



Department for  
Digital, Culture,  
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Department for Digital, Culture, Media and Sport

# First World War Centenary Programme: Legacy Evaluation

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## Glossary of Terms

<b>14-18 NOW</b>	Commemorative Arts/Culture Projects Commissioning Body
<b>AHRC</b>	Arts and Humanities Research Council
<b>BBC</b>	British Broadcasting Corporation
<b>BME</b>	Black and Minority Ethnic individuals
<b>CWGC</b>	Commonwealth War Graves Commission
<b>DCMS</b>	Department for Digital, Culture, Media & Sport
<b>DfE</b>	Department for Education
<b>FCO</b>	Foreign and Commonwealth Office
<b>Ecology of public and civil society organisations</b>	Organisations that DCMS worked with during the FWW Centenary. This included the IWM, The National Lottery Heritage Fund, the Commonwealth War Graves Commission, 14-18 NOW and Historic England.
<b>FWW</b>	First World War
<b>FWWC</b>	First World War Centenary
<b>HMG</b>	Her Majesty's Government
<b>IoE</b>	Institute of Education at University College London
<b>IWM</b>	Imperial War Museums
<b>IWM Centenary Partnership</b>	Group of organisations that worked in partnership with the IWM to access branding logos, advice on events, networking, access to IWM archives, etc
<b>MHCLG</b>	Ministry of Housing, Communities and Local Government
<b>MOD</b>	Ministry of Defence
<b>NCS</b>	National Citizen Service Trust
<b>NLHF</b>	National Lottery Heritage Fund
<b>The Fund</b>	National Lottery Heritage Fund
<b>UCL</b>	University College London
<b>WCIA</b>	Welsh Centre for International Affairs

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# Executive Summary

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## 1. Introduction

The aim of this study, as defined by the Department for Digital, Culture, Media and Sport (DCMS), was to provide an overarching evaluation of the First World War Centenary (FWWC) Programme that could help to communicate the vision of the programme and how the range of partner projects worked together to achieve its overall aims. More specifically, the aims of the evaluation were to:

- Provide a **synthesis of evidence** from all major delivery partner project evaluations and research;
- **Inform the delivery of similar future events**, including partnership working across different organisations;
- Provide a **national picture of awareness, attitudes and engagement** from survey data and other evidence; and
- To **engage with stakeholders and key project leads on the delivery of projects, on the impacts achieved and delivery mechanisms** implemented, providing insights and lessons learnt.

The First World War (FWW) has been commemorated in the UK over the years in many different ways, ranging from local community activities to major ceremonial events at the national level. However, **the FWWC Programme was different in its ambition and scale, and was among the first, if not the first, truly national commemoration programme that went beyond a focus on the armed forces and veterans and sought to engage with the nation as a whole.** The FWWC Programme sought to enable all people from across the UK to engage in FWW commemorations through a wide range of events and activities, thereby maximising interest and engagement.

## 2. Methodological Approach

The research for this study involved a review of existing evaluations, reports and monitoring data made available by the organisations described by the DCMS' Select Committee as a 'broad ecology of public and civil society organisations'<sup>1</sup> that worked alongside the DCMS.<sup>2</sup> This information was analysed to extract information on projects and their outcomes, and to obtain views on key issues. In addition, a total of **30 interviews were conducted with Government Departments and organisations making up the 'broad ecology'**, academics and others. In addition, an online survey was undertaken of organisations that subscribed to the IWM Centenary Partnership membership newsletter. Data from the DCMS Taking Part survey and the British Future surveys was analysed to examine public attitudes towards the FWWC Programme and how these attitudes changed during the 2014-18 period.

To obtain additional feedback from beneficiaries of FWWC Programme support, the research team attended a roundtable discussion hosted by British Future to discuss the legacy and lessons from the 14-18 NOW cultural programme. The team also attended a conference on what was achieved by 14-18 NOW artists and what could be learnt for the future. Given their importance as a target group, a focus group was organised with young people who helped with the commemoration of Passchendaele and the Armistice as volunteers through the National Citizen Service (NCS) Trust. Towards the end of the assignment, a workshop was held with DCMS and the FWWC 'ecology of

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<sup>1</sup> This included 14-18 NOW, Imperial War Museum, The National Lottery Heritage Fund, the Commonwealth War Graves Commission and Historic England.

<sup>2</sup> Digital, Culture, Media and Sport Committee, 2019, [Lessons from the First World War Centenary](#)

public and civil society organisations’ to discuss the results of the evaluation. Further details of the evaluation methodology are provided in Section 1 of the report.

### 3. Overall Conclusions

**The FWWC Programme is widely regarded by those who were consulted for the evaluation as having been successful in achieving its objective to ‘build a truly national commemoration, worthy of this historic centenary’.**<sup>3</sup> Consistent with the aims DCMS set out to achieve, a unique programme of commemorative, cultural, community and heritage events was delivered across the UK and abroad by national and local partners.

There is common agreement amongst those who were consulted for this evaluation that the British public was given the opportunity to commemorate and acknowledge the efforts and sacrifices made by those involved in the FWW. This was made possible through **a programme of wide-ranging activities that engaged individuals and communities from across generations and across the country**, including those who actively took part in the activities and those who were engaged through national media coverage. The FWWC Programme included an artistic and cultural dimension, that raised the profile of FWWC-related events and helped to extend the reach to those who might otherwise not have been interested in commemorating the FWW.

**Overall, a high proportion of the UK population was reached by FWWC-related activities and coverage** at various points in the 2014-18 period. An estimated 35 million people across the UK participated in at least one of the 14-18 NOW projects and 15 million people had varying levels of contact with projects that were supported by the DfE and MHCLG. The BBC also found that 78% of the UK population over 14 years old is estimated to have been aware of the BBC’s coverage of the FWW during the Centenary period. Initial concerns about ‘Centenary fatigue’ proved to be unfounded, with public interest being sustained throughout the 2014-18 period. Throughout the period of the FWWC, there were a number of events such as the Scottish and EU referenda, and the terrorist attacks in London, which could have resulted in lower levels of engagement with the FWWC activity. Despite varying levels of engagement across the different age groups in the Taking Part survey, feedback from the interviews and evidence collated from surveys conducted by British Future suggests that the programme continuously engaged the public and did not suffer significant levels of fatigue.

**The majority of those consulted for the evaluation consider that the outcomes achieved by the FWWC Programme surpassed expectations.** For example, 14-18 NOW initially expected 10 million people to view the works created by artists whereas it is estimated that 35 million actually did so by the end of the FWWC. Similarly, the NCS Trust received almost 500 applications from young people across the UK to volunteer at the Passchendaele and Armistice commemorative events, more than had been expected, with a total of 100 young people being ultimately selected to participate in each of the events.

**The DCMS was the lead Government Department for the FWWC Programme.** However, it worked alongside an ‘ecology of public and civil society organisations’ in the UK and internationally. This included the Imperial War Museum’s Centenary Partnership, a network of over 4,000 local, regional and international cultural and educational organisations that promoted a vibrant programme of cultural events, activities and digital campaigns, enabling millions of people across the world to discover more about the FWW period. Through this ‘broad ecology of organisations’, an estimated £230 million was raised from HMG, The National Lottery Heritage Fund (The Fund) and other sources to support Centenary projects and activities. The total expenditure on the FWWC exceeded this as a considerable amount of funding came from mainstream HMG Departmental budgets and was not specifically identified as FWWC expenditure (e.g. in the case of the MoD, there was no separate budget specifically for the use of Armed Forces personnel in FWWC ceremonies).

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<sup>3</sup> DCMS, 2012, Press Release .

Within HMG, the leadership role of DCMS, and the resources it made available, was critical, as was the role played by the Prime Minister’s Special Representative in ensuring support for the FWWC Programme at the highest levels in Government and maintaining continuity of leadership from 2011-19, a period which covered the tenures of seven Culture Secretaries.

**The way in which the FWWC Programme was implemented meant that organisations could each play the role that suited them best in commemorating the FWW whilst benefitting from a common overall ‘brand’ and support structure.** This enabled a wide range of creative activities to flourish, ranging from projects undertaken by young people in schools to major exhibitions and artistic activities. The role played by the Imperial War Museum Centenary Partnership as a key hub to support and develop local commemoration activities, alongside funding from The National Lottery Heritage Fund for community projects, and 14-18 NOW artistic activities, all helped to promote initiative and engagement.

#### 4. The Centenary Programme’s Impact and Legacy

The FWWC Programme had a considerable impact in raising awareness and understanding of the FWW, and helping people to commemorate the sacrifices that were made.

In a number of surveys conducted on behalf of 14-18 NOW, slightly over a third (36%) of the respondents said that the FWW was more relevant to them as a result of their involvement in the Centenary Programme.<sup>4</sup> Similarly, according to The National Lottery Heritage Fund 2017-18 evaluation, 99% of those benefiting from grants said that the projects had improved their knowledge of the FWW.<sup>5</sup> Specifically in relation to young people, **the FWWC Programme succeeded in attracting their interest through a focus on ‘individual stories’** and other ways of bringing the FWW alive through initiatives such as the ‘Battlefields Tours’ and ‘Great War Debates’. Digital media also played an important role in helping to maximise impacts, with over 15,000 pieces of coverage on Armistice Day alone.<sup>6</sup> More generally, the **combination of traditional commemorative events and innovative and imaginative artistic and cultural activities** ensured that the FWWC Programme reached a wider audience than would otherwise have been possible, thereby helping to maximise impacts.

The most obvious and tangible legacy lies in **the preservation of material produced for the FWWC Programme** as this will have continuing value. The IWM, 14-18 NOW and the BBC, among others, have large amounts of digital and other material that was created or brought together for the FWWC Programme and this should continue to be available for future use. DCMS is supporting IWM’s Digital Legacy programme with £100,000 of funding to help create a publicly-accessible portal, supported by a skills and training programme, which should help ensure that much of the content created for the FWWC remains accessible.

There should also be a number of less tangible but equally important legacies. Above all, the Taking Part and British Future survey work suggest that there is **a greater awareness and understanding of the significance of the FWW** amongst the British population. For young people, participation in activities such as the ‘Battlefield Tours’ and ‘Great War Debates’ should have lasting effects in terms of remembrance and awareness.

There were also positive indications from those we consulted for the evaluation that **many of the local community groups that came into existence to support FWWC Programme projects will prove long-lasting** and perhaps be used for other initiatives. This is supported by The National

<sup>4</sup> The sample size was 2,030 UK adults aged over 16 or over (14-18 NOW, 2014, [Evaluation Report](#)).

<sup>5</sup> The sample size was 1,317 participants (Sheffield Hallam University, 2018, [Evaluation of Heritage Lottery Fund’s First World War Centenary Activity – Year 4 Report](#)).

<sup>6</sup> FWW Centenary, 2019, DCMS Comms Campaign.



Lottery Heritage Fund’s evaluation for the 2017-18 period, which suggests that the FWWC Programme also boosted public awareness of the ‘ecology of public and civil society organisations’ themselves and in many cases has helped to develop their capacity to carry out projects. For example, the Commonwealth War Graves Commission has seen an increase in visitors to its sites and its website, as well as an increased engagement by the public with its social media platforms.

## 5. Lessons for the Future

An important purpose of this evaluation was to help inform the delivery of similar future events. There are a number of lessons to be learnt from the FWWC Programme.

### Key Lessons from the FWWC Programme for the Future

- The importance of **the leadership role** (played by DCMS in this case) and working with a **broadly-based group of organisations** beyond HMG to enable a variety of creative activities to flourish. By working through the FWWC ‘ecology of public and civil society organisations’, key partners were able to contribute their resources, knowledge, and strengths to bring FWWC-related events to all areas of society.
- The key role played by the **Prime Minister’s Special Representative** in ensuring that an appropriate tone was set from the outset, and in ensuring high level political support for the FWWC and in providing continuity of leadership throughout.
- Where justified to fill gaps in expertise and/or capacity, setting up **dedicated delivery organisations with time-limited** remits (14-18 NOW in the case of the FWWC) to ensure a focused approach to key activities.
- HMG’s focus on the delivery of national events to mark significant FWW events left **space for the others to concentrate on different ways of commemorating the FWWC**.
- Giving delivery organisations and those involved in projects the **flexibility and space** to play the role best suited to them. Artists and organisers alike valued the “light touch” approach and did not feel pressured to fit a single FWWC vision, instead creating projects that conveyed their own, unique interpretations of the FWW. This flexibility also allowed for the coexistence of traditional, ceremonial forms of commemoration and remembrance with a wide range of other artistic, cultural, educational and community-focused activities.
- **Combining the more traditional, ceremonial forms of commemoration and remembrance with a wide range of other artistic, cultural, educational and community-focused activities** encouraged an engagement of the population as a whole. The use of arts and culture in the FWWC was particularly effective in promoting engagement and this approach could be adopted in future events of a similar nature.
- Although there is evidence that **young people** were engaged in the FWWC, they were less involved than older generations. As such, in addition to targeting young people who were still at school (which was successfully done by the FWWC Programme), future programmes should ensure that young people in Further and Higher Education are engaged.
- **Promoting the use of social media and digital platforms** as a means for the public to get involved in the FWWC commemorations, and particularly to attract younger audiences. Thinking in advance about how these platforms can be used and creating material that is suitable for digital media is also a lesson learnt from the FWWC experience.
- The emphasis on **creating a FWWC legacy** and ensuring that this is built into programmes as an objective from the outset. The wide use and creation of digital materials was much higher than expected and consideration of digital preservation did not occur until the end of the



programme. Future programmes should consider the preservation of digital material at the outset of a programme.

- Future programmes of this scale should **have an overarching evaluation framework in place at an early stage in the programme lifecycle** to help ensure a robust evaluation at the end of the programme. This should include specific and measurable objectives being established with all stakeholders from the outset. This was not the case for the FWWC programme which made it more challenging to produce a meta-evaluation and prevented us from having a true understanding of awareness before and after the programme

A summary of the key outputs that can be quantified in relation to the various FWWC thematic areas is provided in the table below. The FWWC themes were: promoting awareness and remembrance, getting young people involved, FWWC culture and heritage, and community projects. The themes were derived from a previous study commissioned by DCMS (further information can be found in Section 1.1.1).<sup>7</sup>

Thematic Areas	Quantitative Estimates FWWC Programme Outputs
<b>Awareness and Remembrance</b>	<ul style="list-style-type: none"> <li>• 78% of the UK population over 14 years old, is estimated to have been aware of the BBC's coverage of the FWW during the Centenary period.</li> <li>• For the Armistice, DCMS developed a website where participants could register their Armistice events. A total of <b>3,690 events</b> were recorded including 978 commemorative events and 2,712 bell-ringing events.</li> <li>• From 2014-2018, 6,069 Centenary events were listed by members on the First World War Centenary Partnership calendar.</li> </ul>
<b>Young People</b>	<ul style="list-style-type: none"> <li>• A total of <b>1,850 schools</b> and some <b>6,850 students and teachers</b> participated in the 'Battlefield Tours'. In addition, 23 'Great War Debates' took place across the UK, involving <b>3,001 students</b> and <b>114 schools</b>. The DfE also worked jointly with the MHCLG to deliver 'Legacy 110', a follow up of the 'Battlefield Tours'.</li> <li>• The MHCLG supported 'Legacy 110' and the DfE estimates that <b>15 million people</b> had some contact with projects that were supported under the initiative.</li> <li>• Almost a third (30%) of all participants in projects funded by The National Lottery Heritage Fund in 2017-18 were young people – a total of around <b>680,000 young people</b>.</li> <li>• <b>200 young volunteers</b> were involved in FWWC commemorations through the NCS Trust.</li> </ul>
<b>Culture and Heritage</b>	<ul style="list-style-type: none"> <li>• An estimated <b>35 million people</b> participated in at least one of 14-18 NOW's <b>107</b> projects. <b>22%</b> of the 35 million people involved in the 14-18 NOW programme were aged under 25. In addition, over <b>6,000 volunteers</b> were involved in 14-18 NOW projects.</li> <li>• Between 2010 and 2019, <b>almost 10 million people</b> participated in the 2,255 Centenary projects supported by The National Lottery Heritage Fund (this</li> </ul>

<sup>7</sup> Department for Digital, Culture, Media & Sport, 'First World War Centenary Programme Theory of Change Project', 30 November 2018. The 'Theory of Change' was developed following a consultation exercise that included interviews and a workshop involving DCMS and other Government Departments and the key Centenary Programme partners. In addition to the Theory of Change, the study included suggestions on how the research for the legacy evaluation should be carried out, key sources of information, and provided an initial assessment of information on Centenary Programme projects.

Thematic Areas	Quantitative Estimates FWWC Programme Outputs
	<p>excludes visitors to the First World War galleries at IWM London and the 14-18 NOW Centenary cultural programme which were both supported by The Fund). Volunteers were involved in 90% of projects supported by The Fund, with <b>over 26,000 volunteers</b> engaged. Almost one-third (30%) of all project participants in 2017-18 were young people – a total of around <b>680,000 young people</b>.</p> <ul style="list-style-type: none"> <li>• During the 2014-18 period, IWM London attracted an average of just over <b>2.5 million visitors p.a.</b> compared with 2.1 million in the four years before that (an increase of 19%). It also launched an interactive <b>digital memorial of over 2.2 million facts, anecdotes and images</b>.</li> <li>• Historic England helped to ensure that over <b>2,600 FWW monuments</b> obtained a listing.</li> </ul>
Community projects	<ul style="list-style-type: none"> <li>• More than <b>50,000 people</b> from every part of the UK participated in creating the <i>'Remember Together'</i> programme which was delivered with the support of <b>700 community partners</b>.</li> <li>• Volunteers were involved in 90% of The National Lottery Heritage Fund-supported projects, with <b>over 26,000 volunteers</b> engaged.</li> <li>• Under the <i>'Living Memory'</i> project, 690 requests for packs were produced and over 260 community-led events took place across the UK. <b>101 local community groups</b> received funding (up to £200 offered per group).</li> </ul>

# 1. Introduction

This document contains the report for the assignment “First World War Centenary Programme: Legacy Evaluation”, which was carried out in 2019 for the Department for Digital, Culture, Media & Sport (DCMS) by the Centre for Strategy & Evaluation Services (CSES).

## 1.1 The Centenary Programme’s Origins and Objectives

Britain has always commemorated key anniversaries of the First World War (FWW). However, **the FWWC Programme was different in its ambition and scale**, and was one of the first, if not the first, acts of remembrance that went beyond a focus on the Armed Forces and veterans, and engaged with the nation as a whole over a sustained period of time.

The FWWC was implemented over four years (2014-18) although its origins can be traced back to 2011 and some activities have continued in 2019. Key events are highlighted in the following chart. The chart is based on the timeline of national events listed in DCMS’s ‘Taking Part’ survey.

**Figure 1.1: Timeline of FWW National Commemorative Events**

2014	2015	2016	2017	2018
<b>4 August</b> <ul style="list-style-type: none"> <li>❖ Service for the Commonwealth at Glasgow Cathedral</li> <li>❖ Commemoration at St Symphorien cemetery in Mons, BE</li> <li>❖ Candelit Service of Solemn Commemoration at Westminster Abbey marking the centenary of the outbreak of the FWW</li> </ul>	<b>24-25 April</b> <ul style="list-style-type: none"> <li>❖ Centenary Commemorations of the <b>Gallipoli Campaign</b></li> </ul>	<b>31 May</b> <ul style="list-style-type: none"> <li>❖ Centenary Commemorations of the <b>Battle of Jutland</b></li> </ul> <b>30 June-1 July</b> <ul style="list-style-type: none"> <li>❖ Centenary Commemorations of the <b>Battle of the Somme</b></li> </ul>	<b>30-31 July</b> <ul style="list-style-type: none"> <li>❖ Centenary Commemorations of the <b>Third Battle of Ypres</b> (Passchendaele)</li> </ul>	<b>8 August</b> <ul style="list-style-type: none"> <li>❖ Centenary Commemorations of the <b>Battle of Amiens</b></li> </ul> <b>11 November</b> <ul style="list-style-type: none"> <li>❖ Centenary Commemorations of the <b>Armistice</b></li> </ul>

Source: DCMS

### 1.1.1 Origins of the FWW Centenary Programme

The FWWC was officially launched in October 2012. In a speech given by the then Prime Minister, David Cameron, at IWM London on 11 October 2012, he explained why the FWWC should be commemorated “when money is tight and there is no one left from the generation that fought in the Great War”. He gave three reasons for the FWWC commemorations - the sheer scale of the sacrifice; the impact that the war had on the development of Britain and the world as it is today, and, thirdly, and most important of all according to Mr Cameron:

*“There is something about the First World War that makes it a fundamental part of our national consciousness. Put simply, this matters not just in our heads, but in our hearts; it has a very strong emotional connection (...) that mixture of horror and courage, suffering and hope has permeated our culture.”*

The Prime Minister went on to define his vision for the FWWC in the following terms:

**Box 1.1: Prime Minister David Cameron defines the objectives of the FWWC  
(11 October 2011)**

According to the former Prime Minister, the FWW commemorations were to consist of three key elements: a “massive transformation” of IWM, a major programme of national commemorative events, and an educational programme to “create an enduring legacy for generations to come”.

“Our ambition is a truly national commemoration, worth of this historic centenary. I want a commemoration that captures our national spirit, in every corner of the country, from our schools to our workplaces, to our town halls and local communities. A commemoration that, like the Diamond Jubilee celebrated this year, says something about who we are as a people.

Remembrance must be the hallmark of our commemorations, and I am determined that Government will play a leading role, with national events and new support for educational initiatives. These will include national commemorations for the first day of conflict, on 4th August 2014, and for the first day of the Somme, on 1st July 2016. Together with partners like the Commonwealth War Graves Commission and the custodians of our remembrance, the Royal British Legion, there will be further events to commemorate Jutland, Gallipoli and Passchendaele, all leading towards the 100th anniversary of Armistice Day in 2018.

The centenary will also provide the foundations upon which to build an enduring cultural and educational legacy, to put young people front and centre in our commemoration and to ensure that the sacrifice and service of a hundred years ago is still remembered in a hundred years’ time.”<sup>8</sup>

To support this vision, the then Prime Minister committed **funding totalling £50 million**. This included funding for a “new centenary education programme”, a grant for the development of IWM London, and investment from the National Lottery Heritage Fund to enable communities to conserve, explore and share their local FWW heritage.

