OLIVER WYMAN

June 12th, 2008

Turning First-timers into Life-timers
Addressing the true drivers of churn
Contents

- Introduction to Oliver Wyman and project overview
- Phase I high-level insights: Customer behaviors and clustering
- Phase II high-level insights: Repurchase and satisfaction drivers
- Phase III high-level insights: Offer design and testing
- Integrated recommendations
Introduction to Oliver Wyman

Oliver Wyman was formed in 2007 when several fast-growing firms joined forces to create one of the world’s leading management consultancies.

**MERCER**
Management Consulting
- 26 offices worldwide
- World leader in *general management consulting*

**MERCER OLIVER WYMAN**
- 29 offices worldwide
- World leader in *financial services consulting*

**MERCER DELTA**
Organizational Consulting
- 14 offices worldwide
- World leader in *organizational change consulting*

**OLIVER WYMAN**
- $1.5b in revenue
- 3,300 staff
- 40 offices
Our clients include 9 of the Fortune 10 and 50% of the Fortune 100
Situation, objectives & guiding principles
Oliver Wyman is collaborating with 9 of the most prominent US orchestras to grow their audience and reduce churn

Situation
- The Senior Marketing Professionals of 9 prominent US Orchestras asked Oliver Wyman to assist in understanding the barriers to and motivators of repeat visitation, identify ways to stimulate repurchase, increase frequency, and reduce churn
- Oliver Wyman undertook this effort on a pro bono basis given its fit with our institutional DNA of customer-led, fact-based growth strategy
- Oliver Wyman treated this engagement as we would any other “paying” client, with a dedicated team of top consultants
Project overview – Analytical path

To reduce churn, we need to understand guests’ behaviors, uncover the true drivers of these behaviors and design the right offers.

**Phase I**
- Detailed Box office analysis and customer clustering

**Areas of focus**
- Historical behavior
- Who exactly are the orchestra-goers?

**Phase II**
- Satisfaction / Perception research

**Phase III**
- Offer design and testing
- Decision at the point of purchase
- What elements of their experience drive them to come back…or not?
- What offers will be most successful in bringing them back again?

**Phase IV**
- Integrated Recommendations
- Action Plan
- What should we now do differently?
New customers and churn
Orchestras do a great job at bringing new people into the halls but have difficulty retaining them year on year.

Evolution of attendance between ’05/’06 season & ’06/’07 season\(^2\)

<table>
<thead>
<tr>
<th>Households</th>
<th>’05/’06 Customers</th>
<th>’06/’07 Customers</th>
</tr>
</thead>
<tbody>
<tr>
<td>Number of customers</td>
<td>21,218</td>
<td>21,703</td>
</tr>
<tr>
<td>Churn</td>
<td>55%</td>
<td></td>
</tr>
<tr>
<td>New</td>
<td>57%</td>
<td></td>
</tr>
</tbody>
</table>

Source: All orchestras box office data (2006), Oliver Wyman analysis
1 – One or two years “dippers” are estimated to be 9% of the audience - Calculated with patrons who came in ’03/’04 and skipped one or two years.
2 – National average: volume-weighted average of the 9 participating orchestras
Predictors of churn
Frequency and tenure are the most significant predictors of churn

Hypothesized churn predictors explored

- Frequency
- Tenure
- SUB vs. STB
- Price
- # of ticket bought
- Distance from concert hall
- Donor status
- Seasonality
- Day of the week
- Repertoire

Churn by tenure – ‘05/’06 season

Churn by frequency – ‘05/’06 season

Source: All orchestras box office data (2006), Oliver Wyman analysis
1 - Years since first concert attended
2 - Number of concerts attended
3 - Number of concerts attended in 2005/2006
“Clustering” of guests
We have used frequency and tenure to define six clusters of guests with very different behaviors – but encouragingly similar “DNA”

- **Unconverted trialists**: 1st timers who attend one concert and don’t come back
- **Special occasions**: Customers who attend only one concert per year, but might attend for multiple years
- **Non-committed**: People who attend a couple of concerts per year but still churn at high rates
- **Snackers**: A subscriber who consistently attends smaller concert packages and is very loyal in attending concerts for many years
- **High potentials**: Will attend a lot of concerts and are likely to purchase a subscription but not yet long term converts
- **Core audience**: Almost all are subscribers, will attend numerous concerts every year for many years

Source: All orchestras box office data (2006 national averages), Oliver Wyman analysis
Relative Importance…and Potential

The unconverted trialists are not very visible in any particular concert, but they represent a huge portion of those touched during a year.

