

> Membership and Friends schemes

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JMM

Membership matters
Strategies for success
Influential Friends



> Aldeburgh
Productions –
Friends at the heart



> Placing a premium
on Friendship at
the Edinburgh
Book Festival



> Required love
and the Dulwich
Picture Gallery

Membership and Friends Schemes



Brian Whitehead and Liz Hill Guest Editors

In some organisations, such as Dulwich Picture Gallery (page 18), the vibrant, passionate and committed Friends organisation is warmly praised and welcomed for the contribution (financial and otherwise) it makes to the gallery. At Aldeburgh (page 8) the 2000-plus Friends of Aldeburgh Productions are recognised as the backbone of the organisation, responsible for a hugely significant proportion of ticket sales. And such was the outstanding response by the Friends of the National Galleries of Scotland to the fundraising campaign for its Playfair Project (page 6) that a full-time membership officer is now going to be appointed to take care of members. In other organisations the experience is very different. Decisions such as that taken by the Edinburgh Book Festival (page 10), to re-launch its Friends when it became clear that the costs of running its scheme were out-weighing its benefits, are difficult to swallow and should never be taken lightly. Friends organisations have the unfortunate habit of becoming decidedly unfriendly if the perks and privileges they have grown accustomed to are ever threatened by the changing commercial needs of the organisations to which they are affiliated, and in theory supporting. Take volunteering, for example. Lyn Blackadder (page 20) warns against influential and well-connected Friends who come to believe that their work as volunteers entitles them to have a say in how their affiliated organisation is run on a daily basis. Woe betide the marketing manager who takes steps to disabuse them of this notion – particularly if the volunteers also happen to be well-connected and wealthy individuals who are used to wielding considerable influence in other aspects of their lives.

So, whether you've got a scheme, and think it needs an overhaul, or you haven't got a scheme, and think you're missing a trick, there's no time like the present to start considering your options. Alix Slater (page 16) offers a useful framework to get you started.

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Influential Friends



Aldeburgh Productions – Friends at the heart



Placing a premium on Friendship



Strategies for success



Required love



Membership matters

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AMA conference and symposium 2005

The 2005 AMA conference and symposium were held from 20th to 22nd July at the Barbican Centre, London.

In partnership with the Guardian, the Observer and Guardian Unlimited. Conference sponsored by Tickets.com. Symposium sponsored by London Calling Arts.

The report from both the conference and symposium is available now for AMA members to download for free from the AMA website at www.a-m-a.co.uk/publications.asp.

Also download information from the *Keeping it Legal* sessions designed for delegates to brush up on their knowledge and understanding of several pieces of legislation.

The Disability Discrimination Act with Tracey Proudlock, Proudlock Associates

The disability agenda and legislation are constantly changing. This seminar provided an explanation of the goods and services provisions of the DDA, and practical suggestions on how to manage the DDA in the workplace. Go to www.a-m-a.co.uk/publications.asp to download *Improving Access for your Business Locations*.

The Data Protection Act, and the Directive on Privacy and Electronic Communications with Roger Tomlinson, Consultant

The Data Protection Act has been around since 1998, the Privacy and Electronic Communications (EC Directive) Regulations 2003 came into force in December 2003 and now there is the Freedom of Information Act 2000 which came into force in January 2005. How does all this legislation affect our arts marketing practice? Go to <http://www.ticketing.org.uk/> and click on Data Protection Act.



About JAM guest editors

Liz Hill and Brian Whitehead are directors of Arts Intelligence Ltd, an arts marketing and research agency that specialises in advising clients on their Friends and Membership Schemes. Their book on this subject, *The Complete Membership Handbook*, was published by the Directory of Social Change in 2004, and can be ordered from the ArtsProfessional website at www.artspromotional.co.uk, £19.95 plus £1.50 p&p (UK).



Make JAM for the AMA

JAM is always on the lookout for new writers with good ideas for case studies and features, especially from some of those smaller organisations out there.

Have you had a sticky moment that you would like to share? Is there something that really

gets your goat? Or have you got a case study that you would like to tell JAM readers about? Future issues are on the future of the arts and press and PR. If you would like to contribute, please e-mail: helen@a-m-a.co.uk.

Spotlight on Al Morley



Starting a new job is always a daunting prospect – you're trying to find your way round an unfamiliar office, remember everyone's names, not to mention induction plans and new software programmes. So when you're whisked down to London to staff the biggest event in the AMA calendar on your fourth day on the job, it's make or break time for an office newbie. And we made it! A big thank you to everyone who helped me out – it's greatly appreciated.

Now that that's over, I'm back in the office getting down to the bare bones of my job. As membership and events administrator, I'm the first point of contact in the office for any enquiries from current or potential members of the AMA, as well as processing the bookings for membership that come through to me in a bewildering (so far at least ...) variety of ways. But it doesn't stop there – if only! The scope of my job just seems to be growing and growing with no sign of stopping, so not only will I be processing bookings for membership and events, I'm soon going to be taking on a lot of the operational aspects of the events (booking rooms, catering and so on) and much more.

So when you see me at next year's conference, hopefully I'll still have a smile on my face – and you'll know I've made it through the year!

Al Morley
Membership and Events
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Sticky moments

Q: Our scheme comprises a bunch of whinging customers who act as if they own the place just because they're members. What should we do?

A: If things have got this bad in your organisation, then it's probably time for a Harvey Keitel-style 'cleaner' to visit. At the very least, you need to consider appointing an independent professional, to come in and ascertain how things should move forward. There are usually three options: close the scheme; change the scheme; or, launch a new scheme. As with all things, these are very simple strategies – the devil is in the implementation and there will doubtless be a few interesting meetings along the way.

Q: Our members have their own committee, constitution and bank accounts. How can we ever influence them to assist our organisation in the way that we need them to when they seem to have their own agenda?

A: Historically many schemes originate as independent schemes like this, but a significant number of these bodies run into problems – often decades after their creation – when the needs of committees, members and indeed the organisations they aim to support – diverge. As with the last answer, the solutions are simple and limited, but executing them successfully can only be done with tact and understanding. If negotiation fails, then more forceful tactics may be required; but handling the change well will be critical to the outcome.

Q: Our Friends seem to demand more and more discounts and special treatment – it ends up costing us more to service their needs than they pay. How has this happened?

A: Why was the scheme created in the first place? Do you know? If your predecessors created a scheme simply to develop loyalty and frequent, repeat purchase, by offering generous discounts in return for an upfront payment, then members who actually demand that the scheme provides what was stated on the tin at the time of purchase are probably not being unreasonable. If the scheme claims to be one thing and you require it to be another, then it's time for the Harvey Keitel treatment again.



Q: Why run a membership scheme?

A: There are many reasons that an organisation may wish to set up and run a membership scheme. Perhaps the over-riding reason is that increasingly, arts organisations – in common with commercial and not-for-profit organisations everywhere – recognise the need to develop and maintain a dialogue with customers in order to help ensure they continue to be relevant, provide quality products and services and develop those services in line with the ever-changing needs of those customers. Specific benefits that organisations can derive from schemes include creating a pool of potential donors, generating a net income from membership fee and associated trading activities, and identifying a group of potential volunteers and advocates.

Q: What's the difference between Friends and Members?

A: Historically there are probably more independently run schemes with the word 'Friends' in the title, but there is no hard-and-fast rule. It's a question of choosing the name that best reflects the nature of the scheme.

Q: Is a membership scheme simply a fundraising club under another name?

A: No – although fundraising may be one of the primary objectives of a scheme. Equally, a membership scheme may have absolutely nothing to do with fundraising. Some schemes exist purely to develop audiences. These may not even charge for membership, and offer benefits to anyone who self-registers.

