 3

TPYF2 from the projects' perspective

3. Introduction

This short section reveals a view of TPYF2 from the perspective of the project leaders. All projects were asked to complete a questionnaire - Form B Project Significance - asking them to explain in their own words the significance of the programme for their organisation. Across the 92 projects, 71 project leaders completed Form B (77%), giving their view of the successes and challenges of the programme. The projects involved a diverse range of activity, including a variety of workshops, temporary and touring exhibitions, commemorative and celebratory events, development of learning resources and visits to museums, libraries and archives. The viewpoints reported here support much of the evidence provided by, and identified in, the case studies, which reinforces the findings explored later in the report. This validation of findings is critical to the qualitative research process as part of the triangulation of data.

Appendix 4 gives an overview of data collected by MLA about the programme and a description of the projects in Years 2 and 3.

3.1 Many benefits for the organisations and participants involved

Project leaders described the beneficial impacts their projects had on the individuals and communities that they worked with, the opportunities for intergenerational dialogue that the programme had encouraged, and the new ways of working that museums, libraries and archives were able to take advantage of through the funding. Many organisations were able to make new links with their local communities and staff felt that they had benefitted from the opportunity to extend their own skills. Some organisations recognised that their projects were likely to have more long-term effects, such as enabling them to consult more effectively with audiences, demonstrate their successes to funding bodies and even develop new projects. Despite the challenges and difficulties that some projects faced, several practitioners reported in Form B that TPYF2 was one of the most rewarding or exciting projects of their working lives:

‘I would just like to say that while there were significant difficulties encountered in the course of running this project – and no doubt weaknesses in it – it was for me personally and I believe for The Lightbox one of the most rewarding of all projects, and we are very grateful for having been allowed to undertake it.’ (Form B, The Lightbox)

3.2 Project funding that supported new ways of working

Evidence from project leaders completing Form B suggested that the funding, focus and support from TPYF2 enabled organisations to achieve much that would not otherwise have been possible. Many organisations were able to develop resources and activities. In many cases, these outcomes meant long-term changes in the organisation's provision. The projects allowed organisations to extend who they work with, creating and/or strengthening partnerships with schools, community groups or other heritage organisations. Organisations valued the opportunity to employ project managers, and work with professional facilitators, experts, artists and performers:

‘The employment of a visual artist... brought a new interpretation to the collection and enabled more creative activities and interpretations to take place.’ (Form B, Mass Observation Archive)

Another important opportunity was that organisations were able to work directly with veterans and other people who had experiences of conflict. In the case of the Second World War, this was felt to be one of the last opportunities to talk to veterans, and so the chance for them to record their memories was particularly valued.

3.3 The added value of TPYF2 funding

Many of the organisations completing Form B suggested that TPYF2 funding brought added value to their activities. Without the funding, several reported that they would not have achieved particular outcomes, or the outcomes would have been very different, although very few practitioners were able to say *how* their projects would have been different. A large number of comments in Form B related to outcomes achieved as a result of the additional funding, while others related to features of the project itself. For a number of organisations, the nature of the topic itself was significant in producing these particular impacts. For example, Hampshire Archives and Local Studies reported that:

‘The nature of the project, Remembrance, seemed to ‘permit’ schools to free up time for pupils and teachers. This may not have happened if it had been ‘just’ history based’ (Form B, Hampshire Archives and Local Studies).

Several organisations said that the overarching structure of TPYF2 was important in determining the success of the project for them, listing working with the TPYF2 team, receiving training, and having a mentor as being especially helpful.

3.4 Challenges and difficulties faced by the projects

Many of the organisations completing Form B were very happy with the overall project management but some issues came up frequently. Whilst the opportunity to work alongside partner organisations was one of the significant features of the programme, partnerships could be both rewarding and challenging, as suggested by this comment made by Historic Royal Palaces:

‘The number of partners involved slows down decision making but has led to a much richer set of outcomes’ (Form B, Historic Royal Palaces).

The most frequently stated weaknesses by projects in Form B related to issues of timing, particularly from working with multiple partners. However, a large number of organisations found that they underestimated the time commitment that the project required, which was exacerbated in some projects by the project leaders juggling the project alongside other commitments. Staff changes and losses also made some projects more challenging than had been anticipated.

3.5 Positive outcomes for individuals and communities

For many organisations completing Form B, one of the most beneficial aspects of TPYF2 were the social and learning outcomes that were achieved for individual and community participants. Most obvious are the project participants – school groups, community groups and other members of the public who were directly involved in the project. Also listed were organisation staff, volunteers and people from partner organisations. There are

also the wider users of the organisation, who have, in some cases, benefitted from the project outcomes and outputs. Responses to questions 8 and 9 on Form B ('Based on your experiences, what do you think has been the impact on individuals / communities involved in your project?') were almost universally positive.

Comparing evidence across Form B, project leaders suggested that one of the greatest impacts of TYPF2 came from the programme's focus on sharing the real experiences of people during times of conflict. They reported how older participants benefitted from being able to talk about their past experiences with younger people, and in many cases project leaders considered that this led older participants to feel more valued, and to people being able to learn from their experiences. From the project leaders' perspective, participants found the experience cathartic, sometimes difficult, and appreciated the time given to remember lost friends and family. In some cases, project leaders reported how reminiscence sessions were also able to help improve participants' memories.

The project leaders described how their projects led to new experiences for participants, helping them to develop skills in communication, teamwork, and using different types of technology. In some cases, this had an impact on the confidence and well-being of participants. In addition, several project leaders reported how TYPF2 allowed staff and volunteers to extend their skills and experience.

The community impacts identified by project leaders in Form B included new links between the younger and older generations, which encouraged positive views of each other. Project leaders described how TYPF2 brought together different community groups, and allowed people to see the common bonds between different communities, in terms of their experiences with conflict. Practitioners considered that this led to greater cohesion and understanding within their local communities. They also suggested that it increased the community's knowledge of their local area, which was felt by many project leaders to be an important outcome. In particular, they reported that older people appreciated the recognition given to the history of their local area.

3.6 Changing participants' views on the impact of war and conflict

Through Form B, project leaders expressed their satisfaction that TYPF2 had enabled most participants to extend their understanding of the impact of war and conflict. The focus on the human side of conflict was felt by some project leaders to have had a major impact on participant's views of conflict, encouraging a 'more realistic' view of war or enabling empathy for those who have been affected by conflict. They reported how participants gained a greater understanding about the long-term impact of war, but also the scale of impact from war and conflict. The Royal Armouries in Leeds reported in Form B that the project had 'given students a wider and deeper view of examples of conflict'. Projects that focused on local, more specific examples of war and conflict also reported significant impacts for participants:

'Undoubtedly the students' views of conflict were given a much more human and local dimension through the project.' (Form B, RIBA British Architectural Library)

In a number of projects, project leaders talked confidently about how participants were encouraged to think of both the positive and negative aspects of conflict, developing a more complex view. Other project leaders described how participants learned from personal and local histories about the positive impacts of war on community, health,

industry and opportunities for women. Other projects focused on alternatives to war and messages of peace.

3.7 Conclusion

From the perspective of 71 project leaders, the experiences of the TPYF2 programme were very beneficial, extremely positive and sometimes profound. Museums, libraries and archives reported the opportunity to work in new ways, to extend their work into their local communities, to reach individuals and to have an impact on the way in which they understand and think about the impact of war and conflict. The theme itself was a powerful tool for engagement with participants: it was more important than 'just history' as the project leader from Hampshire Archives and Local Studies reported in Form B. Equally, the emphasis on intergenerational learning brought young and old participants together, forging new relationships. Many of the project leaders completing Form B also valued the opportunity to produce resources, which provided for longer-term dissemination of the project outcomes.

The projects did not achieve their aims without some challenges and difficulties along the way. However the positivity of responses to Form B, the way in which some practitioners were so enthused about the project they considered it to be one of the most rewarding experiences of their working lives, suggests that for some organisations TPYF2 has been a transformative experience for practitioners. Their assessment of the successes and challenges of the programme provides a helpful context through which to compare the analysis of the evidence generated by the case studies and the response cards, to which this report now turns.

Section 4

Responding to the theme: the impact of war and conflict

4. Introduction

'I learnt everything that I didn't know about the war'
(Response card completed by participant, 'Auschwitz to Ambleside')

A key focus of the evaluation was to find out if the TPYF2 programme increased young people's knowledge and understanding of the impact of war and conflict. Evidence collected for the evaluation through the 10 case studies and the response cards returned by 41 projects, presented a clear and compelling picture of the significant impact that the programme had on young peoples' knowledge and understanding of war and conflict. Analysed to identify common themes, the evidence from different sources provides a fascinating overview of how younger participants responded to the programme, the key findings of which are outlined in this section.

4.1 A rich and varied response to the project theme

Evidence from the response cards and interviews with young participants identified thoughtful and varied responses to the themes of TPYF2 projects. Ninety-nine per cent of the response cards contained a written or drawn response to the question 'What have you learnt from this project about the impact of war and conflict?', and the quality and thoughtfulness of these responses demonstrated the depth of the young people's engagement. By comparison to previous RCMG evaluations, the evidence was exceptionally rich, significant in the range and depth of responses and with a very high level of consistency in the themes that emerged from the case studies and the response cards.

One of the real strengths of TPYF2 was that projects focused on the real experiences and emotions of people who have lived through war and conflict. The factual evidence - the dates, the battles - tended to serve as a backdrop to the lived experiences of people, whether civilians or soldiers. Children and young people reflected very positively about the way they felt after meeting those who had been involved in or experienced conflict. Many of the young people were prompted to reflect on the experiences of others and began to place the abstract concept of war and conflict into a personal context relating to emotions. It became more relevant and meaningful to them.

Together, the evidence from the case studies and response cards provides a very rich and informative resource about what children and young people think about war and conflict, both historical and contemporary. It reveals how children and young people view the past through contemporary eyes, make it relevant to their own beliefs and attitudes and put it into their own perspective. These are children and young people who are still working out their values and beliefs about the world, and many of the projects have helped them to start thinking about war and conflict and reflect on, or shape, their attitudes towards it. The projects provided opportunities to work through their ideas, to explore the consequences of war and conflict and develop more nuanced understandings. How and why do wars and conflicts develop? Are they justified? How and why do the media use and interpret certain stories?

4.2 From the abstract to the real: a new understanding of war and conflict

Evidence from the response cards and from the case studies suggests that children and young people were able to flesh out their understandings of the impact of war and conflict through the projects. They were animated by new perspectives, new ways of thinking and new information about the consequences of war and conflict. Many realised that war and conflict can have a broader and longer-lasting impact than they had previously realised. They made the connection with real people and real lives, realising that war and conflict is a continual backdrop to people's lives, even if it does not affect them directly. Young people came to appreciate that war and conflict can lead to changes in society over time, large and small, and that people can still be affected by war and conflict many years later. In the knowledge and understanding that participants gained, TPYF2 projects often presented a very different view and approach to history in the National Curriculum. For this young man, his involvement in TPYF2 helped to make the past a real and tangible experience:

'I have learned that it's not just names in a history book. It's real people who faced real horrible things by people who were manipulated to do these things by the media. People suffered... because of conflict it has changed people mentally forever'
(Response card, 'Conflict and the Media')

4.3 The human dimensions of war and conflict

Coming into contact with real people, the individual who has a story to tell, was one of the great strengths of TPYF2. While few of the younger participants completing response cards and taking part in interviews had direct experience of war and conflict, they were able to engage with the emotions and experiences of those who did have that experience. In the minds of these young people, war ceased to be abstract and became anchored in the specific details of individuals' lives. Many of the projects took the view that children and young people could come to understand the emotional impact of war. Evidence from the projects supports this view. Through 'Not Forgotten' primary schoolchildren were able to understand and imagine the sadness of a wife who had lost her husband at war. 'Frames of Refuge' helped teenagers understand the confusion and horror of having to leave your family and go to a new country where you don't speak the language. One member of the young people's theatre group Bold as Brass ('Respecting the Past') expressed during an interview the universality of the feelings she considered were experienced during the Second World War that helped her to understand its impact:

"We see the same anxiety and fears now as we did then because at the end of the day, no matter what year you're living in I suppose you would have always wanted your son, or your husband, to be able to come home and see you again" (Interview, 'Respecting the Past').

Many young people described in interviews and in response cards that they valued talking to veterans and eyewitnesses of conflict. Several participants of 'Examining Conflict: Northern Ireland' wrote in their response cards about how they enjoyed talking to real-life witnesses of war and conflict; one young person wanted, 'to speak to the people more (veterans)'.

Figure 6: Young people enjoyed engaging with veterans of war and conflict, shown here is the 'Conflict and the Media' project



Through their interactions with veterans and eyewitnesses, and the process of sharing their memories, young people had the opportunity to empathise. Coming into direct contact with the emotions that these memories can elicit aided some young people in their understanding of the impact of war and conflict. This Year 9 student from Bristol was conscious of how powerful and memorable real people's experiences are:

"If you read it from a book you kind of just forget about it but when you hear their feelings and stuff it really affects you more... You can see how they're feeling when you talk to them" (Interview, 'Conflict and the Media').

Through these personal interactions young people were provided with information that was not readily available to them from elsewhere. Furthermore, what they were told had real value. Many young people described in interviews and response cards they trusted the information from veterans and eyewitnesses of conflict more because they had been told it by somebody who had really been there:

"I felt more involved with it knowing that we'd talked about it with the other war veterans and we knew what it was actually about" (Interview with Year 9 student, 'Post-up: War of Images')

Seeing at first-hand the personal impact of war and conflict often engendered strong emotions in younger participants. Some young people described in their response cards how they found the experiences upsetting, or how they were affected by the negative feelings associated with war. The human stories explored were not only about past wars. The experiences of refugees and asylum seekers were explored in projects like 'Frames of Refuge' and 'Same Faces, Different Lives', giving participants a more realistic view of what it means to seek refuge or asylum in another country. Some young people were able to grasp the complex nature of asylum, like this student from Woking:

‘From this project I have learnt how moving country cannot be as simple as you would expect... When you do enter another country the first thing needed is a passport without it you cannot move! In hospitals you cannot be treated because of your nationality. When applying for a job you may be considered as a 2nd class citizen. It is harder to get what you need’ (Response card, ‘Frames of Refuge’).

Empathy with historical figures

It was not only through meeting real people that children and young people were able to empathise with individual experiences of war and conflict. If done well, they can also empathise with people from history. This is shown in the project ‘Not Forgotten’ where children from four schools in the South East learnt about the lives of four soldiers from World War I who came from their local area. The way in which the project used artefacts, archival documents, photographs, film, visits to war memorials and other media to build up a rich picture of World War I alongside the local evidence for the soldier and his family really helped the children to immerse themselves in the life of their soldier. Peter Daniel, one of the project leaders, described in an interview how the children, “got a really personal involvement in the story, having had the input... They appreciate it so they had a real understanding of it” (Interview, ‘Not Forgotten’).

The response cards returned by children involved in the project were characterised by emotion and empathy for soldiers during World War I. This written response in particular stands out:

‘I think that I have learnt a lot through emotional stories such as the Thomas Highgate story. I can imagine being near the execution hall. The school trip was amazing as we stood quietly in front of the unknown warriors grave. The realisation covered me as I knew the importance of war’ (Response card, Year 6 pupil, ‘Not Forgotten’).

4.4 War changes lives: understanding the experiences of soldiers and civilians

Evidence from the case studies and the response cards suggested that the programme both broadened and deepened many young peoples’ understanding of how war and conflict can change peoples’ lives. Much of the young peoples’ impressions of the impact on civilians came from projects focusing on World War II. World War II was chosen as the focus of several TPYF2 projects as an event that has had long repercussions and a profound impact on the older generations, which young people came to realise through their personal interactions with veterans and eyewitnesses of conflict.

A substantial number of children and young people demonstrated through the response cards and interviews that they had come to understand the impact that war has on soldiers and their families. They learnt about soldiers past and present and some met veterans of past conflicts like World War II or present-day conflicts like Iraq and Afghanistan. The projects did not glamorise the life of a soldier. The emphasis on the human dimension meant participants came to realise the real impact of war and conflict on soldiers, a contrast to computer and

playground games. Some had the chance to handle uniforms and weapons, they learnt about what soldiers have to eat, what they have to carry over long distances, how much they are paid for risking their lives. Participants were shocked to find that it is often very little.

Participants gained different perspectives of what it means to be a soldier. Some were surprised to find out it does not only involve fighting and killing people but can involve peace-keeping, protection, defence and post-war reconstruction, as this young person wrote:

‘Being a soldier doesn’t mean you fight - there are 360 jobs including medics, builders, and engineers. The Army help in disaster zones, rebuilding things and helping re-house civilians. It makes you think about how brave these people are to fight for freedom / justice’. (Response card, ‘Forgotten Legacies’)

Young people learnt that soldiers in the past were not always treated very well by their leaders, enduring terrible conditions for very little pay or respect especially if they were from Black or minority ethnic backgrounds. Some young people wrote about their newfound respect for soldiers as a result of the projects, how brave they are to risk their lives and save others. While bravery was recognised there was for some participants a more nuanced understanding of the ways in which bravery can be displayed, through overcoming fear and supporting friends rather than through heroic martial deeds. There was also the realisation of what soldier’s families go through. Participants came to understand the stress of having loved ones away at war, the feelings involved and how hard it would be:

‘I learnt how bad families felt when they lost their husband, son or brother; their family would never be the same. Also how bad it was for the soldiers living in that condition’. (Response card written by Primary School pupil, ‘Not Forgotten’)

Changing children’s attitudes on war and conflict: the power of the personal

Captain Mark Taylor, a veteran of contemporary conflicts in Iraq and Afghanistan, visited Gosfield Community Primary School as part of a project with Essex Heritage Services. A serendipitous choice, the interaction between the veteran and the children led to a very profound change in their attitudes towards war and conflict. Before the project the pupils had enjoyed playing war games on their computer and in the playground, however talking to Captain Mark Taylor made them realise how unrealistic their games are, as this pupil described in a response card:

‘Before Captain Mark Taylor came in most of us thought that war was just pick up a gun and kill people. But when Captain Mark Taylor came in he explained that war is not like a video game and you only get one life and when they life is gone there is no coming back. When he got to the end of the talk everybody was fascinated and are going to have second thought about war’ (Response card, Year 5 pupil, ‘The Impact of War on Your Community’).

It was the reality and seriousness of warfare, coming from someone who had actually experienced it, that had such a strong effect upon the children. Although sensitive to their age, he was very honest with the children in conveying the realities of war and did not glamorise it. He told them about the complexity of emotions that are engendered in a conflict situation. After this experience, the children were able to grasp why it is not an easy choice to go to war:

“it was worse than I thought it was... Like people dying cos I thought they’d just get shot and die but it’s actually like really emotional. He said about his best friend dying, it was really sad... He said that he tried to like keep him alive but he couldn’t. He just had to leave it”. (Interview with Year 5 pupils, ‘The Impact of War on Your Community’)

For the Deputy Head, the visit by Captain Taylor was the turning point in the project for the children, the moment when their experiences through the project came together and they really began to understand the impact of war and conflict:

“Before there was a slight ‘oh we’re learning about the war, isn’t this exciting’. Then it became about the war has an effect... At that point that work became more meaningful to them... They had a much more sombre, reflective nature to them afterwards” (Interview, ‘The Impact of War on Your Community’).

Through the programme, participants came to have a much broader and complex understanding of the ways in which war and conflict can affect communities as well as individuals. They described the trauma of war and conflict, how it inflicts psychological and emotional trauma as well as physical. Some participants gained a more sophisticated understanding of how war can have both negative and positive impacts on a society. For

instance, this young person realised that whilst there were many negative impacts of World War II, it also, in her opinion, gave women new opportunities:

‘The public citizens were also affected by the war - children's future ruined, education affected - women given a chance to prove their skills’ (Response card, ‘Forgotten Legacies’).

Participants of ‘Cinderella’s of the Soil’, a project run by Brighton Museum and Art Gallery, explored a similar theme. In their response cards, they described the positive aspects of enabling women to take on men’s roles during World War II, which the young, female participants viewed through contemporary notions of equality:

‘The war made a big impact today. For example, women now still do men’s jobs. Also, it tells us that women are capable and they are able to succeed in whatever they do’ (Response card, ‘Cinderellas of the Soil’).

Through their interactions with veterans and eyewitnesses, children and young people came to realise that the effects of war can be long-lasting and influence a person over the course of their life. Many of these reflections came from projects looking at World War II and were the product of reminiscence by older participants. Young participants came to appreciate how hard life had been, with families split up through evacuation, relatives going to war, people losing their lives and possessions, and the austerity imposed upon the remaining population. This was contrasted with alternative views of how people pulled together during times of conflict and how brave they must have been. Some children and young people seemed surprised that war and conflict affected so many people, perhaps contrasting it with their own experiences of war today, which often takes place in far-away countries like Iraq and Afghanistan. Some of the older participants also compared their own experiences of war with those of today, sometimes in terms of the lack of information and communication back then compared to opportunities presented by the television and Internet:

‘I learnt that the war for me was a lot different than today, as we were in fear of being invasion by the Germans. But, it must be very difficult for the children without their fathers, as the TV is telling them all the time what is happening. We had no TV’. (Response card, ‘Behind the Wire’)

4.5 Strategies for relevance: understanding war and conflict through the local and familiar

Grounding the TPYF2 projects in familiar local areas, which demonstrated the impact of war and conflict in a particular location, and emphasising the human dimension of that impact was one way in which the theme was made relevant for participants. Evidence from interviews with young people, teachers and project leaders suggested that the impact of war and conflict could often be invisible to, or distant from, young people today. By focusing on themes embedded in the experience of the local and familiar, the evaluation found that projects could use the local community and physical environment to convey to young people the longer-term impacts and repercussions of war in a way that supported their knowledge and understanding.

An example was the project ‘The Impact of War on Your Community’, developed by Essex Heritage Services. Participating primary school children visited local landmarks, looked at objects and documents linked to their local area and talked to their community about their experiences of war. It was done in a very sequential manner, starting with the local, the children finding out about the experiences on their own doorstep and in their families, then widening it out to broader themes. This was very effective because it helped to build the children’s understanding incrementally. As Mark Curteis, the project leader, explained in an interview:

“Reading about the bombing of London is remote whereas a bomb falling next to your school or your grandfather telling you about his experiences of being evacuated or in the war is very real, personal” (Interview, ‘The Impact of War on Your Community’).

In ‘A Home of One’s Own’ (RIBA British Architectural Library), a group of Year 8 students looked at the impact of post-war reconstruction on their local area through the study of the Mapledene Estate, which was not far from their school. For some young people, the prospect of studying World War II for a second time - they had studied the Blitz and evacuation in Year 7 - was not something they relished. However the experience of the project proved that it was very different to their earlier work. It was about Hackney and places in their neighbourhood and how they had changed, something that they could immediately identify with, as one student explained:

“We thought ‘oh my God’ it is going to be boring ... about the war again. But we did it in much more detail... it was all about our community, about real life... and how [Hackney] has changed... we learnt a lot” (Interview with Year 8 student, ‘A Home of One’s Own’).

In several projects, children and young people made connections that went beyond the confines of their local area. Often this was not planned. This was particularly the case with the projects ‘Not Forgotten’ (Bexley Local Studies and Archives Centre / Westminster Archives) and ‘When Hitler Stole Pink Rabbit’ (Seven Stories), where young people drew on their knowledge of contemporary wars and conflict from the media to help understand the issues raised by the projects.

4.6 Changing attitudes towards war and conflict

Evidence from the case studies and response cards showed that TPFY2 not only enabled young people to understand the impact of war and conflict in real and tangible ways but it also changed their views and opinions of war and conflict itself. The projects undoubtedly helped to shape some of their nascent attitudes, and some young people we spoke to were very clear about the impact that TPFY2 had on their views. One Year 5 pupil who took part in ‘The Impact of War on Your Community’ with Essex Heritage Services described in an interview how they felt “so changed after hearing what happened... I’ve changed from like oh war’s so fun and old people are just so boring to war’s not fun and it’s real”. A second pupil from the same class said how “It’s like we’ve been branded forever”. It was clear that the pupils considered the experience of the project had transformed their attitudes about war and conflict.

Through the response cards and case studies, a picture developed of how participants developed a greater understanding of the complexity of war and conflict. Across the projects, they learnt that the impact of war can be very direct and obvious, or it can be almost invisible. Some participants learnt that people deal with, and react to, war and conflict in very different ways. They realised that there could be many different causes and motivations that might lead to war breaking out, including conflict over religion and the persecution of different beliefs; the desire for more land or greed; the exercise of power; and for the protection of personal beliefs, country or people. Not all children and young people could always understand these causes and they tended to label them as 'silly' or 'pointless', particularly in the response cards.

Whilst young people were sometimes ambiguous about the causes of war, the consequences of war were covered in much greater depth. The negative impact of war and conflict were particularly evident from the response cards, and a substantial amount of participants used the cards to declare their view that war was not acceptable in any circumstances because of its negative impact. War was associated with trauma, with the death not only of soldiers but of innocent adults and children. War was described as bringing out the worst in people, making people do things that do not want to do. War changes lives but not always for the better. Some participants were very negative about the ability of societies to learn from the past and prevent more wars from happening in the future, like this young person also involved in 'Remember Never Forget, Remember Never Again':

'That war impacts people greatly. And even though that people said it would never happen again it did happen again and is still happening now destroying peoples' lives' (Response card, 'Remember Never Forget, Remember Never Again')

For some young people it was a very black and white issue; war was bad and there was nothing good about it. Whilst this can be seen as a very simplistic attitude, it has to be seen in the context of a child or young person's understanding. To a child or young person, who may struggle to come to terms with adult motivations for war, it is understandable that war is a terrible thing to happen. For example, this primary school pupil can only think about war and conflict in terms of how many people have died:

'I learned a lot about the war, war isn't very good at all because billions of people die. I think talking and sorting things out is better than always having fights. There are still wars going on today, and a lot of people are dying'(Response card, 'Not Forgotten').

Adult participants in the project also expressed negative attitudes towards war and conflict. This respondent, aged 36-45, used their response card to reflect on the long-term, negative repercussions of war and conflict:

'Impacts of wars and conflict are beyond human comprehension. Loss of human life, damage to the infra structure and other physical damage could be calculable but the psychological impact and the seed of hatred it sows can't be measured by any means. Future generations pay the price as well sadly' (Response card, 'Poles in Wellingborough').

For some of the oldest participants, it was clear that their attitudes had been shaped by their personal experiences of war and conflict. An eyewitness of conflict who participated in 'Post-Up: War of Images' wrote the following in a response card:

'I grew up in post-war Berlin with the legacy of twentieth century barbarism, its horrendous wars with all their absurdity that lead to unbelievable cruelty and destruction, creating 'another reality.' For me this is not, cannot be the way forward. Acceptance of war as a means of resolving conflict diminishes us all. Striving for peace, co-operation and understanding needs to be our priority!' (Response card, 'Post-up: War of Images')

Some participants expressed the idea that war and conflict could have positive, as well as negative, consequences. This seemed to suggest a more complex view that war and conflict is not simply good or bad but it depends on the context. War was not only about destruction and conflict but could be in the interests of protection or defence. Other positive impacts of war and conflict identified by participants included the opportunity to travel and meet new people. However, this did not mean that young people agreed with war and conflict. For example, whilst this young person could understand some wars might be justifiable, he gave an example of an unacceptable context:

'It depends what you're fighting for but so many people die for one man I just think it's pointless' (Response card, 'Who Do We Think We Are?')

Through projects like 'A Home of One's Own', young participants learnt that war and conflict could be an opportunity to re-build as well as to create destruction; it was not just about killing. War and conflict could help people to come together in adverse circumstances and enabled everyone in society – including women and children – to contribute to the war effort. War in the past for some participants was also the reason for our freedom and security today.

4.7 Exploring the ethics of war and conflict

Evidence from the case studies and interviews revealed how TPYF2 enabled children and young people to explore the ethical implications of war and conflict. Sometimes this was planned by the projects, but in some cases it was a consequence of the young participants making the links and connections by themselves. The intensive nature of many of the projects with multiple sessions enabled young people to start to think about, and reflect on, the implications and repercussions of war and conflict in much more in-depth ways than they had done previously. Such thoughts were often inspired by examining the role of the media in representing conflict and learning how it shapes what we know about the impact of war and conflict. For young people meeting veteran and eyewitnesses who had suffered and participated in conflict often provided them with a kind of 'truth' above and beyond what they had read in books or heard about in the media.