Led by DCMS and working across Government as well as with public bodies and international partners, it was envisaged that **the FWWC Programme would support events and activities across a range of themes and areas in order to engage individuals, communities and organisations with the history, memory and legacy of the conflict**. The imperatives were explicitly ‘Remembrance’, ‘Youth’ and ‘Education’ (RYE). The FWWC Programme was to include both nationally-sponsored and locally-driven educational, cultural, community and heritage elements, as well as a national commemorative programme focused on the centenaries of key wartime events.

Over a sustained period of national engagement and reflection, the FWWC Programme aimed, in the words of the then Culture Secretary Maria Miller, to ensure “that our young people have the chance to appreciate the enormity of what happened at the beginning of the last century, and its continuing echoes in our lives today”.<sup>9</sup> It was intended that the war should be remembered for the painful sacrifices that still weigh on the nation, communities and individuals; but also, that it should not thereafter be forgotten, being the event that gave rise to the values and relationships that defined the United Kingdom through the twentieth century and afterwards.

Furthermore, “the Centenary of the FWW invites exploration of its causes, conduct and consequences”, Dr Andrew Murrison MP, the Prime Minister’s special representative charged with coordinating the FWWC Programme, stated. “The country went to war believing its cause was just

<sup>8</sup> Andrew Sparrow, 2012, The Guardian

<sup>9</sup> DCMS, (2012). [Prime Minister announces Government plans to mark centenary of First World War in 2014.](#)

and the service of its citizens shapes our world today. A hundred years on, it is our duty to reflect on and learn from their lives and times.”<sup>10</sup>

In this report **we use the term ‘FWWC Programme’ to describe the many activities that were undertaken by a ‘broad ecology of public and civil society organisations’** that worked alongside the DCMS to deliver the FWWC Programme. In many respects, however, the FWWC Programme was not a conventional programme: the DCMS’ intention was to provide as much space as possible for individuals and organisations to participate in activities in the way they saw fit. Box 2.2 provides a summary of the FWWC objectives and themes, as defined by the DCMS. The themes have been derived from a previous study conducted by CSES and commissioned by the DCMS on the ‘Theory of Change’ of the FWWC’.<sup>11</sup> The aim of the ‘Theory of Change’ study was to map the evidence and activities across the multiple strands of the FWWC programme and to identify key themes and anticipated impacts. These themes are used as the structure for the research in Section 3. The ‘Theory of Change’ for the FWWC Programme is discussed further in Section 1.4.

### Box 1.2: Summary of FWWC Programme Objectives and Themes

#### Objectives<sup>12</sup>

- A major programme of national ceremonial events;
- Young people to be at the front and centre of commemorative activity including the development of an education programme;
- Community projects to ensure a legacy of remembrance;
- The transformation of the First World War Galleries at IWM London to inspire future generations;
- Appropriate and active engagement with international partners.

#### Thematic Areas

##### *Commemoration, awareness and remembrance*

- These included acts of remembrance in relation to particular aspects of the FWW (e.g. marking major battles) or to the FWW as a whole;
- The events focused on remembering the individuals who served or sacrificed their lives, thereby reminding the nation of the scale and impact of the war, as well as its global dimension and the UK’s place in the wider world.

##### *Cultural and heritage*

- A number of projects that used arts and culture to help people understand and appreciate the sacrifices made by the FWW generation;
- Other projects helped to restore and preserve the FWW heritage (e.g. war memorials or cemeteries) and to help museums put on exhibitions relating to the FWW.

<sup>10</sup> DCMS, 2013, [Maria Miller sets out how government will mark First World War Centenary in 2014](#)

<sup>11</sup> Department for Digital, Culture, Media & Sport, ‘First World War Centenary Programme Theory of Change Project’, 30 November 2018. The ‘Theory of Change’ was developed following a consultation exercise that included interviews and a workshop involving DCMS and other Government Departments and the key Centenary Programme partners. In addition to the Theory of Change, the study included suggestions on how the research for the legacy evaluation should be carried out, key sources of information, and provided an initial assessment of information on Centenary Programme projects.

<sup>12</sup> [Written Evidence from DCMS to Digital, Culture, Media and Sport Committee inquiry](#), 2019

*Youth awareness and engagement*

- The projects were designed to increase young peoples' understanding of what happened during the FWW, why it is important to remember it and how it related to life today;
- Other projects sought to bridge the generation gap and encourage young people to take an interest in their local FWW heritage.

*Community engagement*

- These projects focused on connecting members of local communities to a shared history of how the war affected their lives;
- Many events encouraged individuals to share their personal stories to boost local community engagement in FWW activities.

*Wider UK and international dimension*

- Emphasis was placed on ensuring that the contribution of Commonwealth countries to the FWW is remembered. The type of activities in this area are similar to those described above, but included or had a special focus on the Commonwealth contributions to the FWW.

## 1.2 Evaluation Objectives and Methodology

A mixed method approach was adopted in this evaluation involving an analysis of existing information (evaluations carried out by individual FWWC Programme partners), an interview programme, an online survey, a focus group with young people and a workshop with key stakeholders. The purpose of the evaluation of the FWWC Programme was, in summary, to:

- Provide a **synthesis of evidence** from all major delivery partner project evaluation and research;
- **Inform the delivery of similar future events**, including partnership working across different organisations;
- Provide a **national picture of awareness, attitudes and engagement** from survey data and other evidence;
- Engage with stakeholders and key project leads on the delivery of projects **on impacts achieved and delivery mechanisms implemented, providing insights and lessons learnt**.

The evaluation of the FWWC Programme was undertaken in early 2019 and, as noted above, was based on the 'Theory of Change' that was developed in an earlier study for DCMS to provide an overall framework for the subsequent legacy evaluation (a chart from this study summarising the 'Theory of Change' is shown below on page 8).

The research involved a review of existing evaluations, reports and monitoring data and other information made available by organisations described by the DCMS Select Committee as a 'broad ecology of public and civil society organisations' that worked alongside the DCMS (see Section 1.3 below).<sup>13</sup>

<sup>13</sup> This included 14-18 NOW, Imperial War Museum, The National Lottery Heritage Fund, the Commonwealth War Graves Commission and Historic England. Digital, Culture, Media and Sport Committee, 2019, [Lessons from the First World War Centenary](#).

In addition, a total of **30 interviews** were conducted with Government Departments, organisations comprised in the ‘broad ecology’ described above, academics and others to obtain feedback on their role in the FWWC and their views on what was achieved. This fieldwork was supported by an **online survey** of organisations that subscribed to the Imperial War Museum Centenary Partnership membership newsletter. The survey elicited a total of **33 responses**. Although the number of responses was low, the quality of the information was high with a lot of detailed feedback on key issues.

In order to obtain additional feedback from beneficiaries of FWWC Programme support, the research team attended a roundtable discussion hosted by British Future to discuss the legacy and lessons from the 14-18 NOW cultural programmes. The team also attended the ‘Impact Conference, Now the Future’, that examined how ideas inspired by 14-18 NOW artists could be used in the future.

In addition to engagement with the key stakeholders and delivery organisations we also analysed data from the **DCMS Taking Part survey and the British Future surveys** to examine how public attitudes towards the FWWC evolved over the four-year period. Additionally, given their importance as a FWWC target group, a **focus group took place with young people** who had volunteered to help with the commemorations of Passchendaele and the Armistice. The aim was to discuss how their participation contributed to their knowledge and awareness of the FWW. A workshop had also been planned with some of IWM’s regional Centenary Partnership members but this could not be organised in the time available and a number of additional telephone interviews were undertaken instead.

Towards the end of the study, a **workshop took place with the DCMS and the ‘ecology of public and civil society organisations’** to discuss and validate the draft findings of the evaluation. The workshop also considered the lessons for the future.

Section 3 of this report draws on the research feedback from the various sources outlined above to evaluate the **FWWC Programme’s main activities and outputs**. The FWWC Programme **outcomes and impacts** are then assessed in Section 4 in a meta-evaluation using the performance indicators that were developed as part of the ‘Theory of Change’. The **meta-evaluation** involved collating the various estimates made by different stakeholders with regard to the FWWC Programme’s outcomes and impacts, with regard to promoting remembrance and reflection, and enhancing awareness, appreciation and understanding of the experience and relevance of the FWW generation. This aspect of the meta-evaluation involved a triangulation of the feedback from the different quantitative and qualitative sources to arrive at conclusions with regard to the FWWC impacts but also other issues, such as the critical success factors, as well as the legacy of the FWWC Programme. Overall conclusions and the lessons to be learned from the FWWC Programme for the future are summarised in Section 5.

### 1.3 Secondary Sources

As noted earlier, this evaluation drew on a large amount of information on the FWWC Programme that was produced by the FWW ‘ecology of public and civil society organisations’ during the 2014-18 period.

**14-18 NOW** published a series of annual evaluations and these provide a detailed insight to the role of arts and culture in the FWWC.<sup>14</sup> 14-18 NOW’s programme was independently evaluated with reports being produced on an annual basis. The evaluators (Morris Hargreaves McIntyre) used a range of data gathering techniques including YouGov surveys on major projects. Audience research

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<sup>14</sup> 14-18 NOW Season Evaluation Reports, Morris Hargreaves McIntyre, 2016, 2017 and 2018.



was based on three omnibus surveys that were carried out during the 2014-18 period with samples of 1,245, 2,030 and 2,120 respectively.

**The National Lottery Heritage Fund** used external evaluators (Sheffield Hallam University) to carry out annual assessments of its FWWC activity.<sup>15</sup> These evaluations provide a detailed analysis of the projects supported by the Fund as well as an assessment of the contribution made to FWWC objectives.<sup>16</sup> The evaluation framework underpinning the analysis consisted of the 'Theory of Change' that defined 14 different outcomes across three themes (heritage, people and communities). Data was collected through two rolling surveys that commenced in January 2015 and by the end of 2018 had elicited responses from 1,687 grant recipients (46% of the number targeted by the survey work) and others who participated in projects, for example as volunteers or as visitors to project activities (this survey obtained 1,317 completed questionnaires representing a 47% response rate).

**The Department for Education's** Battlefield Tours, Schools Debates and Legacy 110 schemes were assessed on an on-going basis by the programme managers (UCL's Institute of Education). Data on the schemes was made available periodically via a website and other publications.<sup>17</sup> Follow-up surveys were undertaken by the programme managers to obtain feedback from students and teachers who participated in the schemes.

**Historic England's** Heritage Schools Programme was evaluated towards the end of the FWWC period.<sup>18</sup> The methodology involved a number of interviews, a self-completion paper survey for trainee teachers and a Heritage Schools partner survey which was undertaken in 2017-18. There is no information in the evaluation report on the sample sizes or responses rates.

Three further sources of information that have been used are the DCMS Taking Part, the British Future and the BBC tracking surveys. **British Future's** surveys, which were carried out in 2014, 2016 and 2018 by YouGov, track public knowledge and attitudes towards the FWW over the course of the FWWC commemorations.<sup>19</sup> This research built on the baseline established in the 2013 British Future report 'Do Mention the War: will 1914 matter in 2014?' the survey work was carried out online using a sample of 2,008 adults across the UK. The survey work was conducted in partnership with the BBC, Imperial War Museum, DCMS and the Commonwealth War Graves Commission.

**The DCMS Taking Part** survey included questions on attitudes towards and knowledge of the FWW during the 2014-18 period. Taking Part collects information through face-to-face interview from a nationally representative sample of just over 8,000 adults and children on cultural and sporting engagement. Half the sample is longitudinal and the other half cross-sectional.

**The BBC audience** research was also an important source of evidence for this evaluation.<sup>20</sup> The audience team looked at the performance of over 200 pieces of content across TV, Radio and Online, covering a wide range of output to assess the extent to which the Corporation's FWWC objectives (see Section 3) were achieved. The research involved industry measurements including BARB, RAJAR and DAX, as well as 19 individual Pulse surveys spanning 2013-2019, and data collected from partners including British Future and 14-18 NOW.

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<sup>15</sup> The National Lottery Heritage Fund, Evaluation of the Heritage Lottery Fund Centenary Activity, Year 1, 2, 3 and 4 reports (July/August 2015, 2016, 2017 and 2018).

<sup>16</sup> The FWWC objectives are examined in Section 2.

<sup>17</sup> The material can be accessed via <https://www.centenarybattlefieldtours.org>

<sup>18</sup> Heritage Schools CPD 2017 Evaluation, 2018, Qa Research.

<sup>19</sup> British Future, 2019, The People's Centenary: Tracking public attitudes to the First World War Centenary 2013-2018 British.

<sup>20</sup> BBC, 2018, WWI 2014-2018 Audiences Summary', Jess Corbett and David Bunker.

DCMS and the organisations making up the ‘ecology of public and civil society organisations’ also contributed written evidence to the DCMS Select Committee hearing on the ‘Lessons from the First World War Centenary’ in March 2019 and this material has been a further useful source for this evaluation. The contributors were asked to structure their submissions around a number of common questions.<sup>21</sup> Whilst the DCMS evidence contains comments of an evaluative nature in relation to the questions, in most other cases, organisations submitted factual information on their own contributions to the FWWC with little or no assessment of the extent to which objectives had been achieved.

The information in these and other publications has been used in Sections 3 and 4 of this report. In Section 3, the focus is on a descriptive analysis of the FWWC Programme’s activities and outputs from a thematic perspective. In Section 4, we combine information from across different FWWC Programme themes into a meta-evaluation examining outcomes and impacts.

#### 1.4 First World War ‘Theory of Change’

The previous FWWC ‘Theory of Change’ study described the activities that make up the FWWC Programme and the changes in people’s attitudes, knowledge, or behaviours that were expected to occur as a result of its implementation. The ‘Theory of Change’ also highlights how the FWWC Programme activities were seen as being linked to outputs, outcomes and impacts through various cause-and-effect relationships. Thus:

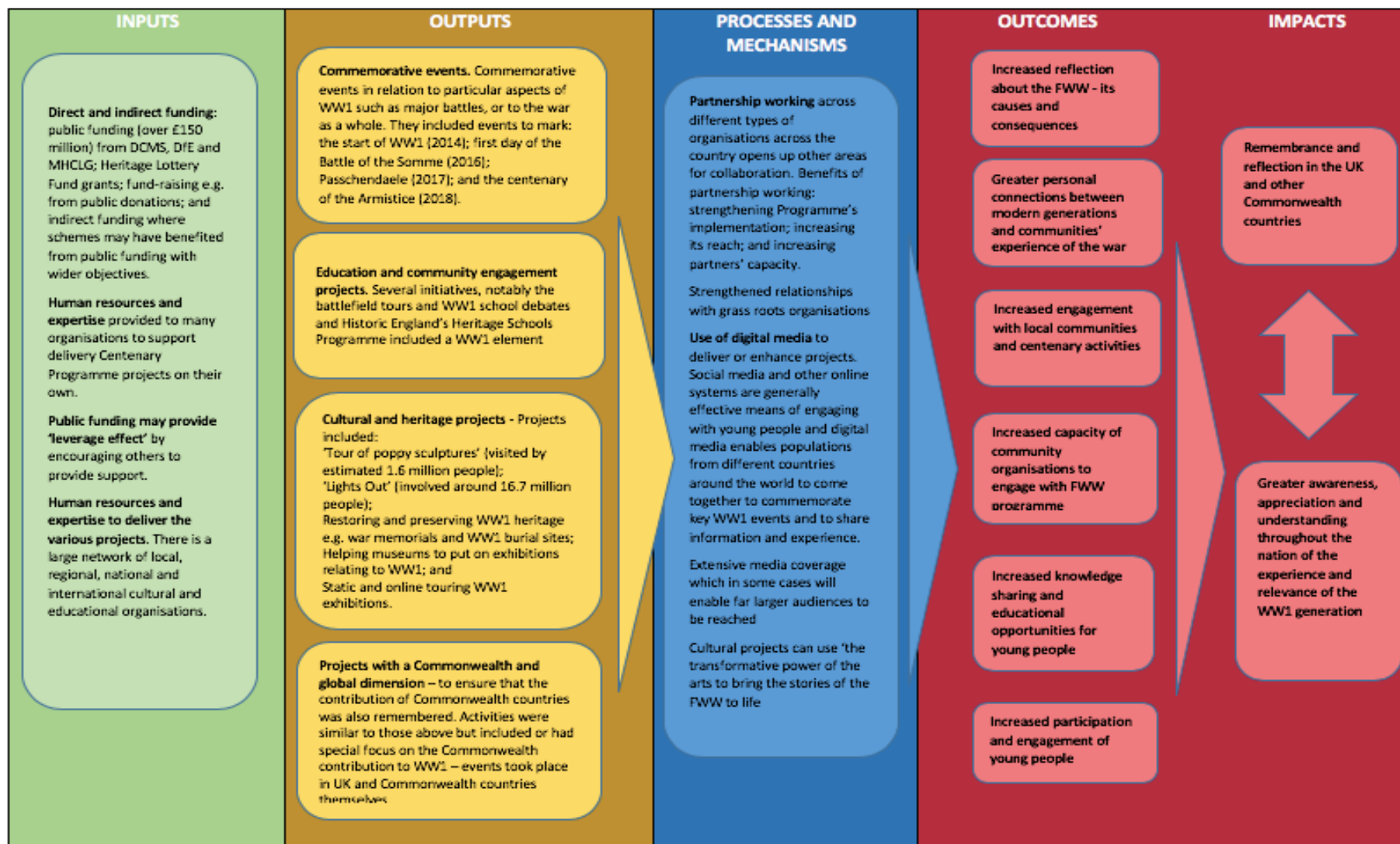
- In the ‘Theory of Change’, the **key inputs to the FWWC Programme** were defined as funding, human resources and expertise, as well as partnership working. In addition to financial support, HMG and the ‘ecology of public and civil society organisations’ made available their expertise to help implement projects (see Section 2).
- The FWWC Programme **activities and outputs** (Section 3), and the **outcomes and impacts**, are then defined, leading to the identification of the five **FWWC thematic areas** (summarised in the earlier Box 2.2 and in Figure 1.1 below).
- The outcomes and impacts are then assessed in Section 4 in a **meta-evaluation using the performance indicators that were developed as part of the ‘Theory of Change’**.

Further details on the methodology used for the legacy evaluation and the quality of the evidence are provided in relevant parts of Sections 3 and 4.

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<sup>21</sup> (i) How were arts programmes leveraged to engage new audiences who may not otherwise have been aware of, or engaged in, commemorations? (ii) The Centenary commemorations aimed to reach school children and young people to connect them to the events and legacy of the FWW - to what extent did this happen? (iii) Did the commemorations inspire new community and volunteer involvement and engagement in the legacy of the FWW? (iv) How effective was the distribution of events across the UK? (v) The Government and Lottery distributors made £50m available for the Centenary commemorations - was this money spent effectively? (v) How well connected were cultural organisations taking part in the Centenary? (vi) What are the overall lessons that can be learned for using the arts for commemoration, public participation in the arts, and volunteer involvement in local heritage initiatives?

## FIRST WORLD WAR CENTENARY HIGH LEVEL THEORY OF CHANGE



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## 2. The First World War Centenary ‘Ecology of Organisations’

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In this section we examine the role of the ‘ecology of public and civil society organisations’ that supported the FWWC Programme, namely DCMS and other Government Departments, public organisations and the Imperial War Museum Centenary Partnership.

We use the term ‘**broad ecology of public and civil society organisations**’ – first used by the DCMS Select Committee - to refer to the group of organisations that DCMS worked with during the FWWC. Apart from other Government Departments, this included the Imperial War Museum Centenary Partnership, i.e. the group of organisations that worked in partnership with the IWM and shared branding, logos, advice on events, networking, access to IWM archives, etc.

We start in this section by examining the role of DCMS and other HMG Departments.

### 2.1 Role of DCMS and Other Government Departments

**DCMS** was the lead Government Department for the FWWC. It co-ordinated activities across HMG and with external partners to deliver national commemorations on the anniversaries of key FWW events and to support the partners’ programmes of work and activity.

**The FWWC Programme involved a number of HMG Departments, in particular the Department for Education (DfE), Foreign and Commonwealth Office (FCO), Ministry of Defence (MOD), and the Ministry of Housing, Communities and Local Government (MHCLG).** Organisations leading the FWWC programmes for each of the Devolved Administrations were also significantly involved throughout. Dr Andrew Murrison MP was appointed the Prime Minister’s Special Representative for Centenary Commemorations in 2011. An inter-governmental working group was established to help coordinate HMG contributions to different aspects of the Centenary Programme.

DCMS was also responsible for coordinating a **FWW Centenary Advisory Board**. This was announced by the then Secretary of State, Maria Miller, in January 2013 and given the task of advising HMG on plans for the nationwide programme of events and educational initiatives marking the FWWC. The Advisory Board had 27 members, including the historian Professor Michael Burleigh, novelist Sebastian Faulks, Air Chief Marshal ‘Jock’ Stirrup, former Chief of Defence Staff and the Prime Minister’s Special Representative, Dr Andrew Murrison MP.<sup>22</sup> In addition to providing advice on the FWWC commemorations, the Advisory Board included representatives of the Devolved Administrations (specifically the Chairmen of the FWW Advisory Panels in Scotland, Wales and Northern Ireland), thereby providing a mechanism for coordination of FWWC activities across the UK as a whole. The wider UK involvement in the FWWC is explored in Section 3.7.

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<sup>22</sup> The full membership as announced in January 2013 was: Pat Barker, novelist and author of the Regeneration Trilogy; Admiral Lord Boyce, former First Sea Lord, Chief of the Naval Staff and Chief of the Defence Staff; Professor Michael Burleigh, academic, author and historian; Sir Menzies Campbell MP; General Lord Dannatt, former Chief of the General Staff; Jeffrey Donaldson MP, Special representative for Northern Ireland; Sebastian Faulks, broadcaster, novelist and author of *Birdsong*; Field Marshal Lord Guthrie, former Chief of defence staff; Sir Deian Hopkin, Special representative for Wales and President of the National Library of Wales; David McDonough, Chairman of the PR consultancy The McDonough Partnership; Dr Andrew Murrison MP, the Prime Minister’s special representative in the centenary planning; The Very Reverend June Osborne, Dean of Salisbury; Air Chief Marshal ‘Jock’ Stirrup, former Chief of Defence Staff; Professor Sir Hew Strachan, the Scottish military historian; Baron King of Bridgwater, former Defence Secretary; and Keith Simpson MP, Member of Parliament for Broadland. In March 2014 the broadcaster Kate Adie and historian Professor Mary Beard joined the group.

