



## Issue 71 Fostering young talent

- Youth Can Do It
- Developing Young Talent
- Progressing into employment
- Inspiring her
- Next.Gen Creatives

# Contents

- |   |  |
|---|--|
| 1. <b>The Young Ones</b><br>editorial               | 11. <b>Tailored for you</b><br>training                      |
| <b>Jammin' around</b><br>spotlight                  | 12. <b>Inspiring her</b><br>profile                          |
| 2. <b>Youth Can Do It</b><br>feature                | 15. <b>Digital Marketing Day 2018</b><br>Future Now          |
| 5. <b>Fostering young talent</b><br>feature         | 16. <b>Next.Gen Creatives</b><br>case study                  |
| 6. <b>Developing new talent</b><br>profile          | 18. <b>Marketing the unknown</b><br>connect discover inspire |
| 8. <b>Progressing into employment</b><br>case study |  |

This edition of *JAM* was compiled and edited by Jacqueline Haxton.  
Designed by [YOUNGDESIGN.STUDIO](#).

## Write for JAM

If you would like to contribute a case study, feature or have an idea for *JAM* please email [jacqueline@a-m-a.co.uk](mailto:jacqueline@a-m-a.co.uk)

## Subscribe to JAM

**£19.50 — one year's subscription (two issues)**  
UK rate

**£29.50 — one year's subscription (two issues)**  
Overseas rate

## AMA membership starts from £68 + VAT

Including *JAM* and all other membership benefits.

Visit [a-m-a.co.uk/membership](http://a-m-a.co.uk/membership) or contact [membership@a-m-a.co.uk](mailto:membership@a-m-a.co.uk)

This publication is available in large print, electronic format and on the AMA website. Contact [jacqueline@a-m-a.co.uk](mailto:jacqueline@a-m-a.co.uk) or call **01223 578078**.

Cover image: Hannah Steele, *Learning Apprentice (2014-2015)* at Most Significant Change Evaluation Workshop © London Transport Museum / CC BY-NC-SA

All rights are reserved and reproduction of any parts is not allowed without the written permission of the publishers. Opinions expressed in *JAM* are not necessarily those of the AMA and no responsibility is accepted for advertising content. Any material submitted for publication may be edited for reasons of style, content or available space. Meanings will not be altered without permission from the author.  
ISSN 1474-1172

Visit  
[a-m-a.co.uk](http://a-m-a.co.uk)

Contact  
[@amadigital](mailto:@amadigital)  
[info@a-m-a.co.uk](mailto:info@a-m-a.co.uk)  
+44 (0) 1223 578 078

AMA  
7a Clifton Court  
Cambridge  
CB1 7BN

Registered in England 2814725

JAM is published by the AMA



# The Young Ones

Fostering young people's talents can be a starting point to involving under-represented communities in the work of arts, cultural and heritage organisations.

In this issue of *JAM* we look at a range of initiatives with young people and hear from individuals about their experiences of getting involved in the sector and how their own talents have been nurtured.

Clare Francis from The Prince's Trust explains the importance of providing the right support and opportunity to enable young people to fulfil their potential whatever their background.

Cath Hume shares the AMA's own plans for working with young people to help raise awareness of career opportunities within the sector.

Reece Williams from Young Identity and Chelsea Slater from Liverpool

Girl Geeks and InnovateHer, share their personal journeys as young people forging careers as well as the work they undertake with young people to develop talent.

Holly Burton from London Transport Museum explains the different programmes the museum offers to cultivate skills and workplace attitudes for people aged 16 to 25.

And Patricia Bennett considers the impact Attenborough Arts Centre's Next.Gen Creatives is having on its 14 to 19-year-old participants.

In Connect Discover Inspire, AMA member Ella Lewis-Collins shares the challenges and key learnings from working on the marketing campaign for the BP exhibition *Scythians: warriors of ancient Siberia* at the British Museum.

And this issue's spotlight focuses on Lucy Jamieson, AMA's Head of Programme. ▾

**Jacqueline Haxton**  
Editor — *JAM*



[jacqueline@a-m-a.co.uk](mailto:jacqueline@a-m-a.co.uk)  
[a-m-a.co.uk](http://a-m-a.co.uk)  
[@amadigital](https://twitter.com/amadigital)

spotlight

# Jammin' around

Live music was always my big love, I went to gigs and played in bands since I was a teenager. But I never imagined I could weave it into my paid work.

I went to university in my early twenties and got a degree in Film Studies. And I loved it. But I left with student loans and a big overdraft, so I set about getting work that would pay off my debts. Not in the arts then.

Eventually, debts repaid, a change of direction was needed and I got a job working for Arts Council England. I met some brilliant people and had my eyes opened to how the sector operates. And it was there that I met a guy who was organising monthly gigs under the name, The Local.

I started helping him out and together we put on gigs all over

London, around the UK, at festivals here and overseas. We were a staple at the End of the Road Festival in Dorset; and we put on artists at SXSW in Austin, Texas. We worked hard and we loved it; he's still a great friend.

On the back of this I got to work for a year at the Barbican as a music programmer through the Cultural Leadership Programme. Suddenly I was programming a 2,000 capacity concert hall with high profile artists. It was terrifying and brilliant. I also got to work with the Sydney Festival.

Since then, I've run a live music programme in the National Portrait Gallery, run the programme at a little jazz club in east London, worked for the British Council on projects taking UK artists overseas, and I've been head of marketing at Rich Mix in Shoreditch, London.

I feel so lucky to learn about how different places work, and experience how the people in those places are the absolute heart. The AMA is dedicated to supporting those people to do such an incredible job. Which makes me proud. ▾

**Lucy Jamieson**  
Head of Programme  
AMA



[lucy@a-m-a.co.uk](mailto:lucy@a-m-a.co.uk)  
[a-m-a.co.uk](http://a-m-a.co.uk)  
[@amadigital](https://twitter.com/amadigital)



# youth can DO IT

The Prince's Trust believes that no matter what their background, young people can achieve incredible things. **Clare Francis** explains the importance of providing the right support and opportunity to enable young people to fulfil their potential.

