



## Harnessing the power of ambassadors

Katie Booth, events and tourism marketing manager – Tate and

Mark Miller, convenor of young people’s programmes – Tate

Introduced and chaired by Cath Hume, Head of Programme – Arts Marketing Association.

We’re going to hear in a moment from [Katie Booth](#) who is Events and Tourism Marketing Manager at Tate and [Mark Miller](#), Convenor of Young People’s Programmes, Tate.

This session is thinking about ambassadors and Katie and Mark are going to talk about the work that they do with the Tate Collective and about the recent successful *Hyperlink* festival.

### **Katie Booth, Events and Tourism Marketing Manager – Tate**

Mark looks after the programming for young people at Tate and part of my job involves working with his team on audience development and making sure that we attract the young audience into Tate. We’re going to talk to you today about:



- Young People’s Programme
- Tate Collectives
- *Circuit*
  - A four-year national programme funded by the Paul Hamlyn Foundation
- *Hyperlink* festival and campaign
  - The launch festival for *Circuit*
- Working together
  - Top tips for working with young people

### **Mark Miller, Convenor of Young People’s Programmes – Tate**

I’m going to give a bit of context of how Young People sits within learning and within the context of Tate etc. Tate’s mission;

... to promote public understanding and enjoyment of British, modern and contemporary art

Within the Tate learning department we respond to those missions and our mission within that is to engage a wide audience in learning, knowledge, exchange, critical and reflective art practices. Within Tate's Young People's programmes we follow that mission but also we work specifically with 15 – 25 year olds. There are many programmes – schools programmes, families, the community etc. Throughout the programme we cover a range of ages, a range of communities and a range of approaches to engage a wide audience in learning.

Some of these learning programmes are set up simply in response to or with policy, cultural policy, education policy etc. For instance, we're funded by trusts and foundations for different projects at different times and a lot of this is really based on informal learning. Young People's programmes are informal and not necessarily connected to the curriculum in any way but it is a way to enhancing and connecting to education in its wider context.

Our strategy or our 'values' are collaboration, diversity and peer-led:

**Collaboration** – core to the programmes' development of ideas, as a point of exchange, dialogue, new modes of practice and to extend networks. It is an approach around negotiation with partners, with artists, with young people and also with funders etc.

**Diversity** in its widest sense – creative, cultural and audiences – diversity in recruitment and make up of groups of young people, the selection of artists, artistic, cultural partnerships and collaborations. It is about a diversity of art forms and thinking about the art in Tate collections but also the art that sits outside of that and how that has a role in the exchange or making of connections to the Tate collection.

**Peer-led** or Collective-led – enabling a group of young people to cultivate and produce culture and informal learning contexts for other young people. Project led, developed and delivered by young people.

We see the Tate collection and spaces as a catalyst for informal learning. Thinking about the whole structure of Tate's systems, its structures, its collections, its staff etc. – a way of engaging young people in the space and how it functions as a holistic engagement.

We work with a wide range of partners such as University of Arts London, Southwark, Tower Hamlets and Westminster Children Services. These



partnerships are to create opportunities for young people across London and to focus on engaging, non- traditional audiences with the art and ideas. That's really key to how we work and of course, goes back to that idea of collaboration and participation.

## TATE COLLECTIVE

An example of a project that we do with University of Arts London (UAL) to widen participation happens once a year involving 35 young people who are the first in their families to go to university and just about on the steps of thinking about going into Further Education. They spend three to four sessions at Tate, they research the collection and their responses are created via jewellery and fashion and that culminates in an event that is curated by Tate Collective and UAL ambassadors. It is part of *Late at Tate* and to the last event we attracted around 3,800 people.

As I mentioned, Tate Collective is a group of 25 young people who create and produce programme for Tate Britain. They are from 15 to 25 year's old with the average age currently around 19 years.