DCMS set up a dedicated team of 15 officials headed up by a Deputy Director to help coordinate and deliver the programme of national commemorative activities marking significant events during the FWW, with further support provided by other HMG Departments. The team developed, coordinated and supported delivery for each event, doing this by working on the ground with local authorities (e.g. Orkney Islands Council in the run-up to the Battle of Jutland centenary in 2016) and others, including the authorities in Belgium, France and Turkey. The DCMS team also worked closely with the Imperial War Museum Centenary Partnership (see Section 2.2).

As noted earlier, some £50 million funding was originally committed by HMG to the FWWC Programme with an additional £24.7 million of LIBOR funding and £7.9 million of core DCMS funding being subsequently committed to it. A breakdown of the funding is provided below. Estimates of the expenditure by some HMG Departments (FCO, MHCLG and MOD) are not available.

**Table 2.1: Summary – HMG Funding for the Centenary Programme**

Departments	Funding
<b>Department for Digital, Culture, Media and Sport</b>	<p>DCMS coordinated a £50 million funding package:</p> <ul style="list-style-type: none"> <li>• £35m to regenerate the IWM FWW Galleries (funding from IWM, LIBOR, DCMS and fundraising).</li> <li>• £6m National Lottery Heritage Fund small grants programme.</li> <li>• £2.7m for the Tank Museum (funding from The National Lottery Heritage Fund).</li> <li>• £5.3m for the Battlefield Tours (funding from DfE and MHCLG).</li> <li>• £1m for the restoration of HMS Caroline (funding from the National Heritage Memorial Fund).</li> </ul> <p>In addition, £24.7m of LIBOR funding was made available by the Chancellor of the Exchequer to support the national events and a range of FWW projects (e.g. £2.95m to support the UK tour of the ceramic poppies).</p> <p>Core DCMS funding (£7.88 million) was used to delivering the national commemorative events and other projects (setting up 14-18 NOW, Commonwealth War Graves Commission (CWGC) internship programme, etc).</p>
<b>Department for Education</b>	<p>DfE (jointly funded by MHCLG) provided £5.3 million to support the Battlefield Tours Programme (included in the £50m HMG package devoted to the Centenary as a whole).</p>

Source: Parliament, 2019, written evidence submitted by the DCMS – Lessons from the FWW Centenary

Below we provide a summary of the roles played by DCMS and other HMG Departments in the FWWC. A more detailed description can be found in Appendix C.

**Table 2.2: Role of Government Departments in the Centenary Programme**

Departments	Summary description of FWWC role
<b>Department for Digital, Culture, Media &amp; Sport (DCMS)</b>	<ul style="list-style-type: none"> <li>• Lead Government Department for the FWWC Programme.</li> <li>• Responsible for overall coordination of the FWWC Programme through an inter-governmental working group and a Centenary Advisory Group.</li> <li>• Led the development and delivery of a series of national commemorative events across the FWWC.</li> <li>• Provided support to the FWWC ‘ecology of public and civil society organisations’.</li> <li>• Provided a dedicated team of 15 officials headed up by a Deputy Director to help coordinate and deliver the FWWC Programme.</li> </ul>
<b>Department for</b>	<ul style="list-style-type: none"> <li>• Led and delivered the Great War Debates and the Battlefield Tours as well as</li> </ul>



## 2. The First World War Centenary ‘Ecology of Organisations’

Departments	Summary description of FWWC role
<b>Education (DfE)</b>	<p>the Legacy 110 commemorative projects programme for those who attended the Battlefield Tours.</p> <ul style="list-style-type: none"> <li>Supported and promoted the engagement of young people in the Centenary.</li> </ul>
<b>Ministry of Housing, Communities and Local Government (MHCLG)</b>	<ul style="list-style-type: none"> <li>The MHCLG’s key role was to engage with communities at all levels and from all backgrounds. Key activities included: a campaign to commemorate Victoria Cross recipients, the Unforgotten Programme and jointly funding the Battlefield Programme for schools (MHCLG’s main involvement was to deliver the ‘Legacy 110’ Programme). The MHCLG also supported a number of projects with local, regional and national partners such as the English Football League and the Royal Air Force.</li> </ul>
<b>Foreign and Commonwealth Office (FCO)</b>	<ul style="list-style-type: none"> <li>Coordinated the UK’s inputs to FWWC commemorations delivered by other countries.</li> <li>The FCO also supported DCMS, through British Embassies abroad, in delivering the DCMS-led national commemoration events in Belgium, France and Turkey with the host countries.</li> <li>Engaged and liaised with foreign VIPs and the diplomatic corps in London with regard to their participation in the FWWC.</li> </ul>
<b>Ministry of Defence (MoD)</b>	<ul style="list-style-type: none"> <li>Coordinated the contribution of the Armed Forces to national and local acts of remembrance across the UK and in Belgium, France and Turkey.</li> <li>Promoted awareness of the FWWC amongst serving members of the Armed Forces through other initiatives such as ‘Operation Reflect’, ‘Battlefield Study’, the ‘Staff Rides’ programmes.</li> <li>Contributed to the ‘Battlefield Tours’ by making serving soldiers available to accompany groups of young people. Also supported ‘Soldiers in Schools’ until it was discontinued.</li> </ul>

### 2.2 The ‘Ecology of Public and Civil Society Organisations’

An ‘ecology of key public and civil society organisations’ supported the FWWC Programme and worked closely with DCMS. **These organisations included the IWM, The National Lottery Heritage Fund (The Fund), formerly known as the Heritage Lottery Fund, the Commonwealth War Graves Commission (CWGC), 14-18 NOW and Historic England.** The IWM led the Imperial War Museum Centenary Partnership which supported some 4,100 local, regional and international cultural and educational organisations. The ‘ecology of public and civil society organisations’ pursued specific objectives related to their missions but shared the broad aims of the FWWC Programme. Some, including the National Lottery Heritage Fund and the BBC, also defined their own goals with regard to the FWWC.<sup>23</sup>

<sup>23</sup> The National Lottery Heritage Fund’s FWWC aims were to: (i) create a greater understanding of the FWW and its impact on the range of communities in the UK; (ii) encourage a broad range of perspectives and interpretations of the FWW and its impacts; (iii) enable young people to take an active part in the FWWC commemorations; (iv) leave a UK-wide legacy of First World War community heritage to mark the Centenary; and to (v) increase the capacity of community organisations to engage with heritage, and to raise the profile of community heritage.

The BBC’s FWWC objectives were to; (i) reach and engage as many people as possible with outstanding FWW content across all platforms; (ii) bring the nation together, be part of the national commemorations and help create a national and international conversation about FWW; (iii) offer genuine factual revelation and encourage learning around the FWW; (v) work brilliantly together across the BBC as well as beyond with all the

**The National Lottery Heritage Fund** was a major source of FWWC Programme grants. The Fund also supported 14-18 NOW with a £10 million grant. Also important was the funding for FWW projects raised by the individual organisations themselves. For example, the ceramic poppies that featured in the installation at the Tower of London in 2014 were purchased by philanthropy for the nation so that they could be re-exhibited on tour. Also, the Imperial War Museum Centenary Partnership received funding from **Arts Council England** during the 2012-19 period. Through the Centenary Partnership, IWM supported the development of high-quality, connected commemorations across the UK that included the provision of free digitised FWW-related collections, resources, marketing support, networking opportunities and digital platforms.<sup>24</sup> The Imperial War Museum Centenary Partnership allowed a large number of organisations and members of the public to participate in national moments of commemorations, such as the Centenary of the Battle of the Somme.

A summary of the roles of the ‘ecology of public and civil society organisations’ is provided below in Table 2.3. The table that follows this provides estimates of their financial support for the FWWC, where available.

**Table 2.3: Summary – Role of Key Public and Civil Society Organisations**

Partners	Summary description of FWWC role
<b>Imperial War Museum</b>	<ul style="list-style-type: none"> <li>Created and led the Imperial War Museum Centenary Partnership, a network of over 4,100 local, regional, national and international members. This network provided advice, content, networking opportunities and other support to any not-for-profit organisation in the UK and internationally, working to commemorate the centenary of the First World War.</li> <li>Refurbishment of IWM London and the opening of the new, permanent FWW Galleries in 2014. Launched ‘<i>Lives of the First World War</i>’, a digital memorial to commemorate all those who helped the British war effort, which by 2018 featured 7.7 million individual stories, all contributed by members of the public. From June 2019, this content will form a permanent digital memorial on IWM.org.</li> <li>Hosted and assisted the 14-18 NOW programme from 2013 to 2019. This involved providing accommodation, operational and curatorial support, which will extend beyond the project’s close in 2019, to ensure a sustainable legacy.</li> <li>Through the digital War Memorials Register, released over 40,000 war memorial images and 1.13 million names from war memorials in searchable form for the duration of the centenary, engaging thousands of volunteers and members of the public.</li> </ul>
<b>The National Lottery Heritage Fund</b>	<ul style="list-style-type: none"> <li>Provided grants and funding for over 2,255 FWW-related projects through the First World War: Then and Now; Our Heritage Young Roots and Heritage Grants schemes. Emphasis on community and education engagement.</li> <li>The National Lottery Heritage Fund-supported projects across the UK from Bellanaleck in Northern Ireland to Leiston in Suffolk, from Whalsay in Shetland to Penryn in Cornwall, with at least one award in 98% of local authority areas.</li> </ul>
<b>Historic England</b>	<ul style="list-style-type: none"> <li>Tasked with conserving, listing and protecting war memorials across the UK.</li> <li>Historic sites maintained by English Heritage (e.g. Dover Castle, Richmond Castle) put on FWW exhibitions and events.</li> </ul>
<b>Commonwealth War Graves Commission</b>	<ul style="list-style-type: none"> <li>Involved in restoring FWW gravestones and memorials as part of its main programme ‘Living Memory’.</li> </ul>

agencies involved in delivering the FWWC events; and (iv) create cultural impact with outstanding arts and culture (fiction, comedy, music and arts) experiences inspired by the stories and legacy of the FWW.

<sup>24</sup> Digital, Culture, Media and Sport Committee, 2019, [Lessons from the First World War Centenary](#)



Partners	Summary description of FWWC role
	<ul style="list-style-type: none"> <li>• CWGC hosted national commemoration events at its sites in Belgium, France, Turkey and the UK.</li> <li>• Supported community groups in generating FWW stories associated with different cemeteries across the UK based on local knowledge gathered by historians and local communities. Also provided resource packs to support local projects and provided small amounts of funding to local community groups.</li> <li>• Taking forward an internship programme instigated by the Prime Minister’s Special Representative based on the existing Canadian model with start-up money from LIBOR fines and DCMS.</li> </ul>
<b>14-18 NOW</b>	<ul style="list-style-type: none"> <li>• Set up as the FWWC cultural programme for the 2014-2018 period.</li> <li>• Main objective was to engage with a wide cross-section of the UK population in meaningful ways, with a particular focus on young people and people who are less likely to engage in arts and culture. Projects also explored hidden and untold stories.</li> <li>• Worked in partnership with arts and heritage organisations to commission new artwork and produce cultural activities across the UK.</li> <li>• Key projects included: Peter Jackson’s film <i>‘They Shall Not Grow Old’</i>; tour of <i>‘Poppies Wave and Weeping Window’</i>; <i>the dazzle ships</i>; <i>‘Lights Out’</i>, <i>‘Pages of the Sea’</i> and <i>‘we’re here because we’re here’</i>.</li> </ul>

### 2.3 Conclusions – ‘Ecology of Public and Civil Society Organisations’ and Partnership

There are various conclusions to be drawn from the assessment in this section.

**First, the scale, scope and duration of the FWWC Programme meant that coordination at a national level was essential to ensure effective implementation and an overall coherence to the various activities.** Without coordination, there was a risk that the wide range of different FWWC activities would be implemented in ways that lacked a focus on key FWW events and themes, with the ‘ecology of public and civil society organisations’ failing to work together. DCMS performed this leadership role well by providing a team of officials to deliver a programme of national commemorative events and help coordinate and support FWWC activities. Likewise, the Prime Minister’s Special Representative’s role in helping to ensure backing for the FWWC Programme at the highest levels in Government, and across different political parties, was important to its success. Indeed, this approach provides a potential model for future initiatives of a similar nature.

**A second conclusion is that a key factor contributing to the success of the FWWC was that, beyond HMG, a broad ‘ecology of key public and civil society organisations’ was involved in implementing the FWWC Programme with each organisation having the space to play the part they wanted whilst benefiting from a common overall ‘brand’ and support structure.** Partnership-working also helped the FWWC Programme partners to carry out their activities because it promoted an effective blend of different skill sets and subject-specialist knowledge, and encouraged networking. The role of the IWM in providing FWW content and expertise, and promoting networking, as well as the funding made available by The National Lottery Heritage Fund, which helped to encourage a joined-up approach to projects, were also critical in ensuring effective implementation of the FWWC Programme. Smaller organisations benefited from being able to draw on the resources of larger partners to help organise their activities (e.g. concerts and workshops). Furthermore, working together within the FWWC ‘ecology of public and civil society organisations’ helped expand audience reach and increased the visibility of organisations working in areas that were outside their normal remit.

**A third conclusion is that there were and are likely to be benefits to the broad 'ecology of public and civil society organisations' having come together for the FWWC that extend beyond the 2014-18 period.** The experience of working together strengthened the relationship that organisations had with each other and with other partners. The type of partnership developed for the FWWC, with the combination of arts, heritage and other more traditional forms of commemoration, will clearly be relevant to the Second World War Centenary but also to other commemorations and potentially to other types of programmes.

## 3. Centenary Programme Activities and Outcomes

In this section we provide an analysis of the main FWWC Programme-supported activities and the outcomes that were achieved. After Section 3.1, the assessment is structured around the five key FWWC Programme themes highlighted earlier in Section 1.1 (Box 1.2).

### 3.1 Public attitudes to the First World War Centenary

*We begin by first examining public attitudes to the FWWC and media coverage. A key aim of the FWWC Programme was to increase awareness and understanding, and it is therefore important to examine public attitudes in the 2014-18 period and any identified trends as the FWWC commemorations progressed.*

The FWW was an unprecedented event in the history of the UK and in many other countries. Reflecting this, there was uncertainty at the planning stage in HMG as to how the public would react to a four-year period of commemorative centenary activities. There were also concerns with regard to how the international community would view the commemorations, particularly the former FWW adversaries.

**Great care was therefore taken to set an appropriate tone for the FWWC commemorations.** This was seen as being particularly important for the first national commemoration event that took place on the 4 August 2014. Given the public attitudes and appetites, and a desire to advance, not undermine reconciliation and concord, a triumphalist ‘winners and losers’ approach to the commemorations was avoided and there was no attempt to ‘demonise’ former adversaries. Equally, there was no attempt to use FWW history to serve a political narrative. In addition, HMG sought to ensure the FWWC commemorations were politically neutral and the role of the Prime Minister’s Special Representative was important in this respect.

In 2013, just before the FWWC commemorations began, a survey was carried out by British Future to examine public attitudes towards the FWWC. The research, which was done by YouGov using a representative group of 1,955 UK adults, examined which statements about the FWWC the public agreed or disagreed with. There are a number of noteworthy findings from the survey<sup>25</sup>:

- 87% agreed that “sixteen million people died in the FWW. The cost of peace and freedom is high. We must remember that and invest in peace to ensure that such wars can never recur;”
- 84% agreed that “the centenary is a huge opportunity for schools and museums to do more to help our kids and people of all ages learn more about our nation’s history. There is no point in having a shared history if we forget about it;”
- 80% agreed that “The British war effort included Empire and Commonwealth soldiers from countries including India and the West Indies, Australia and Canada. It is important for integration today that all of our children are taught about the shared history of a multi-ethnic Britain.”

**Based on this survey, British Future concluded that divisive messages about the meaning of the FWWC received little support from the public – polarising messages on commemorating the war were rejected consistently by respondents to the poll.** Instead, the public primarily saw the FWWC as an opportunity to learn about the shared history of a multi-ethnic Britain and the common

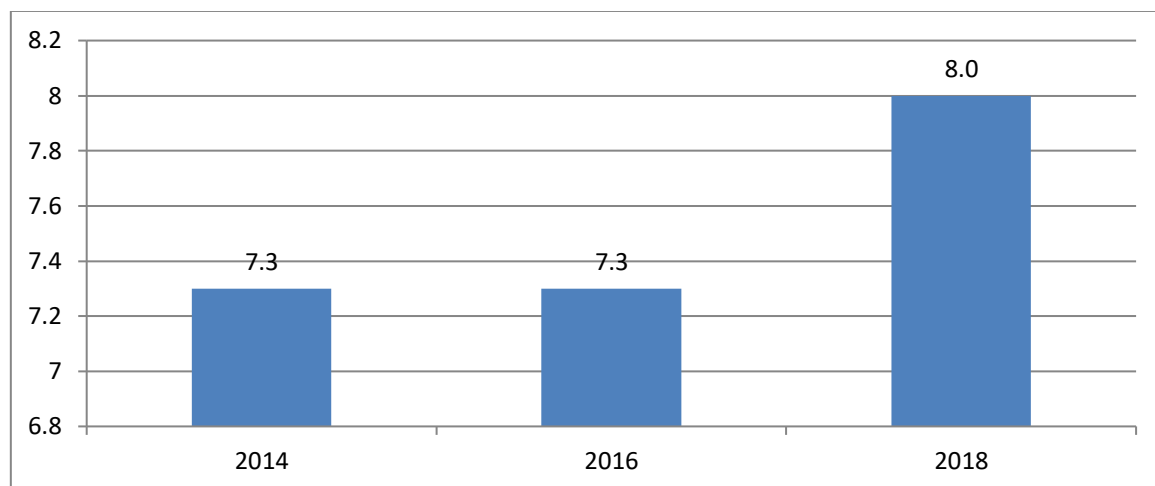
<sup>25</sup> British Future, 2013, [Do Mention the War: Will 1914 Matter in 2014?](#)

sacrifices that were made during the war. The FWWC was also seen as an opportunity to learn more about history “that was at risk of slipping out of reach”.<sup>26</sup>

In addition to the baseline survey in 2013, British Future also undertook polling work throughout the FWWC period, thereby providing a longitudinal perspective. Public knowledge and attitudes to the FWWC were tested by YouGov for British Future in 2014, again after the Centenary of the Battle of the Somme (2016) and then for a third time after the Armistice commemorations (2018). YouGov conducted opinion polling of 2,029 adults in 2016 and of 2,008 adults in 2018.

By 2018, British Future found that the public had responded positively to the national commemorations of the FWWC (Figure 3.1). It also found that the FWWC had brought people together from across the UK and, according to the poll, people felt that they and their children had learned more about their history and were keen to find out more.<sup>27</sup> **Another striking finding was the increase in knowledge of the role played by soldiers from the Commonwealth.** Thus, British Future’s pre-Centenary survey in 2013 found that only a minority (44%) of respondents were aware of the contribution of Indian soldiers in the FWW but by 2018, the survey revealed this had risen to 71%. Overall, the FWWC Programme “succeeded in making events that took place a century ago, with no surviving combatants and a scarcity of documentary footage, feel relevant in the Britain of 2018”.<sup>28</sup>

**Figure 3.1: Public views on the tone of the FWWC commemorations (Scale from 1-10 where 10 = very positive)**



Source: British Future, 2019, *The People’s Centenary*

In addition to the British Future surveys, DCMS included questions on the FWW and the FWWC in its Taking Part survey, which surveys around 8,000 adults annually with separate surveys for children on a range of issues.<sup>29</sup> **Throughout the 2014-2018 period, support for the FWWC remained high with around three-quarters of adults reporting that they were ‘slightly’ or ‘strongly’ supportive every**

<sup>26</sup> Rutter, J., and Katwala, S., 2019, [The People’s Centenary](#), British Future.

<sup>27</sup> Rutter, J., and Katwala, S., 2019, [Crossing Divides: How Arts and Heritage can help bring us together](#), British Future.

<sup>28</sup> Ibid.

<sup>29</sup> The Taking Part survey collects information via face-to-face interview from a nationally representative sample of adults and children on cultural and sporting engagement. From 2014 to March 2017, the survey sample was longitudinal when a new web-panel was formed. From 2017-18 onwards, the longitudinal and cross-sectional sample were separated with FWW questions, meaning that the sample became cross-sectional. (Taking Part Survey, 2017, [Guidance Note](#)).

year.<sup>30</sup> Data from the survey until September 2018 showed that 51% of adults were aware of local or national events or activities being held in the UK between 2014 and 2018 for the FWWC. This was a significant decrease compared to 2017 (53%) but this could be explained by the fact that the data only ran until September 2018 and did not therefore cover the Armistice period.

### 3.2 Role of Media Coverage in the FWWC Programme

*Media coverage played a key role in raising awareness and understanding of the FWWC and is considered in this subsection.*

**The FWWC took place against the backdrop of major political events.** Between 2014 and 2018, there were two referenda (the Scottish and EU referenda) and two general elections. Moreover, a wave of terrorist attacks struck Europe, including the UK, in the period between 2015 and 2017. Despite this, the public were not distracted and interest in the FWWC was sustained. As noted in Section 3.1, British Future found that a distinctive feature about the FWWC was the high levels of public support and participation it attracted across social and political divides throughout the period.<sup>31</sup> It is also worth noting again that DCMS's Taking Part survey showed a decreased in awareness each year for the 2014-2018 period but awareness still remained at over 50% each year during the same period.

**The media coverage throughout the FWWC period, as well as the films, documentary programmes, articles and other materials focusing on the FWW played a key role in raising public awareness.** British Future found that by 2018, people had consumed information on the FWWC from a variety of sources. This included: TV (38%), word-of-mouth (19%), newspapers (18%), radio (13%) and online media (13%). The BBC was the most commonly-cited source of information. During the FWWC period there was, however, a subtle shift away from traditional media sources, as more and more people learned about the FWWC online: newspapers accounted for 25% of information consumption in 2014 but this decreased to 18% in 2018. Online consumption of FWWC information increased from 12% in 2014 to 13% in 2018. British Future's tracker poll also found that by the end of the FWWC, in 2018, the public felt that the amount of publicity received from broadcasting media (TV or radio) was about right (56%); 15% thought it was too little; but only 5% said it was too much.

