

Podcast: Jen Chapman - launching a membership scheme during a pandemic

Transcript

SUMMARY KEYWORDS

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SPEAKERS

Hannah Mason, Jake Young, Jen Chapman

Jake Young 00:04

In this arts marketing festival podcast, Hannah Mason talks with Jen Chapman, head of marketing and sales at Storyhouse. You might think a global pandemic that has forced your venue to close for months on end would be a terrible time to launch a membership scheme. Turns out that for Storyhouse, it was quite the opposite. This is the story of how they developed and launched an innovative monthly subscription membership, transformed awareness of their charitable status and recruited over 3000 members in the first five weeks. Oh, and little thing called toiletgate. Here's Jen and Hannah.

Hannah Mason 00:44

Hi, Jen, welcome to the AMA podcast. Can we start off by asking you a little bit about Storyhouse and your role there?

Jen Chapman 00:53

Yep. So Storyhouse is a fairly new arts organisation based in Chester city centre. So we opened in May 2017. So we're a baby really in the grand scheme of things. We are a theatre, a cinema, a public library, we also have a restaurant kitchen. And we host about 100 and I think at last count about 145 regular community groups inside our building as well who meet with us. We also run the Northwest's biggest Open Air Theatre, and the regular events, the open air cinema Moonlight Flicks every summer, and we run music festivals, literature festivals, festivals celebrating disability, festivals celebrating women, festivals celebrating parenthood, or looking at the challenges of people who would like to be parents but aren't able to. So very diverse range of events we do at Storyhouse, and it's a really exciting place to work. It's a huge building, it's 37 million pound building. So we've got lots and lots of space, but probably not enough space for all the things that we actually need to do. The building is half a restoration of an old Art Deco Odeon cinema, which is absolutely beautiful, because the architects really did respect the beauty of that 1936 building, and we've taken a lot of it back to how it originally

looked. And then the other half is a brand new purpose built theatre. So every seat's a good seat, every seat's a good view, the acoustics are beautiful. So it's great. Wonderful.

Hannah Mason 02:39

Have you got a very big team there as well?

Jen Chapman 02:42

No, we often surprise people actually, with the size of our team. We began when I joined in 2016, I think I joined a team of 10. So very, very small organisation, we were based in an office just a little bit further down the road in Chester. And that's as we were preparing to move into the building. We now have about 110 members of staff that includes our front of house team that includes our kitchen and bar team. For the scale of the organisation that we are, we're relatively lean, we work with about 100, oh no, actually, we've scaled up massively over the summer, probably now about 400 volunteers who we have on our books. And we bring in lots of freelancers for different projects as and when needed.

Hannah Mason 03:30

Can you give any listeners tips on scaling up and getting volunteers involved in the organisation over the summer, particularly is really interesting to me, because I think a lot of people have been worried about lockdowns and the pandemic, how have you managed to increase your volunteer group over the over this time.

Jen Chapman 03:51

So when we went into the pandemic, we had about 150 volunteers who were on our books. And we were looking at that point about how we could diversify our volunteer pool a little bit. They're absolutely incredible. We're so grateful for every single one of them, but they are predominantly of an older age group, predominantly white, predominantly middle class. So we were looking to see how we can better represent our community through our volunteer pool. And as we were working through that, though, pandemic happened, we locked down the building. And that actually turned into an opportunity for us to get the word out there again, about the fact that Storyhouse is a charity, Storyhouse needs your support, Storyhouse does ask the community to contribute in various different ways to the building, because we are there for our community predominantly that is our purpose. And the goodwill that we've generated over the last three, four years within the community is very, very strong. So we actually as part of what we called it the New Story Campaign, which launched in May, we gave people four different ways that they could make a contribution to the future of Storyhouse. One of them was membership, which I'm sure we'll talk about. One of them was donations. One of them was paying it forward. So that was buying a ticket for some things that we did have in the future. And the other one was volunteering. And we had hundreds and hundreds of people apply through that.