War was seen as a political act and could be couched in terms of fairness and justice. Some children and young people saw war as unfair because the choice to go to war was not made by the people but by their government or leaders. Soldiers and civilians, those who would be most affected by war, often had little choice in the matter. A Year 9 student involved in 'Conflict and the Media' explained the sense of injustice this conveyed to him:

“That it’s all well for the people in power to decide ‘oh yes we’re going to go to war’ but like the people who are going to be most affected by it are the people who aren’t involved but have to deal with the consequences” (Interview with Year 9 students, ‘Conflict and the Media’)

The media’s role in representing war and conflict was also explored by the projects, in particular by The Lightbox (‘Frames of Refuge’), Bristol Museums and Art Gallery (‘Conflict and the Media’) and the Mass Observation Archive (‘Post Up: War of Images’). Young people came to understand that the nature of conflict, issues of right and wrong and the politics of aggression often depend on the images, words and comments that are used by the various media outlets. The narratives that are created, in turn, can shape people’s attitudes and opinions. For some young people it provoked scepticism about the way conflicts and wars are portrayed in the media, including this written response from a Year 9 student from Bristol:

‘What the media says is not always true, and the picture you get from what you read can be inaccurate’ (Response card, ‘Conflict and the Media’).

Taking a greater interest in the media’s portrayal of war and conflict

‘Post-Up: War of Images’ was a sophisticated and challenging project in terms of facilitating young peoples’ understanding of war and conflict. Most of the Year 9 students involved, by their own admission, had not paid much attention to news about war and conflict before the project. Some of them actively chose not to engage with the issue, like Abigail:

“And then the war came on and I’d just turn off. I wouldn’t turn off the telly, I’d just turn off myself cos I just thought it was quite boring and there wasn’t any point to war” (Interview with Year 9 Students, ‘Post-Up: War of Images’)

Through the project, the young people were encouraged to adopt a more critical awareness of, and response to, images of war and conflict. They could make more informed decisions about the information they are exposed to in the media. For instance, Emily came to understand the benefits of learning from a variety of resources and not relying on one source of information:

“You get a lot of mixed things really in the paper. You get one side and then you hear on the news another side, people telling you what it was like in World War II. You kind of get a picture of it” (Interview with Year 9 students, ‘Post-Up: War of Images’).

As a result of the project the students started to take more of active interest in the news and war on TV as the project made them realise it was important to understand why wars take place. In an interview with the students, Georgia commented that “It makes me listen to the news now rather than be scared of it”. Sophia also expressed a newfound interest in current affairs:

“I do listen to the news now on telly and on the radio and if it’s about war I do listen to it and I do take it in... And I start asking questions about it to my parents and that’s helpful cos they know more than me obviously about it” (Interview with Year 9 students, ‘Post-up: War of Images’).

The implications of this for the potential social and political engagement of the young people is significant; the young people are citizens in a democratic nation and being able to think critically was seen by the adults who led the project as vital to enabling them to be able to make informed decisions as citizens:

“[T]here’s war and conflict going on every day somewhere in the world. We don’t necessarily hear about it. So it’s always worth exploring because then we can make it much more personal and then have a point of view, which may help us in terms of our contribution to society itself” (Interview with artist, Anthony Lam, ‘Post-up: War of Images’).

4.8 Why and how we remember war: the politics of remembrance

Some of the projects focused on remembrance, the ways in which a society remembers those who are involved in war and conflict in the past and in the present, as well as who is commemorated and why. Through these projects, evidence from the case studies and response cards suggests that the act of remembrance became more meaningful for children and young people. It gave them a more nuanced and empathetic understanding of the lives of those who died and the role of commemoration in giving value to their efforts, as this response card completed by a primary school pupil demonstrates:

‘I have learnt that war can be a very sad time. It can have a big impact on families of soldiers around the world. People are still fighting today so we can have a better future. We can help by remembering the soldiers which are fighting and who have fought.’(Response card, ‘Not Forgotten’)

Some projects tackled the complex issues around Remembrance and Commemoration, like why some people are remembered whilst others are forgotten. Projects like ‘Forgotten Legacies’ gave a voice to those whose stories are not told in official or public histories. The young people who participated in these projects came to realise the contribution that Black and minority ethnic (BME) soldiers have made to war and conflict fought in the name of Britain. Many of them had not realised that soldiers of many different cultures and nationalities fought on the British side during World War II or belong to the present-day British forces. Several young people wrote about how they not only believed the contribution of BME soldiers had been neglected by history but that these soldiers were often treated less well than their White comrades despite being just as brave and risking their lives. These projects had clearly made a strong impact on their understanding, including this young participant:

‘That not just British people fought in WWI... Indians, Africans, and other black people fought in the war because they were a part of the British Empire, whenever we see

evidence the soldiers are never black. We wouldn't have won the war (maybe) if we didn't have the other countries helping' (Response card, 'Forgotten Legacies')

The project 'Not Forgotten' also did not shy away from looking at the more controversial aspects of remembrance through the lives of the four soldiers they explored with four schools. One of the soldiers, Thomas Highgate, was the first soldier to be shot for desertion as an example to others. He continues to be the subject of controversy as the Royal British Legion refuse to allow his name on his local memorial (The Independent, 2000). Projects like 'Frames of Refuge' also looked at contemporary issues of how we treat survivors of war and conflict who seek refuge or asylum in the UK, giving them a voice which is often silenced by and excluded from the British media.

4.9 Conclusion: Enabling more complex, sophisticated and nuanced views of war

From the case studies and response cards emerged thoughtful, insightful and reflective responses from young people about the impact and significance of war and conflict. Participants in TYPF2 reported changes in their knowledge of, and attitudes towards, war and conflict. Many said how they had come to appreciate the short and long-term impacts of war and conflict, or gained a broader and deeper understanding from the personal perspectives of veterans and eyewitnesses to those conflicts. Both past and present conflicts were made real and tangible for participants through the emphasis on the human dimension of war and conflict, and this different approach had a profound impact on the attitudes and values that young people attached to war. Many of them were still coming to terms with the new information that they had learned but it was clear from the evidence provided in interviews and response cards that the projects had led them to question their assumptions and beliefs about the topic.

For some young people the experience of TYPF2 enabled them to reach a more sophisticated perspective on war and conflict, one which took into account the complexities of why people go to war, how war is represented and the repercussions that war can have long after they are over. These young people came to understand that war can be regarded as acceptable in some circumstances and can even have (perhaps unintended) positive consequences. These included ideas that war offers opportunities to rebuild as well as to destroy, and that some wars may be more about peace-keeping and protection than aggression. There was some reference to the idea of war promoting community cohesion and bringing people together, along with an understanding that past wars were fought for good reasons such as World War II was fought to oppose Hitler's aggression. Some responses from the young people illustrated the complex nature of reconciling ideas of bad wars with necessary ones.

The reflective thinking captured by the evidence provided by the young people in their own words, through interviews and response cards, was a confirmation of the effectiveness of the approach taken. In particular, the emphasis on the human dimension of war and conflict by many projects made the experiences of soldiers and civilians, past and present, much more real, tangible and relevant to young people.

Section 5

The Social Impact of TPYF2

5. Introduction

This section focuses on the research question ‘What was the impact of participation in the MLA TPYF2 programme for individuals and communities?’ Looking specifically at the social impact on individuals and communities, three over-arching themes emerged from the case studies and response cards, and were explored further in three focus groups. These themes were:

- Intergenerational activity
- Community cohesion
- Youth engagement and participation

These three important issues are analysed in detail in this section. The evidence from the case studies is then collectively analysed using the Generic Social Outcomes. These link the evidence to the broader policy context at the time of the research but do not capture the impact overall.

The first section looks at intergenerational work, which was prioritised by MLA for TPYF2, although the way in which younger and older participants came together varied considerably between the projects.

The second section looks at how participation in TPYF2 contributed to community engagement, identity, and the promotion of a sense of place and belonging. Several of the case study projects were grounded in a specific locality and helped participants to gain new perspectives on their local area, a greater awareness of diversity, and, in some cases, a greater sense of pride.

The third section on youth engagement and participation considers the impact that participation in TPYF2 had on the engagement, motivation and commitment of the young people involved. Several of the case study projects were very successful at engaging young people, and they responded with commitment and enthusiasm, sometimes surprising the project facilitators, and adult participants, in the process.

The section concludes with the collective analysis of the evidence using the Generic Social Outcomes.

5.1 Intergenerational activity

Figure 7: Intergenerational activity was part of the 'Conflict and the Media' project



Intergenerational activity was one of the key features of the TPYF2 programme as prioritised by MLA. A substantial number of projects (around 80% of the 92 projects in Years 2 and 3) brought together young people with a wide variety of people whose lives were, or had been, affected by war and conflict. Of the ten case studies, nine included a specific intergenerational element.

There are several definitions for intergenerational practice. The Centre for Intergenerational Practice defines it as:

‘Intergenerational practice aims to bring people together in purposeful, mutually beneficial activities which promote greater understanding and respect between generations and contributes to building more cohesive communities. Intergenerational practice is inclusive, building on the positive resources that the young and old have to offer each other and those around them.’ (Definition of Intergenerational Practice: Beth Johnson Foundation, 2001, <http://www.centreforip.org.uk/>)

This definition supports intergenerational learning as an active process, where the generations learn together, as well as from each other, where the learning and active sharing leads to some element of change, both personally and socially.

5.1.1 The value of intergenerational practice: evidence from the projects

TPYF2 created a wealth of opportunities for engagement between the generations, which resulted in some significant social impacts at an individual and community level. For some projects, it was enough to bring the generations into contact with each other, for example, young people meeting with veterans to learn about their experiences of war and conflict. Other projects involved a much more intensive process where young and old worked, and learned, together in mutually beneficial ways.

The case study projects created opportunities for participants of all ages to meet with people they might not otherwise **encounter socially**. This included people with very different life experiences, social backgrounds and cultures to theirs. Through these interactions, participants were exposed to different perspectives and attitudes, learned how people have coped differently with experiences of war and conflict and came to value first-hand experiences of past and contemporary conflicts that may have otherwise remained hidden or silent. Younger people developed **life skills**: how to be welcoming to new people, how to conduct themselves in a public space, and how to talk to people. Interviewing older people often required emotional maturity and understanding. For young people in Hackney, meeting older people meant developing their **social skills**; how to behave with older people, how to conduct themselves politely and how to avoid probing into sensitive areas or personal issues like the death of a son. Older participants said that they enjoyed socialising with young people and watching how they interacted, worked and learnt together. The Headteacher of Ashton Park School in Bristol acknowledged the value of having time during the project for the generations to sit down together:

“The frantic life we lead these days doesn’t allow us to have that pause time and talk” (Interview, ‘Conflict and the Media’).

The novelty of coming into contact with people from **outside their usual social context** was beneficial for younger and older participants. Martin, one of the older participants involved in ‘Conflict and the Media’, commented in an interview how coming into contact with ‘extraordinary’ people who are not part of the everyday can help to extend “the bounds of your curiosity”. One of the teachers considered it was the nature of the individuals like Martin that made the project so special:

“[These were] people who would not normally encounter one another, from different age groups, social groups, backgrounds and this is what really fired our students up” (Interview with History Advanced Skills Teacher, ‘Conflict and the Media’)

Students from Hackney, who said that they rarely meet older people on a daily basis, were given the chance to meet and interview a ninety-year resident from the Mapledene Estate. She was the oldest person they had ever met and clearly made an impact on them; one of the project facilitators described their response as, “a mixture of intrigue, respect, and a sense of wonder” (Interview with Ashley McCormick, Building Exploratory, ‘A Home of One’s Own’).

Evidence from the case studies revealed that older people felt great value in being able to share their experiences with younger generations. They **felt valued and respected** by the attention and interest shown by the young people. Anna Farthing, Director of Harvest Heritage, Arts and Media, explained that for many of the older people involved in ‘Conflict and the Media’ it was the first opportunity they had to talk about their memories:

“Even within their own families they don’t have an opportunity to tell these stories” (Interview, ‘Conflict and the Media’).

‘A Home of One’s Own’ was unusual in that the **intergenerational activity included different generations of adults** meeting as well as young people meeting older people. The Senior Bees were inspired by their meeting with members of the Doric Club, who

belonged to an earlier generation. They were excited about meeting them and surprised by the idealism and passion they still had for their work:

“I was intrigued that the architect who’d been responsible for those buildings still cared so much about what they had done. They had a real sense of responsibility... If they were given their hearts and minds they would be forerunners of new design... but they were restricted by the local authority... given little leeway... told the size of the rooms” (Interview with the Senior Bees, ‘A Home of One’s Own’).

For the Doric Club the project was a rare opportunity to reflect on their work of decades ago and to return to an area that they were once so involved in shaping. The overwhelming interest in the project from the Doric Club was in itself an indication of their enthusiasm and desire to be engaged in activities which were so important in their earlier professional lives. They are part of the organisational memory but have a much larger role to play than that. Their involvement **validates the contribution** they have made in the past and the contribution that they can continue to make in the present.

For the pupils of Christ Church CE Primary School in Newcastle, meeting the famous author, Judith Kerr, was extremely special after learning about her life and experiences. Meeting the author was part of a wider exposure for the children to many adults from different social and professional backgrounds. The children interacted with creative practitioners including staff from Seven Stories and the film company, which their Teacher regarded as very important for children who may have limited aspirations because of their social backgrounds.

Having the space to talk and share their experiences in a supportive environment helped to engender a **mutual respect** between younger and older participants in many of the case study projects. It was also an opportunity for children and young people to develop their skills of understanding and empathy through coming into contact with a range of people who can expose them to, and help them to understand, the different perspectives of others.

From the interviews and response cards completed by participants, the value of being exposed to first-hand accounts of war and conflict and the trust invested in them by participants emerged repeatedly. Older people and their memories were valued as **valued and trusted primary sources for the past**, and hearing these memories direct from the person who experienced it had a more immediate and greater impact upon the person sharing that memory. In Hackney, this approach gave the students from Bridge Academy a much more real, tangible sense of the past according to their Teacher:

“It made them realise that history exists in the people around them, so it is real, it’s very real”. (Interview, ‘A Home of One’s Own’)

For the students, particular value was placed on the fact that the people they spoke to were witnesses of the past events they were learning about; as one student explained: “Cos they won’t lie. Like they’ve actually experienced it” (Interview with Year 8 students, ‘A Home of One’s Own’). It was different to learning about the past from a teacher, as another student described:

“I think you can learn more cos it’s not like you can learn it from a teacher. They could tell you, but these people, cos they were actually there” (Interview with Year 8 students, ‘A Home of One’s Own’)

In Bristol, students appreciated the opportunity to investigate the past by interviewing veterans and eyewitnesses of conflict. As their Teacher explained, rather than reading from a textbook it gave them the chance to “frame their own lines of enquiry” through “an organic and evolutionary relationship with a real person” (Interview with History Advanced Skills teacher, ‘Conflict and the Media’).

In the interviews and response cards young people emphasised the value they placed on hearing what they considered unique memories, which they knew they would not hear from anywhere, or anyone, else.

Intergenerational activity **encouraged familial ties and relationships in the community**. Interviews with young people suggested that they came to value the memories and experiences of their own family members through working on TPFY2 projects. Lydia, a Year 9 student from Brighton, was encouraged to ask her own grandparents about their experiences of World War II:

“I know that if I wanted to ask something about the war, then they would have some of the things that I would need to know” (Interview with Year 9 students, ‘Post-up: War of Images’)

Esther from South Tyneside used some of the information given to her by her granddad to help develop her character in a play about children’s experiences during World War II:

“He was just giving us some ‘well this happened, and that happened’ and I used some of that to think about how I would feel if I was there” (Interview with Bold as Brass Theatre Company, ‘Respecting the Past’)

Seven of the case study projects took place in a formal education context and the intergenerational activity had the opportunity to bring the school into the life of the community. For all the schools involved they could see the value for their students, of expanding their horizons by bringing them into contact with experiences outside of their everyday and taking them outside the confines of the classroom.

5.1.2 Challenging, and changing, views across the generations

Enabling contact across the generations **challenged some of the stereotypes** that younger and older people can have towards each other. Prior to the projects, both old and young people had some very fixed views of each other, revealed through interviews with the participants and project leaders. In Scarborough, the older people involved in ‘Conflict and Change’ seemed to be very suspicious of young people, expecting them to be noisy, naughty and unruly and loud. Some older people were more prepared to tolerate the young people, but only as long as they were well mannered. Some of the older people assumed that young people would have no knowledge or experience of war and conflict.

The young people also made assumptions. In Essex, primary school pupils taking part in ‘The Impact of War on Your Community’ thought that older people were boring because

they liked talking about the past all the time. The children were also very much aware that older people think that they are spoilt and have a much easier life than when they were younger:

“And they thought they were lucky getting like a few sweets or a teddy bear”
(Interview with Year 5 pupils, ‘The impact of War on Your Community’).

Many of the young people were simply shy at being around new people. In Scarborough the young people were anxious and apprehensive about meeting the older people, their views ranging from nervousness to considering them grumpy and boring. One of the young people commented:

“I felt a bit scared at first... I thought it would be hard because they would ask me questions I would not know” (Interview with participants, ‘Conflict and Change’).

Figure 8: Children from Newcastle met author Judith Kerr as part of the project, ‘When Hitler Stole Pink Rabbit’



For the pupils of Christ Church CE Primary School in Newcastle meeting the author Judith Kerr **challenged their perceptions** of how older people should be and how they should behave. She was much more “with it” than the children expected and they treated her in a respectful way. Some of the children were surprised to find out that she had a sense of humour. Their teacher explained how the experience had helped them to understand that older people can be interesting to talk to and are not always infirm, helpless, or worthless:

“They certainly didn’t see Judith as a sweet old lady, they saw her as this amazing incredible woman who had come through so much” (Interview with Teacher, ‘When Hitler Stole Pink Rabbit’).

In Brighton, the assumptions of the older participants about the students’ experiences of war and conflict were challenged. As Dorothy Sheridan of the Mass Observation Archive explained, the older people were surprised to find out that some of the young people did have first-hand experience:

“Some older people thought the young people wouldn’t know anything about war... [But] one of the young people had a relative who was killed in New York in 9/11... [It] made the older people realise that younger people actually did think and were concerned and it stops them stereotyping young people.” (Interview with Dorothy Sheridan, Mass Observation Archive, ‘Post-up: War of Images’)

The older people were also surprised and pleased by how hard the young people worked: “They’re much more aware than we first think. They’re just a bit shy about saying it to begin with.” (Interview with Anna, ‘Post-up: War of Images’). The young people involved in ‘Post-up: War of Images’ felt that it gave them a chance to prove to the older generation that young people can be interested in current affairs:

“I think it was different to see a bunch of 13-14 year olds in Jubilee Square talking to the public and finding out their views cos you don’t get young people normally doing that and it was something different. I think they were kind of shocked at it.” (Interview with Amy, Year 9 student, ‘Post-Up: War of Images’)

Other veterans were surprised at how mature the young people could be in their responses. Halina, one of the eyewitnesses involved in ‘Conflict and the Media’, said that she learnt “a lot about young people” from the project about how intelligent, curious and open they were:

“They really do communicate with other people and they have a lot of feelings which they are not afraid to show... it was not something cold oh well they told me to talk to you, no it was not like this, they were so warm and wanting to know everything and absolutely lovely” (Interview, ‘Conflict and the Media’).

Some of the older participants commented that the younger people they met were a marked contrast to the negative images of young people they got from the media:

“I think today’s youth are... actually much more responsible than even a couple of generations ago. I don’t know what we’ve done to deserve that” (Interview with Martin, eyewitness, ‘Conflict and the Media’).

Not all experiences were quite so straightforward. The young people from Hackney only had one meeting with the Senior Bees during ‘A Home of One’s Own’ so did not really develop a relationship with them. Despite this lack of contact, the young people impressed the Senior Bees. They were pleased that they were able to hold a conversation with them based on a mutual interest:

“We were not talking down to them... There seemed to be a level and although they were very young, you know it evened out... they responded” (Interview with Senior Bees, ‘A Home of One’s Own’).

The young people were disappointed, however, when the Senior Bees did not respond to their work on Radiowaves in any great depth. Although they knew about the website, as one of the project leaders explained in an interview, they did not return to the site or leave any comments:

“I’d showed [The Radiowaves site] to them in the first session; [one Senior Bee] is good because she looks online, but the others don’t, even if they do have access to the Internet” (Interview with Karen Elmes, Building Exploratory, ‘A Home of One’s Own’).

In Scarborough, the young people were very enthusiastic about working with older people but the older people were much more guarded in their responses. They acknowledged that the young people were mischievous and boisterous and through their own stories, it was obvious that they had been just that when they were young, but they remained more cautious and wary. For the young people this helped them to see that older people had been like them once. They came to respect the older participants, to see them as real people, and to value their experiences, which told them a new and different history:

“I suppose it’s hard to imagine them as young, so in a way I see them more as people that were like me once” (Interview with participants, ‘Conflict and Change’).

5.1.3 Most projects at an early stage of intergenerational practice

The case study projects demonstrated how effective TPYF2 was at bringing the generations together, challenging the stereotypes of both young and old, and providing participants with a space to socialise with individuals from a different social background and context to them. However, in terms of contemporary notions of intergenerational practice most of the case study projects were still at an early stage. Whilst there are very positive reasons for encouraging young people to engage with the experiences of older people, to learn from and be inspired by their life stories, there was limited expectation that the older people would learn from their interaction with the younger people. For instance, in ‘Exploring the Defence Industries’, the younger people were very aware that they were collecting information from the veterans, who had the experience:

“It kind of really helped us to get more information as they’re more wiser” (Interview with Year 9 students, ‘Exploring the Defence Industries’).

RIBA’s project, ‘A Home of One’s Own’, was also little more than a conversation between the Senior Bees and the students from the Bridge Academy. These projects were very focused on the age differences between the participants and rarely took into account other factors such as ethnicity, class, social background or life experience.

The concern is that this reinforces notions that older people have nothing to learn from the younger generations, as expressed by one of the participants in the focus group who has long experience of working in intergenerational projects:

“You can have people who share information on projects but what’s different about intergenerational learning [is] there has to be that mutuality. Because there’s an assumption often that because you’re old you have wisdom and that you’re young you don’t have anything” (Focus group participant, IP4, Intergenerational Learning Focus Group)

- **Characteristics of more sophisticated intergenerational working**

The most sophisticated intergenerational projects will bring the generations together in **purposeful, equitable and mutually beneficial** ways. Where this was taken into account, for example the Senior Bees from Hackney meeting the Doric Club at RIBA,

there was much more interesting potential from both parties to learn from each other. Although the Senior Bees were very nervous to meet the Doric Club, they were very inspired by their passion and it cast their environment in a new light.

A few of the case study project demonstrated characteristics of more sophisticated intergenerational working. 'Post Up: War of Images' set out specifically to enable younger and older participants to work together in a reciprocal way, facilitated by an artist who had worked previously on community engagement projects. The engagement, energy and commitment from the young people was supported by the school, the artist and the veterans, in what was some very labour intensive work. Both the younger and the older participants felt able to express their views, be open about their experiences and become more confident in doing so as the project progressed:

"Generally the group stayed together and it worked out okay because everyone seemed to be open to having a conversation" (Interview with Anthony Lam, Artist, 'Post-Up: War of Images').

The process of interaction between young and old people was **facilitated** and not left to chance. The way in which the activities were structured meant that the veterans and students really worked together, talked with each other and learnt from each. Project leaders and facilitators were aware that intergenerational work can be **challenging**. The young people were not always prepared for the reactions of the older people, who could be very forthright in their views. The structure of the project gave plenty of time for discussions to take place and work through differences. This helped **positive relationships** develop between participants. The in-depth interaction between the younger and older participants helped the young people to understand how the veteran's lives had been shaped by their experiences and vice versa:

"I think that sort of two-way thing opened up their minds more" (Interview with Anna, veteran, 'Post-Up: War of Images')

Critical to the success of projects like 'Post-Up: War of Images' were the **capabilities of the older people**. They tended to be more educated and more articulate, often socially and politically engaged. In Brighton, the project leader did not underestimate the value that the veterans brought to the project:

"We were really lucky with the older people that came forward... They had the most interesting backgrounds and experiences. So there was a mix. And they were able to engage with the young people." (Interview with Juliette Buss, Brighton Photo Biennial, 'Post-Up: War of Images').

Brighton also **built on past experiences** by recruiting veterans already known to the project leaders after their participation in 'Celebrating Age', a Council led festival in 2008.

Other veterans were selected because they were very passionate about the topic, for instance the veterans used in the Hatfield project were volunteers at de Havilland Aircraft Heritage Centre. It helped that the veterans were very open about their experiences as the young people appreciated that the veterans were willing to share their memories and talk to them in quite a lot of depth:

“when you asked them a question they wouldn’t just answer one word they’d elaborate on their point and explain a lot about it” (Interview with Year 9 students, ‘Exploring the Defence Industries’).

Projects worked well where the participants were **open to new experiences**. In a minority of case study projects the young people were purposefully chosen by their teachers because they were considered to be more able, articulate and eager to learn. However, most of the younger participants represented a broad range of ability and backgrounds. The ‘Conflict and Change’ project in Scarborough purposefully engaged vulnerable young people who, despite some concerns from the older participants, developed good relationships with them.

Some of the case study projects demonstrated one or more of these characteristics but very few demonstrated them all. For one museum service, the experience of TPYF2 gave them a much more nuanced view of intergenerational practice and its possibilities. Julie Finch, Director of Museums in Bristol, considered that the museum team have a better understanding of intergenerational activity because of their experiences in ‘Conflict and the Media’:

“[It’s] not just learning it’s sharing memory, transferring heritage, a sense of integrity, creating parallels between the past and future” (Interview, ‘Conflict and the Media’).

Most of the museums, libraries and archives involved in the case studies, however, continued to have a very unclear view of the subtleties and nuances of intergenerational practice, which prevented them from using it in more thoughtful ways to generate real and lasting change.

5.1.4 The challenges of intergenerational practice

Intergenerational practice has many challenges. It is not an easy process and to be done well it involves more than bringing people together and expecting them to find common ground. Despite the many positive outcomes reported by project leaders and participants in the case studies, there was the potential for intergenerational working to be used in much more radical ways than it was in most case study projects. One practitioner with long experience of working the Centre for Intergenerational Practice explained that rather than being used for relatively ‘safe’ projects where young and old people are brought together to talk about the past, intergenerational working could be used to effect social change:

“if you’re trying to create people who are more active and wanting social change for better, whatever that better is and whatever that social change is... I think a lot of intergenerational working isn’t looking enough at challenging how our society is run and creating a more active citizen” (Focus group participant, IP4, Intergenerational Learning Focus Group).

One way in which intergenerational practice might address this is to explore the different values held by the generations. In several of the case study projects these differences created points of tension between participants, however they were rarely questioned or explored through the project activities. For example, in ‘A Home of One’s Own’, issues to do with the quality of life in the past and in the present emerged from the context of

looking back at the post-war regeneration. There were tensions created through the older people being very nostalgic about the past, assuming that life was better compared to the life that the young people have now. Karen Elmes from the Building Exploratory explained how the Senior Bees were:

“very concerned about the quality of life... that young people have now... they pick up on how different it is to their childhoods... and they seem saddened that young people don’t have the same opportunities. But I think on the other side of the coin they also had a lot of hardships as well” (Interview, ‘A Home of One’s Own’).

Conversely, the students thought that they were very lucky to live in the present-day because of the social, economic and technological differences to the childhood of the Senior Bees. As one student explained, “We’ve got the good life now... good technology... central heating, TV” (Interview with Year 9 students, ‘A Home of One’s Own’). Whilst the tendency towards nostalgia is familiar to reminiscence and much oral history work, it is not something that is necessarily helpful to intergenerational work, as one of the focus group participants explained:

“I just think a lot of it comes out that it was good in the past and it’s not now” (Focus group participant, IP4, Intergenerational Learning Focus Group).

