



# Common Ground 2020-2022 EVALUATION REPORT

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# EXECUTIVE SUMMARY

# Introduction

- 1.1 Common Ground (2020-22) has been a 3-year programme bringing together partners from the creative and heritage sectors to enable young people to develop new approaches to heritage interpretation.
- 1.2 Common Ground has targeted young people aged 13-25 years living in the East of England who
  - o Have an existing interest in heritage
  - o Are active in the arts and/or
  - o Face barriers or challenges such as living in areas of deprivation, being NEET (not in employment, education or training)
- 1.3 Funded by the National Lottery Heritage Fund (NLHF), Common Ground has set out to achieve NLHF Outcomes for Heritage:
  - Heritage will be better interpreted and explained
  - People will have developed skills, learnt about heritage and volunteered time
  - In communities, more people and a wider range of people will have engaged with heritage and partner organisations will be more resilient

## COMMON GROUND PARTNERS

Colchester + Ipswich Museums

Flag Fen Archaeology Park,  
Peterborough Limited

Lowestoft Museum

Lowestoft Rising

National Trust

Norfolk Wildlife Trust

Norfolk & Norwich Festival (lead)

The Prince's Trust

SHARE Museums East

Suffolk Wildlife Trust



Young people have been involved in creatively interpreting heritage through the arts and digital content creation

6 heritage partners have hosted 8 creative residencies ('place-based projects')



The Princes Trust have developed new Get Started skills building courses creating social media content inspired by heritage

Young Leaders (aged 18-25) have taken part in masterclasses and produced their own events



Young artists have been commissioned to create content and support programme delivery

Interpretation outcomes have included films, interactive games and virtual tours



Common Ground has established an Instagram following of 839, of whom 27% are young people

Launched in 2020, Common Ground has been significantly impacted by the Covid-19 pandemic. Despite the considerable challenges faced by partners, Common Ground has proved a valuable opportunity for collaboration and professional learning. This independent evaluation reports findings about the programme's impact and outcomes and makes recommendations to partners.

## Common Ground Activity Overview



### SOCIAL MEDIA / GROUNDED

Sharing creative ideas for celebrating local heritage via Instagram



### PLACE-BASED PROJECTS

Artist led courses creating new digital and live interpretation experiences for and by young people



### COMMON GROUND YOUNG LEADERS

Masterclasses and support for self-led projects by young heritage artists and creative producers



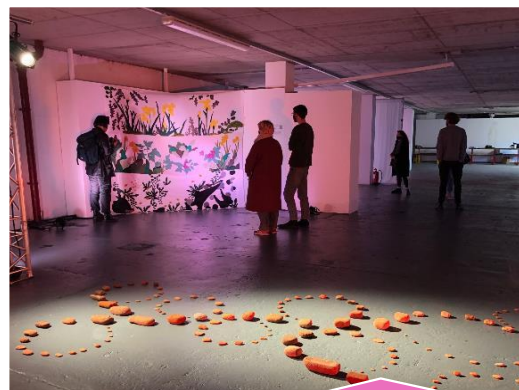
### GET STARTED COURSES

Prince's Trust skills building courses for young people to create digital content inspired by heritage



### YOUNG HERITAGE ARTISTS

Commissions and paid facilitation roles for young artists inspired by heritage



### SHOWCASING

Exhibitions and events showcasing creative responses to heritage by young people



# Outcomes for heritage



*"The great thing about [creating or playing] a game is that you don't realise you are also learning."*

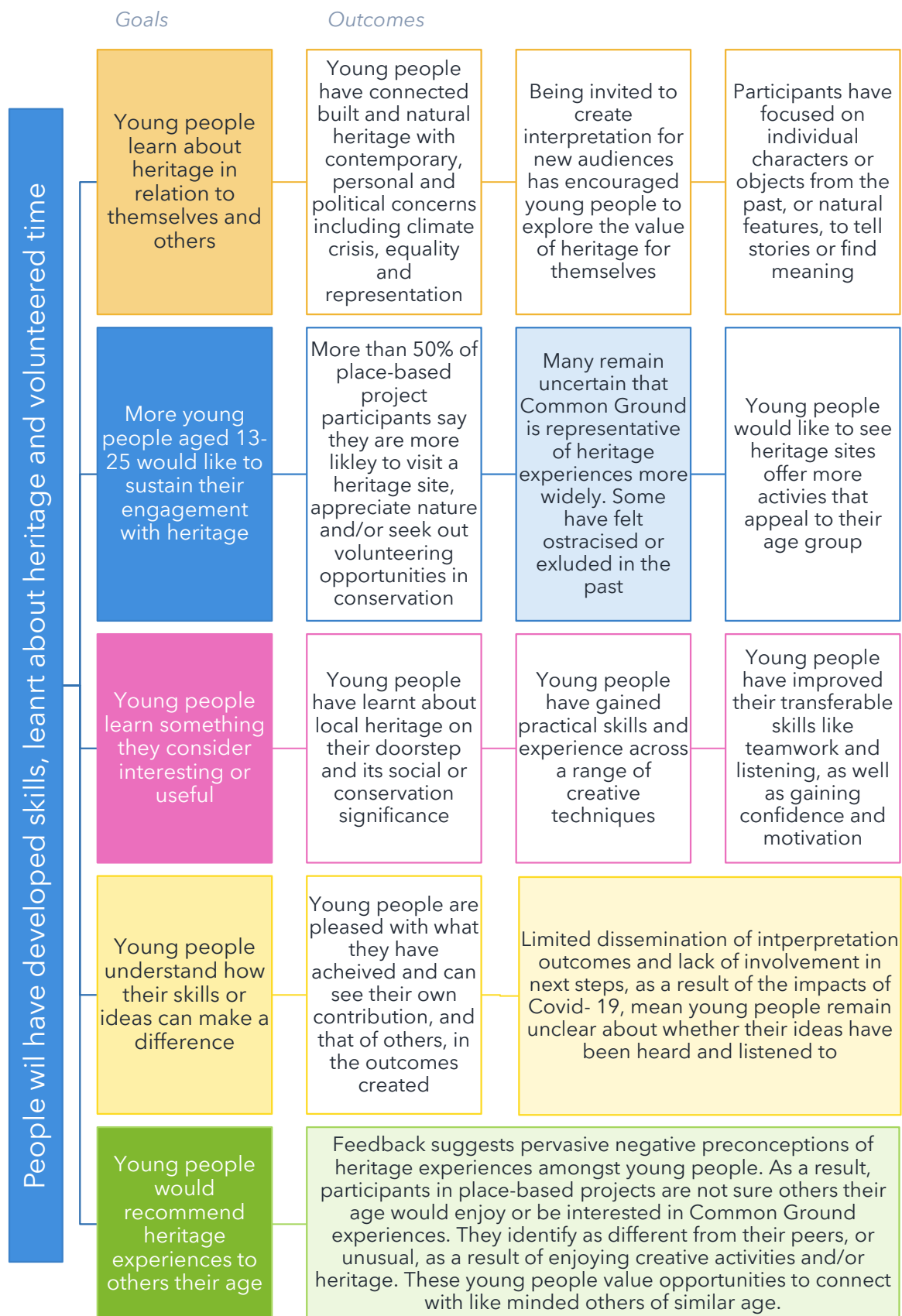
Place-based project participant

*"I like that it requires you to think about things, in order to tie the game to the place and make it work for everyone."*

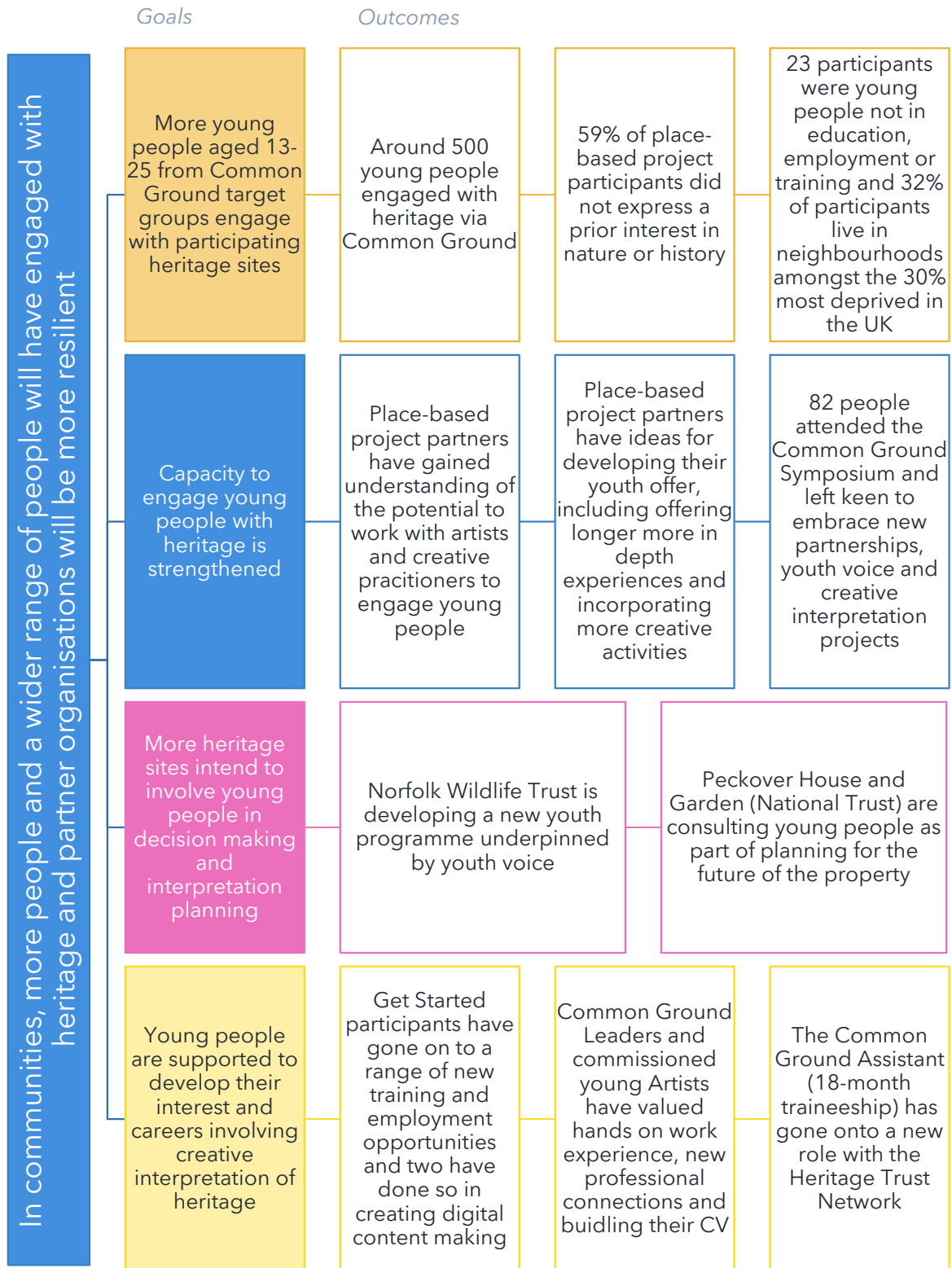
Place-based project participant

*"So lovely to see the natural landscape of the county interpreted and represented in such diverse and thoughtful ways!"*

Living Landscape exhibition visitor



*"Previously I just walked around but [this experience] has helped me learn more"*  
Place-based project participant



*"it's been a valuable experience for my CV, and a nice way to meet other creative young people in the county"*

Common Ground Leader

*"[Common Ground has] given us a way to start to connect with young people, understand the barriers that are there."*

Heritage partner

*"It has given us an idea of what young people are inspired by and new, fun ways [this place] could be explored"*

Heritage partner



# Learning what works



## Experiencing heritage through a creative lens

- Playfulness, games and storytelling, connecting built and natural heritage with contemporary concerns
- Adding young people's personal perspectives to heritage interpretation
- Spending creative time exploring heritage settings
- Focusing in on individual details, objects or stories



## Building a young, creative audience for heritage

- Providing creative opportunities and things to do in rural/coastal locations
- Fostering creative talent with a lived experience of the region's heritage
- Helping young creatives gain real-life, hands on experiences
- Developing young, creative advocates and influencers for heritage



## Listening

- Asking young people 'How can we be more welcoming to others your age?'
- Providing structure and support for young people to make decisions for themselves in heritage settings
- Giving young people freedom to explore, allowing them to ask questions and seek out knowledge rather than this be prescribed
- Regular peer review as young people create heritage interpretation



## Investing in recruitment

- Building relationships with community groups, schools, referral partners
- Offering real life briefs to complement creative studies at school/college
- Taking activity to young people through outreach and pop-ups
- Offering tasters and encouraging young people to return with friends
- Building a following through youth led social media content



## Showcasing young people's responses to heritage

- Promoting appreciation of heritage away from traditional sites e.g. art exhibitions, social media
- Inspiring heritage site visitors with young people's perspectives
- Providing clear editorial guidelines and formatting requirements to ensure interpretation can be used by heritage partners
- Setting aside resources for post-production and involving young people in editing where possible.



## Working in partnership

- Building a regional young creative audience for heritage
- Connecting like minded young people across sites and organisations
- Ensuring heritage partners are fully involved and present within creative activities
- Supporting a community of early career stage practitioners

## Recommendations

Partners should build on the achievements of Common Ground by

- Developing and making use of interpretation outcomes created as a means of demonstrating that young people's perspectives are welcome and valued
- Putting in place next step opportunities for young people

Partners should build on learning from Common Ground by

- Developing the role of artist led, creative activity in facilitating young people's appreciation of heritage
- Fostering creative ways of seeing and understanding heritage that relate to young people's personal and political concerns
- Experimenting with youth-led and purposeful ways of young people exploring and learning about heritage, with a mission
- Ensuring heritage partner staff are fully embedded and able to build meaningful relationships with young people
- Positioning creative interpretation within a wider youth participation strategy within heritage organisations with next steps in place for young people to build on their interests

Partners should continue to collaborate in order to

- Offer and promote a seasonal programme of creative opportunities across a range of sites and locations for young people to respond to and interpret the region's heritage
- Celebrate and showcase young people's creative interpretation online, within heritage sites and cultural venues
- Work with the Prince's Trust to support young people's wellbeing, employability and life chances and, in doing so, their appreciation of heritage

Norfolk & Norwich Festival should share and promote learning to inform

- Support and networks for young, heritage-inspired creative practitioners, producers and artists
- Showcasing of young people's creative interpretation of heritage
- Opportunities for young heritage artists and creative producers/curators to gain experience, take roles as young leaders and establish careers

To ensure that opportunities are inclusive of diverse young people, partners should

- Invest in outreach and relationship building with communities
- Develop youth-led approaches or 'hold the space open' to respond to young people's needs and priorities
- Ensure that traineeships and young artist commissions are fully supported by systems that define their purpose and parameters and safeguard early career stage practitioners

# INTRODUCTION

## About Common Ground

2.1 Common Ground (2020-22) has been a 3-year programme enabling young people aged 13-25 in the East of England to develop new approaches to heritage interpretation. The Common Ground partnership has worked together to

- Promote creative engagement by young people with their local heritage
- Give young people a voice in how heritage might be made more accessible to their age group(s)
- Support young people to interpret heritage in ways that are meaningful to them
- Offer opportunities for young people to develop as leaders in the creative interpretation of heritage
- Enhance the capacity of partners to engage with young people in future

2.2 Funded by the National Lottery Heritage Fund (NLHF), Common Ground has set out to achieve NLHF Outcomes for Heritage:

- Heritage will be better interpreted and explained
- People will have developed skills, learnt about heritage and volunteered time
- In communities, more people and a wider range of people will have engaged with heritage and partner organisations will be more resilient

2.3 As a partnership, Common Ground has

- Brought together skills from the arts and heritage sectors
- Committed to an open, flexible approach that allows young people to influence decision making

### COMMON GROUND PARTNERS

Colchester + Ipswich Museums

Flag Fen Archaeology Park,  
Peterborough Limited

Lowestoft Museum

Lowestoft Rising

National Trust

Norfolk Wildlife Trust

Norfolk & Norwich Festival (lead)

The Prince's Trust

SHARE Museums East

Suffolk Wildlife Trust

- Showcased young people's creative interpretation of heritage online, at heritage sites and as part of the annual Norfolk & Norwich Festival
- Created opportunities for young professionals (aged 25 and under) to contribute to project delivery as commissioned artists
- Shared learning with other practitioners through the Common Ground Symposium 2022

2.4 The Common Ground model has recognised the need to ensure that young people in the East of England can not only engage with the region's heritage, but also develop longer term roles - and potential careers - in heritage interpretation. If the heritage sector wishes to better engage young people, then young people need to see themselves represented in the sector.

## IMPACTS OF COVID-19

2.5 Funded to take place January 2020 to December 2022, Common Ground has been significantly impacted by the Covid-19 pandemic<sup>1</sup> and this has led to

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<sup>1</sup> NLHF approved purposes were updated in November 2020 to reflect the limitations of Covid-19.

changes to the original delivery model. Impacts have included:

- Limited activity able to take place in the first 18 months. Some activity moved online.
- Place-based projects delivered in a condensed programme in 2021 and 2022, rather than over the full three years.
- Difficulties in recruiting young people, with changing Covid-19 regulations limiting lead times for outreach and communication.
- High levels of staff turnover and organisational restructuring impacting on capacity and continuity amongst partners.
- Reduced capacity to commission, promote and deliver activity amongst heritage partners, resulting in a more involved role for Norfolk & Norwich Festival (NNF), in producing the programme.

2.6 While presenting significant challenges, the timing of Common Ground, through the pandemic, has provided capacity to respond creatively to a rapidly changing environment by

- Supporting heritage partners to maintain connection with visitors and audiences through the creation of new digital content.
- Building a social media following of heritage artists in the region, of all ages, when face to face activity was not possible.

## Evaluation methodology

2.7 Common Ground has been independently evaluated from the earliest stages of its development. This report presents an evaluation of Common Ground January 2020 – December 2022<sup>2</sup>.

Figure 1 Evaluation framework

Common Ground Target Groups
<p>Young people aged 13-25 years living in the East of England who</p> <ul style="list-style-type: none"> <li>○ Have an existing interest in heritage</li> <li>○ Are active in the arts and/or</li> <li>○ Live in wards amongst the 30% most deprived in the UK, are NEET (not in education, employment or training) or have experienced challenging circumstances</li> </ul>
Types of Engagement
<p>Co-Leadership by young people <i>young people make decisions, have opportunities to lead and take responsibility for outcomes</i></p> <p>Collaborating with young people to <i>generate ideas, design and deliver outcomes</i></p> <p>Consulting young people to <i>inform decision making</i></p> <p>Engaging young audiences to <i>enjoy or learn about heritage</i></p> <p>Training that <i>better equips young people for learning, volunteering or employment opportunities within the heritage sector</i></p>
Mechanisms of Change
<p>Common Ground experiences are enjoyed by young people</p> <ul style="list-style-type: none"> <li>○ They would like to do more things like this in the future</li> </ul> <p>Young people feel welcome, included and respected</p> <ul style="list-style-type: none"> <li>○ They would like to return to this place in the future</li> </ul> <p>Participants feel a sense of purpose and achievement</p> <ul style="list-style-type: none"> <li>○ Common Ground helps them see themselves differently</li> </ul> <p>Young people feel their opinions are valued, they are represented and influential within heritage organisations</p> <ul style="list-style-type: none"> <li>○ They would recommend heritage experiences to others their age</li> </ul>

<sup>2</sup> Some Common Ground activity continues to take place until March 2023 due to delays associated with Covid-19.