Q: Are volunteers usually members and are members usually volunteers?

A: No – again there is no fixed rule. However, experience suggests that if 'volunteering' appears to be somehow integral and obligatory for members, this may repel as many people as it attracts.

Q: We're setting up a scheme, but who should run it? Should we get an independent committee to run the scheme?

A: In the vast majority of circumstances, 'No!' Don't get a committee involved unless it has a real purpose and a job or work to do which cannot be done by yourself, your team or your organisation. If it has occurred to the organisation that a friends or membership scheme is the correct strategy for the organisation, then why hand the whole shooting match over to a bunch of outsiders, no matter how much money, power and influence they wield? A Friends association and an arts organisation will never share an identical purpose with the same priorities, no matter how well the two communicate with each other. Whether the timescale is thirty days or thirty years, eventually the two bodies will have to reconcile their differing needs.



Visual arts: tapping the potential

Research has revealed that there is potential to more than double the market for original art. *Heather Maitland* explores

Research published by Arts Council England (ACE) last year revealed that there is potential to more than double the market for original art. In *Taste Buds: How to Cultivate the Art Market* (2004), Morris Hargreaves McIntyre found that 12 per cent of residents in England were existing buyers of original art but that 15 per cent aspired to buy but had not yet done so. Research also shows that we could almost double the number of gallery and exhibition attenders. The Scottish Arts Council's (SAC) research *Audiences at Scottish Arts Council Core Funded Visual Arts Organisations* indicated that 43 per cent of the population of Scotland said they would consider visiting an art gallery or exhibition but only 57 per cent of these actually attend.

All of this means that in the United Kingdom there are potentially an extra nine million purchasers of original art and eleven million gallery and exhibition attenders. So how can we tap into this huge potential market for the visual arts?

Developing sales

Morris Hargreaves McIntyre profiled existing and potential buyers and discovered that they were very similar. So why have potential purchasers not yet bought? They identified three main reasons. First, dealers and artists do not proactively develop the art market because they wrongly assume that it is small and there is no potential for growth. Second, artists and dealers who aspire to operate in the top end of the market can only achieve this by gaining legitimacy for the work – that is recognition from a small circle of curators and critics considered to be experts. This means restricting the amount of work for sale and the number of people who can own it. Third, public sector and artist-led galleries rarely operate as efficient sales outlets.

Although some artists and dealers seem to regard the public as philistines, 19 per cent of the population of England – that's 7.6 million people – are interested in buying art that is contemporary in style. It is not the art itself that is the problem but the way in which it is sold.

Morris Hargreaves McIntyre identified a number of organisations that have developed new retail models to give potential buyers the choice and information they require to actually make a purchase. The public have responded and sales are healthy. An example of this is the *At Home with Art* project which sold 37,000 contemporary art objects through Homebase. The project evaluation by the Susie Fisher Group concluded that a 'genuinely new audience' was introduced to contemporary art because 'a very wide public saw and engaged with these objects by contemporary artists.' You can download a case study at www.newaudiences.org.uk.

It is not the art itself that is the problem but the way in which it is sold.

Among a wide range of recommendations, *Taste Buds* suggests that the market for contemporary art can be developed by helping artists sell more work direct to the public including an increase in the number of open studio events and art fairs; by publishing a guide and developing a website and portal on how to buy art; by widespread marketing of interest-free loans to encourage first-time purchasers (particularly ACE's *Own Art* scheme); and initiating more market development schemes based on particular geographic locations.

Developing visitors

The Research Practice's report *Results of Research into the Contemporary Visual Arts* (Arts Council of Great Britain, 1992) explores and compares the attitudes of existing and potential attenders.

Existing attenders have a range of responses to contemporary visual art works:

- emotional responses e.g. evoking memories, sensory responses, firing the imagination,
- intellectual responses to what they perceive to be the artists' ideas,
- responses to the originality and impact of the

- work e.g. feeling amazement or wonderment,
- responses to the technical process, the materials used or the surface colours and textures,
- proactive responses – wanting to try to create similar works.

The underlying theme that seemed to link most attenders was recreating themselves or of restoring or enriching their inner selves. Their experiences in galleries were felt to be very private and personal and they were not passive consumers.

The research found that the attitudes of potential attenders were very different. They felt that the contemporary visual arts were:

- the territory of a trendy intellectual elite,
 - difficult to appreciate and unapproachable,
 - dominated by 'experts' who would make them feel small,
 - hyped,
 - irreverent,
 - created by artists who were attacking contemporary values,
 - an effort, not an enjoyable experience or fun.
- They felt the visual arts should be about realism and craft skills. They perceived it in terms of decorative objects rather than a medium for ideas. Without exception, they felt uncomfortable and alienated in a gallery.

ACE's New Audiences website at www.newaudiences.org.uk includes reports on a wide range of projects designed to convert potential gallery and exhibition attenders. Many of these projects identified the same barriers to attendance which they seek to overcome.

The most important barrier is the anxiety that even existing attenders feel about going into gallery spaces. Most projects, including those focusing on participation, aimed to create pleasant, unthreatening and social environments in which to learn more about the visual arts. ■



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Influential Friends

Manage your Friends volunteers before they manage you, advises
Lynn Blackadder

About seven years ago, in the preface to their excellent *Volunteer Management Handbook*, the British Association of Friends of Museums (BAFM) claimed that there was a blurred line between Friends and volunteers. Both had the same aim – that of supporting an organisation they had an affinity with – so it wasn't necessary to make a distinction between the two. BAFM, I think, were probably referring to Friends who also volunteer. But many cultural organisations have both Friends and other volunteers, so it is useful to look at the roles of the two groups, and the often tricky business of managing Friends who also volunteer.

Time is money

The traditional model is that Friends give their money, while volunteers give their time. Of course, many Friends are volunteers too, but not all volunteers will be Friends. Is this distinction important? I think confusing the two can be problematic. First and foremost, Friends pay an annual subscription to support the organisation, for which they receive certain benefits – for example, monthly magazines, discounted tickets and private views or performances. If they also volunteer, giving their time freely has no material connection with the subscription or the benefits received (risking their benefits being taxed). However, there may be a strong moral connection. Although it will depend on the type and size of organisation – especially if it is an entirely volunteer-run organisation – most Friends probably don't volunteer. Their wish to support their chosen organisation will mainly be about giving to a good cause generally, as well as receiving the benefits. If I'm honest, my now lapsed Tate membership was most valued because of access to the Members' Bar!

The fact that Tate has a 'membership' rather than a 'Friends' scheme suggests a more modern approach to engaging supporters, and perhaps a conscious move away from the stigma I find is still often

Many Friends groups are as old as the institution they support, so naturally they may have a view of themselves as being in with the bricks and mortar.

attached to the supporters groups of some of our older, establishment cultural organisations – for example, the British Museum, or the V&A. In institutions such as these, we still find Friends helping out in front-of-house roles on information desks and as guides. No doubt, they are also behind the scenes, though probably to a lesser extent. The majority of these Friends will fit into a stereotype that most of us would agree is the traditional profile of 'Friend' – or, more likely, a volunteer. This is because, while many of us will be Friends or Members of all kinds of institutions, only those of us who have the time (not forgetting the inclination) to volunteer will do so. Thus the visible supporters will mainly be those who are retired – hence the unfortunate, but much used 'twin-set-and-pearls' label that is attached to groups of Friends and/or volunteers. Thankfully, with an increase in awareness of why people volunteer, and a diversification of those who do it, these sorts of stereotypes are being challenged. And cultural organisations are gearing up to manage the range of people who want to give their time for free. However, the influence enjoyed by many Friends organisations – and particularly those that have an on-site presence, usually through volunteering – brings unique, but not insurmountable, management challenges.