Deep-seated differences between the generations were not always tackled in a meaningful way by the projects. The young people in Hackney disagreed with some of the values of the older people, for instance one of the girls challenged the advice given to them by the ninety year old to “find yourself a good man”. The pupil suggested that she would find herself a job and not rely on a man (Interview with Year 9 students, ‘A Home of One’s Own’). In Scarborough they faced some problems with older people refusing to work with young people at risk, or being very anxious to work with them. One woman was openly negative; “no I couldn’t be working with them”. Young people also struggled with the values of the older generations, which did not always take into account modern notions of prejudice and suitable language. In Scarborough one young person did not like the way older people pigeonholed others: “I did not like how they labelled Pakistani and Black people” (Interview with participants, ‘Conflict and Change’).

The difficulty in achieving real, deep and meaningful respect understood by young and old alike is illustrated by this comment from Irena Murray, Director of RIBA British Architectural Library:

“It is hard to communicate between the generations, it gets muddled by the way we position ourselves; young people have nowhere to look but forward”. (Interview, ‘A Home of One’s Own’)

5.1.5 Conclusion

Bringing the generations together as part of TPYF2 achieved much that is positive, demonstrated by the rich evidence of impact generated through the case studies. However, the case studies also showed that there is scope to develop intergenerational practice further in museums, libraries and archives and go beyond the basic approach that predominates in much of the work. Many of the projects were based on the idea that the younger generations were there to listen to and learn from the memories of the older people. There was very little reflection on what the older people could learn from younger

people, suggesting that the organisations involved were unaware of the subtleties and nuances of intergenerational practice. If organisations want to effect social change in the longer-term through intergenerational practice, they need to be much more radical. Much of the contact between the generations was short-term, and it may be the case that any changes in attitude will only apply to the actual individuals the participants worked with, rather than to other people in their communities. Only through projects where individuals can meet as equals and work together through a shared endeavour are they likely to bring about significant attitudinal change in both older and younger participants.

An individual's identity is bound up in their memories and it is not likely that short-term interventions through one project will be enough to change their views. Where deep-seated differences exist between the generations, structures need to be put in place in order to explore them fully and meaningfully. If they are not raised, or resolved, it may only exacerbate existing tensions in the community and reinforce prejudices. Where intergenerational practice seeks to challenge participants or explore why they hold their views, this can help the generations to examine their attitudes and values and how these can change.

More training across the sector and greater understanding of the possibilities of intergenerational working may prevent the 'default', unchallenging approach to the sharing of memories from the old to the young. Whilst there is nothing inherently wrong with this approach, it does tend to gloss over the differences between the generations. Intergenerational work could be used much more actively to explore these differences and start to think about ways in which the generations can work together in more mutually beneficial ways for the good of society. This was the opinion of one of the focus group participants, who had substantial experience in working for the Centre for Intergenerational Practice:

“Intergenerational work could be the start of a way of honesty, looking at things and why people hold the views they do and how you could develop those. But I don't see a lot of intergenerational working pushing those boundaries because it's normally like nice friendly old person, slightly dangerous young person who's going to turn nice and going to do tea together.” (Focus group participant, IP4, Intergenerational Learning Focus Group).

5.2 Community cohesion

One of the major impacts of participation in TPYF2 was its contribution to community cohesion. The projects helped to build relationships between people of different ages and diverse social and cultural backgrounds, enabled people to share a sense of belonging and a sense of place, and, ultimately, build more cohesive communities. This section looks at how participation in the programme impacted on the wider community, drawing on evidence from the case studies and a focus group carried out with experts, practitioners and consultants on the theme of community cohesion.

5.2.1 Changing views of a community: giving a value to community and place

The focus of many TPYF2 projects on a specific locality conferred value and significance upon communities and places within that locality. Evidence from the case studies showed how this strategy contributed to changed attitudes and values about a place for participants, particularly for young people. In many projects, they learnt about how their physical environment had been shaped by war and conflict, and how people in their

community were involved in, or experienced, war and conflict. Understanding more about how the past impacted upon the present helped young people to connect with their roots and to develop a sense of place.

Not only young people experienced a change in attitudes. Projects like 'A Home of One's Own' demonstrated how important it is that key people, like teachers, give value to, and share a sense of connection with, the local community in which they work. This project gave one of the teachers from Bridge Academy a new perspective on Hackney, which, living outside the area, she previously she saw as a deprived area with little to offer:

"It's really easy when you live in a nice bit of London and you drive into Hackney every day and teach in it, to have this kind of slightly patronising deficit model when you think about it. And actually you meet people who've lived here all their lives and they're really proud of this area and they love it and they're very loyal to it, and it challenges your own prejudices... it makes me care about the area a lot more, because of those relationships that we've developed (Interview with Humanities Teacher, 'A Home of One's Own')

The case-study projects enabled the exploration of communities from multiple perspectives, building up a rich and compelling picture of how the local area, and the lives of local people, have been shaped by war and conflict. For the young people, Radiowaves was an effective way of working with the material because it supported multi-media like films, animations and podcasts, which brought the content about their local area to life. Taking part in the project also opened the teachers' eyes to the rich resources for learning that are close by, in the physical environment as well as contained in archives and libraries:

"It opened our eyes to the richness of the material... and it is literally just around the corner" (Interview with Humanities Teacher, 'A Home of One's Own').

Participants felt that value was attached to their local areas because they became the focus of projects. This stimulated a sense of interest and pride in Hackney amongst the young and older participants in 'A Home of One's Own'. In 'Conflict and Change' the project focused very specifically on Scarborough, the old town and harbour area, and the Ramshill and South Cliff areas. Projects created opportunities for dialogue between generations, enabling them to share in a sense of belonging.

Projects helped people to make sense of their environment, how their lives have been shaped by significant events and the decisions of others in the past. In Hackney, the Senior Bees came to have a more nuanced sense of place, particularly through their dialogue with the Doric Club. The discussions enabled them to find out more about the process of design, the ideas behind housing schemes in the bigger of context of post war design and the aspirations of the architects to build a 'brave new world'. It helped them to become more literate about the environment and the Senior Bees drew parallels with the present-day regeneration of Hackney, stimulating them to take a more active role in the decision-making process and shape the area for future generations.

In South Tyneside there was a desire by the Metropolitan Borough Council to move away from a nostalgic view of the past, a vanished heritage which had become mythologised as a 'golden age' that valued heavy industry and an image of the strong, masculine working

class man. They wanted to replace it with a sense of place that incorporates change and diversity as positive forces, implicit within it that local people have the power to effect change:

“Your grandfathers or whatever did fantastic things, but so can you, but you’re going to have to go down different routes to do it” (Interview with Lindsay Casselden, Community Development Co-ordinator, ‘Respecting the Past’).

Parallels can be drawn from case study projects in Hatfield, Scarborough and South Tyneside. They are all areas where a significant industry has declined (armaments, fishing, ship building), industries that created a strong sense of cohesion and pride for the people who worked in them. Their decline has led to economic and social deprivation, even a loss of identity and self-esteem. Evidence from the case studies suggested that inclusion in TPYF2 projects may have contributed to the development of greater community resilience, for instance encouraging young people to feel greater interest, and even pride, in their area. This was especially significant for young people who had previously considered that there was little of relevance for them in their community.

5.2.2 Increasing satisfaction and sense of belonging within a local area

Many of the projects contributed to participants having a greater sense of satisfaction for their local area and sharing a sense of belonging between the generations. Young people were enthusiastic to find out about their local area in the past and how much it had changed. Projects like ‘A Home of One’s Own’ and ‘Exploring the Defence Industries’ enabled young people to really get to know their area and understand the roots of where they live, how things have come to be like they are. In Hackney, the students attached great value to the project, which was “about our community, about Hackney” (Interview with Year 8 students, ‘A Home of One’s Own’). Learning about how Hatfield contributed to the Second World War helped young people to feel a greater sense of pride in their local area. Hatfield today gives little indication of its importance in terms of tangible traces of its role in the history of aviation. Much of that history has ‘vanished’ and the town is described as rundown, the decline of the major industry having had a massive impact on the fabric and confidence of the town. For the students, learning about their local area was a real eye-opener for them. Before the project, one of the students described her attitude towards Hatfield as:

“only a town... you don’t think anything important is there” (Interview with Year 9 students, ‘Exploring the Defence Industries’).

The students learnt about the important contribution made to World War II by Hatfield’s defence and armaments industries which - unexpectedly for the project leaders - increased the sense of pride that the students had for their area:

“I guess we was proud because it might have not made what we have today so really it kind of helped us” (Interview with Year 9 students, ‘Exploring the Defence Industries’).

In Scarborough a growing sense of pride was similarly based on increased knowledge and understanding about the local area, its community and people, in particular the impact that World War Two had on the community:

“I have pride in our heritage and I have more now after finding out what our town has been through” (Interview with young participants, ‘Conflict and Change’).

This was directly attributable to the experience they had through TPYF2:

“I’m proud of coming from here - more than I was at the beginning of the week” (Interview with young participants, ‘Conflict and Change’).

Feeling better about the area they lived in helped some young people to feel a greater sense of self-esteem:

“Having pride in my heritage led to me feeling better about myself” (Interview with young participants, ‘Conflict and Change’).

Even young people who already had a strong sense of belonging had their attitudes strengthened by their inclusion in the project:

“I think Scarborough is lovely.... even though I did anyway... I have more respect – I see Scarborough in a different light” (Interview with young participants, ‘Conflict and Change’).

For some participants their sense of belonging was made publicly significant through a lasting record of their community. In Scarborough, the Maritime Heritage Group was actively collecting and capturing people’s experiences to create a lasting record of the everyday experiences of people who worked at sea. For young people, Radiowaves presented a new way of having a wider voice in the community. The pupils of Gosfield Community Primary School and their teacher were delighted by the number of people who accessed their work online:

“A thousand different people looked at it which was quite incredible” (Interview with the Deputy Head, ‘The Impact of War on Your Community’).

5.2.3 A shared past

The emphasis on specific local areas through the projects made the past relevant and tangible to participants, who saw it as ‘their’ past that was being recognised and celebrated. The value placed on those memories was strengthened by the interest shown by public organisations like museums, libraries and archives.

Some case study projects garnered very high levels of interest from families, for example ‘Not Forgotten’. The focus on Sergeant ‘Monty’ Daniel, who came from Chatham, generated much enthusiasm and it was the first time that a project the school was involved with had captured the community’s imagination:

“A lot of the time a lot of the parents will support their children to a certain extent but they don’t really get involved themselves. But they were really eager to come in and bring in and share” (Interview with Teachers, ‘Not Forgotten’).

Projects that supported community involvement placed value on both individual and collective memory. To the veterans in Scarborough it was vital to contribute to the

collective memory of the town, to collect the memories for posterity. As one of the older participants said:

“Very proud of Scarborough’s Heritage... BUT it needs looking after and letting people know about it” (Interview with older participants, ‘Conflict and Change’).

Many participants exhibited a stronger sense of self-esteem by making a positive contribution through sharing their knowledge, skills, experiences and life stories with younger people.

However, there is a concern that such projects can become a celebration of history, when the past is much more messy and complex in reality. Neither do people’s experiences always fit into neat categories or narratives. One of the challenges of ‘Conflict and Change’ was that the project leaders wanted to look at the impact on the fishing industry in Scarborough during WWII but Scarborough fishermen were on military service during the war. There may also be a tension between the memories that people want to share and the aims of project leaders. This was experienced in Hatfield when the veterans of the defence industries were much more positive about their contribution to the armaments industry than the project leaders expected.

5.2.4 Building relationships and creating dialogues between the generations

Bringing the generations together through the TPYF2 programme contributed to community building through building relationships and creating opportunities for dialogue. In Scarborough, mistrust between the younger and older generations was replaced with respect and friendship through spending an intensive week together. Younger and older participants alike said friendship was an important part of ‘Conflict and Change’. In Scarborough, and in Essex, young people came to see older people in a new light, as people who had been young like them once:

“they see the person and respect that person, and their thoughts, their feelings and emotions” (Interview with Mark Curteis, Essex Heritage Education, ‘The Impact of War on Your Community’).

Working together, younger and older people came to see the commonalities they shared, like a sense of belonging. In some case study projects, young people came to understand, and respect, the different perspectives that adults can have about the same topic, helping them to develop their own values and attitudes. Younger people came to be enthused and inspired by the passion and pride that older people had for their local area and community, for many it was infectious. In Hatfield, the students worked with volunteers at de Havilland aircraft heritage centre and speaking to the older people who were “very proud of what they did” gave the young people a much more positive perspective on their local area:

“It was a very technical exciting industry to be in and I can see why people who were young in their 50s and 60s actually wanted to get involved” (Interview with Sarah Adamson, Welwyn Hatfield Museum Service, ‘Exploring the Defence Industries’)

5.2.5 Community building

Through the projects, museums, libraries and archives were actively working to build communities, their confidence and self-esteem. For older people their inclusion in projects helped to reduce their social isolation and get them interacting with young people, who they do not always mix with. For Fred in Scarborough, the project was an opportunity to get out the house and more be involved in the community:

“it made a big difference... I do not get out now much” (Interview with older participants, ‘Conflict and Change’)

Other projects like ‘Not Forgotten’ and ‘The Impact of War on Your Community’ motivated children and their families to take a greater interest in the history of their local area. In Chatham, the children took their families to local heritage sites and museums associated with the First World War,

Some organisations were using their projects as part of longer-term strategies for community-building, the development of a positive framework for living to alleviate the negative impacts of social and economic deprivation. This was most evident in Newcastle-upon-Tyne where Seven Stories were passionate about involving families in reading, particularly those families which may be excluded from enjoying the literacy heritage of the UK. In an area of social deprivation, they are working to increase the literacy skills of local families, recognising that literacy is one of the most important skills for the 21st century citizen to have. As Kate Edwards, Chief Executive of Seven Stories, explained:

“it’s very well recognised that children who read and who are read to from being very young children are more likely to have improved life chances and ability to make life choices” (Interview with Kate Edwards, Chief Executive of Seven Stories, ‘When Hitler Stole Pink Rabbit’).

Many children in the school came from challenging social backgrounds, were living in adverse circumstances or coming to terms with change in their lives such as moving to a new country, learning a new language and culture, and potentially translating for their families if they do not speak English. Seven Stories, and their teachers, saw it as important to help build aspirations for the children, to develop their confidence, raise their self-esteem and confidence in their ability. In this respect, the exposure to professionals from different walks of life through the project, - including Judith Kerr, the children’s book author, staff from Seven Stories, and the film crew, - was beneficial for the children. These were confident people who were enjoying their lives and the children formed good relationships with the adults, including one of the boys who became very friendly with one of the film crew and was interested to find out how to use a camera. That these successful adults were interested in talking to the children, engaging with them, and finding out about their lives and experiences may also have had a positive impact on the young people. The author Judith Kerr was also an inspiring example of how someone can still achieve what they want from life despite challenges and adversity.

For Ashton Park School in Bristol it was important to develop their students as well-rounded, active citizens, who can think globally as well as locally. It was important for them to have a sense of, “who are we as a community and that’s globally as well as

locally and what is our place in this world, why are we here and what do we learn from the past” (Interview with the Head-teacher, ‘Conflict and the Media’).

5.2.6 Organisations more embedded in the community

For the case study museums, libraries and archives, TPYF2 projects gave them an opportunity to be more embedded in their communities, drawing on their collections and resources to develop projects that were relevant and meaningful to local people of younger and older generations. Organisations like Seven Stories had a real desire to be relevant to and central within their local community. Schools too used the TPYF2 projects to involve themselves more within their communities, bringing young people into contact with a range of people from their local area, not always within their own community. In Gosfield, the primary school was able to tap into existing community networks to generate a wide amount of interest for the project. In Chatham, the school were successful at mobilising significant community interest.

By embedding themselves into their wider community, and thinking more about their community role, organisations were responding to a wider policy context. For some organisations, it was a desire to become more meaningful and relevant to their local communities. Gosfield Community Primary School were aware that there was a push from Ofsted towards greater community cohesion, bringing the community into the school as well as the school going out into the community:

“Apart from getting us out into the community... it also got the community coming to our school which is something that we’re very aware that we need to be doing”
(Interview with the Deputy Head, ‘The Impact of War on Your Community’)

In Brighton, the Photo Biennial event meant the students from Patcham High School were out in public, acting as ‘ambassadors’ for their school, showing the public that young people do care about the world and what is happening within it.

With the development of the new Museum of Bristol the museums service were setting out to be much more community-focused and relevant. Community cohesion as a concept runs as a thread through the new Museum of Bristol and ‘Conflict and the Media’ aimed to present diverse views of the communities in Bristol and challenge the stereotypes that exist around those communities.

For South Shields Library, the imperative to be more relevant to communities was driven by a Best Value Review which criticised the service for being too inward-looking. Through ‘Respecting the Past’, the library was challenged to be more embedded in the community and place a higher value on community experiences. They aimed to do this by promoting the special and unique nature of the collections in terms of its value to the community, to encourage an identity which takes pride in the past of the local area but which also looks to the future. However a lack of confidence to be focused and strategic may have limited the impact of the project; by trying to appeal to everyone it may have had the unintended consequence of diluting the experience for participants.

As a charity, the Mass Observation Archive needs to demonstrate its relevance to the community and the wider public, to provide evidence of how they can benefit from its collections. From its position in the University of Sussex, greater relevance to the community also ties in with wider University policies. It is important that young people in

the community have a positive experience of a University because it may have an impact on their educational aspirations:

“it’s important for them to have visited a university in a comfortable and supportive environment, to meet people who work in the university and to raise young people’s expectations about whether they could come to university” (Interview with Dorothy Sheridan, Mass Observation Archive, ‘Post-Up: War of Images’).

5.2.7 Contributing to a cohesive society

Evidence from the evaluation showed TPYF2 projects contributing to a more cohesive society. In particular, ‘Frames of Refuge’ brought young people into contact with refugees and asylum seekers. With so much negative media coverage around immigration, refugees and asylum seekers prejudices and myths are easily perpetuated. Where young people do not come into contact with refugees in their daily experiences there is perhaps a greater imperative to engage with the issues in a sustained and focused way:

“I don’t think the fact that there aren’t many refugees living here means that we shouldn’t run a project on refugees” (Interview with Rib Davis, Special Projects Manager, The Lightbox, ‘Frames of Refuge’).

‘Frames of Refuge’ focused on giving a voice to refugees and asylum seekers, to convey to young people the reality of their experience in the UK and give a deeper understanding of their lives beyond that reported in the popular press. The film produced by the young people captures the helplessness of the refugee entirely, having no choice and no say in what they can do once they arrive in the new country. Rib Davis, Special Projects Manager at The Lightbox, highlighted the reality of how refugees are treated when they arrive in the UK:

“one of the guys has been here for six years. He’s still not allowed to work. He still has no identity. He has nothing and he’s still in limbo” (Interview, ‘Frames of Refuge’).

The reality of the lives of refugees and asylum seekers came as a shock to some of the Year 9 students. The project enabled them to see beyond the popular perceptions of refugees and asylum seekers abusing the welfare system and prejudices against economic migrants in their own town of Woking, which have become conflated with asylum seeking in the popular imagination:

“I mean there is prejudice. It’s there and I think that kind of gets mixed up with the whole refugee thing as well” (Interview with Marilyn Scott, Director, The Lightbox, ‘Frames of Refuge’).

5.2.8 Conclusion

The case study projects showed museums, libraries and archives contributing to more cohesive communities. Projects helped to change participants’ views of their communities, conferring greater value through a shared past. Understanding how their communities had been shaped by the impact of war and conflict changed participants’ attitudes towards their local area, increasing their satisfaction and sense of belonging. Projects helped to build the confidence and self-esteem of community members, and participants valued that it was their past being recognised and celebrated.

Intergenerational work built relationships and created dialogues between the generations, contributing to community-building. Museums, libraries and archives were able to embed themselves more deeply in their communities, becoming more relevant and more meaningful.

However, this is still a challenging area of work with a lack of clarity over how community cohesion should be defined. Some of the practitioners involved in the focus group on Community Cohesion were concerned that communities were being defined by institutions rather than by the communities themselves:

“There are a lot of people... they don’t recognise themselves as being part of a community. We unnaturally force people into areas that we think they’re part of, but they’re actually not.” (Participant CC2, Focus group on Community Cohesion).

There is the need for an active element to community projects if cohesion is to be most effective. Practitioners were concerned that if community projects do little more than bring people together in the short-term, it makes their contribution to longer-term cohesion limited. Commitment to community cohesion needs to be embedded as a core value of museums, libraries and archives for it to be effective.

5.3 Youth engagement and participation

5.3.1 Introduction

Helping children and young people to enjoy life and make a positive contribution is identified as a Generic Social Outcome (GSO) under ‘Health and Well-being’. Through the case study projects, additional interviews with practitioners, experts and consultants in the field of youth engagement, and a focus group with young people, RCMG explored in greater depth the kinds of impact that projects like TPYF2 can have on the young people involved.

For many of the young people we interviewed, TPYF2 projects provided ‘once in a lifetime’ experiences. These were projects that brought them into contact with new people from their communities, looked at the history of their local area, or engaged them in an interesting activity like making a film which would help raise awareness for a critical issue like the experiences of refugees and asylum seekers. Many of the young people enjoyed their experiences: they felt valued and respected by the adults involved, some young people feeling a sense of ownership over the project because of the relative amount of autonomy they were given to shape the direction and content. Some young people surprised the adults with their enthusiasm and motivation to take part in the project, sometimes going over and above what was expected of them.

Projects which value the contribution that young people can make to their communities, and to society more generally, are essential. Despite the UN Convention on Human Rights – of which Article 3 states that everyone has the right to life, liberty and security of person – and the Convention on the Rights of the Child (1989), prejudice against young people is still widely acceptable in society. Young people are often portrayed in the media as trouble-makers, are feared for their anti-social behaviour, or are assumed to be less responsible and less interested in being part of society than adults. Some shops and newsagents, for instance, will only allow two unaccompanied young people in at a time.

Many of the projects in TYPF2 therefore served to demonstrate that there is more to young people than these reductive stereotypes would suggest.

5.3.2 TYPF2 was very successful at engaging young people

Across the TYPF2 programme many of the projects were successful at engaging young people in the central theme, the impact of war and conflict. Through their written responses and interviews, young people revealed both the breadth and depth of their engagement, from learning about multiple perspectives on war and conflict, to inspiring interactions with veterans and eyewitnesses of conflict. In the case studies, many young people were motivated by learning about their local area through the use of multi-media resources, particularly the use of the social networking platform Radiowaves, which enabled them to present and reflect on their learning through blogs, video and podcasts. To a large extent the adults they worked with valued and trusted their contribution, with some young people feeling a sense of ownership over the direction and content of the projects. The value placed on the outcomes of their work through public exhibitions, displays and events or through an online presence like Radiowaves really appealed to young people who were proud to have their work on public display.

Of the ten case studies, six projects worked specifically with teenagers, and two projects worked with young people outside of a formal education setting. For young people working in a formal education setting, this was mainly in an off-curriculum context, with the students working intensely in small groups. In most of the case study projects, young people were asked to volunteer to take part; in one project, 'Conflict and Change' the Library worked with a small group of 'at risk' young people who were individually selected by youth agencies to be involved in the project. These different approaches to engaging young people worked well in the context for each project. However, the decision by some teachers to offer projects to their most able students, because of the nature of the project activity, had implications for the types of students some projects were able to reach.

The case study projects enabled the young people to participate in a range of activities. Some were linked to the completion of a finished project, like 'Frames of Refuge', where the young people interviewed refugees and asylum seekers to produce a film for an exhibition at The Lightbox. 'Conflict and the Media' involved young people interviewing a range of people to produce five films for permanent display in the new Museum of Bristol. Their work also included research, interviewing and editing the final films. In Hackney, Year 8 students from Bridge Academy produced a Radiowaves site presenting what they had learnt about the impact of war and conflict on their local area. In Scarborough and Brighton, the young people worked with older people from their area in a range of activities; in Scarborough this included visits to the library and local sites associated with the Second World War, and young people in Brighton took part in a public event linked to the 2008 Photo Biennial.

For all the young people, participation in the case study projects necessitated long-term commitment and motivation. Even when projects took place in school-time, the students often had to continue working outside school hours, impressing their teachers and project facilitators with their dedication. In Brighton, the enthusiasm of the students and amount of work they put in to holding the public event went beyond the expectations of the adults involved in the project:

“We had some meetings around the workshops and the key teachers involved were convinced that a) they wouldn’t stand up in public, b) they wouldn’t turn up because it was a weekend, and they proved us all wrong and completely took control of the project, decided what they wanted to do”. (Interview with Juliette Buss, Brighton Photo Biennial, ‘Post-up: War of Images’)

Students involved in ‘Frames of Refuge’ also showed stamina and commitment to complete the project when the process was a real challenge for them and the editing process for the film was fraught with technical difficulties. One of the older students, Joe, explained why he was happy to commit to the project:

“I’ve been chosen for this, I’ve got to commit myself to it, otherwise you know, if I don’t commit myself to stuff, then you don’t get anywhere really” (Interview with Year 11 student, ‘Frames of Refuge’).

5.3.3 Museums, libraries and archives experiences can be influential for young people

Museums, libraries and archives have a key role to play in the lives of young people. Cultural institutions can help young people to discover who they are, what their roots are, as well as the roots of their families, communities and about the wider world. Young people are at a critical stage in their lives, when they are starting to make decisions about their future, starting to explore their identity and work out who they are:

“Identity is the way in for young people... this sense of meaning, who I am”.
(Interview with Participant YE2, Youth Engagement interviews)

Cultural institutions can help to shape aspirations, bringing young people into contact with new perspectives on the world, new ways of thinking and inspiring ideas. Harry, who was involved in ‘Frames of Refuge’ and saw his involvement in quite functional terms at first (it would look good on his application form for college) realised how much more significant an experience it was over the course of the project:

“When I actually got into the training thing I started to realise how much it makes you understand the world around you and that’s why I carried on doing it”
(Interview with Year 10 students, ‘Frames of Refuge’)

Many of the practitioners interviewed for this evaluation described the huge potential that cultural institutions have for engaging young people. They can provide purposeful activities that are meaningful to young people on many levels, whether it is exploring their identity, the identity and culture of their community, of communities outside their own, or societies more widely. Opportunities can be provided for young people to exercise their imaginations and to explore ideas, using collections as a stimulus. Activities can be designed to get young people thinking and working collaboratively together, to research, to problem-solve, and generate new ideas:

“Young people if they are given the space have clear and imaginative ideas that can be taken forward and put into practice”. (Interview with Participant YE1, Youth Engagement interviews)

Immersion in collections can give new insights and understanding into familiar topics, or provide a starting point for the unfamiliar. Exposing young people to new perspectives on

a topic can help them to understand and come to terms with difference. Connections can be made between the past, present and future, giving young people an alternative perspective on their own lives. Looking at the impact of war and conflict in Hackney and how life was for the people of Mapledene Estate during the war helped young people from Bridge Academy to put their own lives into context:

“It also makes you think like how people had to cope back then and like they took life more seriously, but nowadays people just mess about. So it really keeps you thinking” (Interview with Year 8 students, ‘A Home of One’s Own’).

Working with refugees and asylum seekers through ‘Frames of Refuge’ gave the young people a much more nuanced understanding of the UK. In some respects it showed them how much more tolerance and freedom people have here compared to other countries, but the interviews also showed that the treatment of refugees and asylum seekers by the UK is not as positive as might be expected for people who have fled from war and conflict.

For young people, having a means of self-expression was really important to them. The creative and arts elements of projects can be critical in this respect, giving young people an outlet to explore and express their identity. Enabling young people to have a sense of ownership and autonomy over aspects of the work was integral to some case study projects. Young people in Hatfield were given the opportunity to shape the direction of the film by the project facilitators and they were consulted over the content of the final version. In ‘Frames of Refuge’, the students were directly involved in the process of creating the film and the exhibition, including interviewing, editing and writing the text.