There is a core group of 20 who attend the Bi-

weekly Thursday evening meetings to plan these events. They are recruited from across all areas of London and there is no application process – they just need to demonstrate interest. That is simply to break down the barriers to who can apply be they literacy or numeracy but actually it is really about how we can enable anyone who is interested to come along and take part. We have a targeted recruitment process and go to specific schools, colleges, youth organisations and services where we know that they've not had either a connection to Tate's learning department in any form or to diverse groups to maintain the diversity of the actual cohort or the groups that we work with. Part of that is thinking about how these different spaces can continue to create a diverse group. There are young people who will naturally gravitate to Tate Collectives and there's also a space open for those young people who are already engaged. Really key to the programme is *authenticity* – maintaining young peoples' ideas, their aspirations, their intent and the cultural productions that they really want other audiences to engage with – a wide range of young people who can engage and who can create ideas that are generated in a really authentic way. Through these manifestations their *agency* is produced and that therefore creates a really strong sense of ownership in terms of what they do and how it impacts the institution and ourselves.



They deliver and present a programme that is relevant to their own cultural experiences and made real through the use of cross art platforms, such as digital media, fashion, music performance etc. They plan and contribute to around 16 events per year across Tate Britain and Tate Modern. We also run a training week which is the main point at which we recruit young people. We have a week of events that allow the group to get a good sense of the scale and work of the group, introduction to Tate's various departments such as marketing, art handling, Visitor experience and careers as well as logistics and workshop delivery. It's really about how they start to understand some of the possibilities and some of the limitations of Tate and to gain an understanding of the structure of Tate along with their relevance and their role within the overall organisation. From that we see that they develop many skills. Some of them are transferable; some of them are around communication and confidence building, adding experience to their CVs, social skills, networking and a real awareness of marketing, design and audience development. Some of the young people are paid minimum wage if they lead on projects and really, when they start, it's on a voluntary basis.



Tate Collective are really key to developing curatorial themes, the planning process and selection of artists. They focus on using interdisciplinary art practice to create relevant and diverse events to extend the opportunities for young people.

The whole structure of a workshop may actually be completely switched around just to make sure that whatever is happening actually really connects with young people's experience and their expectations of the space. There's something about the physical space as well and how we make sure that young people do have a presence in the physical space.

That it's not an 'add on' or a studio – that it is actually in the gallery, that it is visible and it has

some impact on the space as well. The group is made up of young people who have different interests and they're not all arts-related interests. The programme creates visibility and public awareness of Tate's provision for young people and there is staff support for Tate Collective to develop confidence, self-esteem and peer-led learning.

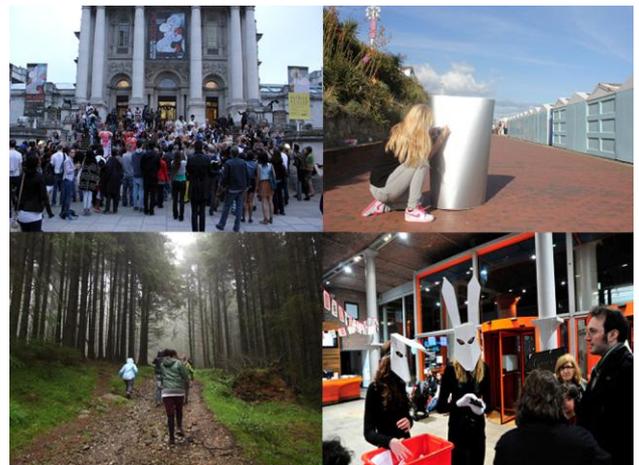


## CIRCUIT

I'm going to talk to you now about *Circuit* which is a four-year, national programme for 15 to 25 year olds. It is created around connecting young people through art in museums and galleries and has a really strong connection to the youth and cultural sector. It is led by Tate, by me, and we receive £5 million funding from the Paul Hamlyn Foundation. It is potentially one of the largest young people's programmes funded in the UK. The programme has nine sites: four Tate sites and five Plus Tate partners which is part of the wider Plus Tate network. It aims to provide sustainable support, access and opportunities to young people to form their own learning and create cultural activities. It targets the hardest-to-reach young people with the least access to cultural resources. Within that there are real aims to impact all of those institutions involved but also what happens when we talk about art, learning and young people. So, real clear definitions (as close as we can get) of what actually happens rather than anecdotal, experiential etc. That's what we're driving at with this programme along with a positive representation of young people.