Feeling the presence

Friends are invariably donors, and donors who also give their time (as volunteers) tend to have a deep-felt affiliation with their chosen organisation and sometimes assume that their dual contribution endows them with certain privileges that extend beyond discounts in the shop and monthly glossies. In other words, they believe they are entitled to have a say in how the place is run on a daily basis. Sound familiar? Don't get me wrong. I certainly don't want to make a sweeping generalisation about Friends, Members or other supporters who also volunteer. But I am guessing that more than half of those reading this are

nodding in acknowledgement. It is simply a fact that some organisations struggle to manage enthusiastic Friends groups – particularly when there is a core group of volunteers within, or leading them – and hence a strong presence in the institution. It can lead to a tail-wagging-the-dog relationship not uncommon in volunteer management that can infuriate (and even terrify) management at the most senior levels.

Senior management who recognise the importance of the contributions of Friends, and the need to keep them involved, might worry that one disaffected Friend could start a ripple effect which is more like a Mexican wave: lose one, and you lose them all. I have more than once been astonished at the level of senior management involvement in sensitive problem-solving situations involving Friends.



The trick is to communicate that everyone who volunteers is of equal importance, and to make clear the different roles that supporters have in the organisation.

I heard recently of one organisation that considered automatically admitting Friends volunteers to their new volunteer programme without an interview or a security check, unlike regular volunteers. Management didn't want to rock the boat, and it was thought that Friends wishing to volunteer would refuse to be interviewed ('You're happy to take my money but don't trust me').

Integration of Friends volunteers and other volunteers can be problematic, as can introducing new volunteer management procedures which bring Friends volunteers and other volunteers under the same umbrella. Again, this scenario is often rejected by Friends, who see their role as being different. Many Friends groups are as old as the institution they support, so naturally they may have a view of themselves as being in with the bricks and mortar. These groups will probably be harder to influence than those that are just starting out. While these are challenging management scenarios, to try to avoid them is to risk alienating other

volunteers and being accused of double standards because of the financial benefits attached to keeping Friends volunteers happy.

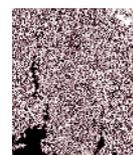
Some Friendly advice

The trick is to communicate that everyone who volunteers is of equal importance, and to make clear the different roles that supporters have in the organisation:

- Clarify the purpose of your Friends (members or supporters) organisation as a group, its status (is it a charity in its own right?), its relationship with your organisation, and any privileges Friends are entitled to.
- Acknowledge that some Friends also volunteer, and in doing so come under the volunteer management function. If there are separate volunteering roles that Friends perform (e.g. guiding) make these clear (it is easier if all roles are open to all volunteers to avoid equal opportunities and 'them and us' situations).
- Publish your organisation's volunteering vision, clearly stating the value to the organisation of people who give their time.

- Clearly state that all volunteers are treated equally and are managed in the organisation in line with best practice.
- Regularly acknowledge the contributions of all your volunteers. Calculate how much time this adds up to each year and put a monetary value on it.
- Make sure there are clear communications channels for individuals (Friends, volunteers or the public) to make comments or suggestions to management about the work of your organisation.

In these challenging financial times, cultural organisations need all the help they can get. However, few things in life are free, and to ensure that the good will of our Friends and volunteers continues, it's important to consider the management implications that come with it. ■



Lynn Blackadder is an arts management consultant who helps organisations involve volunteers effectively. She is author of *Cultural*

Volunteer, a free e-newsletter that shares best practice in good volunteer management.

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Aldeburgh Productions – Friends at the heart

Esther Platten describes the birth and development of the Friends of Aldeburgh Productions

Ever since Aldeburgh Festival was founded in 1948 by Benjamin Britten, Peter Pears and Eric Crozier, an informal group of like-minded individuals has played a vital role in encouraging, sustaining and helping to develop what has now become a music organisation unique in the UK. The role of the supporters was valued deeply by the Festival's Founders, but it was not until 1984 that a fully constituted Friends organisation came into being. The principle was to acknowledge and recognise more formally the key role that individuals were playing in the support of the then Aldeburgh Foundation, and also to develop opportunities for well-wishers to contribute to maximum effect as part of a formal group. Today, the 2000-plus Friends of Aldeburgh Productions are the backbone of the organisation.

Support and contributions

Now an international organisation, the Friends support the year-round work of Aldeburgh Productions not only through their ambassadorial role and enthusiasm for music and the arts but through financial contributions on an annual basis. Since the first Aldeburgh Festival, individual donations have been essential, at first to make the festival itself viable and sustainable, and later on, for major projects such as the conversion of the Snape Maltings Concert Hall, and its subsequent reconstruction after a fire in 1969. The establishment by Britten and Pears in the early 1970s of the Britten–Pears School for Advanced Musical Studies (now the Britten–Pears Young Artist Programme), the expansion of the facilities at the concert hall in the late 1990s, and now the imminent

Today, the 2000-plus Friends of Aldeburgh Productions are the backbone of the organisation.



conversion of further buildings to provide extra rehearsal facilities, all benefit from the support of our Friends – and all this alongside their contributions to the general funding of year-round activities that make up Aldeburgh Productions.

Incentives and benefits

As well as investing in the future of Aldeburgh Productions, a major incentive for music lovers to become a Friend is to benefit from advance booking on all events organised by Aldeburgh Productions. Friends receive four main booking brochures each year with the

season's events, and are encouraged to return their booking forms by post as soon as possible, to be processed as early as possible in the queue. Aldeburgh Productions is the victim of its own success, and with only 830 seats in the Snape Maltings Concert Hall and over 2,000 Friends, you don't have to be a scientist to calculate the impact this has on priority booking for tickets!

A sub-group of the Friends was created some years ago for people who were especially interested in the work of the Britten-Pears Young Artist Programme – an international training house for young

musicians on the cusp of their professional career. As an 'Associate' of the Young Artist Programme, donations go straight towards a bursary to pay for a young artist to attend the programme free of charge. Associates have the opportunity to hear students during master classes and rehearsals and then in performance. In turn, this gives rise to a further opportunity for any associate who so wishes to increase their support, and fund a named bursary outright for a particular individual artist. This creates a special bond between the donor and the young artist, and such bursary supporters follow the development of 'their' artist with keen interest – which, needless to say, is much valued by the recipient. And we know from our own experience that each rising generation will produce its equivalents of Ian Bostridge and Tom Adès!

True friends

The Friends are managed in-house by a full-time Friends administrator whose role includes renewing the donations on an annual basis, arranging trips and parties, cultivating further giving through naming opportunities or concert support and managing the Associates. We are most fortunate to have Alan Britten, nephew of our founder as the Friends president. The Friends, however, geographically spread out (from Canada and the USA to South Africa and New Zealand), also serve as a community in their own right, meeting together socially at up to ten parties and eight trips (one or two trips abroad) each year. Over the 58-year history long-lasting friendships have been forged, sharing in the common passion for music and the arts, and very special ambience of the east coast of Suffolk – which indeed was the inspiration of our founder, Benjamin Britten. ■

Aldeburgh Productions is the victim of its own success, and with only 830 seats in the Snape Maltings Concert Hall and over 2,000 Friends, you don't have to be a scientist to calculate the impact this has on priority booking for tickets!