5.3.4 The value of meeting experts and specialists

The opportunity to meet experts and specialists can be very influential for young people who are at the stage in their lives when they are starting to think about their choice of future career. TPYF2 projects enabled young people to encounter a range of adults, from museum, library and archive practitioners, to artists, veterans and eyewitnesses of conflict, film-makers, and other professionals who were outside the everyday experiences of young people. From the written responses and interviews with the young people, these experiences clearly had an impact on the shaping, for instance, of their attitudes and values towards war and conflict. This student from Ashton Park School in Bristol remarked that before the project they had never really thought about the impact of war and conflict on people until they came face to face with real people who were eyewitnesses of conflict:

“Well I didn’t ever really think about how it affected people and like when you hear about stories that they have it kind of like makes you feel sad... like you feel a bit guilty that you didn’t think about how they felt you just thought about what happened” (Interview with Year 9 students, ‘Conflict and the Media’).

Meeting experts like Rib Davis from The Lightbox, a highly experienced writer and oral historian, also had a significant impact on their learning. For the young people involved in ‘Frames of Refuge’, learning directly from Rib was described by their teacher as critical to the young people’s success in the project:

“They’ve gained directly from Rib’s involvement... he has huge amounts of experience and talent in interviewing” (Interview with Geography Teacher, ‘Frames of Refuge’).

Young people were enthused and motivated by the good relationships they built with the adults they worked with, including the project facilitators. In ‘Exploring the Defence Industries’ the young people felt respected and valued by the film-maker they worked with. They expected him to be ‘bossy’ and ‘over-powering’ but instead they found he was the opposite; “very funny and friendly to get on with”. He allowed the young people control over the content and direction of the film and the young people valued what he taught them.

Bringing young people into contact with such a range of people, many of them outside their everyday experiences, helped to give young people a much bigger view of the world. Exposing young people to new experiences and ways of thinking was seen as a vital stage in their development, particularly for teachers at Ashton Park School in Bristol and Winston Churchill School in Woking. Both these schools were very keen to widen the horizons of their students through involving them in extra-curricular activities, developing their life skills as well as their academic skills. The Headteacher at Ashton Park School described their students as being “very good at absorbing facts given them” but they were concerned to develop them into much more rounded human beings:

“We’re there... to develop their sense of values and purpose and what they believe in and that’s something we’re really strong on in this school” (Interview with the Headteacher, ‘Conflict and the Media’).

Winston Churchill School was similar in its ethos, the Headteacher firm in his belief that it was important to develop “the whole person” rather than focusing narrowly on academic results. The school was keen to enable their students to look more widely beyond their local area and community and there had been a drive in the school towards making “students more globally aware and internationally aware of different cultures, different people” (Interview with Geography Teacher, ‘Frames of Refuge’). Inclusion in ‘Frames of Refuge’ was part of this strategy.

5.3.5 TPYF2 projects were not specifically designed as youth participation projects

TPYF2 projects were not designed specifically as youth participation projects – where young people were consulted about their involvement prior to the project commencing - but rather involved young people in a structured project with a clear set of activities and outcomes. Young people had some autonomy over elements of the project, for instance the interviewing process in many projects gave young people some flexibility over how they interviewed the veterans and eyewitnesses of conflict, however the main structure of the project was already developed prior to their involvement. Most of the case study projects therefore did not demonstrate the more sophisticated elements of youth participation and engagement, for example there no examples of consultation with young people as part of the project development. Neither did any of the case study organisations actively set out to use their projects as a tool for organisational change which would embed youth participation in their services or specifically change the way in which they involved young people in the delivery of their services.

One challenge for developing more participatory projects through TPYF2 was that many of the projects involved young people working in schools. The model of youth participation, ‘Hear by Right’¹, is designed primarily for use by community and voluntary organisations and has emerged from youth work principles and models, which many formal education organisations do not embrace or may be actively at odds with. This adds another layer of complexity for museums, libraries and archives seeking to engage young people through participatory projects. For instance, ‘Post Up: War of Images’ caused some anxiety for the school at first because of the amount of commitment it required from the young people. It was also associated with a public event that could be misinterpreted as an anti-war rally and they were concerned about the reputation of the school.

Young people who had been involved in ‘Conflict and Change’ were invited to take part in a focus group to explore issues around youth engagement and participation. They were very conscious that throughout ‘Conflict and Change’, adults were in charge of the decision-making processes. The library did not consult them about TPYF2 or involve them planning and delivery of the programme, and as one of the young people, Sam, explained he would have liked to have been part of the decision-making process:

“it would have been nice to have been consulted... to acknowledge that you are there... that you are listened to”. (Interview with Sam, Focus Group on Youth Engagement).

In their daily lives, these young people were used to being consulted and involved in the decision-making process, for example at school, through youth groups, at local ward forums, and at home. The experiences of these young people, however, demonstrated that if consultation is to take place, it is critical that it is done well. The young people in Scarborough were very cynical about ‘tokenistic’ consultation, which asked them for their opinions but did not lead to any action or even an explanation of why changes could not be made. Some consultation therefore could be counterproductive. Curtis, who is consulted regularly in his position as a carer for a parent, was particularly cynical about ineffective consultation. Still a teenager, he was already resigned to the ineffectiveness of the system:

“Things are promised but nothing ever happens... I don’t get let down now because I don’t have any expectations” (Interview with Curtis, Focus Group on Youth Engagement)

5.3.6 Conclusions and issues for the future

The case study projects were successful at engaging young people and supporting their development, both in terms of their learning about the impact of war and conflict, about themselves and their communities, and about the wider world. Young people were keen to be involved with projects that were unique and ‘out of the ordinary’. They encountered new people from their communities and from outside, including veterans and eyewitnesses of conflict, artists, authors, refugees and asylum seekers. Activities like

¹ ‘Hear by Right’ is a set of tools offered by the National Youth Agency designed to enable organisations that work with young people to enable them to take part in the decision-making process and ensure their voices are heard. <http://www.nya.org.uk/quality/hear-by-right/about-hear-by-right> [accessed 15 12 2010]

film-making, interviewing, podcasting and blogging appealed to them. They felt valued and respected by the adults that they met and worked with and many of the young people could understand the benefits of their involvement, both for themselves but also for young people more generally. For instance, students taking part in 'Post-Up: War of Images' talked about how their involvement in the public event could help to combat stereotypes about the apathy of young people towards current affairs. Many of the young people impressed the adults with their dedication and commitment to the projects, some of them going above and beyond the work that was expected of them. There is clearly an opportunity to take these projects further and give young people much more of a say in the decision-making process, to embed their participation much more in museum, library and archive activities and make them more relevant to young people.

Emerging from youth work models and principles, 'Hear by Right' offers a tried and tested set of standards for organisations to improve their practice and policy around the participation of children and young people. It is not a case of 'one-size-fits-all' but of looking to see how the principles of models like 'Hear by Right' can be made suitable to the specific contexts of museums, libraries and archives. Organisations that are thinking about youth participation and engagement might start by considering the following questions:

- How embedded is youth practice into the organisation?
- How are young people treated?
- Are services and projects rooted in young people's needs?
- How much can young people shape what they do?
- How are young people represented and involved in the delivery of activities and services?

Organisations however should be aware that consulting and involving young people throughout a process of project development takes a lot of time and energy. It can be a lengthy process and needs to be facilitated by professionals who have specific skills and expertise in this area.

Partnership working will be essential for museums, libraries and archives wanting to develop work in this area, for instance Scarborough Libraries used a project manager who had a background in youth work and with strong partnership links with the youth sector in the local area. Skilled people are needed to work with young people in order to define the parameters of the project, to steer them and challenge them effectively. Programmes like TPYF2 can be considered in relation to broader practice in youth participation and engagement, where work with young people is much more embedded into organisational practice. Successful projects might take into consideration the following elements.

- **Embedding young people's participation in the organisation**

The involvement of young people should be structured within a coherent management framework. This needs to ensure the safety and security of young people and that they have access to the best, high quality experiences, not second-rate experiences. Young people can be involved in many ways including sitting on boards of trustees, managing budgets and projects, helping to run spaces and decision-making. It is good practice for organisations to be clear with young people about what their involvement will entail.

- **Involving a wide range of young people**

Projects should involve young people with a range of abilities, with different motivations, enthusiasms and interests, and offer differentiated learning experiences. Some specific groups may need to be targeted if it is harder for them to become involved. They may also need more support and mentoring to sustain their interest.

- **Treatment of young people**

Often young people feel a sense of powerlessness over how adults treat and perceive them, particularly because of negative press coverage which presents them as trouble-makers and irresponsible. Organisations should take the time to develop real relationships with young people to treat them properly with respect and learn to trust them.

- **Different levels and types of participation**

For some organisations like the Reading Agency, accredited volunteering appears to be considered the most significant evidence of youth participation. However, interviews with a range of people in the youth engagement sector suggest a much more complex picture of how young people can demonstrate their engagement. There were no examples of volunteering in TPFY2 case study projects but there were plenty of examples of young people being engaged and motivated to take part in projects. Organisations could embed a range of principles which will result in a rich mix of diverse and progressive participation opportunities for young people.

5.4 Analysing the evidence against the Generic Social Outcomes

The project outcomes of Intergenerational Working, Community Cohesion and Youth Engagement and Participation are here analysed using the Generic Social Outcomes (GSOs), placing it in the wider social policy relevant at the time of the research. Evidence from the case studies has been analysed against the three outcomes:

- Stronger and Safer Communities
- Health and Well-Being
- Strengthening Public Life

The analysis is summarised in Table 4 on page 75.

5.4.1 Stronger and safer communities

Case study projects provided opportunities for intergenerational dialogue and improved understanding between the generations. In particular, 'Conflict and change' responded to community need in Scarborough by breaking down some of the barriers between younger and older residents through activities related to the experiences of the fishing communities during World War II. This project led to improved relationships between the generations and challenged prejudices of the older generation about the anti-social behaviour of young people. Projects by Bristol Museums, Seven Stories, Mass Observation Archive, Hatfield Museums Service, and RIBA also brought the generations into contact with each other, many participants reporting improved understanding of the values and interests that the other generation held. The case study projects provided spaces for inter-group dialogue, and the focus of many projects on the local and familiar provided opportunities for participants to share a sense of belonging and place which, coupled with the memories of the older participants, helped to give young people a greater pride in their surroundings. For communities that were coming to terms with massive change, such as industrial

decline, there was value in enabling them to explore their cultural heritage and make their voices heard. Several of the projects encouraged familial ties and shared interest in the roots of a community: the importance of acknowledging and valuing the past in building community cohesion was demonstrated particularly by 'Respecting the Past' and 'A Home of One's Own'.

Increased understanding of cultural diversity and exposure to multiple perspectives was explored in 'Frames of Refuge' and 'Conflict and the Media'. Through 'Frames of Refuge', The Lightbox were seeking to combat the negative representation of refugees and asylum seekers which are perpetuated by the media, working with young people who do not come into contact with refugees and asylum seekers in their everyday lives and so might be more susceptible to the mis-representations in the press. Through the project, the young people gained a much greater understanding of why people seek asylum in the UK and their experiences when they arrive here, seeing them as people rather than as stereotypes. In 'Conflict and the Media', young people from Bristol learnt about the cultural diversity in their city, interviewing people with a range of different experiences of war and conflict. It helped the young people to talk to, and socialise with, people with very different backgrounds to their own.

5.4.2 Health and Well-being

Projects in Scarborough and Bristol contributed to reducing social isolation for older participants through bringing the generations together; many of the older participants remarked how they rarely met young people so it was an enjoyable experience for them. Many of the case study projects had at their core the memories and experiences of older people involved in war and conflict, and their inclusion in public collections and public events helped to give those memories and experiences value. Projects like 'Conflict and Change', which focused on the memories of the fishing community in Scarborough, and 'Exploring the Defence Industries', which looked at the experiences of veterans of the arms industries in Hatfield, encouraged the older participants to share their experiences with young people from the local area. Older participants commented how they felt valued and respected, particularly because of the interest and enthusiasm of the young people they worked with. Other projects where older participants reported similar attitudes included 'Conflict and the Media', 'Post-Up: War of Images', 'The Impact of War on Your Community', and 'A Home of One's Own.' In 'Respecting the Past', older participants felt valued by having their experiences and memories on public display, and forming the basis for a series of events in the community.

Several of the case study projects contributed to the health and well-being of young people, in particular through supporting young people to develop critical skills and aptitudes that increase their confidence and self-esteem. For vulnerable young people from Scarborough, 'Conflict and Change' helped them to understand their local area better and a feel a greater sense of pride and enthusiasm. For some young people, this greater appreciation for their local area helped to raise their self-esteem. 'When Hitler Stole Pink Rabbit' supported children at risk of social exclusion – and with low aspirations - in developing their literacy and critical thinking skills, building their confidence through carefully structured and facilitated activities. 'A Home of One's Own' contributed to developing the skills of Year 8 students in writing and presenting their work on Radiowaves. They learnt critical thinking skills through building a story and developing an opinion; they learnt how to blog, make podcasts, record, edit, and create animations. Interviewing the residents of Mapledene Estate helped the students develop their listening

and probing skills, they had to think on their feet and show sensitivity and empathy. Visiting the Estate, the Building Exploratory and RIBA architectural library brought them into contact with new people and new places, developing their communication and social skills. Through the range of experiences and the immersive nature of the project – they spent six weeks working on it – the young people built up their confidence, which grew through the process and through their team working

Finally, the majority of projects involved in this evaluation enabled the generations make a positive contribution to the collections of museums, libraries and archives. This included the five films produced through ‘Conflict and the Media’ for Bristol Museums; a film for Seven Stories; an exhibition and film at The Lightbox; archived memories and interpretation of the collections for South Tyneside Libraries; a film for Hatfield Museums Service; and digital resources for RIBA.

5.4.3 Strengthening public life

Fewer case study projects demonstrated that they were contributing to ‘strengthening public life’. ‘A Home of One’s Own’ enabled its older participants to develop the knowledge, skills, and understanding to enable them to play a greater role in local decision-making and civic engagement. Museums, libraries and archives also showed evidence of increasing their accessibility and demonstrating that they can act as safe, inclusive public spaces. This included:

- Scarborough Libraries, who worked with young and old people who tend not to use library services;
- Seven Stories, who worked with young people at risk of social exclusion;
- The Lightbox, who worked with refugees and asylum seekers;
- Bexley Local Studies and Archive Centre, who deepened their relationship with local schools through the ‘Not Forgotten’ project;
- South Tyneside Libraries who used ‘Respecting the Past’ as an opportunity to extend the library’s reach into the community;
- and RIBA, who saw ‘A Home of One’s Own’ as an opportunity to widen access, and awareness of, its collections to communities.

Table 4: How the case study projects contributed to the Generic Social Outcomes

Generic Social Outcome	Second-tier outcomes	Evidence from the case studies
Stronger and safer communities	<ul style="list-style-type: none"> • Improving group and inter-group dialogue and understanding • Supporting cultural diversity and identity • Encouraging familial ties and relationships • Tackling the fear of crime and anti-social behaviour • Contributing to crime prevention and reduction 	<ul style="list-style-type: none"> • Opportunities for intergenerational dialogue and improved understanding (Scarborough Libraries, Bristol Museums, Seven Stories, Mass Observation Archive, Hatfield, RIBA) • Increased understanding of cultural diversity and exposure to multiple perspectives (The Lightbox, Bristol Museums) • Encouraging familial ties and shared interest in the roots of a community (RIBA, Hatfield Museums, Bexley Archive, South Tyneside Libraries, Essex Heritage) • Improving relationships between the generations and challenging prejudices e.g. Anti-social behaviour of young people (Scarborough Libraries)
Health and Well-being	<ul style="list-style-type: none"> • Encouraging healthy lifestyles and contributing to mental and physical well-being • Supporting care and recovery • Supporting older people to live independent lives • Helping children and young people to enjoy life and make a positive contribution 	<ul style="list-style-type: none"> • Reducing social isolation through bringing the generations together (Scarborough Libraries, Bristol Museums) • Valuing the memories and experiences of older people, generating value and respect (Scarborough Libraries, Bristol Museums, Mass Observation Archive, South Tyneside, Essex Heritage, Hatfield Museums, RIBA) • Supporting young people to develop critical skills and aptitudes that increase their confidence and self-esteem (Scarborough Libraries, Seven Stories, RIBA) • Enabling the generations make a positive contribution to the collections of museums, libraries and archives (Bristol Museums, Seven Stories, The Lightbox, South Tyneside Libraries, Hatfield Museums, RIBA)

<p>Strengthening public life</p>	<ul style="list-style-type: none"> • Encouraging and supporting awareness and participation in local decision making and wider civic and political engagement • Building the capacity of community and voluntary groups • Providing safe inclusive and trusted public spaces • Enabling community empowerment through the awareness of rights, benefits and external services • Improving the responsiveness of services to the needs of the local community including other stakeholders 	<ul style="list-style-type: none"> • Older participants developed the knowledge, skills and understanding to become more involved in their local community (RIBA) • Museums, libraries and archives increased their accessibility and demonstrated how they can act as safe, inclusive public spaces (Scarborough Libraries, Seven Stories, Mass Observation Archive, The Lightbox, South Tyneside, Bexley Archive, RIBA)
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5.5 Social Impact: Conclusions

One of the key questions for this evaluation was to consider the impact of participation in TPYF2 on individuals and communities. This section has looked at social impact from the perspective of selected projects and interviews and focus groups with key practitioners, experts and consultants. The Generic Social Outcomes were used to articulate how the findings from the evaluation related to wider policy aims and objectives.

Bringing the generations together through a focus on intergenerational activities had a range of benefits. The projects created invaluable scope for meeting between the generations who have few opportunities to do so and consequently lack understanding of each other which can sometimes lead to mistrust. Relationships were established, which led to increasing mutual respect. Stereotypes and assumptions were challenged, helping to combat some of the fear and mistrust that can be perpetuated by lack of contact. The value of these intergenerational exchanges were significant at an individual level but also more broadly at a community level, actively contributing to more cohesive communities through improving relationships and inter-group dialogue.

Some projects were actively contributing to community building and cohesion, not only through their intergenerational work but also through developing a sense of place and belonging for younger and older participants. For communities that had undergone huge changes, such as the decline of significant local industries, acknowledging the cultural heritage of the area and providing a voice for community experiences was seen as critical to re-building community confidence, particularly for young people. Museum, library and archive collections created a public focal point for community memories. Case study projects built on the real significance and importance that cultural heritage has in acknowledging the value of community histories and experiences; this public acknowledgement of value brings worth to communities and validates their experiences leading to greater community self-belief and self-worth, key to building to building stronger, more confident and self-reliant communities. Organisations like Seven Stories were actively working to provide positive role-models for young people at risk of exclusion to raise literacy levels in deprived areas and to combat low aspirations, demonstrating that cultural organisations can provide imaginative and inspiring experiences which motivate and stimulate young people.

Young people were enthusiastic and motivated to take part in the projects, and animated by their experiences which combined purposeful work around the impact of war and conflict with unique, 'out of the ordinary' experiences like meeting veterans of war and conflict, or contributing to a public event or exhibition. The impact on young people was to inspire them, motivate them, and enable them to develop new skills, new insights, and new social relationships with people from different backgrounds and experiences. Some projects were much more organic and evolving, giving young people some opportunity to shape direction and content. They felt valued and respected by the adults they met and worked with, sometimes surprising the project facilitators and significant adults with their commitment. Young people were aware of the benefits of their involvement for both their own development, but also for young people and their communities more generally.



TPYF2 created inspiring and memorable activities which have helped cement relationships in some communities through engaging different generations. The programme has shown the critical and powerful role that cultural organisations can play in communities developing a sense of self-worth. There is far more potential for projects in the future to go further in their aims and enable the generations to work together, through museums, libraries and archives, to think about how they want to develop their communities for the future and effect positive social change. In all aspects – community cohesion, intergenerational practice and young people’s participation and engagement – museums, libraries and archives could do more to maximise the opportunities to really embed the needs of communities into the development of their projects. The groundwork in many cases has been laid for the development of much more sustained contact with communities and the development of long-term strategies that will put community needs at the heart of what museums, libraries and archives do.

Section 6

The Learning Impact of TPYF2

6. Introduction

In recent decades there has been increasing recognition of the powerful contribution that museums, libraries and archives can make to lifelong learning (see for example Hooper-Greenhill 2007; Falk and Dierking 2000; Hein 1998). TPYF2 was no exception; emerging from the response cards and case studies was rich and substantial evidence of the learning outcomes experienced by participants involved in the projects. Following *Inspiring Learning for All*, MLA's vision for museums, libraries and archives to put learning at the heart of organisations, the evaluation took the view that learning is broad, lifelong, inclusive, complex, and multi-faceted, following MLA's definition adapted from the Campaign for Learning:

'Learning is a process of active engagement with experience. It is what people do when they want to make sense of the world. It may involve an increase in or deepening of skills, knowledge, understanding, values, feelings, attitudes and the capacity to reflect. Effective learning leads to change, development and the desire to learn more.'

This section presents the learning impact of TPYF2 that emerged from the evaluation. Evidence from the response cards, interviews conducted with participants, their teachers and group leaders, veterans, project facilitators, artists and other specialists, was analysed using the five Generic Learning Outcomes (GLOs) developed by MLA:

- Knowledge and Understanding
- Skills
- Attitudes and Values
- Enjoyment, Inspiration, Creativity
- Action, Behaviour, Progression

By analysing the evidence across the GLOs, there emerged a vivid picture of the learning impact across the programme, representing the learning of participants from multiple, diverse perspectives and, significantly, in their own words. The following sections look at the evidence for each of the five GLOs in turn. A summary is given in Table 5 on page 101.

6.1 Knowledge and understanding

‘I can’t fit all I learnt on this paper: it would have to be 5 metres long!’ (Response card written by a pupil, ‘Re:connaissance’)

Across the programme there was both breadth and depth to the learning impact experienced by participants. Learning outcomes were reported by teachers, veterans and eyewitnesses of conflict, as well as museum, library and archive staff. Learning experiences stayed with participants over the longer-term. Young people from the Bridge Academy in Hackney were able to recall their experiences from ‘A Home of One’s Own’ in detail eight months after the experience, and teachers at All Saints CE Primary School commented how the children were still talking about ‘Not Forgotten’ even after the project had finished:

“It definitely had a lasting impression on them” (Interview with teachers, ‘Not Forgotten’).

Learning new facts and information about war and conflict was reported by many participants. Learning was made exciting and accessible through the programme, with participants learning from first-hand accounts and documents from the past, from interaction with veterans and eyewitnesses of war and conflict, from artefacts and from workshops that immersed them in activity like drama and role-play. Through the process, participants were often encouraged to reflect on their prior knowledge as well as developing new understandings of the impact of war and conflict.

Young people learnt about the **breadth and the depth of the impact of war and conflict**. Pupils involved in ‘When Hitler Stole Pink Rabbit’ were able to place their previous learning of the impact of World War II on their local area within a much wider, European perspective. In Bristol, students from Ashton Park School went into depth about how war and conflict has shaped the city and its people.

TPYF2 promoted **new ways of learning and thinking**, particularly when compared to formal education approaches. Young people contrasted the more real and tangible ways in which they learnt through the projects to learning from a text-book. What before had been abstract notions of war and conflict were infused with life and colour through enquiry-based techniques and an emphasis on learning from real-life experiences. In ‘Conflict and the Media’, the students appreciated the opportunity to explore the past experiences of the older participants in a much more exploratory, open-ended way:

“when they ask you questions in the books all the answers are already set up and you can get them wrong or right but [in the project] you make up your own questions and you get answers from real things” (Interview with Year 9 Students, ‘Conflict and the Media’).

Evidence suggests that individuals who struggle with formal aspects of reading and writing can be motivated by projects that focus on **multi-sensory, multi-activity** and **resource-rich** ways of working (see for example Hooper-Greenhill 2007). Through ‘Conflict and Change’,

participants who had little success in the way of formal education thrived in a project which focused on the sharing of memories through intergenerational practice and immersive approaches to learning. The project's approach to learning - which relied less on reading and writing and more on hearing about, talking about, and looking at evidence of the past - was very effective at engaging both generations in learning, which in turn promoted a sense of self-worth for younger and older participants alike. The project 'When Hitler Stole Pink Rabbit' similarly used drama, role-play, games and other creative activities to engage children who struggle with literacy and reading.

Many of the projects gave participants the opportunity to **explore the impact of war and conflict on their local area**. They found out how the war affected local industries, people's living and social arrangements, and the physical environment. War and conflict were not distant concepts but could affect local people in their community:

'I have learnt that war isn't just in far away countries, people that live in Twickenham have had experiences as well' (Response card completed by participant, 'Impacts of War').

Pupils involved in 'Not Forgotten' found out about where a local soldier, Monty Daniel, lived and worked. One of the pupils, Megan, learnt that her great granddad might have known Monty, making the project very relevant to her personally:

"My dad said that his granddad... was in the war. He won the VC and he said that he's even on a website... And he said he might be friends with Monty. I don't really know for sure but my Dad said he might have been" (Interview with pupils, 'Not Forgotten')

For some young people who found little to appeal to them in their local area, they gained a greater sense of pride when they found out how their community had contributed to wars and conflicts like World War II.

One of the real strengths of the case study projects was placing learning in a **'real world' context**. To look at the impact of war and conflict many drew on the real lived experiences of veterans and eye witnesses of wars and conflicts including refugees and asylum seekers. This approach was supported by many of the teachers involved in the projects, including the Headteacher of the school involved in 'Frames of Refuge':

"We're always accused in education of not working within the real world... whatever you do in the classroom, isn't enough and therefore seeing links, whatever opportunities we can create for our students to link out is very, very important" (Interview with Headteacher, 'Frames of Refuge').

For many young people participating in the case study projects, war ceased to be an abstract concept on a page and became an experience that they could understand. This student involved in 'Conflict and the Media' came to understand the real experiences of war from talking directly to eyewitnesses of war and conflict:

“Obviously a book can tell you things like it was horrible but it can’t really make you feel how they felt when it was actually happening” (Interview with Year 9 students, ‘Conflict and the Media’).

In education, History can often be reduced to “cardboard cut-outs, actors on a stage” (Interview with History Advanced Skills Teacher, ‘Conflict and the Media’). However, the case study projects fleshed out that history and animated it with the lives of real people. Participants came to appreciate the emotions and feelings that war and conflict can engender, seeing it from the community and individual perspective. As this participant in ‘Norfolk’s War’ described, it often gave people a very different perspective on war and conflict:

‘I suppose, in a way, it’s shown me just how huge the Second World War was. I always thought of it as a big landmark in history, but when you listen to how much it affected these people it really changes your perspective.’ (Response card completed by participant, under-16, ‘Norfolk’s War’)

The emphasis on the **human dimension** of war and conflict gave participants a glimpse into people’s lives, which helped to give them a greater understanding of how people cope with, and adapt to, the changes that war and conflict bring. The use of drama and role-play in ‘When Hitler Stole Pink Rabbit’ and ‘Respecting the Past’ enabled participants to ‘inhabit’ the lives of children experiencing war and conflict, a powerful approach that enabled empathy and understanding of emotions and feelings.

Projects also paid attention to contemporary issues. Through ‘Frames of Refuge’, students at Winston Churchill School gained a broader and more complex understanding of the lives and experiences of refugees and asylum seekers. It helped to expand their view outside their own lives and community, where race and religion are not an issue. Many of the young people wrote about their increased understanding of the treatment of asylum seekers, and the emotions they must go through:

‘I have learnt (in the recent project) why refugees move country to start a new life, such as: war, religion. I have also learnt how hard it is for refugees to move their home to have a better life. The many difficulties of learning a new language, finding work and a roof above their head’ (Response card completed by participant, ‘Frames of Refuge’).