Source: All orchestras box office data (2006), Oliver Wyman analysis

1 – Average number of Households across all orchestras: 21,218 – Average number of total seats: 151,732

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Long-term value of guests by cluster
Successfully “graduating” these Unconverted trialists yields very significant increase in long term value

Source: ASO, The Cleveland Orchestra, NY Philharmonic, San Francisco Symphony box office data (06-07), Oliver Wyman analysis, Figures Inclusive of donations
1 – Donation is much more highly correlated with tenure than it is with frequency
Phase I recommendations

High-level recommendation: Explicit and differentiated focus on Unconverted trialists

Source: Orchestras box office data (2006), Oliver Wyman analysis
1 – Average for SFS, NY Phil, ASO
Judy’s orchestra experience
“This was my first time back to the Orchestra since I was a kid, but it is likely to be my last”

I hadn’t been to the Orchestra since I was a kid, so I bought 2 tickets for a Mozart concert

That day, work got completely crazy so I couldn’t make it.

I tried calling the orchestra to exchange the tickets, but I was told my only option was to “donate” them!

Parking was a nightmare. It took us 25 minutes to find a spot!

I decided to give it another shot 3 months later when my favorite composer, Tchaikovsky, was playing

Imagine my surprise when 3 days later the orchestra called me to ask if I wanted to buy a subscription. I told them no and then 3 weeks later they called for a donation!

Though I don’t think I am ever going back, they continue to flood me with mail, phone calls and emails. What a drag!

By then, it was too late to have dinner. I was starving at intermission but the bar was super crowded, didn’t have any food and a drink was $12!

The musicians played very well but I knew nothing about two of the pieces played

Buy & Donate Now

Illustrative
# Factor analysis
From the 78 attributes tested, we have identified the 16 most robust factors that influence customer behaviors

## Core product
<table>
<thead>
<tr>
<th>Repertoire</th>
</tr>
</thead>
<tbody>
<tr>
<td>During the season, the selection of works is appealing</td>
</tr>
<tr>
<td>During any given performance, the selection of piece(s) is appealing</td>
</tr>
<tr>
<td>The selection of performances within a subscription series is appealing</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Hall</th>
</tr>
</thead>
<tbody>
<tr>
<td>The auditorium architecture and décor are appealing</td>
</tr>
<tr>
<td>The lobby is attractive</td>
</tr>
<tr>
<td>The auditorium acoustics are state of the art</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Contemporary music</th>
</tr>
</thead>
<tbody>
<tr>
<td>I enjoy contemporary orchestral music</td>
</tr>
<tr>
<td>I like the sound of contemporary orchestral music</td>
</tr>
<tr>
<td>I understand contemporary orchestral music</td>
</tr>
<tr>
<td>I am very interested in not so well-known composers</td>
</tr>
</tbody>
</table>

## Music enhancement
<table>
<thead>
<tr>
<th>Repertoire</th>
</tr>
</thead>
<tbody>
<tr>
<td>The Orchestra brings us famous guest conductors</td>
</tr>
<tr>
<td>This Orchestra is one of the nation’s leading Orchestras</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Enriching experience</th>
</tr>
</thead>
<tbody>
<tr>
<td>Attending a concert is stimulating</td>
</tr>
<tr>
<td>Attending a concert is entertaining</td>
</tr>
<tr>
<td>Attending a concert is always a special experience</td>
</tr>
<tr>
<td>I can feel a connection between the artists and myself when they perform</td>
</tr>
<tr>
<td>I feel a connection between myself and my fellow attendees</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Orchestra prestige and quality</th>
</tr>
</thead>
<tbody>
<tr>
<td>Special lighting and/or visuals enhance the music</td>
</tr>
</tbody>
</table>

## Hall access
<table>
<thead>
<tr>
<th>Access</th>
</tr>
</thead>
<tbody>
<tr>
<td>The Hall is easily accessible by public transportation</td>
</tr>
<tr>
<td>The policy regarding latecomers is appropriate</td>
</tr>
<tr>
<td>I feel safe in the Hall’s surroundings</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Parking</th>
</tr>
</thead>
<tbody>
<tr>
<td>There are enough parking options near the Hall</td>
</tr>
<tr>
<td>Entering / exiting the parking lot is fast</td>
</tr>
<tr>
<td>The Hall is easily accessible by car</td>
</tr>
</tbody>
</table>

