

FQ DIGITAL - PLANNING DOCUMENT

Content:

FREE	PAID - is this value at \$50/year?
CDP workshops? CDP performances each year (in full)	2022 Sutherland performances (<i>whole concert or broken up into individual pieces?</i>)
Existing YouTube content (2020 and earlier)	2022 Program 1 (<i>whole concert or broken up into individual pieces?</i>)
Featured collection of past CDP works (edited into individual works)	2022 Program 3 (<i>whole concert or broken up into individual pieces?</i>)
2021 Sutherland performances	Curated listening experience (links and listening notes) ... 4 to 6 per year
All FQ Discover videos (audience engagement content)	

Why have a digital strategy

- Audiences follow an online progression of activity leading them towards online complete performances (increasing discoverability and accessibility of quality FQ digital work)
- Acknowledging the need for quality free online content
- Acknowledging the need for monetising digital material
- Keep FQ audiences loyal, focus on our values of generosity, excellence, industry leadership
- Encouraging a certain demographic to be more adventurous with their online consumption of art (holding their hand approach rather than them becoming overwhelmed)
- Enjoyable experience with lots of heart and trademark FQ generosity and integrity

Where we are

- Youtube free concerts available
- MDCH ticketed streaming concerts
- Audience engagement free on youtube and distributed through e news and socials
- Ad Hoc approach to the strategy of regular dissemination of material

AIMS

- Consolidation of current online activity by initiating digital subscribers
- FQ digital subscribers regularly engage with FQ online
- Deepen engagement with existing audience
- Create an FQ digital community
- Strengthen industry objectives of maintaining relevance of string quartet repertoire and achieving gender balance in mainstream programming
- Identify benefits of free content versus paid content being clear about the intentions behind choices of free versus paid content
- More intentional curation and scheduling of content distribution (rather than ad hoc)

What does success look like?

- By 2023 we want to attract 150 paid digital subscribers at a price of \$50
- Develop a reputation for a first stop for people wanting to discover about string quartets / to be top of mind for anyone looking for digital Australian string quartet content

How

- Allocation of administration hours
- Devise the easiest access / simple access / user friendly
- Annual calendar of content to be added and updated
- Inhouse upskilling of video/audio recording and editing
- To familiarise users with the system/platform
 - How to guides and FAQ
 - Consider running a series of sessions (via Zoom?) on how to use/make the most of

Consider survey to inform strategy:

FQ is planning xyz

If this was priced at \$50 would you consider this to be good value/bad value/neutral

Would you buy a digital subscription?

Yes - Why would you buy it?

Support FQ/engage with the content/enjoyment/I wouldn't otherwise have access to the arts

No - Why

Poor value/already saturated with online content/don't like engaging with art online/lack of confidence in using technology

Would you recommend it to a friend?

What other content would you like to see?