**The BBC played a major role in promoting awareness of the FWWC.** As noted in Section 2, it set itself a number of objectives. The first of these was to "reach and engage as many people as possible with outstanding FWW content across all platforms that are relevant and important to them (locally, nationally and internationally)".<sup>32</sup> The BBC's FWWC programmes reached very large audiences: over the course of the four years, 80% of the UK population is estimated to have consumed BBC content on the FWW, i.e. some 37 million people were estimated to have watched more than 15 minutes of content, demonstrating similar audience engagement levels to the of the Royal Weddings or the 2012 Olympics.<sup>33</sup> As can be seen from Figure 3.2 the content for the initial 'summer of commemoration' was the most watched coverage of the FWWC with a very high volume of content released, with coverage of the Armistice being another high point. Overall, according to the BBC itself, the FWWC coverage was its most successful season ever.

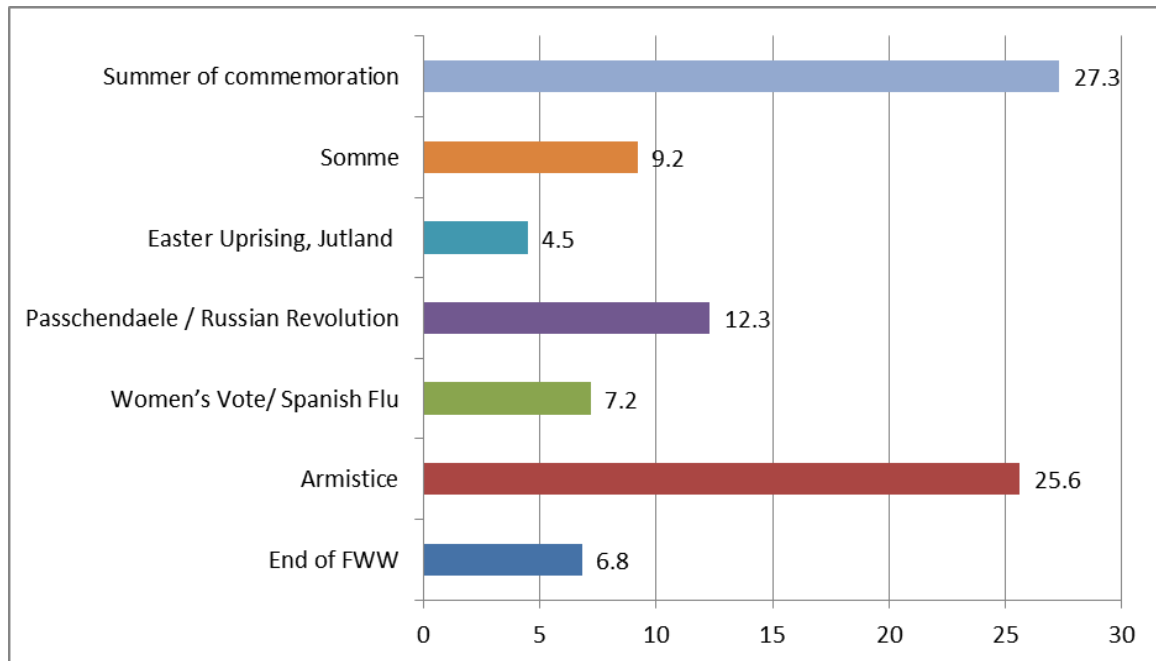
<sup>30</sup>DCMS, 2018, [Taking Part Survey: England Adult Report 2017/18](#).

<sup>31</sup> Rutter, J., and Katwala, S., 2019, [The People's Centenary](#), British Future.

<sup>32</sup> Jess Corbett, David Bunker, 2018, WWI 2014-2018 Audiences Summary, BBC Audiences. The other objectives were to: bring the nation together to help create a national and international conversation about the FWW; offer genuine factual revelation and encourage learning about the FWW; work across the BCC and beyond in delivering FWWC events; and create cultural impact through arts and culture inspired by stories of the FWW.

<sup>33</sup> Ibid.

**Figure 3.2: Number of viewers of major BBC FWW TV programme content from 2014-18 (millions of views)**



Source: BBC audience research; Note: the category 'Armistice' includes content that is aired every year for commemorations (i.e. Remembrance Sunday). The 'End of FWW' is content that was specifically broadcast at the end of 2018 to commemorate the end of the season and the war (i.e. *They Shall Not Grow Old*)

There was extensive BBC coverage of the FWWC across TV, radio and online platforms. Some examples of the BBC output are highlighted below:

#### Box 3.1: BBC First World War Coverage

- Television achieved the greatest reach of the season with 37 million people watching more than 15 minutes of content.
- TV programmes included dramas (*The Crimson Field* and *The Passing Bell*), documentary series (*The Lost Voices* and *Suffragettes with Lucy Worsley*), children's television (*Harriet's Army*) and culminated in the highly successful documentary film, *They Shall Not Grow Old*, commissioned by 14-18 NOW and IWM, which accrued over 3.9 million views.
- Radio was also popular, with *Tommy's* (1 million average weekly reach) and *Home Front* (2.8 million average weekly listeners).
- The BBC broadcast live coverage of each of the Government's national commemorative events including events marking the start of the war, the Battle of the Somme, the Battle of Amiens and the Armistice.
- The BBC introduced online Virtual Reality experiences such as *Ghosts of Thiepval*, which immersed viewers in the first day of the Battle of the Somme, and *Easter Rising: Voice of a Rebel*, an equally immersive journey through 1916 Dublin.

One of the key metrics for impact was the number of people who learnt something new as a result of exposure to BBC programmes on the FWW. According to the BBC's research, 28% of its audiences said viewing FWW content made them feel closer to others, and 49% said they learnt something new as a result. The BBC's audience research also indicates that awareness of the FWWC remained high throughout the 2014-18 period (with peaks around the broadcasts relating to the Easter Rising

(61% of those asked in the audience research), Battle of Somme, Battle of Jutland in 2016 (61%), and the Armistice in 2018 (67%). Moreover, according to the BBC the number of people claiming to have some understanding of the FWW more than doubled during the FWWC period (from 23% in 2013 to 45% in 2018).<sup>34</sup>

**In addition to reaching a significant proportion of the UK population, BBC programmes were also successful in engaging with particular target groups.** BBC broadcasts relating to the FWWC created a lot of interest amongst young people, which was one of the BBC's key objectives. However, less positively, young people and Black and Minority Ethnic (BME) engagement was lower than that of older, white audiences. According to the BBC, this was partly due to the nature of subject matter and the lingering narrative that Britain only sent young, white men to fight - a narrative that could have left BME individuals feeling excluded from the history of the FWW. The DCMS's Taking Part survey (2017-18) also shows that BME individuals were significantly less aware of FWWC local or national events or activities held in the UK between 2014 and 2018. For example, in 2016-17, over half of the respondents identifying as White were aware of the FWWC commemorations compared with just over 30% who identified as BME. With an increased focus on uncovering significant contributions from the Commonwealth, the BBC and other FWWC partners aimed to address this problem and to demonstrate how the FWW was a truly global event and relevant to all ethnic groups.

**The BBC's coverage was not only crucial in raising public awareness of the FWW generally - it was also a very important element in the success of the initiative promoted by other FWWC Programme partners.** This applied to particular events organised by 14-18 NOW, such as 'Lights Out' or 'We're Here Because We're Here', and the major national moments of FWWC commemoration which were given TV coverage. Several of the organisations we consulted for this evaluation went so far as to say that the FWWC would not have been successful at all without the role played by the BBC.

**The DCMS's Communications team** also made a significant contribution to raising awareness of the FWWC. Examples of the DCMS campaign work from the final year of the Centenary included:

#### **Box 3.2: Examples of DCMS FWWC Communications Activities (2018)**

- Hosted more than 500 international journalists at events in Westminster and in Amiens, France.
- DCMS digital content featured exclusive clips of the Armistice commemorations shot from unique perspectives on the ground to give viewers a real experience of event, including videos of descendants reading out letters written by their ancestors, which resonated and inspired people to find their own stories.
- The People's Procession ballot for the Armistice Parade was launched by Anita Rani, herself a FWW descendant, live on BBC One's *The One Show* which saw 10,000 people apply to participate.
- DCMS created a Snapchat Geofilter for the Armistice ceremonies to engage with younger audiences. This was used in 35% of all Snapchat posts in the Whitehall area on 11 November.
- A shareable film for the Armistice centenary featured a range of famous faces who gave their time for free. This was shown across social media channels and on large screens across the UK (including national railway stations and sports grounds) alongside podcasts and interviews. The film generated 205,000 impressions and was viewed more than 80,000 times.

<sup>34</sup> Jess Corbett, David Bunker, 2018, WWI 2014-2018 Audiences Summary, BBC Audiences. The sample size for the BBC audience research was 1,281 people.



- There were 10 front page splashes in national newspapers on 12 November about the Armistice commemoration events.
- For Amiens, DCMS created a 360-degree interactive site narrated by historian and broadcaster Dan Snow to help raise awareness and knowledge of the Battle of Amiens. This was used by more than 15,000 people.
- DCMS brokered a UK-French international pool to ensure that audiences in both countries could watch the Amiens commemorations live.
- There were 30 million impressions of the #Amiens100 hashtag, with 40,000 mentions across social media. DCMS content reached 260,000 people on Facebook alone, helping generate a total of more than 760,000 social media impressions.

**From 2014, the DCMS communications team facilitated the series of national commemorative events in Belgium, France and the UK,** culminating in the centenary of the Armistice in November 2018 and the largest ever public procession past the Cenotaph. The DCMS communications team won the PR Moments Public Sector Campaign of the Year award for the 2018 campaign and the 2016 AMEC 2016 award for evaluation.

The FWWC was a unique, international communications campaign, sustained across four years and built around a series of high profile commemoration events. **By the culmination of the campaign at the centenary of the Armistice, 92% of people said they knew 2018 was the end of the centenary and 39% were inspired to find out more,** including about their family history.

The DCMS campaign was characterised by a number of features: **it sought to create deep personal connections to the FWW so its stories would outlast the Centenary and live on within families and communities.** Descendants of those who fought in the FWW took part in DCMS events to mark the Centenary. They were encouraged to share family stories with broadcast and print media, driving empathy and inspiring people to find out more about their family and local FWW histories. Last but not least, the campaign was undertaken locally, nationally and internationally through innovative digital and media activity.

**To support the FWWC, DCMS provided expert advice, digital assets and campaigns guidance to FWWC partners to ensure consistency of the message and amplification through their work.** Like the FWWC Programme more generally, the DCMS's communications team's aim was not to 'own' the communications but to provide a structure around which other organisations and media outlets could operate. For example, for the Armistice, its role included connecting people locally through a user-generated online map for recording remembrance and bell-ringing events across the UK and the world (3,600 user-generated events were listed for 11 November 2018). DCMS' work on Armistice Day resulted in 15,000 pieces of coverage (10,000 broadcast, 5,000 press) and 1.2 million social media mentions, 809,000 impressions and engagement in 164 countries.

### 3.3 Commemoration, Awareness and Remembrance

*This section assesses the various events organised during the FWWC to commemorate, raise awareness and promote remembrance of the FWW, i.e. the first of the 'Theory of Change' thematic areas. Section 3.3.1 examines the tone and reach of FWWC commemorative events, while Section 3.3.2 assesses awareness levels during the FWWC.*

#### 3.3.1 FWWC Commemorative Events

Although HMG did not want to brand the FWWC Programme as a Government-led initiative, DCMS, supported by other HMG Departments, organised and delivered a programme of major national commemorative events, such as those mentioned in the timeline (Section 3.1). **DCMS' goal was also**

**to create the environment and the momentum needed for individuals, communities and organisations across the UK to conduct their own local or national commemorative activities within the overall framework of the FWWC Programme** with the support, where appropriate, of public bodies such as the IWM and The National Lottery Heritage Fund. Some national FWWC Programme events were linked to local initiatives: for example, ‘Lights Out’ was planned to coincide with the Westminster Abbey service marking Britain’s entry into the war and ‘Pages of the Sea’ was timed to complement the Armistice ceremonies at the Cenotaph, Westminster Abbey and other locations across the UK. Both of these events were created and delivered by 14-18 NOW.

**FWWC events were geographically spread across not just the UK, but also the Flanders region in Belgium, Northern France and Turkey.** Each event set the context and told the story of the event being commemorated including a focus on the individuals who served or sacrificed their lives, thereby ensuring the content was appropriate and engaging. Taking Part survey findings revealed that at the UK level, public awareness of the FWWC events tended to be higher in the south, except for London. The two regions with the highest levels of awareness were the South West (59.7% of those surveyed) and South East (57.7%) whereas, interestingly, London had the lowest levels of awareness (35.5%).<sup>35</sup> Awareness also varied by age group, with awareness of FWWC events at 71.6% (ages 65-74) and at 31.5% (ages 16-24).

The DCMS and the wider ‘ecology of public and civil society organisations’ were concerned that with the prospect of four years of events associated with the FWWC Programme, the public would suffer from ‘commemoration fatigue’. At a national level, this was avoided by ensuring that instead of a continuous series of commemorations, the focus was on a relatively small number of significant events during the FWWC that helped tell the story of the war, with appropriate gaps between each event. For example, the BBC’s research established that compared to the 2014-18 seasons’ averages, fewer audiences felt that there was too much content (6%) in relation to the FWWC and more (48%) felt that the season had the right amount of coverage.<sup>36</sup> Further to this, according to the Taking Part survey data, awareness of FWWC events amongst adults aged between 65-74 and aged over 75 increased during the period from 2015-16 to 2017-18. However, the proportion of young people aged 16-24 and 25-44 who were aware of local or national FWWC events significantly decreased.

There were some signs of ‘commemoration fatigue’ towards the end of the period with the proportion of audiences claiming they were “very interested” in the FWWC coverage falling to 23% in 2018 compared with 26% in 2013. The BBC suggested that given the breadth of coverage, it was nevertheless encouraging to see only a small decline in interest. Moreover, there is contrasting evidence on this: British Future’s tracker poll showed that the appetite to learn more about the FWW remained strong with a high proportion of people (39%) hoping to learn more about the FWW by the end of the FWWC period.

**Feedback from those consulted for this evaluation suggested that the success of FWWC-related events surpassed the expectations of most stakeholders.** In fact, several key partners adjusted their objectives and targets during the FWWC period because public interest far exceeded their expectations. For instance, the original target for 14-18 NOW was to engage with 10 million people. By the end of the FWWC, however, an estimated 35 million people had actually been involved in 14-18 NOW-supported activities. Similarly, the IWM’s initial ambition was to get 100 organisations and individuals signed up to its Centenary Partnership whereas it succeeded in recruiting over 4,000 members.

**HMG and its key partners successfully ensured that remembrance, youth and education were at the forefront of the FWWC Programme.** Feedback from the consultations suggests that the extent

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<sup>35</sup> DCMS, 2018, [Taking Part survey: England Adult Report 2017/18](#).

<sup>36</sup> The BBC audience research was based on a sample of 1,281.

of young peoples' interest in the FWWC came as a surprise. There are several possible explanations for this. To reach a wider audience and secure the interest of people across generations, the FWWC included a rich arts programme that targeted a more diverse audience than would otherwise have been involved in FWWC commemorations. Despite this, and surprisingly, data from the Taking Part survey shows that 31.5% of 16-24-year olds were aware of events to commemorate the FWWC in 2017/18, compared to 35.1% in 2015/16.

#### **3.3.2 Awareness of the FWW Centenary**

Commemorative events were designed to help raise awareness and understanding of the significance of the FWW and a key issue in this evaluation is the extent to which awareness was increased between 2014 and 2018.

**As noted earlier, from 2014 onwards, DCMS included questions in its Taking Part survey on awareness of the FWWC events and attitudes towards them.**<sup>37</sup> The survey results for 2017-18 showed that just over half of the adults surveyed (51%) were aware of local or national activities to commemorate the FWWC, a significant decrease compared with 2016-17 (53%).<sup>38</sup> However, awareness of the specific events listed in the Taking Part timeline' (Section 1.1) increased between 2016-17 and 2017-18.<sup>39</sup> The Taking Part survey also highlighted that awareness of the FWWC varied by age group, with only 32% of 16-24-year olds being aware of these events compared with 72% of 65-74-year olds in 2017-18.<sup>40</sup>

**According to the Taking Part survey, awareness of the FWWC events was higher among those in upper socio-economic groups, white-ethnic groups and those with a long-standing illness or disability (the latter category is likely to include a disproportionate number of those in older age groups).** Among respondents who stated they were aware of FWWC events and activities, 75% said the events had helped them understand what was experienced by those who fought in the FWW, 75% said that the events had helped them understand what soldiers had was experienced and 16% said that the events had encouraged them to volunteer for FWWC-related activities.

**In addition to assessing public support for the FWWC Programme, British Future also measured how much the public actually knew about the FWW in 2013 through a survey of 2,998 adults.** The survey showed that there were shortcomings in knowledge of the FWW before 2014. In response to 20 questions, which ranged from 'who was the British PM at the start of the FWW' to 'Was Russia one of Britain's allies', "don't know" was the most common answer.<sup>41</sup> For example, 38% of those surveyed responded "don't know" to the question 'Who was Prime Minister of Britain at the beginning of the FWW?' However, by 2016, public knowledge of the FWW had increased significantly: for example, by then, nearly three-quarters of those asked the question knew that the FWW began in 1914, up from 66% in 2013.<sup>42</sup> **The BBC's audience research also suggested that the number of people claiming to have some understanding of the FWW more than doubled over the**

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<sup>37</sup> The Taking Part survey collects information via face-to-face interview from a nationally representative sample of adults and children on cultural and sporting engagement. From 2014 to March 2017, the survey sample was longitudinal when a new web-panel was formed. From 2017-18 onwards, the longitudinal and cross-sectional sample were separated with FWW questions, meaning that the sample became cross-sectional.

<sup>38</sup> DCMS, 2018, [Taking Part Survey: England Adult Report 2017/18](#).

<sup>39</sup> The largest increase was observed for the commemorations of the third Battle of Ypres: awareness for this event more than doubled from 11.1% in 2016/17 to 29.2% in 2017/18.

<sup>40</sup> DCMS, 2018, press release; The latest Taking Part survey does not include activity up until and during the Armistice.

<sup>41</sup> British Future, 2013, [Do Mention the War: Will 1914 Matter in 2014?](#), Imperial War Museums

<sup>42</sup> Hough, M., Ballinger, S., and Katwala, S., 2016, [A Centenary Shared: Tracking Public Attitudes to the First World War Centenary 2013-16](#), British Future.

**course of the season:** in 2013, only 23% of audiences felt they had some understanding of the FWW but this had increased to 48% by 2018.

Regarding awareness of the involvement of different communities in the FWW, The National Lottery Heritage Fund projects provided diverse cultural and faith communities, including African, Caribbean, Chinese, Muslim, Sikh and Jewish communities, with support to carry out research and share stories about their ancestors' contributions to the conflict. This helped to increase awareness amongst the various communities themselves of the FWWC but also of the contributions of diverse communities to the FWW itself. For example, 'We Were There Too' was a London-based project that examined the experiences and contributions of Jewish communities to the FWW through the creation of a digital archive and interactive website. Likewise, 'Writing on the Wall' allowed families in Liverpool's Black community to research rare documents on the experiences of Black servicemen, workers and seafarers who were abandoned in Liverpool, and to examine the socio-cultural impacts of the 1919 Race Riots.<sup>43</sup>

#### **3.3.3 Conclusions – Commemorative events, awareness, remembrance and the role of media in the FWWC**

A number of conclusions can be drawn from the assessment in this section.

**First, one of the reasons for the success of the FWWC Programme is that a purely 'top-down' approach was avoided with no attempt being made to prescribe a particular format for the commemorations.** Events at a national and local level to commemorate the FWW and those who sacrificed their lives were a central feature of the FWWC Programme, acting as a 'focal point for shared remembrance and international reconciliation'. But beyond the national events, the public was encouraged through the wide range of FWWC activities to learn and interpret the FWW in the way they wanted.

**Secondly (and related to the first conclusion), the FWWC Programme was successful in introducing what has been described as a 'new pageantry of commemoration' to British public life.** The FWWC went far beyond the focus on traditional forms of commemoration – church services and large-scale public ceremonies involving military personnel. Instead, the FWWC Programme promoted commemorative events, awareness and remembrance through a diverse range of traditional and innovative methods involving arts and culture, education, the media (including social media) and community-focused projects with an emphasis on the untold stories of the FWW.

**Thirdly, the diversity of media platforms and the role of the BBC were critical in raising awareness and increasing the reach the FWWC Programme.** Social media was also an important means of communication, as evidenced through its use by IWM, 14-18 NOW and others. The result was that a large proportion of the British public was reached. Awareness and engagement in the FWWC programme and projects were achieved across a range of demographics. This and the geographical spread of projects were notable successes of the FWWC.

**Last but not least, the FWWC Programme was able to sustain public interest throughout the 2014-18 period by adopting an approach that is relevant to other future national programmes** – avoiding continuous coverage of events, focusing on individual stories and the promotion of non-traditional forms of commemoration. Initial concerns that audiences would eventually disengage due to 'Centenary fatigue' proved unfounded and despite the prolonged nature of the commemorations, and the amount of FWW-related content, public interest was sustained throughout the 2014-18 period.

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<sup>43</sup> The National Lottery Heritage Fund, 2019, [The National Lottery Heritage Fund response to the DCMS Select Committee Inquiry: lessons from the First World War Centenary.](#)

### 3.4 Culture and Heritage

*As already noted, a significant aspect of the FWWC Programme was the use of the performing arts, theatre, film and the visual arts to help people understand and appreciate the sacrifices made by the FWW generation. Below we assess this aspect of the FWWC Programme.*

#### 3.4.1 Role of Arts and Culture in the FWW Centenary

**By harnessing culture and heritage, the FWWC Programme went far beyond the traditional way of commemorating the FWW.** Indeed, the performing arts and theatre dimension of the FWWC was one of the reasons why it was possible to engage with such a high proportion of the UK population and with diverse communities within it. There were also many projects to help restore and preserve FWW heritage (e.g. war memorials) and to support museums organising exhibitions that aimed to explore different aspects and stories from the war.

