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Evaluation of the University of Warwick's
outreach programme, UniTracks: The Warwick
Young Achievers' Programme:

Report 6:

'Shooting the Past', 2017

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11th August, 2017

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Executive summary

Overall findings

Shooting the Past 2017 was a successful, well appreciated offering for Year 10 members of UniTracks. After the miscarried attempt to offer Shooting the Past in 2016, changes made to the project enabled it to run alongside the long-established The Big Deal Enterprise Challenge in 2017. The young people involved welcomed having a choice of project in their first year as UniTracks' members, and Shooting the Past should now be seen as a good alternative to the Big Deal. The young people, responsible school staff, and student ambassadors all reported positively on the experience of the project. Highlights for the young people included the residential Launch Days at the University of Warwick, the visit to a local archive, and the chance to research, write, film, edit, and present a documentary film.

Recommendations

The evaluation suggests the following recommendations for future offerings of Shooting the Past:

- That Shooting the Past should continue to be offered as a project for Year 10 UniTracks' members, given that the current model is a well-founded, workable scheme which enables young people to acquire and build skills and knowledge in a wide range of areas.
- Steps should be taken to ensure that all schools properly support their young people in taking part in Shooting the Past. In particular, schools should:

- Allocate a committed, named, member of staff who will remain with the project throughout its running, will attend the Launch Days, the archive visit, and the screening, with the school team.
 - Commit to releasing the young people to attend the Launch Days, the archive visit, and the screening.
 - Support and facilitate the young people in their Shooting the Past activities by, for example, arranging transport, communicating well with the Shooting the Past organisers, the student ambassadors and the local archive; providing resources for the young people to meet and carry out the project; and check on, and encourage, the school team's progress.
- Some of the young people experienced difficulties with the archive visit that appear to have been a result of confused communication between schools, the Shooting the Past organisers, and student ambassadors. The archive visit is an important part of the project, and communications should be improved.
 - The student ambassadors for Shooting the Past 2017 were all drawn from history undergraduates. While there were no issues associated with this, it might be useful if undergraduates from the Department of Film and Media Studies could be recruited for the 2018 offering. Further, some consideration might be given to providing each school team with two undergraduates, one from each of the relevant departments.
 - There were some issues raised by school staff around timetabling of parts of Shooting the Past. The timetable for Shooting the Past should be set as early as possible so that schools can plan it into the work of staff and pupils.

1. Background

1.1 UniTracks and 'Shooting the Past'

UniTracks forms part of the University of Warwick's widening participation programme. It engages between 440-520 school students from Years 10 – 13 (ages 14 – 18 years) in a programme of outreach and widening participation events aimed at talented/highly able school students (top 10-5% nationally) from 23 partner schools. The participating school students all meet strict eligibility requirements relating, for example, to no parental history of higher education, residents of low participation neighbourhoods, and residents of areas of significant socio-economic deprivation. The overriding aim of UniTracks is to support school student members to successfully apply to the UK's most competitive, research intensive universities.

Each of the UniTracks' cohorts are offered differing interventions, events and support for each year of their membership. For the Year 10 members, 2016-2017, the three events offered in their first year of UniTracks membership were, the Launch Day at the University of Warwick (8th October, 2016), the Big Deal Enterprise Challenge (Big Deal), and the 'Shooting the Past' Competition. The Big Deal competition is an established part of UniTracks, and earlier, University of Warwick outreach work, and gives young people the chance to take part in a business and enterprise focused project. There was, however, an appreciation that some UniTracks students might like to take part in a similar project, but with a different, non-business, focus. As a result, Shooting the Past was offered as an alternative to the Big Deal competition in 2016, as a history-focused film option. However, Shooting the Past 2016 was cancelled after a few weeks¹. Despite the initial difficulties, learning from the 2016 offer of Shooting the Past fed into the successful 2017 offering of the project to UniTracks' Year 10 members.

¹ See, Cullen, Stephen M. (July, 2016) Evaluation of the University of Warwick's outreach programme, UniTracks: The Warwick Young Achievers' Programme: Report 3: 'Shooting the Past', 2016 (CEDAR, University of Warwick).

1.2 Shooting the Past 2017

Shooting the Past was an eight week programme which was launched at the University of Warwick over two days at the beginning of February. The Launch Days provided the UniTracks' members with a residential stay at the university, and a full introduction to 'the basics of documentary style, film production and archival research. Participants also had the chance to get hands-on experience of shooting and editing video'². The young people were taught by the university staff from the Departments of History, and Film and Media Studies, and by an archive manager from the university. In addition, they were helped by Warwick undergraduates from the Student Ambassador scheme. The details of the two day residential are presented in Appendix 1. The teaching and learning at the Launch Days was built around the 'Shooting the Past Production Diary' work-book that each young person received. This work-book took the young people through all the stages of documentary film making, from 'Pre-production', to 'Production', and 'Post-production'. In addition to forming an important learning tool for the two days, it also provided the guide the next eight weeks of documentary making.

An evaluation researcher attended the first day of the Shooting the Past launch, administering the UniTracks' members' questionnaires, and making observations on the different sessions. The researcher's observations of three different sessions on the first day – 'introduction to documentary filming, part 1', 'archives and research', and 'hands-on editing' – are presented below:

² <http://www2.warwick.ac.uk/study/outreach/programmes/unitracks/year10/shootingthepast2017/> accessed 1 August, 2017.

An Introduction to Documentary Filming Part 1

Film and Television Studies staff member showed a video from his home town – it was an advert rather than a documentary but it was an amusing way to start the session and given them an idea of what a short film looks like.

Various other clips throughout the session. Did commentary over the top of them which was informative.

Looked at defining what a documentary is.

Discussion in their groups about the definitions.

Archives and Research

Led by the archive manager at Warwick.

Showed photos of the archive, and gave tips on arranging a visit to their local archive. Showed some websites that they might find useful. Suggested looking at maps, family records and trade and industry. An ambassador suggested photos of events.

Some materials had been brought over which they could look at and handle. I think she had intended to hand them out but because the room had been used for lunch and break there were drinks cans everywhere so she couldn't.

Showed a map online of Warwickshire where they could click on photos (this was informally while they were relooking at the materials).

Hands-on Editing

Showed a short video about the effects of editing and also a film called 'The Odessa Steps' to show editing too.

Each group sat round a Mac with iMovie. The staff member had already uploaded very short videos of campus activity which they could select and edit into a mini-video.

Following the Launch, the young people returned home and began their documentary film project. This process included research, archival work at a local archive, interviewing local people, presenting, narrating, filming, and editing a documentary film about a local history topic. The young people and their families all returned to the University of Warwick on Friday, 31st March for the screening event for all the films, when 'each group had to introduce their film and face questions from university staff and other guests after it had been played, as would happen at a film festival'³. The seven films were subsequently uploaded to the university's web:

<http://www2.warwick.ac.uk/study/outreach/programmes/unitracks/year10/shootingthepast2017>.

2. The evaluation of UniTracks

2.1 The overall evaluation

As part of its continuing evaluation of the UniTracks programme the Centre for Educational Development, Appraisal and Research (CEDAR) carried out an evaluation of Shooting the Past, 2017. This report of the evaluation is the sixth report in the ongoing evaluation of UniTracks, 2016-18. Evaluation reports on each aspect of the UniTracks' offer during the period will build into a three year picture of the UniTracks' programme. The evaluation of the UniTracks programme has three key aims:

³ <http://www2.warwick.ac.uk/study/outreach/programmes/unitracks/year10/shootingthepast2017/> accessed 1 August, 2017.