Hannah Mason 05:21

That's brilliant. Really, really well done. I think it's amazing. And yeah, I was about to ask you about membership. So it kind of leads nicely onto that. So can you tell us the story of how you've developed and launched an innovative monthly subscription membership in a pandemic.

Jen Chapman 05:42

So I'll start from the beginning. So but even before we moved into the building, back in 2016, we were talking about a membership scheme, the original plan is that we would open the building with a scheme in place. But actually, as with everything involved in setting up the building and scaling up, we realised that it was a bit too soon to guess what people were going to want and what people were going to need. And you don't really know you're building, your programme, or the personality it's going to take on until actually people are living in it. And people are using it, and the community has the opportunity to change it and shift it a little bit from what you might have thought it was. And that's been an amazing journey to watch over the last few years. Largely, to be honest, it's probably what we envisaged. I don't think it's changed drastically because we did have a very, very strong vision of what Storeyhouse was there for. And it was very much a community hub. So I often think of it as Chester's living room. It's the place where so many different people come and gather together, using the Wi Fi or working or having meetings or engaging in event, going to the cinema. And that happens between 8am and 11pm every single day of the week. So it's a huge, huge part of the community. And as we began to develop, I think in around 2018, we started to reflect again, on who are we, who are our audience. And if we are going to launch a membership scheme, what would that look like? Now rather than guessing, because we all have different ideas about what we would like from a membership scheme as a customer, or what we take advantage of from other membership schemes elsewhere. We didn't want to just guess what people wanted, we really really wanted to know from them. So we actually engaged the consultants, Baker Richards to work with us on a quite large scale research project. And we surveyed 5000 customers that went out to all of our Booker's, which is about 35 to 40,000, I think at that time, and we had 5000 people reply within a 48 hour period, which was huge. So the really positive thing we took from that was that people were very interested in membership really, really wanted to talk to us about it really wanted to let us know what they thought. It's not hugely unusual for us, we do see massive take up whenever we ask our audience to tell us what they think or make a suggestion. So that was hugely positive. What we learned from that was that a third of those people, basically just said, I just want to be a member. I don't care what it is, I don't care how much it costs. I don't care what the scheme actually looks like, I just want to be a member. Another third said, I think I'm pretty interested in being a membership. But I'd like to see what the scheme looks like I'd like to choose, you know, based on that. And a third of those people said that they wouldn't be interested in being members. But that was a really, really useful basis for us to start forming what that would be. That survey also told us that what people were mostly motivated by was discounts. They ultimately just wanted to be a part of the organisation. They wanted to be a Storyhouse member, but they also wanted to receive discounts on theatre tickets, on cinema tickets, and to a lesser extent, but still important at the cafe and bar. So we based it largely on this, which is interesting, because I think if we'd just gone for it off our own assumptions we might have designed it more around events, you know, members, events, they're very typical within our industry, we do tours, lots of things around that. They can be quite costly. They can be quite tricky to organise. And it was so useful for us to know from the offset that actually that wasn't the main motivator for people signing up but it really was a transactional relationship as well as being part of the organisation. So we based our membership scheme, off the results and predominantly have focused on receiving a discount at the theatre, cinema, our open air events. So they're also included the open air cinema, the open air theatre, the bar and kitchen. And that is absolutely everything you can buy a ticket for. There's no exceptions. There's no exceptions: - one night comedians, producing shows. If a producer's coming to our building, it's now added the contract, we have to have a 10%

members discount applied to every single show, because what we really wanted was to be very consistent and very easy to get your head around. We didn't want lots of loopholes, we didn't want lots of T's and C's saying, on selected shows, but look at this, and only on Mondays and Tuesdays, but you can't have it on these days and not in the evenings. So it's a very, very simple, consistent offer. We've also added into that priority booking. So variable priority booking periods, sometimes it'll be three weeks, sometimes it'll be longer, sometimes it will be 12 hours, but we will give our members the opportunity to book most things first, No booking fees, so you don't pay any booking fees on any of your tickets, and the opportunity to exchange your tickets as well for free.