This activity will be reported to NLHF but is out of scope for this independent evaluation.



- 2.8 Evaluation has taken a formative approach, with regular reports to the Project Partnership Board sharing feedback, monitoring progress and identifying learning. Evaluation tools have been designed around an agreed framework (Fig. 2) to understand whether core principles and values have been realised, alongside NLHF Outcomes for Heritage.

Figure 2 Evaluation methods



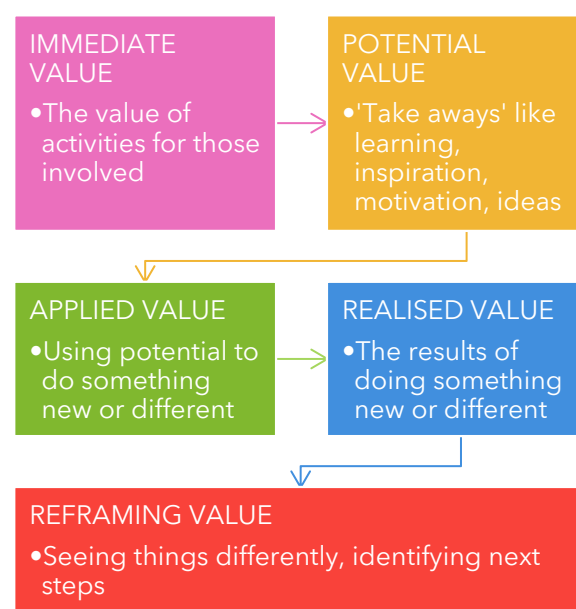
## METHODOLOGICAL LIMITATIONS

- 2.9 The original evaluation plan included assessing impacts over a three-year period, to include
- heritage partners involving young people in heritage interpretation
  - young people and other visitors/audiences experiencing this heritage interpretation

- associated increases in visitor numbers

- 2.10 Covid-19 has reduced this timeframe considerably. Meanwhile, before and after comparisons of how heritage partners engage visitors have become unreliable due to the disruption of the pandemic. As a result, our ability to understand the longer term 'applied' and 'realised' value (see Fig 3) of the programme is limited at this point. Evaluation has refocused<sup>3</sup>, on how Common Ground has influenced ideas and plans, although this 'potential' has yet to be put into action.

Figure 3 Value creation in communities of practice<sup>4</sup>



- 2.11 Other limitations of evidence have arisen from problems of capacity, communication and planning associated with the pandemic. Most notable are:
- Low levels of feedback/survey responses from Young Leaders
  - Lack of audience feedback for heritage interpretation outcomes

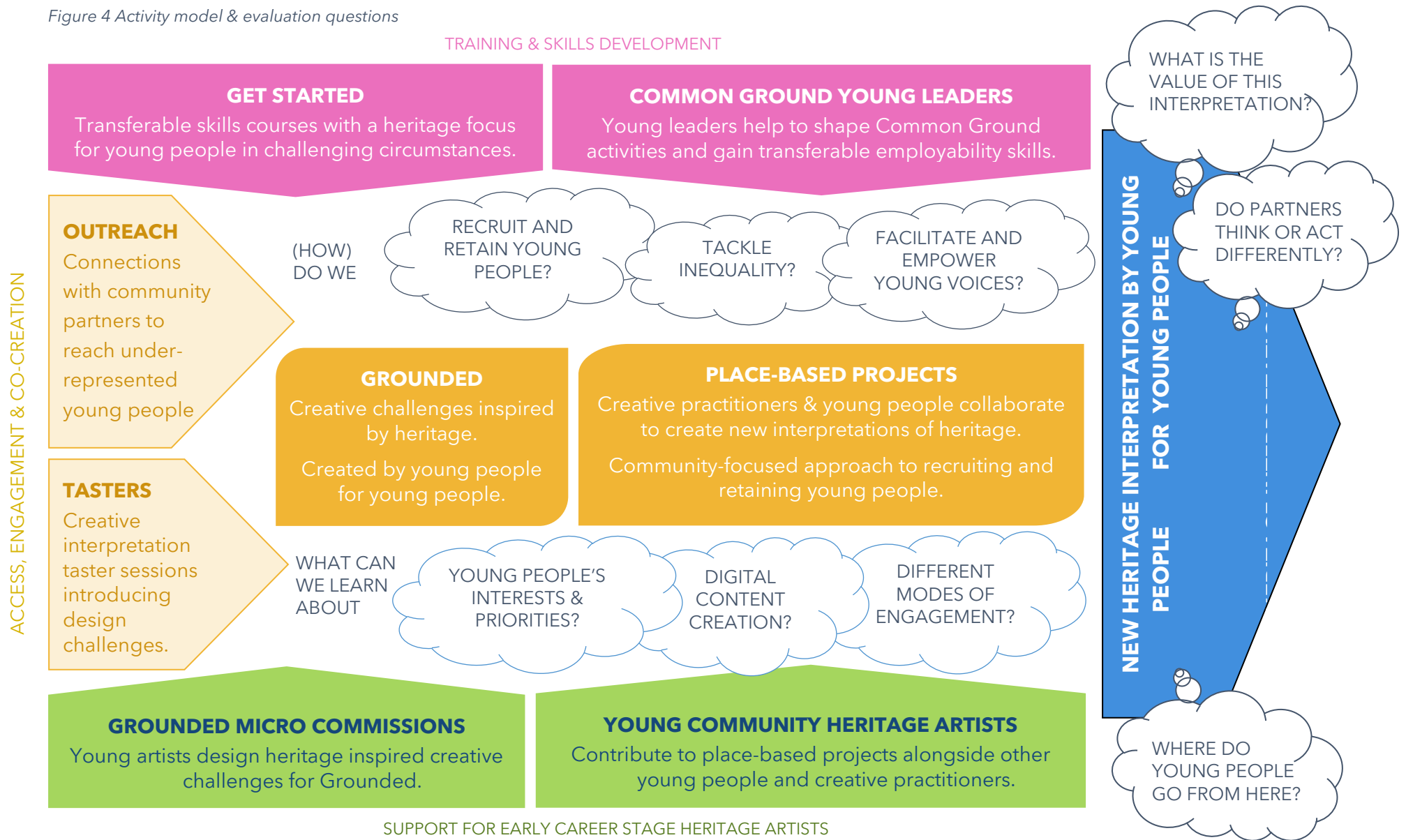
<sup>3</sup> Changes in outcomes to be evaluated are detailed in Appendix 1.

<sup>4</sup> Adapted from Wenger, E., Trayner, B., and de Laat, M. (2011) Promoting and assessing value creation in

communities and networks: a conceptual framework. Rapport 18, Ruud de Moor Centrum, Open University of the Netherlands. <https://www.wenger-trayner.com/evaluation-framework/>

ACTIVITY

Figure 4 Activity model & evaluation questions



## Place-based projects



- 3.1 Place-based projects have been a central strand of Common Ground, inviting young people to re-interpret heritage for others their age. Working with artists, young people have created digital content and alternative tours, telling stories that are meaningful to them.
- 3.2 Due to delays associated with Covid-19, an original emphasis on creating usable heritage products has shifted towards the process of creative heritage interpretation.
- 3.3 Projects have targeted local young people in locations where they may face poor access to cultural opportunity. They have set out to
- bring together young people from Common Ground target groups to share skills and life experiences
  - take creative approaches to exploring heritage in new ways
  - offer paid traineeships to young community heritage artists to assist and gain experience in creative facilitation
  - celebrate young people's interpretation of heritage by sharing content with friends and family
  - create new interpretation outcomes for future use by heritage partners



10 new heritage interpretation resources - digital & live experiences



77 young people involved in creating new heritage interpretation



93 sessions (half days) of creative interpretation activity



New partnerships between 6 heritage partners and 14 artists

Figure 5 Overview of Common Ground place-based projects



### Flip the Museum 2020

- Location: Lowestoft
- Partners: Lowestoft Museum with NessFest and Lowestoft Rising
- Project: Digital content inspired by exhibits geolocated near the museum on an online map
- Lead Artists: Mutiny



### Virtual Peckover 2021

- Location: Wisbech
- Partners: National Trust / Peckover House
- Project: Creating an alternative virtual tour incorporating fashion, photography, craft, spoken word, storytelling
- Lead Artists: Michelle Roche and Cooperative Innovations



### Capturing the Common 2021

- Location: Roydon Common, King's Lynn
- Partners: Norfolk Wildlife Trust
- Project: Photography and videography course producing short film & social media content
- Lead Artists: Reel Connections



### Collective Impact 2021-22

- Location: Ipswich
- Partners: Colchester + Ipswich Museums, Volunteering Matters
- Project: Online space combining visual storytelling & live art making exploring youth violence, crime & punishment
- Lead Artists: Story Makers Company and Hannah Aria



### Playtest: Peckover House 2022

- Location: Wisbech
- Partners: National Trust / Peckover House
- Project: Creating interactive on site games incorporating mobile phone technology
- Lead Artists: Coney



### Playtest: King's Lynn 2022

- Location: King's Lynn
- Partners: Norfolk Wildlife Trust
- Project: Creating interactive on site games incorporating mobile phone technology
- Lead Artists: Coney



### Playtest: Carlton Marshes 2022

- Location: Lowestoft
- Partners: Suffolk Wildlife Trust
- Project: Creating interactive on site games incorporating mobile phone technology
- Lead Artists: Coney



### Playtest: Flag Fen 2022

- Location: Peterborough
- Partners: Peterborough Limited
- Project: Creating interactive on site games incorporating mobile phone technology
- Lead Artists: Coney



## Example: Flip The Museum (Lowestoft 2020)



**The Team** Lowestoft Museum, Mutiny (artists), 3 young people, heritage consultant Gemma Rogers, NessFest/Lowestoft Rising

**The Heritage** Lowestoft Museum is volunteer run and collects, preserves and displays objects relating to the history of the area and its people.

Flip the Museum asked young people "what would we put in the Museum from today?"

- Young people visited Lowestoft Museum with volunteers as guides and took part in creative workshops with a writer, artist and musician
- They wrote poems inspired by six self-selected exhibits
- During evening online sessions young people produced films with sound and visuals exploring their own political and social concerns
- These were made accessible to audiences on mobile devices as digital interpretation pinned on a virtual map to sites in the park around the Museum

*"It was a real life experience - we were working at the same pace as the films were being made."*

*"We were part of the process and could have our say"*

Participants

*"It has helped me gain more knowledge on our local heritage. I have always been interested in history so this experience has been exciting and I can't wait for more people to see and hear what we have achieved."*

Participant

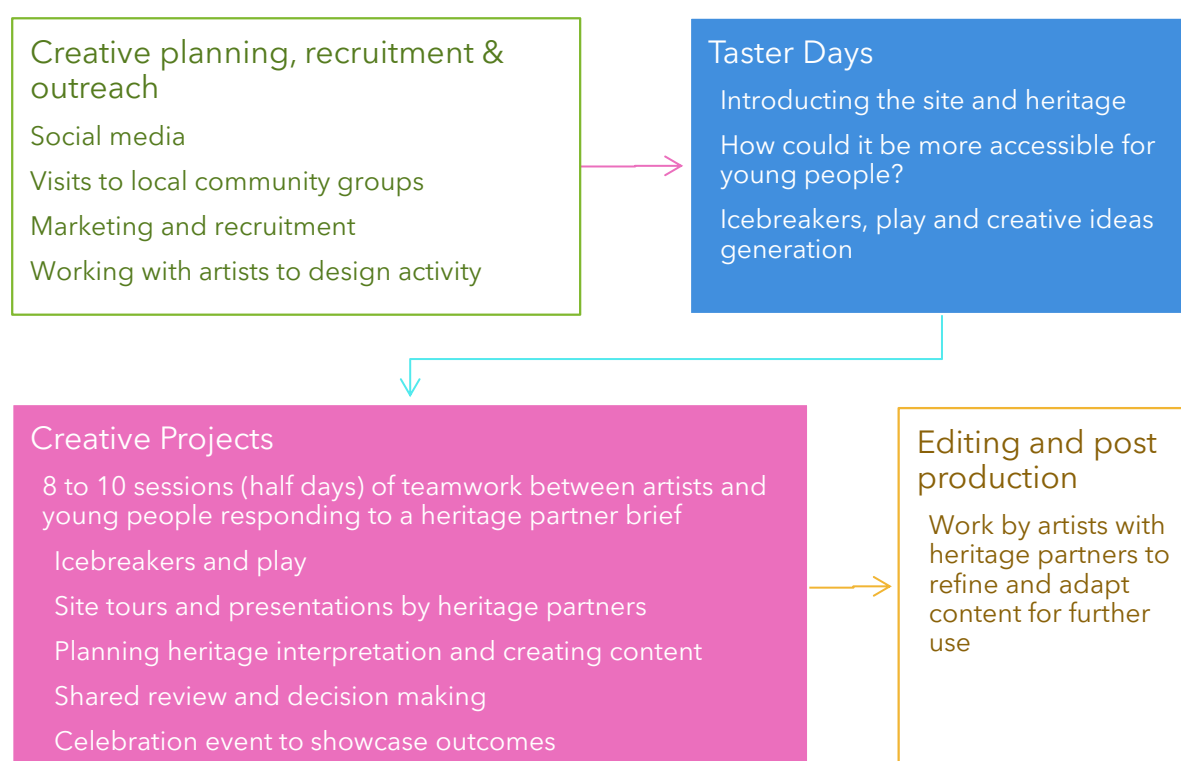
*"It helped us see our collection through fresh eyes"*

*"It made us think about what might be here in the future, when usually our work is about what is past"*

*"The virtual trail is an opportunity to capitalise on new visitors to the park as a result of Covid-19"*

Museum volunteer

Figure 6 Place-based project process



3.4 Place-based projects have been a collaboration between heritage partners, Norfolk & Norwich Festival & commissioned artists. Each partner has signed up to key principles that include:

- Providing 'real life' creative scenarios in which young people and artists respond to a brief set by heritage partners
- Empowering young people as decision makers, allowing them to steer the creative process
- 'Holding the space open' to respond to young people's ideas and priorities
- Inclusion of diverse young people with varied prior interests and experiences

3.5 Young people have been offered opportunities to take part in a Taster Day and then sign up for a longer creative project. The process for partners is longer, with lead time required to develop relationships with artists and build local connections with potential participants. Over time, the

need for a post production phase to turn creative content into heritage interpretation products suitable for wider dissemination has been recognised.

3.6 Digital platforms for heritage interpretation have emerged as a popular outcome and means of partners reaching new audiences. They have included:

- Films that can be accessed through 'pins' in a digital map
- Virtual reality tours and 3D spaces that can be explored online
- Film, photography and posts suitable for social media
- Interactive games combining mobile apps with live theatre to set challenges and explore a site

3.7 Over the course of the programme, project workshops and activity have taken place face to face and online, in the day time and evenings, in term time and school holidays. The most successful of these approaches for

recruitment and retention has been face-to-face workshop courses in school holidays.

- 3.8 Taster Days have offered young people the chance to try out experiences before committing to a longer project. 50% of participants in Playtest summer projects in 2022, for example, had attended a Taster Day in May (half term). In some cases, Taster Day participants returned with friends.
- 3.9 Taster Days have also proved to be a valuable opportunity to listen to young people's initial ideas and shape projects accordingly. In Years 1 and 2, Taster Days were not able to happen sufficiently far in advance. This limited their recruitment value and restricted the ability of artists and partners to plan or be responsive.
- 3.10 Online activity has been of mixed success. It worked well for Flip the Museum with a small group of participants who had opportunities to meet and get to know artists at the outset in person. In this instance, regular online sessions took the form of artists coaching young people to review, improve and make editorial choices about content they had been creating in their own time. This encouraged young people to gain independence and confidence.
- 3.11 Online delivery worked less well for Collective Impact, a larger group in which new participants joined over time and there was no face to face opportunity to form relationships at the outset. This project explored youth violence with young people who had experienced a range of challenging circumstances. For some, online meetings did not feel like a suitable environment. The project became more successful when a series of artist-led face to face workshops took place.

#### Role of heritage sites

- To establish a real life creative interpretation brief for artists and young people
- To inform artist selection, in agreement with NNF
- To support recruitment of young people
- To host activities and facilitate access to the site and heritage
- To provide tours, expertise and guidance to support understanding and interpretation
- To consider and implement future use of interpretation outcomes

#### Role of artists

- To ensure young people feel welcome, included and able to contribute
- To use creativity and play to explore and respond to heritage
- To gather young people's ideas about making heritage more accessible to their age group
- To draw on the existing skills and interests of young people and facilitate learning of new techniques
- To involve young people in reviewing and making editorial decisions about interpretation content
- To format and edit interpretation content into usable outcomes

#### Role of Norfolk & Norwich Festival (NNF)

- To facilitate project planning and design
- To commission artists in consultation with heritage partners
- To market activity and recruit young people, with heritage partners
- To provide event management, pastoral care and safeguarding support as appropriate
- To gather data and feedback and facilitate ongoing evaluation

## Example: Virtual Peckover (Wisbech 2021)



**The Team** National Trust / Peckover House and Garden, Michele Roche (artist), Skye Waton (young heritage artist), Cooperative Innovations (VR specialists), 4 young adults.

**The Heritage** Georgian house and walled garden, the home of a prominent Quaker family, owned by the National Trust.

Virtual Peckover created a virtual tour inspired by stories and artefacts from the House.

- Participants/artists met two days a week for four weeks to generate content on weekdays in term time. This attracted a small group of young adults who were students or not currently in work or education
- National Trust staff and volunteers were on hand throughout to facilitate access and tell the story of the House whilst ensuring safety and conservation
- The team made 360 degree photos of objects, took part in drama workshops, fashion photography, embroidery and spoken word and was made available to family and friends as a virtual reality tour using VR headsets

*"The experience was surprising. Not at all what we expected and not at all like National Trust tours of properties experienced before. It was much more creative and enjoyable."*

Participants

*"[The content created] is bright, vivid, colourful and young. It sums up history as well as telling the story of young people involved through their selection of items to respond to"*

National Trust

*"Unexpected, fascinating stories. Unpredictable but perfect"* Cooperative Innovations

*"It shows the human side without reducing history to moments in time or sad things. It's about living and falling in and out of love"*



## Example: Playtest: Flag Fen (2022)



**The Team** Flag Fen Archaeology Park (Peterborough Limited), Coney (artists), Jack Wilkin & William Karenga (community heritage artists), 9 young people

**The Heritage** Bronze age landscape and archaeology

Playtest was a programme of projects creating on site games using mobile phone platforms and live interactive theatre.

- A game-making Taster Day in May half term was followed by a 5 day summer holiday project attended by 12-15 year olds
- The game young people created asked audiences to solve a mystery from the site's past by finding clues and undertaking challenges.

*"I like that it requires you to think about things, in order to tie the game to the place and make it work for everyone."*

Participant

*"You need to look beyond first impressions to uncover the history. There's a lot more here than I realised."*

Participant

*"The great thing about a game is that you don't realise you are also learning."*

Participant

*"Things like this should happen more regularly. It's really good for young people to have positive experiences like we have had. I think we would all like to come back."*

Participant



## Social Media



3.12 Social media activity became central to Common Ground during Covid-19 lockdowns as a means of supporting recruitment and showcasing young people's creative responses to heritage.