- To track attitudinal change among UniTracks members in relation to higher education and post-higher education choices.
- To assess the quality of UniTracks design at pupil, parent and teacher level.
- To provide case studies of attainment at GCSE and A level.

The evaluation of Shooting the Past, 2017, focused on the second of the key evaluation aims, drawing upon the views of the participating young people, University of Warwick student ambassadors, organizing academics, and school staff

2.2 This evaluation report

This report provides an account of Shooting the Past, 2017. Data was collected using pre and post Launch Days questionnaires, Shooting the Past documents. Researcher observations, and interviews with participating young people, school staff, University of Warwick student ambassadors, and organising University of Warwick staff from the Department of History and the Department of Film and Media Studies. The details of the data collection are presented in Table 1.

Table 1: Data Collection, Shooting the Past 2017 evaluation

<i>Data source</i>	<i>Numbers interviewed or questionnaire respondents, and total numbers for each data source</i>
Launch Days pre and post questionnaires.	16 matched pre and post questionnaires, of 33 school students in Shooting the Past.
Observations of Launch Days events by evaluation researcher.	N/A
Organising academics	Interviews with two of two.
University of Warwick student ambassadors	Interviews with four of seven.
School staff.	Interviews with three of seven.

Young people, participants.	Interviews with six of 33.
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This report examines Shooting the Past 2017 from the perspective of the two organising University teaching staff/academics, the University of Warwick student ambassadors, the school staff, and the young people themselves.

3. Shooting the Past – the University staff perspective

A staff member from each of the two University of Warwick departments involved with Shooting the Past were interviewed by telephone. Each interview was recorded (with informed consent) and fully transcribed for analysis. The interviews were based on semi-structured interview schedules (see interview topic list, Appendix 2), and the analysis was carried out using the topics of the interview schedule in addition to emergent topics from each interview. Both of the university staff members were interviewed after Shooting the Past had been completed, in April and May. The main themes were: the under-pinning concept for Shooting the Past; preparation and organisation, and the role of the student Ambassadors; assessment of the whole programme; impact on the young people who took part; strengths and weaknesses of Shooting the Past; and possible changes for future offerings of the project.

3.1 The Shooting the Past concept

The programme was conceptualised in a number of over-lapping ways. The aim was to provide the young people with the opportunity to develop specific skills related to film and history, but also to build more generally applicable skills in relation to team-working, deadline-keeping, time management, and creative skills development. Both interviewees explained that they saw the two subject disciplines as being very compatible, with one saying:

‘Part of the aim was to get specific skills in terms of film making, and in terms of doing archival research, and, for me, I was keen on showing that those aren’t necessarily two really distinct disciplines, but that there are elements of research and history within film studies, and that doing film can actually add something to history. And I’m fairly confident that by doing the documentary they saw that they go together.’ (AC1)

For the other staff member (from the History Department), there was an additional, history-focused, aspect to the archive element of the project: ‘archives are the basis of any historical study, so if we want to encourage students to come into history, then using the archives and getting them excited about that is quite important,’ (AC2). In addition, there was seen to be a wider benefit from the Shooting the Past young people working in local archives and interviewing local people in terms of ‘building a relationship with local organisations’ and communities (AC2).

3.2 Preparing and organising Shooting the Past

The lead organiser came from UniTracks, but the two university staff who were interviewed provided specific input, and recruited the Warwick student ambassadors to work on Shooting the Past. The intention had been to recruit university students from both departments, however, the comparatively small size of the Film and TV department meant that it was not possible to recruit students from there. Instead, all the student ambassadors came from the History Department. They were already part of the department’s outreach team, and were:

‘Trained before they came onto this project, and they’ve worked on other projects as well [...] It’s very similar to what they do with the other projects. I told them that

they are essentially being mentors. They're teaching these students how to create an historical study of sorts, which they are all very familiar with, thanks to their studies.' (AC2)

In terms of the staff roles, they attended to specific department-related tasks, such as identifying the local archives for each team of young people, and undertook teaching: 'my role largely fell in delivering content and generally just advising on how film studies is done, and how film making works, and how we can fit that and structure that into the weekend' (launch days) (AC1).

3.3 Assessment of Shooting the Past 2017

The interviewees were asked to assess how they felt that the Launch Days had gone, and to give an overall assessment of the programme. Of the two interviewees, only AC1 attended both of the Launch Days, although both of the staff members had been involved in the planning and preparation of the launch.

3.3.1 Launch Days

The staff member (AC1) who attended the Launch Days said that in organisational terms the event had gone well. All the school teams arrived, and timings were reasonably close to planned timings. There was time for each team to be introduced to their student ambassadors before the sessions began. The teaching style varied between the sessions, and 'from the feedback, half of the groups preferred the lecture style, and half preferred the more teaching [i.e., interactive] stuff', (AC1). The Production Diary work-book was seen to have worked well, and provided a useful learning tool, and a model that was used for the rest of the project. The first day's sessions finished with a hands-on editing session, 'and I

think they had a lot of fun doing that, which was a nice way for them to end the day, because they felt like they were actually doing something,' (AC1).

3.3.2 School support

Both the interviewees raised the role of schools and responsible teachers (this was a question in the interview schedule but was raised before the question was asked). With regard to the Launch Days, interviewee AC1 noted that, 'some groups [of young people] needed a bit more guidance than others, and that usually depended on whether they had a teacher accompanying them or not, or kind on how much they knew about the project in advance, how much had been fed to them beforehand', (AC1). The other university staff member expanded on this, and talked about the wider role of schools, and the role of responsible school staff:

'I think from most schools we did actually get what we expected, which was really just to make sure the student were still on track, that they were actually doing the project, that their communication hadn't completely broken down because they'd fallen out or anything. Hopefully we'd given them the skills appropriate for completing the project and the schools were just there either to provide equipment if the school had it or to just check that everything was still ticking along really. But we also found that where a teacher had been present for the launch event, or at least a representative from the school had been present for even just one day of the launch event, they had a much clearer idea of ... They knew what their students were capable of and what their students had got from the day but also they knew what we were trying to get across. So even if the students hadn't completely grasped it at least a member of staff was there.' (AC2)

The interviewee gave another example of a problem with school support, when a school was unable to allocate a teacher to accompany their young people to the local archive – a key part of the project.

As a result of the difficulties with a minority of the schools, the intention is to improve communications with school for future offerings of Shooting the Past: 'I think part of what we need to do is actually meet with the teachers, with the schools, beforehand, and actually work this out with them, and come to some agreement about how it would work [the school an teacher roles]', (AC2). The other interviewee also provide a similar analysis, and noted that, we 'really just having someone at the school keeping an eye on the project, and really being aware of what it is,' (AC1). The first interviewee also noted that there was probably a need to do something similar with the local archives, as there had been some problems, based around confused communications, with one archive.