The Prince's Trust has reinforced its faith in the nation's young people with a new campaign called **Youth Can Do It**, which sends an empowering message to the UK's young people.

The campaign champions the resilience and potential of young people, in the wake of new research which shows young people's confidence is suffering — with one in five 11 to 19-year-olds believing they will amount to nothing, one in four thinking people do not believe in them, and almost half thinking they will struggle to find employment after they have finished studying.

We know there are so many young people out there who are talented and wanting to do great things who just need a helping hand. All it can take is some encouragement, inspiration, advice and an opportunity to prove themselves and the untapped potential of young people can shine.

#### Young people and the arts

For over 40 years The Prince's Trust has been working to support young people aged 11 to 30 to develop the skills, confidence and motivation needed to re-engage with society, secure employment, return

to education and ultimately, become economically active. The Trust achieves this by offering a range of personal development and employability programmes to re-engage young people and help them raise their aspirations.

**We know there are so many young people out there who are talented and wanting to do great things who just need a helping hand.**

In 2016-17 the Royal Opera House Bridge, in partnership with Creative and Cultural Skills, the national skills academy for the creative and cultural sector, invested with The Prince's Trust in a year-long pilot to deliver engagement and employability programmes in the creative industries.

Normally focusing on sectors such as retail, hospitality and construction, this pilot enabled The Prince's Trust to reach out to a different group of young people and provide an alternative programme offer. It also supported the Trust to work in collaboration with new →

→ creative industry delivery partners, which included theatre and digital companies.

Rhiannon Bland, a Trust-supported young person, who took part in the four-week **Get into Digital Skills** programme; which worked in partnership with WUWO Media's Enemy Of Boredom Esports Academy, a digital education company, to provide training and work experience within the digital sector; said:

"When I heard about the course I had been out of work for five months. I was working as a chef which I had started to hate due to the negative work environment so I took the decision to leave. Most days I would job search on my laptop in bed as I didn't see much point in getting up other than to help my mum with housework. I ended up being quite isolated and couldn't bring myself to go out.

**"I realised that although I may not have the experience, I definitely have the ability and willing to learn."**

"I heard about The Prince's Trust course through my local Job Centre. I saw it as a chance to network as well as gain experience in anything other than catering. I thought that even if it wasn't for me, it would give me a reason to get up every morning.

"The course gave me an insight into an industry that I had always been interested in but never thought was possible. It helped me discover the career path I want to pursue, uncover skills I never knew I had and has brought out a more motivated, ambitious and confident side of me that I never knew was there.

"I was told on the last day of the course that there was a vacancy with Clock, a website development and design agency, who had hosted the programme activity. At first I felt I had none of the required skills or experience to be able to apply. However, I was encouraged to go for it anyway and I realised that although I may not have the experience, I definitely have the ability and willing to learn. I ended up getting the job and am now employed as an Office Assistant and Front of House Ambassador.

"If I hadn't gone on the course I think that I would still be in bed, scrolling through jobs websites on my laptop, playing video games and eating junk food. Not only would I have not known about the job or the company, I would not have gone for the job without everyone's support."

#### What next?

Following the pilot programme, The Prince's Trust consulted with a wide network of cultural organisations from across the UK. Many of the cultural organisations we liaised with identified that they do not currently work with young people who are Not in Education, Employment or Training (NEET). Those that do, tend to work across Further Education and Higher Education facilities and offer traineeship and apprenticeship opportunities that stem from these engagements.

The Prince's Trust recognises that a sustainable arts

programme in collaboration with creative sector industry partners across the country would be a powerful way to ensure the cultivation of NEET young people's participation in the arts and to help them understand the viable career routes within the sector. This will undoubtedly diversify the professionals entering the sector and the audiences that engage with their activities.

#### Why focus on young people?

Sadly, youth unemployment continues to be almost four times higher than the equivalent rate for adults — 531,000 16 to 24-year-olds were recorded as unemployed in May 2018 and of these, 29% are recorded as 'long-term unemployed' which refers to those unemployed for six months or more. This demonstrates the need to continue to prioritise work with this target group.

Paul Brown, Director of Marketing and Communications at The Prince's Trust, said:

"Much work still needs to be done to ensure every young person can achieve their full potential. That's why our new campaign 'Youth Can Do It' aims to speak directly to young people with a message of hope and optimism." ✓

#### Clare Francis

Partnerships Manager  
The Prince's Trust



[clare.francis@princes-trust.org.uk](mailto:clare.francis@princes-trust.org.uk)  
[@PrincesTrust](https://princes-trust.org.uk)

If you would like to work with The Prince's Trust to engage with young people please visit:  
[princes-trust.org.uk/support-our-work/youth-can-do-it](https://princes-trust.org.uk/support-our-work/youth-can-do-it)

For information on WUWO Media please visit:  
[wuwo.com](https://www.wuwo.com)

For information on Clock please visit: [clock.co.uk](https://clock.co.uk)

#### Key takeaways

- Don't underestimate the potential of young people. Many young people just need an opportunity to prove themselves with the right support, encouragement and inspiration.
- 72% of young people surveyed by The Prince's Trust Annual Youth Index described themselves as ambitious.
- 54% of young people believe a lack of self-confidence holds them back from getting a job.

# Fostering young talent

**Cath Hume**, shares the AMA's plans for working with young people to help raise awareness of career opportunities within the arts, cultural and heritage sector.

We are really ambitious at the AMA about the change we want to be a part of. Our 360° diversity strategy outlines our vision<sup>1</sup> and we are taking big and small steps towards realising this.

Contributing to an increase in workforce diversity is one of our strategies. We work predominantly with people who think about audiences — fundraisers, marketers and ticketing teams. We believe that when our workforce is diverse we will have a far greater chance of engaging the diverse audiences we talk about.

**To diversify our sector we need role models, we need a wider pool of people to see these careers as 'for them'.**

When we look at our membership of 2,000 individuals we see a hard-working, creative, impactful community. We see a group that would benefit from being more diverse.