Some case study projects **gave a voice** to those whose experiences may otherwise been silenced or misrepresented in public and official narratives, such as refugees and asylum seekers, Black and minority ethnic servicemen, but also those who have been silenced through trauma. ‘Respecting the Past’ was a chance for generations born at the end of or just after the Second World War to find out about the local impact. Some commented that their parents and families had never talked about the war, and they were driven by curiosity to find out the ‘truth’. Not all participants in the projects agreed with this approach. This respondent, a man aged over 76 years involved in ‘Who Do We Think We Are’ used his

response card to debate the notion that reminiscence can be a cathartic release for survivors of war and conflict:

‘My personal experience of reactions to war could be classed as silence. People want to forget and live on. Phil [the project facilitator] has illustrated that the depth of forgetting can be peeled away by a sympathetic approach with an opportunity to talk but the pain is still there. The question seems to be does talking help? I’m not sure!’ (Response card completed by participant, ‘Who Do We Think We Are’)

Increased knowledge and understanding was not restricted to the project participants. Several project facilitators commented how their involvement in a TPYF2 project gave them the opportunity to refresh their own understanding of war and conflict, to re-energize their own approach to the subject, and inform their ongoing practice. Being involved with TPYF2 projects had an impact on teachers, for instance, the Class Teacher involved with ‘When Hitler Stole Pink Rabbit’ became convinced of the effectiveness of drama and role-play in enabling children to explore and understand the underlying meanings in a text:

“This wasn’t about teaching children about how to write this was about the themes lying underneath... It’s about the way the children prove to me that they’ve understood something in a text” (Interview with Teacher, ‘When Hitler Stole Pink Rabbit’).

6.2 Skills

Compared to previous evaluations undertaken by RCMG for MLA and DCMS (see Hooper-Greenhill 2007: 126-129), the evaluation of TPYF2 showed that the case study projects were especially strong in supporting participants to develop their skills. Many projects took the opportunity to place skills learning in a prominent position and the tendency towards multiple sessions over the longer-term with smaller numbers of participants meant there was time and scope in which to develop those skills. The development of skills was often linked to the presence of **skilled facilitators**, who brought their extensive experience to bear on the projects. As well as museum, library and archive staff, participants came into contact with artists (‘Post-Up: War of Images’) film-makers (‘Exploring the Defence Industries’, ‘When Hitler Stole Pink Rabbit’, ‘Frames of Refuge’, ‘Conflict and the Media’), animators (‘Not Forgotten’), and specialists in conflict resolution (‘Conflict and the Media’). TPYF2 helped participants to develop **social and interpersonal skills**. Through their interactions with museum, library and archive staff, veterans and eyewitnesses of conflict, artists, film-makers and other creative practitioners, young people in particular developed their communication skills and their teamwork skills from working together in groups. Meeting new people helped to develop their sensitivity and empathy towards others. They learnt how to conduct themselves in public. It was not only young people, however, who learnt social and communication skills. Older participants like Pam, involved in ‘Respecting the Past’, had the opportunity to meet people from outside her usual social circle, “from all walks of life not just your own type of people”, which helped to increase her confidence ((Interview with Pam, ‘Respecting the Past’).

'Frames of Refuge' helped young people to develop skills of **emotional literacy and resilience**. The project leader, Rib Davis, felt that the young people demonstrated emotional maturity during some particularly challenging interviews with refugees and asylum seekers:

"The other thing was to prepare the kids for the possibility of the interviewees getting upset and one of them did get very upset... I thought they handled it quite well. They didn't freak out. They did not stop" (Interview with Rib Davis, Special Projects Manager, 'Frames of Refuge).

'When Hitler Stole Pink Rabbit' demonstrated how reading has a significant part to play in the development of wider life skills, including resilience, empathy, and learning to deal with difference. Kate Edwards, Chief Executive of Seven Stories, described how the project contributed to the pupils':

"understanding of the world, their ability to communicate, their ability to acquire language, their ability to have empathy with others" (Interview with Kate Edwards, Chief Executive, 'When Hitler Stole Pink Rabbit).

Projects like 'Conflict and the Media' and 'A Home of One's Own' promoted the development of **critical thinking skills**. Young people were encouraged to reflect on and develop their own opinions, problem-solve, be aware of multiple perspectives, and follow a narrative or argument to a logical conclusion. The History Advanced Skills Teacher of Ashton Park School described how important this was for his students:

"that process of thinking and asking questions is the skills we need to develop in them. Even if they haven't got the answers at the end of this process it doesn't matter, they're thinking about it. Who says anyone has got the answers at the end of any process you know?" (Interview with History Advanced Skills Teacher, 'Conflict and the Media').

Participants learnt how to use **digital technologies**, contributing to online social networking platforms like Radiowaves. They created and edited films and podcasts, created animations, uploaded photographs, text and films to websites, blogged, used new computer packages and recorded their experiences of the projects for wider audiences. Young people built on their existing skills but also pushed the boundaries of what they could do by using these technologies purposefully and for an audience. Older participants also benefited from using new technologies, the experience helped this older participant to write, 'Now feeling more confident to use editing and other equipment' (Response card written by participant, 'Keep the Home Fires Burning'). Project facilitators used their expertise to bring out the best in the young people's work. Participants not only learnt how to use equipment but how to use it in creative ways:

'I used the camera lots and experimented a lot with the place and the lighting that the camera would let in to get the different effects'(Response card completed by participant, 'Who Do We Think We Are').

Other skills were more specific to projects. In ‘Exploring the Defence Industries’ the students had the opportunity to work on composition in terms of framing their shots for the interviews with the veterans, helping to develop their **visual literacy** skills. ‘When Hitler Stole Pink Rabbit’ helped to encourage children who struggle with reading and writing develop their **literacy skills** and their Teacher learnt new **drama** techniques like freeze-frame and tableaux to use with her pupils.

Two skills that reoccurred through the projects were **research** and **interview** skills. Many projects contained an element of research for participants, piecing together a picture of the impact of war and conflict from a range of resources including texts, archival and online documents, artefacts, local war memorials, and from the memories of veterans and eyewitnesses of war and conflict:

‘I have learnt lots of new information about WWI by looking at different types of evidence (e.g. photographs, artefacts etc)’(Response card completed by participant, ‘Forgotten Legacies’)

Some children and young people carried out their own research, talking to their parents and grandparents about their own memories. ‘The Impact of War on Your Community’ was an enquiry-based project where the children’s work was founded on their own research and investigation into the impact of war and conflict on their local area. They used a variety of resources including museum and archive documents, the built environment and websites. They had access to first-hand evidence from veterans of past and contemporary conflicts, which they interviewed. The pupils then developed a Radiowaves site to present and reflect on their experiences. This written comment from one of the pupils conveys her enthusiasm for this approach to the topic:

‘It was fun putting all the information together and working as a team made it so interesting’ (Response card written by pupil, ‘The Impact of War on Your Community’).

Young people from the Bold as Brass theatre company (Respecting the Past) used a variety of resources to write a play about the experiences of children in WWII, ‘piecing together’ memories and stories from local people and information from the Internet.

Through many projects, young people found about the impact of war and conflict through first-hand accounts from veterans and eye-witnesses of conflict. Whether they took part in a more formal, structured interview process, or a more informal discussion at a tea party, they learnt invaluable **interviewing skills**, which included active and reflective listening, holding a conversation, being sensitive to interviewees, thinking on their feet, empathy, and more general social skills such as being welcoming and friendly. Many young people commented that interviewing was not as easy as it looks, in fact it can be very challenging:

“you definitely need to be able to make the interviewee feel comfortable... we were asking questions a bit too fast and I think that will put them a little bit on the spot if it’s like question, question, question. But then you also think if you leave a pause or a gap, then they think maybe something’s gone wrong or you don’t know a next

question. So you're sort of stuck what to do" (Interview with students, 'Frames of Refuge').

Students from Ashton Park School learnt how to be sensitive to the needs of their interviewees, particularly when addressing a difficult topic:

"They were happy to tell their story and we could also get an idea of what they would be happy to answer and what they wouldn't so we knew what to cross off the list if they wouldn't feel comfortable talking about that" (Interview with Year 9 students, 'Conflict and the Media').

The students from Onslow St Audrey's School found that people are not always so willing to be interviewed, or answer particular questions. Some veterans were extremely guarded about their answers and this made it difficult for the young people hoping to find out the answers to their questions:

"there's quite a lot of people that we interviewed that didn't really have a positive tone to their voice and it was quite hard to interview them because they didn't really like to respond" (Interview with Year 9 students, 'Exploring the Defence Industries').

Learning strategies for encouraging reticent interviewees to speak was a valuable resource for young people, as well as recognising that an interview is not just a conversation, it is a conversation with a purpose that relies upon both the interviewer and the interviewee really listening and speaking when engaging in the to and fro of dialogue. It is an intensive process. The young peoples' hard work was appreciated by the interviewees, for instance this older participant was impressed with the skills demonstrated by the young people who interviewed him:

'It was great to hear how well the teenagers learnt and compiled the interviews' (Response card written by participant, 'Bridging Gaps').

Figure 9: Young people filmed and carried out interviews for 'Conflict and the Media'



6.3 Attitudes and values

Evidence from the case studies and response cards showed how many TPYF2 projects provoked a change in the attitudes and values of participants. For children and young people in particular, who are still developing their own values and beliefs about the world, some of their experiences helped them to think about and reflect on those values. Where the projects brought them into contact with new people and issues outside their everyday experiences, the participants' **horizons were expanded**. Young people came into contact with refugees and asylum seekers ('Frames of Refuge'), a famous children's author ('When Hitler Stole Pink Rabbit'), veterans of contemporary conflict ('The Impact of War on Your Community'), and new people in their own communities ('Conflict and Change'). Teachers praised the opportunities the projects gave to young people to encounter people from outside their usual community and social circles:

"People who would not normally encounter one another, from different age groups, social groups, backgrounds... this is what really fired our students up" (Interview with History Advanced Skills Teacher, 'Conflict and the Media').

For some young people, learning about the impact of war and conflict on their local area gave them a greater appreciation for how their community has been involved in significant events. Projects in Scarborough and Hatfield **changed the attitude of young people towards their local area**; they valued it more and felt proud that people from their community had contributed to an event like World War II. This was very significant in Hatfield where teenagers felt there was little to be proud about in a town that had lost much of its identity since the closure of the defence industries.

The focus on the impact of war and conflict on people and communities, the emphasis on the breadth and the depth of that impact and the multiple perspectives given through museum, archive and library resources, really helped children and young people to **develop their ideas about war and conflict**. For some children their experiences convinced many of them that in most circumstances wars are wrong, like this pupil from All Saints Primary School:

"because it was the government's problem and a lot of innocent people died in the World War. So I thought government's should of come together and reached an agreement about it" (Interview with pupils, 'Not Forgotten').

Some young people developed much more nuanced and complex views of war and conflict where it was accepted that some wars might be fought for the 'right' reasons such as to defend your country against an aggressor.

The interaction between the generations promoted by many of the projects led to **changes in attitudes and perceptions for both older and younger people** about each other. Older people were very enthusiastic about meeting younger people and having the opportunity to share their memories with them. Some of them were very impressed with the interest shown by younger participants and the discussions that they had around the theme of war and conflict:

‘the youngsters that I met seemed to be more articulate and imaginative than my contemporaries were at the same age’(Response card completed by participant, ‘Post Up: War of Images’).

Other participants demonstrated very positive attitudes towards young people and the interest they showed in their personal histories:

‘I found this very enjoyable and enlightening. The children were very interested in the views and experience of an ‘old soldier.’ Particularly the stresses placed on soldiers on active service’ (Response card completed by participants, aged 66-75, ‘Examining Conflict: Northern Ireland’).

Martin, who participated in ‘Conflict and the Media’, was pleased to see that the negative messages about young people that often appear in the media or are assumed by older people were not true in the case of the young people he met through the project:

“Sometimes there’s a bit of a message that young people are feckless and not responsible but this was anything but. They were eager to learn, they were a delight to work with” (Interview with Martin, eyewitness, ‘Conflict and the Media’).

Younger people were interested to meet older people and revised some of their former, negative opinions. They were interested to hear about their experiences and find out about their feelings and emotions when in situations of war and conflict. As well as the young people having more sympathetic views of older people, they also changed their attitudes towards other eyewitnesses of conflict, particularly refugees and asylum seekers. Young people from Winston Churchill School admitted that before the project they rarely stopped to think about refugees and asylum seekers because they were not an everyday part of their lives:

“I didn’t really think that much about them. Nothing really no... it hadn’t really affected me” (Interview with students, ‘Frames of Refuge’).

Coming into contact with real refugees through the project made them think more purposefully about an issue that is often on the peripheries of their vision. It had a profound impact on many of the students, giving them a completely new perspective on why refugees and asylum seekers come to the UK and how they are treated by their host country as well as their home country. They were able to connect with the experiences of refugees and asylum seekers through their first-hand experiences. As students like Joe demonstrated, talking to people directly is a much more powerful way of understanding their experiences:

“We realised these people have been through a lot of problems in their life and they’d had to abandon people who they were close to and all sorts of things” (Interview with Year 11 student, ‘Frames of Refuge’).

Refugees and asylum seekers became real people in the student's minds, making all the difference. They became much more interested in their lives as a result, rather than ignoring what they heard on the news or saw in a paper:

“When you like see something on the news or on the radio or in the papers about it... you might like sort of pay a bit more attention and read like what's happened because you understand them a bit more than before” (Interview with students, 'Frames of Refuge').

Joe reported that he was much more open-minded about refugees and asylum seekers as a result of the project, he realised that many had been unfairly persecuted for their beliefs:

“They've definitely been through a lot and it's not like they'd done anything wrong, it's just what they believe in is what made them have to leave their country” (Interview with Year 11 student, 'Frames of Refuge').

Engaging with the refugees and asylum seekers led some of the students to reflect on their own lives in a positive way. They talked about how they appreciated the relative freedom and choice, lack of censorship and safe society that they had in comparison with the refugees:

“Just sort of the things he said sort of really made you think about his life and it was sort of quite emotional. So it gave you a feel for what he's been through and how sort of lucky you are not to have been through that” (Interview with students, 'Frames of Refuge').

Some of them came away with more nuanced views of freedom, police authority and individual choice. They came to realise the extent of the freedom people have in the West and were struck by the difference in some of the countries from which the refugees had fled:

“[Here] everyone can have their views and stuff and everyone's able to vote. People in their country can't vote... Whether it's a dictatorship or what, they can't” (Interview with Joe, Year 11 student, 'Frames of Refuge').

Through their experiences with real-life veterans, eyewitnesses of conflict and historical figures brought to life through the projects, young people demonstrated **sensitivity and empathy** for the feelings of individuals and communities caught up in war and conflict. They came to understand the implications of being a soldier in past and present conflicts, what it meant to be a refugee or asylum seeker, how it was to be a child who was evacuated to the countryside or for those who remained behind in the cities in World War II. Coming into direct contact with individuals who had actually experienced war and conflict helped young people to really come to terms with the emotions that people go through. In Essex, the children from Gosfield Primary School were able to connect with the experiences of older people and understand the significance of those memories for them. Children from Christ Church CE Primary School in Newcastle came to understand the experiences of a refugee through the life of Judith Kerr, whose family was forced to leave their home by the Nazis. The children were sensitive that there were both positive and negative aspects to her story; on the one hand she got to meet new people, make new friends, learn new languages, and see new

places. However, she had to leave her home country because of her father's beliefs, to leave familiar places, possessions and friends behind. Meeting refugees and asylum seekers through 'Frames of Refuge' 'humanised' them in the eyes of the students, they became individuals whom the students could identify with. For the refugees and asylum seekers involved in the project, this process was important. Adora, a refugee from Zimbabwe, believed it was important that the project helped to promote a sense of common humanity:

"Because I'm sure everyone, all human beings... want to know how people are getting treated. I'm sure it's very important to anyone" (Interview, 'Frames of refuge').

One of the strongest elements of the project was showing children and young people that war and conflict can impact on peoples' emotions and feelings. Through the projects young people came to understand, like this participant in Behind the Wire, that "people's feelings really do matter."

As well as reflecting on the lives of others, through the projects young people came to reflect on their own lives and their **attitudes towards themselves**. Seven Stories worked with children from an area of deprivation who have limited life opportunities; one of the aims of the project was to improve the children's attitudes about themselves and their lives, to convey that their experiences are valuable, to increase their self-esteem and convince them that they do have choices in life. One of the key themes behind the project was encouraging the children to "trust their own imaginations":

"[That] they can look at their own lives and fictionalise it whether it's just a painting or drawing or whether it's some words. They can learn to fictionalise and analyse their own world through art. That's what we hope to achieve" (Interview with Ian McLaughlin, Magic If, 'When Hitler Stole Pink Rabbit').

As a result of the project, many of the children demonstrated an increase in their confidence and self-esteem. Being chosen to take part in such a special project was motivating in itself according to their Class Teacher:

"We knew they would take part fully, we knew they would learn a lot from this... it just adds a bit of confidence" (Interview with Teacher, 'When Hitler Stole Pink Rabbit').

The Teacher found that most of the children who would normally be reticent to take part in a more public event were enthusiastic to join in. One pupil, Callum, who was described by the Teacher as having "so much self doubt", felt confident enough to take the role of the narrator in the film. Another pupil, Kai, who was normally very reserved and reluctant to take part in situations where he would be "watched and looked at", was not expected to want to take part in the film, yet he was one of the most enthusiastic pupils:

"He got stuck in wholeheartedly which I thought was lovely... here he is going be on a film with a lot more people seeing him... but he's loved it" (Interview with Teacher, 'When Hitler Stole Pink Rabbit').

The enthusiasm generated by the project and skilful facilitation from the project staff, created a safe, supportive learning environment for the children in which to develop their confidence. The students involved in 'Exploring the Defence Industries' also developed their confidence as the project progressed. At first, the project facilitator, Mark O' Sullivan, recalled that they were quite anxious about interviewing the veterans and were very reticent in their interviews. However, he saw how the young people's confidence grew over the project, until they were able to have much more mutually beneficial discussions with the veterans.

Through some of the projects, the young people came to have a significant sense of **ownership** towards their work. This was particularly evident where young people were encouraged to research their own work or interview veterans and eyewitnesses of conflict and were given a certain amount of autonomy over the process by the project facilitators. In 'Conflict and the Media' the young people clearly felt a sense of ownership towards the project because of the process of working with the veterans and having some say in choosing the themes of the film. One of the students, Christopher, explained that the process was very different to that in school:

"Instead of [the teachers] telling you what to ask, you go and ask it, it's different" (Interview with Year 9 students, 'Conflict and the Media').

The School's Headteacher explored this sense of ownership further:

"my perception is that they actually feel they've driven it, they've actually decided which members of the community they want to talk to, they've decided what questions they want to ask them" (Interview with Headteacher, 'Conflict and the Media').

Pupils from Gosfield Primary School similarly felt a real ownership of their work because they considered they had researched it themselves.

Children and young people involved in the projects felt a great deal of **pride** in their finished work, particularly when they knew it would be shown to a wider audience. This young person was very pleased with the finished animations that they contributed to as part of Not Forgotten:

'I loved the animations that our year made, with our names appearing on the credits' (Response card completed by participant, 'Not Forgotten').

A group of Year 10 students involved in 'Frames of Refuge' - who contributed some artwork to the finished exhibition at The Lightbox - were 'proud' to see their work on display, particularly as it had their "names on the bottom so people could recognise that it was [ours]" (Interview with Year 10 students, 'Frames of Refuge'). It was very important to them to be recognised for their contribution. Children from All Saints CE Primary School in Chatham were also very impressed with seeing their work on view in Westminster Abbey, as one of their teachers reported:

“It was seeing their work in the Abbey and seeing their friends’ work. They were all so proud to see, you know, that’s ours from school, that’s our soldier that we’ve been studying” (Interview with Teachers, ‘Not Forgotten’).

The children involved in ‘When Hitler Stole Pink Rabbit’ felt very privileged to meet Judith Kerr and to be part of a film that would be shown as part of an exhibition at Seven Stories. One of the pupils, Ben, talked with pleasure about how they would “be at Seven Stories exhibition” and “get to see [the film] first” (Interview with pupils, ‘When Hitler Stole Pink Rabbit’). Another pupil, Daniel, said with obvious pride that the film, “was kind of very good... isn’t it a movie that’s kind of like an expert movie made by experts?” (Interview with pupils, ‘When Hitler Stole Pink Rabbit’).

The experiences of veterans and eyewitnesses of conflict were given **value and significance** through their exposure to wider audiences through the programme. ‘Respecting the Past’ snowballed because of the number of older people who wanted to take part and share their memories. It engendered a sense of pride amongst the members of the older generation that people were interested in what they had to say. One participant, Maisie was given the opportunity to share her memories with young people, which she was only too happy to do:

“It’s good that they’ve done this because a lot of young people didn’t really know” (Interview with participants, ‘Respecting the Past’).

6.4 Enjoyment, inspiration, creativity

The overall impression from the evaluation was that the vast majority of participants considered their experiences to be incredibly enjoyable and life affirming. Written comments conveyed the sheer enthusiasm that many participants felt; some even felt very privileged to have been chosen to take part in their project:

‘I’m very pleased being chosen to this project because, I met some wonderful persons. I would love to do this again’ (Response card completed by participant, ‘Cinderellas of the Soil’).

Similarly, this young person involved in ‘Conflict and the Media’ expressed their enthusiasm to be involved in something similar in the future:

‘This project has been a really good experience over the last few weeks and I have learnt a lot, met new people and experienced new things. I would be happy to be part of something like this again’ (Response card written by participant, ‘Conflict and the Media’).

For many participants, these were very **special and memorable** projects. The class teacher whose students were involved in ‘Frames of Refuge’ described it as a ‘once in a lifetime’ experience for his students. The teacher involved in ‘When Hitler Stole Pink Rabbit’ similarly described how special the project was for her pupils:

“I think the children they know that they’re part of something unique, they know that nobody else is doing this in the country and that’s really special to them and that they’ve been chosen” (Interview with Teacher, ‘When Hitler Stole Pink Rabbit’).

It is not very often that children from Newcastle-upon-Tyne get to meet a famous author like Judith Kerr. Many of the children remembered it being their favourite part of the Seven Stories project and some of the children were inspired by meeting the author. Daka wrote in a response card that meeting Judith Kerr made her ‘want to write books for children when I’m older’. Katie wrote in a response card that meeting Judith Kerr and looking at her illustrations inspired her ‘to draw more’. The class teacher, who was a huge fan of Judith Kerr, thought it was one of the best projects she had ever been involved with. The enthusiasm of the teacher and the pupils was infectious and helped to make the project even more of a success.

The teachers at All Saints Primary School in Chatham were similarly enthusiastic about ‘Not Forgotten’. As one of the Class Teachers reported:

“It’s definitely been the most successful project that we’ve done in terms of the children’s work, their involvement you know, the ease for us to run it and everything” (Interview with Teachers, ‘Not Forgotten’).

The participants involved in ‘Conflict and Change’ were **enthusiastic** and very vocal about how much they enjoyed the project. There were very high and sustained levels of attendance with most young and old participants attending for the whole week. This is really significant for a group of young people who have been identified as having challenges and of being ‘at risk’, where consistency and commitment can often be lacking in their lives. For the older participants, especially the very elderly members in their late eighties, it was a big commitment to participate in the whole week, when levels of energy can be limited. Their commitment was testament to the value and significance that they placed on the project. One of the former fishermen, Fred, celebrated his 86th birthday during the week. He described the project as, “A1 to my liking” (Interview with participants, ‘Conflict and Change’).

Some of the young people had not expected much from the projects at the beginning but they were surprised to have their expectations challenged, and in some cases completely overturned. The young people involved in ‘Conflict and the Media’ knew that they would be making films with the museum team, however they did not expect the finished result to be so professional. The students found the project to be much more interesting than they expected; none of it was ‘boring’ and they all really enjoyed it. They liked talking with the veterans about their experiences and being sociable. Most of the young people did not have any contact with older people except with their grandparents so this was a different experience for most of them. Similarly young people from Bridge Academy in Hackney found that learning about the impact of post-war reconstruction on their local area was not ‘boring’, building on earlier work they had done about the Second World War but in a more relevant and personal way. Like many young people we interviewed, they enjoyed the process they went through, especially creating blogs, podcasts and animation for Radiowaves.

Enjoyment was not the only emotion to be engendered by the project, the young people involved described through their written comments and in interviews how they had been moved, shocked and even angered by the information they had learned through the projects. One participant wrote about how angry she was that governments do very little to help soldiers returning from war and conflict situations:

‘It makes me feel angry, annoyed and sad because nobody did anything about it and that politicians just left young men to deal with their problems, instead of dealing with it themselves’ (Response card written by participant, ‘Reflections on War’).

For the students involved in ‘Frames of Refuge’ it was a very emotional experience interviewing the refugees and asylum seekers, as one of their Teachers explained:

“I chatted to them all the day after they’d had them, and each and every person was really moved by their individual interview” (Interview with Extended Schools Coordinator, ‘Frames of Refuge’).

The students appreciated too that it had been an emotional experience for the refugees. One student described how:

“A few of the people that were being interviewed, they’d shown emotion during the interview. Some of them just started crying. They’d lost loved-ones... Like a lot of them were happy to speak about it, but others, they were happy to speak about it, but they, you know, speaking about it was obviously difficult for them” Interview with Year 11 students, ‘Frames of Refuge’).

The projects were often led by **creative, multi-sensory approaches** to learning, involving participants in activities where they became researchers, interviewers, reporters for Radiowaves, and even historians piecing together evidence from the past to create narratives of how war and conflict had impacted upon their communities. Drama and role-play was used by several projects (including ‘Respecting the Past’ and ‘When Hitler Stole Pink Rabbit’) as an effective way to promote empathy and understanding. The emotional impact of the play by Bold as Brass for the students from South Shields Community School was clearly evidenced by the response of the students. One of the students talked about how the approach taken by the theatre company (who were young people like themselves) really helped them to connect with the experiences they saw in the in the play:

“I felt really claustrophobic... It would get like really frightening because you wouldn’t know if a bomb would hit anywhere near you or like anything could happen” (Interview with Year 9 students, ‘Respecting the Past’).

‘Not Forgotten’ was very timely for All Saints Primary School in Chatham as it came at a time when they were beginning to implement a more **creative curriculum**. It gave the teachers a chance to experiment with creative approaches to the topic of the First World War. As an introduction to the topic they put together a box of medals, documents and other artefacts

that might have 'belonged' to a WWI soldier. It got the children interested and involved in the topic before the project started:

"And so we had this box and we said that it had been buried and that we'd found it and who could it belong to, what might they have been given the medals for? And I mean that alone generated so much discussion" (Interview with Teachers, 'Not Forgotten').

Participants were exposed to new environments, new learning contexts and new activities. Through their experiences they were **inspired** to create a wide range of tangible and virtual outcomes including films, podcasts, animations, artwork, poetry, theatre performances, creative writing and blogs reflecting on their own experiences.

Most of the case study projects culminated in a product that would recognise the value of the participant's input. This included films on display at the new Museum of Bristol, animations and artwork at Westminster Abbey, an exhibition at The Lightbox, a public event in Brighton around the Photo Biennale and a film on display at Seven Stories as part of a retrospective on the life and work of Judith Kerr. The **public** profile of TPYF2 was very valuable to participants, particularly to young people who were greatly excited by the notion that external audiences could view their work; whether through exhibition, on the Internet - which they knew could potentially reach millions of people - the TV or newspapers. The publicity given to 'Not Forgotten' by the BBC culminated in reporters coming to All Saints Primary School to interview the children involved, a really exciting aspect of the project for them:

"And some of us we got interviewed and some of us got put on the BBC TV" (Interview with Year 5 pupils, 'Not Forgotten').

Young people taking part in 'The Impact of War on Your Community' and 'When Hitler Stole Pink Rabbit' described how they felt like celebrities, which added to the excitement of the project for them. Mia enjoyed being part of the film on display at Seven Stories because "it's like you're famous a bit" and Lavan was proud to be "in the newspapers" (Interview with pupils, 'When Hitler Stole Pink Rabbit'). Acting out the memories of older participants who lived in South Shields as part of a theatre performance for secondary schools helped young people like Chloe learn more about the subject:

"[Having to] portray it to other people... that does help you learn a lot yourself" (Interview with Bold as Brass young people's theatre group, 'Respecting the Past').

