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

2018 represented the **third and final season of a five year programme**, following on from the seasons in **2014 and 2016**. The final season in **2018** marked 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 2018, MHM undertook a programme of primary research with artists, project partners, volunteers, participants and audience members across the 14-18 NOW projects.

This report presents the findings of that evaluation.
Executive Summary

1. 14-18 NOW extended geographic reach and continued to attract new audiences to the centenary

In the final season, 14-18 NOW’s contemporary art commissions continued to reach and engage new audiences across the UK and internationally with the First World War Centenary.

14-18 NOW commissions have engaged 35 million people in the UK over the five years of the centenary commemorations - more than three times the original audience target of 10 million.

In 2018, 14-18 NOW extended geographic reach and continued to attract new audiences to the centenary

In 2018, this included:
8.4 million audiences*
0.5 million first-time young people
3.9 million viewers for They Shall Not Grow Old
1.1 million visitors at Poppies: Wave and Poppies: Weeping Window
95,000 attenders at Pages of the Sea
51,723 direct participants and an audience reach of 790,185 children, young people and teachers across 7 14-18 NOW learning projects.

* Including audiences from 2017 Poppies Tour

In 2018, the involvement of major artists and the continued relationship with the BBC, together with the reputation and higher profile of 14-18 NOW, resulted in further significant uplift in media value and reach.

- Media reach increased from 505 million in 2014 to 3 billion in 2018
- Media value increased from just under £10 million in 2014 to £73 million in 2018
- 3.9 million viewers watched They Shall Not Grow Old on BBC2 and iPlayer
- The BBC Facebook video for Pages of the Sea received over 1.1 million views
The geographic reach of 14-18 NOW has been extended in each successive season. Across Scotland, Wales and Northern Ireland, the volume of activity has increased in each season from eight projects in 2014 to 27 in 2016 and 31 in 2018 – ensuring a truly UK-wide delivery. Live broadcasts, online and digital projects also significantly extended the reach of 14-18 NOW projects in 2018.

### UK-wide projects

<table>
<thead>
<tr>
<th>Project</th>
<th>Channel</th>
</tr>
</thead>
<tbody>
<tr>
<td>They Shall Not Grow Old</td>
<td>Cinemas / BBC2 / DVD</td>
</tr>
<tr>
<td>Make Me Up</td>
<td>BBC4</td>
</tr>
<tr>
<td>Five Telegrams</td>
<td>BBC Proms / BBC Radio 3</td>
</tr>
<tr>
<td>London Sinfonietta</td>
<td>BBC Proms / BBC Radio 3</td>
</tr>
<tr>
<td>Ceremony</td>
<td>BBC4</td>
</tr>
<tr>
<td>Unwritten Poems</td>
<td>BBC Radio 3</td>
</tr>
<tr>
<td>Pages of the Sea</td>
<td>BBC and Facebook Live</td>
</tr>
<tr>
<td>The Head &amp; The Load</td>
<td>Online</td>
</tr>
<tr>
<td>Bloodminded</td>
<td>Cinema / Online</td>
</tr>
<tr>
<td>Cause and Effect</td>
<td>Online</td>
</tr>
<tr>
<td>XENOS</td>
<td>BBC Radio 4</td>
</tr>
<tr>
<td>Contagion</td>
<td>Live stream</td>
</tr>
</tbody>
</table>

14-18 NOW project physical locations: 2018
2. **14-18 NOW’s programme has connected children and young people with the FWW centenary as artists, audiences and participants**

14-18 NOW’s programme has engaged children and young people across the UK with the commemoration of the First World War in unique and meaningful ways.

**Young Artists and Young Audiences**

*Represent*, a programme of commissioned projects with emerging young female artists, created high profile projects which successfully attracted new audiences and engaged younger audiences.

*Cause and Effect*, a digital project which brought together new and emerging music and spoken-word artists, investigated the complex relationship between the First World War and young people today. Over 40,000 people engaged with the project on Facebook, Instagram and Twitter in the first three months.