3.13 It became apparent that Common Ground needed its own social media presence in order to create content that is youth led and youth focused, given restrictions associated with the branding guidelines of partners. The result has been use of Instagram as a space that does not feel corporate and has responded to the emerging interpretation priorities of young people, such as

- LOCALITY celebrating heritage on your doorstep, seeing familiar places differently

- Connecting to contemporary **POLITICAL CONCERNS** - inequality, sexuality, climate crisis
- **BITE SIZE CONTENT** that builds stories around individual heritage details

3.14 On average, around 27% of Common Ground Instagram followers have been young people aged 13-24, with other followers largely appearing to be established artists and heritage practitioners. While the majority of followers are based in the East of England, 12% are in or around London and 3% are outside of the UK.



839 Instagram followers (by Dec 2022)



27% of followers (on average) aged 13-24



Average reach of 18,000 per year



8,679 likes, views, comments (lifetime Level 1 engagement)

Figure 7 Most popular Instagram posts



nnfcommonground • Following

Sole Sole • Summer Love



nnfcommonground 🐾HAPPY NORFOLK DAY 🐾

That's right, the day that everyone's been waiting for (maybe). So let's celebrate with 5 spicy heritage facts about the county! ☐

We had a lot of fun researching this one. (Fact that didn't make the final cut = Norfolk is the birth place of the fish finger!)

•

#Norfolk #NorfolkDay #NorfolkUK #BeMoreNorfolk #TravelTuesda  
#UKHeritage #HeritageFacts #NorfolkHistory #OTBC #NorwichFC  
#Nature #NaturePhotography #Seals #MarineNature #UKBeaches  
#NorfolkBeaches #SealsOfInstagram



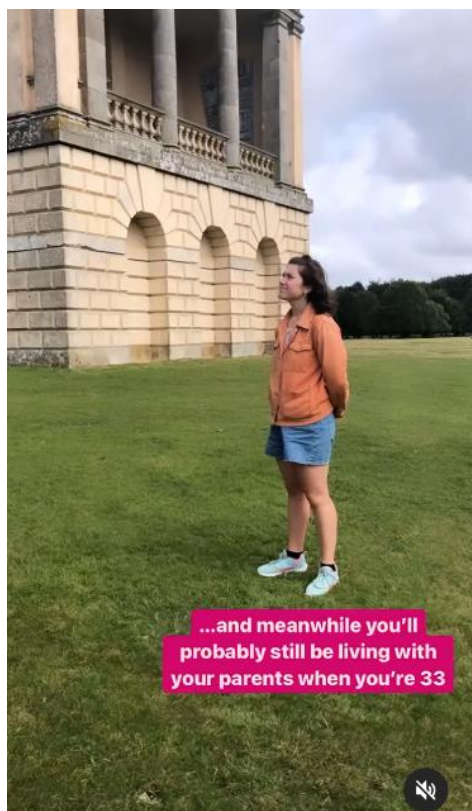
76 likes

JULY 27

4303 Views  
76 likes



Add a comment...



nnfcommonground • Following



nnfcommonground The absolute state(ly home) of this...

Made a trip to @houghton\_hall at the weekend and couldn't resist filming a cheeky reel while we were at it (thanks Georgia's mum for being honorary camerawoman) 😊

•

#fyp #StatelyHome #HouseTour #HouseEnvy #HouseEnvyInteriors  
#BTS #BehindTheScenes #Bridgerton #BridgertonEdit #Norfolk  
#NorfolkDay #UKHeritage #TravelTuesday #BeMoreNorfolk  
#Houghton

10w



77 likes

SEPTEMBER 3

5171 Views  
77 likes



Add a comment...



## Grounded (2020-21)

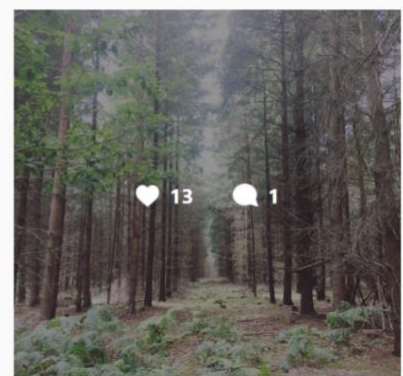
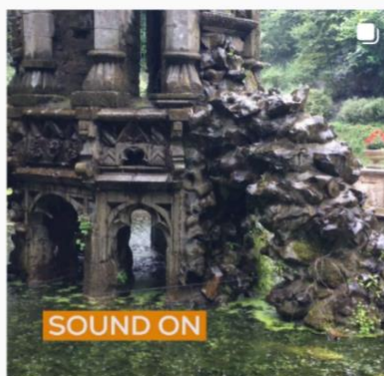


3.15 Grounded Weekend (2020) and 7 Days Grounded (2020 and 2021) were social media campaigns, inspired by The Wildlife Trusts' 30 Days Wild. They invited young people to make and share creative content inspired by local heritage during Covid-19 lockdowns.

3.16 Grounded gave a small boost to Common Ground's Instagram following and post engagement, but the number of creative responses was minimal. For 7 Days Grounded, five young heritage artists were commissioned to create content on their own feeds, in art forms including dance, video making, crafts and poetry. This reached a wider audience, though analytics are not available and few creative responses were posted.

3.17 Grounded appears to have worked less well than hoped for as a result of existing in isolation from the wider programme (which was delayed by Covid-19 lockdowns). It did not connect and to an established target community of potential participants and daily tasks allowing limited time for the completion of responses.

3.18 Grounded did add value, however, by revealing the opportunity to connect with early career stage heritage artists as social media influencers. Creative tasks formed the basis for the Prince's Trust's Get Started course in Social Media Content Creation, making Grounded an important foundation for Common Ground activity to follow.



## Common Ground Leaders

3.19 Common Ground Leaders sets out to support young people aged 18-25 with an interest in the arts and heritage, creating and producing, to gain leadership skills and build networks through

- Masterclasses
- Action groups and self-led projects
- Contributing to Common Ground artist selection and planning

3.20 The Leaders programme was launched in 2021, replacing plans for a Youth Advisory Board following consultation with young adults. It further evolved in response to early feedback from Young Leaders, to add a stronger social element, including social events to support members to build networks with peers.

3.21 81 young adults aged 18-25 have registered as Young Leaders and 35 had actively taken part<sup>5</sup>. 25% of this group took part in one specific activity while the remainder have been more consistently involved and formed strong connections to the programme and each other.

*"I very much liked curation. It's not something I ever thought I'd do. I also immensely enjoy working with both staff and young leaders - strong guidance, support and knowledge from everybody"*

Common Ground Leader



35 active leaders



66 sessions of activity



5 public events produced

Table 1 Overview of Young Leaders Activity

Young Leader Masterclasses
<ul style="list-style-type: none"> <li>• How Heritage Inspires Creativity (Katie Green)</li> <li>• Creating an Artists Brief (Grace Davies)</li> <li>• Copywriting (SFP Communications)</li> <li>• Evaluation (Andrea Spain)</li> <li>• Running Your Own Workshop (Rose Feather)</li> <li>• Nature Conservation (Ajay Tegala)</li> <li>• Freelancing in the Arts (Lexine Lee)</li> <li>• Collaborative Project Planning (Jade Anderson)</li> <li>• Creative Tech and Heritage (Collusion)</li> <li>• Creative Storytelling (Epic Tales)</li> </ul>
Two further masterclasses in 2023
Young Leader Projects
<ul style="list-style-type: none"> <li>• Living Landscapes Exhibition, Norfolk &amp; Norwich Festival 2021</li> <li>• Capturing the Common Exhibition and workshop at Cley Marshes 2021</li> <li>• Workshop at Norfolk &amp; Norwich Festival's Garden Party 2022</li> <li>• Common Ground Symposium, Norwich 2022</li> </ul>

<sup>5</sup> Data correct at 31 Dec 2022

## EXAMPLE: Living Landscapes Exhibition 2021



**The Team** Common Ground Leaders, Norfolk & Norwich Festival (NNF)

**The Heritage** The leaders commissioned and curated an exhibition of new artwork by young artists responding to local natural and built heritage

Living Landscapes was an exhibition at the Undercroft, Norwich as part of NNF 2021

- The space was transformed into an art installation
- East Anglia's city, fen, coast and farmland were represented through a range of artforms - from quilting to sculpture
- The exhibition showcased under-represented voices, commenting on the role of heritage in the future, who can access and comment on heritage and our relationship to place after a year of isolation
- 323 visitors attended of whom 27% were aged 25 or under

*"It was fantastic to collaborate with local young people who share my interests and ambitions and to gain insight from their ideas, references and backgrounds"*

Common Ground Leader

*"So lovely to see the natural landscape of the county interpreted and represented in such diverse and thoughtful ways!"*

*"Feeling grateful these young people are the future of our environment, art & the planet"*

*"That the works are so well considered, sensitive + aware really gives me hope for the future!"*

Visitor feedback



## Young artist commissions & traineeship

### Young artist commissions

3.22 Commissioning of young heritage artists (aged 25 and under) has been a consistent strategy throughout Common Ground as a means of providing experience and career development opportunities. This approach replaced initial plans for traineeships with heritage organisations disrupted by Covid- 19.

Young Artist Commissions	
Grounded content creation task commissions	5
Living Landscapes exhibition	5
Community heritage artists supporting place-based projects	7
Event speakers, leaders or facilitators	6
Photography, design and illustration/animation commissions	8
Symposium hosts	6

3.23 37 commissions have been awarded between 29 artists, 84% of whom live in the East of England. 62% describe their work as artists as self-employment, 59% are employed by an organisation and 14% are students<sup>6</sup>, apprentices or trainees. Of 21 survey respondents, 1 was unemployed at the time of their commission and two were seeking work as artists but employed in other roles.

3.24 Commissioned young artists describe their distinctive role as:

- Demonstrating a passion for heritage to engage and inspire other young people
- Being relatable and bridging the gap between young participants and heritage organisations –

making experiences feel 'not school'

- Contributing specialist art form skills and creative perspectives

3.25 Young artists value commissions as an opportunity to

- Gain work experience and build a CV after the disruption of Covid-19
- Be employed locally, rather than needing to move away to work
- Work with others who share similar passions
- Develop leadership and communication skills

3.26 Community heritage artists, who have shadowed and assisted lead artists in the delivery of place-based projects, applied for their roles in order, for example, to

- Gain experience of working with young people age 13+
- Encourage other young people to appreciate their heritage
- Link experience in youth work and teaching with skills as an artist
- Build a freelance career portfolio
- Establish contacts and connections

[The best part of being commissioned by Common Ground has been]:

*"Learning from the other artists in a collaborative role"*

*"Encouraging other young people to have the confidence to create"*

*"Encouraging young people to develop their skills and appreciate their local area"*

Young artist feedback

3.27 Feedback has highlighted that, while young artists have highly valued these opportunities, the flexible and

<sup>6</sup> Based on a sample of 21 commissioned young artists completing a feedback survey

responsive approach taken has meant that they have sometimes felt that their role was unclear or that they lacked support when facing difficulties. As a result, for Playtest (2022), a more structured approach to mentoring was taken by Coney when working with a team of young community artists, rather than a single placement. This appears to have worked well, with strong peer to peer relationships and support developing amongst the four young artists and Coney.

## Traineeship

- 3.28 An 18-month, paid traineeship as Common Ground Assistant was created in 2021 to add a further career development opportunity to a young practitioner. This was awarded to a history graduate looking for career opportunities in the culture or heritage sector, who subsequently became an important member of the delivery team.
- 3.29 The Trainee has valued the opportunity to take up an accessible, entry level role at a time when, as a recent graduate, there was fierce competition with more experienced candidates for jobs, as a result of the pandemic. They were also attracted to
- The opportunity to gain experience in reaching out to communities
  - The open and broad job specification, including work experience connected to the wider Norfolk & Norwich Festival
- 3.30 The flexible nature of the role has allowed them to gain a range of experiences including working in place-based ways, out on site in a variety of project, event and heritage settings. They found the Festival to be a welcoming and supportive employer,

with colleagues helping them find somewhere to live and make connections with other young practitioners.

- 3.31 They personally appreciated the 'real life' nature of the role, with little difference between expectations of the Trainee and others in the team. Meanwhile their role has added important capacity to the team with the flexibility to respond to the needs of the programme.
- 3.32 The trainee felt able to be a role model for young participants in Common Ground and found that young people would talk to them about ideas and issues relevant to their generation. They have been able to reach out to participants to share personal experiences and allay concerns, where helpful.
- 3.33 Overall, the traineeship has been successful but, at some points, challenges faced by the programme impacted on the Trainee's experience. On occasion, the demands of the programme – such as the need to focus on marketing and communications – did not fit with the Trainee's hope to gain skills across a wider range of activities. The Trainee was supported in their role via monthly meetings with a line manager and encouraged to take up training opportunities. However, access to training was largely reliant on their own initiative and did not always happen due to pressure of work. Planned quarterly reviews of the traineeship, with associated plans, documentation and milestones, did not happen, due to staff absence and turnover. These experiences suggest the need to strengthen underpinning support mechanisms for such traineeships.

## Get Started

3.34 Get Started is a programme of courses developed and delivered across the UK by the Prince's Trust. They support young people who are not in education, employment or training (NEET) to

- Develop transferable social and employability skills
- Try out different areas of interest and potential training in an accessible, supported environment
- Gain confidence and take a step on a pathway towards further support, training or work experience
- Build relationships with Youth Development Leads within the Trust

3.35 From experience, Get Started Courses are most likely to attract NEET young people to take part where they offer

- Tangible outcomes as part of their journey towards employment
- 'Real life' contexts and connections with employers

3.36 Get Started courses involving heritage interpretation formed part of Common Ground's original commitment to engage with NEET young people, and become yet more important as a result of the impacts of Covid-19. Recent research by the Prince's Trust demonstrates high levels of anxiety amongst young people about their life chances as a result of the Covid-19 pandemic and cost of living crisis.

- One in four young people (26%) feel like they are going to fail in life, rising to 35 per cent among NEET young people and 36 per cent among those from poorer backgrounds.
- 64 per cent of young people feel they can overcome the challenges they face but need practical support to build their confidence and skills.

- 59% of young people would like to have a job that has a positive impact on society or their community

3.37 For Common Ground, the Prince's Trust have worked with partners to offer three Get Started courses in Social Media Content inspired by the East of England's heritage. This model has brought together three priority areas for the Trust,

- Connecting with the arts and engaging with young people's creativity and ideas
- Digital skills and employability pathways
- Young people's concern for the environment

### Get Started Course in Content Creation, Peterborough, May 2021

5-day course attended by 8 young people held at the Key Theatre, Peterborough

Participants created social media content inspired by creative tasks from the 2021 Grounded Social Media campaign that was shared via Common Ground's Instagram account.

### Get Started Course in Content Creation in partnership with Norfolk Wildlife Trust, May 2022

5-day course with taster session attended by 8 young people. Online

Participants created digital content to be used in Norfolk Wildlife Trust social media campaigns. They learned how to edit video and audio and maximise social media engagement with the aim of raising awareness of environmental issues. They created a concept and ad for a podcast and artwork to advertise the Wildlife Trust's 30 Days Wild Campaign, as well as a nature themed video.

The course was supported by talks and information from Norfolk Wildlife Trust.

Get Started Course in Content Creation in partnership with Colchester + Ipswich Museums, September 2022

5- day course with taster session, attended by 6 young people. Online.

Participants created digital content inspired by Christchurch Mansion's Landscape Rebels exhibition, considering how this might be made accessible to local communities.

- 3.38 Focus Groups with participants confirmed that young people have been attracted to courses as an opportunity to develop skills in digital and social media content creation. However, once taking part, young people enjoyed the creativity of their week together and reported a wide range of mental health and wellbeing benefits from spending time in nature, particularly after the social isolation of Covid-19 lockdowns.
- 3.39 The Prince's Trust aim to recruit 10-12 young people for each Get Started course but this proved to be difficult for Common Ground courses. Youth Development Leads were enthusiastic about the opportunities on offer being of interest but challenges appear to have arisen due to
- accessibility of face to face courses for young people in rural locations,

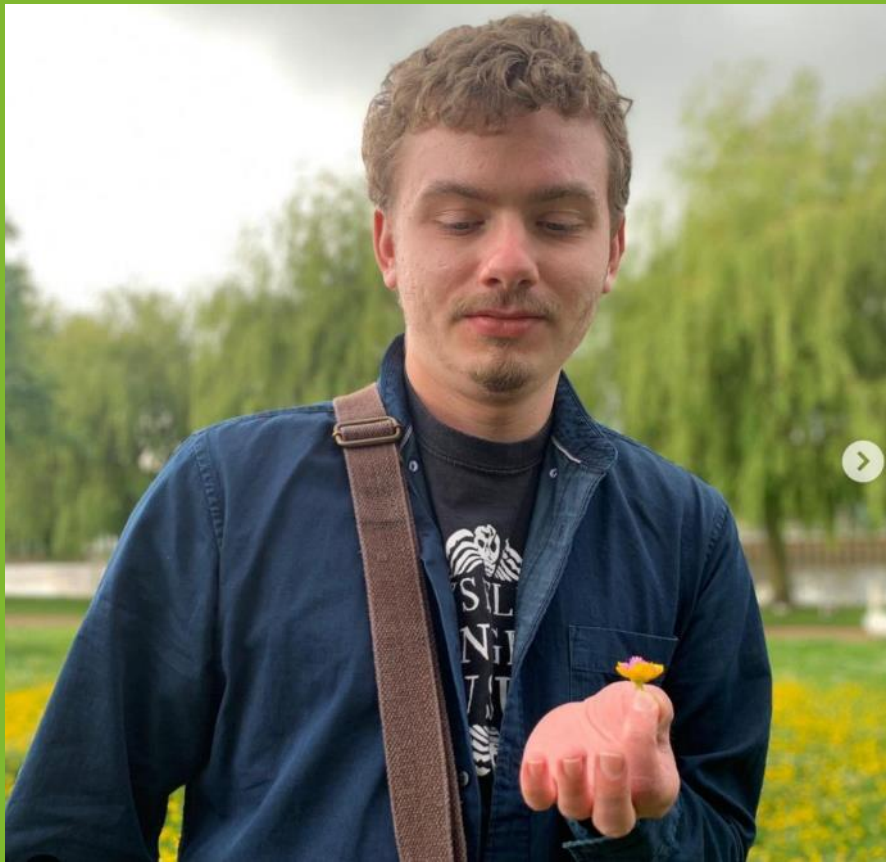
unable to get to meeting points from which the Trust was able to provide transport

- staff shortages within the region with the Princes' Trust

- 3.40 As a result, fewer young people have participated in courses than originally hoped for and plans for face to face courses in King's Lynn and Ipswich moved online in order to be open to more young people.

As a result, two out of three Get Started courses for Common Ground moved online in order to be accessible across a larger catchment area and overcome transport barriers. While not preferred, this is in keeping with the Trust's wider move to blended delivery. Young people engaged well with the courses and the Trust enjoyed positive collaborations with heritage partners (Norfolk Wildlife Trust and Colchester + Ipswich Museums). There were some acknowledged limitations of online delivery in terms of relationship building, pastoral support and the types of creative activity possible.

## EXAMPLE: Get Started Peterborough 2021



### The Team

Prince's Trust, 8 young people who are not in education, employment or training, Lauren Bouche (artist/facilitator), Emily Yelverton, Joshua Freemantle, Molly Gooderham, Nasir Mohamed, Rebecca Callow (young heritage artists)

### The Heritage

Peterborough's parks and public spaces

Get Started: Content Creation supported young people to gain confidence and skills through a course in social media content creation inspired by Peterborough's parks and city centre wildlife.