There are nine sites with a variety of programmes and contexts:

- Mostyn, North Wales
- Whitworth Art Gallery, Manchester
- Nottingham Contemporary, Nottingham
- Wysing and Kettles Yard, Cambridge
- Firstsite, Colchester
- Tate St Ives
- Tate Liverpool
- Tate Britain and Tate Modern

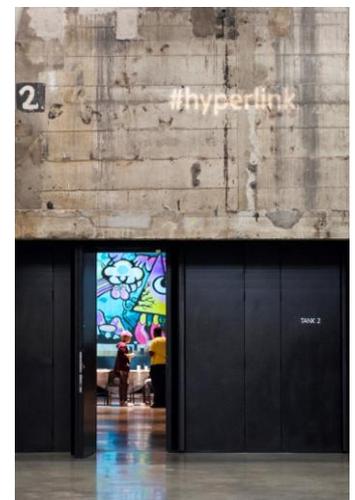


Young people are at the centre of programme and there's a massive evaluation and research strand where we have young people researching and evaluating each of those programmes. That's really important in terms of engaging the experience, what's happening, what the learning is, what the impact is on all of the partner institutions as well. It's about creating opportunities for those young people to engage and gain knowledge and awareness of opportunities outside of galleries and museums as well, in terms of the cultural sector. We really want to demonstrate the value of art and each of these sites will produce a festival. Over the four years there will be a series of eight festivals which will highlight and define moments for this *Circuit* programme.

## HYPERLINK

*Hyperlink* is a bit more specific in terms of *Circuit* and also gives you a bit more information about the process that we go through in creating or curating large-scale events. *Hyperlink* was the very first iteration of the *Circuit* programme – it acted as a launch pad. The aim was to engage 10,000 young people over three days at Tate Modern using The Tanks, Turbine Hall and the learning studios. In that sense, the impact in the space was huge. We also spoke with Tate Collective initially giving them a sense of the scale, of what the budget was going to be for this project and how many days we wanted to deliver this programme. The first thing they came up with was that they wanted it to be a celebration of London and its diversity of people, its culture and the arts. We really wanted to engage new diverse and non-traditional visitors through schools, colleges and youth organisations and this locks in with some of the aims of *Circuit* as well as the overall aims of Tate Collective. The title *Hyperlink* came from discussions through meetings with Tate Collective and how this linked to young people's current experiences of arts, of their social networks and how they use technology and considering the interconnections across *Circuit* as well – this idea that it is a national programme there are these variables and if you move from one site to another there will be some connections that just keep growing. We had twenty Tate Collective members who we consulted with and initially fed back. We formulated a core group – we usually construct core groups for large-scale projects to make sure that we get as much work done as possible – and Tate Collectives were members of that. Two senior members of Tate Collectives came into our offices on average about three days per week so we could finalise lots of decisions quickly and to maintain their ownership and authorship. Twenty seven Tate Collectives assisted over the three days and we worked with around 30 musicians and artists including: Akala, Raw Material, Vase records, It's Nice That, photographer Rankin, artist Susan Stockwell, Stooki Sound, Paigey Cakey and Lady Leshur.

When Tate Collective thought about this idea of attracting 10,000 people and they said it to a group of young people they said; 'how are we going to do this?' They were quite smart in a sense that they had thought about this theme and how they could construct it around this idea of cross-art platforms to engage but also to actually connect those audiences and create this attendance figure. They thought about the theory of 'six degrees of separation' which is based on the idea that anyone in the world is approximately six steps away from connecting via introduction and that became the core thematic and brief for artists



workshops, installations and performances. They then came up with the brief for the artists which was that we would utilise six artists, each of those would select one piece of work – therefore six art works and six different art strands: photography, illustration, architecture, industrial design, fashion and graphic design. Those were set out because lots of young people in that group were interested in those and they also thought that it would really diversify the audience and be a much better way of making connections with young people who perhaps might not be directly interested in some of the ‘finer’ art disciplines.