**The success of the 2012 Cultural Olympiad, a programme of cultural events across the UK that accompanied the Summer Olympics and Paralympics, created the precedent needed to instil an artistic and cultural element to the FWWC.** As there were no living veterans from the FWW, DCMS and others argued there was a need for an innovative and artistic approach to tell the stories of those who had experienced the FWW. This led to the creation of 14-18 NOW in 2013, a five-year programme first described as “an historical enquiry into the FWW through the arts”.<sup>44</sup> The objective was to set up an independent organisation to oversee a cultural programme in order to bring something unique to the FWWC commemorations. The vision was to “support the creation of artworks by contemporary artists, to engage and stimulate the UK public in fresh and engaging ways that will lead to new perspectives on the FWW and its resonance today”.<sup>45</sup> 14-18 NOW realised this vision through the commissioning of high-quality new artwork in a wide variety of art forms. In addition to many other activities throughout the 2014-18 period, it focused on three key dates: August 2014 (the anniversary of the Declaration of War), July 2016 (the Battle of the Somme) and November 2018 (the Armistice).

**During the 2014-18 period, 14-18 NOW engaged with an estimated 35 million people through a total of 107 projects.** Geographical reach was a major success of 14-18 NOW’s engagement in the FWWC Programme: 440 events were organised across 220 locations in the UK.<sup>46</sup> At the beginning, there were doubts about whether the FWWC cultural programme would engage communities across the UK. However, the ‘Lights Out’ project was an early indicator that people were getting involved from across the country and in fact 14-18 NOW’s programme successfully extended to all nations and regions of the UK. Among the 35 million people who participated in the 14-18 NOW activities, an estimated 4.3 million were children under 16 and 3.7 million were young people aged between 16-24 years old.<sup>47</sup> These projects were delivered with the support of 580 arts, heritage and community partners. The 14-18 NOW programme also worked with 6,600 volunteers in the development and presentation of artworks, which represented 137,000 hours of support.<sup>48</sup>

<sup>44</sup> 14-18 NOW, 2017, [Evaluation Report 2016 – Executive Summary](#)

<sup>45</sup> 14-18 NOW, 2019, [14-18 NOW: Summary of Evaluation](#)

<sup>46</sup> Rutter, J., and Katwala, S., 2019, [Crossing Divides: How Arts and Heritage can help bring us together](#), British Future.

<sup>47</sup> 14-18 NOW, (2019). [14-18 NOW: Summary of Evaluation](#).

<sup>48</sup> Ibid.



**Box 3.3: Case study: ‘we’re here because we’re here’**

- ‘We’re here because we’re here’ was a UK-wide event created by artist Jeremy Deller in collaboration with Rufus Norris to commemorate the Battle of the Somme. Produced by a consortium of 28 theatres including the three national theatres, it featured over 1,400 volunteers (more than half of 14-18 NOW’s total volunteers for 2016) dressed in authentic uniforms to represent British soldiers who had died at the Battle of the Somme. The volunteers did not speak to the public, but at chosen times throughout the day would sing ‘We’re here because we’re here’: a song originally sung in the trenches. When approached, they would hand out cards containing the details of a soldier whom they represented.
- In terms of engagement, ‘we’re here because we’re here’ was seen live by two million people (6.7% of the entire engagement for 14-18 NOW). This is particularly notable because ‘we’re here because we’re here’ took place unannounced over just one day. This can be understood in part as a result of its UK-wide status, with volunteers appearing at public spaces including shopping centres.
- Moreover, volunteers themselves came from a wide variety of backgrounds. The largest two groups were students (17%) followed by actors (15%), but other occupations included sales (6%), management (6%), administration (3%), and civil service (2%) - of these, one in five had never performed before. Volunteers were trained in local theatres with the whole production kept secret until the day itself to maximise the impact. Although an interest in the First World War was not the motivation for the majority of volunteers (30%), 40% of volunteers were encouraged to look up their family’s service in the Great War as a result. This was on top of a base 20% who had already been interested in this history.
- The BBC was a highly effective partner as the lead publicity source once the event had taken place. Social media played a key role in the event’s success, trending on Twitter for most of the day and leading to 340 million social media impressions.

**14-18 NOW’s success can be attributed to the creative and innovative way in which artists were able to convey key messages about the FWW that had a resonance for a large number of people.**

The tour of the poppies sculptures ‘Wave’ and ‘Weeping Window’ by artist Paul Cummins and designer Tom Piper, are examples of this. In fact, the ‘tours’ were characterised as ‘transformative’ and ‘iconic’ because it was a key turning point in terms of public engagement - its reach went far beyond expectations. The ‘Poppies Tour’ was visited by an estimated 4.6 million people, while the ‘Lights Out’ project involved some 16.7 million people.

**Box 3.4: Case study: ‘Wave’ and ‘Weeping Window’**

14-18 NOW toured the poppies sculptures, titled ‘Wave’ and ‘Weeping Window’. Originally part of a temporary art installation by artist Paul Cummins and designer Tom Piper staged at the Tower of London in 2014, ‘Wave’ and ‘Weeping Window’ were then separately taken on tour across the UK. The total number of visits to the sculptures was 4.6 million people, spread across 19 tour locations.<sup>49</sup>

A study of results at four of the locations (St Magnus Cathedral, Kirkwall; Lincoln Castle, Lincoln; Black Watch Castle and Museum, Perth; Caernarfon Castle, Caernarfon) shows that they all benefited in terms of visitor numbers and improved understanding thanks to the sculptures. However, the survey analysis shows that there were significant variations between sites, as shown in the table below.

Benefits	St. Magnus Cathedral	Lincoln Castle	Black Watch Museum	Caernarfon Castle
Better understanding of local contribution	33%	57%	33%	80%

<sup>49</sup> Wherearethepoppiesnow.org.uk, 2018, [Where are the Poppies Now](http://Wherearethepoppiesnow.org.uk)

Better understanding of loss of life				

A variation can be seen in terms of broader heritage patterns. In Kirkwall, 98% of respondents had engaged with heritage over the past year. As such, the lower figures in terms of better understanding of the local contribution to the FWW or the loss of life may simply be because residents typically had a good knowledge of these facets before the poppies were set there. Across all four sites, slightly less than a third of respondents thought that the FWW was more relevant as a result of the sculptures, not far below the 14-18 NOW average of 36%.

**At the 14-18 NOW roundtable that we attended as part of this evaluation, several artists commented on the fact that they were not forced to adopt a prescribed approach, but rather had the artistic freedom to commemorate the FWWC in the way their creative spirit dictated.** A participant in another workshop organised by 14-18 NOW to review the programme said that the innovative model adopted for the FWWC allowed projects to grow organically and allowed organisations to learn for themselves. This model also allowed artists to tell their own stories, enabling audiences to connect emotionally and intellectually with the FWW. The emotional response was one of the most striking features of the FWWC Programme which was characterised by strong public empathy with the various artworks.

**A large number of projects focused on overlooked or untold stories, such as the contribution of soldiers from the Commonwealth to the FWW, or the role of women on the home front and the frontline.** In fact, the FWWC also coincided with the centenary of women being able to vote with many activities to commemorate this taking place in parallel with the FWWC (for example, 14-18 NOW's 'Processions' project).

### 3.4.2 FWW Centenary Heritage Projects

In the heritage field, 14-18 NOW commissioned artists to devise novel, interactive approaches to heritage. It also helped artists to understand FWW historical context with support from the IWM. **Networking with museums and galleries was important for artists since many of them were working with heritage for the first time.** Artists recognised the value of engaging with audiences through a heritage-inspired approach because it opened up their work to the wider public through the cross-over between art and heritage.<sup>50</sup> For example, 'The 306: Dawn', 'Asunder', 'Garden Within a Garden' and 'Flight' projects demonstrated how artists presented work in locations that were resonant to the subject matter. More specifically, it opened the door for the public to engage in art forms that may be otherwise seen as inaccessible or elitist.

**Heritage projects supported at a national level by the other FWWC partners included the £35 million refurbishment of the FWW galleries at IWM London and a grant of £1 million from the National Lottery Heritage Fund to support the renovation of HMS Caroline in Belfast** (the last surviving warship from the Jutland fleet). IWM and the national museums of the three Armed Services also organised static, online and touring FWWC exhibitions. At a local level, there was a £5 million fund for communities to conserve and repair FWW war memorials and cemeteries.

**To support the FWWC Programme, the Commonwealth War Graves Commission (CWGC) established a 14-18 group combining different disciplines** (from historians to finance sector

<sup>50</sup> 14-18 NOW, 2016, [14-18 NOW evaluation: 2016 Season Evaluation Report: Introduction, Executive Summary](#)



representatives) to assess what needed to be done to prepare memorials and cemeteries for the FWWC. As a key partner in the FWWC, the CWGC was at the heart of a number of arts, culture and heritage projects. The organisation's main objective was to ensure their cemeteries were ready and available to the public during the period from 2014 to 2018. This included the major national memorials, such as those commemorating the Battle of the Somme, but also many others across the UK. Our research found that the FWWC was seen as an opportunity for the CWGC to move away from being an essentially maintenance organisation to becoming a heritage organisation. In order to do this, the CWGC also sought to boost the number of visits to its sites in Belgium, France and the UK (see Section 3.6).

**The CWGC succeeded in this aim, receiving a record number of visitors to its FWW cemeteries and memorials during the FWWC Programme.** It also saw an increase in the use of its website and social media channels. A mobile app was developed to help the public find cemeteries and an internship scheme was introduced and used to support commemorative events on the ground (see case study on internship programme Section 3.3.2). There were fears that operational challenges, such as bad weather conditions, would affect the number of visitors to CWGC cemeteries. However, these fears proved unfounded and attendance at the events held at sites was high. For example, the CWGC Naval Memorial in Plymouth received 641,000 visitors during 14-18 NOW's Poppies Tour.

**Historic England (officially known as the Historic Buildings and Monuments Commission for England) worked with a range of HMG Departments, the IWM, War Memorials Trust and Civic Voice to promote FWW heritage projects.** Its main FWWC-related projects received £4.5m from DCMS and aimed to preserve and protect FWW war memorials. Historic England's aim during the FWWC was to shift the public's perception of war memorials as purely physical objects so audiences could better understand their significance and the importance of conserving them.

#### **Box 3.5: Case study: Historic England heritage and community engagement challenges**

- Although Historic England exceeded its target to list 2,500 memorials, it faced some challenges in realising its original aspirations. As part of the programme, workshops were held in communities to inspire people to engage with and care for their local memorials. However, half-way through the FWWC Programme, attendance to the workshops was falling behind, which highlighted a key issue, namely that volunteer participation cannot be assumed and has to be actively encouraged and supported.
- Historic England encouraged local communities to voluntarily nominate and list their local memorials on a national database. They expected the public would voluntarily list memorials themselves and apply for funding to repair their memorials. Although Historic England ultimately reached its target, its objectives during the early stages of the FWWC were not met.
- This type of engagement did not work because it did not capture the imagination of the public. Instead, people were interested in researching their names or their history in FWW databases rather than filling out listing applications or surveys online. Finding the right narrative and the human link to show why war memorials matter and why it is important to preserve them worked better. Historic England didn't set itself out to capture this – they were originally looking to capture how many war memorials would be listed throughout the FWWC Programme, so it was challenging to adjust their objectives mid-Centenary.
- As a result, Historic England ended up listing many of the war memorials through its traditional methods, rather than engaging the public on a large scale. The public were however much more actively engaged in '*Enriching the List*' entries of memorials by adding photographs to existing list entries.

**The National Lottery Heritage Fund adopted a ‘bottom-up’ approach in which people were given the chance to define what they valued as heritage, rather than The Fund defining it for them.** The two broad aims of The Fund were to invest in projects which focused on the heritage of the FWW and to use FWWC projects that The Fund supported to communicate the value of the FWW-related heritage. The Fund grants had a particularly significant impact in the areas of youth and community engagement (see Section 6). The National Lottery Heritage Fund provided grants for FWWC projects through a number of programmes with the ‘First World War: Then and Now’ programme funding 1,819 projects in total. The programme provided grants of £3,000 to £10,000 to different projects to explore the heritage of the FWW.

#### 3.4.3 Conclusions - Culture and Heritage

There are several conclusions to be drawn from this section.

**First, the arts and culture aspect of the FWWC Programme was a key to its success because it added a dimension to the FWWC that engaged individuals who might not otherwise have taken an interest in the FWW.** In this respect, the FWWC Programme successfully built on the example of the 2012 Cultural Olympiad by mobilising the arts and culture to encourage people to take an interest in the FWW and helping them to understand its significance.

**Related to this, promoting a holistic approach to the FWWC Programme by combining formal commemorations, cultural and artistic activity, and educational initiatives was the key to broadening interest in the FWWC.** The range of activities made it much easier to engage with different parts of the UK population by helping to make the FWW relevant to people from different generations, genders and ethnic groups.

**Third, the combination of large flagship project and many smaller initiatives helped to engage the population.** Major projects such as refurbishment of the FWW galleries at the IWM London and work on HMS Caroline in Belfast were supported alongside a multitude of smaller initiatives to explore, conserve and share the FWW heritage in communities across the UK. The CWGC and English Heritage were also heavily involved in heritage projects relating in particular to FWW cemeteries and memorials. There was agreement across all organisations consulted for this study that engaging emotionally with the FWWC was a critical success factor for the FWWC Programme.

**Last but not least, another conclusion to be drawn from the evaluation is that establishing a dedicated entity, such as 14-18 NOW, to lead the FWWC arts and culture activities was an effective way of raising the profile of this aspect of the commemorations** because it ensured that there was a focus on this aspect of the FWWC programme which would almost certainly not have been the case if a large number of different organisations had been responsible for promoting arts and culture activities.

### 3.5 Young people and Education

*We now examine FWWC Programme activities aimed at younger people. Reaching young people was a key aim of the FWWC commemorations. As time goes on and one generation overtakes another, it becomes increasingly harder to convey the importance of commemorating the FWW to younger people. Education was viewed as a critical means of connecting this audience to a significant historical period that continues to have an influence on society to this day and ideally to spark an interest in a subject that many young people previously knew very little about.*

#### 3.5.1 FWWC in Schools

**In England, the Department for Education (DfE) played an important role in this area by funding the ‘Battlefield Tours’ and ‘Great War Debates’** which were delivered by University College London (UCL) Institute of Education and Hop Scotch, respectively. The MHCLG also co-funded the ‘Legacy

110' programme in which students undertook a community-based FWW project on their return from the 'Battlefield Tours'. The 'Battlefield Tours' enabled young people to travel to France and Belgium to visit major FWW battlefields, thereby enabling them to better understand the significance of the FWW. The 'Legacy 110' scheme aimed to share the knowledge gained through the 'Battlefield Tours' with the wider communities.

**The 'Great War Debates' took place in schools throughout the UK and enabled students to discuss the FWW and its relevance to the present day.** According to an evaluation carried out by Hop Scotch, the most popular debate topic was 'Changing reputation and memory' examining the way the FWW has been commemorated and memorialised over time. The topics of 'Surgery and Treatment' and 'The Social Impact of the FWW' also received positive feedback from schools for the way in which they aligned strongly with the GCSE Edexcel curriculum, while having scope for the higher-level discussion required at A Level. Over three years, a total of 23 separate events were organised across the UK.

Participation by students and teachers in the 'Great War Debates' far exceeded the original targets: **the goal was originally to reach at least 1,800 students in at least six schools but by the end of the FWWC period, 3,001 students from 114 schools had actually participated.** A total of 89% of the students said that the debates had increased their knowledge of the FWW. In addition, there was considerable media coverage with 25 separate pieces of press and school news coverage of the events in print and online as well as podcasts.<sup>51</sup>

**The response to the 'Battlefield Tours' was also overwhelmingly positive with a total of 1,850 schools and some 6,850 students participating.** According to UCL's Institute of Education, demand for places was high with over 500 schools registering for the tours in 2019-20.<sup>52</sup> The emphasis on individual stories to help young people to understand what conditions were like for people on the home front and at the front lines helps to explain the success of this programme. In addition to teaching staff, serving members of the Armed Forces accompanied the young people to Flanders to provide their insights, and this too was a significant factor because it connected young people emotionally to the Centenary. Overall, the feedback from the research for this evaluation suggests that the 'Tours' and 'Legacy 110' programmes were very successful in engaging with the younger generation.

**An important benefit of the 'Battlefield Tours' programme was the development of teachers' knowledge and understanding of the FWW to support their teaching and to make links with other related subjects in formal education.**<sup>53</sup> Our review of the teachers' feedback suggests that these objectives were met: over three-quarters of teachers (79%) felt the 'Battlefield Tours' had met their education objectives 'very well' with the rest saying it had met the objectives 'well' (19%) or 'partially' (3%). Teachers reported that almost all (99%) of their pupils had developed a deeper and broader understanding of the FWW as a result of the participation in the programme. Further to this, 92% of teachers reported they would review their approach to teaching the FWW as a result of their participation in the programme.<sup>54</sup> DCMS also funded a special international students programme delivered by UCL's Institute of Education to accompany the commemoration of the Centenary of the Battle of Amiens in which students from each of the Allied nations involved in the battle visited significant FWW locations on the Western Front and produced an exhibition which was displayed for six weeks at the Sir John Monash Centre at Villers Bretonneux.

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<sup>51</sup> Department for Education, 2019, The Great War Debate – Evaluation Report, Hop Scotch.

<sup>52</sup> Anecdotal feedback from consultations.

<sup>53</sup> Digital, Culture, Media and Sport Committee, 2019, [Lessons from the First World War Centenary](#)

<sup>54</sup> NB: Not every teacher that participated in the tours teaches the FWW. Some schools also sent staff from other subject areas, or support staff to accompany the pupils.

**The ‘Legacy 110’ project, which was launched in 2015, also exceeded expectations: the project’s initial aim was to reach at least 110 people in a student’s local community, thereby reaching a total of 888,246 people by 2019** (i.e. the number of British and Commonwealth soldiers who fell during the FWW). By the end of the FWWC period, over 15 million people had actually been reached by the project across the UK. Despite the overall success of the ‘Battlefield Tours’, the research for this evaluation identified some challenges. One of the drawbacks of such an extensive tour was that it was quite disruptive to teaching routines. But disruption was minimized as all tours took place in part over a weekend, so at most, participants would miss three days of school and at least half of those who came on a tour only missed two days.

**Nevertheless, some schools decided the ‘Battlefield Tours’ were too disruptive for them to participate in. Others arranged a whole-class visit, as opposed to the one-teacher-two-students visits.** After consultation with the DfE, UCL’s Institute of Education offered some schools a shortened version of the programme in 2016-17. However, there was very little demand for this, so the idea was dropped in favour of continuing the four-day tour programme. Some schools had decided not to participate in the ‘Battlefield Tours’ because the FWW is an optional course in the national curriculum and is not taught by them. What was initially intended to be a solely FWWC-based programme, the ‘Battlefield Tours’ programme was extended from the original March 2019 end date to March 2020. With an extra year of tours, the DfE has been able to respond positively to schools that wish to participate, whether these are new schools or ones that have already been involved in the programme (the DfE has allowed these schools to bring more students on the second tour). According to UCL’s Institute of Education’s coordinators, a particularly positive outcome of this extension is that initially uninterested schools or schools that decided not to get involved in the tours during the FWWC have now expressed an interest in participating in the tours for 2019-20. The scope of the Tours has also been extended to include visits to Compiègne, where the Armistice was signed on 11 November, 1918.

#### **Box 3.6: Case Study: CWGC Internship Scheme**

An unexpected outcome for the CWGC was the creation of an internship scheme during the FWWC. Initiated by the Prime Minister’s Special Representative based on the longstanding Canadian programme, young people worked in France and Belgium to support CWGC’s mission abroad and provide information to visitors at its sites. Anecdotal feedback revealed that a few participants have since become full-time staff at the CWGC. This programme would not have been possible without partnership working: DCMS supported the programme initially and CWGC has undertaken fundraising activity to ensure its sustainability in the future. The internship scheme is a tangible legacy to the FWWC for the CWGC, since the scheme is still ongoing and will continue in the future.

**Historic England’s ‘Heritage Schools’ Programme also aimed to encourage school pupils to take an interest in the local heritage aspects of the war as it was recognised that the impact of FWW on localities across the UK was an important aspect of the war.** The programme aimed to encourage primary and secondary school teachers to examine local history, increase a sense of local pride and educate young people about how their local heritage contributes to the “national story”. Notable activities included talks from Armed Forces personnel, researching names on war memorials, museum tours, and visits to local buildings which once housed wounded and on-leave soldiers.

**The ‘Heritage Schools’ Programme also trained teachers to better understand the importance of their local heritage.** After participating in the programme, 95% of teachers said they had a greater understanding of how to embed local heritage in the curriculum; 93% had a greater understanding of how local heritage connects to the national story; and 95% said they had an increased awareness of how to access useful resources. According to the teachers, studying ‘real’ people and places, as

opposed to 'abstract' or 'distant' history, had a positive impact on pupils' engagement with the topic and their subsequent written work.<sup>55</sup>

**More generally, many FWWC activities sought to engage young people outside the formal educational settings to create a unique space for young people to engage with the FWWC.** For instance, one of The National Lottery Heritage Fund's key aims was to enable young people to take an active part in the commemorations through volunteering and other ways. Many schools and pupils created their own memorials, films, art work, poetry and public exhibitions to commemorate the local impact of war and pay tribute those who lost their lives.

**The aim to actively engage with young people throughout the FWWC was successfully achieved: almost 30% of all The Fund-supported project participants in the 2017-18 period were young people, a total of approximately 680,000.** Those aged 11-16 were particularly well-represented, accounting for 16% of participants (compared to 7% of the UK population). In addition to their involvement in the debates and the tours, local schools were also involved in other FWWC Programme activities. For example, many of The National Lottery Heritage Fund-supported projects had schools as a key target: according to The Fund's evaluation, some 50% of projects conducted outreach sessions in schools or colleges, while 44% received visits from schools.

**Similarly, 22% of the 35 million people involved in the 14-18 NOW programme were aged under 25.** In the contribution to the DCMS Select Committee in March 2019, 14-18 NOW advised that projects that had particular reach and impact with young people included: 'Lights Out', 'Letter to an Unknown Soldier', 'Incredible Journeys' or the Peter Jackson film 'They Shall Not Grow Old'. In partnership with TES, 14-18 NOW sent a free copy of the film with bespoke teaching resources to every secondary school in the UK.

#### 3.5.2 Role of Higher Education

**At the Higher Education (HE) level, several universities, including the University of Essex, University of Exeter and UCL's Institute of Education, also made valuable contributions to the FWWC Programme.** For example, the University of Exeter was responsible for two important programmes: one that set out to explain how teachers and educators should teach the FWW whilst exploring how secondary education feeds into cultural memory, and another that examined how young people engaged with both the First and Second World Wars.

