14-18 NOW evaluation
2016 Season Evaluation Report

Introduction

Executive Summary
14-18 NOW is the **official arts programme** taking place across the United Kingdom to mark the centenary of the First World War.

2016 represented the **second season of a five year programme**, following on from the first season in 2014. The final season of the programme in **2018** will mark the centenary of the Armistice and the end of the First World War.

In November 2013, 14-18 NOW commissioned Morris Hargreaves McIntyre to develop an Evaluation Framework for the programme, designed to capture a range of artistic, heritage, partnership, volunteering and audience outputs and outcomes.

In 2016, MHM undertook a programme of primary research with artists, project partners, volunteers, participants and audience members across the 14-18 NOW projects.

This document presents a summary of the findings and recommendations of the research. Please see the full report for the detailed findings.
Introduction

14-18 NOW could be described as an historical enquiry into the First World War through the arts. 14-18 NOW’s programme has challenged official commemoration approaches, and in doing so, has revealed hidden histories of the First World War.

Discovering and using historical resources in creative, innovative ways and offering a range of perspectives on the complexity of the First World War lies at the heart of the success of 14-18 NOW to date.

By re-interpreting the commemorative act, 14-18 NOW projects have presented heritage on an individual, human scale and enabled artists, participants and audiences to connect emotionally and intellectually with the First World War.

At its most powerful, this has prompted people today to be curious about the people who lived during the First World War. 14-18 NOW projects are inspiring people to find out more about the war, the people who fought in it and those who experienced it on the home front.

14-18 NOW is a pioneering cultural programme, creating new heritage and arts practice at a personal level and on a national scale.

The key evaluation findings from the first two seasons of 14-18 NOW activity include:

- Projects have been most successful where work has been presented in the public realm
- A focus on personal, human stories has facilitated connections and engagement - delivering intellectual, emotional and spiritual outcomes
- Engagement with, and participation in, 14-18 NOW projects has resulted in attitudinal or behavioural changes
- Projects have been a catalyst for new personal heritage practice for artists, participants and audiences
- Heritage sites have been re-presented, audiences have been newly or re-engaged with heritage sites
- The aesthetic and immersive elements of the artworks have demonstrated the power of imagery to communicate knowledge
- 14-18 NOW projects have created a new, ‘unprescribed’ and impactful form of participation in commemoration
- Projects have provided audiences with a local, national and global perspective and engendered understanding of the First World War through the lens of the individual.
Executive Summary

1. 14-18 NOW’s programme of large-scale contemporary arts events have set a new benchmark for the arts and heritage sectors in commemorating national moments both in the UK and internationally.

14-18 NOW commissions have engaged **30 million people** across the UK since the first year of the centenary commemorations in 2014 - three-times the original audience target of 10 million.

**Amongst the 30 million are:**

- **4 million children aged under 16**
- **3.5 million young people aged 16-24 years old**
- **1 million international audiences**

The second season in 2016 also represented noticeable improvements in communications for 14-18 NOW in terms of broadcast and digital audience reach:

- **Media reach increased from 505 million in 2014 to 650 million in 2016**
- **Media value increased from just under £10 million in 2014 to £11.7 million in 2016**
- **Over 650,000 viewers watched Young Men on BBC2 and the We’re here because we’re here documentary on BBC4**
- **The BBC Arts film on Facebook had 1.9 million views - the highest ever recorded by the BBC**
- **We’re here because we’re here won fourteen awards for its digital campaign**
2. Experiencing a 14-18 NOW project has demonstrably increased the UK public’s sense of relevance of the First World War and the more projects people experience - as individuals, families and communities - the greater the impact.

14-18 NOW promotes greater understanding, delivering fresh perspectives and initiated further learning among audiences.

- People who experienced 14-18 NOW projects were almost twice as likely to feel that the First World War was more relevant to them than those who had participated in traditional forms of commemoration.
- 31% of audiences who had engaged with projects in both seasons felt that the First World War was now more relevant in their lives.
- 77% of people who experienced *We’re here because we’re here* felt that it had made the Battle of the Somme more relevant to people’s lives today.

Projects also enhanced people’s understanding of the global impact of the conflict and the impact on, and the contribution made by people from their own local area.

14-18 NOW events also helped audiences make connections with contemporary conflict.

Across the projects, communicating the history and heritage of the First World War through contemporary work has given audiences a new insight and perspective on the conflict and those who fought.

A focus on the personal, individual, human aspects of the war was particularly impactful in connecting audiences with heritage.

Experiencing 14-18 NOW projects also developed people’s appetite to find out more about the First World War.
3. *We’re here because we’re here* raised the bar for cultural programming and is a leading model for large-scale artist-led commemoration in the UK and internationally

*We’re here because we’re here* was a new kind of contemporary memorial that entered people’s everyday lives, inviting reflection on the life and death of the men killed at the Somme. Its impact on the public and participants far exceeded its objectives and has made a significant impact on the UK sector and globally.