Esther Platten

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Placing a premium on Friendship

Judith Craig tells *JAM* about the impact of Edinburgh Book Festival's decision to re-launch its Friends scheme, offering fewer benefits

The Book Festival Friends at Edinburgh International Book Festival was re-launched in June 2003 in order to increase the financial viability and fundraising potential of this integrated scheme. In its previous incarnation the single-level structure offered discounts on tickets, in addition to advance information, events, a newsletter and priority booking in return for a £15 fee. The need for change emerged as the festival expanded, essentially outgrowing the scheme. Furthermore, the financial implications of the benefits offered had not been adequately costed at the outset and the inclusion of ticket discounts made the membership fees ineligible for Gift Aid.

A survey of existing Friends, prior to the re-launch, found that the key motivations for joining were to obtain the benefits of advance information and priority booking, combined with the wish to support the festival. As a result, the design of the new scheme focused on these factors and removed the element of discounted tickets. A new three-tier structure was established using a low entry level of £10 (£15 Joint), in order to offset any criticism over price rises in the scheme in general. This level primarily offers advance information without the facility for priority booking. A mid-level 'Priority Friend' membership costs £25 (£40 Joint) and offers five additional days of priority booking and an invitation to the festival reception. The highest level, 'Premium Friends' priced at £75 (£115 Joint), provides an opportunity for more philanthropically motivated members and offers reserved seating for events and an invitation to the Director's Programme Preview reception, in addition to the benefits offered at the lower levels of the scheme.

Although there was some resistance to changing the scheme, particularly among longstanding members of the previous scheme who feared that the identity of the festival and the Friends might be altered as the organisation increased in size, these reservations do not appear to have affected commitment to the organisation. Levels of renewal into the new structure have remained high. In July 2005 the scheme boasts over



The festival now enjoys the benefits of having a scheme that is completely under its own control and is now not only cost-effective but also a serious fundraising tool and a useful means of identifying potential donors.

800 members, with around 300 of these at the Friend level, around 320 at Priority Friend level and the rest at Premium Friend level. This suggests that the main motivation of Book Festival friends is indeed the priority booking offered by the scheme, which is only made available at the higher levels. Around 150 Friends who joined in response to a leaflet included with the main brochure mailing, tended to join at the higher levels of the scheme, despite in many cases being too late to take advantage of the priority booking benefits for that year. By contrast, those who joined as a result of leaflets distributed around the entrance to the festival itself tended to opt for the lowest level.

The organisation has received a few letters from former Friends requesting the reinstatement of discounts, and others expressing disappointment that they are no longer able to help as volunteers. These

represent only a small proportion of the membership, who apparently miss the opportunity to enjoy the sense of close involvement with the organisation which was previously offered by voluntary work. Overall, the impact of removing ticket discounts has been minimal, partly because of the good value offered by current pricing structures and, critically, as a consequence of the limited ticket availability which is created by the essentially 'one-off' nature of the festival's events.

The festival now enjoys the benefits of having a scheme that is completely under its own control and is now not only cost-effective but also a serious fundraising tool and a useful means of identifying potential donors. ■

Judith Craig
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w www.edbookfest.co.uk



Meet your member rep

Read about the AMA's new initiative, the Member Rep Scheme >



The AMA Member Rep Scheme

What is it?

The AMA Member Rep Scheme is a new initiative to facilitate networking between AMA members, and improve communication between AMA members and the AMA office.

The member rep role

Two AMA member reps will be appointed to each region (see page 12) of the UK, in which they will both live or work. Each pair of reps will work together to:

- Organise and run two network meetings per year

This is an important part of the member rep role. Network meetings offer a mix of presentation, discussion and networking for members in their own region. The latest member research has shown that members really value network meetings taking place in their area. Meetings usually take place later on in an afternoon for two hours. AMA staff will support reps with organisation and programming, and reps will be allocated a budget to manage their meetings.

- Contact new members in their area to welcome them to the AMA

We do our best to welcome new members of the AMA when they first join, but we think that a quick chat with a key member in their area will encourage new members to get the most from their AMA membership from the very start. Reps will be provided with the necessary information from the AMA office, and the cost of calls can be reimbursed. This is likely to involve just a couple of calls per month.

- Where possible, create prospects lists of potential members in their region who are yet to join

Reaching potential members is a vital part of our marketing department's work. We hope that reps will be able to help us identify arts professionals or organisations who have yet to join the AMA, and would benefit from membership.

Website

There will be a new area of the website for member reps. Each rep will enter a brief profile and a photo of themselves and add a summary of network meetings after they have taken place. Members will be able to see who their reps are and search for other members in their region. There will be details about events and network meetings taking place and the opportunity for people to post questions and comments about what's happening in their region.

The regions

The four countries of the UK have been divided into seventeen separate regions, subject to review after the first year of the scheme.

Some of the regions cover a large area creating the need for two member reps in each, ideally working or living in different locations within that area.

Initially, reps will be appointed for what was each regional arts board in England as follows:

- 1 Eastern – Cambs, Norfolk, Suffolk, Herts, Beds, Essex
- 2 East Midlands – Notts, Leicestershire, Northants, Derbyshire, Lincs, Rutland
- 3 London
- 4 Northern – Tyne and Weir, Northumberland, Durham, Teeside, Cumbria
- 5 North West – Cheshire, Lancs, Merseyside, Greater Manchester
- 6 Southern – Bucks, Hants, Oxon, Berks
- 7 South East – Kent, Surrey, East and West Sussex
- 8 South West – Cornwall, Devon, Dorset, Somerset, Avon, Glos, Wiltshire
- 9 West Midlands – Worcs, Warks, Herefordshire, Shrops, Staffs, Birmingham
- 10 Yorkshire and Humberside

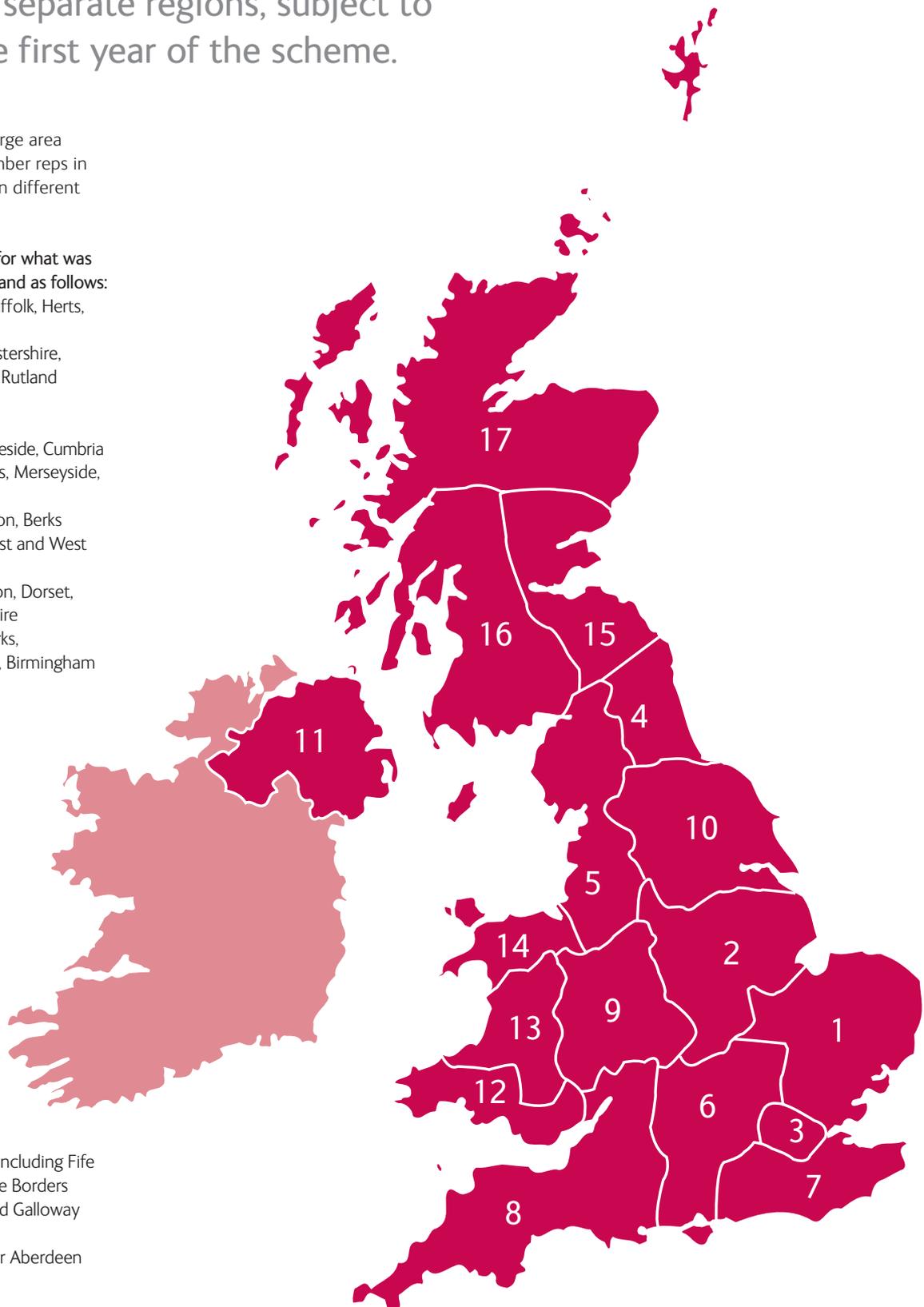
11 Northern Ireland will be treated as a single region.