We need better data but our conference evaluation told us that at the 2017 AMA conference 96% of delegates were white, we will benefit from changing this. Ninety percent of delegates do not consider themselves to have a disability and while this is an improvement on the 96% in NPO's and Major Partner Museums (ACE 2016)<sup>2</sup> we will see a positive impact if we do better. Sixty-nine percent of respondents have 'no religion' compared to 50% in the UK, what would be the impact for the sector if this changed? And 0% of respondents identified as transgender.

We are seeing a greater diversity in terms of sexuality with 71% self-identifying as heterosexual or straight compared to 93.4% of the UK population (ONS 2017)<sup>3</sup>. We also gathered data on age, marital status and gender and in the future we need to think about how we address the question of social class.

To diversify our sector we need role models, we need a wider pool of people to see these careers as 'for them'. We can't change the diversity of the workforce unless we attract new people.

We are trying different ways of doing this at the AMA. We've been getting involved in local primary school careers days and looking for partnerships with arts organisations already providing these opportunities for young people of all ages. Cambridge Junction is one of the organisations that has welcomed us into their careers days shedding light on what a career in the cultural sector might look like.

We've forged partnerships with universities in Scotland, Northern Ireland and England and we're looking to do more. To date our activity has been exploratory as we work out how we can have the best impact on developing the workforce. Currently we are working with The Prince's Trust exploring the potential for a pilot project creating access to cultural sector careers for young people not in education, employment or training.

We are committed to having an impact and as we explore how the AMA can be a part of this change we welcome ideas and offers of partnership so please get in touch. ✓

**Cath Hume**  
CEO  
AMA



[cath@am-a.co.uk](mailto:cath@am-a.co.uk)  
[am-a.co.uk](https://am-a.co.uk)  
[@amadigital](https://amadigital)

#### Links

1. [am-a.co.uk/wp-content/uploads/2017/07/AMA-360-diversity-strategy.pdf](https://am-a.co.uk/wp-content/uploads/2017/07/AMA-360-diversity-strategy.pdf)
2. [artscouncil.org.uk/community-and-place/disability-arts-and-cultural-sector-workforce-england](https://artscouncil.org.uk/community-and-place/disability-arts-and-cultural-sector-workforce-england)
3. [ons.gov.uk/peoplepopulationandcommunity/culturalidentity/sexuality/bulletins/sexualidentityuk/2016](https://ons.gov.uk/peoplepopulationandcommunity/culturalidentity/sexuality/bulletins/sexualidentityuk/2016)

# Developing new talent

**Reece Williams** shares his personal journey of the arts; from his first experience of a theatre performing as a 14-year-old at Contact, Manchester, through to his work today as a peer mentor helping to develop new, young talent.

My journey with the arts started almost 16 years ago with a £1 notepad I bought from Quality Save on my way home from school. My English teacher, Mr Gildea, told me I had a talent for writing and my mentor, Denzel Dennis, told me that my mouth would take me places or get me into trouble. I started writing stories, bad grime lyrics and later, poetry. This led me to join the after-school drama group. I never knew just how important that decision would be in shaping the man I'd eventually become.

**Great things happen when young people are empowered to be at the heart of things.**

Our school performed a play about the transatlantic slave trade on the main stage at Contact, Manchester. I played the captain of the ship (there's probably a well-hidden joke about colour-blind casting in there) and we got the full theatre experience. Costume, tech runs, dressing rooms; everything. I was a 14-year-old Black boy from Moss Side and it was the first time I'd stepped foot in a theatre. I didn't know there was such a thing as a youth theatre or that there was one within walking distance of my school. I didn't know that they also programmed music and dance and comedy. Or that if I asked nicely enough, they'd probably give me a free ticket.

I continued to write poetry and visit Contact at every opportunity I could all the way through college. Then, a chance encounter with another long-term mentor, Sylvia Lee, propelled me on my journey. Sylvia was the youth leader at my local church and knowing that I was an aspiring writer, challenged me to read my poetry out in church. She also found a workshop that I could attend to hone my skills. Like Mr Gildea telling me to buy myself a notepad, Sylvia's support of my talent was beyond simple encouragement. It was practical. Most importantly, Sylvia's support acknowledged that my growth would be better served elsewhere. The needs of a young artist should always supersede the desire to hold their hand. I've made this the

foundations of the work I do as a Producer, Peer Mentor and Trustee.

The workshop was run by Young Identity (YI) and Shirley May in particular. Her approach to developing young talent was dynamic. It was risky. It was challenging. It demonstrated a faith in its young members. Just nine months after joining YI, I was on stage in Washington, DC competing in the world's biggest youth poetry slam alongside my best friends. The funding application that got us there was written by a 16-year-old, Nicole May, who is now a formidable poet, facilitator and producer in her own right. Great things happen when young people are empowered to be at the heart of things. We learn what other skills the young people have beyond their ability to wow an audience or make the mundane sound beautiful.

**To truly foster talent, we must take risks.**

To truly foster talent, we must take risks. Nothing great was ever



Reece Williams performing at One Mic Stand at Gorilla in 2018. Image courtesy of Young Identity. ©MakoMCR

accomplished in a comfort zone. I guess this is part of the reason I was appointed as a Trustee at Contact when I was a 21-year-old university drop out.

Likewise, it requires us, the fosterers of talent (Trustees, Artistic Directors, Mentors, Facilitators — whatever role we operate in) to be willing to put aside ego. I often think how easy it would have been for Shirley to keep a little bit back from us at YI. She was a poet long before she formed YI. She developed a network of exceptional poets and practitioners who count her as a friend. She leaned on this friendship to get us opportunities to be workshoped by some of the best poets in the country and to open up for some of the biggest names in the scene; Linton Kwesi Johnson, Saul Williams, Kate Tempest. Indeed. Most of the work she has done has been at her own expense — quite literally. Developing talent takes sacrifice. I tell myself this every time I'm awake at daft o' clock editing a poem written by one of my mentees or watching them perform at an event on my one free evening. It's all about being present.

