

What do you need to know about potential
new guests?

First-time audiences



DEOO

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Why explore the needs of potential guests?

Foreword by Asbjørn Keiding

How does a new guest perceive the first meeting with a symphony orchestra or a chamber ensemble?

We set out, probably for the first time ever, to be the fly on the wall and follow new audiences at concerts. Then we got their unfiltered account and opinion on this first concert experience. Was the experience as the orchestra or ensemble had planned and imagined? Or could more be done to welcome the new guests to the concert and guide them on to the next?

Everyone is doing their utmost and working at the highest professional, artistic level. But your efforts are not always received as intended. Sometimes, things that are not thought of as necessary or perhaps are considered completely superfluous are actually essential for a new guest.

So this report is the result of wanting to learn more about this and the new audiences. Diversifying the audiences has long been a priority for the Danish Ensembles, Orchestras and Opera Institutions. What is the best way to work with the whole concert experience?

A concert experience that starts with an invitation from a friend, a post on social media, a concert programme or something quite different - curiosity is aroused and a decision to experience something new is made.

The 28 new guests in this report have generously shared their genuine experiences and given us eye-opening surprises, food for thought and reflection and perhaps some answers as to how Danish orchestras and ensembles can become a cultural experience for even more Danes.

We would like to thank Augustinus Fonden for supporting the Danish orchestras and ensembles in this extensive work. We would also like to thank RasmussenNordic and Applaus for partnering with DEOO on this project.



Asbjørn Keiding

Director of DEOO,
Danish Ensembles, Orchestras
and Opera Institutions

Introduction

HOW CAN I USE THE REPORT?

What actually happens when a potential new guest is going to choose a concert or takes the seat for the first time?

This report is a result of research carried out in the first part of the Danish project, *Tutti - Music closer to the audiences*. When you read it, you will get detailed insights into the needs and behaviors of potential audiences of the DEOO members as well as knowledge and inspiration for anyone involved in the running of orchestras and ensembles. So we wanted to explore how we can work with this data to create initiatives that will diversify the audiences. The report is based on the experiences of 28 guests who attended concerts that included both performances of classical music and a mixture of opera and choir. However, the report conclusions are relevant for all concert providers who want to work with new guests.

In short, it is unfortunately not enough to play music of a high quality. It takes more than that, and potential guests need help. The new guests need to know more about the history and context of the music. They want to know the musicians and their instruments better, and they need the experience of going to a concert to be tailored to their tastes and need for atmosphere and emotion. The users you meet here are your future guests. They were defined partly in DEOO's audience survey "How well does the audience really know us?" (Hvor godt kender publikum os egentlig) and partly because it was these



three target audiences for which DEOO members had already developed alternative concert formats. We have divided them into three groups: Young urbans, families with children and empty nesters. This survey focuses on the experience of these potential audiences when going to a concert.

Purpose

The aim of the report is to show what the three potential audiences have in common and where they differ in what they need from a concert experience. There are both similarities and major differences in needs in terms of how they experience the concert and what it takes to make them come back. In other words, they all need special treatment if they are to find a concert relevant compared to the many other cultural experiences they frequent. The report attempts to portray these differences so specifically that you can clearly see what it takes to work with each target group.

The aim of this report is therefore also to make you more aware of the user journey that potential guests travel when they come to experience classical/instrumental music.

This mapping of the user journey is intended to help you and all other DEOO members with targeted and strategic development of experiences for new audience types.

Insights into these three potential target groups is a fundamental framework for developing and adapting repertoire, experience formats, organisation and re-design of communication, sale and marketing to attract new audiences.

With this research, you and your staff can design an experience for new users that makes them feel welcome, informed and entertained.

The aim is also to provide an easy and understandable presentation of the large amount of data collected in the course of the project so that it is directly applicable in the strategic work with audience engagement and business development for many years to come.

Happy reading.

Søren Mikael Rasmussen & Cecilie Nielsen



Rasmussen
Nordic

Conclusions

How do we help new audiences develop a taste for the concerts?

When we look at what the newcomers need to go from being curious to actually developing a taste for these concerts, it is clear that orchestras need to build this foundation for the newcomer with three elements in particular. If you can integrate the following three things in the newcomer's experience, it will be much easier for them to start their user journey into the classical universe.