Wales will be split into three:

- 12 Southern – Pembrokeshire, Carmarthenshire, Swansea, Neath, Rhondda Cynon Taff, Merthyr Tydfil, Caerphilly, Gwent, Newport
- 13 Mid – Ceredigion, Powys
- 14 North – Gwynedd, Conwy, Clywd, Flintshire, Wrexham, Anglesey

Scotland will be split into three:

- 15 East Scotland – Edinburgh and the Lothians, up to and including Fife and Dundee and down to the Borders
- 16 West Scotland – Dumfries and Galloway up to and including Glasgow
- 17 Northern Scotland – to cover Aberdeen and Inverness



The Reps

Eastern: Cambs, Norfolk, Suffolk, Herts, Beds, Essex



Steven Forster
sfp Communications
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Ranjit Atwal
The Old Town Hall Theatre
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East Midlands: Notts, Leicestershire, Northants, Derbyshire, Lincs, Rutland



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SCOTLAND

East Scotland: Edinburgh and the Lothians up to and including Fife and Dundee and down to the Borders



Anita MacGregor
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West Scotland: Dumfries and Galloway up to and including Glasgow



Dianne Greig
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Charlotte Winter
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Northern Scotland: to cover Aberdeen, Aberdeenshire, Inverness and the Highlands and Islands



Marcus Wilson
Hi Arts
e marcus@hi-arts.co.uk

WALES

Member reps are needed for all three areas of Wales; Southern, Mid and North. If you would like to become a member rep in Wales, please contact Neil at neil@a-m-a.co.uk

Appointing reps

Each rep should serve for two years and must have been an AMA member for at least one year. They need to be able to commit the time necessary to undertake the role (on average two hours per month) and have the support of their manager (where applicable).

A training day was held in March 2005 for the current reps where they were able to meet other potential reps, both from their region and further afield. The subjects

covered the role of a member rep, including the responsibilities and boundaries of the scheme, customer care, equal opportunities and event management.

We are still in need of reps in the regions of Northern, Northern Ireland, Yorkshire and Humberside, West Midlands and Wales. If you are interested in becoming a member rep for one of these regions, please contact Neil at neil@a-m-a.co.uk

Benefits of being a member rep

As well as offering a chance to develop management skills, in exchange for carrying out the above role reps will each get a free delegate place at the AMA conference or symposium, for each year they are part of the scheme (not including travel or accommodation).

Support from the AMA office

Neil Parker, our Business Services Manager, will be the Member Rep Scheme co-ordinator at the AMA office. He will offer support and guidance for organisation of network meetings, and forward reps the new members' information. He will also be the main point of contact for any other feedback from reps, and deal with any queries. His e-mail address is neil@a-m-a.co.uk, and he can be reached at the usual AMA number – 01223 578078.



'I'm really looking forward to working with all the member reps as this is such a great opportunity for members to meet each other, learn new things and socialise. My role will be to offer support and guidance for the organisation of network meetings and forward reps the new members' information. I will also be the main point of contact for any other feedback from reps, and deal with any queries. Network meetings are being planned, with the finishing touches being put to meetings in West Scotland in October and the South East in November. There will be lots more meetings over the coming months so keep up to date by checking the AMA website www.a-m-a.co.uk. If you have any queries about the scheme or would like to become a member rep, I can be contacted by e-mail at neil@a-m-a.co.uk or by calling the usual number 01223 578078.'

What gets my goat!

Mark Hazell disputes the much-touted assertion that arts marketers are customer-focused

What gets my goat? The way we don't put customers first. The way we pay lip service to the idea that we value the front rank of customer-facing staff in our organisations, while keeping their pay low, their training inadequate, and their working conditions mediaeval. The way some artistic and creative staff still don't like to talk about 'customers' at all; and the selective deafness that afflicts them in the face of evidence about customer behaviour they don't want to hear.

But, you say, you're living in the past, Mark. These things may have been true twenty years ago, but they're true no more. Arts marketing is taken seriously as a profession and that means our industry places the customer more centrally. Look at the huge range of audience development initiatives across all art forms; look at the success stories like Tate Modern attracting five million visitors in its first year. We pay attention to the customer experience and customer satisfaction. You're just being cynical and negative. Yeah, right.

Between 1996/97 and 2000/01, according to BMRB's TGI research, the numbers of English adults attending any performance in a theatre, or attending an art gallery or exhibition, remained static. Within the different categories making up theatre attendances, numbers were up in only two categories: contemporary dance and classical music. Although they have risen slightly again in some art forms, in some regions, since then, the overall trend remains static. We're running to stand still, or even go backwards.

And we're failing in areas of priority for audience development as well. Between 2001 and 2004, the proportion of people with disabilities attending at least two arts events in a year fell by 3 per cent, and the proportion of socially excluded people taking part in at least two arts events dropped from 10 per cent to 9 per cent (*source: DCMS*).

The Centre for Cultural Policy Research at the University of Glasgow last year completed a review of available research from the previous three years into the impact of arts and culture. Here's an extract: 'Research has demonstrated that some venues lack an understanding of box



It's quite possible that, without all the marketing sound and fury of the last twenty years, things would be even worse. But is that just ostrich-speak?

office systems, have poor data collection systems, and events are based on an inaccurate picture of audiences' (my emphasis).

Of course, there are many other factors to take into account apart from our attitudes to customers: changes in the market place, changes to the supply chain, political influence and so on. And it's quite possible that, without all the marketing sound and fury of the last twenty years, things would be even worse. But is that just ostrich-speak?

In 1984, cinema attendance in the UK was at an all-time low but since then has been on the rise reaching 167 million in 2003, and expected to top 200 million by 2008 (*source: Mintel, UK Film Council, Dodona Research*).