‘I work in theatre with young people ... I’d love all the young people I work with to come and see this show [*Poet in da Corner*], because I feel like it would help them to feel like they’re not stupid, that they’re accepted, that their experience is valid, and that there isn’t only one way to be clever or successful.’ Attender, Poet in da Corner

‘It’s one of the most exciting things I’ve seen all year and marks out writer/performer/lyricist/dancer Debris Stevenson as one of the brightest emerging talents around. It is, in short, the real deal.’ The Evening Standard

<table>
<thead>
<tr>
<th>Poet in Da Corner audience:</th>
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<tbody>
<tr>
<td>- 44% first time bookers at the venue</td>
</tr>
<tr>
<td>- 26% aged under 30 years old</td>
</tr>
<tr>
<td>- 22% from BAME groups</td>
</tr>
</tbody>
</table>
Learning and Young People

*Five Telegrams* highlighted the benefits of establishing the artist at the centre of learning activity. Anna Meredith led a team of artist educators to deliver workshops on the themes of her commissioned piece in schools across Edinburgh. Students’ telegrams were distributed across the city, with participants’ work published and included in the opening night of the Festival and contributing to the Year of Young People in Scotland. The project had a considerable positive effect on future learning provision at Edinburgh International Festival (EIF):

▸ *Five Telegrams* was the first time EIF had worked with SEN schools. The EIF Learning team has now recruited a larger number of SEN schools for future programmes as a direct result of *Five Telegrams*

▸ *Five Telegrams* was the first time EIF had worked with Primary 6 pupils (9-10 year olds), opening up a new age range

▸ EIF plans to explore placing learning projects in the opening event of future Festivals

‘Working with 14-18 NOW allowed the International Festival’s Learning department to demonstrate how strong and successful this model of workshop creation can be, especially when an artist from the programme is engaged’

Partner, Edinburgh International Festival

For *Pages of the Sea*, hard copy resources were distributed to every primary school in the UK (15,600 teachers). The project became the central content for BBC Live Lessons on 9 November 2018.

▸ Project recorded 3,254 streams to schools (1,973 on the day)

▸ 29,000 viewers watched the BBC Live Lesson - one of the highest recorded for Live Lesson

▸ 6,582 download of *Pages of the Sea* Live Lessons resources

▸ Extended reach internationally through British Council

‘The portraits really brought the FFW to life as the children were able to see real photos and research real people. Many of my class went home and discussed with grandparents’

Teacher, *Pages of the Sea*
Screenings of *They Shall Not Grow Old* in secondary schools led to a significant enhancement in pupils’ understanding of the First World War.

‘It was eye-opening and made me understand just how horrible it was there. I saw things that I haven’t seen or thought about before.’ Pupil, *They Shall Not Grow Old*

Children and young people also engaged with 14-18 NOW projects in 2018 through participatory activities which served as a source of informal learning, supplementing the school curriculum.

‘It’s been quite enlightening for my daughter to realise that some girls might not necessarily have even gone to school and there might not have been a teacher there to teach them.’ Volunteer, *100: UnEarth*

Involvement in 14-18 NOW participatory projects also allowed children and young people to appreciate that a career in the arts was something that was available to them.

‘He’s been asked to join his theatre company [Kneehigh] ... he’s done sound and lighting and performance. Doing A-levels he can apply those skills to his own pieces ... he’s got such insight now.’ Volunteer, *100: UnEarth*
3. 14-18 NOW has provided a new model for the arts and heritage sectors to commemorate national moments

14-18 NOW’s commissioning model presented arts and heritage organisations with a **new framework** that enabled them to more readily explore and respond creatively to heritage projects. The 14-18 NOW programme has also facilitated organisations’ understanding of the complexity of narrating histories in relation to war and conflict.

‘The futility of it really hit home to me...That’s why it was so important, and I am so glad I was doing something which was marking the end of the First World War.’

*Artist, Now The Hero*

14-18 NOW projects have **re-invented** the act of commemoration and interpreted heritage on an individual, human scale which has enabled artists, participants and audiences to connect **emotionally** and **intellectually** with the First World War.

‘It was much more believable, compelling, emotional and thought provoking because actual disabled veterans were taking part telling their own story.’

*Attender, This is Not for You*

*Pages of the Sea* provided an opportunity for primary schools across the UK to connect to a national moment of commemoration which engendered a sense of belonging and pride.