They selected six works from the Tate Collection to be used to develop, influence and inspire programme content for the *Hyperlink* festival: Ellen Gallagher, John Singleton Copley, Jenny Holzer, Roy Lichtenstein, Rebecca Horn and Anthony Caro. The works were selected because of their modern, historic and contemporary relevance, their visual content and also some aesthetic and formal purposes. They were really key to how each artist that we invited, be they a musician,

visual artist, photographer or illustrator, chose one of these artists and they made a response to those artists’ work – they created their own content from that. What was really key to the success of the programme was this idea of collaboration through many meetings with artists, with young people, the navigation of trying to work with thirty different artists – the brief was really clear, the young people’s ideas were really



clear and there was an idea that the young people understood what they wanted to produce – what the role was and the aims and values of the project. Key to this as well was the collaboration that we had across departments, especially with Katie, in terms of marketing and programme and how those might interlink, how the selection of artists would influence our audience but then also this blurring of audience development but really thinking about the content, the quality of the content, and the production. Their ideas and their culture production was key to how we thought about achieving this aim of connecting a wide range of new audiences in this programme. Internally, in terms of the organisational support for *Hyperlink*, it was probably the largest that we’ve ever had. I’ve been at Tate for seven years and I think that internally there was a real defining moment of how we worked across departments as well as from director level to assistant level. This became a really significant moment for young people’s programmes at Tate.

**WORKING METHODS** – Katie Booth, events and tourism marketing manager – Tate

I just wanted to start by talking about the working methods and as Mark said already, this was a highly collaborative project which was really important because the themes of the programme were so particular – Tate Collectives were really keen on this idea of ‘connection’ and we felt that if we didn’t work internally with that idea in mind then the whole programme would fall flat. We had a project team that we set up at the start that included all different departments. We used it as a forum for sharing ideas and contributions to the overall campaign. Along with that we made sure that Tate Collective were really at the heart of the campaign – it’s hard to call it a ‘marketing campaign’ because it was really press, PR, marketing and programming working all together. We had many conversations about where the boundaries start and end. Tate Collective were at the heart of everything and they came along to our meetings and we consulted with them at every stage right through from the *Circuit* branding and the *Hyperlink* identity to the actual marketing. Young people are obviously very active on digital platforms and particularly as this theme was about connections we made sure that digital was integrated and embedded across everything.

**AUDIENCE STRATEGY**

Our aim for *Hyperlink* was to attract 10,000 young people and to reflect London’s diverse population. We were looking at ‘harder-to-reach’ audiences; people who wouldn’t necessarily come to a gallery or museum on a regular basis or who may not have ever been into a gallery before. They were not going to be our regular audience and so for this we felt that we needed to throw away our rulebook, take a few risks and do something different.

Our core audiences were catered for through regular Tate marketing channels – we’ve got a great social media base and email lists and so it was fairly easy to get those people to come back. One of the interesting things was that programming was really core in attracting the right audiences so Tate Collective thought really hard what kind of artists they could work with to attract the specific kind of audiences that we were looking for. Teenagers are an audience that historically we’ve found quite hard to reach but working with people like Paigey Cakey and Lady Leshur – who’ve got a massive teenage fan base – was really successful. What we did for the first time was to

**Audience Strategy**

- Reach core audiences through regular Tate marketing channels
- Programme artists that attract a harder to reach audience and utilise their fan bases
- Activate WOM to attract harder to reach audiences:
  1. YouTube sensation as advocate and viral potential
  2. Social media driven mass-participation campaign
  3. Spreading the word within local London communities

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contract the artists that we were working with to use their social media bases and as part of their contract they played and performed or created and also spread the word through their own email bases, Facebook and Twitter.

What I'm mainly going to concentrate on today is the campaign that we had for *Hyperlink* which was really about activating Word of Mouth (WOM). We knew from previous research that young people tend to be influenced by their friends, youth leaders and other important people in their lives. They're so marketing savvy that they're not going to fall for an advertising campaign as that is too boring and you really have to work hard to gain their trust and get their support.

We devised three different strands to our campaign. The first one was working with a YouTube trio – YouTube is obviously very popular with young people and again, with the ideas behind Hyperlink of connections and spreading the word we felt that they could both act as an advocate and also that there was the viral potential. Our next campaign was a social-media driven, mass-participation campaign and that was about audiences creating their own work and being part of the festival and the final strand was about getting out on the street, talking to people and gaining WOM.