3.3.3 Overall assessments

Seven documentary films were made and shown at the end of the project, with six of the teams being able to attend the showing at the University of Warwick. The university staff argued that both the final showing, and the overall project, were successful. Making an overall assessment from the point of view of the project leads, one of the interviewees said:

'I think the concept is great. I think the idea works really well for both History and Film Studies, and for UniTracks as well. And I think the student ambassadors loved it, as far as I know anyway, they've told me that they've really enjoyed it. So, for History [the department] we're happy to support the same type of thing, but, as I've said, just the running of it needs a little bit of ironing out.' (AC2)

The member of staff from the Film and TV department echoed this:

‘I would say it was very successful. The young people I got the chance to speak to, both on the launch day and on the final day seemed to really enjoy it, seemed to get a lot out of it. There are some that would do film and are considering that again, or at least the ones that aren’t considering it had very good reasons for not considering it. It wasn’t ‘I didn’t enjoy the project’ it was just ‘that was a lot of work and that’s not something I want to do as a hobby’. And in terms of management and organisation I think it was successful. You can’t really have much control over involvement from the schools but any more involvement would always be appreciated, but it’s not like we weren’t there to fill in the gaps where we could. So yeah, on the whole I would say it’s really successful. From my perspective it’s one of the most enjoyable projects I’ve been involved in.’ (AC1)

3.3.4 Future offerings of Shooting the Past

Overall, both staff members were pleased with the running of Shooting the Past 2017. The interviewees thought that there were a small number of areas that needed to be addressed for future offerings of the project. These were: improved communications between the Shooting the Past team and the schools, responsible teachers, and the local archives; encouraging all schools to be more diligent and active in their support of the young people; developing online support for the young people involved; and, finally, AC1 suggested that there might be more synergy between Shooting the Past and the Big Deal. Expanding on the latter points, the staff member said:

‘We should start sooner, looking into getting some kind of online environment for doing the support and also for them [the young people] to have a bit more of a

community, and that's part of the idea of trying to run it at the same time, or in line with the Big Deal as well, so that there's more of this student community for them, which certainly from my perspective is one of the big sells that we do before coming to university is that you have this community of like-minded students, so for them to actually experience that a bit more would be great. And also, just in terms of organisation from the UniTracks' perspective, having them done at the same time is actually better than trying to run two separate timelines.' (AC1)

4. Shooting the Past – the Student Ambassadors' perspective

All the University of Warwick Student Ambassadors were invited to take part in the evaluation, and four of them were interviewed by telephone. The four were interviewed during May, 2017, after Shooting the Past had completed. Each interview was recorded (with informed consent) and fully transcribed for analysis. The interviews were based on semi-structured interview schedules (see Appendix 3), and the analysis was carried out using the topics of the interview schedule in addition to emergent topics from each interview. The main themes were: ambassadors' backgrounds and their induction and preparation for the role; their experience of Shooting the Past; their perception of the impact on the young people of taking part in the project; and the ambassadors' overall assessment of Shooting the Past.

4.1 Background and induction

4.1.1 Backgrounds of student ambassadors

Each team of young people was assigned a University of Warwick student ambassador to support them through the project. The initial intention had been that the students would be drawn from both departments involved – History and Film and Media Studies. However, it did not prove possible to recruit undergraduates from Film and Media, which was, in part, seen to be a function of the comparatively small size of the department. All the

ambassadors were, therefore, history undergraduates, who were already part of that department's outreach work.

The interviewees had all taken part in some outreach work before, mostly for the History Department. They were attracted to the Shooting the Past role for a variety of reasons, including being interested in the project's combination of film and history, a desire to help with a widening participation project, and to take up a chance to add to their own personal development. A typical account was given by one of the ambassadors:

'We were supposed to be helping the children but I also thought it was a good opportunity for me to have that personal development and it's also something that I'd like to get involved with in order to help the students to maybe try and find some of their interests as well. I thought it was something quite alternative, not just something academically rigorous and boring and also because I, myself, had participated in a few widening participation projects before I came to university, one was even at the University of Warwick. I kind of wanted to help, almost give back in a way, just to facilitate that and to kind of help other students.' (A4)

4.1.2 Training and induction

The ambassadors were given information about Shooting the Past, and the role and requirements of ambassadors (see Box 1).

Box 1 The Student Ambassador role

Project Name

Unitracks: 'Shooting the Past'

Project Description

Shooting the Past is a collaborative project between History, Film and TV Studies and the Widening Participation and Outreach Team. It is a part of the Unitracks Programme, which is Warwick University's national programme for highly able 14-18 year olds from disadvantaged

backgrounds(<http://www2.warwick.ac.uk/study/outreach/programmes/unitracks/>).

Shooting the Past is a 10-week project for Unitrack students in year 10.

Year 10 students from 9 different schools across England will work in their school-based teams to create a mini-documentary (10-15 minutes) about the history of their local area.

The students will attend a two-day workshop on the University of Warwick campus, where they will learn research skills and the skills necessary to making a documentary.

Following the two-day on-campus workshops, the teams will visit a museum, archive or heritage centre in their local area to learn more about the local history of their town. They will be given approximately 5 weeks to create a documentary that will be screened at the University of Warwick in the Spring.

Ambassador Duties

- assist the project coordinators throughout the on-campus workshops
- meet with student teams in their towns and attend a session at their local heritage centre or museum
- provide guidance to students on historical research, including archival research and interviews, as well as the creation of a documentary film
- communicate to the project leader any concerns or issues that arise throughout mentorship

Dates

Mentor Induction--Thursday 26 January: 16:00-17:30

Event Day One--Friday 3 February: 10:30-17:00

Event Day Two--Saturday 4 February: 9:00-2:30

Local Archive Visit: Between 4 February and end of March

Documentary Screening: Date to be decided. Not Mandatory for Ambassador to attend.

Additional Notes

Travel to visit teams will be arranged and any cost of travel incurred reimbursed. Mentors must be able to attend all training and

Induction training was provided for the Shooting the Past project, and this was in addition to training the students had already received as student ambassadors. The interviewees gave similar accounts of the training for their role with Shooting the Past. All remembered the

safeguarding, and working with children aspects. Two of the interviewees gave quite detailed accounts of the training and induction. For example:

‘When we first became Student Ambassadors we had to do I think two training days, so one specifically was the widening participation team at Warwick, just in interaction with the students - don’t be presumptuous about anything regarding their school and personal lives, just because we can’t really know exactly what’s going on all the time and, secondly, we had another one about child protection so I think [...] there was before the day actually started we arrived 40 or 30 minutes earlier and we were just told a little bit more about what we were going to be doing on the day and I think that was it, I don’t think there was any formal like we had to do with our other project, I think it was a lot more informal than that.’ (A4)

One of the other ambassadors also said that there were ‘lots of good resources’ to access, and that ‘the training proved to be quite helpful’, (A3). However, one of the other interviewees said that ‘I think we were thrown in a little bit at the deep end, we could have at least known our school slightly earlier on, or possibly got a little bit more insight into the project before we really started it. We had some insight but not enough,’ (A1).

4.2 The ambassadors’ experience of Shooting the Past

4.2.1 The Launch Days

Three of the four ambassadors were very positive about the experience of the Launch Days. They thought the different sessions were useful and effective, and were impressed by the young people they were working with. Talking about the team of young people they were assigned to, one of the ambassadors said:

'The kids were really good. Some of the lectures were a bit dry, like proper university lectures, and these kids were like Year 9 and 10. I was struggling to sit there quietly, but the kids were amazing. They were very attentive, asking loads of questions, especially my group. They were brilliant, absolutely amazing. They were doing a lot more research and much more engaged than I would have been at their age. I was very impressed with them.' (A1)

There was concern on the part of one ambassador (A2) that the team they were assigned to had no accompanying teacher, something that, in the end, the ambassador blamed for later problems. The one ambassador who was not as positive as the rest, criticised one of the lectures about documentaries as being 'difficult' and not very engaging (A4). Nonetheless, this ambassador was positive about the overall experience of the Launch Days.