## Social experience
<table>
<thead>
<tr>
<th>Social outing</th>
</tr>
</thead>
<tbody>
<tr>
<td>I always find friends / family members to go with me</td>
</tr>
<tr>
<td>I always top the concert with a nice dinner or drinks</td>
</tr>
<tr>
<td>I don’t mind going alone to a performance</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Social outing</th>
</tr>
</thead>
<tbody>
<tr>
<td>The Orchestra’s bar offers the refreshments that I want</td>
</tr>
<tr>
<td>The service at the Orchestra’s bar is fast and friendly</td>
</tr>
<tr>
<td>The Orchestra’s bar is good value for the money</td>
</tr>
</tbody>
</table>

## Transactional
<table>
<thead>
<tr>
<th>Planning &amp; purchasing</th>
</tr>
</thead>
<tbody>
<tr>
<td>I can easily get schedule / price information on the Orchestra’s website</td>
</tr>
<tr>
<td>Purchasing tickets is easy</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Exchanges</th>
</tr>
</thead>
<tbody>
<tr>
<td>Exchanging tickets is easy</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Exchanges</th>
</tr>
</thead>
<tbody>
<tr>
<td>Being able to talk about concerts give me some “prestige” at work / with friends</td>
</tr>
<tr>
<td>I enjoy meeting other attendees during the Orchestra’s receptions</td>
</tr>
<tr>
<td>I love events where I can meet the performers and the directors in person</td>
</tr>
</tbody>
</table>

### Music information
- I look for information on the music before a concert

### Live commentary
- Pre-Concert discussions increase my enjoyment of the concert
- The conductor’s personal comments enhance my enjoyment of the concert

### Special effects
- Special lighting and/or visuals enhance the music

### Ability to attend
- My health permits me to attend concerts whenever I want
- I never miss a concert I have tickets for

### “The orchestra club”
- Being able to talk about concerts give me some “prestige” at work / with friends
- I enjoy meeting other attendees during the Orchestra’s receptions
- I love events where I can meet the performers and the directors in person
Drivers of repurchase – Single visit patrons

We used a range of techniques to reveal the true drivers of revisitation …in this case parking, repertoire, exchanges, and music enhancement

- Other tested but not significant factors included:
  - Ability to attend
  - Special effects
  - Hall
  - The orchestra club
  - Enriching experience
  - Social outing
  - Planning and purchasing
  - Contemporary music
  - Bar
  - Orchestra prestige and quality

Source: Oliver Wyman customer experience methodology, results from one individual participating orchestras
Areas of focus by cluster
Experience is tantamount for all, however, experience for Core Audience is the music, while for Trialists it is a seamless end-to-end experience.

Important elements of the customer experience

Core audience

**Repertoire**
Don’t surprise me

**Enriching experience**
Stimulate me and help me connect with artists and attendees

Unconverted trialists

**Repertoire**
Don’t surprise me

**Music information**
Initiate me

**Social experience**
Let’s socialize!

**Exchanges**
Me too!

**Access & Parking**
No hassle

Note: Areas of focus can differ by orchestra, as their current performance should also be taken into account in the prioritization process. But the seeking of a holistic experience is consistent nationwide.
John’s great anniversary (1/2)
It was such a special and festive night…

I wanted to go to the Philharmonic with my wife on a Saturday close to our anniversary.

Fortunately, they had a **Beethoven (my favorite!) concert with a violin soloist** that month.

It was so easy to purchase tickets online, I could even pick the seats. Exchanges were free—just in case we couldn’t find a babysitter!

I was afraid of commuting, but I did reserve and prepay a parking spot near the Hall when buying my tickets. The confirmation email even had the directions!

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I really liked the email we got a week before the concert with *comments from the conductor and a podcast.* It got us really excited about the evening.

We had dinner in a nice restaurant nearby that the orchestra recommended. They had the “**pre theater**” *menu* which was very good and served quickly.

We arrived early at the Hall, so we left our coats at the complimentary *coat check* and read the *playbill*. Turned out, the soloist was a famous guy from South America!

The conductor shared a funny *anecdote* and gave us something to listen to.
John’s great anniversary (2/2)
… we decided to do it again a month later

The music was great. I wasn’t expected anything less from the Philharmonic!

During intermission, we had a glass of champagne with my wife’s favorite chocolate treat. We had enough time to sit and chat at a table.

Leaving the Hall and the parking was quick.

The following week we received a CD of the performance we attended reminding us of the good time we had.

A week later we received a brochure with 2 or 3 concert packages in the spring. They offered great discounts and free drinks to the 1st concert

We bought a 2-concert package

Still wondering why we didn’t do it earlier!