**Developing talent takes sacrifice.**

The last thing I'll share about developing talent is something I've learned from working with Young Identity but also through my work at Contact. I'm a Peer Mentor on The Agency, a youth entrepreneurial project that works with young people from marginalized areas to create social enterprises, events, projects and businesses that will have a positive impact on their local communities using a creative methodology developed in the Favelas of Rio De Janeiro. Talent isn't easy to spot and is sometimes missed because we're not looking in the right places. The Agency works because we're not looking for the next Lemn Sissay or George The Poet — quite the opposite. We're looking for young thinkers who have a passion for change. Their talent is in the ability to turn an idea into a project and a

project into social change. But this is only possible because they are remunerated for their time. We can't expect our emerging talent to pay a bill with exposure or a platform — I know, I've tried! Wherever remotely possible, we need to find ways to financially support them.

For all of the above to happen we need to genuinely believe in the worth of investing in our young people. Our success is determined by the accomplishments of those we hand the baton on to. ♣

**Reece Williams**

Poet, Producer, Peer Mentor and Trustee of Contact  
Young Identity



reeceirvinwilliams@gmail.com  
cultureword.org.uk/reece-williams/  
@ReeceWilliams

# Progressing into employment

London Transport Museum (LTM) run programmes with, for and by young people aged 16 to 25, aiming to support them to cultivate skills and attitudes for the workplace, and helping them to lead happy and fulfilling lives. **Holly Burton** explains the different programmes that LTM offers.

## Apprenticeships

We provide paid, accessible, entry-level roles that diversify and strengthen our workforce and since 2014 we have hosted 19 apprentices within our Learning and Customer Service teams.

Apprentices spend a year at LTM, fulfilling a genuine business need and taking responsibility for key pieces of work, providing a sense of ownership and creating peer-led programming for young Londoners. They develop transferable skills and an understanding of the sector and their place within it, undertake an in-house training programme, and study for a Level 2/3 NVQ and Gold Arts Award.

Despite not necessarily having an interest in the sector before joining LTM, our apprentices have progressed to roles within the Museum and the wider sector; including programming public events at LTM, joining our team of freelancers, and completing an apprenticeship at the Department of Transport.

## Hannah Steele, Learning Apprentice (2014-2015)

"Having left uni during my first year for medical reasons, I felt like an apprenticeship was a great alternative step. I wanted something creative and fun, where I could learn new skills and utilise my passion for working with young people. I found exactly what I was looking for at LTM. I had an amazing year.

**"The apprenticeship gave me the tools and confidence I needed for the work I do now"**

"I was mentored by Museum professionals, together planning and delivering programmes for young people that focused on the collection while developing their skills. I always felt the work I did made a difference to the Museum and had an impact on the young people, which pushed me to work harder.

"At the end of the year, myself and a fellow apprentice jointly won Creative and Cultural Skills Apprentice of the Year. This was the cherry on top of an incredible apprenticeship and brought home just how much I'd learnt and achieved. At the end of it, I felt like I could do anything.

"The apprenticeship gave me the tools and confidence I needed for the work I do now — I am a Youth Travel Ambassador Coordinator at Transport for London."

## Young Freelancers

This is a year-long, paid role for young people, offering a flexible and alternative route into the sector. Reflecting the growing number of freelance opportunities, the programme trains young people to build the confidence and skills required to embark on a self-employed career. We hire six Young Freelancers per year to work on an ad hoc project-by-project basis, supporting activities for different audiences and building capacity →

→ of our programme delivery. They receive training while learning on the job and have a mentor from across the sector.

**“I felt like someone could see enough potential in me to give me their time to help”**

**Korantema Anyimadu, Young Freelancer (2015-2016)**

“At the time I applied in 2015, I had quit my job in events and was struggling to figure out what I wanted to do. I loved museums and knew I enjoyed working with people, so I thought the Young Freelancer programme would be a perfect next step.

“The programme helped me develop my facilitation and project management skills hugely, I learnt the ins and outs of working as a freelancer, and the experience really improved my confidence.

“Now, I freelance in museum education at the Wellcome Trust and LTM. I work as a Project Officer at Arts Emergency, and have just finished my Masters in Cultural Heritage Studies. I'm hoping to continue engaging young people and communities in the arts and heritage sector.

“I'm really proud of what I achieved as a Young Freelancer. Overall it was an amazing experience which has given me skills for life and opened lots of doors.”

**Young Volunteer Projects**

Twice a year we recruit 10 young volunteers to develop and deliver a meaningful project within the Museum. They collaborate with Museum teams to deliver valuable public facing outcomes that enrich the wider work of the organisation and give young people an authentic work experience.

We offer CV and employment training and the opportunity to complete a Bronze Arts Award. Young Volunteers have contributed research and displays to exhibitions, devised and delivered Learning activities for different audiences, and much more.

**Marie Stewart, Young Freelancer (2016-2017), Young Volunteer (2016)**

“I was first introduced to LTM by taking part in a Young Volunteer Project. Before this I wasn't even aware of the opportunities in Learning within museums. I was inspired to work in the Learning team and was lucky enough to become a Young Freelancer. I had the chance to go on some fantastic training, support a Young Volunteer Project and see the programme grow and expand, helping to develop and trial new museum-based activities.

“The programme made me realise that there are different ways to work than nine to five in a set role. It made me focus and build my skills within a career that I can happily see myself progressing in. It has given me opportunities that I didn't know were out there and skills that I can use to reach professional and personal goals.”

**Route into Work**

Route into Work (RiW) is a short pre-employment course that provides support and pathways for young people to begin a career in the transport and infrastructure industries. Since 2010, the hallmark of RiW is its ability to bridge the gap between skills shortages in the transport industry and a pool of young, enthusiastic, untapped talent. In 2017-2018 over 70% of RiW graduates had positive progressions into employment or further training.