- Young people took part in a week of nature inspired workshops with a creative task each day e.g. poetry, videography, photography, crafts
- Young heritage artists commissioned by Common Ground to create tasks for the 7 Days Grounded social media campaign, introduced activities by video link
- Content was showcased on Instagram as part of 7 Days Grounded

*"It means you are experiencing the world you are in. That has been really important during/ after Covid. It's real"*

Participant

*"Being in nature helps me to feel centred".*

Participant

*"It was not too much nature - we weren't made to camp out in it!"*

Participant



## Common Ground Symposium

- 5.14 The Common Ground Symposium at The Halls, Norwich (25 November 2022) was an event designed by young people to share ideas and learning from the programme.
- 5.15 The Symposium asked *"How can creativity lead us to alternative ways of seeing and enable youth engagement with heritage?"*, inviting participants from heritage, the arts, learning, engagement and audience development, creative practitioners, and young people to develop their ideas and practice around youth voice and engagement, creativity, storytelling and alternative ways of seeing heritage.
- 5.16 Common Ground Leaders curated the day, took roles as events hosts and created content, alongside commissioned young artists. Content created by young people included an exhibition highlighting the Common Ground Symposium themes of 'Play', 'Non-Traditional' and 'Access', set dressings, animations and designing/illustrating three Symposium journals and a publication.

*"I learnt more on how I work and working to clients needs. Also just learning about the case studies and work done through Common Ground was a natural product of the commission and really great!"*

Young artist feedback



### Key Note Speakers

Dr Dominique Bouchard, Head of Learning & Interpretation, English Heritage

Kemka Ajoku, Photographer

### Breakout Sessions

*Phantom Forms: Create Your Own Playable Artwork* by [Collusion](#)

*Something BAD Has to Happen: Connecting Heritage and Young People through Engaging Storytelling* by [Chip Colquhoun](#)

*Creativity and Fundraising: Transforming Your Approach and Gaining Success* by Fern Potter of [Arts, Fundraising and Philanthropy](#)

*Exploring Unconventional Youth Leadership* by [Community Artists Jack Wilkin and Lil Woods](#)

*Listening, Choice and Sharing Power with Younger People* by [Lawrence Becko](#)

### Plenary discussion

*Making Play with Heritage, Coney*

### Panel discussion

*'In what ways can creativity diversify youth access to heritage?'*

### Final keynote

*A History You Know, A History We Remixed*, [Sipho Eric Ndlovu](#).



OUTCOMES FOR  
HERITAGE: Heritage will  
be better interpreted  
and explained

## Young people have opportunities to interpret heritage in ways that are meaningful to them

77 young people involved in place-based projects totalling 93 sessions of creative interpretation activity

8 Common Ground Leaders and 5 young artists produced the Living Landscapes Exhibition at NNF 2021

22 young people who are NEET involved in Get Started Courses, taking heritage as their inspiration for social media content creation

5 young artists commissioned to develop content creation tasks for 7 Days Grounded

7 young community heritage artists facilitating place-based projects

10 new interpretation outcomes created – digital resources and live experiences including alternative tours and art exhibitions

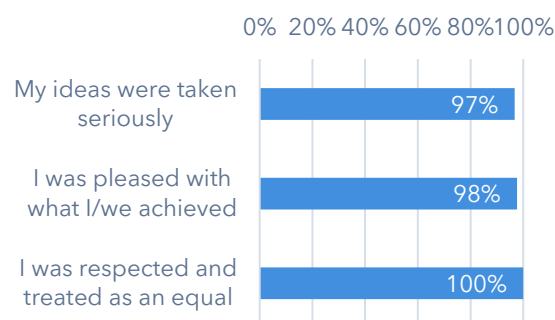
- 4.1 Feedback from Common Ground participants suggests that they have felt heard, listened to and able to shape heritage interpretation in ways meaningful to them. This feedback extends across place-base projects and commissioned young artists, 95% of whom agree (definitely) that they were listened to and that they could see how their own ideas, or those of other young artists, were used and acted upon.

*"I like how seriously our input was taken"*

Young Leader survey response

<sup>7</sup> Feedback received from 35 place-based project participations (sample size 45%) from across all three years of the programme.

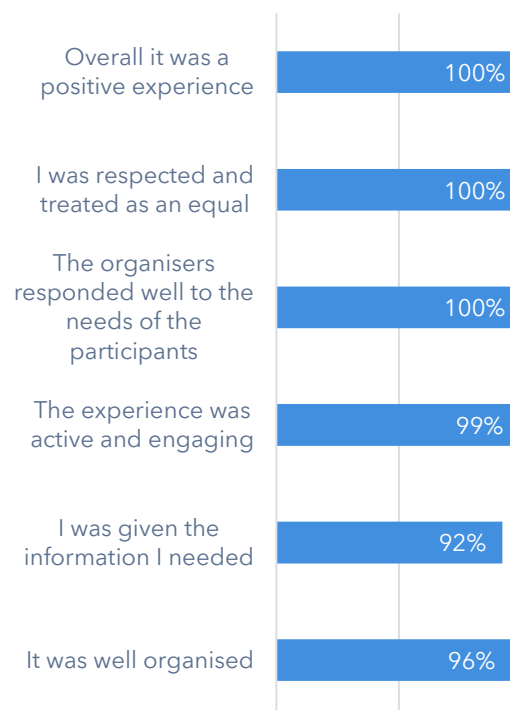
Figure 8 Place-based project participant feedback



## Young people find Common Ground activity welcoming and interesting

- 4.2 Feedback suggests that, across its activity, Common Ground has been successful in achieving the partnership's aspiration to provide positive and engaging experiences of heritage sites.

Figure 9 Place-based project participant feedback



*"I like the way everyone is made to feel comfortable together."*

*"I did the taster and felt really comfortable. I wanted more."*

#### Participant feedback

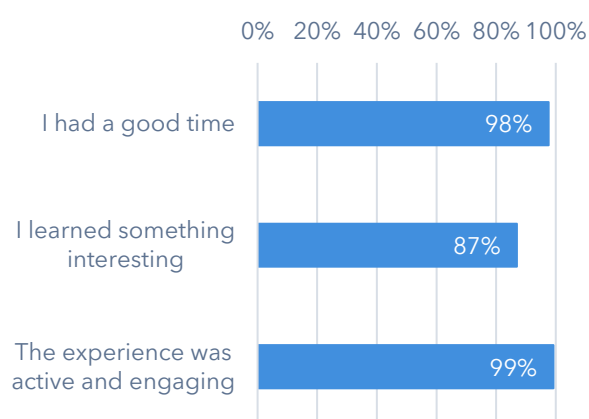
4.3 In focus groups, young people highlight aspects that they have particularly appreciated including

- It was a real-life experience (responding to a live brief)
- We were part of the process and could have our say
- It wasn't like school - it's chilled / not pressured but productive
- Being here with people our own age
- Use of play to relax, make it fun

*"It's been a more in-depth experience... I've got to know the place better, explored new areas. I hope to help the audience explore and see things in new ways too."*

#### Playtest participant focus group

Figure 1020 Place-based project participant feedback



4.4 Participants have valued:

- Opportunities to meet other, like minded and local peers
- Insight into careers in the arts, creative industries and heritage
- Access to sites for longer and with greater freedom to explore
- Facing new challenges that are ambitious but achievable

Figure 11 Young people's experiences of place-based projects (from focus groups)



4.5 Feedback is similarly positive amongst commissioned young artists and Young Leaders who have valued the friendliness, supportiveness and professionalism of the Norfolk & Norwich Festival Team combined with the opportunity to showcase creative responses to heritage with the promotional power of partners.

*"I really enjoyed how public facing and accessible it was"*

#### Young commissioned artist feedback

4.6 Artists have brought expertise in facilitating creative projects and feedback suggests this has contributed to making heritage experiences welcoming and interesting for this age group. Successful approaches include:

- Interpreting heritage through a creative lens (see p. 63)
- Freedom to explore (see p.63)
- Icebreakers and play
- Co-creation (see p.63)
- Teamwork with opportunities for individual responsibility

*"We've been choosing ideas; introducing ourselves; playing games & having lots of fun; getting to know each other"*

Place-based project focus group

## Audiences of all ages have opportunities to experience and value young people's interpretation of heritage

4.7 Opportunities to share heritage interpretation by young people with a wider audience have been limited by Covid-19 and a lack of post-production time and capacity. Living Landscapes has been the only event for which audience feedback is available. This suggests that audiences have received young people's creative responses positively and particularly welcomed their active engagement with and celebration of heritage and the environment.

4.8 At present, we have little evidence of how heritage site visitors might receive young people's heritage interpretation. More work is needed to understand audience responses as interpretation outcomes are rolled out.

Table 2 Audiences for interpretation

Audiences for Common Ground heritage interpretation outcomes	
Flip the Museum - 5 geolocated films combining museum exhibits, spoken word responses and animation	408 views
Living Landscapes Exhibition- day exhibition at Norfolk & Norwich Festival 2021 of works by young artists responding to heritage	323 visitors of whom 27% aged 25 or under
Capturing the Common Film - short film including young presenters introducing Roydon Common	254 views (main film), 107 views of 'behind the scenes' film
Virtual Peckover	Not made public
Cley Calling Exhibition - exhibition at Cley Marshes Visitor Centre of photography of Roydon Common produced and curated by young people	1735 (assuming 50% of site visitors viewed)
Collaging Cley Marshes - workshop led by a Young Leader	8 participants
Collective Impact - virtual space exploring themes of youth violence, crime and punishment	Data not available
Playtest - mobile phone based game and live theatre experiences at Peckover House and Garden, King's Lynn, Flag Fen and Carlton Marshes	Not made public



OUTCOMES FOR  
HERITAGE: People will  
have developed skills,  
learnt about heritage and  
volunteered time

# Young people learn about heritage in relation to themselves and others

- 5.1 Participants have brought very personal concerns and interests to their interpretation and, in doing so, portrayed a range of different perspectives. From this process, a number of clear themes have emerged.

## Interpretation themes

- Connecting to contemporary social and political concerns and family heritage
- Localism and rediscovery of own environment
- Climate change and concern for the environment
- Equality and representation – women's rights, 'white washing' of history and the politics of sexuality / gender identity
- Interest in individual characters or objects and their stories
- Campaigning and advocacy e.g. wildlife corridors, save our bees

*"There was already a tour but it is normally for older people. We've been thinking about how to modify this for younger people."*

## Place-based project focus group

- 5.2 Being invited to create new interpretation for an audience of their peers has been successful in encouraging young people to explore the value of heritage for themselves. It has been important for some participants – particular in older age groups – to be able to challenge narrowly defined views of the past and demonstrate how heritage can have different meanings to those with

different cultural backgrounds or personal histories.

*"We asked questions about different characters who lived here. Then we each worked with one of the artists to develop a character and made voice recordings for that character for a phone game."*

## Place-based project focus group

- 5.3 Staff at heritage sites have described young people's interpretation as 'bringing the place to life'. Participants have been allowed to choose objects, exhibits and stories to focus on and heritage partners have often been surprised by the 'unpredictable' choices young people have made.

*"I've had different experiences at [this heritage site] before, but this helped me take a different approach to knowing the space – I got to know it better through this week"*

## Place-based project feedback

- 5.4 One aspect of heritage engagement that has come to the fore during Common Ground has been the benefits to young people's wellbeing as they emerged from periods of isolation associated with Covid-19 lockdowns. The prevalence of young people across the programme reporting mental health and social difficulties, alongside other challenges is a reminder of the difficulties facing young people in this age group, particularly at this time.

*"The young people's confidence clearly improved over the course of the project and they seemed to really enjoy themselves."*

## Place-based project partner

- 5.5 Participants have talked about the value of
- Meeting and spending time with like-minded peers, particularly where classmates at school appear to have different interests
  - The chance to be themselves, away from home and siblings
  - Attending with friends / making new friends

- Being in a mixed age group
- Being in nature

5.6 Examples of this were illustrated at the Get Started course in Content Creation in Peterborough (2021). In a focus group, participants described enjoying nature as a theme for social media content creation because it provided lots of inspiration. On reflection, they identified a range of benefits from being in nature including:

- Appreciating the environment on your doorstep.
- Exploring differently and being inquisitive
- Feeling calm, taking space to breath

*"It means you are experiencing the world you are in. That has been really important during/after Covid. It's real" (i.e. not virtual).*

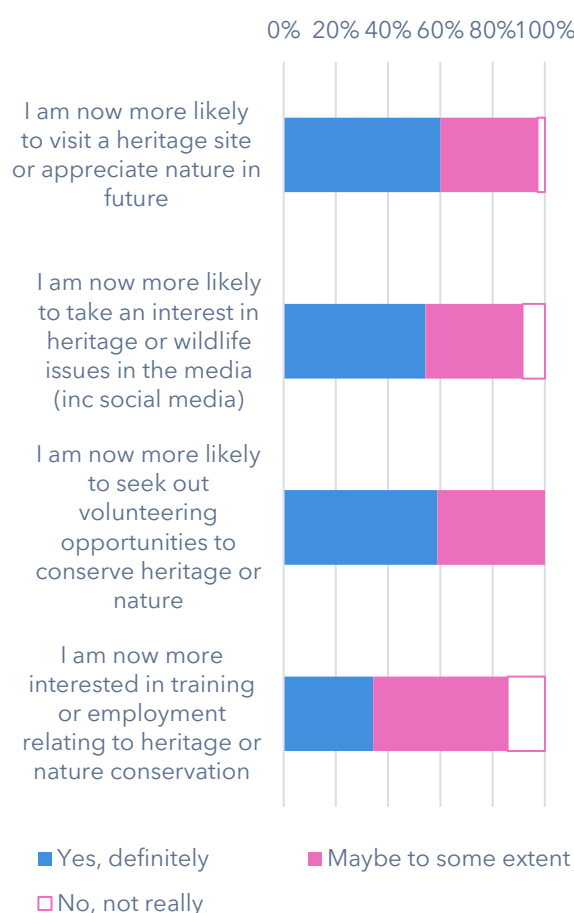
*"Being in nature helps me to feel centred".*

## More young people aged 13-25 would like to sustain their engagement with heritage

5.7 Feedback suggests that place-based projects have had positive impacts on young people's attitudes towards heritage. As a result of taking part, more than 50% say they are 'definitely' more likely to

- visit a heritage site or appreciate nature
- take an interest in heritage or wildlife in the media
- seek out volunteering opportunities to conserve heritage or nature

Figure 12 Place-based project feedback: changing attitudes to heritage



- 5.8 A significant proportion, however, remain uncertain. Focus Group discussion suggests this is because they are unsure that Common Ground is representative of opportunities and experiences more widely in the sector.
- 5.9 Living locally, many have visited sites as younger children with school or family and have had mixed experiences. Young people have frequently seen little on offer for their age group and assumed heritage was therefore not for them or that they were being overlooked.

*"I thought it was a place for old people- there is more for everyone than I thought. It's nice to have activities for teenagers"*

Place-based project participant

Figure 13 Examples of participants' prior experiences of heritage sites



*"The Museum still looked the same as 10/15 years ago but Mel explained how it has, and is, changing - e.g. including women's history."*

*"Working to include young people makes it better."*

*"I would be interested to visit the museum after its redevelopment."*

*"The Museum needs better labelling and to be more interactive"*

*"I have enjoyed the world cultures area as it is more diverse. It felt whitewashed previously but has improved now."*

Focus group discussion, Collective Impact

5.10 When talking about historic places, participants have sometimes felt that if you have visited a site once, there is no reason to return. In contrast, participants had sometimes frequented nature reserves regularly on family walks without being aware of their importance for conservation. Again, they concluded that the site had nothing more to offer to them.

5.11 In some cases, young people have felt ostracised or excluded by curatorial choices. In others the conspicuous wealth associated with grand houses or personal collections has been alienating. Opportunities to debate and challenge these issues - and be heard by heritage sites - appear to have been significant in shifting attitudes and perceptions.

5.12 Overall, the message from young people is that they would now be open to or interested in getting more involved with their local heritage, if activities that appeal to them were to be made available. Participants have been pleased to see their local heritage site doing something for their age group but feel more is needed.

5.13 When asked about next step opportunities, participants' answers show a clear interest in continuing the process of creative interpretation. Suggestions fall into two distinct groups

- Interest in staying involved with a specific heritage site
- Interest in creative heritage interpretation activity (not site specific)

Figure 14 Examples of next steps suggested by place-based project participants

Site/location specific
<ul style="list-style-type: none"> <li>• Returning to repeat the project process at the same site, at a different time of year or looking at a different aspect of the heritage</li> <li>• Getting this group back together – a monthly club, seasonal projects (4 times a year?)</li> </ul>
Heritage/art form specific
<ul style="list-style-type: none"> <li>• Applying a similar approach (e.g. making a film or a game) at different sites in the region</li> <li>• Working with a specific artist again (anywhere)</li> <li>• A regional photography competition for young people</li> <li>• Skills building courses (e.g. wildlife photography) at different levels</li> <li>• Nature/heritage inspired courses in other art forms (to attract those with different prior art form interests)</li> <li>• Work experience or careers advice - for heritage artists and more general opportunities to develop transferable skills and add to a rounded CV</li> </ul>

place. During observation visits, young people told the story of a past inhabitant of Peckover House, pointed out how to identify different types of caterpillar and showed friends and family around Flag Fen, explaining the significance of different features in the landscape.

### What have you learned this week at Capturing the Common?

- Using grids on camera phone to compose/frame pictures
- Focusing and framing images. I've definitely got better.
- Using a macro lens
- I've gained experience rather than learning anything new (older participant who is studying A Level photography)
- There's more to composing than I realised e.g. adding sound effects, digital composition, editing
- You need a lot of storage and decent software
- I'm going to be involved in making a film with a presenter for the first time

## Young people learn something they consider interesting or useful.

- 5.14 Common Ground has been youth led and informal in its approach to learning. This means that, learning can be different for each person and is not always easily identified or articulated. In rating scale responses, participants give the statement 'I learnt something interesting' an average score of 87%, a high score but one that is lower than some other quality measures.
- 5.15 However, meeting participants in place-based projects, it is clear that deep learning about heritage has taken

*"I've learned more about the history e.g. the causeway"*

*"It's given me an insight into where the money came from to build the house. It is good to hear a positive story of wealth being used to benefit others"*

*"I like that it requires you to think about things, in order to tie the game to the place and make it work for everyone"*

*"Previously I just walked around but [this experience] has helped me learn more"*

### Place-based project participants

- 5.16 In addition to learning about heritage, young people have gained knowledge in heritage, by exploring their own personal responses and while developing skills and



knowledge that may help them to interpret or celebrate heritage creatively in future (learning *in* heritage). This is important at an age and stage where skills and employability are a priority.

Figure 15 Place-based project participant feedback - transferable skills development<sup>8</sup>



5.17 Survey responses suggest that participants have valued place-based projects as an opportunity to develop transferable skills (fig 30). The most consistently reported are improved teamwork, communication and listening skills. Young people describe the process of peer review - learning how to give and receive feedback

constructively - as a particularly positive part of the process.

5.18 Common Ground has focused on listening to young people's ideas about how heritage could be better interpreted or made more welcoming to those their own age. Feedback suggests that, in this process, young people have become better at listening to others themselves. This evidence is significant given that focus groups suggest that participants have previously found it difficult to and take on board information about heritage in formal learning settings or when visiting sites. It appears that the creative interpretation process has been effective in improving two-way communication.

## Young people understand how their skills or ideas can make a difference

5.19 The principle that young people's views and ideas should be not only be asked for, but listened to and acted upon, and that young people should know what has happened as a result, is important to the evaluation of youth voice activity. In the case of Common Ground's place-based projects, individual young people have been able to see their skills and ideas represented in the interpretation content created and have gained satisfaction from this.