25% off

BO analysis & clustering
Customer experience
Offer design & testing

Illustrative
Phase II recommendations

**High-level recommendation:** Create a seamless and social end-to-end experience for Unconverted trialists
Phase III overview – Simulating a future purchase decision
Understanding trade-offs that guests would actually make allows us to identify the offers that will bring them back

Q: Which of these offers would you have purchased had these been available this season?

Approach and insights
- Customers chose between various offers where key elements vary across offers
- We received 5,678 valid respondents, each making 12 offer choices yielding over 68,000 purchase decisions
- Statistical modeling identifies individual utility of each offer element
- Allows us to define optimal offers by customer group
  - Test various combination of offers to maximize utility for a given cluster/group
  - Build orchestra-specific recommendations
Summary – Unconverted trialists – All orchestras

Change in share of offer of single tickets
All other attributes and offers held constant

Significant variation by day of week / seat band
Pricing implications?

Significant uptake from favorite composer

Bo analysis & clustering  Customer experience Offer design & testing

Change in share of offer %

-15% -10% -5% 0% 5% 10% 15% 20%

Genre
Contemporary

Familiarity
Composition

Soloist
Music info

Day
Fav. composer
Contemporary
Romantic
20th century

Premiere
None

Mixed
Instr. solo

Unfamiliar

Famous
Rising

Orch.
Podcast

Vocal / choral

Advance

Onstage

Premiere

Matinees

Weeknight

Price

Matinée

Price -7%

Free exch.

Mixed

Instr. solo

None

Premiere

None

Advance

Onstage

Matinees

Weeknight

Price

Premium

Price +58%

Standard

Price -43%

Friday night

(Price +0%)

Saturday night

(Price +9%)

Quality

(Price)

CYO

None

Upgrades

None

Free exch.

Fee

Current

Shuttle

None

Valet

Price sensitivity

Contemporary

Composition

Music info

Seat selection

Exchanges

Parking

Promotion

Discount

Source: Oliver Wyman Strategic Choice Analysis® survey, Box office data for weighting of orchestra, cluster and churn, unweighted N = 1,908

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Summary – Unconverted trialists
Discounting is by far the greatest lever to increase share of single tickets for Unconverted trialists

<table>
<thead>
<tr>
<th>Attributes tested</th>
<th>Most impactful on purchase</th>
</tr>
</thead>
<tbody>
<tr>
<td>Genre</td>
<td>Discount (esp. 50% off)</td>
</tr>
<tr>
<td>Contemporary</td>
<td>Genre (favorite composer)</td>
</tr>
<tr>
<td>Familiarity</td>
<td>Day of the week (Saturday)</td>
</tr>
<tr>
<td>Composition</td>
<td>Seat (Quality)</td>
</tr>
<tr>
<td>Soloist</td>
<td>Instrumental soloist</td>
</tr>
<tr>
<td>Music information</td>
<td></td>
</tr>
<tr>
<td>Day of the week</td>
<td></td>
</tr>
<tr>
<td>Seat</td>
<td></td>
</tr>
<tr>
<td>Seat selection</td>
<td></td>
</tr>
<tr>
<td>Upgrades</td>
<td></td>
</tr>
<tr>
<td>Exchange</td>
<td></td>
</tr>
<tr>
<td>Parking</td>
<td></td>
</tr>
<tr>
<td>Promotion</td>
<td></td>
</tr>
<tr>
<td>Discount</td>
<td></td>
</tr>
<tr>
<td>Price sensitivity</td>
<td></td>
</tr>
</tbody>
</table>

Source: Oliver Wyman Strategic Choice Analysis® survey, Box office data for weighting of orchestra, cluster and churn, unweighted N = 1,908
“Killer” offer for Unconverted trialists
Defined using the optimal levels for most attributes, the “killer” offer increases share of single tickets by an extra 40% for Trialists

<table>
<thead>
<tr>
<th>Base offer</th>
<th>“Killer” offer</th>
</tr>
</thead>
<tbody>
<tr>
<td>Weeknight</td>
<td>Saturday night</td>
</tr>
<tr>
<td>Romantic music</td>
<td>Favorite composer</td>
</tr>
<tr>
<td>All orchestral/no soloists</td>
<td>Famous instrumental soloist</td>
</tr>
<tr>
<td>Program notes on the website</td>
<td>Conductor’s insights in advance</td>
</tr>
<tr>
<td>3 familiar &amp; unfamiliar pieces</td>
<td>3 familiar &amp; unfamiliar pieces</td>
</tr>
<tr>
<td>Quality seats</td>
<td>Quality seats</td>
</tr>
<tr>
<td>Base “Killer”</td>
<td>+40% share of single tickets</td>
</tr>
<tr>
<td>Bring a friend for free</td>
<td>Free exchanges</td>
</tr>
<tr>
<td>Free drink</td>
<td></td>
</tr>
</tbody>
</table>