**One initial concern expressed by those we consulted was that HE programmes would only attract young people who were already interested in the FWW as a subject.** This was a cause for concern because although the programmes were aimed at educating all students, the intention was to focus particularly on those who did not know much about the FWW and may not have engaged with the FWWC otherwise. If the majority of young people who engaged were already interested in the FWW, the programmes would have missed the opportunity to reach a diverse group of young people. In the case of the NCS Trust, this did not prove to be an issue since it succeeded in engaging with a diverse group of young people through both the commemorative events it participated in, the Passchendaele Centenary and the Armistice Centenary.

**The 'Battlefield Tours' programme would not have been possible without support and coordination from UCL's Institute of Education.** This programme also allowed UCL's Institute of Education to build strong partnerships with the Flemish Government, IWM, CWGC, Western Front Association, British Council (and their French links), the War Memorials Trust, Never Such Innocence, and Lives of the First World War. The 'Legacy 110' programme served as a means to integrate all these partners' projects and resources into a single commemorative initiative.

Higher Education also supported five FWW 'Engagement Centres' that were established by the Arts

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<sup>55</sup> How, N., Bell, N., 2018, [Heritage Schools CPD 2017 Evaluation Research](#).



and Humanities Research Council (AHRC) in 2014 through a joint initiative between the cross-Council Connected Communities Programme and AHRC's Care for the Future scheme. A key focus of the five Engagement Centres was to provide support for community groups funded through a range of The National Heritage Lottery Fund programmes, via the 'First World War: Then and Now' community grants scheme (the role of the Engagement Centres is examined in more detail in Section 3.6.2).

#### 3.5.3 Conclusions – Young People and Education

Encouraging young people to take an interest in the FWW and its relevance to the present was a major aim of the FWWC Programme. The men and women who participated in the war effort, whether at home or at the front, were often younger than 19 years of age and this provided an opportunity for today's young people to identify with the past. A common feature of much of the FWWC Programme output aimed at young people was the emphasis on individual stories which helped to bring the subject matter alive as was easier for many people to relate to.

**The conclusion to be drawn from this section is that the FWWC Programme was successful in engaging with young people.** In England, the DfE led this effort with the 'Great War Debates' and 'Battlefield Tours'. Whether more could have been achieved by spreading the resources invested in the 'Great War Debates' and 'Battlefield Tours' across a larger group of schools is questionable. The scheme was extended beyond its original scope and it could be argued that for logistical reasons it was necessary to concentrate on a relatively small group of schools. Moreover, many schools in England do not teach the FWW as a subject and others that do teach it were not interested in participating in the DfE schemes because of what they saw as disruption to school routines.

**A second conclusion is that out-of-school FWWC activities and volunteering were important in engaging young people.** Feedback from the research indicated that young people valued being engaged in FWW-related activities outside the classroom. This applies equally to the activities of other FWWC Programme partners such as 14-18 NOW and The National Lottery Heritage Fund which both also placed a lot of emphasis on getting young people involved in projects. Likewise, many of the BBC's FWWC programmes were designed to appeal to a younger audience.

### 3.6 Community Engagement

*A key aim of the FWWC Programme was to ensure that the commemorations of the FWW engaged communities across the UK. HMG and other organisations at all levels encouraged and supported individuals to learn and commemorate the FWW in ways which were meaningful to them. The FWWC Programme also inspired local communities to get involved and to volunteer in many activities across the UK. Below we assess this aspect of the FWWC Programme.*

**A large number of community projects were supported at the local level as part of the FWWC Programme. In particular, The National Lottery Heritage Fund supported over 1,800 projects of this nature across the UK,** involving local authorities and community groups. The Fund's 'FWW: Then and Now' small grants programme funded community groups across the UK with the aim of deepening their understanding of the FWW and its significance to local people. In addition, The Fund's 'Young Roots' grants provided support of between £10,000-£50,000 to projects led by young people that were delivered in partnership by youth organisations and heritage organisations. According to The National Lottery Heritage Fund's most recent FWWC Programme evaluation, 80% of participants felt that the projects implemented during the course of the Centenary improved the quality of life in their local community.<sup>56</sup>

The National Lottery Heritage Fund's support to the FWWC Programme was unprecedented in scale:

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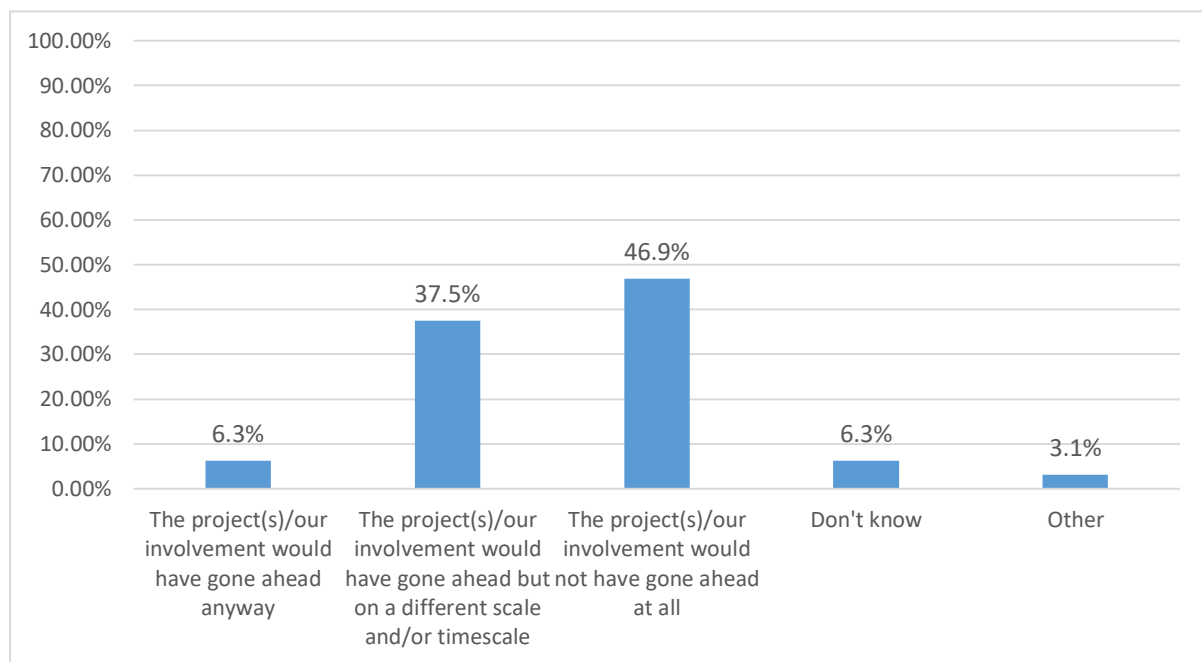
<sup>56</sup> Batty, E., Eadson, W., Pattinson, B., Stevens, M., Twells, A., and Verdon, N., 2018, Evaluation of Heritage Lottery Fund's First World War Centenary Activity: Year 4 report, Sheffield Hallam University.



by the end of 2018, it had awarded grants totalling just over £97 million to a total of 2,255 projects across the UK from Bellanaleck in Northern Ireland to Leiston in Suffolk, from Whalsay in Shetland to Penryn in Cornwall, with at least one award in 98% of local authority areas.<sup>57</sup> Demand for support was high with many more applicants than the 2,255 actually awarded grants (there was a 27% rejection rate). Interestingly, many organisations had not previously delivered heritage projects and since 2013, 59% of 'FWW: Then and Now' grants were made to organisations that had not previously received support from The Fund.<sup>58</sup> **This showed that the FWWC succeeded in engaging with new audiences and organisations.** Grants were made to heritage organisations and public bodies, including councils, schools, major charities, local history groups, and a wide range of youth groups, among others. The profile of participants was generally representative of the UK population. In England and Wales, almost three quarters of projects (73%) were in urban areas and over a quarter (27%) in rural areas.

**The Fund's own evaluation indicates that the funding it provided was critical to many community groups being able to get involved in the FWWC Programme.** As can be seen from Figure 3.3, of those that received support from HMG or The Fund, almost half would not have been able to go ahead at all with their projects if the support had not been available while in most of the remaining cases, the projects would have been delayed and/or it would have been necessary to scale back the projects. Financial additionality was therefore high.

**Figure 3.3: If you did receive funding/support, what would have happened to the Centenary project(s) you were involved in if the funding/support had not been available? (N=32)**



Source: survey of Imperial War Museum Centenary Partnership

**The Imperial War Museum Centenary Partnership consisted of an enormous variety of organisations including community groups and local history societies.** The tools that the IWM

<sup>57</sup> Karen Brookfield, 2018, The People's Centenary: a perspective from the Heritage Lottery Fund, Cultural Trends, 27:2, 119-124.

<sup>58</sup> Batty, E., Eadson, W., Pattinson, B., Stevens, M., Twells, A., and Verdon, N., 2018, Evaluation of Heritage Lottery Fund's First World War Centenary Activity: Year 4 report, Sheffield Hallam University.

offered them enabled a variety of organisations to get involved in the FWWC Programme. In fact, by 2019, the IWM had digitised over 300 photographs, sounds and film clips all of which were available to Partnership members free alongside resource packs and digital toolkits.<sup>59</sup> The IWM team also directly supported members of its network to develop their activities with advice, regular networking events and workshops. The diversity of organisations that got involved enabled new and different audiences to get involved the way they wanted to. IWM supplied local organisations with the tools they needed to organise events on a scale they had not originally foreseen.

**More generally, large organisations, such as IWM and The Fund, enabled smaller organisations to develop and deliver FWWC projects at local level.** Without the funding and support provided, it is likely that many of these projects would not have gone ahead. This is supported by the survey results shown above and other feedback. For example, one survey respondent commented that: “The projects were driven by the ethos that it was important that there was a central point for all of Kent to be able to discover FWWC activity and facts in one place. This would not have happened without the funding.” Another argued that “The partnership with IWM enabled us to create an ambitious project that had enormous reach and impact. This would have been much diminished if we had, for example, simply partnered with a local museum.”

**Other local activities were supported by a diverse network of local organisations.** An example of a multifaceted partnership was ‘Worcestershire Remembers’. This project consisted of various events throughout the FWWC period, linking local heritage to major anniversaries. For example, the Passchendaele commemoration was attended by between 300-400 people and through a close partnership with IWM, organisers were able to use resources such as films to shed light on untold stories, as well as to publicise events.

The human aspect of the FWW was extremely powerful in driving community-wide engagement. An example is highlighted below:

#### **Box 3.7: Case study: ‘Surrey in the Great War: A County Remembers’**

A four-year project launched in 2014 and run by Surrey County Council, ‘*Surrey in the Great War*’ had a focus on the local area. Its primary output was a website which recorded stories of Surrey’s settlements and people, designed for easy accessibility by current residents.

One of the successes of ‘*Surrey in the Great War*’ was centralising **community-level research** across the county. By producing a streamlined online hub, these efforts could be usefully coordinated. This meant that preserved original documents and local newspapers could be digitised, allowing for improved records of the period and offering new resources for historians. Moreover, the hub made it easier for sharing and accessing heritage to Surrey residents. One of the projects leads who was interviewed, an archivist, described “a lot of important heritage which would have remained scattered or lost” without the project.

The **volunteer programme** was substantial, with a total of 400 volunteers. These were divided into a core group of 75 with advanced skills training and an additional 325 with entry level skills. Volunteers picked up knowledge of Surrey’s First World War heritage through looking at material and online data. The online hub was a space for asking research questions and included discussion forums for researchers to engage with each other. As of the 2017 report, a learning resource for schools was underway.

The experience of participation had benefits for well-being for some, and emotional enrichment for others. A **common theme of enjoyment and raised self-esteem** was found across the board. Moreover, at a structural level, Surrey County Council’s heritage operations were made more resilient for future plans through the network of engaged volunteers which had been built.

<sup>59</sup> Written Evidence from Dr Andrew Murrison to Digital, Culture, Media and Sport Committee inquiry, 2019

**Projects succeeded in engaging with local communities at an unprecedented level.** For example, the 14-18 NOW 'Pages of the Sea' project marking the Armistice Centenary in November 2018 received extensive community engagement, with 174 workshops and drop-in sessions attended by 7,000 people. Additionally, the MHCLG's 'Remember Together' programme in 2018 co-ordinated activities at more than 700 locations across the UK. Activities from 'Remember Together' were led by communities: more than 50,747 people from the UK participated through 723 community partners.

Many organisations that were consulted for this evaluation indicated that the extent of people's involvement in community activities to commemorate the FWWC Programme had far exceeded their expectations. Moreover, according to 14-18 NOW, its projects not only performed well in attracting public interest, but also had economic impacts: *'Memories of August'*, presented by Culture Liverpool, attracted over 250,000 visits from outside Liverpool, generating £24 million in revenue for the city. The Poppies Tour 2018 visitor data showed that £912,000 was spent on retail and there was evidence that visitor numbers were maintained beyond the Poppies Tour.<sup>60</sup> Evidence of other exceeded expectations, a charity group providing community services explained in response to our survey that their programme had initially hoped to engage with 3,000 people of all ages, but ended up reaching out to over 17,000 people. Another arts and heritage organisation that completed our survey was also pleased with the diversity of community engagement in volunteering activities.

#### 3.6.1 The First World War Engagement Centres

As noted earlier, in 2014, five FWW 'Engagement Centres' were established by the Arts and Humanities Research Council (AHRC) through a joint initiative between the cross-Council Connected Communities Programme and AHRC's Care for the Future scheme. They played a significant role in supporting community activities to commemorate the FWW.

**The five Centres supported a wide range of The National Lottery Heritage Fund-funded community engagement activities, connecting academic experts with community groups to help them undertake activities relating to the FWWC Programme.** Each of the Engagement Centres specialised in a particular themes/area of expertise, ranging from medical history and migration to the overall FWW legacy (see Box 3.8). According to feedback from beneficiaries of this programme, a noteworthy benefit was not only how much the community groups learned from experts in the field, but also how much the academics themselves had learnt about public engagement and working with local organisations. The programme helped academics broaden their knowledge of the subject and learn new skills, providing all involved with a reciprocal learning opportunity.

#### Box 3.8: First World War Engagement Centres

**Voices of War and Peace** — the University of Birmingham, in collaboration with Cardiff, Durham, Manchester Metropolitan, Newcastle, Birmingham City, Wolverhampton and Worcester universities offered research support and guidance for community groups on the themes: At Birmingham Museum; Belief and the Great War; Commemoration; Childhood; Cities at War; and Gender and the Home Front.

**Gateways to the First World War** — the University of Kent in collaboration with Leeds, Brighton, Portsmouth Universities and Queen Mary, University of London, this Community Engagement Centre focuses on: Memorials, commemoration and memory; Life on the Home and Fighting Fronts; The medical history of the First World War; Wartime propaganda and popular culture; Maritime and naval history; and Operational and military history.

**Everyday Lives in War** — the University of Hertfordshire, in collaboration with the Universities of Central Lancashire, Lincoln, Exeter and Essex offered research support and guidance for community groups on

<sup>60</sup> 14-18 NOW, 2019, [Summary of Evaluation](#)

the themes of: How did war affect daily life between 1914 and 1918; what was the legacy of the conflict?

**Living Legacies 1914-18: From past conflict to shared future** — Queen's University Belfast, in collaboration with (amongst others) Universities of Ulster, Newcastle and Wales and Goldsmiths College University of London focused on the enduring impacts and legacies of the First World War and how it lives on in the twenty-first century. The Centre had particular expertise in the following areas: Museums and exhibitions; Migration and 'moving lives'; Material cultures and archaeology; Digital technologies and digitisation; and the Performing arts.

**The Centre for Hidden Histories** – the University of Nottingham in collaboration with Oxford Brookes, Manchester Metropolitan, Nottingham Trent and Derby Universities focused on: At the Centre for Hidden Histories; Migration and displacement; The experience of 'others', from countries and regions within Europe, Asia and the Commonwealth; Impact and subsequent legacies of the war on diverse communities within Britain; Remembrance and commemoration; and Identity and faith.

The FWW's impact on the UK's many communities, towns and villages was not uniform, and indeed the nuances can be lost in the national story. To address this, projects aimed not only to educate their target communities, but also to demonstrate the unique impact the FWW had on their area and how these events have been integrated into local identity.

#### 3.6.2 Conclusions – Community engagement

**The FWWC Programme sought to engage local communities and groups across the length and breadth of England and the UK, making the FWWC a truly national commemoration.** The evaluation suggest that this objective was achieved. As shown in this section, there were numerous ways in which the FWWC Programme helped communities to interact with their local FWW history, providing them with a novel perspective on the FWW events that affected their shared history. Many organisations that were consulted for this evaluation indicated that involvement in community activities to commemorate the FWW far exceeded their expectations.

**The FWWC Programme also had a significant capacity-building effect - it facilitated the development of community groups and partnership-working across different type of organisations throughout the country.** As shown in this section, at a local level, schools worked with local authorities and museums to help young people understand and appreciate the FWW heritage in their communities. Similarly, community groups came together to prepare applications for the National Lottery Heritage Fund and AHRC FWW-related project funding. In addition to strengthening the FWWC Programme's implementation and increasing its reach, such partnership working and networking also benefited the community groups themselves owing to capacity-building with potential longer-term benefits, for example opening up other opportunities for collaboration.

### 3.7 Wider UK and International Dimensions

*Engaging with the four UK nations and other countries was a key aim of the FWWC because it reflected DCMS's desire to support a truly national commemoration and positively engage with other nations in the world, whether these were allies or not during the FWW. The previous sub-sections have concentrated mainly on FWWC activities in England. In this final sub-section, we examine the FWWC Programme in Scotland, Wales and Northern Ireland, as well as the broader international dimension.*

As shown in earlier sections of this report, both 14-18 NOW and The National Lottery Heritage Fund promoted events across the UK as a whole. In addition, the Devolved Administrations delivered their own commemorative programmes alongside the national commemorations to mark events that were of specific significance to each home nation. The FWWC commemorations were supported by an Advisory Group which included representatives from the different UK nations.

#### 3.7.1 The FWWC in Scotland

In May 2013, the First Minister of Scotland announced a five-year programme of events to commemorate the centenary of the FWW that would honour the sacrifice of Scottish servicemen and women and reflect on the global and domestic impact and social and civic legacy of the FWW. A programme was proposed which was overseen by the Scottish Commemorations Panel, appointed by the Scottish Government which was led by Professor Norman Drummond CBE FRSE and consisted of 12 military and veteran representatives, community leaders, clergy, media, historians and education specialists. The Panel sought to achieve a balance between remembrance and celebration, encourage educational and genealogical research and leave a lasting legacy.

**Activities were co-ordinated with those across the UK as a whole, encompassing local, national and international dimensions and resonances, and encouraging coordination and collaboration between Scottish delivery bodies.** To deliver international commemorative events drawing on links to the Commonwealth and other nations, twelve major commemorative events were scheduled, ranging from a Commonwealth service in August 2014, to the Quintinshill/Gretna Rail Disaster in 2015, and the Battle of Jutland in 2016. Scotland played a leading role in UK-level ceremonial events in Glasgow and in Arras. The sinking of the American troop ship SS Tuscania in 1918 near Islay by a German U-boat killed more than 200 soldiers and involved locals working through the night to fabricate a US flag to bury the dead with honour. The Islay-made flag was returned to the island from the Smithsonian museum for the local commemorative ceremony in 2018.

**As was the case across the UK as a whole, the Scottish approach placed an emphasis on being multi-generational with whole families from grandparents to youth engaged, with a focus on personal stories and experiences.** A link was drawn with contemporary conflicts and loss with the participation of young people who had relatives more recently killed in action and the strapline “What Do We Learn From All This”.

#### 3.7.2 Cymru’n Cofio Wales Remembers 1914-1918

**The Cymru’n Cofio Wales Remembers 1914-1918 programme was launched in October 2013, with a strong focus upon inclusion:** ensuring everyone could participate and take an interest at any level - from personal family history through local community, schools and organisations as well as through national and international events and institutions. As in the rest of the UK, the Welsh Centenary Programme sought to attract diverse audiences and focus on different FWW perspectives, with arts events widening the focus from a military commemoration to reflect the impact of war more widely on communities and the country.

The FWWC Programme in Wales funded a **school grants scheme and a wider grant scheme to support the repair and conservation of war memorials, as well as supporting exhibitions, activities and events across Wales and further afield.** Belief and Action: a touring exhibition by the Welsh Centre for International Affairs (WCIA) focussed on opposition to the FWW in Wales and the Gregynog Festival in 2014 explored the impact of the War on musicians in Wales and the Marches.

**The Welsh FWWC Programme was supported by an Advisory Board that met twice a year and included a diverse range of stakeholders.**<sup>61</sup> Professor Sir Deian Hopkin, as Expert Adviser to the First Minister sat on the UK Advisory Board and established and maintained close links with DCMS and the wider UK FWWC Programme. The Welsh Government participated in a number of UK-wide commemorations but also led national commemoration services as part of the wider commemorations, liaising with DCMS to ensure a UK perspective in the FWWC whilst also reflecting

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<sup>61</sup> The Advisory Board included representatives from the Welsh Government, Snowdonia National Park and the Welsh Local Government Association, cultural organisations (e.g. the Eisteddfod, Wales for Peace and the Arts Council of Wales), the Armed Forces (specifically Welsh Regiments), community representatives (e.g. One Voice Wales) and national level organisations such as the Heritage Lottery Fund and IWM.



Welsh culture and history. The Battle of Passchendaele in 1917, for example, was commemorated by a service at the Welsh Memorial at Langemark which followed the main UK event at Tyne Cot.

**There was close cooperation with other UK partners.** Thus, an annual partnership day was held with IWM that included participants from a wide variety of organisations from the Imperial War Museum Centenary Partnership, including community groups. The Welsh Government supported the 14-18 NOW programme to deliver events in Wales, including the National Theatre Wales ‘Mametz Wood’ production by Owen Sheers and the ‘Blood Swept Land and Seas of Red’ at Caernarfon Castle and the Senedd. Further afield, the Welsh Programme established relationships with communities in Mametz, France and Langemark, Belgium, sites of the two main Welsh memorials as well as partnerships with Ireland and Flanders. These explored literary connections and shared history during the First World War such as the centenaries of the Irish internment camp at Frongoch in 2016 and the sinking of the RMS Leinster in 2018.

The Welsh Government programme continues until March 2020 to cover the centenary of Lloyd George’s contribution to the Treaty of Versailles and the development of a digital legacy.