## **MANDEM ON THE WALL**

The YouTube trio that we worked with consists of three guys called *Mandem on the Wall*. They have a comedy series on YouTube and they produce short, funny skits from their wall in South Peckham. We presented a number of ideas to Tate Collective about how we might get this viral thing going and they overwhelmingly voted for MOTW. They loved it and the idea that it was going to be funny and had



sharing potential. Mandem on the Wall are based in Peckham and have a large South London fan base and we really felt that they would be great to attract that crowd into Tate for the festival. MOTW are current, growing in popularity and were featured on *Youngers*, a TV programme on E4.

The strategy was quite simple. We created online video content and seeded it out to get that WOM going. We worked really closely with MOTW, told them everything about the project, invited them to Tate and tried to make them feel that they were part of the project. We wanted to get people excited about coming to the *Hyperlink* festival but we wanted it to have the MOTW spin, for it to be funny and keep their charm. Most important of all was maintaining their authenticity

because, as I mentioned before, young people are savvy to what's going around and we wanted it to be as genuine as possible. We produced two videos with MOTW, one before the festival to get people excited about the festival and encourage them to come along and check it out and the second during the festival. We promoted this widely as well as among the Mandem fans as this one was suggesting that the fans could come along watch some filming and meet the guys. The second part of that was that we could use it as a legacy and show off what we do at Tate and encourage people to take part in our young people's programme beyond Hyperlink.

The first video we put out, we supplemented the YouTube page with YouTube pre-rolls – paid for advertising which was really targeted to the audience we were looking at; the urban culture crowd who aren't necessarily an arts audience. We wanted to saturate the market so it was seeded out across a wide variety of youth blogs and websites. It was released ten days prior to the festival and was seen over 60,000 times over those days. We were shocked as we expected it to do well but not quite that well. Two thirds of that came from the YouTube advertising and seeding and when we did the visitor survey at the festival we found that 18% of respondents had seen the Mandem video before they came to the festival.

Katie played the video; Mandem on the Wall at *Hyperlink* at The Tanks, Tate Modern:

<http://www.youtube.com/watch?v=rDRR4CaxY40>

That was the first video – quite LoFi and possibly controversial – but what we felt about the video was that it represented what we have at Tate Modern, that it was easy to travel to, that it highlighted what we had on in the festival and gave the sense that it is open for everybody, everyone's opinions are valid and we felt that people could identify with that space to make them come along and use the space where there might previously have been a barrier. What was interesting about the YouTube page itself was that, in among the huge amount of views, there didn't seem to be the same amount of rubbish comments and swearing. We found that a lot of people liked the page and there were lots of engaged comments and people identifying with having been there on a school trip or maybe some of the work that they've done before. It was interesting to see as this is the first time that we've done anything like this for young people and it was a good experiment for us.

## **WE'RE ALL ARTISTS**

The next campaign was called; *We're all artists*. This was the social-media driven, mass-participation campaign and the idea was to get young people thinking about how they could be an artist in their everyday lives with the idea being that art isn't just about painting, sculpture and installation. It's much greater than that and is embedded in everyday, young people's culture.

We wanted to move beyond the traditional art forms and look at things like hair art, nail art, food art, graffiti and street photography etc. – all of those kinds of things that young people are interacting with every day. We invited people to submit their content to us and then all the content was formulated into an installation as part of the programme that Mark programmed as part of the whole festival. It was a nice way for young people to get their work into the gallery space. To implement the campaign we recruited a young person who was our target audience and we got them to run a social media campaign using their own tone of voice in the way that they would use social media in their life.



The campaign was driven through Facebook and we tried to offer inspiration to people so we worked with some food artists, a knitter who was responsible for the telephone box (opposite) and we were really trying to put ideas out there and get young people to identify with those and think about how their own work of their own lives would relate to that. The other bonus of working with the artists themselves was that everyone was really keen to take part in the project and also they in turn spread the word keeping the idea of ‘six degrees of separation’ and connections going and to get that message out there.



People could submit content via a hashtag hyperlink and they could use most social media channels; Twitter, Instagram, Tumblr etc. and all the content that came through other channels was also uploaded to Tumblr to create a full showcase of the project.