*This is Not for You* by Graeae Theatre
Across 14-18 NOW projects in 2018, and for those attending *Pages of the Sea* in particular, marking the centenary of the First World War through the cultural programme democratised the act of remembrance, allowing the UK public to mark a shared national moment on their own terms.

‘It’s an event that’s drawn people together in a way that a standard cenotaph or church ceremony would not have done.’

Attender, *Pages of the Sea*

*Pages of the Sea* and other 14-18 NOW projects have brought people together across religious, geographical and generational divides and allowed the UK public to coalesce around a common cause, at a time when British society is experiencing a divisive political landscape.

Aesthetic, sensory and immersive elements of the artworks have demonstrated the power of imagery to communicate knowledge and connect audiences emotionally with those who lived and died in the First World War, with the immersive projects in particular creating a feeling of ‘active’ and participatory remembrance.

The focus in projects on the aftermath of the war, contemporary conflicts or contemporary issues brought the impact and relevance of the First World War into the ‘now’ for audiences and participants.

‘This was colonialism at its worst and there’s an on-going fall-out from colonialism.’ Attender, *The Head & The Load*

‘The contemporary side of things lends context to the now ... and where that stands in the context of 100 years’ worth of history.’ Volunteer, *100: UnEarth*

*The Head & the Load* by William Kentridge
4. *They Shall Not Grow Old* brought the First World War to life for 21st Century audiences

Peter Jackson’s BAFTA-nominated film *They Shall Not Grow Old* attracted significant audiences.

**BBC2 and iPlayer audience of 3.9 million people**

**2.7 million of *They Shall Not Grow Old* audience new to 14–18 NOW**

**UK cinema audience of 78,000 people**

**Free DVD sent to 5,797 UK secondary schools**

**8,654 plays on Tes (Times Educational Supplement) website**
The application of innovative technology to Imperial War Museums’ archive footage created a memorable, immersive experience. It deepened emotional connections and enhanced understanding of the First World War.

‘I only planned to watch 10 or 15 minutes and see what people’s reactions were but I ended up watching it all. That moment when the programme went from silent to sound and colour – it literally took my breath away. So moving.’ BBC Viewer

The way in which the film brought the archive footage to life made the soldiers’ experiences more relevant, relatable and engaging. The close-up footage, seeing faces and hearing voices made the soldiers real people, they were no longer just names on a war memorial.

‘What was remarkable about the film was the way the technology was used ... to reach into the past and pull it in the 21st century, and make it so relatable from a human perspective.’ Cinema audience

Teachers welcomed the DVD as a high quality, free education resource which brought the First World War to life and gave pupils a better understanding of the conflict.

‘An exceptional insight into the plight of WW1 soldiers and a fitting memorial to the centenary.’ Teacher

‘The colour made me understand what it was like to be in the war, as if I was actually there.’ Pupil

They Shall Not Grow Old; Teacher Survey

<table>
<thead>
<tr>
<th>Learning outcomes</th>
<th>% agree</th>
</tr>
</thead>
<tbody>
<tr>
<td>The colourised footage made the conflict seem more recent and relevant to students</td>
<td>100%</td>
</tr>
<tr>
<td>The film gave my students a new perspective on the First World War</td>
<td>100%</td>
</tr>
<tr>
<td>The film gave my students a better understanding of the impact of the FWW on the everyday lives of soldiers and their families</td>
<td>92%</td>
</tr>
<tr>
<td>The film gave me personally a new perspective on the First World War</td>
<td>92%</td>
</tr>
<tr>
<td>The film gave my students a better understanding of what the Armistice meant</td>
<td>71%</td>
</tr>
<tr>
<td>The film gave my students a better understanding of the importance of friendship</td>
<td>75%</td>
</tr>
</tbody>
</table>
5. The Poppies Tour has re-connected people across the UK with the First World War and their local heritage

*Poppies: Wave and Poppies: Weeping Window* visited a further **six locations** in 2018 attracting over **1.1 million visits**. **12,605 beneficiaries** engaged with the Learning programme in 2018.