- 86% of people who experienced *We’re here because we’re here* agreed it was an appropriate way of commemorating the centenary of the Battle of the Somme

This new memorial engaged the UK public in ways that were significantly different to any of the other commemorations of the Battle of the Somme on that day. The impact on the public was beyond the expectations of all those involved in delivering the project.

*We’re here because we’re here* demonstrated that the arts can play an important role in solemn events as well as celebratory ones, and now serves as an inspirational standard for the sector on how the arts can present serious, high quality work in a sensitive area, and the impact which can be generated by working at scale.

‘Jeremy Deller’s *We’re Here Because We’re Here* was a masterstroke of commemoration that embraced the widest possible constituency of people. By the end of the day the nation was engaged and moved – truly remarkable.’

Maria Balshaw, Director Tate, The Arts Newspaper
4. 14-18 NOW's UK-wide programme of free events reached more diverse audiences than normally seen in the arts and heritage sectors and show-cased the value of public outdoor arts in attracting new types of audiences

6 million people across the UK engaged with the 42 free events and activities which 14-18 NOW commissioned in 2016, including:

- A live audience of 2 million for *We’re here because we’re here*
- 830,000 visitors at the *Poppies* in Orkney, Perth, Lincoln and Caernarfon
- 700,000 visitors at exhibitions including *War Damaged Musical Instruments* (Tate Britain); *Fashion and Freedom* (Manchester Art Gallery); and *End of Empire* (Turner Contemporary)
- Over 200,000 passengers on *Everybody Razzle Dazzle* in Liverpool
Ten projects in 2016 engaged audiences with free contemporary public art and attracted new and more diverse audiences to art and heritage.

The demographic profile for 14-18 NOW public art was both broader than that of ‘typical’ arts or heritage audiences, and close to the profile of the UK population.

- 18% of the audience at Dr Blighty was from black or minority ethnic (BME) groups, more than twice the proportion of BME groups in current arts (7%) and heritage (7%) audiences in England.
- As well as diversifying the demographic profile of audiences, the free outdoor events in 2016 also attracted audiences from areas of low art and heritage engagement.

More than one in three of the audience at Somme 100 in Manchester were from ACE Areas of Low Engagement, with a similar proportion from local authorities ranked in the lowest 20% in terms of heritage engagement.

The events engaged new audiences who were experiencing outdoor arts for the first time.
14-18 NOW’s international reach is increasingly evident from the artists commissioned, to the themes covered in the commissions and the audiences who engaged with the work in 2016.

Several of the commissions in 2016 dealt with the global impact of the conflict and alongside this, the contribution of soldiers from across the British Empire. *Doctor Blighty* and *Garden within a Garden* told the story of Greater India’s contribution. The Sykes-Picot Agreement and the war in the Middle East inspired the *Syrian National Orchestra*.

Several of the commissions in 2016 communicated the impact which the war had across the UK on the home front, particularly in terms of the changing role of women in society and the workplace. Audiences welcomed the focus on the non-military aspects of the conflict and the contribution of non-combatants.

5. In undertaking work across the UK and a wide diversity of activity, 14-18 NOW is succeeding in achieving reach and resonance at a local, national and international level
The volume and breadth of geographic coverage achieved by 14-18 NOW in 2016 represented a significant step change in UK reach. For example, there were no projects in 2014 in the South East, Yorkshire & The Humber, the North East or the East Midlands. In 2016, there were at least three projects in each of these regions. More than 80% of projects in 2016 were outside London with over 25% located in rural local authority areas.

A number of the projects commissioned in 2016 had multiple elements, covering more than one medium, more than one artform and offering opportunities to engage with both free and paid elements.

Projects were delivered across nine artforms, through six different mediums. 42 (69%) of the events and activities commissioned in 2016 were free.

At 61, the number of events staged in 2016 was almost double the number in 2014, with a significant uplift in the number of free events in particular from 23 in 2014 to 42 in 2016.
6. 14-18 NOW’s programme of inviting contemporary artists to make new work about heritage delivers sustainable benefits for artists, delivery partners, participants and audiences

Many of the commissions in 2016 afforded artists an opportunity to work with heritage for the first time. The research which artists undertook gave them new perspectives and insights on the First World War and inspired the creation of powerful and impactful new work.

Developing new ways of engaging audiences with First World War heritage lies at the heart of 14-18 NOW and there is evidence across projects that this is being achieved effectively. Projects including The 306: Dawn, Asunder, Garden within a Garden and Flight all demonstrated artists presenting challenging work in locations that were resonant to the subject matter.

14-18 NOW’s success left audiences’ wanting to attend more events which combined art and heritage.