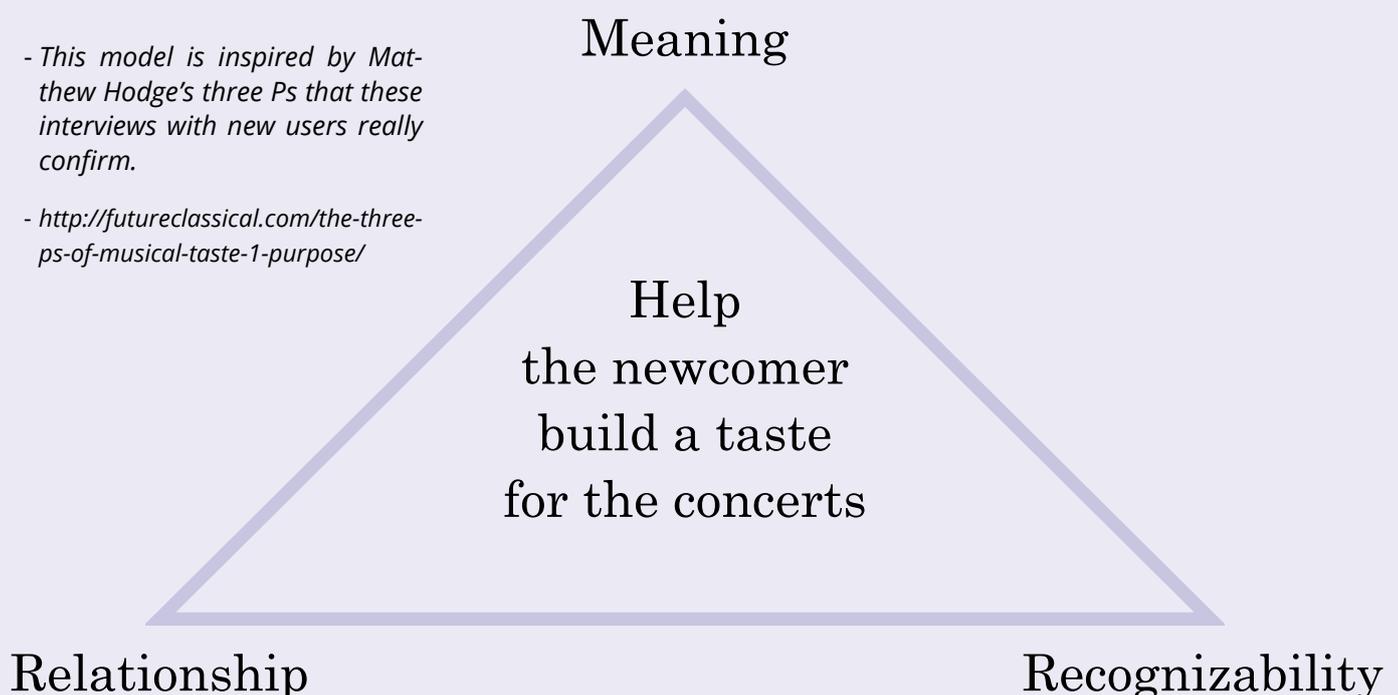
Meaning is about purpose and whether it is meaningful for the potential guest to participate. Does the experience offer a purpose and a narrative that are relevant to the guest?

Relationship Most people's relationship to concerts is driven by fan culture - the personal connection to a performer. Taste for an experience is therefore also about the degree to which you can create a personal relationship with the guest. The guest is driven by proximity to the passion they feel in the musician.

Recognizability is an essential part of taste. Recognizable music is safe and satisfying. Since the newcomer knows very little about the music, it is important to connect it to something they recognize. Even the tiniest glimpse of something they know makes them feel good. This supports the development of a good relationship to the experience. Do you bridge the gap between the music and what they know?

- This model is inspired by Matthew Hodge's three Ps that these interviews with new users really confirm.

- <http://futureclassical.com/the-three-ps-of-musical-taste-1-purpose/>



The eight major conclusions from the survey

Here you can read about the eight major themes or headlines. In the following pages, the report goes into more detail about the help the potential guest needs from the orchestra or ensemble if they are to become the audiences of the future.

1

The first purchase is difficult

It is difficult for the potential guest to make a purchase, as there are no less than eight barriers that affect the guest's first purchase. That's why it's all about making the first meeting with your guest as smooth as possible and alleviating the concerns and confusion experienced by all potential guests.