And this has happened in the face of the same competitive environment we face as marketers for the arts industry. Could this have something to do with the flexibility and standards of service the cinema industry offers customers? The ease of booking by multiple channels; the convenience of not having to queue; the range of choice: start times, age ranges, genres; the inclusivity of the experience; levels of comfort: seats, leg room, sound systems; and the exploitation of cross-platform marketing opportunities which both drives business and maximises revenue.

Of course, there are examples in the arts of organisations with an exemplary focus on customers. But, as has been pointed out with increasing frequency, very few arts organisations are focused on customer acquisition and retention in any strategic way. The industry discards large numbers of customers each year without any apparent qualms. We're good at attracting new business (we have to be), but very bad at hanging on to much of it.

I'm not arguing for multiplex or megaplex arts. But I am saying that we should try to place customers more centrally in our thinking and our practice. Isn't that what marketing's supposed to do? ■

Mark Hazell

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Strategies for success

Alix Slater considers three key issues facing those involved with Friends schemes: the structure of the scheme itself, its relationship with its host organisation, and the nature of its governance

Memberships can be found in the arts as well as the wider leisure, charitable and professional sectors, yet there is no agreed definition in the sector as to what a membership or Friends' scheme is. In galleries these schemes can operate rather like a season ticket, offering advance information and free admission. At performing arts organisations, information and priority booking and/or discounts on services are offered.

Structures

The success of membership schemes lies with their governance and the strategic value put on them. Recent research to typologise membership schemes in museums and galleries (Hayes & Slater, 2003, and Slater, 2004) found that there are essentially three types of scheme. First, a social club group: this type of scheme is formed around a group of individuals with a common purpose, such as fundraising, and they call themselves 'Friends of ...' or the 'Association of ...'. At the simplest level they have a constitution and raise funds for the organisation, but the host has no control over their activities. Often subscriptions are low, around £5 to cover basic costs such as postage, but they can be an important fundraising tool, raising tens of thousands of pounds for the host. Some organisations start with this type of scheme, but later re-launch 'the Friends' as an in-house scheme. The second type of scheme – a public members scheme – can exist both as an independent charity outside the host organisation or as part of a development, communications or fundraising department. Surprisingly, many of these schemes are run by volunteers or by part-time paid staff supported by volunteers. For example, the Friends of Dulwich Picture Gallery (see page 18) with some 6,000 members is completely run by volunteers. At the National Maritime Museum, the Friends have a paid director, events and marketing executive and administrative support. At the National Portrait Gallery, a paid member of staff

Surprisingly, many of these schemes are run by volunteers or by part-time paid staff supported by volunteers.



in the communications department administers the scheme and organises events for more than 2,000 members. Public members schemes tend to have larger membership bases than social club groups, as their marketing attracts a more heterogeneous group of members. In return for their subscription, members are offered social events and benefits negotiated with the host organisation, such as discounts in shops and cafés and free admission to exhibitions. In return they raise funds and may also supply a source of volunteers. The third typology is an integrated membership scheme. This is normally run as part of a fundraising or development department. In comparison to the other two schemes, integrated membership schemes tend to be much more business orientated, with clear goals, segmentation of different groups, evaluation and highly visible marketing and fundraising.

Member motivations

Managers of performing arts organisations tend to report loyal groups of Friends, some of whom may have been members since their Friends scheme was established. Retention rates of over 90 per cent are not unusual, particularly when direct debit is in place. The focus is on developing close relationships with the group who are frequent attenders, purchase more tickets than any other group, and who are potential donors and legators. Not all are like this, however, especially if the package of benefits becomes so attractive that audiences realise there are considerable financial gains to be had from membership. The picture at museums is slightly different. The benefits that have been offered by many institutions have meant that membership has been taken up by a much larger group of people, many of whom treat it like a season ticket. They use it to get free entry to temporary exhibitions and only a relatively small proportion participate in the social events. Consequently, the introduction of free admission at some of the sponsored museums and galleries resulted in

	SEASON TICKET	MEMBERS SCHEME	FRIENDS SCHEME	PATRON'S SCHEME
Purpose	Marketing/sales Audience development – attract new audiences	Marketing/ loyalty Audience development – engaging existing visitors	Fundraising – to develop a loyal group of supporters – who give their time and/or money Audience development – engagement	Fundraising
Communications	Value	Get involved	Altruism – support us	Pure altruism/ 'become part of us' message
Benefits	Free admission Information mailings	Free admission Information mailings Events e.g. previews, talks, lectures Discounts in shop/café	Free admission Information mailings Events e.g. previews, talks, lectures, holidays, parties Discounts in shop/café Yearbook Friends' Room	Variety of packages Key benefit is privileged access to organisation and to key individuals such as the director External recognition may also be important to some patrons
Characteristics	High volume Low personal contact	High volume Some personal contact	Medium volume Personal contacts developed through events	Low volume Highest level of personal contact
Pricing	Based on a formula related to number of visits and programme	Season ticket price plus premium for events/previews	Membership fee plus individual gift	As much as the market will bear
Risks	May cannibalise income from entrance fees/ exhibitions	Can be an expensive group to service – must be able to identify and nurture those who are potential friends or patrons.	Long-term strategy and resource intensive	Individuals may seek to use their position to influence internal decisions

their major benefit and selling point disappearing over-night. Some membership schemes lost up to half of their Members as a result. For integrated membership schemes and public members schemes situated within a department, perhaps the impact has not been quite so serious, but for those membership schemes that were independent charities the challenges have been significant.

A delicate relationship

As benefits are eroded, the Friends have to negotiate with the management to get discounts and priority booking to exhibitions to keep their offering attractive, while questions are raised about their value, and how they 'sit' within the organisation. This is a delicate relationship. Senior management can question why they need the Friends organisation; giving a relatively small group of members privileged treatment can run contrary to audience development and access initiatives. Some directors may even consider Friends to be a 'thorn in their side' – people who hold opinions and will vociferously state their point when they don't agree with a shift in policy. One senior manager was recently heard to say, 'passive Friends that is what we want'.

Friends vs members

Another important issue is the difference between Friends and membership schemes – what their purpose is and how this is communicated to existing and potential members. To me, the idea of a Friends scheme

is that they 'befriend' an organisation, take it under their wing, and while they get some benefits, the key benefit is altruism – knowing that as an individual you are providing financial support. By contrast, membership schemes are rather like your membership to the gym. You pay a fee and calculate whether it offers you value. It is for frequent visitors, and the organisation may well benefit from higher sales in the shops and cafés through frequent visits. However, programming is critical for success. I know of more than one organisation where membership fluctuates in line with the exhibitions programme. A blockbuster exhibition (particularly when members do not have to queue) will drive membership up, and as they lapse, these members wait for the new programme to decide if they will renew. Managers need to be confident of the benefits they are getting from offering such deals; there is the risk of undermining ticket revenues and the majority who join will probably not upgrade their membership.

Integration vs independence

The third issue concerns governance. Independent schemes are always at risk if they rely on large exhibitions and volunteers; declining numbers as a result of an ageing membership base may make them unviable. Should they stay separate, or become part of a fundraising or marketing department? Personalities, competition with fundraising departments and issues of line management are likely to influence

such decisions. If they become integrated they lose control. Unless handled in a sensitive way, this can lead to the loss of a core of volunteers and also a potential source of legators. Unfortunately these relationships are difficult to quantify, require long-term investment and are therefore ignored in such decisions.