**Route into Work Graduate**

“...I was confused and down about what my next move could be and I am sure employers were sensing that at my countless interviews. At Skills Late, a careers festival at LTM, I felt like I could be honest about my confusions and ask for help. I met some amazing people representing the transport industry, in particular Kastin Deal from Hitachi (Rail Europe) ... This is exactly what I needed to boost my confidence. I felt like someone could see enough potential in me to give me their time to help ... Without Skills Late, Route into Work and the support I got from Gloria, I would have started to give up on myself and just stopped trying to find a decent career and so thank you”.

Thanks to Arts Council England we have four more years of funding for our programmes, giving us the opportunity to build on all our learning so far and continue to support young Londoners to lead happy and fulfilling lives.

**Holly Burton**

Learning Officer: Young People (18-25)  
London Transport Museum



[youngpeople@ltmuseum.co.uk](mailto:youngpeople@ltmuseum.co.uk)  
[ltmuseum.co.uk](http://ltmuseum.co.uk)  
[@ltmuseumyouth](https://twitter.com/ltmuseumyouth)

**Key takeaways**

Thinking about hiring young people to work at your organisation? Here are top tips from LTM staff and Apprentices:

- Clear, honest and accessible recruitment, identifying candidates by potential without requiring academic achievements.
- Pay minimum of London Living Wage, ensuring that opportunities are accessible to a diverse range of candidates.
- Treat young people as professional and valued members of staff.
- Provide support and space to learn through training and reflective practice.
- Offer the chance to explore the sector through networking, advocacy and mentoring.
- Provide opportunities to lead and develop authentic project work, with space to learn from achievements and imperfections equally.

# Tailored for you

Our new programme is full of events offering you practical takeaways and strategic insights.

You've been telling us the areas in which you'd like to be better skilled and we've responded with a range of programme options suitable for you — whether you're just starting your career or you're leading an organisation.

Equip yourself with winning tips for writing newsletters, brush up on your Google Analytics skills, better understand your Search Engine Optimisation and get a handle on what it means to be inclusive. Pick up tips on how to produce podcasts, infographics and impactful videos.

All our online workshops are only £55 + VAT for AMA members.

[a-m-a.co.uk/learn](http://a-m-a.co.uk/learn)

If you're after some longer-term support, sign up for our Mentoring scheme. Or, if you can give something back to fellow members as a Mentor, get in touch.

[a-m-a.co.uk/mentoring](http://a-m-a.co.uk/mentoring)

**Lucy Jamieson**

Head of Programme  
AMA



[lucy@a-m-a.co.uk](mailto:lucy@a-m-a.co.uk)  
[a-m-a.co.uk](http://a-m-a.co.uk)  
[@amadigital](https://twitter.com/amadigital)

**Peer-to-peer learning**

We're in the process of developing new AMA member-only resources on our website and we're keen to develop a series of templates based on the experiences and knowledge of our members.

If you're happy to share an example of one of your own marketing campaign plans, then please email Jacqueline Haxton, AMA Editor, at [jacqueline@a-m-a.co.uk](mailto:jacqueline@a-m-a.co.uk)

We will anonymise your plan and repurpose it as an example template to help other AMA members develop their campaign planning skills. You will have the opportunity to see the template before we publish it.

We're keen to hear from all types of cultural organisations — big and small — so that we can share a wide range of examples.

“Really great session — great speaker, engaging and well-prepared, well-structured course.”

**Laura Butler**

Press and PR Manager  
Yvonne Arnaud Theatre  
Attended Mobile Video Production  
June 2018

“Really good introduction for someone completely new to the subject — thanks!”

**Delegate**

The World of SEO  
May 2018

“I was impressed at how easy it was to join the session and communicate”

**Delegate**

Family-friendly Communications  
June 2018

“Thank you for a session that was relevant and offered practical advice and genuinely helpful insights!”

**Delegate**

Can You Hear Me?  
May 2018

“It was all really useful content”

**Delegate**

Google Analytics Level 1  
April 2018

# Inspiring her

Following her breakout session at the AMA conference 2018 — The Power of Play — in Liverpool in July, **Chelsea Slater** spoke to Jacqueline Haxton about her experiences of setting up Liverpool Girl Geeks at the age of 23.

## Background

When I was at secondary school someone gave a talk about jobs in media and journalism and I thought that sounded really different and creative.

After school I did a BTEC in film, graphic design and photography, which led me on to do marketing combined with media at Liverpool John Moores University.

I graduated in 2011 and went to Birmingham and studied a Masters in Digital Marketing. While studying part-time I got a job at an app company; I was the only female working there. That was the first time I realised there was a gender imbalance within the tech sector.

**We need to give young people a chance and not underestimate them.**

I loved working in the creative industries. I loved the variety of people that I was working with — developers, designers; and I was working with cool clients like Boots, Nestlé and Boohoo. It was an exciting place to work and I wanted to do more to inspire more women to work there as well.

## Setting up Liverpool Girl Geeks

In 2013 I came across the Girl Geek Dinners — there was one in Manchester, Bristol and Leeds, but there wasn't one in Liverpool.

I didn't want to set up another Girl Geek Dinner because they were more like networking events. I wanted to target young people and inspire young girls through skills-based workshops and events.

So I founded a new brand — Liverpool Girl Geeks — with Rebecca Jones. At that time I didn't think it was going to be a business. I paid a friend in the form of a burger to design a logo and we set up a Twitter account.

Using Twitter we started to build an online community that got a lot of attention. We ended up organising events around the city and our first event was on wearable technology. We then focused on developing more workshops to help build skills. We did coding courses, robotics, gaming, social media for adults, and then we put on monthly meet-ups.

We were passionate about getting young girls from as young as 11 into technology. To have a real impact on gender diversity we needed to focus on young people's perceptions of the tech industry.

## Girl Geek Academy

We needed to do more for younger girls, so we created a programme called the Girl Geek Academy.

At that time I was working in retail as a marketing manager and I realised that to make an impact I needed to quit my job and work full-time on Liverpool Girl Geeks. It was hard because I was 23, I didn't have much →



→ money and I didn't have any business experience. But I managed to make the leap and it really paid off.