Across projects, audience members commented that the work had brought history to life and in doing so was more immediately impactful and more memorable.

Arts organisations recognised and valued the audience development opportunities which taking a heritage-inspired approach afforded them, opening up their work to wider audiences through the cross-over of arts and heritage. This is particularly significant for artforms which may be perceived by potential audiences as inaccessible or elitist.
7. **14-18 NOW** delivered a diverse, innovative and high quality arts programme in 2016. It met key objectives of broad organisational and public involvement and core value of facilitating sustainable engagement with the First World War.

The **quality** and **diversity** of the programme for 2016 benefitted from a **more established** and **larger** programming and production team, and longer lead-in times for artists and participating organisations than was the case in 2014.

It also responded to a broader range of heritage issues including the role of women, the memorialisation of heroism, the Easter Rising, the impact of technological advances and the global dimension of the conflict with the involvement of troops from across the British Empire.

**23 different aspects of First World War history were explored across the 31 commissions in 2016.**

Commissions assessed by sector peers using ACE’s Quality Metrics scored highly on all elements including risk, captivation and excellence.

Case study commissions scored highest on:

- **Risk** – the artists challenged themselves with the work
- **Captivation** – the work was absorbing and held the audiences’ attention
- **Excellence** – the work being amongst the best of its type

High production and delivery values were also evident across the commissions.
8. **14-18 NOW’s wide-range of commissions and focus on new work and innovative practice provides audiences with rich and impactful artistic and heritage experiences for contemporary audiences**

14-18 NOW’s programme in 2016 covered **31 commissions** and **9 different artforms** which explored **23 different areas** of First World War history.

Across the commissions audiences were experiencing new artforms, learning about new and often unexplored aspects of heritage, experiencing the work of new artists or organisations or visiting new heritage sites. Audiences felt that they’d had high quality, innovative artistic experiences.

Many commissions also challenged people’s perceptions of contemporary art.

There were also several examples of audience members feeling they’d had the most memorable cultural experience of their lives.

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**14-18 NOW events in 2016**

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<tr>
<th>Medium</th>
<th>Artform</th>
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<tr>
<td>27 live</td>
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<td>outdoor arts</td>
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<td>dance</td>
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<td>comic art</td>
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Black Dog - The Dreams of Paul Nash
9. 14-18 NOW’s participatory and creative learning projects provided high quality and meaningful engagement that contributed positively to the experience of volunteers, families and young people.

14-18 NOW projects in 2016 engaged almost **3,000 volunteers** in the creation and presentation of work – more than double the number in the first season.

Volunteers felt they’d been afforded a unique opportunity to contribute to projects of high artistic quality.

The quality of the volunteering experience, measured through ACE Quality Metrics on participation showed unanimously positive outcomes:

- 98% of We’re here because we’re here participants felt that they’d had a real artistic experience
- More than 90% of volunteers indicated that they’d want to take part in similar projects again

Volunteers reported a sense of pride and accomplishment in what they’d achieved, experiencing at first hand the audiences’ emotional response being particularly meaningful.

Involvement in projects also developed participants’ social networks, giving them opportunities to meet different people and form new friendships and also resulted in improvements in personal well-being.

The depth of engagement which volunteers had with projects also had a significant positive effect on those responsible for the delivery of the work.

Across the participatory projects in 2016, learning and engagement provided routes to connect participants with their local heritage in the context of the First World War. This resulted in an increased understanding of the experience of local people during the conflict.

The learning and engagement elements of 14-18 NOW’s participatory projects also stimulated volunteers to undertake their own further research using resources including local libraries, war memorials, National Archives and the Commonwealth War Graves Commission.

* Some volunteers were involved in both the creation and presentation of projects. Total volunteers = 2.7k
Participation also engendered a sense of civic pride and deepened volunteers’ sense of connection to their local area.

Partnering with 14-18 NOW has raised the profile and reputation, amplified the ambition and contributed to organisational development and capacity building across all partner organisations.

Organisations felt that their inclusion in 14-18 NOW’s programme raised their profile on a UK-wide stage.

Being part of 14-18 NOW helped Asunder to raise Sunderland’s profile as a cultural destination and bolstered its bid for the UK City of Culture in 2021.

14-18 NOW’s support and encouragement has given co-commissioners the confidence to deliver more ambitious projects. This was most evident amongst the partners involved in We’re here because we’re here.

- 94% felt they’d worked on a project which inspired them
- 73% had gained insight into the use of social media in art
- 78% had gained new insights into the practice of commemoration

We’re here because we’re here
Morris Hargreaves McIntyre is an award-winning arts management consultancy. We use consumer insight to help organisations transform their relationships with audiences.

We are passionate about understanding cultural consumers, getting to the heart of issues that matter to you and making practical recommendations.

All projects are different, but the value we add is constant: we measure our success by the impact we have on organisations we work with.