Perhaps for this reason the levels of **motivation and participation** for young people were very high, often spilling over into their spare time outside the project. The project facilitators were glowing with praise for the involvement of the young people. Mark O'Sullivan, the filmmaker involved with 'Exploring the Defence Industries', reported how - unusually in his opinion - all the students involved gave one hundred per cent:

"Usually on a project like this I'll be aware of one or two students who aren't quite there mainly because of confidence aren't quite joining in as much and I wasn't aware

of that with this project... I don't think there was anyone who stayed back in the shadows" (Interview with Project facilitators, 'Exploring the Defence Industries').

Informal relationships with adult facilitators often benefited the relationships between young people and project leaders. In particular, the rapport struck between the film-maker and Year 9 students in Hatfield greatly facilitated the process of the project and was critical to the students' levels of motivation. They really valued the amount of autonomy he gave them, feeling that they had a sense of ownership of the process because of his very open approach:

"He didn't like to take too much control. He let us have some say in the film as well so he wasn't like very bossy" (Interview with the Year 9 students, 'Exploring the Defence Industries').

For young people who might struggle with authority figures, Mark O'Sullivan struck the right note. They felt very relaxed in his company, describing him as funny and friendly. The young people felt that he valued and respected their contribution, and they were willing to listen to him and respond to his suggestions. They also felt that he trusted them, as one student commented "surprisingly he let us use his actual big camera" (Interview with Year 9 students, 'Exploring the Defence Industries').

The students involved in 'Frames of Refuge' were also motivated by the relative amount of autonomy they were given over decision-making in the project. They were involved in the process of creating the film and the exhibition, including interviewing, editing and writing the text for the exhibition. Their motivation and interest was critical, particularly when due to technical difficulties pupils had to complete the project during intense periods of after school activity in their GCSE year.

6.5 Action, behaviour, progression

Through the case studies, it was possible to see some of the longer-term outcomes from the projects: the ways in which young people had progressed in their views, in their learning or been inspired in ways that might influence their lives far after the projects have finished. One of the ways in which this was evident was the **more complex and nuanced views of war and conflict** that the young people had developed through the projects. In particular, the children of Gosfield Community Primary School had taken their learning from their experiences very seriously. Before the project, by their own admission, their attitudes had been very different, as one pupil, Alex reported:

"I used to watch the news and hear about the wars in like Afghanistan but I didn't really take much notice of it" (Interview with pupils, 'The Impact of War on Your Community').

Some of the boys talked about how they had seen war as a 'game' before the project, like Oscar:

"I always thought it was a bit like a big game and you go bang bang ha ha you're dead" (Interview with pupils, 'The Impact of War on Your Community').

They described the war games that they played on the computer which, whilst attempting to be realistic, did not really portray the reality as they did not show the emotions and they allowed, in some cases, multiple lives. Jake described how in computer games “you could shoot as many people as you want and they wouldn’t die”. However, through the project he came to realise that in real life “you get shot once, you’re dead” (Interview with pupils, ‘The Impact of War on Your Community’). As a result of the project they came to know and understand the consequences of war and conflict much more clearly, as Antony explained:

“I didn’t realise how many people actually died from it, you just thought it wouldn’t have been many people but then we had to look up how many people had died in different areas and there were lots like in Essex” (Interview with pupils, ‘The Impact of War on Your Community’)..

For the boys who thought war was a game, a significant outcome of the project was that they developed a strong sense of why it was, in their opinion, ‘wrong’ to play games about war, as well as a deeper understanding of the finality of death:

“It’s sort of changed quite dramatically because it’s been from thinking it sort of as a game and now it’s turned to really serious stuff” (Interview with pupils, ‘The Impact of War on Your Community’).

Many of the young people admitted that apathy towards current affairs had been common prior to their experiences of TPYF2. However, for the young people involved in projects like ‘Post Up: War of Images’ and ‘Frames of Refuge’ they became much **more engaged in current affairs**, at the same time as developing a much more nuanced appreciation of how the media represents issues around war and conflict. They were much more able to understand the impact that war and conflict can have on those involved (civilians as well as soldiers) and had much greater respect for those involved in wars and conflicts today:

“I definitely like support like our troops and all that now... I do definitely appreciate what people do for it” (Interview with Bold as Brass young people’s theatre group, ‘Respecting the Past’).

There was a real sense that for some young people the projects had expanded their horizons beyond the minutiae of the everyday. One of the Teachers from Winston Churchill School described how significant ‘Frames of Refuge’ was to enable young people, who lead relatively sheltered lives, to come into contact with refugees and asylum seekers who experiences are so different to their own:

“They find it amazing that they could see somebody else’s life and talk to them about their life. We do live in sunny Surrey, leafy suburbs of Surrey, and they’re pretty sheltered. And probably their parents have been pretty sheltered so to have that is an amazing experience” (Interview with Extended Schools Coordinator, ‘Frames of Refuge’).

As a result, the young people will be able to make much more thoughtful and critical interpretations of the UK media's coverage of refugees and asylum seekers in future. Similarly, Year 9 students from Patcham High School became much more interested in current affairs because of their involvement in 'Post-Up War of Images'. It helped them to realise its importance and relevance in their lives, as the students reported in their interview:

"It makes me listen to the news now rather than be scared of it" (Interview with Year 9 students, 'Post-Up War of Images').

"I kind of do listen to the news now on telly and on the radio... And I start asking questions about it to my parents" (Interview with Year 9 students, 'Post-Up War of Images').

The maturity of young people's responses impressed their teachers and the project facilitators. As the Headteacher of Winston Churchill School made clear, it was not always an easy experience for the young people, who were often dealing with harrowing stories that took them out of their comfort zones:

"I think talking to some of them they've been quite moved, quite shocked. It's been a very emotive experience for them. And it's also been a maturing exercise for them... And I think that has shocked and enriched at the same time those children" (Interview with Headteacher, 'Frames of Refuge').

For the pupils involved in 'When Hitler Stole Pink Rabbit', their Class Teacher was impressed by how "emotionally mature" the children had been when dealing with very adult themes of displacement, prejudice and racism, and the impact of war and conflict on peoples' lives. She felt that the children had learned a significant amount from the project:

"And for some of them [they learnt that]... it's okay to be scared about new things; some of them are moving to high school and look even the most successful people are terrified when they move on. And it's okay" (Interview with Teacher, 'When Hitler Stole Pink Rabbit').

This exploration of feelings was very important for young people who may feel compelled to adopt particular attitudes linked to their social and cultural backgrounds

There was evidence that the projects contributed to the development of **independent young learners**, a very important outcome for Ashton Park School where the teachers involved in 'Conflict and the Media' saw the process of learning that the young people went through as much more important than the outcome. For the History Advanced Skills Teacher, this aspect of the project – going through the process of interviewing the veterans and making the five films – was what the young people would remember:

"The actual going through it, the process is the learning part, the outcome's very nice but it's the process which is [the] really magical thing for those kids and that's the

thing that will affect [them] in the longer term” (Interview with the History Advanced Skills Teacher, ‘Conflict and the Media’).

The project linked in well with the aims of the school in developing their students’ learning holistically, encouraging them to be more independent and rounded individuals through their learning.

Thinking about their **future careers**, for some young people the project inspired them in their choice of future direction, reinforced ideas about what they wanted to do once they left school, or provided an exciting experience to put on their CV. Joe from Winston Churchill School wanted to be a film director when he was older and from the project he gained, “experience for both editing and camera work” (Interview with Year 11 student, ‘Frames of Refuge’). Conversely, the project ‘Post Up: War of Images’ had the opposite effect of persuading one young person away from his future career. One of the boys was described by the project facilitator as being very interested in war and the technical aspects like weapons and vehicles. However, at the public event in Brighton square he stood up and did an “off the cuff” speech about how the project had changed his attitudes towards war and conflict:

“He’d started the project thinking he would join the army and that it was what he wanted to do, and now he’s realised that he really doesn’t want to do that anymore. This project has changed his feelings” (Interview with Juliette Buss, Brighton Photo Biennial, ‘Post Up: War of Images’).

The longer-term learning impact of the case study projects were not limited to young people. For the teachers it really helped to refresh their practice, **re-connecting them with their passion for education**. ‘Conflict and the Media’ re-energized the History Advanced Skills Teacher at Ashton Park School, the project reminding him about what he enjoys so much about History. He was concerned that teaching History in school often reduces the past to simple stereotypes; however the project brought back the value and complexity that History should be about:

“that’s what this project was about, it’s about people, about their stories which is the magic bit of history, isn’t it?” (Interview with History Advanced Skills Teacher, ‘Conflict and the Media’).

For other teachers it was a development opportunity, enabling them to work with other adults and stake holders. This was the case for the Deputy Head of Gosfield Community Primary School who reported how:

“Sometimes when you’re kind of stuck in your class you don’t get the chance to work with other stakeholders... [so] having to liaise with different people with different roles is always going to be beneficial” (Interview with Deputy Head, ‘The Impact of War on Your Community’).

The Deputy Head described the project as one of the most ‘worthwhile’ things that he had been involved in because of the impact that he could see in terms of the children’s learning, their motivation and enthusiasm:

“I n terms of the children it was just seeing their energy, enthusiasm, seeing their maturity of response, seeing them being moved almost to tears by some of their poetry and their reflective thoughts, seeing those different generations coming together, old and young and them being interviewed... And just seeing them present their work to eight, ninety, one hundred people” (Interview with Deputy Head, ‘The Impact of War on Your Community’).

6.6 Conclusion: A rich and vivid picture of learning impact

The evidence from the projects suggests that many participants, both young and old, enjoyed rich, varied and in-depth learning experiences. This section has presented a wealth of learning outcomes, from increased knowledge and understanding to a change in attitudes and values, to longer-term outcomes such as contributing to the development of independent young learners. Drawing on the evidence presented in Section 6, a summary of the key findings is presented in Table 5 using the framework of the Generic Learning Outcomes (GLOs).

Table 5: A summary of the Generic Learning Outcomes identified from TPFY2 projects (for specific examples see Section 6)

Generic Learning Outcome	Key findings from the case studies and response cards
Knowledge and understanding	New facts and information about the impact of 20 th and 21 st century war and conflict Awareness of the breadth and depth of the impact of war and conflict New ways of learning and thinking e.g. that are different to school or experiences of school Multi-sensory approaches to learning e.g. visual, auditory, handling artefacts, immersive experiences Giving a voice to those who have formerly been excluded from history or museum / library / archive collections Awareness of the impact of war and conflict on their local area The impact of war and conflict is made more tangible and real Impact on the practice of museum / library / archive practitioners and teachers
Skills	Social and interpersonal skills Emotional literacy and resilience Critical thinking Literacy Visual Literacy New technologies e.g. Radiowaves, blogging, podcasts Interviewing Research
Attitudes and Values	Process of thinking and reflection Changing perspectives on a local area

	<ul style="list-style-type: none"> Developing opinions towards the impact of war and conflict Attitudes of the different generations towards each other New perspectives on the community, society, the world New perspectives of oneself Increased sensitivity and empathy towards others Sense of ownership over action in the present Experiences of the past given value and significance in the present
Enjoyment, Inspiration, Creativity	<ul style="list-style-type: none"> Supporting creativity in the classroom Enjoyment of the experience Emotional experiences e.g. anger, sadness, empathy Increased motivation by young people to learn Participants inspired and motivated by the projects
Action, Behaviour, Progression	<ul style="list-style-type: none"> More complex and nuanced views of the impact of war and conflict Young people more engaged with current affairs Contributing to developing as independent young learners Inspiration towards future careers for young people Reconnecting teachers with their passion for education Development opportunity for teachers

Across the programme, TPYF2 projects provided exciting, resource-rich learning opportunities for children, young people, adults and communities to increase their understanding of the impact of war and conflict. Utilising the wealth of resources available to museums, libraries and archives relevant to war and conflict, these were rich, broad and very special learning experiences. Meeting real-life veterans and eyewitnesses of conflict enabled first-hand, direct experience of the emotions that war and conflict can engender. The topic was approached by the projects and from many diverse perspectives, encouraging participants to appreciate that war and conflict impacts upon people in different ways, and has long-term as well as short-term consequences. It gave young people the chance to develop more nuanced, more complex views on war and conflict.

Evidence from the case study projects reveals that learning opportunities were engaging for young and old alike, introducing new ways of learning and thinking for those who struggled with more traditional or formal education approaches. For young people whose lives might be sheltered or very narrowly focused on their everyday lives, the projects gave them an opportunity to think about and empathise with the experiences of others, often expanding their focus from the local to the global. The way in which the projects approached the theme of war and conflict helped the young people to see the relevance in what can be very abstract ideas and concepts, to see the people behind the facts they encounter in school and in the media.

Whilst the vast majority of projects reported learning outcomes for their participants, evidence from the case studies revealed that where participants were immersed in the themes of the project over a longer period of time, it led to stronger, more focused learning outcomes. Projects that involved smaller numbers of participants and offered much more in-depth, focused learning experiences, tended to be more memorable and significant for participants. The Headteacher of Winston Churchill School, for example, linked the length of the students' involvement with the depth of their learning outcomes:

“It meant they were involved over a period of time. And I think therefore feel more... involved and have a better understanding that the wars have gone on” (Interview with Headteacher, ‘Frames of Refuge’).

Projects like ‘Frames of Refuge’, ‘Conflict and Change’, and ‘When Hitler Stole Pink Rabbit’ were characterised by intensive and interactive sessions that demanded commitment from participants. The sustained momentum over a number of days or weeks, gave participants time to immerse themselves in the theme, to ask questions, reflect on the project themes or develop a line of enquiry that they could see through to the end. Learning experiences could be incremental, scaffolded to build participant’s confidence, build on prior learning experiences and even build trust between the participants and project facilitators. The team of Seven Stories spent a long time working with the children to develop their understanding of ‘When Hitler Stole Pink Rabbit’ through different activities and drama exercises. ‘A Home of One’s Own’ was an immersive learning experience that built on the prior learning experiences of the students from Hackney, linked to work done previously in Year 7 around the London Blitz, reminiscence and a Radiowaves project carried out the previous academic year. It was the first time the Humanities Subject Leader from Bridge Academy had worked in this way and she found it very effective:

“Being immersed in a project over six weeks with one group of students and, a group of partners, that’s the first project I’ve done of that kind and I think that sort of immersion in it for both me and for the students, it definitely maximises the learning that you can do” (Interview with Teachers, ‘A Home of One’s Own’).

Young people were engaged in positive activities through the case study projects, showing commitment and motivation. Some young people felt a real sense of ownership from the project, which increased their confidence and sense of achievement. Many made a positive contribution to the lives of their community through the tangible outcomes that resulted from the projects, helping to develop resources that can be read and used by much wider audiences than reached through the project itself. These resources were often digitised, giving them an almost perpetual existence, perhaps for future generations of young people to be inspired by.

It was the quality and the ‘specialness’ of the experiences that led to the most profound impacts. However, not all the learning experiences in the case study projects were so positive. Where project themes were less clearly focused, participants were less clearly targeted, and activities were one-off or ‘drop-in’ sessions, learning outcomes tended to be more limited. The often short-term impact of these projects in the lives of vulnerable young people can also be seen in projects like ‘Conflict and Change’. Some projects struggled to reconcile the theme of war and conflict with their other objectives, for instance one case study project was let down by the limited research made on the relevant collections and the participants were not able to explore the theme as much as the project facilitators would have liked. Despite the success of ‘The Impact of War on Your Community’ for the pupils and teachers involved, there was very little learning impact for the museums, which did not seem to grasp the opportunities that the project presented as fully as they might have. Some projects could have extended the learning opportunities further, for instance the focus on the



media representation of war and conflict in 'Conflict and the Media' turned out to be much more limited in practice than suggested by the project brief.

Overall, the picture emerges of a programme that resulted in a wealth of learning outcomes for a range of participants, which were particularly strong where projects were: clearly focused; involved intensive working with a specific group of participants; were spread over a number of days or weeks; and which involved activities and experiences that were special and memorable for participants.

Section 7

Museums, Libraries and Archives uniquely placed to explore issues of war and conflict

7. Introduction

The specific purpose of the TPFY2 evaluation was to find evidence for learning and social outcomes related to the experiences of the participants taking part in the projects. However, as the evaluation progressed, one unexpected outcome that emerged was the impact that the programme's theme had on the museums, libraries and archives involved. The evaluation found that museums, libraries and archives were uniquely placed to explore issues of war and conflict, because of the content of their collections – the stories that they can tell – and the range of perspectives from which these stories are told. The wealth of resources that museums, libraries and archives made accessible through their projects ranged from photographs to personal records, from artefacts to memories contained in oral history archives, from architects plans and maps to posters and war-time propaganda. The case study projects were able to use these collections to approach the topic of the impact of war and conflict in creative ways; from using them to understand change in the physical environment, to bringing collections to life through drama, art, and exploring new interpretations with participants. Organisations used their existing links with individuals and communities, or made new links, to explore the contemporary impact of war and conflict; some of these links enabled organisations to add to, or build on, their collections or to understand how they might be used in greater depth. TPFY2, therefore, created a special opportunity for organisations to think about, develop and use their collections in new ways, whether through new ways of using them, new interpretations of existing material or contributing to contemporary collecting.

7.1 A unifying theme across the sector

An array of organisations were involved in Years 2 and 3 of TPFY2, ranging from local authority administered, statutory services like Staffordshire Library and Information Service, to archives like the Mass Observation Archive; from small local history museums like The House on Crutches Museum, to cultural events like the Brighton Photo Biennial. On the surface, these organisations had relatively little in common but they all had unique insights to contribute to TPFY2. As Simon McKeon from Bexley Archives and Local Studies Centre wrote as part of the evaluation;

'We were fortunate with the topic, the Great War affected everybody locally. It was a national event so therefore all archives you'd expect to have something about the local people and how the Great War affected them' (Form B 'Project Significance', 'Not Forgotten').

The theme of the impact of war and conflict seemed to stimulate the imagination and creativity of organisations, and they responded to the programme in very diverse ways depending upon the nature of their collections and the needs of their local communities. Whilst some projects concentrated on World War II, looking across the programme projects covered a range of historic and contemporary wars and conflicts. These included the Spanish Civil War (London Borough of Sutton Library Service), The Holocaust (Haslemere Education Museum), World War I (Bexley Archives and Local Studies), refugees and asylum seekers (The Lightbox), the 20th anniversary of the bombing of Deal barracks by the IRA (Dover Museum), and the 60th anniversary of *The Windrush* (Derby

Libraries). Together, the programme provided rich insights into how 21st century England has been shaped and affected by the impact of war and conflict at home and globally, forces that are not always evident or obvious in the physical environment.

Figure 10: Engaging with the collections of the Mass Observation Archive for 'Post-Up: War of Images'



7.2 Museums, libraries and archives uniquely placed to explore war and conflict

One of the key, and unexpected, findings, of the evaluation was how well placed museums, libraries and archives were for enabling individuals and communities to explore the impact, and significance, of war and conflict. Through the case studies, evidence emerged of the rich and diverse collections that were used to shape the approach of the projects, giving participants a variety of perspectives and insights into how war and conflict has affected society and the physical environment. Many case study projects were very canny about how they could use their collections to best advantage, particularly if they were very special or unusual. The Mass Observation Archive at the University of Sussex is a vast, publicly available resource that has collected evidence from the 'ordinary' people of the UK over many decades. 'Post-Up: War on Images' was devised by the Archive and Brighton Photo Biennial to take advantage of the range of material on offer, covering the early twentieth century and right up to the present day

"We have material on the Falklands War; we have material on Iraq and the Gulf War. So it ranged across contemporary views of war through to memories of the Second World War... I thought it really met the criterion of the project, which is about intergenerational discussion [and] awareness." (Interview with Dorothy Sheridan, 'Post Up: War of Images').

Seven Stories were able to draw upon an archive of material donated by Judith Kerr for 'When Hitler Stole Pink Rabbit' which was remarkable in its completeness, containing all of her childhood drawings as well as original artwork and illustrations for her many books. Staff were very aware of how rare and unique it was to have such a collection at their disposal:

“Judith is a really unique artist... it’s incredibly rare for any artist or illustrator to have an entire archive... the story of her childhood life and development as an artist” (Interview with Alison Gynn, Director of Programming, Seven Stories, ‘When Hitler Stole Pink Rabbit’).

Museum, library and archive resources were used collectively in many projects, complementing the first-hand experiences of veterans and eyewitnesses of conflict and evidence from the built environment to build a full picture of the impact of war and conflict. ‘The Impact of War on Your Community’ demonstrated the richness of museum and archive resources in building a holistic picture of the impact of war and conflict on a local area. Project facilitators drew upon diverse and high-quality resources including archive documentation and regimental records, combining these with evidence from the physical environment and first-hand historical experiences of war and conflict. The combination of resources was described as a key moment by the Deputy Head of Gosfield Primary School in aiding his pupils’ understanding:

“The names we had on the memorial suddenly became real people after that research in the records office... that was another key moment” (Interview with Deputy Head, ‘The Impact of War on Your Community’).

RIBA British Architectural Library built ‘A Home of One’s Own’ around the Mapledene estate because of the range of materials available. Resources included architects’ plans, council meeting minutes, maps, drawings, photographs and publicity leaflets for the estate, which was combined with living testimony from the architects of the estate and its residents. The quantity, but more importantly the quality, of the resources connected to the Mapledene estate was critical to the project’s success, giving the project facilitators a wealth of material to draw upon when working with participants. Such projects utilised the real richness of resources in the cultural sector, and the enthusiasm of participants for accessing material culture demonstrated the effectiveness of this approach for contributing to learning outcomes.

For some projects the link between the collections and the theme was much less clear, highlighting the need for good research prior to project development. For instance, the project leader of ‘Conflict and Change’ faced a number of challenges using the collections because they had not been researched as thoroughly as they could have been. Not everything was available in the local studies collections, as project staff had believed, and some parts of the collections were of limited accessibility to participants with limited formal education skills. The collections also gave a fragmented picture of Scarborough in WW2 and the effect on Scarborough’s fishing industry, which would be fine for a historian but they were challenging for the project co-ordinator who did not have a historical background or expertise in using primary source material. Where research was more thorough, project leaders were able to facilitate the interpretation of material more effectively because they knew the material so well.

7.3 Enabling new approaches to collections

Evidence from the case studies revealed that collections were used thoughtfully to create new insights, and offer fresh perspectives on the impact of war and conflict. Some projects did this through creating new juxtapositions of resources, particularly in relation to people’s lived experiences which brought textual resources and the built environment ‘to life’ for participants. ‘A Home of One’s Own’ used personal testimonies from architects

responsible for the post-war reconstruction of Hackney and people who lived on the estate to create a multi-perspective interpretation, giving a new dimension to the collections held by RIBA. 'Not Forgotten' and 'The Impact of War on Your Community' contributed to increased knowledge and understanding of primary school pupils through careful facilitation and interpretation of local archive materials.

'When Hitler Stole Pink Rabbit' played a role in reducing the gulf between the learning and community provision and the curatorial / archival responsibilities for collections. Seven Stories' approach to TPYF2 grew out of the desire to have deeper and more meaningful relationships with local schools, which are struggling with high pupil mobility and working through issues of displacement and adversity in the life experiences of their pupils. A timely acquisition of author Judith Kerr's archive provided a narrative through which they could begin to unpick some of these issues. Work with a local school, Christ Church CE Primary, enabled a connection to be made conceptually between the project and a planned exhibition on Judith Kerr. Usually the project work would come after the exhibition development but it became an integral part of the exhibition, culminating in a film which framed the author's life and work from a child's perspective. For Alison Gynn, Director of Programming, the project has shaped the exhibition conceptually and she began to see the relationship between the two as "symbiotic". This has had a profound effect on the way in which Seven Stories will approach their exhibitions and community work in the future.

'Conflict and the Media' was an opportunity for Bristol Museum and Gallery to pilot new approaches which are part of a larger process of developing the museum's learning offer for the new Museum of Bristol and using the collections more creatively with schools. The aim was to "shape the curriculum that's delivered in Bristol" (Interview with Sandra Stancliffe, Museum Learning Manager) and improve the way in which themes such as war and conflict are taught in schools. The museum's collections will be offered to teachers as a means of illustrating these themes.

Enabling greater access to collections were foremost in several case study projects. Projects in Essex and Hackney used the online resource Radiowaves for the first time to enable young people to create content and share their learning experiences with wider, virtual audiences. 'Respecting the Past' used a range of activities, including a community exhibition, as part of a wider process of breaking down barriers between them and the local community. The project manager was keen for local people to understand the collection's significance as a means of eliciting stories about the past and enabling them to "learn about the experiences of others" (Interview with Ann Sharp, 'Respecting the Past'). RIBA worked hard to make the collections of the British Architectural Library welcoming and accessible to young people who are not their 'natural' audience. At the Mass Observation Archive they too were challenged to think about intellectual access to collections as well as physical access, as Dorothy Sheridan explained:

"It challenged some of our notions about the public using our premises... We are accessible. We've got lifts... but we thought about things that made it easier and made people feel less special or less having to ask permission for things, because they were adults" (Interview with Dorothy Sheridan, 'Post-Up: War of Images').

Whilst these are not necessarily new approaches in terms of museum practice, for these organisations TPYF2 gave them the opportunity to use these approaches for the first time.

7.4 Actively contributing to collections

Through the programme, museums, libraries and archives took the opportunity to actively contribute to their collections, focused collecting of, for example, artefacts, documents, and the memories and experiences of local residents. Such activity served to enhance collections and make them more meaningful; sometimes it provided greater context or animated the collections for participants, for example through the collection of community and individual experiences which often facilitated emotional connections for participants.

Many organisations used the programme to actively create new interpretations to add to their collections. Bristol Museums developed their project in conjunction with building the new Museum of Bristol, which had brought to light many gaps in the collections around war and conflict and its impact on communities in Bristol. The project was an opportunity to start to fill those gaps. ‘Conflict and the Media’ contributed five films to the new museum, looking at the city through the eyes of its residents:

“All the themes and/or conflicts that we’re looking at relate to Bristol communities... we don’t have objects, or very few objects that relate to them” (Interview with Donnie Houser, Museum Learning Officer, ‘Conflict and the Media’).

‘Frames of Refuge’ created a film about the experiences of refugees and asylum seekers that can be added to the collections of The Lightbox. ‘Not Forgotten’ used active collecting in a focused way to create a more complete set of resources around the four soldiers at the heart of the project. ‘Respecting the Past’ enabled gaps in the Library’s collections relating to available material for Jarrow and Hebburn - which were not regarded as significant as South Shields – to be addressed through encouraging local people to come forward and donate material to the collections. Interviews carried out with veterans and eyewitnesses of conflict for projects were also a valuable addition to many museum, library and archive collections.

7.5 Collections that tell powerful stories of war and conflict

It is not only how the collections were used that made museums, libraries and archives so effective in terms of the programme’s theme. Much of their strength came through the powerful stories that their collections could tell about the impact of war and conflict. This strength is found both in the scope of content available – the stories that are told - and in the variety of perspectives from which these stories are told. These are not only from the point of view of one person or from a group of people but from a huge diversity of perspectives, ranging from ordinary everyday experiences of war and conflict to more extraordinary stories of courage and bravery.

In particular, ‘Not Forgotten’ made the most of archive resources that formed the basis for a strong central narrative to illustrate the significance of remembrance, the stories of four WWI soldiers who had no known grave. The strength of the narrative was evidenced by the amount of national press coverage that the project gained. The project showed schools how the use of archive resources could contribute to a richer learning experience. Census information, birth, death and marriage records, maps, photographs and other archival resources were supplemented with relevant objects (uniforms and medals for instance) to bring the soldier’s – and their families – experiences ‘to life’. It was significant that the experiences of the chosen soldiers were so compelling - including Second

Lieutenant Walter Tull, Britain's first Black infantry officer, and Private Thomas Highgate, the first British soldier to be shot at dawn for desertion. Project leaders Simon McKeon and Peter Daniel considered it was important that the process would be valued by schools, both in terms of building a historical narrative and stimulating a personal investment in that history:

“We wanted them to be able to use and put together... the story themselves... [That] took it further in more detail so that they really understood everything about that individual, where they worked, where they were from. So... when they find out what happened to them, they were more involved with it” (Interview with Peter Daniel, ‘Not Forgotten’).