#### 3.7.3 The FWWC in Northern Ireland

As in other parts of the UK, there were a number of Centenary Programme activities in Northern Ireland, and indeed across the island of Ireland. These activities were overseen by the **Northern Ireland FWWC Programme Committee** chaired by Sir Jeffrey Donaldson MP, with support and additional input from the Northern Ireland Office and the Irish Government’s Department for Foreign Affairs and Trade, where appropriate.

The FWWC Programme in Northern Ireland took place against the backdrop of particular sensitivities associated with the past. FWWC commemorations have particular complexity and sensitivity in Northern Ireland, and across the island of Ireland, as they bring to the surface challenging issues around flags, emblems and identity. The Northern Ireland FWWC Programme Committee was a differently-established body than its counterparts in Scotland and Wales, in relation to their respective Devolved Administrations. The Committee included a cross-border membership with representatives from the Department for Foreign Affairs in Dublin, together with other Irish representatives, sitting on it. This collaborative, inclusive approach was important in helping to ensure that the FWWC Programme was not only less divisive in Northern Ireland than it might otherwise have been, but also that it was generally held to bring people together across the community divide in the commemoration of shared history.

**The ‘Principles of Remembering’** were developed by the Community Relations Council and The National Lottery Heritage Fund in 2012 to help guide the FWW commemorations in Northern Ireland. These principles — and the approach adopted overall — stressed the importance of commemorating the FWWC Programme in a way that was inclusive and showed mutual respect. It was argued that the commemorations should be based on historical facts, acknowledge that differing perspectives on the FWW exist in Northern Ireland, and that the FWW commemorations could play an important role in promoting reconciliation. The ‘Principles of Remembering’ were used by the NHLF, the Community Relations Council and the Northern Ireland FWWC Programme Committee, and also guided the approach that was adopted by the Northern Ireland Office to major commemorative events.

**The major FWWC commemorations in Northern Ireland included Jutland, the Somme and the Battle of Messines which had involved troops from both the 36th (Ulster) Division and the 16th (Irish) Division.** Representatives of both the UK and Irish Governments, including the Taoiseach and HRH Prince William, took part in the commemorations of the latter event in Belgium in May 2017. Other FWWC events, such as the commemorations relating to Jutland, the Somme, RAF100 and the Armistice, took place in Northern Ireland itself at locations such as Belfast City Hall and St Anne’s



Cathedral. Some activities, notably the Victoria Cross commemorative paving stones, took place across the Island of Ireland as a whole with events across Northern Ireland and in Dublin.

The FWWC is not the only centenary being marked on the island of Ireland at this time. It forms part of the 'Decade of Centenaries' being rolled out by the Irish government and in 2021 the Centenary of Northern Ireland itself will be taking place. The experience of the past four years in commemorating the FWW should provide a useful guide to this.

#### 3.7.4 Commonwealth and International Dimension

The FWWC Programme had a significant international dimension. As noted in Section 3.1, an effort was made from the outset to ensure that the FWWC Programme was not narrowly 'jingoistic' and did not have a triumphalist 'winners and losers' tone. Reflecting this, a considerable emphasis was placed on engaging with former FWW adversaries, Germany in particular, to ensure that they were part of an inclusive commemoration. The DCMS and the FCO had a role in discussing how best to approach the FWWC with the German authorities with representatives from that country participating in all of the major events such as the Battle of Jutland centenary in 2016 and the Cenotaph ceremonies on 11 November 2018.

**Because much of the FWW fighting took place on the Western Front in Belgium and France it was important to work with these countries in planning the FWWC events.** The DCMS Centenary team, and the FCO through the embassies, were directly involved in working with other countries on the preparations for the commemorations that took place to mark the centenary of the Somme, Passchendaele, Amiens and other major FWW battles.

**Commonwealth countries and other allies played a major role in the FWW and it was therefore appropriate to remember the sacrifices made by soldiers from these countries in the war.** Moreover, for many UK nationals it was their ancestors from Commonwealth countries who were involved. Commemorating the sacrifices made by soldiers from the Commonwealth as part of the FWWC was therefore also a way of making the FWWC more relevant to people in the UK with links to those countries who might otherwise not have felt an affinity with the commemorations. This was relevant to the FWWC Programme's aim of engaging with as many people as possible across different communities and regions of the UK.

A significant number of FWWC projects sought to explain the important role that soldiers from the Commonwealth played in the war. Thus, there was a commemoration of the Centenary of the Battle of Amiens on 8 August 2018 at Amiens Cathedral in France. DCMS worked in partnership with the governments of Australia, Canada, France and the USA to organise the event. The event featured readings of accounts from the time by representatives of each nation including young people, military leaders and official representatives. There were also many projects in the UK itself that sought to highlight the contribution of Commonwealth citizens to the FWW.

#### **Box 3.9: 'The Forgotten Heroes: Africans in the First World War'**

'The Forgotten Heroes: Africans in the First World War', delivered by Learning Through the Arts (LTTA) with a grant from The National Heritage Lottery Fund, aimed to fill the gaps in history with stories of the two million Africans who participated in the war. For example, 100,000 men fell in East Africa, but the majority were not soldiers, but rather porters employed to transport heavy equipment to combatants. Moreover, 71,100 of the French troops killed or missing during the War were from Algeria, Senegal, Madagascar, Tunisia and Morocco. To share these untold stories with the wider public, this project established workshops, dramatic performances, exhibitions and research to deepen participants' understanding of the African legacy.<sup>62</sup>

<sup>62</sup> Learning through the Arts, 2015, [The Forgotten Heroes: Africans in FWW](#).

Addressing the role of the Commonwealth, 'Hidden Heroes: Soldiers from the Empire' commemorates the Middlesex Regiment, which recruited a considerable number of soldiers from the Commonwealth. This research and oral project, which was undertaken by Eastside Community Heritage and Middlesex University, trained 20 volunteers and 20 students to use various primary sources—historical records, national censuses, birth certificates—to research 20-40 soldiers who were recruited from all over the Empire. From here, volunteers identified descendants and asked them to participate in video interviews to record the stories that were ingrained in their family folklore from the FWW. This research was disseminated to the public via an exhibition, school workshops, radio productions and a website.

The importance of the FWW's international dimension was acknowledged by many people. For example, in the British Council's 2013 survey, almost one third of the survey respondents said that the contributions of different countries to the FWW should be commemorated in the FWWC. The authors of 'Remember the World as well as the War' report pointed out that the FWW had been 'a truly global conflict that has an important and lasting international legacy'.<sup>63</sup> The research consisted of an international online survey that suggested that people around the world felt their nations are still affected by the consequences of the FWW and the subsequent peace settlements. As the report concluded, as a result the FWWC "people in the UK will better understand the world they live in today". However, public knowledge in the UK of the Commonwealth contribution to the FWW was relatively low at the beginning of the FWWC: according to the 2013 British Future survey, only 39% of respondents said they knew about the involvement of Australian, Canadian, Indian, and Kenyan troops in the FWW. This percentage increased to 57% by 2018, following the commemorations.<sup>64</sup>

The wider international dimension of the FWW was also the subject of many Centenary Programme projects, examples of which are shown below:

#### Box 3.10: Wider International Dimension

- One third (35%) of The National Lottery Heritage Fund-supported projects included the war outside Western Europe in their research. For example, the Scottish Women's Hospital FWW Memorial Group researched the lives of Dr Elsie Inglis and other women who set up hospitals in Serbia.
- A small number of projects supported by The Fund looked specifically at the German experience, both in Germany and in the UK, and that of refugees who came to the UK during the FWW from countries such as Belgium. For example, Friends of Birkenhead Park explored Forgotten Refugees of the First World War: Birkenhead's Belgian community and their legacy.
- 'The British Empire at War' Research Group, hosted by Kings College London, focused on examining the British Empire's role in the FWW. Members could post links to research, resources, projects, events and hold discussions that relate to Empire, BME and Commonwealth histories.
- 14-18 NOW's projects were created with a range of international partners from Ireland, France, Germany, the Netherlands, South Africa, Australia, New Zealand, and the USA among others.

<sup>63</sup> British Council, 2014, Remember the world as well as the war: Why the global reach and enduring legacy of the First World War still matter today.

<sup>64</sup> The British Council commissioned YouGov to carry out an online survey among the adult populations of Egypt, France, Germany, India, Russia, Turkey and the UK. All surveys were launched simultaneously in September 2013 with a response being obtained from 7,488 individuals.

### 3.7.5 Conclusions – The Wider UK, Commonwealth and International Dimensions

**The FWWC was a truly national event with commemorations across the UK as a whole.** As this section has shown, there was a strong common character to the commemorations in Scotland, Wales and Northern Ireland with major FWWC events being marked in a similar way through church services, ceremonies and other acts of remembrance. At the same time, the commemorations also emphasised aspects of the FWW that were of particular relevance to the respective parts of the UK. In Northern Ireland, there was also a significant cross-border dimension involving the Irish Republic.

**The overall conclusion to be drawn from this section is that the FWWC was commemorated in an appropriate way across all parts of the UK and successfully engaged with a broad audience in much the same way as it did in England.** Each of the nations was able to emphasise aspects of the FWW that were particularly significant to them, thereby helping to maximise the engagement of people across the UK as a whole in the FWWC commemorations. FWWC-related activities across the four nations complemented the national efforts to commemorate the FWW, ensuring a broader audience and comprehensive geographical spread.

**A second conclusion is that the Commonwealth and wider international dimension to the FWWC was important in not only ensuring that all those who had a role in the FWW were honoured, irrespective of where they came from, but also in helping to set an international rather than a narrower UK tone to the Centenary.** This was most evident in relation to former adversaries with the FWWC emphasis on shared sacrifice. Thirdly, the Commonwealth's involvement in the FWWC, and in particular, the way in which this was commemorated in many of the cultural and media activities in England, made an important contribution to ensuring that all communities felt the Centenary was relevant to them.

## 3.8 Summary of Centenary Programme Activities and Outputs

A summary of the key outputs that can be quantified in relation to the various FWWC thematic areas examined in this section is provided in the table below.<sup>65</sup> There are no quantified output estimates for the theme 'Commonwealth and Global Dimension'.

Thematic Areas	Quantitative Estimates
Awareness and Remembrance	<ul style="list-style-type: none"> <li>78% of the UK population over 14 years old, is estimated to have been aware of the BBC's coverage of the FWW during the Centenary period.</li> <li>For the Armistice, DCMS developed a website where participants could register their Armistice events. A total of <b>3,690 events</b> were recorded including 978 commemorative events and 2,712 bell-ringing events.</li> <li>From 2014-2018, 6,069 Centenary events were listed by members on the First World War Centenary Partnership calendar.</li> </ul>

<sup>65</sup> Not all key partners are listed as the table focuses on quantitative estimates and many outcomes cannot be quantified. Also, some outputs are spread across several thematic areas. For these and other reasons the list should be regarded as indicative.

Thematic Areas	Quantitative Estimates
Young People	<ul style="list-style-type: none"> <li>A total of <b>1,850 schools</b> and some <b>6,850 students and teachers</b> participated in the 'Battlefield Tours'. In addition, 23 'Great War Debates' took place across the UK, involving <b>3,001 students</b> and <b>114 schools</b>. The DfE also worked jointly with the MHCLG to deliver 'Legacy 110', a follow up of the 'Battlefield Tours'.<sup>66</sup></li> <li>The MHCLG supported 'Legacy 110' and the DfE estimates that <b>15 million people</b> had some contact with projects that were supported under the initiative.</li> <li>Almost a third (30%) of all participants in projects funded by The National Lottery Heritage Fund in 2017-18 were young people – a total of around <b>680,000 young people</b>.</li> <li><b>200 young volunteers</b> were involved in FWWC commemorations through the NCS Trust.</li> </ul>
Culture and Heritage	<ul style="list-style-type: none"> <li>An estimated <b>35 million people</b> participated in at least one of 14-18 NOW's <b>107</b> projects. <b>22%</b> of the 35 million people involved in the 14-18 NOW programme were aged under 25. In addition, over <b>6,000 volunteers</b> were involved in 14-18 NOW projects.</li> <li>Between 2010 and 2019, <b>almost 10 million people</b> participated in the 2,255 Centenary projects supported by The National Lottery Heritage Fund (this excludes visitors to the First World War galleries at IWM London and the 14-18 NOW Centenary cultural programme which were both supported by The Fund). Almost one-third (30%) of all project participants in 2017-18 were young people – a total of around <b>680,000 young people</b>.</li> <li>During the 2014-18 period, IWM London attracted an average of just over <b>2.5 million visitors p.a.</b> compared with 2.1 million in the four years before that (an increase of 19%). It also launched an interactive <b>digital memorial of over 2.2 million facts, anecdotes and images</b>.</li> <li>Historic England helped to ensure that over <b>2,600 FWW cemeteries and monuments</b> obtained a listing.</li> </ul>
Community projects	<ul style="list-style-type: none"> <li>More than <b>50,000 people</b> from every part of the UK participated in creating the 'Remember Together' programme which was delivered with the support of <b>700 community partners</b>.</li> <li>Volunteers were involved in 90% of The National Lottery Heritage Fund-supported projects, with <b>over 26,000 volunteers</b> engaged.</li> <li>Under the 'Living Memory' project, 690 requests for packs were produced and over 260 community-led events took place across the UK. <b>101 local community groups</b> received funding (up to £200 offered per group).</li> </ul>

<sup>66</sup> This was not part of the original tender, but 'Legacy 110' was created and developed by UCL's Institute of Education to extend the Battlefield Programme under the guidance of the MHCLG.

## 4. Meta Evaluation and Key Issues

Having examined the main themes that were supported by the FWWC Programme in Section 3, and the outputs that were produced, we now provide a meta-evaluation of the FWWC outcomes and impacts.

To do this we draw on findings and evidence across the sources previously cited in this report. We also examine critical success factors and the legacy of the FWWC Programme (i.e. potential lasting impacts).

### 4.1 Quality of the Evidence on FWWC Outcomes and Impacts

The FWWC Programme involved hundreds of individual projects and initiatives across the UK and it is through the combination of these activities that outcomes and overall impacts are achieved. The meta-evaluation in this section involves **aggregating, comparing and synthesising quantitative data on outcomes and impacts** (estimates provided by the FWWC ‘ecology of public and civil society organisations’, survey data) as well as qualitative feedback that was obtained for the evaluation (particularly from interviews with key stakeholders) and other evaluations and research.<sup>67</sup>

Existing evaluations and other evidence such as the written submissions to the DCMS ‘Lessons from the FWWC inquiry’ (see Section 2) provide a wealth of factual information on the various FWWC themes. In Section 1 of this report we provided an overview of this material (a list of sources is provided in Appendix A). There are, however, a number of limitations on the extent to which this material can be used for a meta-evaluation of the FWWC Programme’s overall outcomes and impacts.

Firstly, although some of the statistical information contained in the evaluations and other material can be aggregated (e.g. in relation to FWWC outputs, the number of visitors to FWW exhibitions or events), the fact that **different organisations focused on different types of activities means that aggregation across the FWWC Programme as a whole is not possible**. In Section 3.8 we provided an aggregation of the FWWC Programme information on outputs to the extent that this is possible. The same constraints apply to many of the FWWC Programme outcomes which are again mostly specific to particular FWWC themes. With the FWWC impacts, surveys carried out by British Future, the BBC and the DCMS (the Taking Part survey) provide a good indication of how the FWWC Programme outputs and outcomes helped to achieve the desired impacts although here there is a question of attribution insofar as some impacts (e.g. increased awareness of the FWW’s significance) could have come about through activities not directly associated with the FWWC Programme (e.g. visits to FWW cemeteries, history lessons in schools).

**Secondly, in relation to the qualitative evidence, none of the FWWC evaluations or other material (except the DCMS’s submission to the FWWC inquiry) considers the performance of the FWWC Programme as a whole**. The various sources assess how their own organisations performed in relation to specific FWWC themes, and the specific outputs and outcomes they produced, but none of the evaluations and other research we have examined consider the FWWC Programme as a

<sup>67</sup> According to HM Treasury’s Magenta Book (2011) the term “meta-evaluation” was originally used to describe the “evaluation of evaluations” (Scriven, 1991) but has also been used to refer to “the synthesis of evaluations”. It is seen as applicable where there are “multiple policy interventions all working towards the same outcome [or] ... large scale programmes which have several strands with overlapping objectives”. The FWWC Programme shares these characteristics (HM Treasury, ‘The Magenta Book: Guidance for Evaluation’, 2011, p.64).

whole. This is not surprising as it was not within the remit of the organisations making up the FWWC ‘ecology of organisations’ to consider the broader Programme but this does limit the ability to produce a meta-evaluation in the sense of comparing differing evaluations in relation to the same issues to arrive at overarching conclusions. That said, in Sections 4.2 and 4.3 we provide overarching conclusions from the evaluation of the FWWC Programme that reflect what we see as being a consensus on key issues.

The most obvious explanation for these limitations on the capacity to produce a meta-evaluation is the fact that **the FWWC Programme consisted of a very diverse range of activities and organisations** (this was, indeed, one of its strengths). Another explanation is that a common evaluation framework for the FWWC Programme’s various activities and stakeholders was not put in place before it was launched. If this had been done – and there are good reasons why it was not - it might have encouraged the FWWC ‘ecology of public and civil society organisations’ to adopt at least some common criteria and approaches to monitoring and evaluating their respective FWWC Programme activities, thereby making a subsequent meta-evaluation easier.<sup>68</sup> As explained in Section 1, the FWW ‘Theory of Change’ provides a common evaluation framework but this was developed in 2018 and therefore did not act as a guide to the FWWC ‘ecology of public and civil society organisations’ in the way they designed and used performance indicators.

## 4.2 Meta Evaluation of FWWC Outcomes and Impacts

As noted in Section 1, **the FWWC ‘Theory of Change’ provides a framework for the evaluation of the FWWC Programme outputs, outcomes and impacts.** The first three elements of the ‘Theory of Change’ (inputs, processes and outputs) were examined in Sections 2 and 3 of this report. This section assesses the last two elements in the ‘Theory of Change, namely the FWWC Programme outcomes and impacts.

As noted earlier, the FWWC ‘Theory of Change’ defined a number of outcomes and impacts. These are listed earlier in Box 4.1 but reproduced here for ease of reference:

**Box 4.1: FWCC Programme ‘Theory of Change’ Outcomes and Impacts**

Outcomes	Impacts
<ul style="list-style-type: none"> <li>Increased reflection about the FWW, its causes and consequences.</li> <li>Greater personal connections between modern generations and communities’ experience of the war.</li> <li>Increased engagement with local communities and FWWC activities.</li> <li>Increased capacity of community organisations to engage with the FWWC Programme.</li> <li>Increased knowledge-sharing and educational opportunities for young people.</li> <li>Increased participation and engagement of young people.</li> </ul>	<ul style="list-style-type: none"> <li>Remembrance and reflection in the UK and other Commonwealth countries.</li> <li>Greater awareness, appreciation and understanding throughout the nation of the experience and relevance of the FWW generation.</li> </ul>

<sup>68</sup> As explained in Section 3, the non-prescriptive nature of the FWWC ‘ecology of public and civil society organisations’ meant that would not have been appropriate to impose a common evaluation framework on organisations that had their own aims and came together voluntarily to work together in the FWWC Programme. However, some coordination of monitoring and evaluation criteria might have been feasible.



In each case, the outcome indicators listed above seek to measure an ‘increase’ in desired outcomes in relation to the FWWC. Being able to measure an increase for these FWWC performance indicators presupposes the existence of baselines at the outset of the 2014-18 period and the availability of data tracking any ‘before-and-after’ change as a result of the FWWC Programme’s implementation. As noted in the ‘Theory of Change’ assignment for DCMS, some baselines do exist for the outset of the FWWC, for example survey-based estimates of the proportion of the UK’s adult population with a basic awareness of the FWW and its significance. Some of the individual project evaluations also used retrospective surveys or interviews to ask about how people’s awareness of the FWWC changed over time. There is also some tracking data in relation to these particular indicators. However, this is not the case for most of the outcome and impact indicators listed above.

#### 4.2.1 FWWC Programme Outcomes

**The research presented in Section 3.1 suggests that the FWWC increased reflection about the FWW, its causes and consequences.** It can be reasonably assumed that increased public awareness of and interest in the FWWC Programme would have made people reflect more about the FWW than before 2014. The analysis in Section 3.3.2 of the DCMS Taking Part, BBC and the 14-18 NOW surveys in particular points to increased awareness of the FWW during the 2014-18 period, albeit with awareness being higher among older than younger people, upper socio-economic groups and White-ethnic communities.

Evaluations carried out by the ‘ecology of public and civil society organisations’ with FWW programmes, and the interview feedback obtained for this evaluation, indicates that the aim of promoting a **greater personal connection between modern generations and communities’ experience of the war** (the second outcome indicator) was largely achieved although it is not possible to estimate the extent to which this was so. Older people could reasonably be expected to have had a stronger empathy with the FWW because of their experience of the previous FWW annual commemorations, and perhaps as a result of the memories of grandparents who participated in the war. However, for younger people the FWW was far more remote. As explained in Section 3.5, the focus on promoting diverse way of commemorating the FWWC, the use of individual stories to bring the FWW history alive, and the role of digital media, all helped to engage young people. Several sources confirm this, including the BBC, 14-18 NOW and British Future. This was also argued by DCMS in its evidence to the Select Committee: “As there are no living veterans from the FWW an artistic and innovative approach was employed to tell the stories of those who experienced the FWW to modern audiences ... and to provide the inspiration for contemporary reflections.”<sup>69</sup> The feedback analysed in Section 3.5 from young people who participated in the Battlefield Tours and other FWWC activities that involved young people (e.g. volunteering) suggests that these also had such positive outcomes.

**There is evidence from different sources examined in Section 3.6 suggesting that there was an extensive engagement of local communities in the FWWC Programme.** The DCMS’s Select Committee evidence indicates that from a geographical perspective FWWC-related events and projects took place in most local communities with a total of 591 of the 650 parliamentary constituencies (91%) hosting a project supported by The National Lottery Heritage Fund. Likewise, the 14-18 NOW programme was guided by the principle that funding for projects should be spread widely throughout the UK. For example, the Poppies Tour, following the original display at the Tower of London in 2014, was exhibited throughout the UK with an estimated 4.6 million people visiting the tour. Overall, according to 14-18 NOW, more than 80% of its events were held outside the capital and over a quarter took place in rural local authority areas.