The ambassadors were all clear about their role, and seemed to be happy with it. One described the role: 'it wasn't really in delivering, but in facilitating, asking them [the young people] questions, making sure they really understood, and if they were afraid to ask any questions, I'd ask their questions for them. Turns out my group were a relatively enthusiastic group, so I didn't really have many options with that,' (A3). Another ambassador explained:

'I was almost like a student liaison [role]. I was assigned a school and a group and basically I was just there to help them get through the stages, guide them in the right direction when they were going a little bit off track and basically just helped them come up with their idea, what they were going to do for their documentary, clarify it and make sure it wasn't too outlandish or too difficult for them to accomplish.' (A1)

4.2.2 Shooting the Past after the Launch Days

The experiences of the ambassador interviewees varied when it came to the post-Launch Days delivery of Shooting the Past. Two of the ambassadors had good experiences, while the other two faced difficulties that appear to have been a result of the lack of commitment to the project on the part of schools and teachers. These difficulties undermined the effectiveness of Shooting the Past, and, in particular, meant that some of the young people were unable to work in a local archive, which formed a key element of the project.

The problems that meant that some of the young people did not visit a local archive were traced, by the two ambassadors, to the absence of any named teacher being responsible, and to the unwillingness (or inability) of schools to timetable the event. One ambassador explained:

‘I never actually went to the archives because I was meant to be with one school then they dropped out and I went with another school but because I never met the teacher and I’ve never even had any kind of communication with the teacher, and that’s when the project kind of went quite downhill. I don’t think it worked out from then. The two days [the Launch Days] were really good because you got to know them and they were quite excited when you told them you were going to be coming to their school and things and then it just never followed through because they couldn’t find a date when the archivist was open to like bring the kids in and they couldn’t find a day when the teacher was to let that happen. It’s a shame.’ (A2)

A similar account was provided by the other ambassador who also experienced problems:

‘The archive visit was supposed to be with myself and one of their teachers, there was an archive in [town], and the school was near enough, but because the kids had to be timetabled and in class for a certain time, for certain lessons, it was difficult to get time off, and then when they could get time off, the archive was closed, or it was already booked, so, unfortunately, I don’t think they did go in the end.’ (A4).

Both these cases indicate that the schools involved were either unclear about their role in supporting their pupils’ involvement in Shooting the Past, or were unwilling to be sufficiently engaged with the project.

The other two ambassadors had much happier experiences with school support and the important archive visit. One of the two explained how valuable, and effective, the online group chat was in arranging the archive visit, which involved liaison between the responsible teacher, the archive and the organisers of Shooting the Past. The archive visit itself went exceptionally well:

‘They [the archive] were absolutely amazing. They gave us our own room, they basically assigned an archivist to us, so basically anything we needed, and she talked them through the whole archive process and was basically our personal archivist for the day and it was absolutely brilliant. The records were brilliant but we also found a couple of local historians in the archives so they came and gave a chat to us as well. Honestly it was an amazingly lucky/good archive visit really.’ (A1)

The central position of the archive visit in Shooting the Past should be fully understood by schools if they wish to ensure that their pupils benefit fully from the project.

4.2.3 Ambassadors' assessment of the impact of Shooting the Past

The interviewees were cautious about identifying impact on the young people from taking part in Shooting the Past. From the ambassadors' own perspective, they felt that the project was valuable because it gave the young people the chance to see what a university looked like, to experience university-style teaching, and to acquire, or build, important learning skills. Comments included:

'I think it definitely is useful just for them spending two days here. It does really help, firstly to raise their aspirations, and, secondly, I think it makes the whole process [of going to university] a lot less daunting', (A4).

'I think definitely with regards living the university life, and encouraging them to go into this line of academia, I think it was very impressive, very helpful for them, because some of the lectures they sat through were basically history lectures that could have been on my course. So I think that was very good for them to see what it could be like.' (A1)

'I think they picked up a lot of skills that were very helpful to their work and just general character building. Teamwork was definitely a key aspect, communication, creativity, adapting, flexibility, coming up with things on the spot, delegation, making things more manageable.' (A3)

In these examples, which were replies to questions asking about impact for the young people, the interviewees were unable to give examples of impact which came from the young people. Nonetheless, the ambassadors' did believe that there were positive impacts for the young people.

4.2.4 Ambassadors' overall assessment of Shooting the Past

The ambassador interviewees were very positive, overall, about Shooting the Past. They were particularly positive about the Launch Days, which they felt gave the young people a valuable experience of seeing a 'prestigious university and feeling comfortable in those sorts of surroundings' (A4). One of the ambassadors noted that:

'The weekend was really good, I really enjoyed it, but I think we could have done another day because some of it was a bit rushed, a bit felt like we were missing things, especially when it came to the filming and the editing. I think we could have done even if it was just a half day, just need a little bit more time to get them on the basics of filming and the basics of cutting down their projects because most of the projects I was hearing, same as mine, were quite outlandish to begin with. They were cut down in our online check but I think maybe half a day just to go more in depth into the editing and the film making would be really good but on the whole I was very impressed with it and I think it was a very good project.' (A1)

In addition to this suggestion, the ambassador who was supporting the team which did not complete the project said that it was vital that a teacher was involved. The ambassador said that it was important to 'make sure that there's a teacher there [...] what they [the young people] told me was that the teacher doesn't really care. When you've got them saying that, it makes you think that ... [unfinished]' (A2). Another ambassador also suggested that there

might be scope to 'make the communication of the teams through the chat rooms easier, because more internet connections are a plus' (A3).

5. Shooting the Past – the school staff

The responsible staff member from each school was asked to take part in the evaluation through a telephone interview. Three school staff agreed, and they were interviewed between 21st and 29th March. Each interview was recorded, with informed consent, and fully transcribed for analysis. The interviews were conducted with a semi-structured interview schedule, and the themes for analysis were drawn from the interview schedule and emergent themes from the interviews themselves. The interview topics are presented in Appendix 4. The main themes presented here are: background to the staff and school involvement with Shooting the Past; the Launch Days; the young people's experience of the Shooting the Past work; the impact on the young people of being involved in the project.

5.1 Staff and school background

The three responsible staff members were, a head of department with responsibilities for disadvantaged and gifted and talented pupils; a teacher with additional responsibility for employability and career development; and a senior member of a school's administration team (and a member of the school's leadership team) with additional responsibilities for gifted and talented pupils.

The interviewees gave different accounts of how their schools became involved with UniTracks and with Shooting the Past. For one school, it was word-of-mouth about both UniTracks and the Shooting the Past opportunity that led them to approach Warwick and become part of UniTracks. For another school, the impetus was provided by the end of a university's outreach scheme, and the desire to be involved with another such scheme from

a high-status university – ‘I have a real liking for Warwick University, and because it’s a Russell Group university, and one of the leading universities in the country, obviously that was what gave it kudos’ (SS2). The third school staff member explained that joining UniTracks had been a decision made by a new leadership team as part of an overall plan to improve the school offer to its pupils.

The interviewees all said that the young people had made active choices when they opted for Shooting the Past rather than the Big Deal – ‘we let them decide on what they wanted to do. They worked as a team, and they preferred it. I think they thought there was more they could talk about’ (SS1); and, ‘it was mainly that the pupils I’ve got on the course are history and media students, so there was a real synergy there,’ (SS2).

5.2 The Launch Days

The interviewees were very positive about the Launch Days for Shooting the Past, with a typical response being ‘it was great, the kids had a great time. The seminars, the presentations, were great. They weren’t bored, they were looked after, we were all looked after very well,’ (SS1). One of the school staff gave a detailed account of the Launch Days and their worth (see Box 2).

Box 2: School staff view of the Shooting the Past Launch event

The launch worked really brilliantly. The students really liked that. I liked that it was only one of the weekend days and obviously one was a school day, which worked out quite nicely. I liked the practicality of it, the fact that they got to do some filming working with cameras going into a media lab and that type of thing, so working with Imovie on computers and the fact that they got an archivist in and it was all about meeting loads of different people who were in all of these different industries, and particularly as it was

industries that my students were interested in. [...] They really liked working obviously with the undergrads that were part of the programme and I think that is an essential part of it because obviously they are nearer their age and they really liked that being able to get stuck in and speaking to them about anything, asking them about the university, and they really loved the university as well, the fact that it's a campus university and everything is all on one site.