Hannah Mason 11:08

And all of this for £4 a month. How did you come to that decision?

Jen Chapman 11:14

So the BakerRichards research also told us that people were willing to pay between around 40 to 43 pounds, I think that there was a bit of a drop off once you reach that level. So we were basing it off that. And originally, we were moving towards launching a very typical annual membership scheme. But actually, we don't like to do things, just because that's how they've been done before. We thought a lot about the schemes that we all subscribe to Netflix, Amazon, and we realised that practically all of them were on a monthly subscription basis. And they gave you the freedom to cancel anytime you wanted to. So it felt like the way that the world has moved is to not tie you into a year long contract. But to give you the flexibility to chop and change and join and leave as you wish. And we were really keen on this. And our CEO in particular was very, very passionate that this is the direction we were going to go in, we probably would have launched the scheme, maybe a year before, had we just gone for a standard annual membership because our box office system, which is Viva Ticket would have allowed us to sell it on that basis. The we couldn't do it, there was no way of doing a never ending monthly payment through that system. So the challenge that gave us is to find the alternative way of doing that. So actually, what we've now ended up with is the online payment system stripe. And we have created a WooCommerce shop, which sits on our website. So it's WordPress website works really, really well with WooCommerce, you're effectively buying a product through WooCommerce, which then links back to our box office. And the box office recognises it as a, a membership with a 100 year expiration date on it. So we've just added a really, really, really long membership period, zero value from the box office, and then Stripe handles all the payments. So that was a solution that took us a little while to get to to be honest, but but we did it just about in time for the Spring.

Hannah Mason 13:33

I think that's that, you know, given the situation we're in this year, you couldn't really have chosen a better year to have that system because you know, we don't know what our situation is gonna be like in 12 months. So subscribing to a year seems like a bit of a risky thing to do. That's amazing. How many? How many sort of members did you manage to get or have you got sort of roughly on the scheme now?

Jen Chapman 13:59

Well, as of this morning, we have 4931 members. So we'll very soon hit 5000. But actually, within our first month, we'd already reached 2600 members. And for us, we see that as a huge success, not least because we were launching it at a time when you know, as I said we've based the membership scheme

off discounts, receiving money off tickets to launch that scheme whilst the building was closed. At that point indefinitely. We didn't know for how long in some ways seemed a very odd time to launch a benefits based membership scheme connected to ticket buying. But actually, it turned out to be the best timing ever and really successful because that first 2600 people who joined us we knew were joining us because they were passionate about Storyhouse because they wanted to support us. So we really launched that scheme on the 29th of May, I'll always remember the date, we did lots of work. Getting up to that point, we launched those four things I mentioned before, all at the same time, pay it forward, volunteer, donate, become a member. And we were very clear with our community that they were the best ways that you could support us right now. And what we've seen is the most incredible loyalty, the most incredible level of support, people were really keen to sign up. And I do think one of the benefits was that it was easy to communicate four pounds a month, we were seeing our audience join, then go on Twitter, and say, it's four pounds a month, it's nothing. You know, this is what I would buy on a couple of coffees on a regular basis or a sandwich, for example, and I'm so proud to support Storyhouse. And yeah, it actually went down very well right from the very beginning.

Hannah Mason 15:51

Do you feel like the this all the messaging has stayed consistent throughout the pandemic, or have you been changing it and adapting it as the pandemic adapts and evolves?