2

Attentive hosting

For new guests, attentive hosting can be crucial. It helps them both BEFORE, DURING and AFTER the concert. A good host helps the guest create a clear framework for the overall experience and to make sense of the music and remove uncertainty during the experience. Hosting makes the relationship that the guest wants to have with the orchestra or ensemble stronger and more personal.

3

Storytelling

The first-time guest needs vivid and clear storytelling about the music, the time, the musicians and the instruments. It gives them context to better understand the music, and it relates the music to a time, a person or a theme and to personal stories about the musicians. Storytelling is essential if new guests are to make sense of the experience.

4

Music is an experiment for young people

Young urbans are always on the lookout for the next cultural experience, which they prefer to be a bit like an experiment. All instrumental music is new and experimental to them. It is therefore very important to them that the experience itself is designed for them and their needs - that they can "be present" on their own terms.



5 Focus on children

Families with children are always focused on the children's experience. Therefore, they are always looking for highly interactive and pedagogical experiences for their children and with sensory emphasis. They spend a lot of energy ensuring that the children are happy and are broadening their horizon. Therefore, it is important to them that orchestras and ensembles understand what it means to be a child.



6 Design a holistic experience

Empty nesters want a holistic experience where the evening offers more than music - preferably food, wine and good company. Empty nesters want to understand the music and therefore need educational concepts that dive deep. They want to be sure that the music suits their taste, which is why they find the mood, atmosphere, emotions and soundscapes of the music important.



7 Ensembles, there is strength in intimacy

The ensemble concert offers guests a sense of closeness, intimacy and an intense experience. These are elements in high demand among the new guests in their desire to develop a close relationship with both the ensemble/orchestra and the musicians. Cultivating these qualities may to a great extent compensate for many potential guests' expectation of "grandeur" from the musical that they don't always associate with ensembles.



8 A stronger concert experience

It was evident that was eight elements that intensifies the new guests' experience of the concert in particular. These are elements that are important in order to ensure the new guest buys their next ticket: involvement/engagement, relevance to current affairs, humour, surprises, proximity to everything, experience of the venue, scenography and visual effects, familiar tunes or crossover with tunes /genres they find familiar.

Methodology

Research and analysis approach

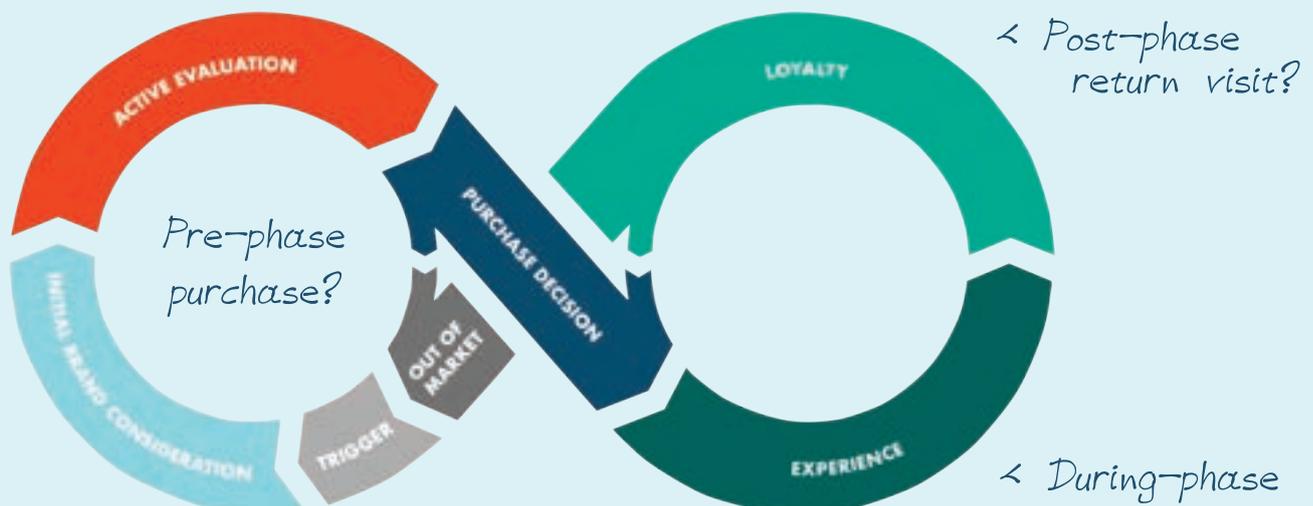
The user journey

- *Examining the new audience's journey from pre-purchase to contemplating a return visit*

The study aimed to understand the *full* experience of a first time visit to the concert hall. This is called the user journey. To examine the newcomer's full experience, it is not enough to look only at the concert itself, since the user journey starts much earlier - when the potential guest is "out of the market" and hasn't considered buying a ticket yet.