(SS2)

The description of the experience of the Launch Days given by SS2 clearly identifies the value of the event from the standpoint of schools and young people: it took only one school day, and one day of a weekend; the teaching and learning were practical; the young people met a range of relevant people; the young people enjoyed working with the student ambassadors; and seeing, and staying at the university was important too.

5.3 Shooting the Past after the Launch Days

The interviewees were asked how the weekly operation of Shooting the Past was managed. Two themes emerged, one concerning issues with aspects of the project like the archive visit, the other concerned the role of the responsible teacher and the school in supporting the young people.

One of the school staff noted that their school's team had enjoyed a good archive visit, and that the student ambassador had been very useful both during the visit and for the rest of the project – 'we met [name], who was our undergraduate [ambassador] in the holidays, and he came to the library with us to look through some stuff' (SS2). This positive feedback contrasted with that from one of the other interviewees whose school team experienced problems with a failed webinar which the student ambassador had not been told of, and the

archive visit which partly miscarried as the archive was unaware that the young people were going to visit. In addition, the school received inaccurate information concerning the project showing, and the young people were unable to make editing changes to their film as they had hoped.

The interviewees all gave accounts of their facilitating and supporting their Shooting the Past teams. This important aspect of the project was described by one of the school staff in detail, and illustrated the type of support and facilitation that the responsible teachers, and schools, need to provide (see Box 3, Supporting and facilitating a Shooting the Past team).

Box 3: Supporting and facilitating a Shooting the Past team

I think they've managed their time well. I think it is a big ask but we've given them time in school so we've allowed them in tutor time, which they get half an hour at the end of the day, we've arranged for them to meet as a group. They've wanted to go and record things in music so we've allowed them access to computer rooms, we've allowed them access to the recording studio, we've provided them with IT support. We've not tried to take over for them. This needs to be about them. We've said okay tell us what you need, and sometimes that's just about we need access to the recording studio, we'll need access to a room so we can meet, we need to meet for five periods to practice, and we've allowed them tutor time to do that in. So we've arranged a room for them, we've arranged a venue, but we've not really got involved in the what they're delivering if that makes sense? The tasks themselves they've cracked on with, and I couldn't even talk to you about the tasks they're completing so I hope there's no questions about that, but in terms of the logistics of making it happen and providing them with support in terms of resources and rooms and times we've provided them with that.

(SS3)

5.4 School staff views on the impact of Shooting the Past

The interviewees were asked if they thought taking part in Shooting the Past had any impact in terms of the young people's attitudes to university and their future career paths. One of the interviewees felt that the young people from their school were already strongly motivated to attend a good university, 'they've decided on their career path so their aspirations are high' (SS3). By way of contrast, another school staff member thought that taking part in Shooting the Past had a positive impact on the young people from their school, particularly with one of them who had been very reluctant to consider going to university at all. In answer to a question about impact, the interviewee replied:

'Yes I think so, especially thinking about their future. We're trying to get one of the girls to go to university because she is a very, very bright girl. Well all of them obviously but one of them was quite anti and none of the others have anyone in their family that has been to university. So I think it has made them realise, especially going to the campus and spending the two days there, made them realise that actually it could be something they would want to do.' (SS1)

When asked what it was about visiting, and staying at, Warwick, the interviewee responded:

'They liked the campus. They don't know any different to be honest. They've never been to a university. These kids have never really travelled. We went on a Virgin train and they'd never been on a Virgin train before. They haven't been outside ... Because this is quite a small community and it's quite isolated from other towns and cities. I think widening their eyes really for them to think actually there is more to it.' (SS1)

6. Shooting the Past – the young people

Data was gathered from the young people who took part in Shooting the Past using quantitative and qualitative methods. A pre-project questionnaire was administered at the Launch Days, with a post-Shooting the Past questionnaire administered, electronically, after the project had finished. The questionnaires are presented in Appendix 5. In addition, six young people were interviewed between 4th – 11th May. The interviews were conducted with a semi-structured interview schedule, and the themes for analysis were drawn from the interview schedule and emergent themes from the interviews themselves. The interview topics are presented in Appendix 6. The data, and analysis, is presented here, with the findings from the questionnaires presented first, followed by that from the interviews.

6.1 Young people; questionnaire data

6.1.1 Launch Days' questionnaire

A pre-event questionnaire was completed at the Launch Days in January, administered by an evaluation researcher, and a follow-up questionnaire was administered by Shooting the Past staff, after the screening event at the end of March.

There were 16 matched pairs for the Shooting the Past Programme, representing six different schools. 12 of the respondents were female and four were male. 14 were White British. All data are presented as actual numbers instead of percentages. The results are generally discussed in terms of overall positive ('Agree' plus 'Totally agree') or overall negative ('Disagree' plus 'Totally disagree').

Table 6.1 Students' expectations for the launch day

	Totally disagree	Disagree	Neither agree nor disagree	Agree	Totally Agree
q1a. I know what to expect today	1	4	5	6	0
q1b. I think the launch day will tell me all I want to know about Shooting the Past	0	0	0	12	4
q1c. I think the launch day will give me all I need to know to start work on my group's Shooting the Past project	0	0	1	11	4

There was some uncertainty as to what the launch day would be like, but the students had high hopes that they would be clear about the project by the end of the two days.

Table 6.2 Students' reasons for choosing Shooting the Past over the Big Deal

	Totally disagree	Disagree	Neither agree nor disagree	Agree	Totally Agree
q2a. I did not want to do a business or entrepreneurial project	0	2	1	12	1

q2b. My school could only help me with the Shooting the Past project	3	6	5	2	0
q2c. I am interested in film and visual media	0	2	3	5	6
q2d. I am interested in history	0	3	1	7	5
q2e. I thought the skills associated with Shooting the Past would be useful for me	0	0	1	11	4

The students were completely positive about the skills they hoped to gain from the project being useful for them. They were mostly positive about the other statements, though there were two or three students who disagreed with being interested in history, film and visual media, and not wanting to do a business project. Nine students were negative regarding the statement that their school could only help with Shooting the Past, with only two being positive towards this.

Table 6.3 Student's ideas about working in a team

	Totally disagree	Disagree	Neither agree nor disagree	Agree	Totally Agree
q3a. You will have an enjoyable time	0	0	0	15	1
q3b. You will have to work hard	0	0	0	15	1

q3c. You will learn new team working skills.	0	0	2	13	1
q3d. You will learn new skills relating to history	0	0	3	11	2
q3e. You will learn new presentation skills	0	0	0	15	1
q3f. You will learn new writing skills	0	1	5	10	0
q3g. You will learn new organisational skills	0	0	4	11	1
q3h. You will learn new analytical skills	0	0	3	11	2

The students were completely positive about the following expectations: having an enjoyable time, having to work hard, and learning new presentation skills. There was only one negative response for any of the statements and that was regarding learning new writing skills.

Table 6.4 Students' expectations of the project

	Totally disagree	Disagree	Neither agree nor disagree	Agree	Totally Agree
q4a. Make you interested in a career in film, TV, or visual media	0	1	6	8	1
q4b. Provide you with skills that will be useful at school	0	0	2	11	3
q4c. Provide you with skills that will help you in your post-school career	0	1	1	13	1
q4d. Possibly change your ideas about your future	0	1	11	3	1

The majority were positive that Shooting the Past would provide them with skills that would be useful at school and in their post-school careers. There was less certainty regarding the project making them interested in a career in film or changing their own ideas for their future.

There was opportunity for the students to write down any open comments, but none were made.