Jen Chapman 16:04

We have largely kept to a fairly similar tone. And our tone throughout the pandemic has been, we will do everything we can to be there for you, our community, we will not take the easy road, often, if that means that we're doing right by you. So we have we actually opened we reopened our building at 8am on the 4th of July, which was the very first day we were allowed to do so. And we were really clear that we were doing that because we knew it wasn't going to make us a huge profit. But we wanted to create some level of work for our staff. And we wanted to reopen for our community because we know it's an important space for people who are feeling very isolated. People who see Storyhouse as their safe place, a lot of people just come to our building to read the newspaper on a daily basis. And even though we couldn't do our you know, we couldn't have a live show on the stage, there's an awful lot of things that we couldn't do. And the cinema was quite ropey in the beginning, there was no new releases. So we put together a series of classic films. And you know, for example, we did a week of films that you should see before you're 11. So great films that parents might want to share with their children during the summer holidays, things like Labyrinth. And that went down really well as well. So we just had to think very cleverly about what we could actually do during that time. We would adjust our messaging around that point, because I think it's fair to say, when you're closed, it's very easy to get your head around how that organisation is not making any money and is effectively losing money every month, because we're just refunding tickets, which I'm sure everybody feels the same as utterly soul destroying when you realise how much of your time you spend in giving people their money back. And you're not doing your usual job of selling tickets and making people happy. And you know, seeing people have a great time. But when the building opened, we have to be very careful that it didn't become perceived that as Oh, we're okay, actually were open, therefore, we're fine. So we did some more subtle messaging at that point to say, this is how much money it costs us to open our building every month, we think this is the right thing to do. We also recognise that wasn't right for other organisations - we're in a unique position. We have a very, very broad programme. We have a diverse

building, we have the Public Library, we have options, we have options that other people didn't necessarily have. So that was part of our communication. We didn't want in any way to be disrespectful to other organisations that couldn't open. Our point was never to say they're wrong. And we're right. It was just to say this is right for us, this is the right thing we think to do for us. And our audience actually really, really understood that and really got on board with it. And it also gave us the opportunity to talk about ourselves as a charity, which I don't think is a message that had previously connected with our customers. If I'm honest, it hadn't been a huge priority for us. We were kind of Year one was open, the building just get it open. See what happens who comes. Year two, we had a huge royal event, which was really exciting. There was a lot of focus on that. And we were adjusting our programme a little bit. And last year, we were thinking an awful lot about membership and what that would look like. And incidentally, this year, we were going to move to focusing on our charity status. And looking at the statistics last year, I think about 39% of our audience said that they knew that we were a charity. We repeated that survey this summer. And 60% of our audience recognise that we're a charity. So that is a huge shift in awareness, which I think has come through the messaging that we put out over the summer at the different stages of closure, reopening, reopening to a certain level and unfortunately now again closure, but it's given us a lot of opportunity to get that into people's minds that we are a charity and this is where the money goes, we don't make profit from it, it goes directly back into the work that we do with young people with schools, and with our community. So it's, in many ways been a bit of a strong opportunity for us.

Hannah Mason 20:11

I've got a fortune cookie. I've kept the little thing in it. I opened I think it was in in March. And it says, " in the middle of difficulty lies opportunity". And so I've got that I've got that attached to my computer to remind me that this year is difficult. It's very difficult, but there are opportunities. How do you if you're going to give people tips on how to sort of develop that really good relationship with their audiences and with their, with their members and the community around, you have such a strong relationship with your community. What sort of tips would you give people that really want to use this time to develop their relationships with them.

Jen Chapman 20:52

So as we went into this with a very well established, community relationship, which, to be honest, in our sector, lots of organisations have that they do have wonderful, wonderful relationships with the community, we had a unique opportunity in that it was only three and a half years ago that we opened. So we're in many ways, still probably in a bit of a grace period where people know what it's like to have Chester without this organisation. They know what it's like still to have to travel to Liverpool or Manchester or Wales to go and see a show. They know what it's like to not have an independent cinema on their doorstep. They also know what it's like not to have one communal space, where you can walk in with no expectations of buying coffee, no expectations of spend, and you can spend the day there. And you are welcome. So we were very keen to keep talking about that. And saying, we know how much Storyhouse means to its community, because we're fortunate in that no one takes it for granted. yet. We are still seen as this amazing, shiny, important thing that people desperately want to keep hold of. And but one of the ways that we did that, and we had that in the first place was, as we were planning to open the building, we really took our community with us. We did lots and lots and lots of tours. We had tonnes of insight across our social media, nothing felt like a secret. Everything was