7.6 Collections from the past, significance for the present

Most of the case study projects sought to make collections of past material more relevant to peoples' experiences in the present. Organisations achieved this in different ways. Some organisations worked directly with communities to re-interpret, add to, or increase the accessibility of collections, or developed discrete projects that tackled a specific contemporary issue by drawing on historic archive material. Other projects used a variety of historical resources to show how the present has been shaped by the impact of war and conflict. Where projects drew on the memories of veterans, eyewitnesses of war and conflict, and community members the intersection between personal experiences and the resources in museum, library and archive collections often brought fresh interpretations and engendered new insights into those collections.

‘Respecting the Past’ drew on the memories of the local community to augment the local studies library collections of material for South Shields, Jarrow and Hebburn, in particular a collection of iconic photographs of bomb damage across South Tyneside taken during WWII. By drawing on the knowledge of the community, the Library wanted to make the collections more accessible to those who would not normally use the library - expanding it from experts and committed amateur historians who know that the material is there – and create a long-lasting legacy to which the whole community can contribute. Through a number of activities, ‘Respecting the Past’ created a dialogue with the community, developing and interpreting the collections based on their knowledge and experiences, and contributing to society's understanding of the past.

‘A Home of One's Own’ was planned as a pilot by RIBA to create a model of using their collections that can be replicated across the country. This model involved RIBA working with local archive services and schools in a new way, demonstrating how their archive resources can facilitate understanding of how the present built environment has been shaped by the forces of war and conflict. Combining this with interaction with local residents who had lived through the changes in Hackney really made the project compelling, particularly for the students who came to understand their familiar environment in a new light. ‘Post-Up: War of Images’ looked at the contemporary issue of media representation of war and conflict through a range of archive resources provided by the Mass Observation Archive. Dorothy Sheridan of the Archive described how these resources were critical for contextualizing some of the broader, abstract issues that students were exploring:

“It contextualized big issues like war and made links between the macro and the micro, which is quite an intellectual leap that people can make when they look at

something written at the time” (Interview with Dorothy Sheridan, ‘Post Up: War of Images’).

7.7 Unlocking the potential of museum, library and archive collections

Evidence from the evaluation showed how the theme of TPYF2 enabled museums, libraries and archives to unlock the potential of their collections. In the past organisations have been limited by not having suitable themes or mechanisms by which to use their collections effectively. Working towards a common theme, one which had national significance and a clear relevance for society, gave the work of museums, libraries and archives a much higher profile. For Bexley Archives and Local Studies and Westminster Archives, the ‘Not Forgotten’ project gave them an unprecedented national profile when the BBC became interested in their project. Having the BBC on board was a powerful medium through which to raise awareness of the work of archives, enable contact with the families of the soldiers, and disseminate the project outcomes. Harnessing the “immense” power of the BBC was an “eye-opener” for both archivists in how to attract publicity, a much more proactive approach which for them was very effective (Interview with Peter Daniel and Simon McKeon, ‘Not Forgotten’).

TPYF2 provided the impetus for organisations to demonstrate how their collections can contribute towards tackling what can be a complex, challenging, subject – the impact of war and conflict. Anxieties raised by the theme reinforced the importance of careful facilitation of collections around the theme and sensitive interpretation by the organisations involved. Most of the case study projects handled potentially challenging issues arising from the content of collections very capably. Some museum, library and archive professionals described how they had an ethical responsibility to interpret the impact of war and conflict sympathetically, as well as accurately, to their audiences. For instance, Donnie Houser from Bristol Museum and Gallery commented:

“Professionally I think that I have a very great responsibility if I’m going to interpret conflicts for the public or teach about it with a group of young people... [and] in understanding why these things happen and what their results are” (Interview with Donnie Houser, ‘Conflict and the Media’).

For ‘Post-Up: War on Images’, the exhibitions that the students visited as part of the Brighton Photo Biennial emphasised the critical need for interpretation. Some of the photographs showed potentially distressing material and there was very little interpretation to help people understand their meaning. It was important that gallery staff were there to facilitate the participants’ understanding of the images. Both ‘Not Forgotten’ and ‘When Hitler Stole Pink Rabbit’ used semi-fictional narratives, although based on real events, to convey potentially difficult themes to primary school pupils. Staff at Seven Stories recognised the power of children’s literature as a means of broaching challenging subjects, because it enables children to, “to talk about difficult things and develop empathy about them and understanding” (Interview with Liz Bamber, ‘When Hitler Stole Pink Rabbit’). ‘Respecting the Past’ involved the Library working with a drama group to develop a play about the experiences of children during WWII, based on the real-life experiences of community members. The medium of drama made it an effective way of getting across the complexity and reality of war-time experiences to secondary school students.

7.8 Collections contribute to a sense of place and community self-worth

TPYF2 revealed that museum, library and archive collections have a contribution to make towards developing a sense of personal and community self-worth. The power of seeing your local environment or life experiences involved in a project of national significance, or being actively collected by a valued and trusted public institution (see MacDonald 1998) seemed to give it a greater value in the eyes of participants. The value that museums, libraries and archives could confer on the lives and experiences of 'ordinary' people was one way in which TPYF2 projects worked towards giving local people and communities a 'voice'. Organisations like South Shields Library used 'Respecting the Past' to convey the value that they placed on the knowledge of local people in understanding, and adding to, their collections. So much interest came from the local community that the library was overwhelmed. In 'Conflict and Change' the 'voice' given by the project to the local fishing industry and their experiences awakened renewed interest in the local area for some participants who were unfamiliar with the history. Projects like 'The Impact of War on Your Community', 'A Home of One's Own' and 'Not Forgotten' enabled organisations to demonstrate to teachers the value that archive collections can have in creating a sense of place. In post-industrial areas such as Hatfield, the perceived lack of community pride and self-worth seemed to be reflected in the lack of information held by the museums service. As the project leader explained:

"We have hardly anything in our collection about this really important industry... if you look at our folders in the archive room, full of photographs and documents and ephemera, there's very little that has any bearing on the weapons industry at all" (Interview with Sarah Adamson, 'Exploring the Defence Industries').

'Exploring the Defence Industries' gave the museum service an opportunity to redress this balance; by attaching importance and value to the industrial heritage of Hatfield the project also gave participants a greater pride and interest in the town.

7.9 Conclusion

The picture that emerges from the evaluation is that that theme of TPYF2 gave many museums, libraries and archives an exciting opportunity to use their collections in imaginative and diverse ways with individuals and communities, unlocking their potential as valued and trusted public spaces where collections from the past can be made relevant to the present. The range of content and possible stories that can be told by museums, libraries and archives about war and conflict – ranging from ordinary, everyday experiences to more extraordinary stories of bravery, struggle and trauma – illustrated how diverse and rich the resources in museum, library and archive collections are, relevant to the local and to the national. A real strength of the TPYF2 theme was that it enabled museums, libraries and archives to work together to a collective focus; its national significance gave the sector a much higher profile, and demonstrating the critical importance of material culture for contributing to understanding the impact of war and conflict, now and in the past.

Section 8

Project management and organisational issues

8. Introduction

Their Past Your Future 2 was characterised by a wide range of activity across the museum, library and archive sector, 120 projects over three years. Organisations were actively encouraged to work together and with agencies, community and voluntary groups from outside the sector. It was an ambitious programme but TPYF2 was an excellent example of how museums, libraries and archives can work together, unified by a common theme. The theme itself, war and conflict, provided opportunities for cross sector working as all these organisations had vast collections on this topic. They were able to collaborate to develop stronger projects, complementary collections providing a richness of experience that might not have been possible had only one organisation been involved. This type of working stimulated debate amongst professionals about how beneficial such partnerships had been to their work and to the participants. It provided opportunities for different sectors to compare working practices and to experiment with outreach to different communities.

This section looks at the impact of the programme from the perspective of the organisations that successfully bid for projects. How effective were the museums, libraries and archives in delivering their projects and what impact did the programme have on their working practices and future strategies?

All the projects completed within the required time frame, which was an achievement in itself considering how varied and diverse the projects were. They varied in the number of organisations involved, the types of participants and the different scales and scopes of activity. Projects also varied enormously in the expertise of the project leaders and their teams.

Organisations approached the development of their project in different ways. Some organisations managed the project within their existing organisational structures and drew on the expertise of those who had completed similar schemes before. For some project leaders the process was much more challenging, some of them having to work unsupported. Project leaders met these challenges through adaptation, developing new ways of working or through new partnerships. For some individuals the projects were deeply satisfying and enabled them to develop skills and expertise, and to develop their work in new directions. Other organisations were less effective at resolving challenges or reflecting on their practice, causing tensions. Where project management skills and experience were weaker, project activities became overwhelming or difficult to manage alongside day to day activities. This was especially the case where projects were not effectively embedded into the core ethos or working practices of an organisation.

Capturing the outcomes and outputs of the projects, and assessing the effectiveness of their management, fits in with the following of MLA's key evaluation questions:

Implementation: How effective was the management of the programme or activity in delivering agreed objectives and reaching targets?

Impact: What are the effects of the programme or activity on our main stakeholders (in particular the MLA sector and its consumers)?

Additionality: Could the same impact have been reached through different programmes or activities?

Within this context it is important, therefore, to present the strengths and weaknesses, the successes and challenges of the project management that characterised the projects of TPYF2. As with previous sections, the evaluation concentrated on projects from Years 2 and 3, with evidence coming from the case studies.

8.1 Characteristics of effective projects

This first section identifies some of the key characteristics of case-study organisations that we considered to be effective and successful at managing their TPYF2 projects. These are:

- Embedded into the ethos of the organisation
- Clear project rationale
- Clear sense of values
- Clear project structure and boundaries
- Building on prior knowledge and skills
- Meeting real needs
- Building relationships and effective partnerships
- Project management skills
- Being responsive and flexible but within clear boundaries
- Maximising the benefits of project funding
- Managing innovation

8.1.1 Embedded into the ethos of the organisation

Where projects were embedded into the ethos of the organisation - part of a long term trajectory or clearly linked to its policies and objectives - they were often more effective. These projects were not 'bolted on' or additional to everyday activity, developed ad hoc in response to a funding opportunity, but planned work that built on ideas and initiatives already present in the organisation. Examples include 'Post- Up: War of Images' which was part of a wider event, the Brighton Photo Biennial, which provided a context for the project to operate, and 'A Home of One's Own' which was part of RIBA's plans to develop their collections and make them more accessible to individuals and communities outside the organisation. 'When Hitler Stole Pink Rabbit' acted as a test-bed for Seven Stories to explore how participant work with a local school could connect conceptually with the collections. The success of the TPYF2 project in achieving their aims of deeper engagement with local communities will be fed back into organisational practice and the permanent offer. The experience of the project also moved Seven Stories along its journey to "finding a voice and finding a Seven Stories approach to be able to talk about" war and conflict (Interview with Kate Edwards, Chief Executive, Seven Stories, 'When Hitler Stole Pink Rabbit').

8.1.2 Clear project rationale

Having a clear project rationale that could be understood and followed through by all the partners, was essential for projects to be effective. 'The Impact of War on Your Community' had a clear project brief and focus, which was communicated clearly to the organisations involved. They were all clear about their role in the project. For schools, it

brought together a vast range of war and conflict experiences – local, national international, past present, home front, direct experiences of war - into a coherent whole. There was a clear structure of events that the museums and schools could then fit into organised by the project manager and tightly managed by him, with some flexibility within that structure over timings. From an organisational perspective, the clarity of focus and effective project management demonstrated by Seven Stories was also significant. It enabled all partners involved to have a clear vision of what the project would be and how it would work. Both the school and the film company were very clear about the parameters of the project. All three partners shared a similar ethos in that they were concerned to enrich and develop the learning opportunities (both social and academic) and the well-being of the children involved in the project.

8.1.3 Clear sense of values

Some of the projects were confident about the values they espoused and these in turn drove the project's design and purpose with effective outcomes for participants. 'Frames of Refuge' was driven by The Lightbox's aspirations to present the real experiences of refugees as an alternative to their misrepresentation in the popular press. They had a strong understanding of their social role and responsibility, as well as an embracing of the belief that museums and galleries can be socially inclusive and relevant to contemporary society:

"We're not a community centre but nevertheless we're ... including groups and focusing on stories of groups and individuals who generally feel excluded... And there's also an element of inclusivity in working with young people and getting young people to see the sorts of work that galleries and museums do, is not separate from them, that they can be involved in it" (Interview with Rib Davis, Special Projects Manager, The Lightbox, 'Frames of Refuge').

The socially minded ethos of The Lightbox was a good match with their chosen School, which strove to be outward looking and provide a holistic experience for their students:

"[The Headteacher] obviously wants good exam results and wants our students to get as good GCSEs as they possibly can, but he does think outside the box in terms of the whole student" (Interview with Extended Schools Coordinator and Community Liaison teacher, 'Frames of Refuge')

8.1.4 Clear project structure and boundaries

Organisations with a clear project structure were effective, especially where combined with understandable aims and objectives that organisations and their partners could recognise and follow through. Successful project leaders communicated these aims succinctly and clearly, avoiding confusion. Clearly articulated targets and outcomes created clear project boundaries, enabling projects to remain focused and clear about what they could deliver. Projects that were linked to timed events, such as the opening of the exhibition on Judith Kerr at Seven Stories or Remembrance Day at Westminster Abbey ('Not Forgotten') were kept contained and specific, not spilling out into (potentially) endless and unwieldy activity. Projects like 'Post Up: War of Images' could have become 'lost' in the Brighton Photo Biennial events, and the complexity of the project could easily have fragmented into separate, less effective elements. However, clear directions from the project leader, a strong project structure, and commitment from the participants, ensured that everyone understood their roles and the project retained its integrity over

several months. The public event focussed the participants and gave them a clear idea of how their project contributed to the wider context of the on-going celebration of photography in the city.

8.1.5 Building on prior knowledge and skills

Some projects were able to use their prior knowledge to good effect. Seven Stories had previous, positive experience of working with their chosen school and the film company, so relationships were already established, and skilled facilitation by staff created a safe, supportive learning environment for the children to explore the text. Rib Davis, Special Projects Manager, understood the territory of refugees and the Director of The Lightbox attributed his experience to the success of 'Frames of Refuge':

“[The refugees and asylum seekers] were won over and I think that’s very much a credit to Rib and his experience over many, many years in just getting people’s confidence and getting them to speak openly” (Interview with Marilyn Scott, Director, The Lightbox, 'Frames of Refuge').

The School in Woking who worked on the project were also confident with the topic, building on work they had done in the past.

The roots of 'Not Forgotten' lay in a previous project undertaken by Westminster Archives in conjunction with St Vincent De Paul Primary School in 2007, which involved a visit to Westminster Abbey. The Abbey approached Westminster Archives to put together an exhibition for the 90th anniversary of the First World War alongside the Tomb of the Unknown Warrior, which led to the development of the bid for the second round of the Their Past Your Future programme.

8.1.6 Meeting real needs

Effective projects sought to be sensitive to the needs and interests of individuals and communities, meeting their real needs through carefully designed projects that involved an element of consultation. In Scarborough they identified the need to bring generations together, following a community consultation through the Scarborough Urban Area Forum where residents of the Ramshill and South Cliff Area expressed their concern that, “there exists a mutual mistrust between the older and younger generations”. The project was already in planning prior to the MLA funding for TPYF, however this became an opportunity and an effective and appropriate vehicle to achieve their aims. The development of 'Conflict and Change' was a real journey for the Library - their initial idea was that they would put on a puppet show - and marked a substantial development in the Library's practice, taking a multi-agency approach embedded in community need.

8.1.7 Building relationships and effective partnerships

Partnerships were essential to the success of the programme, organisations being actively encouraged to work with others across the cultural sector and beyond to achieve their aims. Partnerships were effective when they were chosen because of their appropriateness to the project theme or rationale – for instance because of their collections, or because of the access they gave to participants, or for their expertise in a particular area– and where project objectives were clearly communicated and understood by everyone involved. Good project leaders were realistic about the time and effort that partners could give and gave them clear boundaries in which to operate. They

appreciated what they could bring to the project and used their expertise to full advantage. Already established partnerships often worked well, as did projects where time was allocated to build new relationships, understanding and working practices between partners.

'Not Forgotten' saw a more confident and experienced organisation teaming up with a less confident organisation, which worked very well for the two project leaders. It gave Westminster Archives greater capacity to deliver the project. Working with Westminster Archives was hugely significant for Simon McKeon, enabling him to learn from Peter Daniel's experience in running education projects and giving him greater confidence to develop his own:

"For me it's been excellent working with Peter because of his teaching background and his interest in archives and history, and to teach me stuff that I've not had the experience of before" (Interview with Simon McKeon, 'Not Forgotten').

Sharing through partnerships enabled new ways of working and new approaches to the theme of war and conflict to be explored. For the Museum Learning Officers at Bristol, working in partnership with a range of partners was a really positive and beneficial learning experience for them:

"they've had a lot of advice based on all their experience and other perspectives, it's been a really good sharing experience" (Interview with Donnie Houser, 'Conflict and the Media').

'Post Up: War of Images' demonstrated that buy-in and commitment from all partners is critical to the success of a project. The Head-teacher of the School in Brighton was committed to the idea of community engagement and incredibly supportive of the project enabling the removal of a small group of students from a year group from their regular classes to work at intervals on the project. At the same time the Head-teacher supported the riskier elements of the project, the public debate and event around the subject of war and peace which could have been seen as politically motivated and a demonstration against the Iraq War. Despite the risks the Head-teacher remained supportive throughout and was keen to promote school-student dialogue in public with difficult subjects. Without such a commitment and support, from the students as well as their teachers, it is unlikely that the public event would have been so successful.

8.1.8 Project management skills

When organisations had good project management skills 'in-house', the case study project benefited from their experience. The success of 'Not Forgotten' was largely driven by the skills, enthusiasm and personal investment of Peter Daniel from Westminster Archives, who was passionate about his connection to the project, a passion that in turn inspired and enthused the project participants. 'When Hitler Stole Pink Rabbit' benefited from the small team and good project management skills of staff at Seven Stories, who were able to use their skills collectively to realise the project. Where organisations did not have the right skills, working in partnership with the right people brought professionalism, skills, experience, focus and vision to the case study projects. The success of 'Conflict and Change' for instance was dependent on the skills of the Project Co-ordinator, Denise Gilfoyle, who was recruited externally. The Library service was successful at recruiting a project worker who was skilled at delivering a project with challenging young people. She

had considerable experience of working with young people in a community context and was also very effective at sourcing a key community partner who had the trust of older people in the fishing community. The Project Co-ordinator had considerable skills at running an intergenerational project building up communication between the young and the older participants in a mutually respectful way. The Project Co-ordinator built time into the project for the older and younger participants to investigate some aspects of the project together but also gave space for each age group to spend time with their peers. This enabled the young people to be boisterous with each other, while the older participants enjoyed having a chance to spend time with old friends, to talk and to reminisce.

8.1.9 Being responsive and flexible to challenges

Most projects encounter changes and challenges in practice, despite how well prepared they are. Good projects were able to meet these challenges through problem solving and being adaptable, but remaining within the boundaries of the original project brief so that projects did not evolve out of all recognition. Partnerships remained clear about what was being achieved, even if changes had to be made. Working with communities and schools requires patience and time to build up relationships. For some justifiable reasons, groups had to pull out of projects and this could not have been anticipated by project leaders. The demands made on schools meant that some pulled out of projects that they were committed to, sometimes at short notice. This was the case for Welwyn Hatfield Museum Service, Seven Stories and Brighton Photo Biennial. However, all of these projects had other schools that they could approach, or concentrated on working with one school in greater depth. The Lightbox knew they were taking on a challenge to access refugees and asylum seekers in an area of England where there is no substantial community; however, they were tenacious about finding refugees and asylum seekers to take part in interviews with young people, investigating every available contact and negotiating with organisations and gate-keepers.

Welwyn Hatfield Museum Service had to adapt the scope of their project when some unexpected ethical issues arose. 'Exploring the Defence Industries' had originally planned to explore the ethical issues around the defence industries in Hatfield, with contributions from veterans of those industries and from Peace movements. However, it turned out to be a real challenge to do these issues justice in the given timescale; in some respects they would only just scratch the surface. The project was also very much shaped by the experience of the veterans who agreed to take part. Their attitudes and opinions about their employment in the defence industries were much more positive than the project leaders anticipated, and the project leaders did not think it was appropriate to question the memories of the older people. The young people were very interested to find out how important Hatfield had once been (the defence industries have declined massively in the town), and the project leaders took the decision to focus on the interests of the young people and the veterans rather than trying to do too much.

8.1.10 Maximising the benefits of project funding

The maximum that case study projects could apply for was £10,000 and many of the case study projects were able to maximise how they used it particularly through nesting their TPYF2 project within a wider event or project. Seven Stories used the funding to support one element of a larger exhibition on Judith Kerr's life and work. Being nested within a wider event meant that the project leaders of 'Post Up: War of Images' were able to draw upon the wider exhibitions and events of the Brighton Photo Biennial, and attract

media coverage associated with the event. For the project leaders of 'Not Forgotten', linking the project to the 90th anniversary of the First World War and working with Westminster Abbey helped to bring them unprecedented media attention. In particular, the project leaders were amazed at the attention they received when the BBC became interested in the project. Having the BBC on board was a powerful medium through which to raise awareness of the project, not only enabling contact with the families of the soldiers, but also disseminating the project outcomes. It was an "eye-opener" for both archivists in how to attract publicity, a much more proactive approach that "was very effective":

"one of the things that worked well was really working through the BBC. That was to show... the power if you can get that kind of publicity, how far you can go with it, because, you know, we got on TV, radio and online" (Interview with Peter Daniel and Simon McKeon, 'Not Forgotten').

8.1.11 Managing innovation

For many projects, TPYF2 gave them the opportunity to try out innovative elements that were not always new to the sector but were new to the organisations involved in TPYF2. Innovative elements worked well where projects successfully integrated them into a strong project structure. This helped project leaders to contain the less certain elements of their innovation and not become overwhelmed by them. The inclusion of Radiowaves, the social networking platform designed for use by young people, was one of those innovative elements incorporated by two projects, 'A Home of One's Own' and 'The Impact of War on Your Community'. For these organisations, Radiowaves illustrated the vast potential that social networking and digital technologies can have for museums, libraries and archives, particularly in engaging with audiences and communities, working with collections, and show-casing that work to a wider audience. However, it also represented a steep learning curve for the project leaders who were not familiar with Radiowaves prior to TPYF2 and Radiowaves required much commitment and skills from project leaders to facilitate it. The experience of project leaders suggested that the Radiowaves element would have been more successful if it had been integrated earlier into project planning. Teachers and project leaders frequently reported the unexpected amount of work that needed to go into creating an online site.

For Essex Heritage Services, incorporating Radiowaves late on in the planning process was a concern for the project leader, especially since he and his museum colleagues had little familiarity with the technology:

"I didn't even know what a podcast was or iPods and things like that" (Interview with Mark Curteis, Essex Heritage Education, 'The Impact of War on Your Community').

However, the tightly defined project, which was very clear and focused in its aims, supported the incorporation of Radiowaves. It added another layer of activity but one which fitted in well with the aims of the school and the museum to engage more with their local community, as the pupils could showcase their project to a much wider, virtual audience. With its emphasis on social networking and child-friendly presentation, it enabled the pupils to have greater creative freedom and independence. The project leader came to see the benefits of working in a collaborative way, supported by the technology.

Where project structures were less strong and were composed of several, new or innovative strands these elements of the project sometimes overwhelmed organisations because they required more time, commitment and resources than had been planned for. Where there were many ambitions jostling for attention, Radiowaves added an additional strand of activity into an already overloaded project, which project leaders were challenged to find time to accommodate. With more time to incorporate Radiowaves within their planning, and more confidence and familiarity about what was possible with the social networking aspects of Radiowaves, the project leaders might have been more prepared for the work involved and not have been overwhelmed by the new and unexpected elements of it.

8.2 Organisational challenges faced by projects

Projects were often successful and effective in their range of outcomes for participants. However, there were organisations which struggled with the management of their projects and faced challenges that were not always resolved during the lifetime of the project. Problems were caused by a multitude of factors. Unexpected budget and time constraints sometimes limited what was possible in practice and the capacity of some organisations was tested. Some projects were only completed because the commitment given was above and beyond what should have been expected. Small teams often came under great stress to get projects completed, particularly when project work had to be completed at the same time as day to day work. For some projects the challenges and risks were recognised and projects were able to adapt but not all projects were successful at doing this. In many cases the challenges faced by projects can be attributed to planning processes and limited experience and skills of project management. Organisations were too ambitious about what they could achieve, too risky, and often trying to do too much with a relatively small amount of money.

This section presents some of the less effective characteristics of organisations which created additional challenges and stresses to their projects.

8.2.1 Where projects were not fully embedded into the organisation

Not all the projects were embedded into the structure or strategy of the organisations involved, which created concerns both during and after projects were completed. Where projects were additional to day to day activities, this often resulted in some staff being overwhelmed by an additional work load alongside their day to day tasks. In one organisation, the pressure on the project leader was made more intense because of the hierarchical structure in which she was operating, where she was effectively trying to change the practice of more senior managers. In another project, the project leader wanted to reach a wide audience, however the resulting public exhibition seemed a relatively low-key display and may have had more critical mass if it was part of something bigger.

Some projects were very effectively developed and led by a strong project leader, but sometimes the impact of the project did not have an impact on the organisations involved. There was little sense that some organisations would develop their practice as a result of their involvement, particularly those that were unable to articulate the impact of the project or reflect on their practice in relation to the project themes and outcomes.

8.2.2 Where projects did not have a clear rationale or sense of purpose

Some organisations were trying to do too much with the funding available through TPFY2. Some projects were very ambitious about what they could achieve, which created complications when the project became too challenging in practice. Some projects were unable to articulate their rationale or sense of purpose in a clear way, leading to confusion with partners or resulting in extremely unwieldy projects that grew from over-complicated beginnings. Challenges were created especially when project leaders were not clear about the rationale behind their projects. In one project, this situation arose because the project brief was developed by a different individual to the project leaders. The staff charged with delivering the project struggled to put into practice ‘someone else’s vision’:

“I think that has a huge impact... you’re actually delivering someone else’s vision and that can be difficult at times knowing that you’re on the right track all the time of what other people are [expecting]”.

8.2.3 Where projects did not have clear boundaries

In some cases the over-ambition of project leaders was exacerbated by the lack of clear project boundaries. Sometimes this occurred when project leaders took an open, organic approach to project development rather than focusing on a clear goal. This was often done with the best of intentions. For example in one project there was a concern for the project to be as inclusive as possible in its reach to the local community, however the result was an unwieldy, seemingly unfocused project that attracted large numbers of people to the organisation involved but proved difficult to manage for a project leader already struggling with limited capacity.

In a second example, the inexperience of the project leaders, who were not involved in developing the initial bid, led to some frustration with the external partners, who felt that the project did not have clear enough boundaries. The project kept evolving and changing and the working culture of the lead organisation clashed with the working practices of the external organisations, who could not always afford to attend (both in terms of time and cost) the long project meetings. The management of the lead organisation was described as haphazard at times and for external organisations, who must account for ‘full cost recovery’, the approach of the lead organisation towards project management seemed naive and unrealistic. They felt the challenges stemmed from the lead organisation’s lack of experience as well as over-ambition as to what it was possible to achieve.

8.2.4 Limited project management experience and skills

Some organisations had little or no project management experience and would have benefited from much more support and mentoring, especially in the early stages of their project planning. Some organisations had little experience of externally funded projects or lacked the collective organisational project management skills; these skills existed in parts of the organisation but the project was led by inexperienced project managers. Lack of experience may have led to the more over-ambitious projects, which were unrealistic about what was achievable within the project resources. Many projects had too many elements and were trying to do too many things. These projects often did not realistically cost activities out or estimate the time and capacity that would be required accurately. The limited experience and skills of project managers also meant that when challenges occurred projects were not quite so flexible or responsive to changes or setbacks. Lack of experience in project management was often compounded by capacity issues. In one project the lead organisation was heavily committed to delivering another large piece of

work at the same time as TPYF2. They were enthusiastic but very stretched and the time constraints led to a sometimes chaotic approach from the organisation. This meant that their external partners were required to put in additional time and effort that was above and beyond their actual capacity.