We also worked with Livity, the young engagement organisation who has a long history of working with harder- to-reach groups and we utilised their networks to spread this campaign out. In two weeks we received 351 submissions which we thought was good particularly as it wasn't just that you had to respond, you had to physically do something to



engage with us to submit your content. Some people were submitting content that they were working on at university, some were using Tate as inspiration and really thinking about the project and how they could respond and we had a wide variety of submissions.

## LOCAL COMMUNITY

The final strand we used to encourage WOM was working directly in the local community. Getting out and about, going into cafes, colleges and local businesses all around Tate Modern and talking to everyone there, getting them excited about the project so that they would spread the word – again with the idea of linking and connections. We also worked with a distribution agency and produced



eye-catching Oyster card wallets that had *Hyperlink* inserts. We briefed the agency thoroughly about the project so that they knew everything there was to know about it and when they were handing things out they could talk about it as well. We targeted areas with a high concentration of young people:

- Youth hotspots – Brixton, Brick Lane, Shoreditch, Camden Town
- Colleges – Lewisham, Hackney Community, Southwark Colleges
- Music events – XOYO, Emeli Sande concert, The Jump Off, Hip Hop Isn't Dead
- Bespoke youth/ urban run – Richmix, leisure centres, youth centres, chicken shops

It was reported back to us that the majority of people they handed the Oyster wallets to had never heard of Tate before. We thought that was quite surprising as we're a big brand right in the centre of London but it demonstrated that we were connecting with that harder-to-reach audience who don't necessarily have galleries and museums in their everyday lives.

I mentioned before that we worked closely with press and PR and for this project we worked with an agency that specialises in penetrating the youth market. What we wanted to do was to saturate the online youth market and get it out everywhere – fashion, music and general chat websites. We wanted to make sure that we'd covered all the bases and we got coverage across 81 different websites and blogs and also had some printed press coverage. We also worked with Radio One Xtra to reach our target market. The nice thing about the PR campaign was that we could link in the; *We are all artists* campaign and the *Mandem* campaign depending on who it was that we were talking to.

## HYPERLINK AUDIENCE

Our target was 10,000 visitors, across the weekend and we reached nearly 20,000. A brief summary of who came:

- 19,665 visitors
- 12,000 active participants
  - Coming into The Tanks spaces and watching performance, music etc. and taking part in the workshops
- Visitors came from all over London – north, south, east and west
  - There was no particular concentration from any one area. People didn't seem afraid to travel, if their friends were going then they were going and if there was an artist that they wanted to see then they were going to go and travel didn't seem to be an issue.
- 64% had never taken part in a youth event in any gallery or museum
- 65% had no academic or professional connection with art
- 43% of 16-24 year olds heard about the festival through word of mouth



We were overwhelmed and excited about the number of people who came and hopefully it demonstrated that both campaigns worked.

I hope that today we've given you a bit of an insight into working with young people and Mark is going to give you some top tips for working with young people:

(Mark) Both of us have mentioned it but **transparency** and being really clear about aims, objectives, why we're doing what we do, what all the young people's roles are and what our roles are as well. That's essential as is budget because it is important that they

understand how much you might want to pay for an artist and why we might not have a certain artist and how we navigate those issues as well as the responsibility that we all have. I think it's

### Working together

- Be transparent
- Trust that young people are experts
- Keep communicating
- Allow time for planning
- Work around and understand school/college schedules
- Be patient

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important that they have some of that – I know they won't have full responsibility but it's important that we're transparent. I think also that we need to **trust young people as experts**. If we are trying to attract other young people then they're the best way in which to achieve that. We need to stick to the decisions that they are making which is also about maintaining their authenticity. When we did the vote between Mandem and another pitch we would've probably gone for someone else but they went for Mandem and we thought that we'd go for it. I know there's a lot of bearing in terms of our institutional responsibilities and roles but we're really committed to, and signed up to young people being at the centre of the programme so it's about trusting them.