very transparent. We shared as much content as we possibly could. And we actually opened the building a week before we were supposed to. And we did it before we were ready. So well. Some of us thought was crazy. To be honest. At the time, I remember sitting in meetings and thinking, but we're not ready. We're still unpacking the boxes and putting the glasses on the shelves and installing things. But our CEO quite rightly said yes, but it's not our space. It's our community's space. So they should be able to come in and see us making the finishing touches and get to know their building early. And I think that actually went a very long way to establishing how we felt about our community. We also resisted any VIP launch. Any Prosecco and crisps evening, we were really reluctant to do any kind of formal opening where someone will cut a ribbon, we just didn't feel like that was that was us - that wasn't the right thing to do. So from the very start, we've been a space genuinely for people to feel at home in - a lot of that I'm aware is unique, because we've had the opportunity to open recently. That's what we've done, we've been able to bring those people with us. But I think the thing that probably everybody can take from it is just embedding into every single message that we do when we really do do this. We talk constantly about our community, and what we're doing for them. Why are we reopening for them? Why are we putting on this programme for them? Why do we think that's important? And we reiterate that in everything that we do.

Hannah Mason 24:02

I am going to mention something because I know that it has gone a little bit viral. And yes, if you're going to be famous for anything, Toiletgate, a good thing, a bad thing. Can you tell listeners what Toiletgate is?

Jen Chapman 24:23

Toiletgate is one of the most fun weeks I've had this year, which isn't difficult because it's been a tricky year. But it began from a problem. And this for us I think we'll always see is that as a great example of how we were able to take a problem and turn it into a positive. So as well as our Open Air Theatre and our open air cinema which we did run both of this summer as well. We also decided to launch Chester's first drive in cinema. So we invested in a huge screen. We went to a car park in the city centre. We did some films through the summer and they went really well and then we moved location to Chester football club. And we put together a Halloween series of films. So that was just a couple of weeks ago now. Everything went on sale, people were loving it. The members priority booking period was red hot, loads of people signing up as members just so that they could get their hands on tickets, which was fantastic to see - a huge success. And then the Welsh lockdown was announced. And as we started to look into this a little bit further, we realised that Chester FC actually sits on the border of England and Wales. So we thought we're okay, we can get around, it we'll limit the capacity. So it was, you know, it was unfortunate to do knowing how many people wanted tickets, but we kept the capacity down, we decided we'd only use the English side of the car park, it's fine. And then as we got a little bit further into the planning, we realised that the toilets were actually in Wales. And that's where ToiletGate was born. So we came from the Monday having a conversation of are we gonna need to cancel this and this was literally a week before the event was about to run, are we gonna have to cancel this, obviously, we cannot do it without toilets. You can't expect somebody to come and sit and watch a whole film and probably drink a big can of coke or whatever people are going to enjoy, joining the film and not have toilet facilities available. It's really, really important that we have that we weren't standing really to make any great profit from this event. As it was we knew that we were doing it largely on a break even basis.