5.20 In surveys, the rating scale score for 'I/we were pleased with what we achieved' is 98%. This score is also 98% for young artists and 94% for Young Leaders.

<sup>8</sup> Feedback scores for this and similar graphs show average scores as a % of a maximum score of 2 where 2 = definitely, 1 = maybe and 0 = not at all.

*"The game came out quite well. I'm happy with it"*

*"It's everyone's achievement. We can all see our own contribution in the final result."*

*"I have enjoyed seeing it all come together. It's fun seeing our ideas [in the final outcome]"*

#### Place-based project participants

5.21 Opportunities for young people to see the impact of their ideas for making heritage sites more welcoming to young people have, however, been limited by the truncated timeframe of the programme, and

- a) limited dissemination of heritage interpretation outcomes
- b) lack of continued involvement of participants beyond initial creative projects

This is an aspect of project planning and design that would ideally be addressed in future, as it contributes to some scepticism amongst young people about whether the interest of heritage partners in hearing their views is genuine.

*"I don't think many other young people would be interested. They are more interested in e.g. social media, not history"*

*"I can think of one friend who might be interested but most think history is stuffy not immersive or using technology"*

*"I didn't invite my friend because they are a moody teenager"*

#### Place-based project focus group

5.23 This feedback demonstrates the pervasiveness of negative preconceptions of heritage and, importantly, the potential social jeopardy for young people of being seen to advocate for something widely held to be uncool. Young people may feel isolated or different in their enjoyment of heritage experiences. It also demonstrates the value and potential of creating opportunities for creative and heritage inspired young people to meet like-minded peers and form networks that support them to develop their interests.

## Young people would recommend heritage experiences to others their age

5.22 Participants in place-based projects are actually not sure, on the whole, that they would recommend heritage experiences to others their age. Although they give the statement 'I would recommend this activity to someone else my age' a positive score of 90% in surveys, they were more reticent in focus groups. This is because they often identify as being different from others amongst their friends and classmates in being creative or interested in heritage.

OUTCOMES FOR  
HERITAGE: In  
communities, more  
people and a wider  
range of people will  
have engaged with  
heritage and partner  
organisations will be  
more resilient

## More young people aged 13-25 from Common Ground target groups engage with participating heritage sites

*"I feel that the young people involved felt enthused about [this place] and its history, when they expressed that they previously wouldn't have."*

### Place-based project partner

Table 3 Young people participating in place-based projects

Flip the Museum (Lowestoft 2020)	3
Virtual Peckover (Wisbech 2021)	4
Capturing the Common (King's Lynn 2021)	13
Collective Impact (Ipswich 2021/2)	18
Playtest Peckover (Wisbech 2022)	4
Playtest King's Lynn (2022)	5
Playtest Carlton Marshes (Lowestoft 2022)	12
Playtest Flag Fen (Peterborough 2022)	9

- 6.1 Recruitment to place-based projects has been a challenge throughout and the aim to recruit 15 young people per site has proved difficult to achieve. As a result, Common Ground has shifted in focus towards deeper relationships with smaller, targeted groups at different ages and stages.
- 6.2 While overall participation has been lower than hoped for, Common Ground has been successful in bringing young people to heritage sites who would not otherwise do so, as a result of

- An interest in being creative
- Opportunities to gain practical skills and experience alongside formal study of arts and creative subjects at school/college
- The fact that heritage sites want to do something for their age group
- Looking for something to do in the school holidays

*"It's been a great reason to get out of the house - I would just have stayed home otherwise"*

### Place-based project participant

Table 4 Sessions<sup>9</sup> & participants by activity

	Sessions	Participants
<b>Place-based projects</b>	93	77
<b>Grounded</b>	16 posts	31,518 (Reach, Instagram accounts)
<b>Get Started</b>	33	22
<b>Young Leaders</b>	66	35
<b>Consultation &amp; recruitment</b>	15	302 (estimated)
<b>Showcasing &amp; exhibitions</b>	66	unknown
<b>Young Heritage Artist Commissions</b>	39 commissions	29 young artists
<b>Instagram following (aged &lt;25)</b>	293 posts	227

- 6.3 Opportunities to engage with heritage and heritage sites have not been a primary driver for participation in many cases. Common Ground has drawn on wider interests, in order to encourage young people to spend time in heritage settings. This approach appears to have been effective as a catalyst for young people crossing the threshold

<sup>9</sup> Where a session is an activity (workshop, meeting, exhibition) of up to half a day in duration



and tapping into a latent appreciation of their local history or environment.

*"It was not too much nature - we weren't made to camp out in it!"*

#### Get Started focus group

6.4 As shown in the data that follows, the range of activities on offer - from first access to early career employment - has allowed Common Ground to involve young people across the full target age range (13-25). Meanwhile, a targeted, place-based approach, where combined with partnerships with agencies supporting young people, has been effective in reaching those living in deprived neighbourhoods or facing challenging circumstances.

Figure 1621 Participation by age group / activity

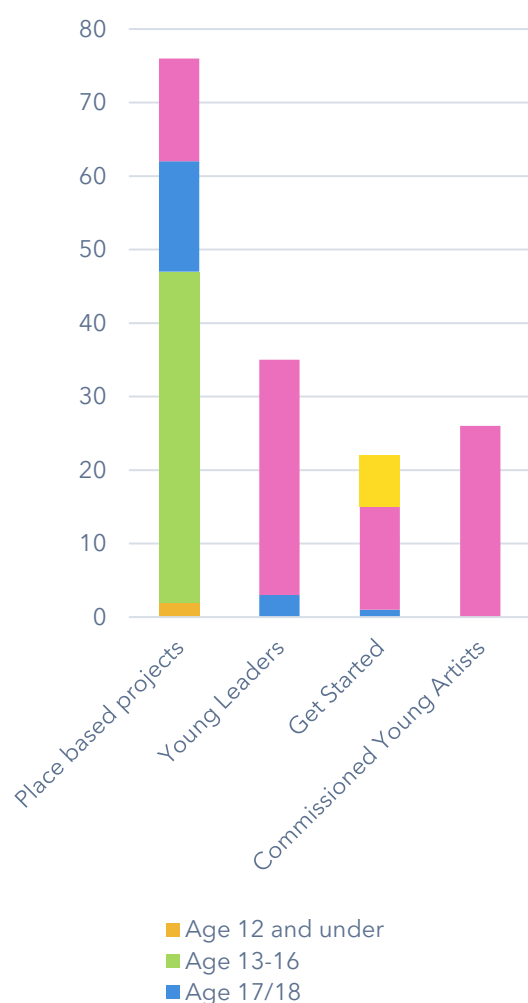


Figure 17 % of participants living in neighbourhoods amongst the 30% most deprived<sup>10</sup>

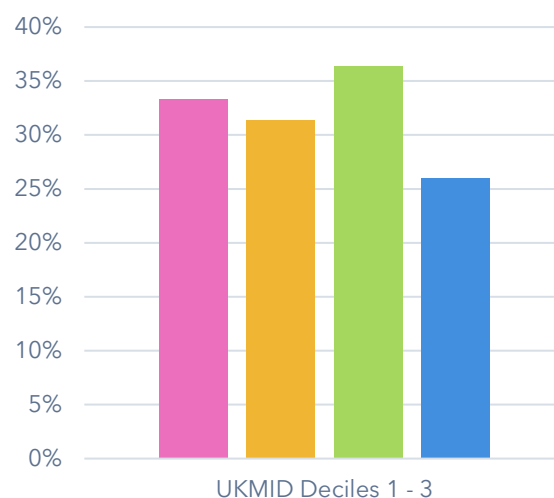
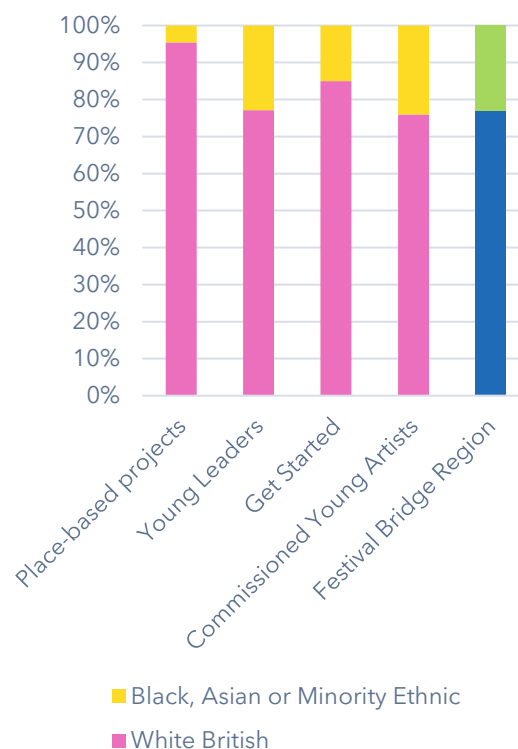


Figure 18 Participation by young people of Black, Asian or Ethnic Minority origin



<sup>10</sup> Living in neighbourhoods in UK Multiple Index of Deprivation Deciles 1 - 3 (2019)

Figure 19 Participants experiencing challenging circumstances in the last 3 years

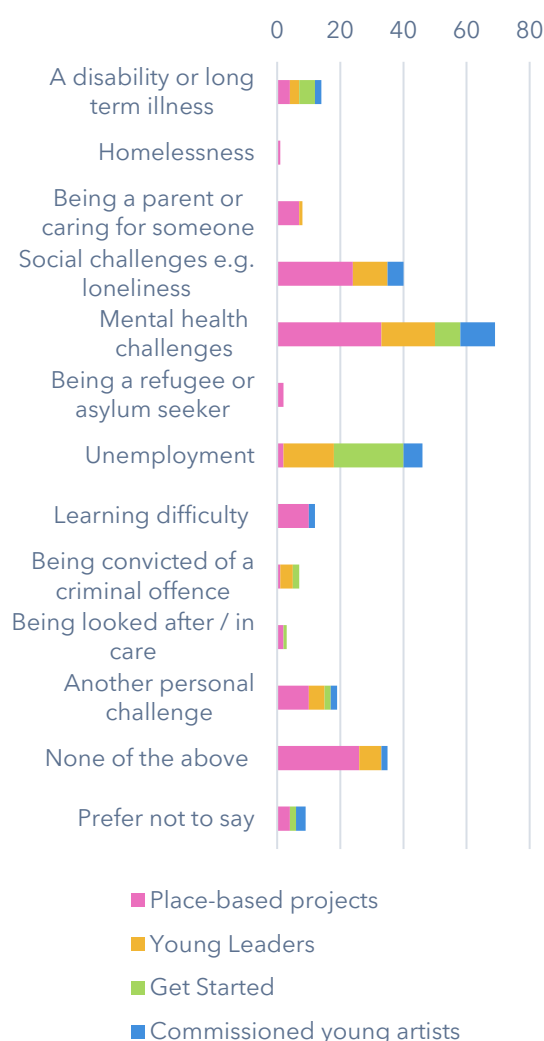
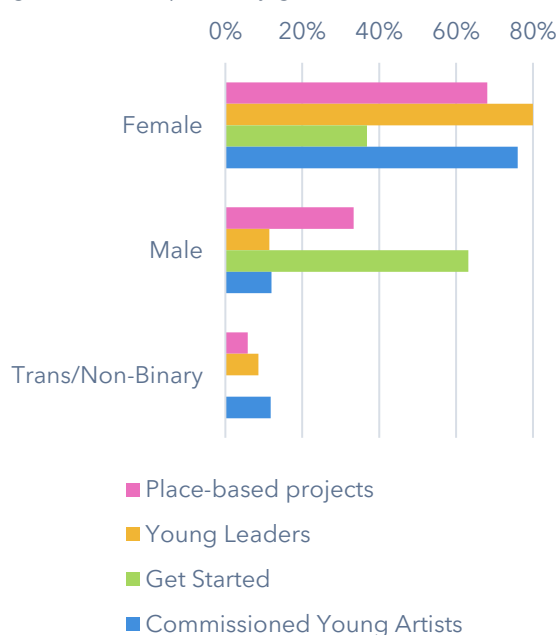
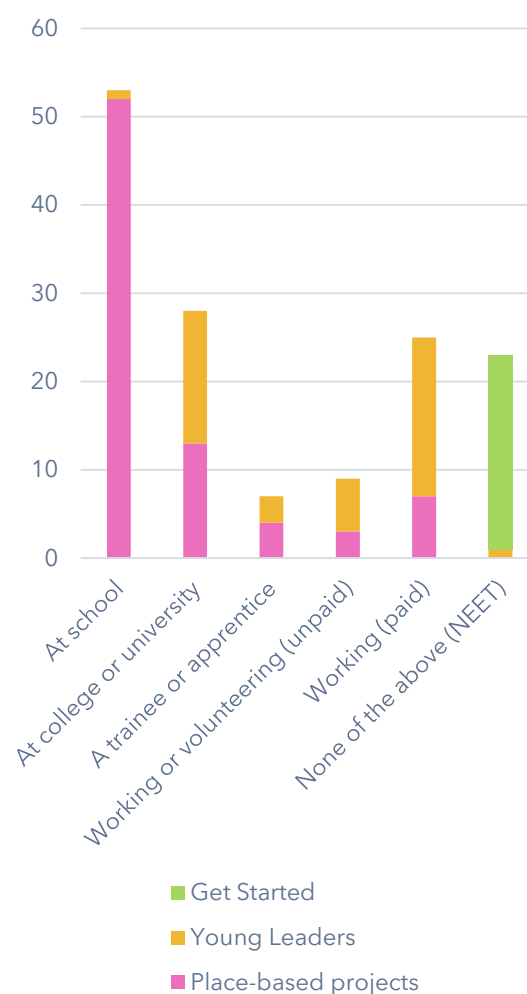


Figure 20 Participation by gender



6.5 As is often the case in creative activities for this age group, Common Ground has disproportionately attracted girls and young women. The Instagram following is also 79% female. Place-based projects and Get Started have been more successful in attracting boys and young men than those aspects of the programme that required high levels of prior experience.

Figure 21 Participation by education/employment status / activity



6.6 The partnership with Prince's Trust has been valuable in bringing young people not in employment, education or training (NEET) into the programme. However, the potential for these young people to subsequently be recruited to place-based projects or the Young Leaders programme has not been realised as a result of issues of timing, capacity and alignment.

# Capacity to engage young people with heritage is strengthened

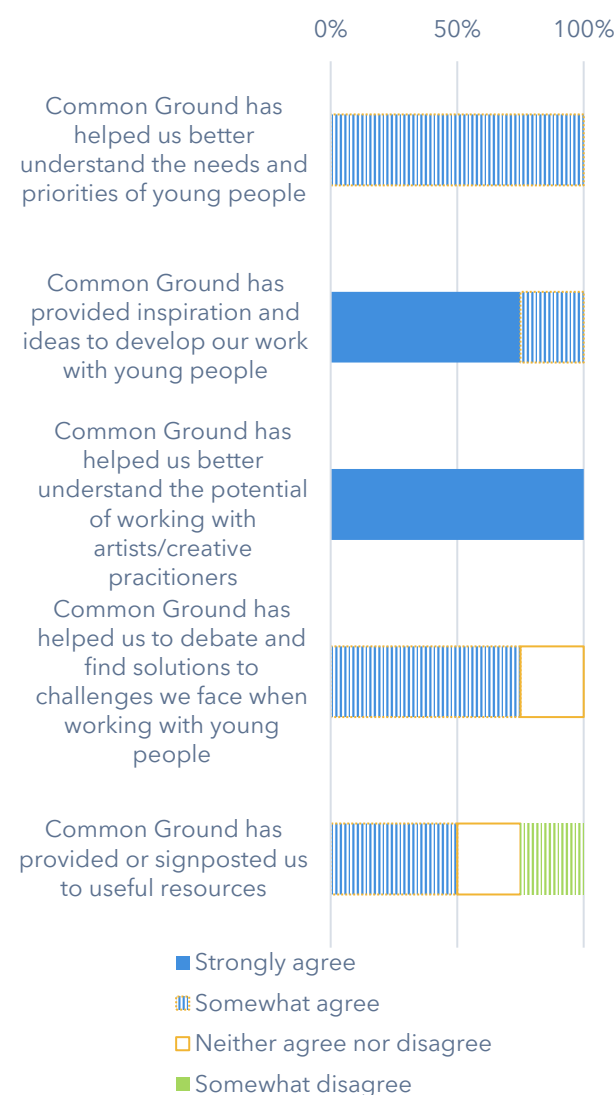
## PLACE-BASED PROJECTS

*"[Common Ground has] given us a way to start to connect with young people in our community and to start to understand the barriers that are there."*

### Place-based project partner

6.7 Five out of six place-based project partners were interviewed for this evaluation and four individuals from three organisations completed an end of project survey in 2022.

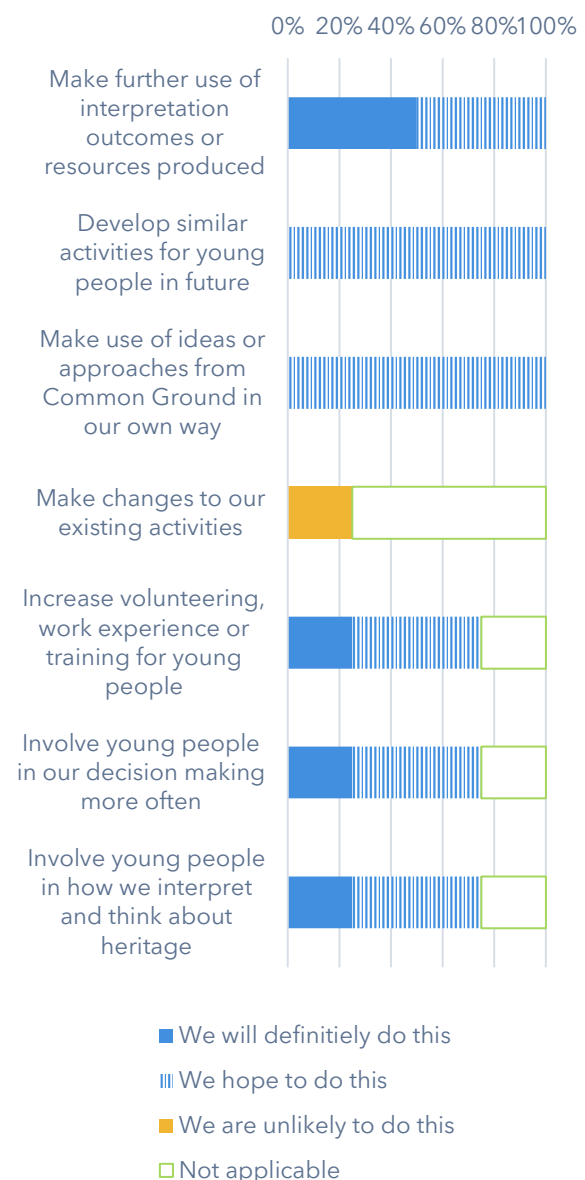
Figure 22 Partner survey project feedback



6.8 The extent to which Common Ground has influenced and impacted upon these partners varies depending on their prior level of youth participation and capacity to engage with the programme. Amongst participating partners

- Two already offered activities specifically for young people
- Four offered activities available to young people (and others), such as family or schools programmes
- A number employ interns or young practitioners aged <25

Figure 23 Heritage partner survey: 'As a result of this Common Ground project do you expect to...'



- 6.9 Improved understanding of the potential of working with artists and creative practitioners to engage with young people has been the most consistently reported outcome of Common Ground for heritage partners. Partners also clearly attribute new aspirations to further develop their offer for young people to Common Ground. These aspirations focus on developing new ideas and activity. It appears that, at the time of completing the surveys, partners could less clearly see transferable learning that might be applied to existing activities.