Source: Oliver Wyman Strategic Choice Analysis® survey, Box office data for weighting of orchestra, cluster and churn, unweighted N = 1,908
Examples of Alternative offers
More realistic offers reveal distinct tradeoffs between programming, logistics, and promotions in achieving the same share

Alternative offer #1
- Saturday night
- Favorite composer
- All orchestral / no soloist
- Conductor’s insights in adv.
- No discounts
- No promotions
- No exchanges

Alternative offer #2
- Friday night
- 20th century music
- Famous instrumental soloist
- Pre-concert talks
- 25% off
- Free drink
- No exchanges

Alternative offer #3
- Weeknight
- Classical music
- All orchestral / no soloist
- Program notes on the web
- Bring a friend for free
- No promotions
- Free exchanges

Source: Oliver Wyman Strategic Choice Analysis® survey, Box office data for weighting of orchestra, cluster and churn, unweighted N = 1,908
Music: Favorite composers and solo instruments

Trialists and Core audience share similar taste for composers and solo instruments

**Favorite composer**

<table>
<thead>
<tr>
<th>Composer</th>
<th>% respondents cited it in top 3</th>
</tr>
</thead>
<tbody>
<tr>
<td>Beethoven</td>
<td>41%</td>
</tr>
<tr>
<td>Mozart</td>
<td>32%</td>
</tr>
<tr>
<td>Tchaikovsky</td>
<td>34%</td>
</tr>
<tr>
<td>Bach</td>
<td>24%</td>
</tr>
<tr>
<td>Mahler</td>
<td>24%</td>
</tr>
<tr>
<td>Brahms</td>
<td>18%</td>
</tr>
<tr>
<td>Rachmaninoff</td>
<td>18%</td>
</tr>
<tr>
<td>Shostakovich</td>
<td>18%</td>
</tr>
<tr>
<td>Dvorak</td>
<td>14%</td>
</tr>
<tr>
<td>Chopin</td>
<td>14%</td>
</tr>
<tr>
<td>Vivaldi</td>
<td>11%</td>
</tr>
<tr>
<td>Stravinsky</td>
<td>13%</td>
</tr>
<tr>
<td>Copland</td>
<td>13%</td>
</tr>
<tr>
<td>Gershwin</td>
<td>11%</td>
</tr>
<tr>
<td>Sibelius</td>
<td>11%</td>
</tr>
<tr>
<td>Prokofiev</td>
<td>8%</td>
</tr>
<tr>
<td>Handel</td>
<td>8%</td>
</tr>
<tr>
<td>Debussy</td>
<td>6%</td>
</tr>
<tr>
<td>Strauss</td>
<td>6%</td>
</tr>
<tr>
<td>Ravel</td>
<td>6%</td>
</tr>
<tr>
<td>Mendelssohn</td>
<td>6%</td>
</tr>
<tr>
<td>Bartók</td>
<td>5%</td>
</tr>
<tr>
<td>Schubert</td>
<td>5%</td>
</tr>
<tr>
<td>Bernstein</td>
<td>5%</td>
</tr>
<tr>
<td>Berlioz</td>
<td>4%</td>
</tr>
<tr>
<td>Haydn</td>
<td>4%</td>
</tr>
<tr>
<td>Elgar</td>
<td>4%</td>
</tr>
<tr>
<td>Liszt</td>
<td>4%</td>
</tr>
<tr>
<td>Schumann</td>
<td>2%</td>
</tr>
<tr>
<td>Rossini</td>
<td>2%</td>
</tr>
</tbody>
</table>

**Favorite solo instrument**

<table>
<thead>
<tr>
<th>Instrument</th>
<th>% respondents cited it in top 2</th>
</tr>
</thead>
<tbody>
<tr>
<td>Piano</td>
<td>65%</td>
</tr>
<tr>
<td>Violin</td>
<td>53%</td>
</tr>
<tr>
<td>Cello</td>
<td>35%</td>
</tr>
<tr>
<td>French horn</td>
<td>11%</td>
</tr>
<tr>
<td>Trumpet</td>
<td>10%</td>
</tr>
<tr>
<td>Clarinet</td>
<td>8%</td>
</tr>
<tr>
<td>Flute</td>
<td>7%</td>
</tr>
<tr>
<td>Viola</td>
<td>3%</td>
</tr>
</tbody>
</table>

Source: Oliver Wyman Strategic Choice Analysis® survey, Box office data for weighting of orchestra, cluster and churn, unweighted N = 1,908 for UC and 1,202 for CO

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Package size and appeal of offering ST first

Targeting Trialists with single tickets in their first year yields twice as many tickets over 2 years than trying to sell them subscriptions up-front.

