

“Great music has always needed the support of its audience, from the great patrons of the past to today’s fan-based communities. We want people to look, listen, think and then decide what it is to more than culture surfers.

Now, more than ever, musicians need committed listeners.

Digital content is not here to replace live concerts. Instead, it is an exciting and fresh addition to music-making which has the potential to reach a much broader and more diverse audience than live music ever could. With this in mind, we encourage you to consider the value of digital art and recognise its place in a post-pandemic world.”

Crispin Woodhead

EMV Digital Value Proposition

How do we offer value to the online music audience/fan? Has EMV produced exceptional quality and deeply engaging videos? The feedback from everyone so far is yes.

The panacea that digital offers is the ability to reach broader and more diverse audiences that the live experience could ever hope to achieve. EMV can throw a broad world wide net.

However EMV is really targeting the committed music listener and viewer of mainly classical music to attain immediate impact. These folks are the EMV audience and other audience members from the VSO, VS, etc or other early music groups across Canada, US and the globe. These folks can see and hear the value the EMV videos present to them. They then have to decide if EMV has connected deeply enough with them to make a donation. Or join the EMV mailing list which is the first step in the fundraising process to cultivate donors.

There is the next level of potential audience that has an interest in music, stumbles on the videos and is engaged by the production value and the engagement. They will probably not donate/pay but will recognize EMV as an important and valued organization serving the community. They might not either donate or join the mailing list but in their minds EMV will be considered a valued asset in the community.

Finally there is the wide swath of folks that are internet surfers that might watch a couple of minutes of the videos at best. They might become fans at some point but they are a long way away from seeing value in the EMV videos.

However EMV does not need a huge wide swath of viewers right off the start as nice as it would be to have.

EMV needs to seek, find and target dedicated music listeners/viewers as a first priority to make the digital pivot successful. They will provide the best ROI in the short term.

The secret is to uniquely inspire deep connections with fans and get them engaged. Once these fans are engaged then these connections can be leveraged in a million different ways.

Music is essential to the way many people relate to others. People attend live concerts to seek a closer connection with the musician(s) and to connect with an audience (fanclub) that have the same taste in music.

The main concept in creating/producing the EMV videos was to create content that was not only entertaining to watch/listen to but to move the viewer from an entertainment experience to a creative experience.

Bringing the online music performance to the living room/anywhere with intention is key and most paramount. Our digital concerts were designed to offer stunning and clear value to the online audience. Everything is based on how we can capture attention and get people to pause?

With intentional design we can bring the online music experience to new levels!

Then we can leverage this deep experience and connection in a million different ways!

How and Why did we do this?

How

The EMV videos combine several elements that were thoughtfully connected to deepen the audience experience which can be leveraged in a million different ways.

- 1) Audio. The music is what it is all about and the audio recording is the fundamental component that everything is built upon. CBC Radio picking up the audio for 5/11 shows demonstrates the quality clearly.
- 2) Video. There was a choice to go with a livestream or cinematic/film approach. The cinematic approach engages the viewer at a different level than a livestream and works best in a studio recording environment. The combination of excellent audio and video makes this content stand out and will attract and retain viewers.
- 3) Pre concert chat. This element is also crucial to welcoming and engaging the audience. Not only to the performers but also to the work of EMV. Film is one of the greatest way to tell a story. A story is the best way to connect with someone. Bill R is truly one of Canada's great storytellers!! Remember Bill R. describing the "Friendly Giant" drawbridge lowering and welcoming us in? This is exactly the same idea and the pre concert chats do exactly that. This is the first step in creating a deep connection to the audience. The audience is brought into the experience and also educated about what they are going to see/hear. It deepens their appreciation and awareness of what they are going to experience. But not in a condescending manner at all!
- 4) Intermission chats. These are the pivotal points where the viewer moves from an entertainment experience to a creative experience in a very chatty manner almost like dinner party conversation and in no way like a lecture! The viewer gets to go deep inside the musician's mind and creative process into making music. The goal for the viewers is for their appreciation and awareness of the music to skyrocket!