I found a new business partner Jo Morfee, who left Liverpool Vision to join me. We managed to get funding to cover both our salaries for the first year, which enabled us to develop the Girl Geek Academy and create a new resource pack for young girls.

The Girl Geek Academy was an after-school, application-based, eight-week course. For the first Academy we had over 90 applications for 15 places. Sadly we had to turn a lot of girls down. We had support from the Co-op, Liverpool John Moores University and the Rosa Fund for Women.

#### InnovateHer — expanding on success

In 2017 we invested in developing a new business and brand. Over an eight-month period we worked with the design agency Uniform and a focus group of about 30 teenage girls to develop and launch the brand InnovateHer.

InnovateHer is primarily a school-based eight-week programme based on the Girl Geek Academy. It has allowed us to scale up the concept of the Girl Geek Academy across the UK.

**I think people underestimate me and it's only when I start telling them what I've achieved that they start to take an interest in what I have to say.**

It's a skills-based programme but most importantly it's about giving girls the confidence to have careers in tech and believe that they have the opportunity to pursue a career in tech. A lot of these girls when you first meet them don't have the self-belief or confidence that we want them to have.

One girl who took part in one of our first eight-week programmes wouldn't at first get out of her parent's car and after a few sessions she was volunteering to stand up at the front of the classroom and tell her story. She really excelled and we got her a work placement at Sony; she now wants to become a games developer.

#### Building two businesses

I think my digital marketing skills has really helped me start all this — both businesses were brands first and foremost. Liverpool Girl Geeks wasn't a business until 2015 but we'd built that brand over two years — so at that point it was more about being the face of the brand and using my digital marketing skills to build the community.

Liverpool Girl Geeks was four years old by the time InnovateHer was launched and both brands have been built up really differently. I should definitely have thought more about the Liverpool Girl Geeks brand; investing in that brand could have made it even greater but I was 23 at the time and I'm now 28.

We've done things differently with InnovateHer. We used a business model canvas to develop a business

plan on a piece of A1 paper. The business model canvas is probably the best thing that we've done for the business and we revisit it every year.

I think one thing I've been good at is taking risks and learning as I've gone along. In terms of managing a business: finances, legal, staff and recruitment — I've learnt on the job and have made so many mistakes but I don't regret any of them because I've learnt from them. All of this has made us who we are.

#### Overcoming obstacles and barriers

There's always that barrier of my age. I think people underestimate me and it's only when I start telling them what I've achieved that they start to take an interest in what I have to say. I think if I was a bit older or if I was a man they might approach me differently. I think that's always a challenge.

I sometimes feel like an imposter. But having established two brands and businesses I do have a valid opinion and people should be listening to what I have to say because of my experiences. ✓

#### Chelsea Slater

Co-founder / Director  
InnovateHer & Liverpool Girl Geeks



[chelsea@liverpoolgirlgeeks.co.uk](mailto:chelsea@liverpoolgirlgeeks.co.uk)  
[liverpoolgirlgeeks.co.uk](http://liverpoolgirlgeeks.co.uk)  
[innovateher.co.uk](http://innovateher.co.uk)  
[@\\_slates](https://twitter.com/_slates)  
[@innovateheruk](https://twitter.com/innovateheruk)  
[@lpoolgirlgeeks](https://twitter.com/lpoolgirlgeeks)

#### Key takeaways

- Never underestimate teenagers or young people. They're much smarter than you think and they know a lot about technology.
- Don't consider gender as a barrier and never put young people into boxes.
- Make sure young people are supported and always given an array of opportunities no matter who they are.
- Young people don't have the skills industry need. People from the creative and tech industries need to help by volunteering and mentoring young people.

# Digital Marketing Day 2018

## Future Now

Join us at Digital Marketing Day, where for the first time we'll be bringing the programme to two linked locations.

We'll have speakers at both the Centre for Contemporary Arts in Glasgow and the British Museum in London. You'll be able to see both the keynote sessions, whichever location you're in, as we'll be live streaming them from, and to, each venue. Whether you join us in Glasgow or London, you'll experience a full day of learning and inspiration with plenty of opportunities to network.

The theme for Digital Marketing Day 2018 is Future Now. We'll be asking, "what might the future of digital look like?"

Join expert speakers and your peers from across the sector, to flex your imagination. Explore where we are now, what the current opportunities are and what might happen in the near-future. Dare to imagine. Imagine the direction of digital and its potential for the arts and cultural world. Imagine your place in that world. Discover the current realities, the near digital future, and the tantalising possibilities.

- Throughout the day you'll gain practical insight into how to better use and understand digital.
- Feel inspired to take forward exciting digital ideas.
- You'll leave with a deeper understanding of the broader digital landscape and where cultural organisations sit within it.

**"Overall brilliant day. Left brimming with ideas and buzzing to go!!"**

**"My first digital marketing day (I'm a conference regular) and I enjoyed it a lot."**

**"Really good day, well organised. Would definitely attend again."**

#### Delegate feedback

AMA digital marketing day 2017

**Glasgow**  
Centre for Contemporary Arts  
**London**  
British Museum  
5 December

**9.30am — 5.00pm**

**£123 + VAT**  
Early Bird AMA members  
(limited availability)  
**£173 + VAT**  
AMA members  
**£233 + VAT**  
non-members

**Various speakers**

**Who is it for?**  
Cultural professionals looking to improve their digital knowledge, gain insight into current trends and learn about the future direction of digital.

# Next.Gen Creatives

The Next.Gen Creatives is Attenborough Arts Centre's young people's group for 14 to 19-year-olds. AMA member **Patricia Bennett** considers the impact this group is having on its participants and their future involvement within the arts, culture and heritage sector.

Attenborough Arts Centre's Next.Gen Creatives aims to inspire young people, encourage them to help shape the arts centre's programme and empower them to become the next generation of artists, curators, performers and creative professionals. The name, chosen by the participants, is inspired by the slogan: "We are the Next Generation dreamers". The group has been meeting monthly for just over a year.