The few weeks following a first concert attended by Unconverted trialists is an important time and opportunity to target them. Let’s examine two options starting with 100 patrons:

<table>
<thead>
<tr>
<th>Offer</th>
<th>Results</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Option 1</strong></td>
<td>Offer a “killer”¹ large subscription (5 concerts) for next season</td>
</tr>
<tr>
<td><strong>Option 2</strong></td>
<td>First offer a “killer”¹ package for one individual concert this season Then try to sell a “killer”¹ large subscription for next season</td>
</tr>
</tbody>
</table>

Source: Oliver Wyman Strategic Choice Analysis® survey, Box office data for weighting of orchestra, cluster and churn, unweighted N = 1,908

1 – “Killer” offer includes 50%, free exchange, Saturday night concert with 3 familiar & unfamiliar pieces from your favorite composer, conductor’s notes in advance, famous instrumental soloist, free drinks.
Phase III recommendations

High-level recommendation: Use tailored promotional offers to sell another single ticket or two to Unconverted trialists before asking for a commitment
**Integrated recommendations**

The orchestras need to redefine their value proposition for Unconverted trialists

1. **Explicit and differentiated focus on Unconverted trialists**

2. **Create a seamless and social end-to-end experience for Unconverted trialists**

3. **Use tailored promotional offers to sell another single ticket or two to Unconverted trialists before asking for a commitment**

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**Defining a new and comprehensive value proposition for Unconverted Trialists and considering them explicitly**

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**1. Explicit and differentiated focus on Unconverted trialists**

- Traditionally, orchestras have been successfully focusing most of their efforts on two main endeavors:
  - Fulfilling the needs of their core audience of subscribers, who fill 60% of seats, generate 80% of donations and churn at 10%.
  - Acquiring new customers, who fill 40% of seats, and may contribute 25% of ticket revenue.
- Unconverted trialists represent 39% of audience, but only 12% of ticket revenue, and they churn at 90%.

**2. Create a seamless and social end-to-end experience for Unconverted trialists**

- Note: Areas of focus will differ by orchestra, as their current performance should also differ.

**3. Use tailored promotional offers to sell another single ticket or two to Unconverted trialists before asking for a commitment**

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**Unconverted trialists**

- Core product
  - Initial focus
  - Frequency
  - Tenure

- Core audience
  - Initial focus
  - Frequency
  - Tenure

- Non-committed
  - Initial focus
  - Frequency
  - Tenure

- High potentials
  - Initial focus
  - Frequency
  - Tenure

- Snackers
  - Initial focus
  - Frequency
  - Tenure

- Special occasions
  - Initial focus
  - Frequency
  - Tenure
Defining a new and comprehensive value proposition for “Unconverted trialists”

<table>
<thead>
<tr>
<th>Repertoire</th>
<th>Music information</th>
<th>Social experience</th>
<th>Exchanges</th>
<th>Access</th>
<th>Relationship building</th>
<th>Compelling offers</th>
</tr>
</thead>
<tbody>
<tr>
<td>Don’t surprise me: I want pieces that ‘ring a bell’</td>
<td>Initiate me: Really? Interesting to know!</td>
<td>Let’s socialize!: I want to have a good time with my friends</td>
<td>Me too!: I want flexibility</td>
<td>No hassle: I just want to park and forget about my car</td>
<td>Don’t ask me to marry you after the first date: I don’t want to commit yet</td>
<td>Such a good deal: A no-brainer to go another time</td>
</tr>
<tr>
<td>Enough familiar concerts to choose from during the season</td>
<td>Enough background to enjoy the performance</td>
<td>Enjoyable pre- (and post-) concert experience</td>
<td>Easy to exchange tickets, even for single tickets</td>
<td>Easy to get to and park at the hall</td>
<td>One step at a time</td>
<td>Right discount/promotional offer combination</td>
</tr>
</tbody>
</table>