<sup>69</sup> DCMS written evidence to the Select Committee Lessons from the First World War’ hearing.

The National Lottery Heritage Fund's evidence also indicates a widespread engagement of local communities with its evaluations indicating that there was 'good evidence of improved understanding of the FWW and its impact in broad terms.' As noted in Section 3.6, the Fund supported over 1,800 projects across the UK involving local authorities and community groups. In addition to the DCMS analysis based on parliamentary constituencies, the Fund's analysis indicates that there was a good spread of projects across different types of communities: almost three quarters of the projects (73%) were in urban areas and the rest in rural areas, slightly lower than the proportion in the case of 14-18 NOW projects but still above the UK's population distribution (20% rural / 80% urban); the Fund's activities were also quite evenly spread across areas of the UK from a socio-economic perspective with communities experiencing the highest levels of deprivation being just as likely to have benefited from the National Lottery Heritage Fund grants as those experiencing the least. The MHCLG's initiative to place a commemorative paving stone at the birthplace of every recipient of the Victoria Cross was also widely spread with 361 paving stones being placed in England, 70 in Scotland, 16 in Wales and 35 in Ireland.

*"Our (Government) Department was able to engage with more BME communities during the FWWC than in any other project we've done."*

Interviewee

**Engagement with different ethnic groups was broadly in line with UK population demographics.**

Thus, 14-18 NOW attracted ethnically diverse audiences with, on average, 11% coming from BME backgrounds (higher than the UK's 7% BME population). The fact that the FWWC Programme involved such a wide range of activities – arts, heritage, education, community-focused projects, among others – made it easier for people of different ages, ethnicity and gender to relate to the FWWC. The role played by women, and by soldiers from Commonwealth countries, in the war were also major FWWC themes and this helped to broaden interest in the commemorations. The focus of many activities on individual stories was also important, especially for young people.

*"In terms of unexpected consequences, some of our projects even fostered inter-generational collaborations, allowing different communities at all ages to interact and meet."*

Interviewee

**It is difficult to measure the increased capacity of local communities to engage with the FWWC Programme.**

However, 57% of the National Lottery Heritage Fund's applicants for *First World War: Then and Now* grants were applying to it for the first time, and this would have required the development of capabilities that in many cases probably did not exist before. 14-18 NOW's evaluations also underline the capacity-building role of FWWC projects: "Working in partnership on the delivery of 14-18 NOW projects facilitated the development of new skills", it argued, continuing that "the skills were primarily the result of working on projects on a different, larger scale - either because of a greater geographic coverage, multiple partner involvement, multiple events or the size and location of the work itself."<sup>70</sup> As explained in Section 3.6, smaller community groups tended to benefit most in this respect. In addition to helping to develop the experience and know-how required to carry out projects, there is evidence from both the National Lottery Heritage Fund and 14-18 NOW of increased financial capacity, i.e. local communities and others involved in FWWC projects learning how to access new sources of funding.

**In relation to the last outcome indicator of 'increased participation and engagement of young people', all the evidence cited in this evaluation points to a strong engagement of young people in the FWWC Programme.** The DfE's Battlefield Tours and the Great War Debates, and the Legacy 110 scheme that was co-founded by MHCLG directly engaged with young people, as did volunteering

<sup>70</sup> 14-18 NOW, 2014, 14-18 NOW Evaluation.

programmes run by the IWM, NCS and 14-18 NOW. However, as shown in Section 3.5, young people were one of the key target groups for the FWWC Programme as a whole and the diverse ways that were developed to commemorate the FWWC such as the use of individual stories to bring the FWW history alive, and the role of digital media, were all designed to engage young people. The National Lottery Heritage Fund's evaluations indicate that the profile of participants in FWWC projects was broadly representative of the UK population but that young people under 16 (and older people over 60) were particularly well represented (the Fund's grant recipient survey, however, indicated that young people aged 11-25 were slightly under-represented relative to the UK population<sup>71</sup>).

**As noted in Section 3, the FWWC Programme placed great emphasis on increased FWW-related knowledge-sharing and educational opportunities for young people (the fourth outcome indicator).** In addition to the Great War Debates and Battlefield Tours, an important benefit of the FWWC's educational programme was enhancing teachers' knowledge of the FWW, and how this subject should be taught in schools, and this should benefit both present and future generations of young people. Strengthening the capacity of schools to teach the FWW was described as being an 'important benefit' of the FWWC Programme in the DCMS's written evidence to the Select Committee hearing.

**Overall, the engagement achieved by the FWWC Programme in relation to different local communities, generations and ethnic groups seems to have vastly exceeded expectations.** However, at the outset, most key stakeholders did not know what could be considered as being reasonable aspirations or what to expect with regard to public interest in the FWWC. Even where targets were set at the beginning of the FWWC Programme, there was a tendency to revise them as it became clear that expectations regarding public interest had proved to be conservative. Thus, as noted earlier, 14-18 NOW originally set a target of its projects reaching 10 million people but subsequently engaged an estimated 35 million. Likewise, the demand for The National Lottery Heritage Fund's grant aid for projects was much higher than had been expected. It initially allocated £6 million for the community grants programme over six years, but responding to demand, had invested over £15 million by April 2019. The BBC's FWWC season attracted bigger audiences and any others although it is not known whether this exceeded expectations or not.

### 4.2.2 FWWC Programme Impacts

It would have been quite possible for the FWWC Programme to have engaged a high proportion of the UK population in the ways captured by the various outcome indicators examined in the previous section but not to have achieved a significant impact. For example, many of those who visited FWWC exhibitions or who participated in artistic and cultural activities or who saw television programmes relating to the FWWC may have found the experience interesting but this might not have had an enduring effect in terms of raising awareness and increasing their understanding of the FWW, or the appreciation of the relevance of the war to the present day. In short, awareness of the FWWC could have been increased by people being engaged in the Centenary Programme but this would not necessarily have led to an increase understanding of the causes and consequences of the FWW or its relevance to the present generation.

**The first of the two impact indicators defined in the FWWC 'Theory of Change' was to promote remembrance and reflection in the UK and other Commonwealth countries.** As shown in Section 3.2, this seems to have been achieved. Thus, in various surveys conducted on behalf of 14-18 NOW, slightly over a third (36%) of the respondents said they felt that the FWW was more relevant to

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<sup>71</sup> The explanation for this difference probably lies in the fact that whereas the National Lottery Heritage Fund's evaluations participants' survey covered those engaged in projects such as volunteers which probably included a relatively high proportion of younger and older people, grant beneficiaries would probably have to have been older and more experienced to put together project teams and to qualify for financial assistance.

them as a result of participating in events. There is also ample evidence from the 14-18 NOW evaluations, for example from the feedback of visitors to events and those exposed to cultural manifestations, of these helping to promote reflection and contemplation. Some events seem to have been particularly effective in this respect. Thus, in the case of ‘We’re here because we’re here’, 77% of respondents said that this UK-wide event had made the Battle of the Somme seem more relevant to their lives. Specifically, in relation to the Commonwealth’s involvement in the FWW, a baseline exists with British Future having found that the British public had poor understanding on its role at the beginning of the FWWC programme but that by 2018, public awareness and understanding had improved with, for example, seven out of ten people knowing that Indian soldiers fought in the FWW. The FWWC therefore seems to have encouraged remembrance and reflection in this respect.

**There is a lot of evidence to suggest that the FWWC Programme enhanced awareness, appreciation and understanding of the experience and relevance of the FWW generation** (the second of the impact indicators). For example, in the case of the Battlefield Tours, 99% of the 6,000 teachers and students who participated stated they had developed a “deeper and broader” understanding of the FWW. According to a survey for The National Lottery Heritage Fund in 2018, 99% of respondents felt that projects had improved their knowledge of the FWW with more than four out of five also saying that the project had changed how people viewed the FWW’s impacts on the local community. Similarly, according to the BBC’s audience research, almost half those who consumed FWW content also learnt something new.

There were similar findings from a British Future survey examining attitudes from 2013 to 2018. This found an increase in awareness and knowledge of the FWW during the period. By 2016, some 72% of respondents said they knew when the FWW started and 67% when it ended, an increase of 6% and 11% respectively compared with 2013. This improvement in people’s FWW knowledge was affected by age: those aged 65 and over were best able to identify when the war started (87%) and ended (83%). In the same survey, 57% of all respondents said that the FWW was relevant to today’s generation (rising to 65% for over 65s) whilst only a small proportion (26%) said it had no relevance. According to the British Future’s research, younger people tended to view the FWWC as being less relevant to themselves than the older generation.

**Overall, the evidence from existing evaluations and the research for this evaluation suggests that the FWWC Programme had a significant impact in terms of promoting remembrance and reflection, and increasing the nation’s appreciation and understanding of the experience and relevance of the FWW generation.** A related issue is how long-lasting the FWWC Programme’s impact will prove to be. As noted earlier in this section, there are positive indications in this respect with regard to the legacy of many FWWC projects and the partnerships that came together to implement them. But the durability of the FWWC’s impacts on the collective memory of the nation is inevitably uncertain.

A pertinent question is **how the FWWC compares with other major national events**. There are, however, difficulties comparing the success of the FWWC Programme with other events because it was in many ways a unique national moment. There are some similarities with the Millennium, the Diamond Jubilee, and the 2012 Cultural Olympiad, Summer Olympics and Paralympics, but these events were concentrated into relatively short periods of time whereas the FWWC Programme was spread over four years. That said, the experience gained through the Cultural Olympiad, Summer Olympics and Paralympics was undoubtedly important in guiding the thinking on how the FWW should be commemorated, specifically with regard to combining traditional forms of remembrance with other activities, specifically the arts and culture.

### 4.3 Critical Success Factors

The evaluation points to a number of explanations for the success of the FWWC Programme.

**Firstly, the leadership roles played by DCMS and the Prime Minister's Special Representative helped to ensure that HMG contributions to the Centenary were effectively coordinated and that there was support for the FWWC Programme at the highest levels in HMG.** Setting an appropriate tone from the outset was also important in helping to ensure there was a domestic political consensus supporting the FWWC and broad international engagement. Although HMG did not directly fund the FWWC Programme, the support it provided in other ways was critical. This included the support provided by DCMS's FWWC team, the role of the Armed Forces in ceremonial and other events, and the work of the FCO in helping to engage with the Commonwealth and other countries.

The FWWC Advisory Group, which included representatives from the Devolved Administrations, was also critical in helping to ensure a coordinated approach to the FWWC across the UK. Although this evaluation has not examined the role of the FWW Advisory Group in detail, it is clear that this helped to ensure that the FWWC was a truly national activity.

HMG alone could not of course have delivered a successful FWWC Programme. **The role played by the 'ecology of public and civil society organisations' such as IWM (especially its support for the Imperial War Museum Centenary Partnership), and the funding made available by The National Lottery Heritage Fund for projects,** were critical in ensuring an effective and 'joined-up' approach to the FWWC Programme's implementation. Related to this, **the flexible nature of the relationship between DCMS and these public and civil society organisations meant that the organisations could play the part they wanted to play in the FWWC** whilst benefiting from a common overall 'brand' and support structure. This approach also created space for creative activities which was important in broadening the appeal of the FWWC. Partnership-working and networking between organisations played a key role in the success of the FWWC programme by making it possible for partners to build on each other's strengths. As DCMS argued in its evidence to the Select Committee hearing 'Partnerships between organisations of all kinds played a key part in the success of the Centenary.'

**The wide range of activities that was supported by the FWWC Programme was also a major reason for its success.** The more traditional, ceremonial aspects of the FWWC commemorations focusing on the FWW as a military conflict were not the only way in which the war was remembered. Instead, the FWWC Programme provided opportunities for the public to engage in many other ways, but particularly through the arts and culture, thereby maximising its reach. The FWWC Programme demonstrated how arts and culture can be used to reach those who would not normally participate in national events. Many of those consulted for the evaluation also emphasised the effectiveness of focusing on individual FWW stories, for example by getting school pupils to research the part their ancestors and soldiers from their communities played in the FWW, as a way of encouraging an interest in the FWWC. This was a point made by those we consulted from IWM, 14-18 NOW the National Heritage Lottery Fund and others. Focusing on individual FWW stories made it easier for many people, but especially younger people, to relate to the experience of the FWW generation.

**'Centenary fatigue' was largely avoided by concentrating on commemorating major FWW events (e.g. the Battles of Jutland, Passchendaele and the Somme) rather than a continuous effort throughout the 2014-18 period to sustain an interest in the FWWC.** The focus on key commemorative anniversaries provided a 'hook' for other events and aspects of the FWW. The major national ceremonies and acts of remembrance, and the extensive media coverage, helped to sustain public interest.

**Last but not least, a great effort was made in the FWWC to observe the factual realities of the war without offending former adversaries or others whose views about the period are complex and nuanced.** According to DCMS, the FCO and others we spoke to, this too was a factor that contributed to the FWWC's success by giving it a pronounced international flavour and helping people to realise



through the FWWC commemorations that communities and countries can be brought together through a shared experience. The DCMS worked closely with the FCO to consult the authorities in Germany and other countries over the FWWC Programme and this collaborative approach was then reflected in, for example, the participation of the German President in the events marking the Battle of Jutland in June 2016 and then later at the Cenotaph ceremony in November 2018.

#### 4.4 Legacy of the FWW Centenary Programme

In assessing the FWWC Programme, a key issue is what sort of legacy will be left and how long-lasting the effects will prove to be.

**The most obvious and tangible legacy lies in preserving the material produced for the FWWC Programme as this will have a continuing value.** For instance, Historic England was able to list 2,600 FWW memorials as part of the FWWC Programme which will help to ensure that they are preserved for future generations. Also, in terms of evidence for the legacy of the FWWC, Historic England administered over £2 million in funding through the War Memorials Trust for the repair of memorials. This was to ensure that memorials will continue to be there for future generations. The IWM, 14-18 NOW, the BBC, among others, also have large amounts of digital and other material that was created or brought together for the FWWC and this should continue to be available for use (e.g. via the IWM's digital archives).

DCMS will support IWM's **FWWC Digital Legacy programme** with £100,000 of funding to help create a publicly accessible portal, supported by a skills and training programme, which will ensure much of the content created for the FWWC remains accessible, and organisations develop skills in digital archiving to ensure the proper preservation of future digital content. This will be delivered in partnership with other key stakeholders, including the AHRC-funded FWW Engagement Centres and the British Library, through IWM's new War and Conflict Subject Specialist Network, funded by ACE. The War and Conflict Subject Specialist Network will also provide a forum for sharing good practice, knowledge and skills in the same way that the FWWC Partnership did and will initially focus on the forthcoming Second World War anniversaries. The National Heritage Lottery Fund also pointed out in its 2018 evaluation that the use of Historypin to document project activities and outcomes should help ensure a longer term legacy (42% of projects that responded to the Fund's grant recipient survey had recorded details using Historypin).

Alongside the key partners, **many local community groups have ensured their work remains accessible in digital format** (for example, 'Worcestershire Remembers' and 'Doncaster 1914-18' set up websites especially for the FWWC and plan to keep them live for the foreseeable future). Several of those consulted for the evaluation argued that it would have been useful to consider the storage of materials (especially digital) at the start of the FWWC Programme because it would have been easier to store information as the FWWC unfolded rather than waiting until the end of the period to do so. This did not, however, happen, largely because the creation of (and volume of) digital material was an unknown factor at the outset.

**This evaluation suggests that the FWWC Programme boosted public awareness of the FWWC 'ecology of public and civil society organisations' and in many cases has helped to develop their capacity to carry out projects**, which should have continuing benefits. For example, the CWGC has observed more people visiting its sites, more visitors to its website and more engagement on social media than it had prior to the FWWC. The CWGC's main concern was to ensure that its sites were accessible throughout the FWWC period. But it also aimed to raise awareness of the CWGC and its commitments beyond the Western Front. Our research found that the CWGC achieved both of these objectives. 14-18 NOW also indicated in its written evidence to the DCMS Select Committee hearing that many of the partnerships established through the activities it supported will continue (for example, it was argued that the National Trust expects to work again with some of the organisations it partnered with on 'Pages of the Sea'). The National Heritage Lottery Fund concluded that many of



the community groups that came together to carry out projects that it supported had acquired the connections, knowledge and capacity that could be transferred to future activities. As explained in Section 3, over two-thirds (68%) of grant beneficiaries indicated that the groups they had formed for FWWC-related projects would probably continue after the projects ended.

**Many people will have gained valuable personal experience from their involvement in the FWWC Programme.** Thus, a further outcome highlighted by 14-18 NOW was that many of those involved in its projects believed there will be a legacy for their own professional development, reputation and future careers. Likewise, and as explained in Section 3, volunteering not only gave young people a better understanding of the FWW but also enabled them to acquire useful experience that should boost their future job prospects.

There should also be a number of **less tangible but equally important FWWC Programme legacies.** Above all, there should be a greater awareness and understanding of the significance of the FWW historically and to the present day amongst those who took part in the FWWC Programme's various activities. For young people especially, participation in activities such as the '*Battlefield Tours*' and '*FWW Debates*' should have lasting effects in their memories, perhaps awakening an interest in learning more in the future about the FWW and, more generally, why it is important to understand how conflicts come about and what consequences they can have. Similarly, the '*110 Legacy*' projects should have helped to extend such effects beyond those who directly participated in the DfE-supported schemes. More generally, there should also be an important legacy in learning how to design and implement a major national programme. Much has been said, for example, in this report about the contribution of the arts and culture in extending the reach of the FWWC Programme to individuals who might not otherwise have been engaged, and this has important implications for future programmes of a similar nature.

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## 5. Conclusions and Lessons for the Future

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In this final section of the report, we summarise the main overall conclusions of the evaluation of the FWWC Programme and then highlight a number of possible lessons for future initiatives.

### 5.1 Overall Conclusions

**The FWWC Programme is widely regarded by those who were consulted for the evaluation as having been successful in achieving its objective to ‘build a truly national commemoration, worthy of this historic centenary’.**<sup>72</sup> Consistent with the aim that DCMS set out to achieve, a unique programme of commemorative, cultural, community and heritage events was delivered across the UK and abroad by national and local partners to remember the sacrifices of FWW generation. During the period 2014-18, the FWWC Programme addressed a range of themes to engage with individuals, communities, young people and organisations.

**The evidence we have examined for this evaluation indicates that the nation was given the opportunity to commemorate and acknowledge the sacrifices made by those involved in the FWW.** Young people – a key target group - were given the chance to understand what happened and why and how the events of the FWW are still relevant today. More generally, the DCMS and the ‘ecology of public and civil society organisations’ delivered a programme of commemorative events that complemented each other in terms of the expertise and resources of the partnership. The FWWC Programme engaged individuals and communities from across generations and across the UK, including not only those who actively took part in the activities but also many others who were engaged through national media coverage.

**Overall, it is clear that a very high proportion of the British population was reached by the FWWC-related activities and coverage at various points in the 2014-18 period, either directly through the various supported activities or through the wider media coverage.** Indeed, the scale and reach of the FWWC Programme was unprecedented for a national moment in the UK. Moreover, initial concerns about ‘Centenary fatigue’ proved to be unfounded with public interest being sustained throughout the 2014-18 period. This was mainly due to the variety of FWWC activities and events, and the effort made to avoid saturation coverage. Moreover, the FWWC Programme was successful despite the terrorist attacks in London and the Scottish and EU referendums, and other events which might have been expected to distract the public from the FWWC. The impacts achieved by the FWWC Programme surpassed expectations.

### 5.2 Lessons for the Future

A purpose of this evaluation was to also inform the delivery of similar future events, including partnership working across different organisations. The evaluation suggests that there are a number of lessons to be learnt for the future from the FWWC Programme.

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<sup>72</sup> DCMS, 2012, Prime Minister announces Government plans to mark centenary of First World War in 2014.

### Box 5.1: Summary – Key Lessons from the FWW Centenary Programme for the Future

- The importance of **the leadership role** (played by DCMS in this case) and working with a **broadly-based group of organisations** beyond HMG to enable a variety of creative activities to flourish. By working through the FWWC ‘ecology of public and civil society organisations’, key partners were able to contribute their resources, knowledge, and strengths to bring FWWC-related events to all areas of society.
- The key role played by the **Prime Minister’s Special Representative** in ensuring that an appropriate tone was set from the outset, and in ensuring high level political support for the FWWC and in providing continuity of leadership throughout.
- Where justified to fill gaps in expertise and/or capacity, setting up **dedicated delivery organisations with time-limited remits** (14-18 NOW in the case of the FWWC) to ensure a focused approach to key activities.
- HMG’s focus on the delivery of national events to mark significant FWW events left **space for the others to concentrate on different ways of commemorating the FWWC**.
- Giving delivery organisations and those involved in projects the **flexibility and space** to play the role best suited to them. Artists and organisers alike valued the “light touch” approach and did not feel pressured to fit a single FWWC vision, instead creating projects that conveyed their own, unique interpretations of the FWW. This flexibility also allowed for the coexistence of traditional, ceremonial forms of commemoration and remembrance with a wide range of other artistic, cultural, educational and community-focused activities.
- **Combining the more traditional, ceremonial forms of commemoration and remembrance** with a wide range of other artistic, cultural, educational and community-focused activities encouraged an engagement of the population as a whole. The use of arts and culture in the FWWC was particularly effective in promoting engagement and this approach could be adopted in future events of a similar nature.
- Although there is evidence that **young people** were engaged in the FWWC, they were less involved than older generations. As such, in addition to targeting young people who were still at school (which was successfully done by the FWWC Programme), future programmes should ensure that young people in Further and Higher Education are also engaged.
- **Promoting the use of social media and digital platforms** as a means for the public to get involved in the FWWC commemorations, and particularly to attract younger audiences. Thinking in advance about how these platforms can be used and creating material that is suitable for digital media is also a lesson learnt from the FWWC experience.
- The emphasis on **creating a FWWC legacy** and ensuring that this is built into programmes as an objective from the outset. The wide use and creation of digital materials was much higher than expected and consideration of digital preservation did not occur until the end of the programme. Future programmes should consider the preservation of digital material at the outset of a programme.
- Future programmes of this scale should have **an overarching evaluation framework in place at an early stage in the programme lifecycle** to help ensure a robust evaluation at the end of the programme. This should include having specific and measurable objectives established with all stakeholders from the outset. This was not the case for the FWWC programme which made it more challenging to produce a meta-evaluation and prevented us from having a true understanding of awareness before and after the programme.

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