**"Next.Gen Creatives gives us the opportunity to experience art in a different way, through participating in and hosting workshops, creating our own art, speaking to professional artists and curators, and even organising our own exhibitions."**

By joining the Next.Gen Creatives, young people in Leicester have the opportunity to network with professional artists and practitioners, gain valuable life skills and learn about the various pathways they could take within the arts. The group encourages the participants to socialise, gain an Arts Award and learn in an inclusive environment.

Some of the activities the Next.Gen Creatives have been involved in and delivered are: curating their own exhibitions, running their own workshops, meeting professional artists and taking part in artist led workshops. We asked a few members about their experience being part of this group. This is what they said:

**Megan Erridge, age 17**

"Being part of the Next.Gen Creatives group is an amazing experience. At school, art is centred around passing exams; we're constantly pushed to fill these criteria, do enough to tick these boxes, or think about

what the examiner wants to see. As such, art can feel very restrictive. But, Next.Gen Creatives gives us the opportunity to experience art in a different way, through participating in and hosting workshops, creating our own art, speaking to professional artists and curators, and even organising our own exhibitions.

"Our last exhibition, *Seeing Ourselves*, was a huge success. For me, being able to create art for the exhibition, which I knew would be seen by people I didn't even know, was wonderful. It was also great to be involved in the process of organising an exhibition, and I enjoyed thinking about how everyone's incredible artwork could be pulled together into one, cohesive exhibition.

"As well as this being lots of fun, it also provides us with valuable experience that will help us to take our art further, as many of us (including me) plan to study art at degree level. Even aside from all the art-based opportunities, being part of Next.Gen Creatives offers us the chance to meet a huge range of different people who we might not otherwise have come across. I am so glad I decided to join such an amazing group."

**"The Next.Gen group has helped me with my shyness, which will help me in later life because I want to be an architect and being confident is a key skill."**

**Eleutheria Brissett, age 17**

"Next.Gen Creatives has been running for just over a year now, and we have really set out roots in that time. As a group, we have organised two exhibitions and encouraged young people to take an interest in art. Also as part of Next.Gen Creatives we've had the opportunity to take on projects of our own. For our second



Next.Gen Creatives with artist Amartey Golding © Attenborough Arts Centre. Image by Dani Bower.

exhibition, I put together a workshop for young children, which took a few weeks of planning, trailing the activity, and wondering if it would be a success — which in the end it was.

"Many other members have also begun an Arts Award, and we all have done some volunteering too. Being involved with Attenborough Arts Centre has helped me to gain skills and experience on top of what I learn through college and my part-time job, but more importantly, I have been able to stay in touch with my creative side and connected to the art world no matter what career or life path I choose."

**Adam Redmond, age 14**

"The biggest thing we've done is put on an exhibition of our artwork. I think the exhibition was a success as it included a selection of work from our group. The experience has made me want to go that bit more, effectively me just wanting to do the extra mile as teachers say. The cultural backgrounds that are present have influenced me to choose the theme in my art GCSE, and it helped me to gain a place on the De Montfort University's Year 10 Gifted and Talented Art and Design course last Easter. These have definitely shaped how my future is going to be. It has influenced me to be a better social person as I contribute to decisions. The Next.Gen group has helped me with my shyness, which will help me in later life because I want to be an architect and being confident is a key skill."

Attenborough Arts Centre is Leicester's largest contemporary arts gallery and pioneering cultural hub, offering audiences a chance to see the very best in visual and performing arts. We push the boundaries, expectations and potential of contemporary arts for both our audiences and creators in a wide programme of performance, art exhibitions, courses and workshops, and free activities for children and families. Funded by both the University of Leicester and Arts Council

England, our recent £1.5 million investment has doubled the size of our existing building and with it our audiences have grown to over 109,000 people.

Our work is inspired by world leading filmmaker and lifelong champion of accessible arts, Richard Attenborough, our founding patron who helped to establish our arts centre over 20 years ago. We continue his legacy in striving to support everyone in having access to see and make groundbreaking arts and culture. We proudly welcome everyone to experience and share, challenge, inform, and shape our exceptional work created for and by everyone, designed to inspire and broaden all our imaginations. ◀

**Patricia Bennett**

Audience Engagement and Development Officer  
Attenborough Arts Centre



[patricia.bennett@leicester.ac.uk](mailto:patricia.bennett@leicester.ac.uk)  
[attenborougharts.com](http://attenborougharts.com)  
[@AttenboroughAC](https://twitter.com/AttenboroughAC)

**Find out more**

If you're interested to learn more about Next.Gen Creatives please contact Hannah Pillai at [hannah.pillai@le.ac.uk](mailto:hannah.pillai@le.ac.uk).

# Marketing the unknown

AMA member **Ella Lewis-Collins** shares the challenges and key learnings gained from working on the marketing campaign for the BP exhibition *Scythians: warriors of ancient Siberia* at the British Museum

When I first found out that a major exhibition was being planned on the ancient culture of the Scythians, I can't pretend that I wasn't concerned. The exhibition sounded incredible but being a marketer with the primary objective of selling tickets, it was a worry. I expected 95% of the population (if not more) would never have heard of the Scythians. Compared with our recent popular exhibitions focused on historical cultures including Vikings and Celts, it felt like a tricky proposition.

**We tapped into a trend and made the Scythians less remote by placing them within people's own frame of reference.**

My suspicions were confirmed when we invited focus groups to see what they thought of the idea of the

show. Their first task was to write on post-it notes everything that they knew or could guess about the Scythians. Unsurprisingly knowledge was limited. Some wrote 'Americans', 'something to do with scythes', we even had 'the Grim Reaper'. This was a problem, because without some connection or even recognition, it is very difficult to get people to spend their money on an exhibition ticket.

So how do you get people to engage with the unknown?

**Keep the creative consistent**

Focus group feedback indicated it was important that the marketing campaign used a representation of a Scythian (rather than just one of their objects) to help develop a connection with the Scythian people. We therefore decided to use a gold object that showed a Scythian warrior on horseback for our marketing creative.