6.1.2 Post-Shooting the Past questionnaire

All 16 of the students had an enjoyable time, learned new skills relating to filming and all agreed that they had worked hard. One student disagreed that they had learned new skills relating to history but the rest were positive or neutral about this statement. This was the only negative response. The least positive response was for having learned new writing skills. Perhaps the students hadn't really thought about a script, if they used one, being a form of writing.

Table 6.5 Student's experiences of working in a team

	Totally disagree	Disagree	Neither agree nor disagree	Agree	Totally Agree
Postq1a. You had an enjoyable time	0	0	0	10	6
Postq1b. You had to work hard	0	0	0	11	5
Postq1c. You have learned new team working skills	0	0	1	12	3
Postq1d. You have learned new skills relating to history	0	1	1	12	2
Postq1e. You have learned new presentation skills	0	0	4	9	3
Postq1f. You have learned new writing skills	0	0	9	7	0

Postq1g. You have learned new organisational skills	0	0	3	8	5
Postq1h. You have learned new analytical skills	0	0	4	10	2
Postq1i. You have learned new skills relating to filming	0	0	0	9	7

The majority of students were positive about Shooting the Past giving them skills that will be useful at school and also in their post-school careers. A significant number (6) disagreed with the project having possibly changed their minds about their future and two students were also negative regarding now being interested in a career in film, TV, or visual media.

Table 6.6 Students' experiences of the whole project

	Totally disagree	Disagree	Neither agree nor disagree	Agree	Totally Agree
Postq2a. Made you interested in a career in film, TV, or visual media	1	1	8	5	1
Postq2b. Provided you with skills that will be useful at school	0	0	2	12	2

Postq2c. Provided you with skills that will help you in your post-school career	0	0	3	12	1
Postq2d. Possibly changed your ideas about your future	0	6	7	3	0

Again, there was an opportunity to provide a general comment and/or ideas for the future about the whole Shooting the Past project. Four wrote a comment and they are presented below:

‘Going to [...] Museum/Archive really helped us with putting more information into the documentary. Thank you for arranging this event.’

‘Thank you for an amazing opportunity for me to learn new skills.’

‘A reward system to inspire hard work.’

‘Thank you !!’

6.2 Young people’s interview data

Six young people from two schools took part in Shooting the Past were interviewed at the beginning of May, following the completion of the project. The main themes that arose from the interviews are presented here, these were: the backgrounds and interests of the young people; choosing Shooting the Past; the Launch Days; running the project; overall assessment.

6.2.1 Backgrounds

All the young people gave accounts that showed that they were engaged in a wide range of co-curricular activities, including sport, drama, and music. They were active in school and outside school, both in terms of the curriculum and beyond it. For example: 'I enjoy rounders, I take part after school. I enjoy drama projects with school, and taking part in National Connections, I also enjoy reading and creative writing' (YP3); 'my favourite subjects are psychology and maths. Outside of school I like music, and I like learning to play musical instruments', (YP4). Although two of the young people had older siblings at university, none of them had parents who had attended university.

6.2.2 Choosing Shooting the Past

The interviewees came from two different schools, and gave clear, positive reasons why each team had chosen to undertake Shooting the Past rather than the other UniTracks' offer, the Big Deal Enterprise Challenge. The young people explained that they felt that their skill sets, their interests, and their schools were all in a better place to enter Shooting the Past, rather than the Big Deal. A good account of a team choosing Shooting the Past was given by one of the interviewees:

'We all heard about it [Shooting the Past] at the very first launch event of UniTracks [for Y10 pupils, 8th October 2016], the launch that set up the whole UniTracks project. Then we had a meeting at school close to the deadline of choosing the project, then we discussed it and agreed that this [Shooting the Past] would be the best project as two of us are history students and also our town has a rich history. [...] We felt that our skills relied on history more, and that we felt more confident with history, and also that we would struggle doing The Big Deal because just the whole ideas kind of thing, that we had no experience with entrepreneurship.' (YP3)

Some of the young people were particularly pleased with the project, seeing it as matching their interests and enthusiasm:

‘Like I said, I really love making movies and looking into history, so this was kind of my thing, and I was really excited and looking forward to working with a group of people, so when I heard about it I went home and started screaming and being really happy, and said, “finally I got to get the experience, I can finally do it”’. (YP1).

6.2.3 The Launch Days

The young people were all enthusiastic about the experience, the teaching and learning of the Shooting the Past Launch Days. Speaking together, two of the interviewees explained, ‘I thought it was good because they gave us lots of different workshop type of things to do which were really helpful when we needed the skills for the actual filming’ (YP4), ‘I liked being able to stay on the campus and we got to make new friends’, (YP5). This positive reaction was common to all the young people, with one of them giving a good account of the event:

‘I loved it because it was really fun and we got to meet our student ambassador [name], and basically we explored lots of different styles of documentary and filming. We explored camera angle and ways of filming, which really helped, because I had no experience of filming whatsoever. We had a bit of a workshop with editing. We got to explore filming and we basically decided what it [their documentary film] was going to be about, what our project name was, and what each person was going to do.’ (YP3).

This is a good account of the learning at the Launch Days, along with the necessary organisational decision-making which meant that the young people could return to school and begin their project work.

6.2.4 Working on Shooting the Past

The interviewees talked about the way in which they had worked on Shooting the Past, and covered four main areas: organising their teams; the archive visit; support from school and teacher; and their student ambassador. Each are covered here.

6.2.4.1 Organising a Shooting the Past team

The young people gave good accounts of team working, discussions and co-operation to organise and time their Shooting the Past project work. The accounts also stressed the independence of the young people, who were self-motivated and engaged in the project. Examples of the accounts were:

‘Firstly we had a meeting saying, “okay, who wants to do what?” And we all decided, “I’m going to do this, I’m going to do that”, and the roles that were left we kind of gave out, and asked them, “are you comfortable with doing this?”’ (YP1)

‘[Name] is really good with tech and stuff, so he did the filming and the camera work, and [name 2] is better at talking to people, and both of them live in the town, whereas I don’t. So it was easier for them to do the stuff in town [...] and I helped with the actual ideas.’ (YP2).

'I'd say it was good for our time management because it means that we literally had to keep to a time limit. There was a real time limit, rather than at school where you can get an extension if you need it. And then it helped us work more as a team but not just as team working all in one thing; it was working as a team but on different, separate things to make it better. And then it sort of helped us with our speaking skills as well, because we had to get our ideas across about it, and I guess that was it really.' (YP2).

The young people said that at times it was 'really difficult' (YP3) to keep to timetable, but both teams did, and were able to submit on time, as a result of effective team working.

6.2.4.2 The archive visit

The archive visit was well received as an important learning experience for the young people. For one of the young people, finding out about the existence of archives was in itself, an important part of the visit:

'From the archive visit I sort of learnt that ... it was that actually because I'd never even heard of an archive before, so I actually learnt that there is places where you can find out about history, and it's not just from the computer. And because if I'd just typed in the town's history it would have just come up with all the things that I already know.' (YP2).

The archive visit was also a key part of the history element of Shooting the Past, enabling a research activity to underpin the history element of the project:

‘The visit was at [name], and we met with the person in charge of the archives and a woman who was part of this local history group, and together we looked at a couple of artefacts, like we looked at ration cards, and we looked at old photographs and then me and [name] made loads of notes so that we could go away and research. Basically, it gave us a lot of insight, and a ground of what we were going to focus on, and what were the main areas.’ (YP3)

The archive visit was central to the Shooting the Past experience and for one of the teams whose members were interviewed, poor communications undermined the effectiveness of the visit. Three of the young people were in a team who found that the archive was not expecting them, which meant that, ‘we had really limited access to things, because t have a wider access you need to have a booked session and it had gone a bit wrong’, (YP6).