Again, just to put some joy out into the world just to give our community something fun and exciting to go to they're not cheap events to do. But we thought it was really worth doing as we started to look at bringing our own toilets that really chipped away at that. We then looked at other locations. And, and none of them were turning out to be particularly fruitful, we did find another one, which we then discovered, again sat on the England and Wales border - it is a unique problem for Chester. I think it's a unique problem. It's certainly not just Chester but it's one of those places that is so close to a border, that it does have these quite unusual, quirky issues. For example, I think this the rule still stands that you can shoot a Welshman with a crossbow on a certain day of the year within the Chester city walls, and it's actually legal. It's actually really stellar think. And so we kind of looked into it more we warned our audience, we put a message out to say, Look, guys, this is a problem that we're having. And because it was so interesting, and a bit weird, and a bit quirky, we thought let's just be that up front with people. We don't actually know what we're going to do yet. We don't know if we can go ahead and do it. We don't know if we're going to move. We don't know if we just have to cancel everything altogether. But let's just be transparent and start talking about what the problem is. Because it was a bit of light relief. To be honest. It was frustrating. And it was a problem. But it was a bit of light relief, because we should never underestimate the UK and its enjoyment of toilet humour. So we started to see all these incredible tweets from our community, people making lots and lots of puns, which really made us chuckle. And then we had put it out to a few press and then it started to get picked up in a very, very big way. And the week ended with I think in one day, we were on Five Live a Breakfast Show, BBC Northwest. So we were interviewed for global which then went across so many different radio stations. And then that evening I went live on BBC News to talk about ToiletGate. And it was just great to see how it captured people's imaginations. But the overarching message that we got from it is isn't Storyhouse trying hard. Storyhouse is trying their best to do something to make us happy and bring us joy. And that's great. And I think people knew that even if we did have to cancel it. We were just trying to do our best and that was hugely appreciated. What happened in the end was we actually did decide to bite the bullet, get the portaloos in, reduce the capacity even more, take the hit. And we went ahead with the events though unfortunately, we actually had to cancel three of them because of the wind. So it was kind of a doomed event from start to finish but the good feeling it created for us as a local organisation just trying to make something happen trying to give people something exciting to do at Halloween, trying against the bizarre odds that we're up against us. We got circulation just print-wise was about 94 million. And that's just print, you know, were in everything we were in every newspaper you can imagine. And it was a really interesting experiment in being very honest, very transparent. Just tell your audience what's going on behind the scenes, and people really appreciating it.

Hannah Mason 30:20

I am just slightly going to move the conversation a little bit more to you. I just wanted to quickly talk about your time and the AMA's Digital Marketing Academy, which is now known as digilab. So it champions experimentation and an agile approach, which, obviously, you know, the stories you've been telling embodies all of that, how do you use it in your work? Now? How does that that time, on that course support you in the work that you're doing now?

Jen Chapman 30:52

I think I did that course in 2015. So it's think I was in the very first year of that, actually, I was just reminiscing a little bit about it. And it came for me at a really, really great time. I was previously at FACT which is the foundation for art and creative technology in Liverpool, which is a digital arts organisation. And I'd been there at that point about nine years. And I was really looking for something that was going to personally develop me and inspire me and just keep pushing me on to, to learn and adapt and do new things. I was very lucky being at FACT, because a bit like Storyhouse it was a fairly new organisation. very dynamic, bit weird. We had some very strange exhibitions, really, really cutting edge unusual stuff. Yeah, we ask people sometimes to sign disclaimers as they came in. And because the show was worth so immersive, quite edgy, we would work a lot with exhibitions, that we really had no idea quite what it was going to be until it actually opened.