To make the Scythians familiar we needed to have them everywhere. This is tricky to do without a big marketing budget but one way we helped create this sense of repetition was to keep the creative consistent. We therefore used the Scythian horseman repeatedly and consistently across every aspect of the marketing, from leaflets and underground posters to our digital ads and our exhibition trailer, which brought him to life through animation. This common thread helped to unite the campaign and to make the Scythians more familiar to people.

The evaluation survey of visitors to the exhibition suggested that this strategy worked. A higher proportion of visitors recognised the outdoor advertising than previous exhibitions with larger marketing budgets. →



### → Acknowledge people's lack of knowledge

Instead of shying away from people's lack of knowledge we embraced it. Copy was written indicating that the Scythian culture had been 'forgotten' and this was the chance to 'rediscover' their lost civilisation. We used a strapline in a lot of the marketing materials: "Prepare to meet the most fearsome warriors you've never heard of".

This provided reassurance that it was ok not to have heard of the Scythians, and to create excitement in the discovery you were going to be making by coming to see the exhibition.

### Unpicking the story

We knew it would be essential to tell the story of the Scythians in order to get people to buy a ticket. If we could intrigue people they would want to know more. Content was therefore a crucial element of the campaign.

When we announced the exhibition, we had a suite of engaging blog content available for people to find out more. Our *Introducing the Scythians* blog was created as an easy-to-read list article — covering their reputation as formidable warriors, through to their tattoos and practice of mummifying their dead.

We developed nine other blogs on topics from the preservation of tombs to Scythian horses and used external spokespeople, such as the historian Dan Snow, to write for us to extend the reach of these further. In total the blogs received over 140,000-page views, making them some of our most successful blog content. The *Introducing the Scythians* blog alone received 54,000 hits.

Social media was important to engage our followers. We broadcast three Facebook Lives on the exhibition, allowing people to interact and ask questions to the curator and other experts. These broadcasts had an amazing reach with a total of over 335,000 views and comments coming in from over 70 countries.

Content was also used as part of the advertising campaign. We worked with a content advertising company

to programmatically distribute a specially created blog across a variety of sites, looking like editorial content. We invested in the Google Lightbox, a content rich ad format on the Google Display Network. In total over 7,000 people opened and interacted with the Lightbox and it delivered a good return on investment in terms of driving ticket sales. We also reached target audiences through paid social media activity.

### Develop connections

As well as acknowledging people's lack of knowledge of the Scythians, reassuring audiences that it was okay not to know who they were, we also used content, which played to people's existing interests and frames of reference to help develop connections and encourage interest in the exhibition subject matter.

The tattoos of the Scythians were particularly interesting to the focus groups and helped the Scythians to seem more human and less remote. We developed a Q and A blog with a man who had been tattooed with the same designs found on a Scythian mummy. We put this out organically as well as boosting the post on Facebook to reach people interested in tattoos or tattooing and history.

To time with the launch of series seven of *Game of Thrones* in July 2017, we created a blog on the similarities between the Scythians and the Dothraki (the Dothraki are a fictional tribe, partly inspired by the Scythians and other steppe cultures). The blog was put out organically using the *Game of Thrones* hashtag to tie into conversations that people were having around the TV show. We also boosted the post on Facebook to reach people who didn't follow the museum but had both *Game of Thrones* and ancient or medieval history as interests. The press office pitched the story to *The Telegraph* and the blog was featured in an article. We tapped into a trend and made the Scythians less remote by placing them within people's own frame of reference.

### Conclusion

The marketing campaign was a success and the exhibition exceeded its visitor target. We also learnt a lot in the process. I realised that more than ever content isn't just

something that it is nice to have, it is essential to marketing campaigns and just as important as advertising. I also realised how crucial it is to listen to our audience and to make sure what we are delivering is meeting their needs, while also surprising and intriguing them, which is what the British Museum does so well. ♣

### Ella Lewis-Collins

Senior Marketing Manager:  
Campaigns,  
British Museum



elewis-collins@britishmuseum.org  
britishmuseum.org  
@britishmuseum

### Key takeaways

- Keep the audience in mind when developing campaigns. Listening to your audience in whatever way you can will provide useful insights.
- Make content a key part of your marketing strategy and consider how content can be used across the campaign.
- Talk to friends and family about your project. It can help you frame the proposition in an engaging, and less formal, way.
- Think creatively and provide interesting ways into the subject matter.

To read the full version of this case study and to access more free articles, guides and case studies go to [culturehive.co.uk](http://culturehive.co.uk)

### culturehive

supported by  
 Supported using public funding by  
**ARTS COUNCIL ENGLAND**

## >> StageTEXT

# Subtitling your online and digital content

### By subtitling your content you can:

- Reach the 11 million d/Deaf, deafened and hard of hearing people in the UK
- Improve your search engine optimisation
- Increase views on your videos
- Increase engagement across social media

Find out about our free subtitle training:  
[stagetext.org/digital](http://stagetext.org/digital)

**TRG** ARTS *trgarts.com* | @TRGArts

## INVEST IN YOUR PEOPLE

Do you take your marketing staff for granted? When you motivate your marketing team, they bring fresh ideas, enthusiasm and connections to new communities. Yet arts marketers are often over-worked and underpaid. **What are you doing to cultivate and keep them?**

At TRG Arts, we believe that healthy organisations empower their team members to create lasting change. Technology will never automate the hard work of helping patrons love you more. **Only your people can reach the people who will come to love your art.**

Get in touch with us at [LetsTalk@trgarts.com](mailto:LetsTalk@trgarts.com) today and let TRG Arts walk alongside your marketing and fundraising teams to transform your organisation.

# Inclusivity and Audiences Symposium setting the tone

- Birmingham  
Conference Aston

- 11 February 2019  
10.00am – 5.00pm

- [a-m-a.co.uk/  
inclusivity](http://a-m-a.co.uk/inclusivity)

- [#AMAINclusivity](https://twitter.com/AMAINclusivity)