**4.6 million visits at 19 locations UK-wide over four years**

Across the four years of the Poppies Tour, the sculptures have successfully attracted **new and reactivated lapsed audiences** to heritage sites due to their aesthetic quality, their free, public-facing nature and their renown.
In 2018, across the six locations *Poppies: Wave* and *Poppies: Weeping Window* attracted

- **468k** first time visitors
- **371k** lapsed visitors
- **324k** family visitors
- **308k** visitors from areas of low arts engagement

The two sculptures have successfully re-engaged local people with their heritage or introduced them to new aspects of local heritage.

‘I’m so pleased it’s come here to Middleport Pottery, because it’s just such a brilliant site. I wish more people knew about it, because I think it’s a bit of a hidden gem.’

*Attender, Poppies: Weeping Window, Middleport Pottery*

The Poppies Tour has been particularly successful in engaging families with 29% of visitors in 2018 attending as a family group - significantly higher than the proportion of families typically engaging with the First World War in a traditional museum setting.

‘I think it’s made the children think about it more. It’s a very visual thing, whereas standing silent for two minutes they can’t connect with. They can connect with this.’

*Attender, Poppies: Weeping Window, IWM London*

**Proportion of family visits**

<table>
<thead>
<tr>
<th>Location</th>
<th>Proportion</th>
</tr>
</thead>
<tbody>
<tr>
<td>Poppies 2018 overall</td>
<td>29%</td>
</tr>
<tr>
<td>Hereford Cathedral</td>
<td>29%</td>
</tr>
<tr>
<td>Fort Nelson</td>
<td>26%</td>
</tr>
<tr>
<td>Carlisle Castle</td>
<td>48%</td>
</tr>
<tr>
<td>Middleport Pottery</td>
<td>35%</td>
</tr>
<tr>
<td>IWM North</td>
<td>23%</td>
</tr>
<tr>
<td>IWM London</td>
<td>24%</td>
</tr>
</tbody>
</table>

[Base: 2299, 381, 419, 391, 425, 330, 353]
Visitors to Poppies: Wave and Poppies: Weeping Window made a significant economic contribution to host organisations and localities through on-site and off-site spend.

£716k spent onsite on catering

£912k spent onsite on retail

£50m spent in host towns and cities

Poppies: Wave and Poppies: Weeping Window have created a modern and durable memory of the First World War through their aesthetic power.

‘Being so close to something that touches the soul so deeply. So close that I could almost touch it ... to almost touch the blood of my ancestors.’
Attender, Poppies: Weeping Window, Carlisle Castle

The symbolism, along with the quality of artwork and the settings in which they’ve been presented, has engendered a strong emotional response from many visitors.

‘I felt quite emotional and I tried to describe to my son about it, and I felt myself welling up.’
Attender, Poppies: Weeping Window, IWM London

Successfully staging the Poppies Tour has engendered a sense of civic pride in communities across the UK.

‘Lovely to see something manufactured locally supported by the truest symbol and the recognition that it’s getting and remembering what it’s for.’
Attender, Poppies: Weeping Window, Middleport Pottery

For partners at organisations in the smaller towns and cities in 2018 the partnerships they’ve developed through hosting the Poppies Tour had helped them become more integrated and embedded in their local communities, with residents, with businesses and with arts and heritage partners.

Over 800 volunteers delivered more than 16,000 volunteer hours in the presentation of Poppies: Wave and Poppies: Weeping Window in 2018. A key legacy of the project for partners is the retention of many of these volunteers beyond the lifetime of the Poppies Tour.

‘Several of the casual volunteers who came forward to support the event have remained very active permanent members of the Middleport Pottery volunteer scheme.’
Partner, Middleport Pottery
6. With a global focus on the First World War and worldwide partners, 14-18 NOW achieved reach and resonance internationally

14-18 NOW co-commissioners worked with 63 overseas partners in 2018, four times the number of international partnerships in 2016 and the highest across the three seasons. 14-18 NOW projects in 2018 had a greater focus on the global impact of the First World War than in previous seasons. In particular The Head & the Load, Mimesis: African Soldier, SS Mendi: Dancing the Death Drill, XENOS, Unwritten Poems and James Reese Europe brought to the fore previously unseen and recognised contributions of soldiers from across the British Empire and allied forces and the impact of the war in those countries.

These projects shone a light on hidden histories of the First World War in a creative and engaging way and acknowledged the contribution of those who are not typically represented in traditional commemorations.