**Keeping communications clear** is really important – especially internally in terms of programmes but also with the young people in terms of things like why we 'couldn't have helium balloons in the Turbine Hall', 'why an artist might have dropped out' – all those kinds of things you need to communicate with them so that they know what's going on and still feel that sense of ownership of what they are doing and what our aims and objectives are as well. **Allow lots of time to plan** – *Hyperlink* was tricky as we had just four months to really get going on it. The planning time is a really important one because the process of planning with young people is elongated – we meet with them, they make a decision, we go back, we call the artist and then wait until the next meeting which might only be once a week. That's why we had a few Tate Collectives in the space. The whole process, because it is collaborative and collective-led in terms of how the ideas develop and are organised, is much longer so allowing time for that and all the deadlines is important. It is also important to consider the planning and how it sits within the structure of all the other departments and the timings of schools and colleges, when people go away and half-term, holidays etc. The way we're set up it is voluntary and they only get paid if they lead events so it is important that we don't put too many demands on them and be aware of their other commitments and demands such as exams or heading off to university etc. You also need to **be patient** and that runs throughout all of it and what I mean by that is thinking about what you are trying to do but then relating that to the process that we're engaging in and thinking about the fact that it is going it is a process of enabling young people to develop their ideas and that takes a longer time. We know that if we've got deadlines we can probably give ourselves a day and think right, I need to get on with this and you'll come up with your copy or whatever it is but it's really important that you're considering how the young people's process is the most important part of it and how that process will produce this culture that's really authentic and has ownership by young people.

## QUESTIONS

**Delegate:** Is it an annual project? Will it be back next year?

**Mark:** No it won't. That was the first festival and the other seven are yet to happen across the other galleries. This was Tate London's festival within the context of the *Circuit* programme. We do other large events. Now we have *Late at Tate* and we have *Loud Tate* but *Hyperlink* was our 'big splash'.

**Delegate:** ... I was interested that from the marketing activity you've set up how you would maintain or take that forwards ...

**Katie:** We have *Loud Tate* which is an annual event coming up in September and we've been taking a lot of what we've learned and been putting that into this campaign. One of the main things that we've learned and that Mark just mentioned is to make enough time for planning because this one, on such a big scale, was stressful! The idea of young people participating and engaging on social media and participating towards an event is exciting and is something that we're in conversations about how to move that forward. Things such as video, for an event of this scale, it was really great and we'd look to do that again. It was a large-scale event and it obviously does cost a bit more. The main thing, and I think Mark would agree, was about all departments working so closely together from the start. For marketers it can be quite frustrating sometimes that you get the programme, are told that 'it is happening in a month' and are expected to market it. What's been revolutionary and quite exciting for us is this new way of working where, as soon as the seed of an idea has been sown, we're talking about them and working together on how we might integrate the programme with the marketing campaign. It feels like it could be a whole new model for working and when you do integrate it right from the start the end result is cohesive and everything links up and it feels so much greater like a whole thing rather than the marketing campaign being an add on.

**Mark:** I had that question a lot where people were asking if it was going to happen again next year so it did feel like unfortunately we haven't got the budget to do it but because it built such a strong presence it would have been amazing to say 'yes, it's happening again next year'. Something that we're working on is pre- and post-event so *Hyperlink* would have a slightly smaller event straight after and Katie is working with our curator thinking about what happens before, what happens after and during the big splash as well.

**Katie:** ... and how we can keep on talking to people because we're not just expecting people to come to this because they went to the festival once they're not necessarily going to come back again so it's about how we can continue that conversation and how we keep people engaged,

interested and excited about what we're doing so that they might come back again either for a young people's event or to come and enjoy the collection.

**Delegate:** I'm interested in the individuals that you recruited and you talked about weekly meetings with them ... were there any channels that you created that they could engage in at other times?

**Mark:** We use emails and we have a Tumblr account so whenever we've got a project we get the young people to feed in ideas – if they think of anything during the week, they send it to that project space on Tumblr. For *Hyperlink* it ended up with the weekly meetings and then it was two young people coming in for three days per week. We also take any ideas emails into those meetings – it's really a mix of emails and conversations.

**Katie:** The person who was working on social media was based in our office with us all of the time for four months. They split their time with the marketing team and the online team. We also had Tate Collectives in during the festival. Tate Collective members were also responsible for working together with the social side as well as going out and being there with us for the whole festival and helping to facilitate it.

**Mark:** They were also doing some of the social media, we've got a Tate Collectives Instagram and we have several Tate Collectives who were always out taking snaps and uploading them to Instagram or Tweeting etc.