There is a range of significant issues to be addressed by those who manage membership schemes. The table above provides a guide to those involved with or about to set up a membership scheme. It describes the purpose and key characteristics of each type of scheme. Organisations will need to consider a variety of external and internal factors before deciding what type of scheme best suits their objectives. ■



Alix Slater is a Principal Lecturer in Cultural Industries Management at the University of Greenwich's Business School. She has written

a number of articles in academic journals on Friends and members. The Museum Management Forum is a networking group for professionals responsible for membership and Friends schemes. New members are always welcome. Further information can be found at www.membershipmanagementforum.org or by e-mailing Alix at A.C.Slater@gre.ac.uk

Requited love

Many galleries and museums are bringing their Friends organisations in-house these days, but Dulwich Picture Gallery has succeeded in developing a mutually beneficial and highly productive relationship with its 50-year-old independent Friends organisation. *Kate Knowles* explains





Dulwich Picture Gallery is best known by the public for its seminal gallery building; its great collection of 17th and 18th century paintings; its prize-winning extension and its critically acclaimed exhibitions. But to the staff at Dulwich Picture Gallery it's the Friends that give it that extra magic – and who were probably responsible for Dulwich being the winner of the Independent Award for Britain's Favourite Visitor Attraction in 2005.

Value from volunteers

Dulwich is an independent organisation that receives no government funding and has to charge entry. The Friends too are an independent charitable trust and run themselves – and everyone on the committee is a volunteer. The treasurer, a retired oil executive, who also runs the membership, does it, he says 'so I can play golf with an easy conscience.' The Friends are great volunteers – they sit at the Friends Desk being nice to the gallery's visitors; they deliver local mail three times a year. They organise lectures, world-class concerts, meet-the-author events, garden parties, gala dinners, outings, trips abroad and a Valentine's Day bash for Young Friends. Friends get into the gallery and exhibitions free and may bring a friend. There are three Friends' private views each year. To be a part of this excellent establishment, you only have to pay up £20 a year or £30 for a couple.

Stepping out of poverty

I first came across the gallery when I worked at Thames Television some fifteen years ago and was making a series of programmes about London art galleries. One of the programmes was about museum education and I heard that Dulwich was worth visiting. I spent several days at the gallery and was astonished that a place that was so clearly under-funded (they re-used envelopes – just one of their stringent economies) could have such a pioneering education department, making what appeared to be difficult old art rivetingly interesting to inner city school children. There were 30,000 visitors a year in those days, and around 1,000 Friends.

The gallery was so poor that the then director decided to hold a press conference to announce that the gallery 'had reached a crossroads'. This was a euphemism for facing bankruptcy. Then a visit from Lord Sainsbury of Preston Candover was announced – the man who had been chairman of the Royal Opera House and had built the Sainsbury Wing at the National Gallery. Lord Sainsbury said that if we were to go independent of the charitable trust that looked after us, he would become our chairman. From that moment Dulwich was saved. He set up an endowment for the gallery and though we still had to fundraise to cover exhibitions, education and conservation, the gallery was financially viable. But it needed its profile raising and it needed more visitors.

Revival

The gallery was busy at weekends but very quiet during the week (the Friends came at all times, many being retired and on the gallery's doorstep). How could we get more groups? I found many of the Friends were also members of an association called NADFAS – the National Association of Decorative and Fine Art Societies. I got in touch with NADFAS head office, and contact with their local groups led to an increase in our groups' attendance – within a few years it had gone up by 700 per cent. Together with the Friends, the gallery started putting on regular events. The Friends did the things in the evenings, the education department and I put on daytime events like the lunchtime lectures. The first regular lunchtime lecture had what I considered then to be a huge audience – of seventeen people. We were so proud. Later, when Tracy Chevalier (*Girl with a Pearl Earring*) came to give a lunchtime lecture, the queue went right round the gallery.

In 1998 the gallery won a Heritage Lottery Grant and we were able to refurbish the old building and build a new extension with wonderful facilities – a café, an art room, a proper lecture theatre. And all the while, the Friends were getting bolder and more adventurous with the events they were

putting on. They put on a summer fête every other year which made about £8,000; we had auctions of promises; concerts; visits to places of interest both here and abroad; children's events; and last year we even copied the Royal Academy by having a summer exhibition – only Friends could take part. The number of Friends was creeping up in a most gratifying manner. By their 50th anniversary last year there were 4,000 Friends in January, and 6,000 by the end of the year.

An active partnership

Though the subscription is low the Friends give the gallery upwards of £100,000 a year – it was £120,000 this year. Other museums run their Friends schemes in-house. At Dulwich the Friends are independent and like it that way. And we, the staff, like it that way too. They have a committee which meets once a month. Apart from the treasurer (the man with the golf habit), the chairman Barbara Richardson is a local woman who is a magistrate in the spare time that being chairman allows her; there's someone in charge of mailings and distribution (one of the ways they save money is to get volunteers to deliver all the local mailings in their areas) the chairman elect is in charge of children's events another puts on the concerts the chairman herself arranges the Friends' lecture series, and the Friends liaise with the local bookshop to arrange Meet the Author events. And so it goes on. At the end of the year all the money raised is given to the gallery. The gallery produces a wish list and the Friends look at it and approve (usually). Members of the Friends' committee come into the gallery offices several times a week: it's a perfect working relationship. They seem to like us and we love them. ■



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Membership matters

Peter Thierfeldt explains how the already successful Friends scheme at the National Galleries of Scotland is being transformed into a more inclusive membership scheme with wider appeal

The AMA's request to write a short piece about the relationship between audience development, Friends and fundraising came at a prescient moment. I was putting the final touches on a presentation for the directors of the National Galleries of Scotland (NGS) to consider a proposal for a radically revised membership scheme, introducing a range of giving levels and becoming a central activity in all the organisation's activities.

A brief history

The National Galleries of Scotland introduced a Friends scheme in 2000 with membership costing from £25 to £40, and only £10 for students. Benefits varied according to the level of the scheme that a person joined, with an emphasis on free entry to major exhibitions with an entrance fee. A voluntary Friends Committee provided a sounding board on the progress of the scheme and a number of sub-committees were set up to help with events, recruiting new members and volunteering.

In the fourth year this scheme had its best year to date, following the opening of the Playfair Project, the largest visual arts capital campaign in Scotland. A record 2,633 Friends took advantage of the newly refurbished Royal Scottish Academy Building in 2003, with the highest ever attendance at an exhibition in the history of the NGS. 'Monet: The Seine and The Sea' drew over 170,000 visitors and helped to recruit approximately 800 new Friends. Added to that accomplishment, existing Friends contributed over £300,000 that year to the £30m capital campaign, proving the benefits that a Friends scheme can bring to the organisation.

The combined subscription income of the Friends tiered scheme was approximately £60,000 in the peak year. However, instead of an ever-increasing ascent, or even a stable plateau of members won from the excitement of a new exhibition venue and series of sparkling exhibitions, a decline in membership resulted, particularly among those due to renew after one year of support. Our response has been to review our strategy of how we develop the Friends scheme.

In the fourth year this scheme had its best year to date, following the opening of the Playfair Project, the largest visual arts capital campaign in Scotland.



Chairman of the Friends of the National Galleries of Scotland, John Wastle, with committee members Lady Brodie and David Jamieson at the unveiling of the plaque celebrating support of the Playfair Project from the Friends and Patrons.



Audience development

One of the building blocks of all membership schemes is access to a plentiful and replenishing number of potential new supporters from a mailing list. Data capture has been the bugbear of many art galleries as there is no box office collecting this crucial data.

Smartly, the galleries took a number of steps to address this shortcoming. An investment was made in staff training on the new database (Raiser's Edge); the first ever database officer was appointed to oversee the mailing list being brought in-house; and finally, a new relationship was forged between the fundraising and marketing departments to address how exhibition visitors could translate into future supporters. These departments have recently co-operated on a number of strategic fronts to expand our approach towards visitors into a holistic model that incorporates both visits to and support for the National Galleries of Scotland.