Figure 24 Mini Case Studies - partner capacity to engage young people

## Norfolk Wildlife Trust

Norfolk Wildlife Trust (NWT) describe themselves as 'at the very beginning of designing our youth offering'.

*"Projects like Common Ground are helpful in informing our next steps regarding our youth work."*

Isabelle Mudge, Senior Education Officer

The Trust has valued Common Ground as an opportunity to work with artists and other heritage practitioners, beyond conservation, "who have lots of ideas and skills to share". Through the process they have learned about the challenges of recruiting young people, particularly in King's Lynn/West Norfolk, the need to have next steps in place and for young people's work to be 'real' and useful to the organisation as part of a long-term plan.

Following the 2022 Playtest project, the Trust feels it is important to "keep in touch with the young people to keep them connected with heritage after the project." They would also "like to use the game they made but will need to tweak it so that it can be applied to other places and used without their in-person input. We hope to be able to promote it on our website."

## Lowestoft Museum

Sited in a park with a playground next to Oulton Broad, Lowestoft Museum is entirely run by volunteers and opens for 3 hours a day, 7 days a week in summer. The Flip the Museum Common Ground project took place in Autumn 2020, as part of a youth led arts festival Ness Fest, at a time when the Museum was closed to the public.

Previously, the museum had attracted young people and families with an Easter Treasure hunt, visits from Brownie and Guides Groups and partnership projects e.g. with Suffolk Art Link, creating a GP surgery in the museum. They joined Common Ground as a way of connecting with people during lockdown and widening the Museum's audience, aware that many local residents did not know it existed.

The best part of taking part in Common Ground for them were "the brilliant films" and "how young people chose sites for the films in the park".

The volunteers would have liked more young people to have been involved but saw their place-based project as 'a nice opener' and something they would now like to do more of.

*"We will think more about how to use the films. We can show them on a TV in the museum, once it re-opens"*

*"We were very impressed by what young people synergised and captured in their creative writing"*

Museum volunteer

## Suffolk Wildlife Trust

Suffolk Wildlife Trust have an established programme for young people, that includes a Youth Board and Young Wardens, some of whom took part in Common Ground. As such, the Trust were interested in the arts-based approach brought by Common Ground and the opportunity to reach new groups of young people from Lowestoft, who would otherwise be unlikely to make the journey to Carlton Marshes.

*"It was interesting to see how the young people developed and became more confident over the week. [It] shows it could be valuable to have longer term courses and activities for young people to gain the repeated engagement".*

Suffolk Wildlife Trust staff member

The Trust hopes to expand their teen offer in future and see "more ongoing and longer term opportunities for young people at our site and in the community" as a valuable next step to build on Common Ground.

## COMMON GROUND SYMPOSIUM

6.10 The Common Ground Symposium sought to enhance capacity to engage young people with heritage beyond the Common Ground partnership. Of 82 delegates at the symposium, 41 (50%) completed a feedback survey and of this group 37% work in heritage organisations or roles. Others work in the arts, education or youth work. 80% are based in the East of England.

6.11 Survey responses suggest that both heritage delegates and others gained valuable ideas, inspiration and understanding from the day.

*"I came away from the day feeling inspired and motivated to change my approach to youth work. I noted resources that would positively influence my future shared decisions"*

*"Do one new thing (Dominique Bouchard)'. Opportunities need to have incentives for young people, It takes time to build up engagement, but that's OK. It has made me determined to get youth engagement off the ground in my organisation"*

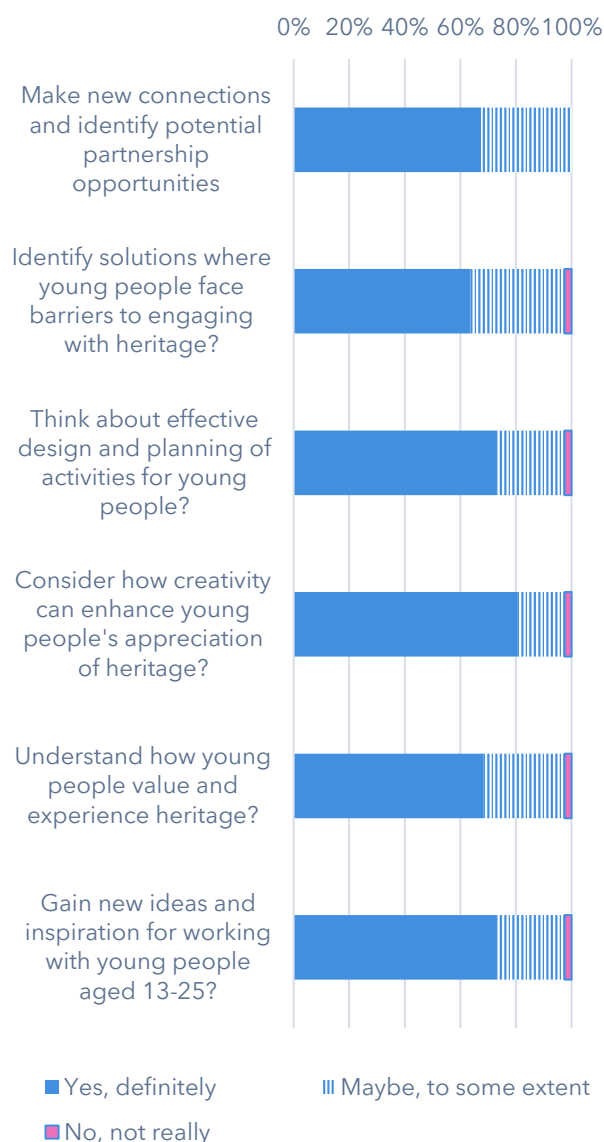
*"Trial things, see what works. Do listening - find out what young people want, shape our youth engagement around that"*

*"I feel inspired and motivated to make positive change and think creatively about how to include young people. I took away*

*simple tips and ideas like offering a young person hot-desking"*

### Survey feedback from delegates

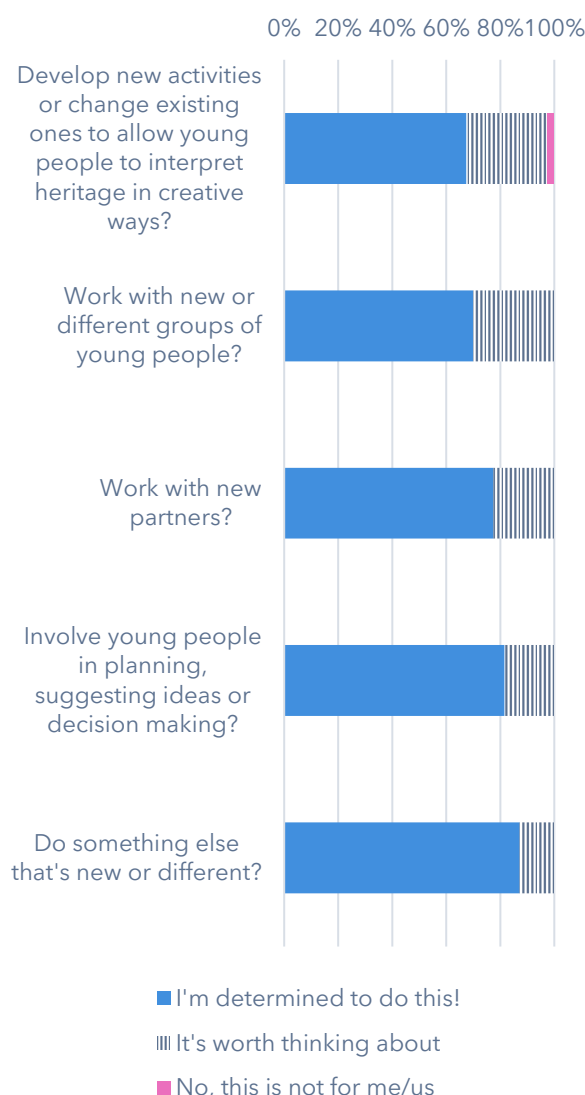
Figure 25 Common Ground Symposium Feedback: Has taking part in the Symposium helped you to...



6.12 Working in partnership, fostering youth voice and creative heritage interpretation all appear to be ideas that attendees are keen to embrace. Another powerful message from the day was of being willing to experiment, listen to young people and move forward with them.



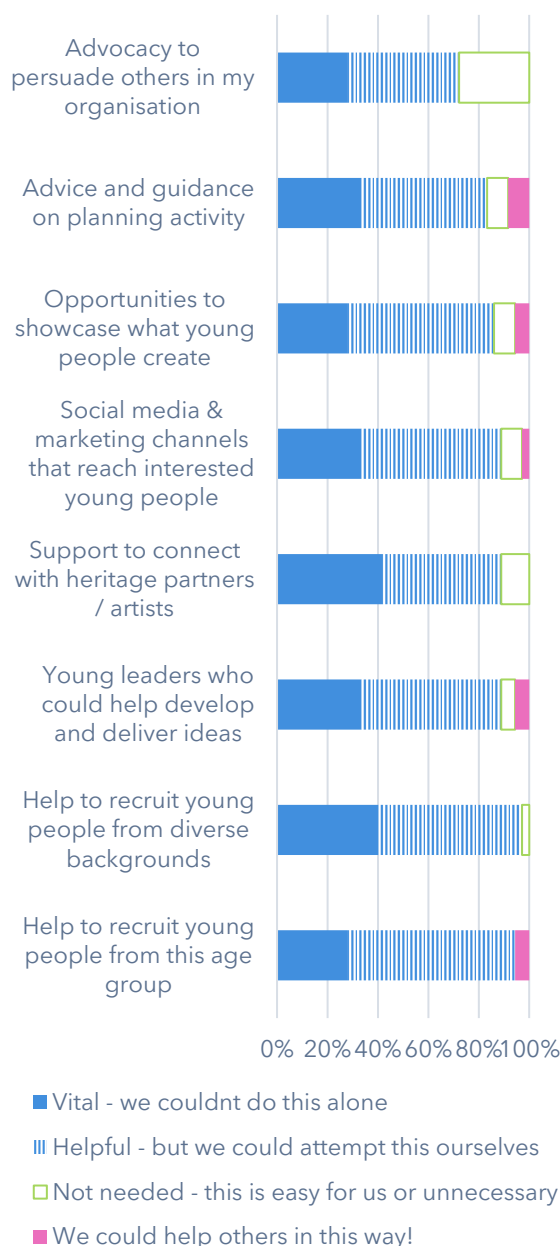
Figure 26 Common Ground Symposium Survey: As a result of taking part today how likely are you to...



6.13 Delegates were asked to write a postcard to themselves, containing a pledge or prompt that would support them to put learning from the Symposium into action (see Appendix 2). These free text ideas reveal ambitions in the following areas:

- Fostering youth voice
- Pursuing new creative projects inspired by heritage
- Personal and career development goals
- Organisational change

Figure 27 Common Ground Symposium Survey: What support would help you take ideas from the Symposium forward?



6.14 Many delegates feel able to move forward with ideas from the symposium on their own if needs be, while support from others would be helpful. There appear to be particular support needs in relation to recruiting young people and connecting partners as well as an interest in showcasing what young people achieve, all of which are worth considering in legacy planning.

## More heritage sites intend to involve young people in decision making and interpretation planning

- 6.15 Both Peckover House and Garden (National Trust) and Norfolk Wildlife Trust have plans to involve young people in decision making. Norfolk Wildlife Trust hope to create a youth advisory board and volunteering opportunities for young people as well as programmes for this age group.

*"I would like all of these to be shaped by young people so that we know that these are fulfilling their needs and are not tokenistic"*

Isabelle Mudge, Norfolk Wildlife Trust

- 6.16 For Colchester + Ipswich Museums, Common Ground was an opportunity to build on previous relationships with Volunteering Matters, a charity that tackles complex issues through volunteering. The Museum team were impressed by the virtual space created by young volunteers and are interested in asking the group to undertake further curation roles.

Figure 26 Mini Case Study - Inspiring youth voice

### Peckover House and Garden, National Trust

*"We realise that the current way in which Peckover is open may not be the best use. The Peckover family were very supportive of their community and ... we feel the best way to celebrate this and be true to our spirit of place is to see how we can continue their legacy as a community Hub."*

Polly Mallett, Visitor Experience Officer, Peckover House and Garden

National Trust chose Peckover House and Garden in Wisbech as the site for its place-based projects at a time when the property

was re-considering its future. Common Ground has been an opportunity for the site, its staff and volunteers to trial a different way of welcoming visitors. Virtual Peckover (2021) and Playtest (2022) presented challenges for staff, balancing the desire to be flexible and welcoming, and the need to conserve and maintain the property and its contents. However, staff and volunteers were overwhelmingly positive about having young people on site and excited by their creative responses.

*"It has been useful for us to know how young people felt about Peckover before and how this changed throughout the project. It has given us an idea of what young people are inspired by and has shown us new and fun ways Peckover could be explored by a different audience."*

*"We are at the beginning stages of work on a 5-year development plan. I hope to use learning from the projects to ensure young people are considered in this process. We have ... now contacted community parks and youth workers to better understand the young people they see and are involved with. This will ensure we keep youth engagement in our minds."*

Polly Mallett, Visitor Experience Officer, Peckover House

## Young people are supported to develop their interest and careers involving creative interpretation of heritage

- 6.17 The original Common Ground programme allowed for young people to progress through a range of activities to develop their interests. Although delays and changes resulting from Covid-19 have limited this, there has been some evidence of emerging progression within the programme.

- Two participants are known to have returned to the second Norfolk Wildlife Trust place-based project (2022) in King's Lynn, having participated in the first in 2021.
- Another young person joined a second 2022 Playtest project having enjoyed one earlier in the summer.
- One Playtest participant signed up as a Young Warden with Suffolk Wildlife Trust based on their experience
- Of 29 young artists commissioned, seven have also been Common Ground Leaders and one previously took part in a place-based project.
- Four Community Heritage Artists have subsequently been selected for other young artist commissions within Common Ground.

## GET STARTED

6.18 Outcomes recorded by the Prince's Trust show that the Get Started course in Peterborough (2021), combined with support and mentoring from Trust staff, was successful in supporting participating young people towards next steps. For two young people, these involve further training in games design and social media marketing, both of which directly relate to approaches to heritage interpretation employed within Common Ground. Others have gone on to develop their interest in Digital skills.

Figure 28 Get Started / Prince's Trust Outcomes amongst NEET young people

### Get Started Outcomes - Content Creation, Peterborough (8 participants)

- One young person signed onto a six-month computer coding training course with the IT training company Net Matters.
- One young person signed onto a 12-month training programme with a

games design training provider Enemy of Boredom

- One young person signed onto the Prince's Trust 6-month Facebook social media marketing programme
- One young person signed onto a 12-month business administration course at a further educational College
- One young person took up an offer of employment with a local charity.
- Three young people declined to provide any details of outcomes and requested no further support from the Trust.

### Get Started Outcomes - Social Media, Online with Norfolk Wildlife Trust & Colchester + Ipswich Museums (14 participants)

- Six young people progressed onto training with external Digital training providers
- One young person moved onto the Princes Trust Enterprise programme and is being supported to start their own business
- Two young people were signposted to external third party providers who we felt could better support their needs
- Three young people are continuing to be provided with ongoing support.
- A further two young people disengaged from the Trust's support.

Figure 29 Get Started Participant Case Study

### Get Started Case Study - Alex from Cambridgeshire, Age 30

Get Started was part of a much longer journey with the Prince's Trust for Alex. When he left university, Alex wasn't sure what he wanted to do and felt "he had 0 employability skills". Before contacting the Prince's Trust he had received support

from other agencies but wasn't sure what his end goal was.

Alex had always found interviews difficult and was also anxious about the idea of a big change in his life, alongside commuting and travelling to work and meeting new people. Alex had been diagnosed with an Autism Spectrum Condition and, while he was clear he wanted to work, less than 30% of autistic people are in full or part-time employment, according to ONS data<sup>11</sup>.

Alex had an interest in tech and jumped at the chance to join a Google IT Support Certificates course. Having become an integral member of the close cohort, and gained confidence, he went on to join the Get Started in Social media and Conservation programme delivered by Prince's Trust with Norfolk Wildlife Trust as part of Common Ground. Get Started helped him begin to "start to take those leaps" into the unknown, taking steps he had not found possible before.

With the help of his Prince's Trust mentor, Alex has went on to volunteering role doing admin work for a car scheme helping book rides for vulnerable people which he thoroughly enjoyed. He went on, with the support of the Trust and his family, to train for 12 weeks in how to administrate the "Service Now" platform.

Alex has now found employment and works as a Managed Development Service Consultant at UP3, commuting 1 day a week into London.

*"The environment of the courses at Prince's Trust helped me by meeting new people, chatting with people I would never normally meet...I feel pretty good at this point, I'm in my first month [at work], getting lots of compliments on my hard work and want to take my skills further!"*

*has absolutely been the highlight and has kept me going. I'm extremely grateful for this opportunity! Thank you!"*

*"It helped me to keep positive and motivated and I really feel it's been a valuable experience for my CV, and a nice way to meet other creative young people in the county"*

*"I particularly like the action groups and masterclasses. These were an opportunity for me to learn a lot more about planning and facilitating an event generally as well as particularly: in arts and heritage."*

*"It was especially fantastic to collaborate with local young people who share my interests and ambitions, and to also gain insight from their ideas and backgrounds. I believe I learnt just as much from the other Leaders as I did from the team and NNF and masterclasses"*

*"I learnt new skills (e.g. social media) and improved on others (e.g. blog writing, photography) through the various experiences I have taken part in [and I have] set my career on better course."*

#### Common Ground Leader Survey responses

6.19 A limited number of feedback responses and opportunities to speak with this group has limited understanding of the impacts of Common Ground for Leaders. However, feedback from a core, highly motivated group, suggests that they have valued the opportunity to gain skills, work experience and networks. They appear to have particularly valued

- Opportunities to learn from each other as well as 'experts'
- Access to masterclasses that focus on practical, career skills
- Skills and experience gained from real life projects

## COMMON GROUND LEADERS

*"To be completely honest, 2021 has been a very difficult year for me - Common Ground*

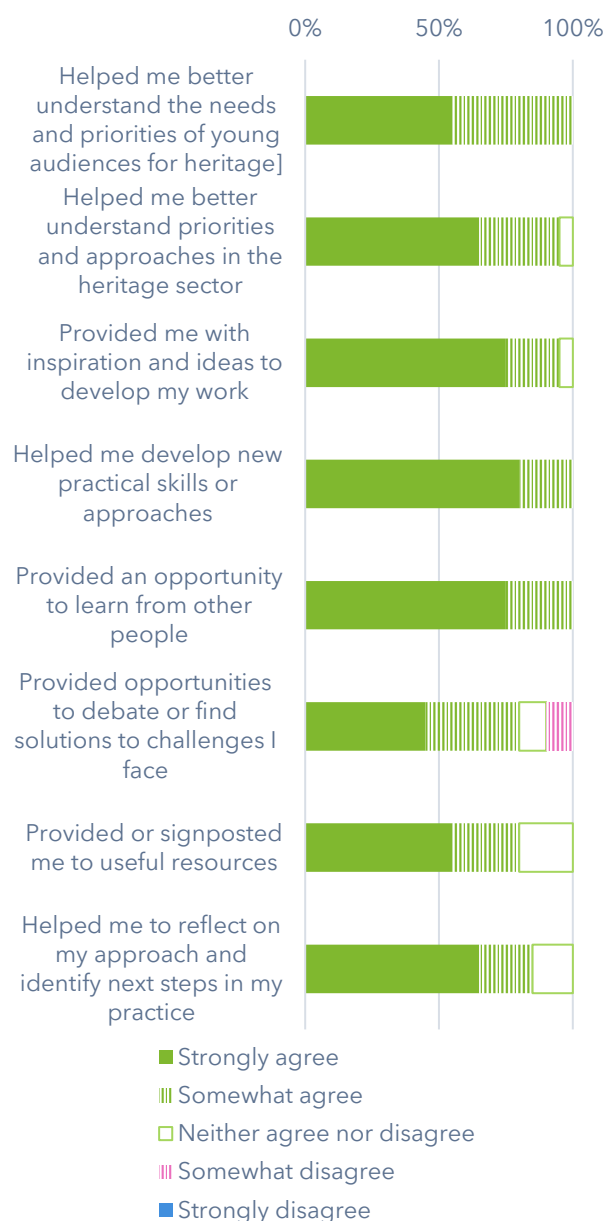
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<sup>11</sup><https://www.ons.gov.uk/peoplepopulationandcommunity/healthandsocialcare/disability/datasets/disabilityandemployment>

## COMMISSIONED YOUNG ARTISTS

6.20 26 early career stage have artists and creative practitioners gained professional practice experience in creative heritage interpretation. 62% of commissioned artists had not worked with or for a heritage organisation before Common Ground and only 14% had previously worked for Norfolk & Norwich Festival. 95% agreed that working for Common Ground had been 'a good challenge for me'.