**Delegate – Contact, Manchester:** Something that I would say is that we quite often let them choose – we have some young marketing teams who want to have their own Facebook and others who are really anti Facebook and would rather do everything by text. Was it ticketed although it was free? And if not, how did you maximise data capture because you are talking about this desire to keep the young people connected I'd imagine that's quite a big consideration?

**Katie:** It wasn't ticketed. With the young people's programme, particularly when we're looking at hard-to-reach audiences, we think that that having to book a ticket is an extra barrier so we don't like to do that as much as I would love to! With data capture, we ran a competition on site at the same time which encouraged people to submit their data prior to the festival. We also had data capture on site – people doing surveys and when getting into the music performances people had to collect wristbands and there were opportunities to give their details to sign up for email. It's something that I think actually in retrospect, we did capture data but we didn't capture nearly the quantity of data that we would have liked and so it's something that we're having a lot of

conversations about. It's very hard with 20,000 people over the weekend to get everybody and to keep them. People are coming into the performances and they'll queue for ages but when they all come out it's hard to capture because you've got this large volume of people ...

**Delegate:** ... and actually young people are not keen on giving their contact details – it can be a real trust exercise ... one of the things that data protection seems to be really unclear on for young people is under 16s signing up for email lists ...

**Katie:** ...yes, that's an issue that we have and at the moment we don't capture data from anyone under 18 year's old unless their parents are with them.

**Delegate:** I've got a couple of questions about your partnership with Mandem. When you approached them were they very keen to work with you or did you have to pitch it to them and show them what they might get out of it? Also, the video shows them misbehaving in the gallery and I'm guessing it's probably not acceptable for people to behave in that way – is that an issue for you? Did you give them any guidance or direction about what you wanted to show?

**Katie:** The agency that we were working with on the PR front helped us with the approach to Mandem because they did already have a connection there and we wanted to use a trusted connection. In that sense I think they were on board because of what they're about – they originally set themselves up because they wanted something that young people could identify, that wasn't negative and it was all about being positive role models. I think it chimed nicely with what they were about and it also gave them good exposure because people were going to pay to see their content. So I think in that sense it was really easy. We had loads of conversations about the content and this was the first time that we did it. I think we would probably do it quite differently next time. It was very hard because we briefed them about the project but we very much wanted them to take it on as theirs. We did have to edit quite a lot at the end – it was really hard finding the balance.

**Mark:** It was hard even within the context and the way they talk about art and for me, some of my considerations were around the representation of young black males in the context of the gallery. I had a big question around that but then, as Katie said, we've been working with them, we told them all of this and we briefed them thoroughly. On the shoot in the gallery when they were mucking about I was wondering if we really wanted to promote this. We spoke to our health and safety team and went through everything else and, as Katie said, we edited quite a lot but I think the elements that are there. Someone could come into the gallery and do that – maybe if they were running around someone might tell them to calm down but the whole idea was to try to think

about making the space accessible and again, going back to that word authenticity in terms of what they were about. That's why we brought them there because it was about them but obviously it is collaborative and they're within Tate as an institution. There were lots of conversations and to-ing and fro-ing about what we expected, what we could do in terms of legal, in terms of access to the space, what we could show online etc. We came to that happy medium and I think it works but there were a lot of questions.

**Katie:** If we're talking about attracting a harder-to-reach audience and we want people who don't necessarily have experience of how to behave in the gallery then that's a challenge for us as an organisation – we've got all of these people into the space, they're coming and viewing the collections which is incredible, but how do we manage that behaviour and are we ready to. They're the conversations that we're having now with Visitor Experience. It's thinking about the wider context and with visitor experience are the front of house staff who are on the firing line ready and trained to deal with potential situations? What we don't want to do is for people to come in, run around the gallery, get told off and never come back. So, it's about how we manage that and what compromises we can draw. We're working on a policy for that at the moment.

**Mark:** Part of it is about breaking down the barriers but I think it's important that the etiquette of the gallery is also changed in some way as well and that's the only way that we can create access. I'm sure a lot of your organisations are thinking about the same things around what galleries and museums going to be in the next ten years. I think it will be more participatory and that's part of the dialogue that we're having at the moment.