6.2.4.3 The student ambassador

The interviewees were all pleased with the student ambassador who worked with them, and appreciated their help and advice at the Launch Days and throughout the project. The interviewees YP4, 5 and 6, noted that their ambassador was ‘quite shy at first’, but that they got ‘on well to be honest, and ‘he had good ideas’, which included the idea that they actually took forward and turned into their documentary film. Interestingly, they said that they had asked the ambassador about how ‘he was finding his lessons’ at university, although the main focus of their interaction with the ambassador was, of course, on Shooting the Past. This account of the importance of the student ambassador role was also confirmed by the young people from the other school; an example of their views on their ambassador being: ‘He did help. He was really nice. He answered all of our questions. He did hep at the archives visit, and when my friends came back from that visit they gave me loads of ideas that he gave us – so that definitely helped’, (YP1). Similarly, another of the young people in the same team said, ‘he was really useful in the actual researching part of it, and,

like, to try and cut down on some of the ideas so we didn't have loads of ideas. And he made it so it was structured better. So we had more detail, and less random topics', (YP2).

6.2.4.4 Overall assessment, and impact

The accounts that the young people gave of taking part in Shooting the Past suggest that they benefited from the residential Launch Days, both in terms of the learning that was specifically related to film, history, and oral history, and in terms of visiting, and staying at the University of Warwick. The project also enabled the young people to build a range of skills related to team working, research, archive work, interviewing techniques, filming, editing, and schedule keeping. All these benefits were evidenced in the interviews with the young people. They were also asked to give an overall assessment of their involvement in Shooting the Past.

The young people gave very positive assessments of the overall experience of taking part in Shooting the Past. For example, the three young people interviewed together said: 'I think it's given us all experience in media that we wouldn't have got anywhere else,' (YP4); 'I think it was really interesting to find out so much about our town', (YP5); and 'it's give us more confidence [...] team working, but also presenting', (YP6). More detailed assessments are presented in Box 4: Young people's assessments of Shooting the Past.

Box 4: Young people's assessments of Shooting the Past

'I would say it [Shooting the Past] was a good idea, and you just have to be prepared for the workload, and that there is a deadline, and that the time may seem big at the start of it, but it goes really quickly and you just need to get on and do it. It is going to be hard balancing your school workload, and you just have to make sure that the people you are doing it with you trust, and are pulling your weight, because it's going to take a lot of

effort, and you need to have the team work to be able to do this project, and so just make sure before you sign up that you have everything you need and go for it.’ (YP4)

‘It was good to do that I learnt more about the town that I go to school in and even though I know bits of history from the town I realised that I don’t know that much. It was good to find out about different camera techniques because I’d never really done anything to do with filming at all and it was good to see what you can actually do with a camera.’ (YP2)

7. Conclusions and recommendations

7.1 Conclusions

Shooting the Past 2017 was a successful, well appreciated offering for Year 10 members of UniTracks. After the miscarried attempt to offer Shooting the Past in 2016, changes made to the project enabled it to run alongside the long-established The Big Deal Enterprise Challenge in 2017. The young people involved welcomed having a choice of project in their first year as UniTracks’ members, and Shooting the Past should now be seen as a good alternative to the Big Deal.

The young people, responsible school staff, and student ambassadors all reported positively on the experience of the project. Highlights for the young people included the residential Launch Days at the University of Warwick, the visit to a local archive, and the chance to research, write, film, edit, and present a documentary film.

7.2 Recommendations

The evaluation suggests the following recommendations for future offerings of Shooting the Past:

- That Shooting the Past should continue to be offered as a project for Year 10 UniTracks' members, given that the current model is a well-founded, workable scheme which enables young people to acquire and build skills and knowledge in a wide range of areas.
- Steps should be taken to ensure that all schools properly support their young people in taking part in Shooting the Past. In particular, schools should:
 - Allocate a committed, named, member of staff who will remain with the project throughout its running, will attend the Launch Days, the archive visit, and the screening, with the school team.
 - Commit to releasing the young people to attend the Launch Days, the archive visit, and the screening.
 - Support and facilitate the young people in their Shooting the Past activity by, for example, arranging transport, communicating well with the Shooting the Past organisers, the student ambassadors and the local archive; providing resources for the young people to meet and carry out the project; check on, and encourage, the school team's progress.
- Some of the young people experienced difficulties with the archive visit that appear to have been a result of confused communication between schools, the Shooting the Past organisers, and student ambassadors. The archive visit is an important part of the project, and communications should be improved.
- The student ambassadors for Shooting the Past 2017 were all drawn from history undergraduates. While there were no issues associated with this, it might be useful if undergraduates from the Department of Film and Media Studies could be recruited for the 2018 offering. Further, some consideration might be given to providing each school team with two undergraduates, one from each of the relevant departments.

- There were some issues raised by school staff around timetabling of parts of Shooting the Past. The timetable for Shooting the Past should be set as early as possible so that schools can plan it into the work of staff and pupils.

Appendix 1; ‘Shooting the Past’ Launch Days.

UniTracks presents

“Shooting the Past”

Friday 3 February 2017

Time	Activity		Venue
11:00	Registration		Science Concourse, B2.04/05
11:30	Welcome, Introductions & Icebreakers		B2.04/05
12:15	An Introduction to Documentary Filming – Part 1		B2.04/05
1:00pm	Lunch		
1:45	An Introduction to Documentary Filming – Part 2		‘The Oculus’ 1.01
3:00	Break		‘The Oculus’ 1.01
3:15	Groups 1-4 Archives & Research The Oculus, 1.01	Groups 5-9 Hands-On Editing (TEACHING GRID)	
	Groups 1-4 Hands-On Editing (TEACHING GRID)	Groups 5-9 Archives & Research The Oculus, 1.01	
5:05	Close		

	<ul style="list-style-type: none"> • Shuttle bus/taxi to Coventry Train Station (George Salter Academy) • Lady Manners/Landau Forte/Ormiston Rivers/Sandwell go to Radcliffe to check in • Meet downstairs in reception at 6:10 to walk to Xananas 	
6:30	Evening Meal	Xananas Restaurant
7:30/8:00-9:30	Evening Entertainment	The Oculus, 0.03
9:30	Return to Radcliffe – own rooms	Radcliffe House

Saturday 4 February 2017

Time	Activity	Venue
8:00	Breakfast at Radcliffe	Radcliffe House
9:30	Registration – those not staying overnight	The Oculus 0.01
10:00	Oral Histories/Technical Session	The Oculus 0.01
12:00	Lunch	
12:30	Team Preparations (work with mentors to prepare timeline, group roles, story board, pitch/synopsis)	The Oculus 0.01
2:00	‘Present your Pitch’ (each group informally presents their pitch to the rest of the group)	The Oculus 0.01

2:30	Wrap Up & Depart	
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Appendix 2: Topic list for interviews with Shooting the Past university staff

Shooting the Past, 2017

Interview topics for the academics, post StP, April, 2017.

- Background and how became involved.

- Concept of StP, its aims, both in terms of history & film, and in the wider, UniTracks, sense.

- Preparation – how was it organised, role of Catherine & the other academic, film & history depts..

- The Ambassadors – what was their role, recruiting them, and difficulties re that.

- Overview and assessment of how the StP went:
 - How did the launch (3/4 February) go?
 - Expected contribution of the schools – staff, facilities, support etc. How did this go in fact?
 - How were the different tasks managed, e.g., the archive visit?