Figure 30 Young artist survey responses. 'Working on this Common Ground project has...'



6.21 Inspiration, ideas and practical skills are the most widely reported learning outcome amongst commissioned young artists. Feedback suggests that, like Leaders, young artists would benefit from social networking and forums to debate issues, in addition to project opportunities.

6.22 This is confirmed by the experiences of community heritage artists, who worked as a team in 2022, and appreciated the opportunity to

- Experience how other artists approach creative interpretation of heritage
- Observe meetings and behind the scenes planning with heritage partners
- Be listened to and asked for their opinion
- Take on leadership roles where they wish to
- Take part in daily debriefs to review progress and identify issues

6.23 They report having gained

- Improved confidence in facilitating creative interpretation by others
- The confidence to relax and worry less about being perfect
- Understanding of the ebb and flow of creative projects, when to inject energy, when to step back

6.24 Challenges for community heritage artists have included

- Understanding what was expected of them, due to the flexible nature of their role
- Lack of clarity re the structure of projects and activities, making it difficult to prepare ideas
- Costs and logistics of working in rural locations



## YOUNG PEOPLE ATTENDING THE COMMON GROUND SYMPOSIUM

6.25 The involvement of young professionals and students was an important aspect of the Common Ground Symposium. 15 young delegates signed up for tickets and 7 were involved as curators, producers, delegates, speakers and facilitators.

6.26 Feedback suggests the event created a positive forum for debate for these early career practitioners while also highlighting issues in how such events can be difficult.

*"As a young person, it was great to discuss issues that I have faced with other young people. We are organising how we can challenge [the] current structure of organisations regarding career opportunities, pay, gathering feedback etc."*

*"I've been wanting to make the cross over into working more in the heritage industry and I feel more confident to make those steps now as a young person"*

*"I found it a little taxing being a young person in this room. There's definitely a sense of having to tell older people to connect / not see themselves as all knowing"*

Comments from young delegates

## TRAINEESHIP

6.27 The Common Ground Assistant was offered a new contract, in 2022, as Common Ground Officer (Projects and Young People) at a higher pay grade. They have subsequently gone on to take up the position of Outreach Project Officer with the Heritage Trust Network.

6.28 The Trainee found the real-life experience made available by Common Ground to be more valuable, at their career stage, than formal training. They also enjoyed taking part in training as part of the Common Ground team, allowing for learning to be directly related to practice.

6.29 Prior to leaving the team, the trainee was able to identify transferable professional learning that includes:

- The need to be flexible
- Things do go wrong, what's important is how you respond
- The value of being present, building relationships and making a personal contribution

6.30 The trainee has also gained greater understanding of their own career preferences and priorities. This includes

- Combining (and striking a balance between) administration and face-to-face (facilitation) roles
- Enjoying working in a team where your role can change over time and respond to others

6.31 The trainee feels that traineeships can play an important role in improving access to careers in the creative and heritage sectors for young people. However, they also feel it is important that issues of equality, diversity and inclusion are fully considered and organisationally embedded in their planning and delivery.

6.32 Although extremely positive about their experience with Common Ground, the trainee experienced financial and professional challenges. As an individual, they had the confidence to request changes to their role and argue for additional responsibilities to be recognised in their contract but this would ideally have been identified through a system for reviewing and managing traineeships.

6.33 In future, the trainee feels that traineeships should:

- Clearly allocate time for training and ensure this is prioritised
- Provide more guidance about training opportunities available and what would be valuable to their career development.

# LEARNING WHAT WORKS

## Young, creative audiences for heritage

7.1 Common Ground has confirmed a young audience for heritage amongst 13-25 year olds, made up of those who

- define as creative or are studying creative subjects
- are local or have grown up in the region
- may or may not have a prior interest in heritage or nature
- may also be interested in the environment, equality and be social media active

7.2 Feedback suggests that these young people are looking for

- things to do with their own age group in the school holidays
- real life experience of using creativity in practice
- opportunities to gain skills and experience for their CV
- early career employment as creatives

*"[I was attracted to] the combination of an interesting place and being creative"*

*"I had fun at the Peckover House week and signed straight up (for another). I've travelled for an hour to get here."*

*"I've been doing a degree in Culture, Criticism and Curation and wanted experience of seeing the process in real life"*

Place-based project participants

7.3 This 'audience' differs from 'visitors' in the way they may see or wish to engage with heritage. This may include

- being empowered to interpret and respond to heritage creatively
- celebrating heritage away from formal heritage sites e.g. in exhibitions, events or on social media

- being heard and having the opportunity to ask questions or pose challenges
- acting as advocates for heritage and for young people as activists within the heritage sector
- making connections with others locally and regionally

Figure 31 Reasons for signing up to Common Ground

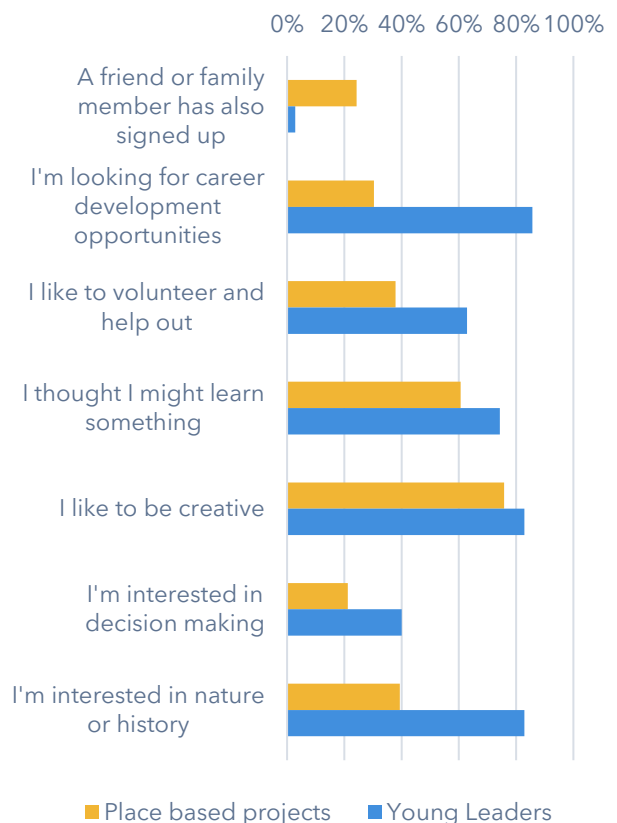


Figure 32 Overlap between Playtest participants' stated interests

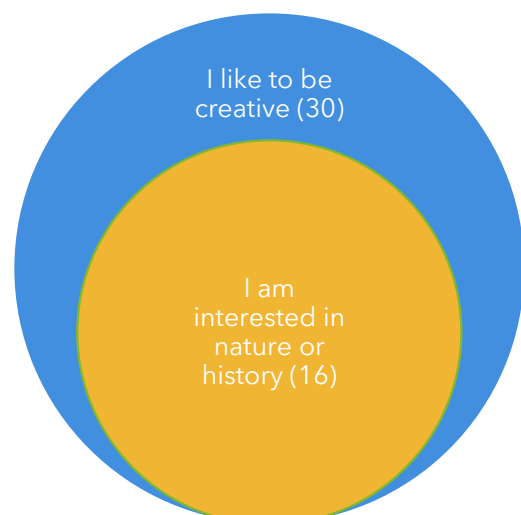
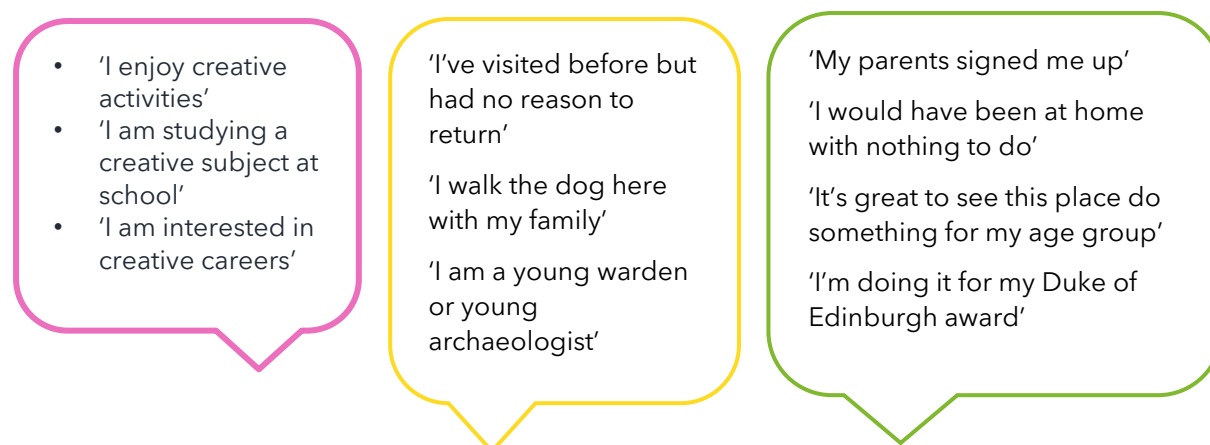


Figure 33 Common Ground target groups



7.4 Although small, this young, creative audience for heritage may be of particular value to heritage organisations as a result of

- bringing creative skills to heritage interpretation
- contributing perspectives about young people's priorities, concerns and interests
- acting as role models or advocates
- helping overcome perceptions that heritage sites are just for old people and young families

7.5 Participant data for Common Ground suggests an overlap in young people enjoying creative activities and being interested in heritage. It is possible that targeting young creatives could expand existing audiences for heritage in the region in this age group.

7.6 Age 13-25 is a wide age range and within it young people will be at very different stages in forming their own identities and aspirations. To engage with this age group it is important to establish progression opportunities so that young people can see and move on to next steps.

## Investing in recruitment

7.7 A key lesson from Common Ground is that investment in recruitment needs to be proportional - and perhaps equal - to investment in on site activity for young people. More time and

resources have been needed to build relationships with groups of young people and challenge preconceptions.

*"In this area, young people ... can feel a distrust towards new things, especially as they don't often experience an offer or opportunity of this kind."*

### Place-based project partner

7.8 Factors impacting upon recruitment have included:

- Preconceptions of heritage sites as boring or unwelcoming to young people
- Lack of existing relationships between heritage partners and local communities (in some cases)
- Short lead times due to Covid-19 restrictions
- Lack of dedicated capacity for outreach
- Inability to connect with young people via schools due to impacts of Covid-19 / Covid recovery

7.9 It is likely that partners over-estimated the extent to which others in the partnership would be able to help them connect with new young audiences.

- Access to Festival Bridge's networks, such as Local Cultural Education Partnerships, proved less fruitful than hoped for
- An original aspiration for artists to contribute to recruitment proved

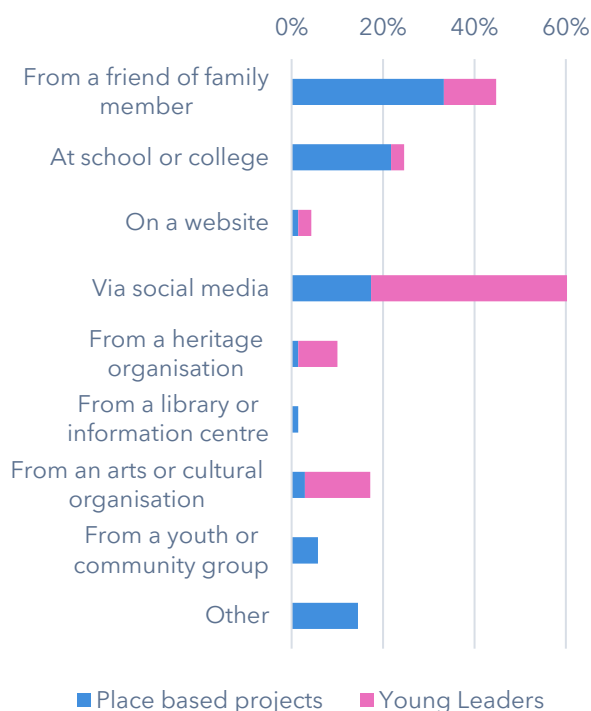
unrealistic due to lack of capacity and lead times between their appointment and projects starting.

- An allocation of one day a week within Norfolk & Norwich Festival's marketing and communications team did not allow for a pro-active approach to audience building. A Communications and Engagement Officer within the Common Ground delivery team was therefore created in 2022. This made a significant difference but with limited lead time.

*"It would be great to find a way to connect with communities in this area so that the benefits of the project are received by more young people. I think that a longer section of time needs to be dedicated to this ... I have spoken to Youth Workers ... as they feel that it takes time to connect with people in this area and that they need more time to really engage in something before it starts."*

#### Place-based project partner

Figure 34 How did you hear about this Common Ground activity?



7.10 Despite recruitment challenges, Common Ground has been a valuable

opportunity to build understanding within the partnership of what works.

- Social media activity has built a following of young heritage artists that has supported recruitment of 18-25 year olds particularly
- Taster Days have supported recruitment to place-based projects through word of mouth, where held sufficiently far in advance
- Information sharing via schools and colleges and referral by e.g. career coaches and youth groups have worked well in specific instances
- Holding activity in the school holidays when young people (and their parents/carers) are looking for constructive ways to spend their time has helped recruit younger participants aged 12-16
- Long term relationship building with a community partner (Volunteering Matters) by Ipswich Museum proved highly effective in engaging a group of young people facing a range of challenging life circumstances

*"In future, we would want to meet more young people in their own environment as part of the recruitment process. We need to overcome the barrier of getting to Peckover House."*

#### Project partner 2021

7.11 The geographic accessibility of heritage sites in rural locations was a concern for partners and, overall, there is a recognised need to take the project to young people as part of the recruitment process, as a stepping-stone to participation. At Carlton Marshes – a rural site outside of Lowestoft – a coach was provided to take participants to the Taster Day. Take up was low and taxis were therefore used to transport participants for the project week. This was much more successful, with six out of twelve participants taking up the offer.



7.12 In comparison to place-based projects, recruitment of Young Leaders and Young Heritage Artists has been more successful, drawing on NNF's connections and reputation in the creative industries. This demonstrates a clear interest from early career heritage artists in opportunities to connect and the potential to build this community in future.

## Experiencing heritage through a creative lens

- 7.13 Common Ground has also highlighted the potential for creative interpretation by young people to
- Provide new ways for young people to experience and appreciate heritage
  - Engender two-way communication between young people and the heritage sector

## FREEDOM TO EXPLORE

"When you can explore a space physically you can explore it with your imagination"

### Community heritage artist

- 7.14 An important theme has been the value to young people of being able to explore heritage in different ways.
- Participants have valued being on site for a whole week and how this enables new ways of knowing a place
  - Having a creative task has taken participants off the beaten track and led to them discovering new aspects of places they thought they knew
  - Young people are interested in incremental, new, progressive challenges that encourage them to stay interested in a site
  - Place-based projects have created alternative tours that have encouraged exploration through

problem solving, discovery or virtual environments

- Community heritage artists observed young people 'taking ownership of the space'

### Experiencing heritage through creativity

- Focusing on individual items or details
- Exploring off the beaten path
- Storytelling
- Playfulness
- Connecting the past, present and future
- Abstraction - connecting to ideas
- Abstraction - celebrating heritage away from heritage sites e.g. exhibitions, social media

7.15 Freedom to explore has combined choices about how young people wish to engage with sites with a sense of purpose, in the form of a live brief. It includes freedom to return to favourite places, rediscover information or stories and see things from different perspectives, as part of the creative interpretation process. This appears to have deepened appreciation and understanding. In discussion, young people contrast this freedom and agency with guided tours or information boards that suggest a correct route.

7.16 Common Ground artists and partners have therefore experimented with different ways of introducing information about the heritage into projects. For example, guided tours with specialist staff have deliberately been delayed until after young people have been able to explore for themselves. This has allowed participants to prepare questions,

sometimes replacing formal presentations with Q&A sessions, so that young people steer the agenda to what they are interested in.

- 7.17 At a life stage in which young people are expected to take on board huge amounts of information and learning, often prescribed and codified by others, the questions 'what do I want to know?' and 'why should I care?' are important.

## CO-CREATION

- 7.18 Central to place-based projects has been a process of co-creation in which artists collaborate with young people to produce heritage interpretation in the form of digital resources, alternative tours, films or photography, for example.

- 7.19 Two key challenges have been encountered in this process:

- Finding a balance between plans and structures and the freedom for young people to make choices and decisions
- Clarifying the anticipated role and contribution of practitioners and partners in this process
- Involving heritage partners in the co-creation process

- 7.20 Feedback from partners and young people supports the idea that plans and structures are not incompatible with freedom to choose. In addition to the desire amongst partners to pre-plan spaces, transport, resources etc, young people can find structures and plans useful to help them feel safe. Some like to be able to visualise what is going to happen.

- 7.21 Participants describe 'a good balance between being listened to and structure to hold things together' and a '50:50' balance between decision making by participants and leaders' as positive. Within this set up they consistently report feeling a strong

### Approaches to co-creation

- Responding as a team to a real-life brief
- Icebreakers, play and relationship building fun
- Taster days in advance of projects, to gather young people's ideas to inform project planning
- Establishing ground rules and fostering mutual respect
- Allowing young people to choose objects or stories to include in interpretation
- Allowing young people to ask questions of heritage experts to develop content
- Small group responsibilities to create elements of a final whole
- Allocating content creation roles based on individual skills, interests or goals
- Regular opportunities to review emerging content as a team, give peer feedback, make editorial decisions and plan next steps collectively
- A sharing or celebration event as a goal to work towards

sense of influence and ownership over heritage interpretation that has been a team effort.

- 7.22 Artist led projects have worked best where heritage site staff or volunteers have been able to be present and participate. The role of site staff during projects has included

- Negotiating and facilitating access to spaces and artefacts
- Providing tours and information about the heritage
- Answering questions about the heritage as they arise

- Ensuring accuracy of information within interpretation outcomes

7.23 The involvement of heritage experts in creative, editorial or curatorial decision making, as clients and stakeholders, has been less evident but could make a valuable contribution. More meaningful heritage partner involvement in co-creation would provide a further opportunity for two-way communication about young people's priorities while helping young people understand principles or constraints that shape choices made by professionals in heritage interpretation.