So my formative years working in arts marketing, were largely at FACT. And just the nature of being there and the kind of work that we did, I don't think I've ever really known what it is to be entirely certain about what we're marketing and what we're putting out to the public and how we're communicating it. So I feel quite fortunate. And that pretty much every project I've worked with, it's just been part and parcel of it to be really agile and just go with it. Go with the flow, be prepared that you can't plan too far in advance, make the best plan you can but always be ready to change it always be ready to adapt it and not be intimidated by it. So I feel very, very lucky that I've had that experience previously. And then the Digital Marketing Academy in 2015, there was a project that I took on as part of that which I was really excited about. And it was tackling again a problem that we had in the building at FACT. So the building, the galleries are free to access, free to everyone, there is no barrier. And there is no physical or digital barrier to people going into an exhibition, which is wonderful. But also means that you have absolutely no idea who's walking into your galleries, we would count people using old school clickers, which was great and never knock those they're really really useful. We would also do surveys of people, but that was only ever going to be quite patchy. We weren't going to, you know, survey everybody coming into the building. And we would use the survey data. And we were trying to map it against some of the common segmentation models, but none of them quite worked. None of them quite work for us because FACT was so unusual in the kind of events that it created. It was unusual and that we had Picturehouse cinema inside the building as well. So that brought in a slightly different audience for us. And none of those seem to quite fit. And then the more we thought about who our audience was, we thought actually, it probably had nothing to do with age, or education, or how many children they have in the household. It was probably entirely based on risk, which actually over the last seven months is also something that we've started to see in terms of audience behaviours of people being willing to go back to arts organisations for theatres and galleries and museums based on risk not necessarily based on those traditional demographics, but on how much they're prepared to give it a go or how risk averse they are. So how would you make a segmentation model based on risk. And the project that I trialled during the DMA, which it was called at the time was based on the exhibition we had which was about typography. So it's all about typography. It was called Type in Motion, I think, I could be remembering wrong, but it was about the use of typography and how it could be animated. Now, I was very interested in typography and the identities of different typographies. And the assumptions we make of those people have incredibly strong feelings about Comic Sans, for very good reason. But why is it Why is it so emotive? Why is it something that's really interesting? And what does it say about the person who is attracted to one over Times New Roman, for example. So we actually worked with a local design agency. And we picked six fonts, six iconic fonts. And we thought very hard about what is

the identity of that. And those six iconic fonts correlated with six levels of risk. So six different kinds of audiences, that from our surveys, from our staff, from our own understanding of our audience, we devised so we broke our audience into these six groups. We matched a typeface to them. And then at the time, and I don't think this is quite as big now. But at the time if you remember, there was a lot of surveys out what sandwich would you be, which Disney villain are you, it seemed like social media was completely awash with people filling in these completely crazy surveys, which, as time went on, I think it became that became slightly more sinister, a bit more questionable. I think, we started to realise that maybe they were being used to fish information from us. They've largely died off but at the time, they were huge. So what we launched was a very fun online survey, which was which type are you? And we were matching them to a typeface. But what we were really asking them was which of our audiences are you? So we created a survey, a really fun survey based on what's your ideal weekend? What would you like to do? If you were a cocktail - What would you be? Those kinds of questions. And the take up of it was huge. People really enjoyed it. People had a really, really good time, we were transparent. We did say at the end, this is what we're doing with this. And we will keep your data if you know, you give your permission. But it was an interesting experiment in how do you find out more from your audience about who they are? What kind of audience they might be, through something a little bit unusual.

Hannah Mason 37:14

Now I want to know what type I am.

Jen Chapman 37:19

You look like a classic Helvetica, I think, classic.

Hannah Mason 37:23

Thank you. If he just said I look like a comic sans I may have taken offence. Is there anything else that I should ask you that I haven't asked? Before we finished the podcast?

Jen Chapman 37:38

I think probably one of things I've really taken from this summer, as well as you know, as needing to be agile as needing to be really flexible with our messaging was reinforcing our community values was that we've had to learn to be okay with things not being perfect, or with things necessarily being ready and just go with it. So the membership scheme, probably under normal circumstances wouldn't have launched at that time, it wasn't quite ready, we still don't have a digital membership card, which is part of the plan, we still don't quite yet have our members area on our website that was very close. We still haven't finalised what the youth membership scheme will look like as part of it. But we just had to go for it, as it was the right time. So I think it's been just another useful lesson in sometimes not perfect is okay, you just need to do the best that you can at the time. And then you can keep adapting it. You can keep iterating, which we should be doing anyway. But for that not to hold you back when you feel like the time is really right. So we worked super hard to get it as ready as it could possibly be at that point. But I do think it's interesting that I wonder if we would have launched it if we weren't in a pandemic at that point.

Hannah Mason 38:56

That's amazing. Thank you so much, Jen, for talking to us today. And giving us a little bit of inspiration, and just the permission to not be perfect all the time. And to be experimental. Thank you.