The immediate result of this collaboration is

We plan to appoint a full-time membership officer to oversee an extensive stewardship programme to take care of members and increase their commitment to the galleries.

a slowly increasing number of visitors giving their postal and e-mail addresses for the mailing list and a protocol for new mailing list members to be systematically approached six months after joining with a specific request to join the new membership scheme.

Friends vs. members

During three months of research, brainstorming and consultation on the proposal we are developing a 'Membership Matters' Campaign to reinvigorate the Friends of the National Galleries of Scotland. This is still a work in progress but a number

of unexpected things have come to light. First, the organisation did not give the Friends the opportunity to increase their commitment and in return receive a closer relationship with the galleries. Furthermore, the existing levels of membership promised benefits that were not allocated consistently. For example, individual members were offered fewer benefits than couples, leading to some unhappiness over access to private views. Most importantly, though, the research revealed that the terminology we used had to be clarified in order to enhance the offer and build greater affinity with the

organisation. The word 'Friend' appeared ambiguous and often associated with a voluntary club. Volunteers are very important to the NGS, but we concluded that a membership scheme would appeal to a wider audience.

Successful schemes with strong brands such as the Friends of Covent Garden and Friends of the Royal Academy were considered at length. The resulting conversations highlighted a strong case for membership over Friends: 'members' felt modern; there was an engaging inclusiveness in members mattering to the galleries; and finally that 'membership has its privileges' – a factor that we wanted to emphasise.

A new membership scheme is being planned, where each level of giving is a membership category clearly indicating the offer at each level: Student Member, Solo Member, Duo Member, Philanthropic Member with the higher levels of annual giving (£500, £1,000 and £5,000) still being a part of the umbrella membership scheme.

Fundraising

Over the next eighteen months we hope that the Membership Matters Campaign and the communication strategy will encourage higher membership retention and loyalty. We plan to appoint a full-time membership officer to oversee an extensive stewardship programme to take care of members and increase their commitment to the galleries. The membership office will develop a significant programme and we are considering a range of initiatives: organising private views; preview days; an annual lecture by a director; and very special invitations to the unveiling of new acquisitions. Perhaps the most exciting idea will be the introduction of a magazine to cover all the activities of the five galleries which make up the National Galleries of Scotland, an initiative that aims to bring the galleries to a wider audience and to encourage greater loyalty.

We plan to appoint a full-time membership officer to oversee an extensive stewardship programme to take care of members and increase their commitment to the galleries.

A key part of our strategy will be to develop an engaging programme and communication strategy to ensure that the future membership subscription fees and donations will more than cover costs and make a significant annual contribution to the galleries through support of exhibitions, acquisitions, research and the education programme.

Over the next two years we have ambitious goals to increase our numbers of members from 2,400 to 3,300, with more than 100 giving at the higher levels of support. This would result in subscription income doubling, Gift Aid declarations rising above the current penetration of 58 per cent of donations, and many new members joining by Direct Debit.

These strategic steps will be crucial for the future capital campaigns planned at the NGS, most immediately the Scottish National Portrait Gallery, a project to reinvent the Portrait Gallery for the 21st Century and refurbish the magnificent Victorian Building in the heart of Edinburgh. This will be supported by an even greater number of NGS members during the forthcoming fundraising campaign. ■



Head of Fundraising Peter Thierfeldt and Director of Development Catrin Tilley hold up Institute of Fundraising Scotland Awards from the Capital Campaign and Telemarketing initiatives which raised over £3 million between June 2003 to December 2004 from a wide range of visitors and Friends of the National Galleries of Scotland.



Peter Thierfeldt has been fundraising in the UK since 1994, introducing tiered giving schemes at Bournemouth Symphony Orchestra, Royal Scottish National Orchestra, Royal Opera House Covent Garden and most recently at the National Galleries of Scotland. He has also worked on a number of capital campaigns and fundraising projects in Canada, Germany and the UK.

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If you would like a Large Print or RTF copy of *JAM*, please contact Helen Bolt.

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Talking the same language

22 November 2005, 10.00am to 5.00pm
London, Sadler's Wells



This AMA day event (incorporating the AGM) is a day of presentations and discussions on internal communication. Topics will include linking your internal communications to your business strategy, developing effective tools to make it happen, overcoming conflict with key stakeholders, managing up – convincing your director/curator of the value of your work, and ensuring that all staff 'live' your brand image.

Cost £125 + VAT AMA member or £180 + VAT non AMA member
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Resources

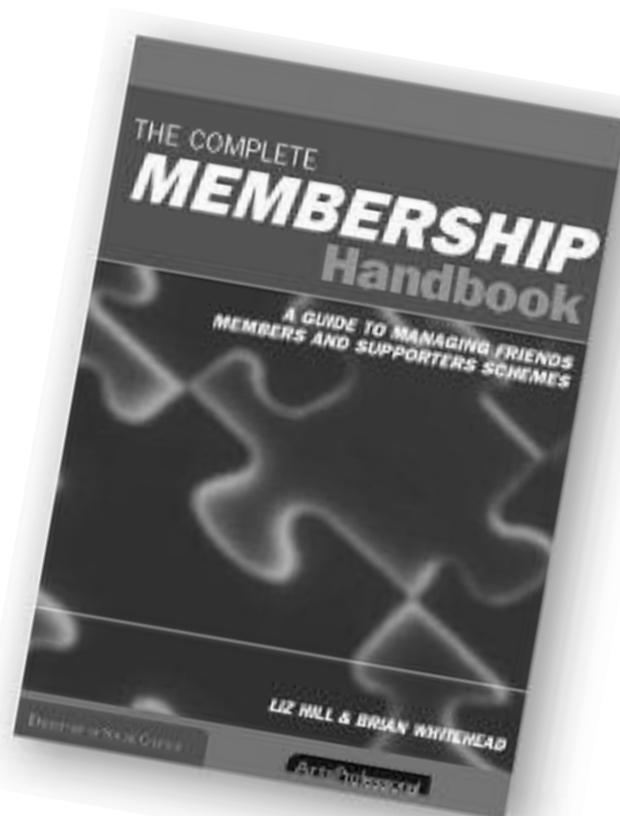
*The Complete Membership Handbook:
A Guide to Managing Friends, Members and Supporters Schemes*
Liz Hill and Brian Whitehead
(2004, Directory of Social Change, £19.95, ISBN 1903991501)

Membership is now widely considered to play an important marketing and developmental role for organisations within the not-for-profit sector. This then is a must-have book for everyone who currently runs, or is contemplating setting up, a membership scheme.

Using their proven knowledge on the subject of marketing and development the authors hone in on all aspects of successful membership schemes within the voluntary sector. Peppered with case studies demonstrating both the range of uses for membership schemes and their potential benefits, it covers everything from devising, marketing and managing to evaluation and the legal and financial aspects of running a scheme.

The case studies, strategically placed within the appropriate chapters, act as powerful examples of innovative membership schemes. They enable readers to gain an insight into how these ideas might translate to their own organisations and how to make full use of the Internet and other resources to capitalise on fundraising potential.

Accessibility and incentives are covered, ensuring membership managers/administrators can respond to their members' needs and requirements. And with many long-established schemes in existence the final chapter appropriately focuses on change. For those battling with colleagues or boards who doggedly resist change there are plenty of useful ideas to help with the process of proposing, planning and implementing pain-free and effective change.



Order from the ArtsProfessional website at www.artspromotional.co.uk, for £19.95 plus £1.50 p&p (UK) or SAM's Books, www.sam-arts.demon.co.uk or 01883 345011.



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