The global reach of 14-18 NOW in 2018 was also reflected in the country of origin of the commissioned artists, covering 28 countries across six continents. 2018 also marked 14-18 NOW’s first solely international project with Public Art Fund in New York – a project that highlighted the shared global history of the First World War to American audiences.

‘I didn’t really know about the history of this camouflage … it’s amazing it was used and was so effective. It’s a tradition I was completely unaware of.’ Attender, Dazzle Ship New York

‘Colonial stories are an integral part of UK history and responsibility makes this the perfect time to join the dots to the present-day unconscious and conscious bias in the writing of the canon of WW1 narrative to bring colonial lives to weigh the same as British/Allied lives.’ Assessor, The Head & the Load.

‘Remembrance Sunday doesn’t do a thing about black troops and ordinary soldiers and I loved that aspect of it. I think it was fantastically inventive.’ Attender, The Head & the Load.
Worldwide reach of 14-18 NOW events

They Shall Not Grow Old Screenings
- Special screening in all 50 states in 2,335 cinemas
- Further screenings in 2,187 locations in USA and Canada
- Box office revenue in excess of $16m

First World War heritage represented
7. **14-18 NOW has created a lasting legacy for arts and heritage organisations and audiences across the UK**

The five-year time-frame of the 14-18 NOW programme, combined with the growing reputation of the organisation over the first two seasons, secured the presentation of projects during 2018 in high profile venues and festivals across the UK and overseas, attracted major artists and enabled more international partnerships.

The 14-18 NOW team has developed a high level of skill in commissioning and delivering complex projects in a range of urban and rural settings across the UK. It has brokered new partnerships between public and charitable institutions, helping to embed organisations in the infrastructure of their towns and cities. It has introduced artists to the power of archives and museum collections as a source of inspiration and demonstrated new forms of participatory practice.

14-18 NOW’s Learning and Engagement (L&E) programmes have led to the development of new practices in cultural learning for artists, educators and partner organisations. The L&E programme has:

- Generated firsts that will change future L&E practice for partner organisations
- Provided a blueprint for sustainable partnerships for L&E activity
- Created an appetite for change in teaching practices
- Highlighted the benefits for young people in terms of credibility and value which direct engagement with artists delivers
- UAL have rolled out *Make Art Not War* as a study option for their Diploma in Art & Design to 44,000 students across 213 schools and colleges
- *Make Art Not War* curriculum resources will be rolled out in autumn 2019 for A Level English, Art & Design and Geography

YouGov omnibus surveys evidenced the wide public approval of 14-18 NOW’s centenary cultural programme. For *They Shall Not Grow Old* and *Pages of the Sea* in 2018 approval ratings in each case exceeded 85%.
The high levels of approval were consistent across gender, age, social class, ethnic groups and across the UK’s nations and English regions.

‘I thought the concept of Danny Boyle’s was wonderfully imaginative and for all the people, very democratic and very poignant.’

Attender, *Pages of the Sea*.

*Pages of the Sea: Demographic Comparisons (the % who strongly agreed and agreed that the project was an appropriate way to mark the centenary)*

<table>
<thead>
<tr>
<th>Age</th>
<th>Gender</th>
<th>Ethnicity</th>
<th>Social Grade</th>
</tr>
</thead>
<tbody>
<tr>
<td>16-24</td>
<td>Male</td>
<td>White</td>
<td>ABC1</td>
</tr>
<tr>
<td>25-39</td>
<td>Female</td>
<td>BAME</td>
<td>C2DE</td>
</tr>
<tr>
<td>40-54</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>55+</td>
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People who’d experienced 14-18 NOW commissions in the final season were significantly more likely (30%) to feel that the First World War was now more relevant to them than those who’d marked the centenary in another way (19%).

14-18 NOW’s final season of projects will leave a tangible legacy in the form of artworks like the statue of Millicent Fawcett in Parliament square, and Nissen Hut in Dalby Forest and has also created a significant intangible legacy of increased knowledge, understanding and emotional connection to the First World War.

‘It’s one of the most moving ways I’ve seen violence and war portrayed ... it was incredibly moving and incredibly meaningful.’

*Attender, The Head & The Load*
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.