As mentioned previously the goal of these videos is to create deep connections with the online audience or as Crispin mentions "committed listeners".

Why Is EMV doing this digital pivot?

Why is EMV wanting committed listeners/viewers to follow the digital pivot? EMV is making the digital pivot from a strong existing axis or base as a valued organization.

This starts right from the EMV Mission and Vision statements.

VISION

A world where every individual values the creation and sharing of art

MISSION

To engage, enrich and educate through music

EMV has executed brilliantly on its Mission and Vision statements and that is why the organization has been so successful. The community as a whole and your dedicated subscribers, ticket buyers, donors, newsletter/social media followers are a testament.

These folks find value in what EMV is doing and support in many ways. Granting organizations on many levels support your work.

It is crucial to bring these folks along with you first and foremost as you do the digital pivot. They must feel engaged and part of this special "clubhouse".

They already find value in what you do and will be the easiest to convert while you make the conversion to the digital stage. Easiest ROI.

It is so easy to be enticed by the possibility of a provincial, national and international audience base. It is very exciting to get lots of views from around the world.

If this business model was so lucrative why did it take a global pandemic for groups like EMV to make the digital shift?

Simply put it is hard and challenging work that requires building online audiences that find value in what you are doing.

- 1) Is your online audience dedicated music patrons, culture surfers or people that watch :15 seconds? Where do you want to spend your precious time and resources to get the most ROI?
- 2) How many people in 1) will find value in the EMV digital content and make a donation?
- 3) This starts with a distribution strategy that builds on your current devoted fan base and gradually extends outward. This expansion is targeted on communities of interest that already support music or early music. Again you are going to get a higher ROI from targeting a music fan base or community than a shotgun approach?

- 4) I think about the TELUS TV opportunity as an example. You will get wide distribution but how many of these folks will find and assign value to EMV? I do think there is value to Optik TV but at a much later stage after you have “mined” your existing community and connected with more music related communities. I think Knowledge Network will already have the type of viewer that EMV is looking for and see the value your videos are offering. You have the gift of time and can roll the OPTIK TV opportunity at a much later date expecting little ROI except for lots of views which can look good on a grant application.

Value creation - Scarcity

Scarcity creates value also. But if the videos are offered widely and online how can scarcity (or the perception) be created?

The OAE is offering a sneak preview of its video offerings for free and allowing its members to assign a value to see what they are providing.

If you are a member of AOE or an insider you get to preview these before anyone else. AOE has created scarcity or value for those who are members. EMV can and should do this for their members also. We did this with the studio audience members and I think that it went well?

By releasing these videos in a controlled manner there is a creation of scarcity and not just thrown out for a general consumption.

These videos can and should be released to as wide an audience as possible but in a carefully and thought out manner which creates value at every stage of distribution.

It serves as a good example of how the design of any good experience must begin with offering a clear value. “How do you capture attention and get people to pause?” asks Shamlin. “The balance of technology often has a learning curve. You have to teach how, why and when to make an interaction.”

Shamlin’s point hearkens back to the truth that any use of emerging tech must offer a key, easy-to-grasp value to users in order to be received successfully.

BBCC works with clients to design a great Digital Stage experience for the online audience. This design must offer clear value to the audience to capture their attention, get people to pause and then to watch and listen with commitment.

BBCC moves the online audience from an entertainment experience to a more deeply engaging creative experience that is both intimate and emotionally engaging.

This intentionally designed audience connection is achieved with superb audio production and intelligent camera work that teaches the viewer about the music.

The introduction welcomes and connects with the viewer and gives context to what they are about to see and hear. The intermission chats allows the viewer to get inside the creative mind and creative process behind the music.

These intentional designs working in concert with one another can modernize the typical music-going experience to create a dramatic creative experience for the viewer which has tremendous value for them.

Capture your audience's attention with:

- Dramatic and deeply-engaging creative experiences
- Superb audio production and intelligent camera work that brings the music alive
- Compelling interviews and behind the scenes creative experiences

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Crispin Woodhead, OAE Chief Executive

Creating value