7.24 A factor regularly commented upon by participants and partners is that of time pressure. Some enjoy tight timelines as a challenge. Most young people feel happy with what they have achieved in the time and surprised that ideas can come together so well in the final stages. Some would like more time to play, create and refine content.

## Showcasing young people's creative responses to heritage

### POST-PRODUCTION

- 7.25 A strength of Common Ground for young people has been 'real life' briefs, set by heritage partners, leading to the creation of heritage interpretation that can be tested with partners and invited audiences. This content has the potential for future use by heritage partners but this has deliberately been kept open and optional in order to avoid restrictions on young people's creativity and ideas.
- 7.26 Artists have sought to manage young people's expectations, but it is clear that what happens next to this content is important to them. This was highlighted in the pilot phase of

Common Ground and throughout the programme. Young people have asked 'what will happen to our film/ game?'

- 7.27 Heritage partners are enthusiastic about the potential to make use of young people's interpretation but this requires further adaptation and editing. In some instances problems have been encountered in the format or content of interpretation which impacts on its future use. These have included
- Lack of digital compatibility with partner websites
  - Lack of editorial control and factual accuracy by heritage partners
- 7.28 Ideally young people would have opportunities to be involved in post-production, both to empower them in decision making and build understanding of what is involved. There is a risk that lack of clear plans to use outcomes, or involve young people in next steps, leads some to doubt true intentions to listen to their ideas.
- 7.29 The experience of Common Ground suggests that investment in planning and post-production of interpretation for future use is important. Celebrating and sharing interpretation with wider audiences says that young people's opinions are respected and valued, as well as creating potential to reach new audiences.

*"It is a shame that there is not an agreement and format for what has been created to be used consistently in the future at the property."*

Place-based project partner

### SHOWCASING HERITAGE IN DIFFERENT CONTEXTS

- 7.30 As already described, lack of capacity for post-production has limited opportunities for young people's interpretation of heritage to be shared with other visitors to participating sites. However, two exhibitions of young people's creative responses, in other

places, appear to have been positively received by audiences. Early evidence from suggests that showcasing young people's creative interpretation of heritage, both within heritage sites and in other settings, could have benefits in promoting positive perceptions of young people as future guardians and creative custodians of the region's history and environment.

*"I thought the continuation of the Roydon Common Project into an exhibition [at Cley Marshes] was a great idea and I think it's a good way to show that the creative and heritage work and learning of young people is valued and important enough to take up room"*

Common Ground Leader feedback

## Working in partnership

*"Our place-based project has taken place in an amazing set of circumstances, amidst the early stages of opening post lockdown. It's been a lot for everyone to cope with, with raised levels of stress and anxiety"*

Place-based project partner 2021

7.31 Common Ground has been an exercise in partnership working between the creative and heritage sectors. The nature of this partnership has, however, differed from that originally envisioned, due to the impacts of Covid-19 on heritage partners. Workload pressures including Covid recovery, changes of staff and restructuring have impacted on capacity and continuity of relationships. The original intention for partners to commission and manage their own place-based projects has shifted towards a more hands on production role for Norfolk & Norwich Festival.

7.32 This need to adapt in the face of changing circumstances has created challenges – of capacity within the Festival team, of lead times for planning and of clarity about what is expected of partners. In some cases, the original in-

kind contribution of staff time and access to spaces originally agreed have been difficult for heritage partners to fulfil, given increased pressure to replace lost income resulting from the pandemic. With hindsight, one partner feels it would be important to include a contribution toward the costs of heritage partners in future funding bids in order to secure necessary resources.

7.33 The aim of Common Ground to create experiences that are flexible and responsive to young people's ideas has created further challenges for communication and planning. One partner describes this as requiring 'patience, flexibility, being open to ideas while holding responsibility and keeping things running smoothly'.

*"We found it difficult to know just how much Common Ground wanted us to be involved. We were happy to be as involved as wanted but it was hard to know what was expected. We did receive a schedule for the week, but this sometimes wasn't stuck to, making it harder to know what to be involved with."*

Place-based project partner

7.34 One result of this need to constantly adapt and respond has been difficulties for some heritage partners in understanding or resourcing their presence during projects. Projects have sometimes taken place at busy times of year for heritage sites, leading to poor staff availability. Combined with lack of a clear 'ask', this has resulted in the presence of heritage staff being limited.

*"Delivering the project and end of week 'playtest' alongside our normal day to day visitors and the running of our visitors centre meant both sides encountered restrictions."*

Place-based project partner

7.35 As a result, at times, the potential to strengthen relationships between heritage partners, artists and young people may have been missed. Some artists and young people have not been clear if heritage partners are interested in or listening to them, due to lack of

presence and engagement with the process.

*"The partners and places we went to sometimes felt held back or cold. Would've been nice for them to have further trust into us and the project."*

Community heritage artists feedback

*"I don't really see [the heritage site] differently because this workshop was led by the artists not the [heritage partner], so it doesn't feel like it has anything to do with them"*

Place-based project participant

7.36 Common Ground Leaders and commissioned young artists have also found communication and planning – including meetings that don't or can't lead to decisions – a less successful part of the project at times. In one case, significant change to the artist brief in response to the emerging needs of participants means that a community heritage artist no longer felt the project was relevant to their skills and were unclear how they could contribute.

7.37 Despite these difficulties, feedback from partners shows that, over time and through the process of delivery, strong working relationships of trust have been established. One partner cites 'teamwork' and 'everyone contributing to the overall outcome' as the best aspect of Common Ground for them.

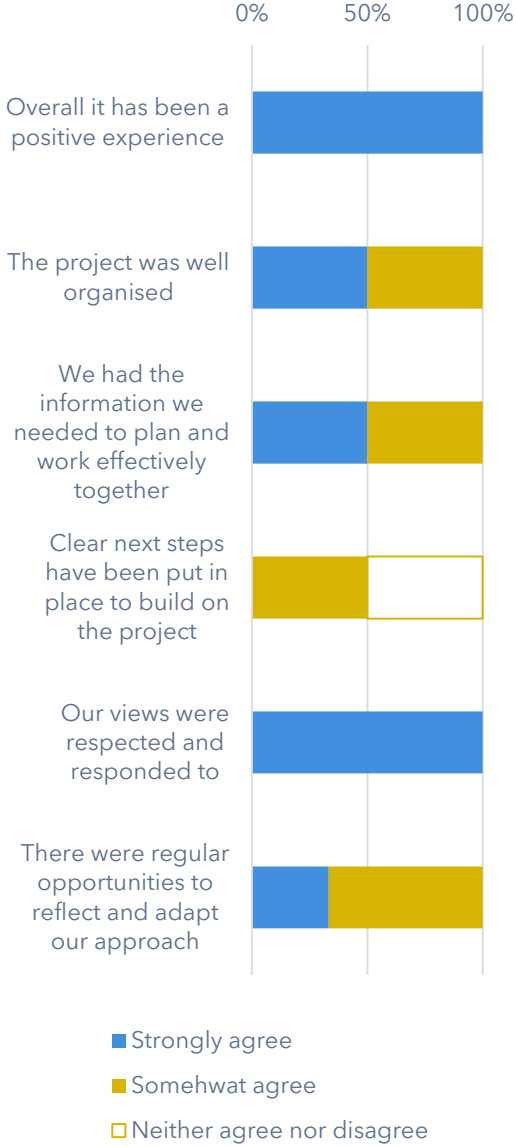
7.38 Individuals within heritage organisations have worked hard to stay committed to the programme's aims and overcome challenges, taking colleagues with them and appreciating the opportunity to think and work differently.

*"Fantastic people at the heart of the team who ensure that young people are always the focus of the project. They have also ensured that [our organisation] is involved at all stages, so that our views and wishes are recognised and acted on. It has been a great way to work and get detailed evaluation*

*about what young people want from organisations like ours."*

Heritage partner survey response

Figure 35 Place-based project partner feedback on partnership working (4 respondents from 3 organisations)



Supporting early career stage practitioners

7.39 Common Ground has been enriched by the involvement of young artists and the contributions of young staff within partner organisations including the Common Ground Assistant. These early career stage practitioners have



- Served as role models for young participants
- Bought energy, ideas and challenge to the wider team
- Injected a range of creative skills and different perspectives to project delivery

7.40 Common Ground's policy of employing young people appears to have created value by

- Supporting young practitioners to progress in their early careers, at a difficult time when Covid-19 heightened competition for work
- Helping to retain expertise by supporting young artists with a lived experience of the region's heritage to gain work where they live or grew up
- Connecting young practitioners to wider opportunities and networks via Common Ground partners

7.41 Experience suggests that this is an approach with significant potential to add value in future, but that more should be done to ensure that traineeships and opportunities targeting early career stage artists are appropriately structured and supported. This support should include

- Clearly defined roles and parameters to ensure that expectations are well understood
- Formal and monitored coaching, mentoring and/or line management structures
- Organisational policies relating to rates of pay, expenses reimbursement and the value of other benefits offered

target groups of young people who, by definition, are hard to reach. Symptoms of over-commitment have included:

- Lack of lead time and capacity to recruit participants
- Lack of emphasis on post-production and use of heritage interpretation to reach new audiences
- Limited presence of heritage partners due to lack of resourcing for their time
- Lack of time and resources to support heritage partners to put next step opportunities in place to build on interest created by place-based projects

7.43 With the benefit of hindsight - and through the lens of an unprecedented pandemic - it is possible to conclude that Common Ground would have been more effective in achieving its aims if it had reduced the quantity of activity it set out to deliver. Focusing on fewer place-based projects may have allowed partners to achieve more by investing in recruitment and post-production and thereby reaching larger groups of participants and a wider audience.

## Less can be more

7.42 Overall Common Ground has faced ongoing difficulties in delivering the quantity of activity committed to, while maintaining quality and engaging

CONCLUSION

## Key findings

KF1 Common Ground partners are to be commended for their commitment and resilience in delivering this innovative and ambitious programme in the face of huge unforeseen challenges. Despite limitations arising from the Covid-19 pandemic, Common Ground has

- Engaged young people across the region in enjoying, celebrating and learning about their local built and natural heritage
- Offered high quality, welcoming and inclusive opportunities for young people to create heritage interpretation in ways meaningful to them
- Listened to young people's ideas and priorities and learned more about how they respond to heritage
- Supported the career development and heritage interpretation skills of young artists and other early career stage practitioners
- Inspired heritage partners with new ideas and motivation to embed youth engagement and youth voice in the future of the heritage site or organisation
- Motivated a wider community of artists and heritage organisations to consider the value of youth voice and creativity in heritage interpretation

KF2 Through this process, Common Ground has revealed

- A young creative audience for heritage, looking for things to do, opportunities to meet other like-minded young people and develop their creative skills in 'real life' scenarios
- A desire amongst young people that local heritage sites offer more for their age group, listen to their views and create reasons for them to return

- The benefits of creative and heritage sector organisations working in partnership to facilitate, celebrate and showcase young people's creative responses to heritage
- An emergent community of young heritage inspired artists, makers and creatives in the region, with the potential to become valued advocates and influencers

KF3 As a result of place-based projects, more than 50% of participating young people say they are more likely to visit a heritage site or nature reserve in future, to take an interest in heritage or wildlife in the media or seek out volunteering opportunities to conserve heritage or nature.

KF4 There is clear evidence that the programme has led to learning by participating young people. This includes

- Learning *about* heritage – discovering heritage on their doorstep and its significance
- Learning *from* heritage – making connections to personal and political concerns
- Learning *in* heritage – gaining skills and experience, valuing time spent at heritage sites, communicating values and concerns to wider audiences

KF5 As a result of Covid-19, some original components of the programme were not delivered, notably outreach and relationship building with young people in advance of projects, use of young people's heritage interpretation with wider audiences and next step activities, such as volunteering or careers days. This has significantly reduced the reach and impact of the programme. While participants would be keen to take part in activities similar to Common Ground in future, they remain sceptical about the real commitment of heritage sites to better engaging young people or listening to

their ideas because they cannot see change or next steps beyond this one-off experience.

KF6 New elements introduced to the programme - including Common Ground Leaders and heritage inspired art exhibitions created and curated by young people - have confirmed the positive impact of supporting and showcasing young people's creative interpretation of heritage. Audiences have found young people's responses to place, history and nature positive and inspiring.

steps for young people to build on their interests planned from the outset

R3 Common Ground has revealed the benefits of working in partnership, regionally, to raise the profile of young people's creative responses to heritage. It is recommended that partners from heritage, arts and cultural sectors continue to collaborate in order to

- Offer and promote a seasonal programme of creative opportunities, across a range of sites and locations, for young people to respond to and interpret the region's heritage
- Celebrate and showcase young people's creative interpretation of heritage, online, within heritage sites and cultural venues/programmes
- Work with the Prince's Trust to support young people's wellbeing, employability and life chances and, in doing so, their appreciation of the region's heritage

## Recommendations

R1 In order to fully realise the potential value of investment in Common Ground, it is recommended that partners seek to:

- Develop and make use of interpretation outcomes created as a means of demonstrating that young people's perspectives are welcomed and valued
- Put in place next step opportunities for young people to respond to and interpret heritage

R2 It is recommended that partners build on learning from Common Ground by:

- Developing the role of artist led, creative activity in facilitating young people's engagement with heritage
- Fostering creative ways of seeing and understanding heritage that relate to young people's personal and political concerns
- Experimenting with youth-led and purposeful ways of young people exploring and learning about heritage, with a mission
- Ensuring heritage partner staff are fully embedded in the delivery of activity and able to build meaningful relationships with participating young people
- Positioning activity within a wider youth participation strategy with next

R4 Common Ground has highlighted the potential for arts organisations to strengthen young people's creative relationship with their locality and heritage. Norfolk & Norwich Festival share and promote learning from Common Ground to inform:

- Support and networks for young, heritage-inspired creative practitioners, producers and artists
- Showcasing of young people's creative responses to heritage
- Opportunities for young heritage artists and creative producers / curators to gain experience, take roles as young leaders and establish careers

R5 To ensure that opportunities are inclusive of diverse young people, it is recommended that

- Partners invest in outreach and relationship building with communities

- Activity be youth led, or 'hold the space open' to respond to young people's priorities
- Traineeships and young artists commissions are fully supported by systems that clearly define their purpose and parameters and safeguard early career stage practitioners

## Acknowledgements

With thanks to all the young people, project partners and staff at Norwich and Norfolk Festival who have contributed to this evaluation.

**Colchester+Ipswich**  
Museums



**National  
Trust**



**Prince's Trust**



**SHARE Museums East**  
a network of know how



**Suffolk**  
Wildlife Trust

# APPENDICES



## Appendix One - Evaluating outcomes for heritage

NLHF Outcome for Heritage	Common Ground Outcomes (original)	Common Ground Outcomes (evaluated)
Heritage will be better interpreted and explained	The overall visitor experience is improved	Young people have opportunities to interpret heritage in ways that are meaningful to them
	More young visitors agree that sites are welcoming and interesting	Young people find Common Ground activity welcoming and interesting
	Other visitors continue to agree that sites are welcoming and interesting	Audiences of all ages have opportunities to experience and value young people's interpretation of heritage
People will have developed skills, learnt about heritage and volunteered time	Young people learn about heritage in relation to themselves and others	Young people learn about heritage in relation to themselves and others
	More young people aged 13-25 sustain engagement with heritage.	More young people aged 13-25 would like to sustain their engagement with heritage.
	Young people learn something they consider interesting or useful.	Young people learn something they consider interesting or useful.
	Young people understand how their skills or ideas can make a difference.	Young people understand how their skills or ideas can make a difference.
	Young people would recommend heritage experiences to others their age.	Young people would recommend heritage experiences to others their age.
	More heritage sites involve young people in decision making and interpretation planning	More heritage sites intend to involve young people in decision making and interpretation planning
	Young people moving into new jobs, education or training	Young people are supported to develop their interest and careers involving creative interpretation of heritage
In communities, more people and a wider range of people will have engaged with heritage and partner organisations will be more resilient	More young people aged 13-25 engage with participating heritage sites	More young people aged 13-25 from Common Ground target groups engage with participating heritage sites
	Capacity to engage young people with heritage is strengthened.	Capacity to engage young people with heritage is strengthened.
	New heritage interpretation activities attract young visitors who are new to the site or heritage organisation	

## Appendix Two – Symposium Postcards

Pledges, take aways and messages from delegates to themselves, capturing what they will take away from the day and hope to apply in their work.

### Youth Voice

- Listen to young voices, diverse voices and bring them into conversations, planning. Make sure they know they are valued and we will use their thoughts and ideas and involve them.
- How are you doing at multiplying leadership?
- Be more honest and direct about how you are treated as a young person.
- Providing meaningful youth action in our programming.
- Communicate with young people about how and if they want to be involved in leadership and encourage the current trustees to include a youth trustee programme.
- I pledge to be open and willing to learn from young people. I will not underestimate the power and importance of young people and their ideas. I will not be afraid to be held accountable for mistakes.
- To start a new youth programme with youth input from the start.
- Have you continued to invite young people in your ideation & start process?
- Objective: think about one exciting project with young people. How can it incorporate youth voice?
- Find out what 17 year olds are into.
- Lead from youth voice not objectives. How is this goal going?
- Work collaboratively with young people on developing an event or activity as part of a core event in my role.

### Creative Project Ideas

- Start working on Heritage photo projects: grandad, Norwich rockers, workhouses.
- Projects that animate communities with creative thinking not only art making?
- Create a 'story' to link medieval art & symbols to interest young people - possibly relevant to today's environmental challenges.
- Create a story & project related to textiles for our visitors at events to have a go & take home.
- About my mum's childhood and reflect on mine, and create a comic book about the progression of Filipino culture.

### Creativity & playfulness

- Remember to be playful.
- I will bring a creative endeavour into my practices.
- Play more.
- Make.

## Personal development

- Do one thing! Don't get overwhelmed.
- I will travel to a different city & visit a new heritage site :)
- Collaborate more!
- Stop just thinking about it!
- Have you reached out to those partners? Take one step!
- Please make sure you ask yourself good questions
- If you are feeling like the most knowledgeable person in the room, it is probably time to move on/become uncomfortable & ask ppl to introduce themselves how they like!
- Be open to possibilities that may emerge/present themselves over the next 6 months - try to carry those possibilities forward.
- Take action. Propose ideas.
- Relinquish control more - invite collaboration without conditions - is this actually possibility? Have courage to take risks, ask for support & guidance!
- Find a way to feel natural exploring in the contexts of arts heritage.
- Be more assertive in what I know/believe - to take less excuses for another.
- Do one new thing, whatever it may be. Just once a month. Try new things.
- Keep working on your own creative projects, seek out opportunities to learn & develop.
- Make the work I believe in happen.

## Careers next steps

- To have a better plan on career change into the world of creativity in heritage.
- Get involved in a new organisation/ project that helps connect arts with nature. Look into helping Norfolk Wildlife Trust with their young people's project.
- Find more time to come up with exciting proposals for heritage organisations.
- Research funding pots and find out what funding/ grants are available?
- To get some funding & collaborate locally
- To engage with 'young people' who are disadvantaged, to be able to mentor/tutor and give opportunities within my freelance projects.
- I want to get more involved in programming different things for young people. Especially around inclusion in heritage type events/organisations. Different formats of engagement.

## Organisational change

- Foster ongoing youth engagement and sustained through our programme.
- Please make sure you have reported back to the team.
- How to better embed youth engagement in our organisation - how does it go beyond us and reach management?

## Appendix Three – Image Credits

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