In another project, the lack of experience was not so much project management as the lack of prior knowledge and research into the collections that connected the intergenerational work with the theme of war and conflict. In the end the link with the theme was quite vague and it did not come out very strongly through the project. The material that was used was not always suitable for the participants in the project, many of whom struggled with literacy skills. The ad hoc way in which the collections were approached through the project can be contrasted with the much more sophisticated way in which resources were used as part of projects like Not Forgotten to build a rich picture of the impact of war and conflict for the schools involved.

8.2.5 Projects that did not always meet the needs of their participants

Limited prior knowledge and experience of working with communities created challenges for some projects. In one example, the lead organisation was not prepared for the amount of community interest the TPYF2 project generated. This was exacerbated by the relative lack of experience (and confidence) of the project leader in running a project of this size. A smaller project focusing on a discrete group or community with a clearer purpose and set of outputs and outcomes would have been more manageable in the circumstances, rather than a project that wanted to respond to community need but became overwhelming for the staff in the process. Projects that targeted specific groups found that they could be relevant to wider audiences, such as Seven Stories who worked with a small group of children from a local school but the film which they created will have a much wider impact for visitors to the exhibition into which it is incorporated.

Many of the projects operated within an educational framework, working with primary and secondary schools. These projects were very positive for the organisations involved; however a number of challenges were identified through the projects to working with secondary schools in particular. Secondary schools were very well represented in the case studies and many of these challenges were replicated across different projects. Working with schools poses great challenges that are often underestimated by organisations with little experience of the education sector. Schools appear to be attractive partners, easy to access with a ready supply of young people neatly divided into age and ability groups. They are, however, constrained by a range of practical issues that limit the availability of their pupils and teachers for externally funded projects that may require sustained commitment. School timetables, particularly in secondary schools, exercise great influence. Fitting in with the constraints of school timetables was one of the biggest challenges for projects, ensuring that schools could commit to a sustained project. Taking secondary school pupils out of school for more than a couple of lessons for non-exam based activities proved to be difficult for some project leaders, who nearly always had to accommodate their activities to the school's needs, rather than vice versa. The more experienced projects understood these constraints early on, like Hatfield who quickly dropped working with two secondary schools when it became clear that it would be extremely difficult, while the less experienced only discovered these problems at a later stage. Limitations of resources also provided challenges for projects, in terms of space for holding workshops and activities and access to technology. In one project there was a tension between the participatory element of the project, with its very exploratory, organic

and loose approach to objectives and outcomes and with the school, which wanted more clarity over the project outcome and learning objectives for the young people.

Another challenge is the number, and ability, of the students who are involved in projects. Many of the TPYF2 projects took place with small numbers of students, which can restrict the impact of the project across the whole school. In one project it was decided after much discussion to use the more able students because they were felt to be more capable of coping with the demands of the project and they would be willing to commit to the project, which required a lot of work outside normal school hours.

The challenges are not always one-sided, for some schools there were challenges that they encountered when working with organisations like museums, libraries and archives. For one school there were some frustrations from the point of view of working with so many partners and having to rearrange aspects of the project inside a very tight timetable:

“We work to a calendar and when you’re taking children out of lessons you know there’s a fair bit of negotiation and if it gets cancelled there’s a fair bit of explaining that and sort of re-negotiating for another day”.

However, for the teachers, the organic, evolving process of this project was very appropriate for their students and fitted in very well with the ethos of the school.

8.2.6 Where relationships with partners are not effective or managed well

Where organisations are working in partnership, choosing appropriate partners, creating those relationships, and ensuring equity in those relationships is a skilful process. Some organisations were very experienced at working with multiple partners, communicating effectively and creating a shared understanding of their specific contribution to the project. They were clear about the project goals and the roles of the partner organisations. Weaker projects, on the other hand, underestimated the skills, experience and expertise of their partners. They used their partners ineffectively or, as in one example, instead of collaboration the relationship between the lead organisation and their partners was based on ‘micro-management’. This was not appropriate for experienced organisations that were used to delivering complex, sophisticated projects:

“there was a sense of we had to be managed... when actually we don’t need to be managed”.

Where project leaders were vague or inexperienced about working with partner organisations, this lack of focus could push the project boundaries out too widely. In one case it proved difficult for the project leader to maintain productive links and the organisations probably struggled to understand their role and status in the project.

8.2.7 When projects are too risky

All projects encounter some forms of risk, which can be managed effectively when there are not too many risky elements involved in a project. Where projects are both very risky and managed by inexperienced project leaders, this created many challenges in terms of the ability of project leaders to minimise or manage the risks within the project structure. Some of the projects gave staff the opportunity to trial ideas and pilot new ways of working, enabling them to move beyond how they currently approach the theme of war and conflict. However, whilst some projects were able to contain a risky project within a

confident organisational structure, sometimes the risk taken by the lead organisation was too great. This was the case for one organisation that was undergoing a process of organisational change at the time of TPYF2, a process which had unsettled some of the staff. The project itself was very demanding; it involved working with new partners and a highly ambitious outcome. There were many risky elements and the inexperience of the project leaders meant that they were not always able to resolve challenges quickly. It was a massive learning curve for them and the project did not always run smoothly as a result.

Managing a process of organisational change through a TPYF2 project was a very risky element for several projects, particularly where projects had limited experience of project management on the scale that they were attempting. For one organisation it was their first project funded through MLA and TPYF2 became part of their modernisation programme, which involves them becoming more accessible and more relevant to a wider community. The project leader had a clear overview of how all the elements of the project were connected but it was difficult for the other organisations involved to see the relationships between all the partners and participants. There were a number of strands and elements to the project which made it very complicated and capacity was an issue; there were many ambitions jostling for attention and potentially a lack of realism about what it was possible to do with the resources and within the timeframe. The less experienced partners sometimes struggled to understand the needs of participants, who came from a very specific socio- economic context, and were less aware of how to facilitate engagement. Some also had very low expectations of the impact the project would have on the younger participants, which was not borne out by the young people themselves.

In the second example the project was complicated by longer-term processes of cultural change taking place in the wider service. Although the service had been working towards improving its relationship with the community after a Best Value Review in 2002, the size of the service and the way in which it is structured meant that it had not been an easy or a quick process of change. The way in which the project manager worked with the different departments across the service highlighted that team-working was still a relatively new approach, exacerbated by the very structure of the building. It had a very hierarchical management system and although the service was working with external agencies and funders to develop projects that would enable them to work more effectively with communities, change seemed to happen very slowly with strict boundaries remaining in place about who could work with each other. The structure of the organisation prevented the project manager from developing and managing projects that would enable them to reach out more effectively to the community. In practice it was a hugely time-consuming role which had limited support and internal politics to negotiate.

8.2.8 When projects are not able to maximise the benefits

Whilst some organisations were very good at embedding the projects into their strategic thinking and were able to articulate the value of the project to their future work, other organisations were not able to conceive of the legacy of the project beyond the resources that they had created or by replicating the process. Other projects were expected to have very little impact on the work of the wider organisation, particularly where the use of temporary contract staff has the disadvantage of not increasing the skills base of staff and in-house expertise.

8.3 Conclusion

Through the TPYF2 programme there has been the opportunity to develop some amazing projects despite relatively small budgets. Many projects have been unique and memorable for their participants, enabling new ways of working, testing new approaches to the theme of war and conflict and bringing together organisations across the museum, library and archive sector. But projects have also been over-ambitious, un-realistic and very challenging for the organisations involved, complicated by vague aims and limited experience and skills in project management. The programme was very well supported by MLA and the dedicated programme manager but equally a lot of time has been spent on supporting the projects and managing them, especially where organisations have been less confident.

What has been learnt from the programme and how might it have been approached differently to maximise the benefits for all the projects, not only those who were experienced and skilled in project management?

- Was it a good idea to have so many smaller projects? Would funding be better concentrated on fewer, but more supported projects?
- Could a programme like TPYF2 be more strategic in bringing organisations together? For instance the development of the partnership for the RIBA project was the result of an event run by MLA London to stimulate applications for TPYF2 funding. The event acted as a brokering process facilitating the partnership. Could more confident organisations be teamed with less confident organisations, who then act as a mentor to the less confident partner? This worked well in Not Forgotten.
- In terms of project management skills and training was support for this across England equal? Where all organisations involved in TPYF2 able to have access to the training that they needed to complete their projects successfully?
- How can the development of projects in organisations with little project management experience be best supported? How can the learning that takes place from such projects be incrementally built up; can some projects be seen as development projects or funded again to build up the new aspects that have been set up? Can they be replicated with some new elements but with established elements too?

Section 9

Conclusions

An ambitious programme with wide reaching impact

TPYF2 was a highly ambitious programme in both scale and scope, which enabled almost 35,000 participants in 120 projects to increase their understanding of the impact and ongoing legacy of 20th and 21st century war and conflict. Through the programme, over £1 million was made available for museums, libraries and archives in England, funding 120 projects over three years. Over the three years, these projects involved:

- 34,327 participants
- 2,587 veterans and eyewitnesses of conflict
- 385 primary and secondary schools
- 566,313 visitors to exhibitions.

Projects ranged from one-off sessions to intensive workshops sustained over weeks, even months, and produced a range of outputs (digital and non-digital) including exhibitions, displays, films, artwork, animations, blogs, podcasts and websites, which provide a considerable legacy for the programme.

The purpose of MLA's evaluation was specifically to answer the following two questions:

1. Has activity within the programme increased young people's knowledge and understanding of the impact of war and conflict?
2. What was the impact of participation in the MLA TPYF2 programme for individuals and for communities?

The evaluation clearly demonstrates that the activity in the programme did increase young people's knowledge and understanding of the impact of war and conflict, past and present. Young people reported that they developed much more nuanced and complex views of how war and conflict can impact on their communities and the wider world. Connecting with the personal experiences of those involved in war and conflict enabled greater insights and empathy for young people, and challenged some of their previous assumptions. Coming into contact with first-hand experiences of war and conflict from veterans and eye-witnesses was thought-provoking and young people valued it very highly. For young people developing their own values and beliefs the experience of the projects often helped to shape their attitudes and values. Through the process of investigating the impact of war and conflict, young people developed a range of new skills including critical thinking, social and interpersonal skills, emotional resilience and skills in using digital technologies. There was evidence of longer-term outcomes from their experiences, contributing to their development as independent thinkers, active citizens and greater engagement in current affairs. That so many young people were able to articulate their views through the response cards in thoughtful and insightful ways is a testament to the success of the TPYF2 programme, and it clearly demonstrates the significance and relevance of the central theme.

The impact of participation in the programme for individuals and communities was demonstrated through its wider social significance. One of the key social impacts has been intergenerational activities. The projects created invaluable points for meeting

between the generations who often have few opportunities to do so. Young people valued highly the lived experiences of older people, which gave them new insights and new understandings, particularly about their local area and community. The value of these intergenerational exchanges should not be underestimated. They were significant at an individual level but also more broadly at a community level, actively contributing to more cohesive communities through improving relationships and inter-group dialogue. Some projects were actively contributing through developing a sense of place and belonging for younger and older participants, with museum, library and archive collections creating a public focal point for community memories. The projects built on the real significance and importance that cultural heritage can have in acknowledging the value of community histories and experiences; this public acknowledgement of value brought worth to communities and validated their experiences leading to greater community self-belief and self-worth, key to building to building stronger, more confident and self-reliant communities. Young people were enthusiastic and motivated to take part in the projects. The projects inspired them, motivated them, and enabled them to develop new skills, new insights, and new social relationships with people from different backgrounds and experiences. Young people were aware of the benefits of their involvement for both their own development, but also for young people and their communities more generally.

Museums, Libraries and Archives united by a common theme

The central theme – the impact of 20th and 21st century war and conflict – was one of the programme's strengths. It created a unifying theme across the sector, one to which all museums, libraries and archives could contribute.

The theme was flexible enough to support a range of diverse projects, which represented the breadth of war and conflict in the 20th and 21st centuries from World War I to World War II, from the Falkland Wars to the troubles in Northern Ireland, from the Gulf War to present day wars in Iraq and Afghanistan. Projects looked at the causes and consequences of war and conflict, the impact it has on the physical environment and communities in the UK. The theme did not constrain organisations, which responded with new and exciting possibilities for exploring the impact of war and conflict, drawing on the strengths of their collections.

Projects were chosen by MLA from across a wide geographical spread, representing museums, libraries and archives that are working with a range of diverse communities across England, both urban and rural. Organisations involved ranged from tiny, social history museums like House on Crutches Museum in Shropshire to big, multi-venue museum services like Bristol.

Projects enabled young people to engage with a complex and challenging issue – the impact of war and conflict

TPYF2 enabled young people to engage thoughtfully and perceptively with a complex and challenging theme, the impact of war and conflict. Through the projects children and young people were given time to think and reflect upon the issues, often through intensive projects that provided opportunities for discussions, to work through their ideas and explore the consequences. The range of resources used by the projects – including drama, theatre, workshops, interviews with veteran and eyewitnesses of conflict, visits to war memorials and heritage sites, costumed interpretation, websites, artefacts, literature, diaries, poetry, photographs and a range of archive documents – presented the issues

from multiple perspectives and brought them into contact with multiple voices, enabling young people to see that people respond to war and conflict in different ways.

Response cards and interviews give a rich and varied picture of children and young people's responses to war and conflict. Young people reported that their attitudes had been directly changed by the projects. Abstract notions of war and conflict were fleshed out, animated with new perspectives and new ways of thinking about the past and contemporary issues. Young people were able to consider the breadth and depth of impact of war and conflict, and understand that civilians can be affected along with soldiers and their families. They learnt about the impact of war and conflict on their local area, how it has shaped physical environments and the make-up of communities. Some young people developed a much greater appreciation for the men and women who go to war, understanding why they are commemorated through memorials and remembrance services.

For many young people their involvement in the project helped them to develop a more sophisticated and nuanced view of war and conflict, one which took into account the complexity of why people go to war, how war is represented and the repercussions that war can have long after the event is over. Young people came to understand that war and conflict can be an ethical and political issue. Contemporary issues made the theme relevant for many young people, who explored the impact that media representations have on society's understanding of war and conflict or looked behind the myths that create prejudice towards refugees and asylum seekers coming to the UK.

The power of the personal: making the impact of war and conflict real, relevant and tangible

The programme's success in enabling young people to engage with a complex theme can be directly attributed to framing the impact of war and conflict through the human dimension. Coming into contact with real veterans and eyewitnesses of conflict through many of the projects was one of the programme's real strengths. Young people were able to engage with the emotions and feelings of those who experienced war and conflict, to encounter at first-hand their stories and memories. Children and young people could empathise with the people they came into contact with even if they had not experienced the impact of war and conflict directly for themselves.

“We see the same anxiety and fears now as we did then because at the end of the day, no matter what year you're living in I suppose you would have always wanted your son, or your husband, to be able to come home and see you again”.
(Interview with Lauren, teenager, Bold as Brass Theatre Group)

In the minds of the young people, war ceased to be abstract and distant, and became anchored in the specific details of peoples' lives. In the response cards and interviews, many young people said that they valued the contact with first-hand experience of war and conflict, something which they trusted more than a history textbook or their teacher. The veterans and eyewitnesses knew what they were talking about because they had been there.

Projects used the local and the familiar to make the impact of war and conflict relevant and accessible to young people, showing how it was part of their community identity and history. They met local veterans and eyewitnesses of conflict, looked at the impact of war

on their physical environment, and explored local collections. Some projects sought to give a voice to veterans and eyewitnesses of war and conflict whose memories may have been neglected in public and official narratives of the past. This included Black and Minority Ethnic soldiers who fought for the Allies in World War II and in contemporary conflicts, Ghurkha soldiers, men and women who worked in the armaments industries and reserve occupations. Contemporary issues were not neglected either, with projects looking at the reasons why refugees and asylum seekers come to the UK and how their lives are often misrepresented by the UK media.

Museums, libraries and archives focal points for community memory, identity and culture

Museums, libraries and archives used the programme to extend their reach into the community, acting as focal points for community memory, identity, culture and values. The impact of war and conflict was well suited to exploring social connections, with most communities in the UK having their lives touched by war and conflict in some way. Projects had a demonstrable social impact, contributing to community cohesion, bringing the different generations together and engaging young people in positive activities. Museums, libraries and archives were able to draw on their strengths, building relationships between their collections and the communities they serve, reflecting community interests, and giving a voice to those who may be silenced or excluded from official or public narratives of war and conflict. Projects were not just about the past but reflected contemporary issues such as refugees and asylum seekers and post-war industrial decline.

Building relationships between the generations

Intergenerational activity was one of the key features of many TPYF2 projects, bringing young people together with a wide variety of older people whose lives have been affected by war and conflict. Of the participants who completed a response card, eighty per cent (80 per cent) of those aged 66 and over had direct experience of war and conflict compared to 6 per cent of young people aged 16 years and under. Activity ranged from one-off meetings between the younger and older generations, to intensive, sustained projects where the generations worked together on a shared endeavour. For some projects it was enough to bring the generations together, for other projects there was a greater focus on learning for both younger and older generations through a shared experience and identifiable outcome.

The projects gave opportunities to build relationships between the generations, providing opportunities for socialising and making friends. Younger and older people often lead very separate lives and they rarely mix socially. Assumptions and stereotypes made by both generations were challenged and changed. Suspicion sometimes turned to real friendship, and meeting young people helped to reduce social isolation for some older people. Young people came into contact with people from a range of backgrounds, sometimes out of the ordinary, often outside of their own social background, culture or with very different life experiences. The projects highlighted the importance of diversity and meeting people from outside everyday experience, as well as valuing diverse views and perspectives.

“People who would not normally encounter one another, from different age groups, social groups, backgrounds and this is what really fired our students up” (Interview with History Advanced Skills Teacher, ‘Conflict and the Media’)

The impact of projects was very positive but there is the potential for inter-generational practice to go much further in the sector. The more sophisticated projects that went beyond transference of memory were much rarer, exemplifying the challenging nature of intergenerational practice. Very few of the projects had younger and older participants working together in a reciprocal way. Managing the relationships between young and old, where they have different values, is not always straightforward, but inter-generational work needs to be much more of a two-way process if it is to effect longer-term social change.

Projects making a vital contribution to community cohesion

Projects were actively seeking to strengthen community bonds and relationships. Bringing the generations together helped reduce social isolation and challenge negative stereotypes between the generations. For young people who did not have a sense of pride in their local area, projects helped to engender a sense of place and belonging. Greater pride came from understanding how their locality had been shaped by war and conflict or from learning what people had been through, often first-hand from people in their community.

Some projects made a contribution to community building, sometimes embedded in longer-term strategies. Some organisations looked to restoring a sense of pride in communities that have seen post-war industrial decline, leaving a legacy of nostalgia but little in the way of positive views for the future. TPF2 gave organisations the opportunity to be more outward-facing and relevant to their communities. Community memories, identity and culture were valued by these public institutions, many creating a record of this through their tangible outputs. It raised the self-worth of communities, particularly for voices within a community which have previously been hidden or silenced.

The project 'Frames of Refuge' made a contribution to wider social cohesion, engaging young people from Woking with the lives of refugees and asylum seekers, who are not part of their local community. For their Headteacher, it was important for the young people to appreciate that their 'community' includes those who are not part of their immediate experiences. To combat the potential for misunderstanding, it is important to have a sense of, "who we are as a community and that's globally as well as locally" (Interview with Headteacher, 'Frames of Refuge').

There was some concern from practitioners in the sector around the way in which community cohesion is defined and how communities are targeted. There was a feeling that some projects did not always stem from real community need and that concepts like community cohesion needed to be embedded in organisations as a core value to be effective, not just an addition to what is seen as the core work of museums, libraries and archives.

TPF2 successful at engaging young people in positive activity

TPF2 was very successful at engaging young people and motivating them to take part in activity focused on the impact of war and conflict. Young people showed a breadth and depth of engagement, often committing themselves to intensive projects sustained over weeks, even months, often surprising significant adults with their dedication. The projects showed that museums, libraries and archives can be hugely influential in the lives of young people, who are still at the stage of developing and working through their values, their identity and who they want to be. Projects helped to shape their values and attitudes

towards war and conflict, challenged their views towards the older generations, and gave them opportunities to reflect on their sense of self and identity. Young people were able to see for themselves the significance of the experiences they had been through:

“I started to realise how much it makes you understand the world around you and that’s why I carried on doing it” (Interview with Student, ‘Frames of Refuge’)

Where young people were given some control over the direction and content of projects, they felt a sense of ownership and felt valued by the trust placed in them by project leaders and facilitators. Through the projects, they were able to explore who they are and how they are rooted in their community, often making connections between themselves and the wider world. Interacting with experts, professionals and other significant adults like artists, writers and film-makers exposed the young people to different careers and may have had an impact on their aspirations. Many projects fitted in well with the desire of schools to develop their students into well-rounded, independent and critical thinkers, providing ‘real world’ experiences that went beyond the classroom:

“We’re there to develop them as human beings and to develop their sense of values and purpose and what they believe in” (Interview with Head-teacher, ‘Conflict and the Media’)

Projects in the TPFY2 programme were not designed as youth participation projects, and one of the ways in which the sector might develop in the future is to give young people more of a voice in the development of projects, something that many young people would value.

Museums, libraries and archives making a powerful contribution to lifelong learning

Across the programme, TPFY2 provided exciting, resource rich learning opportunities for participants. Evidence from the response cards and case studies revealed that projects were enjoyable and memorable, and learning outcomes were strong, particularly where work was intensive and sustained over longer periods of time. Some of the most effective projects provided incremental learning experiences for smaller, targeted groups of participants which enabled project facilitators to explore the theme of war and conflict in great depth.

‘I can’t fit all I learnt on this paper: it would have to be 5 metres long!’ (Response card written by a pupil, ‘Re:connaissance’)

Projects enabled everyone to learn, not just children and young people but adults, veterans and museum, library and archive practitioners (although this was not always captured by the projects). These were often new and very different learning experiences to more formal approaches, taking a holistic, multi-sensory approach to learning. Learning was placed in a ‘real world’ context, drawing on lived experiences, first-hand testimony, the physical environment, and local collections. Skilled facilitators and specialists brought their experience and enthusiasm to the projects, people like Rib Davis (The Lightbox), established writer and oral historian, who had a significant impact on the young people who worked with him:

“They’ve gained directly from Rib’s involvement... he has huge amounts of experience and talent in interviewing” (Interview with Teacher, ‘Frames of Refuge’)

Learning outcomes for young people, identified from interviews and written response cards, were especially substantial. They gained new knowledge and understanding about the impact of war and conflict, about themselves and their communities. They enjoyed new experiences and came into contact with new people and places. There was a particular emphasis on skills learning through the programme, particularly young people (and adults) learning to interview veterans and eyewitnesses of conflict, in some cases producing films and going through the editing and filming process. Many young people honed their research skills, piecing together a picture of the impact of war and conflict from multiple sources. Some children and young people carried out their own research amongst their relatives, talking to their parents and grandparents about the impact of war and conflict. For some young people we interviewed, their involvement in TPFY2 suggested a significant impact on their attitudes and values. They expressed changes in their views on war and conflict, or they came to appreciate their local area and community from a fresh perspective. New ways of presenting and reflecting on their learning through Radiowaves, a social networking platform, enthused the young people (more so than the adults) as they quickly got to grips with podcasting, blogging and video-casting. Seeing their work on display, or knowing that it was available to a wider audience via the World Wide Web, was very fulfilling for young people, increasing their confidence and pride in their work.

The projects also had a wider impact outside the confines of their timescale. Through interviews, young people articulated the longer-term impact that projects had on their lives, influencing their life choices and contributing to life-long learning outcomes such as knowledge, attitudes and future behaviour. Teachers reported that projects had an impact on their practice or helped to shape school curriculums, particularly in a time of change to a more creative curriculum.

Museums, libraries and archives uniquely placed to explore issues of war and conflict

Museum, library and archive resources across the UK contain a wealth of resources connected to war and conflict that made them uniquely placed to explore the theme of TPFY2. From photographs to personal records of life during the war, from diaries to artefacts, and the memories contained in oral history archives, their collections provided tangible evidence of the impact of war and conflict, material culture that reflects the identity, culture and values of England's many diverse communities. Many of these collections were very special and unique. Collections spanned the breadth and depth of the impact of war and conflict, with resources that were relevant to the personal and the local along with the national and the global.

Through the programme, museums, libraries and archives were given opportunities to explore and experiment with their collections in new ways. The social networking platform Radiowaves was harnessed by several projects, offering young people multi-layered approaches to the presentation and interpretation of the collections they explored. Some projects played a role in reducing the gulf between the learning and community provision of museums, libraries and archives and the curatorial / archival responsibility for collections. Seven Stories used their community work to form an integral part of an exhibition on Judith Kerr, wanting to connect audiences emotionally with the author's story and life experiences. 'Conflict and the Media' was an opportunity to develop content for the new Museum of Bristol that reflected the diversity of the city's communities. Some organisations took the opportunity to increase their collections, actively collecting

photographs, artefacts and memories from communities. Throughout the programme, organisations used their collections to tell powerful stories, that clearly contributed to the engagement and positive learning experiences of participants.

To be effective collections had to be carefully researched and interpreted. Where this was not the case, the link between the collections and the theme was much weaker, giving a fragmented picture of the past which the participants struggled to fit together into a meaningful picture. Project leaders were also caught unawares by tensions between individual and collective memories and the stories that museums, libraries and archives wanted to tell, reinforcing the need for thorough research prior to a project.

Rewarding and significant projects for museums, libraries and archives

From the project leaders emerged a very positive picture of the impact of TPYF2 on the organisations involved. They described with satisfaction the learning and social impact that the project had on individuals and communities, the opportunities that the programme had encouraged and the new ways of working that were possible as a result of programme funding. The projects gave them more experience of how to approach subjects like war and conflict and intergenerational practice, helping to develop their potential for working with communities in the future. For some organisations it was an opportunity to experiment and try out new approaches. Despite the challenges and difficulties that the projects faced, some practitioners described TPYF2 as the most rewarding and exciting projects of their working lives.

Effective projects that provided significant impacts

The ambitious scale and scope of TPYF2 proved achievable, with all the projects completing within the required time frame. On the whole, these were effective projects with wide-ranging impacts for participants, most of them meeting the aims of the programme to increase understanding of the impact and ongoing legacy of the impact of 20th and 21st century war and conflict. Considering the large number of projects, the programme represented extremely good value for money, with each project receiving a relatively small amount of money but most of them resulting in significant impacts for individuals and communities.

The most effective projects were embedded in the ethos of organisations, and had a clear rationale and set of values which fitted into longer-term aims and could be clearly communicated to partners. Confident project leaders could articulate a clear set of aims and objectives, which were developed into a rational framework of activities to achieve those aims. These projects faced risks and challenges along the way but they were flexible enough to be able to adapt to, meet and resolve challenges when they occurred. Effective projects minimised risk by mixing new and established elements, or employed skilled facilitators who had the experience and expertise to keep projects running smoothly. Some of the best projects were contained within clear boundaries, with specific targets and outcomes that maintained the focus of project leaders and prevented them from spilling out into unwieldy activity.

Some projects faced challenges when they were not so well embedded into organisational strategies or were trying to effect longer-term organisational change without the full support of senior management. Some projects encountered unexpected tensions or had too many new and untried elements which created unwieldy and difficult projects. Capacity issues, for instance where project leaders were carrying out their day-to-day role

at the same time as managing the project, caused some project leaders to become overwhelmed particularly where project boundaries were less clear and activity was less well targeted or structured. In twenty per cent of the case studies, projects were led by practitioners who were clearly inexperienced in project management or lacked confidence. They would have benefited from additional support and mentoring, from both internal sources and more intensive external support.

The legacy of TPYF2

Overall, TPYF2 created inspiring and memorable activities which have helped cement relationships in some communities through engaging different generations. The programme has shown the critical and powerful role that cultural organisations can play in communities developing a sense of self-worth. The groundwork in many cases has been laid for the development of much more sustained contact with communities and the development of long-term strategies that will put community needs at the heart of what museums, libraries and archives do.

Leading strategically, we promote best practice in museums, libraries and archives, to inspire innovative, integrated and sustainable services for all.