- Cover the StP showing, Friday, 31 March
- Overall assessment.
- What do you think the YPs got out of being part of StP?
 - In terms of the UniTracks' goals & in terms of film & history?
- Strengths and weaknesses of StP?
- Any areas that could be improved, or changed?
- Anything else?

Thanks!

Appendix 3: Student Ambassador semi-structured interview schedule

Shooting the Past

Student Ambassadors' interview schedule

April, 2017

- Talk through Information Sheet and Consent Form. Assure confidentiality. Explain what the evaluation is.
- Ask permission to record. Explain you will be taking notes too (if you want to).

1. Background:

1a Just to start with, can you tell me a bit about your background – what are you studying, other, similar, volunteering at the University?

1b. Can you tell me how you came to be involved with the 'Shooting the Past' project?

1c. What was it that attracted you to volunteering for Shooting the Past?

Prompts:

- Volunteering in general?
- Wish to work with schools?
- Wish to be involved with a history project, or a film project?
- Wish to be involved with a widening participation outreach?
- CV?

2. Can you tell me about the induction and support you were given to carry out the role?

Prompts:

- What was covered in the 'Mentor Induction Day' [26th January, an hour and a half].
- With hindsight, was the preparation enough?

3. Could you talk me through the whole running of 'Shooting the Past', and your role, and how you found that?

Prompts:

- Ask about the Launch Event (3/4 February) – what was their role? How did they find working with the young people, and the academics?
- Local Archive Visit- what was their role in respect of the archive visit they did with the young people? How did that go, was it useful, were there any things that could be improved? What did they think the Young People got out of that visit?
- The Screening Event – how did that go? How did your team find it?

4. Thinking about the aims of *Shooting the Past*, and of *UniTracks*, what do you think the young people who were involved got out of it?

Prompts:

- In terms of knowledge about history and film?
- In terms of team work, academic skills, confidence?
- In terms of thinking about their possible futures, especially in respect of applying for university?

5. Looking back over *Shooting the Past*, what overall assessment would you give of the project?

Prompts:

- Strengths?
- Weaknesses?
- Ideas for improvement or changes?
- Anything else?

THANKS FOR TAKING PART!

Appendix 4: Interview schedule topics for school staff.

'Shooting the Past' (2017)

School staff interview topics

1. Could you please tell me the background to how your school became involved in UniTracks, and what your role is with regard to UniTracks and Shooting the Past?

2. Could you tell me how you are finding the experience of fitting your Shooting the Past responsibilities in with your normal teaching and school duties?
3. Could you tell me about the Shooting the Past Launch (3rd/4th February) at the University of Warwick?
4. Could you tell me a little about the tasks the young people are given – do you think they are helpful tasks, are they challenging for the team?
5. Could you tell me how you think the team's work with the tutors (the academics from Warwick) is progressing?
6. Thinking about the entire Shooting the Past project, and its different aspects, what do you think the benefits are for the young people from taking part in the competition?
7. Are there any drawbacks for the young people in being involved in the Shooting the Past competition?
8. Is there anything else that you would like to say about the Shooting the Past or anything that you think that has not been covered?

Appendix 5. Young people’s questionnaire

UniTracks

Shooting the Past Launch Event

University of Warwick

Friday 3/Saturday 4 February, 2017.

To help the University of Warwick develop and improve UniTracks, the *Centre for Educational Development, Appraisal & Research* (CEDAR) at Warwick is evaluating all aspects of UniTracks. It would be very helpful if you could complete this evaluation questionnaire at the beginning of ***Shooting the Past*** Launch Day, and another at the end of the ten weeks of ***Shooting the Past***. You don’t have to complete the questionnaire, but by doing so you will be contributing to the on-going improvements to the UniTracks programme. All the information collected will be held securely, is confidential, and will be reported without using names of individuals or schools.

The identity details requested below help us to match the ‘before’ and ‘after’ questionnaires for ***Shooting the Past***:

Given name:
Family name:
School:

Gender:

Male:

Female:

Year Group:

How would you describe your ethnicity:

1. The Launch Day.

(Tick one box in response to each statement.)

	Totally Disagree	Disagree	Neither agree nor disagree	Agree	Totally Agree
1a. I know what to expect today.					
1b. I think the Launch Day will tell me all I want to know about <i>Shooting the Past</i> .					
1c. I think the Launch Day will give me all I need to know to start work on my group's <i>Shooting the Past</i> project.					

2. Choosing to do ***Shooting the Past***

(Tick one box in response to each statement.)

I chose to do *Shooting the Past* rather than the 'Big Deal' competition because:

	Totally Disagree	Disagree	Neither agree nor disagree	Agree	Totally Agree
2a I did not want to do a business or entrepreneurial project.					
2b. My school could only help me with the <i>Shooting the Past</i> project.					
2c. I am interested in film and visual media.					
2d. I am interested in history.					

2e. I thought the skills associated with <i>Shooting the Past</i> would be useful for me.					
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3. Working in a <i>Shooting the Past</i> team					
(Tick one box in response to each statement.)					
Thinking about the next ten weeks working with other students in your <i>Shooting the Past</i> team, do you think that:					
	Totally Disagree	Disagree	Neither agree nor disagree	Agree	Totally Agree
3a. You will have an enjoyable time.					
3b You will have to work hard.					
3c. You will learn new team working skills.					
3d. You will learn new skills relating to history.					
3e. You will learn new presentation skills.					
3f. You will learn new writing skills.					
3g. You will learn new organisational skills.					
3h. You will learn new analytical skills.					

4. Your expectations of the taking part in *Shooting the Past*

(Tick one box in response to each statement.)

Do you think that being involved in *Shooting the Past* will:

	Totally Disagree	Disagree	Neither agree nor disagree	Agree	Totally Agree
4a. Make you interested in a career in film, TV, or visual media.					
4b. Provide you with skills that will be useful at school.					
4c. Provide you with skills that will help you in your post-school career.					
4d. Possibly change your ideas about your future.					

Please turn over/...

5. What else would you like to tell us?

Use this space to add anything else that you think we should know about. You can comment on UniTracks so far, or ***Shooting the Past***, or anything that you are concerned about, or are pleased about.

Thanks for helping with this evaluation!



For further information about this evaluation, please contact: Dr Stephen Cullen, Senior Research Fellow, CEDAR, University of Warwick, Coventry, CV4 7AL. S.M.Cullen@warwick.ac.uk

Appendix 6: Interview topics for young people's interviews.

Shooting the Past

School pupils' interview schedule (topics)

April, 2017

- Talk through Information Sheet and Consent Form. Assure confidentiality. Explain what the evaluation is.
- Ask permission to record. Explain you will be taking notes too (if you want to).

1. About You

1. Just to start with, could you tell me a little bit about yourself? You know, about your family, school, sports, hobbies, subjects, that sort of thing.

2. Finding out about Shooting the Past

2a. Could you tell me a bit about when you first heard about Shooting the Past – how did you hear about it, what did you think about it as a project to be involved in?

2b. How did your team for Shooting the Past get together, who was the teacher that was involved, and how did they help?

3. Your team's Shooting the Past idea

3a. Could you tell me how the team came to a decision about what you were going to research and film for your Shooting the Past?

3b. How useful was the Launch Event in explaining what your team had to do, and how to do it?

4. Researching and making the film

4a. Could you tell me all about the process of researching and making the film? How did you organise the work, what did you do, week by week, which bits were easy to do, and which harder?

4b. Could you tell me about the archive visit – how did the team plan for that, and how successful a visit was it?

4c. Could you tell me about the Student Ambassador who was assigned to you team – when did

5. *Summing up*

5. How would you sum up the whole Shooting the Past project? Was it good, useful, enjoyable? What did you get out of it?