In the study, RasmussenNordic followed 28 Danish newcomers through their first encounter with a concert offer: their purchase considerations, thoughts and needs during the concert itself and the road to a return visit. The aim is to identify the moments along the journey where the guest might "check out" and thus decide not to become a new guest or a returning guest of the orchestra or ensemble. This will make it clearer to orchestras and ensembles what they need to work on to ensure they support potential users' needs, and understand how to attract more new guests with newcomer-friendly initiatives and concepts.

Model by SuperOffice CRM



Methodology

28 interviews with Danish first-timers

Criteria for selecting informants

- Participants were chosen from all parts of Denmark.
- All participants were chosen based on the criteria that they were already curious about classical music, and that they wanted to try a live experience with an orchestra/ensemble.
- The vast majority already used classical music digitally, for example via streaming services.
- The participants all saw themselves as newcomers to this type of concert.
- Equal numbers of participants were chosen from each of the life stage groups - Young urbans, Families with children, Empty Nesters.

The participants had either

- Never been to a concert before with an ensemble or orchestra.
- Never been specifically to an ensemble concert, family concert or orchestra concert.
- They might have been to a concert sometime during their school life without this leading to attending this type of concerts later in life.

The process with the informants

- Recruitment took place through Facebook, where people who were newcomers and interested in this music genre could get a free concert. They also had to be willing to do an interview afterwards.
- Participants were given a list of concerts to choose from in their area. Families with children were offered family concerts. The other target groups were offered a selection of concerts that were deemed suitable for them.
- The participants experienced both ensemble and orchestra concerts.
- Within a week of attending the concert, Cecilie Nielsen or Søren Mikael Rasmussen from RasmussenNordic interviewed the participants.
- The interviews were semi-structured with open-ended questions focusing on the detailed description of the newcomer's experience and included reflections about the experience BEFORE, DURING and AFTER their visit.
- All interviews were recorded and transcribed.

Analysis

- All interviews were transcribed and then reviewed to identify common and specific needs and barriers experienced by the participants. The emphasis was thus on identifying "pains and gains" along the user journey so that it was possible to map out the elements that obstruct or enhance the experience, satisfaction with the experience and wish for a return visit.

Target groups in the study

Young urbans - Families with children - Empty nesters

In DEOO's nationwide survey "How well does the audience really know us?" conducted by RasmussenNordic and Thulstrup Research in 2020 on the Danes' relationship to concert experiences and DEOO's members in general, three target groups in particular were identified that would be beneficial to work with strategically when orchestras and ensembles are to attract more new guests in the future. The focus has therefore been on identifying common needs across these three target groups in this study. Furthermore, clear indicators have been identified of the particular characteristics of each of the three target groups.



Young urbans

This target group typically consists of young students from 20-30 years old. They use classical and jazz music online to concentrate when studying, but have not yet been to a concert. They are very active users of culture.



Families with children

This target group consists of adults from 30-45 years old who have children aged 0-12. Families are often looking for cultural experiences to entertain the children and broaden their horizons.



Empty nesters

Empty nesters are 40+ and rediscovering "adult culture" now that the kids are grown and have moved out of the house, or are about to. They want to spend money on cultural experiences.



The first purchase is difficult

IMPORTANT FINDINGS

8 barriers make it difficult for a potential guest to choose and buy the first ticket

We know that 41% of Danes think classical music is important and interesting*, and yet we still see a declining number of guests, so we have to ask ourselves the question:

"Why aren't more potentials buying tickets on their own?"

The participants were asked about their reasons for not buying a ticket. The interviews uncovered eight barriers that orchestras and ensembles must address if they want to reverse the trend in ticket sales.

The eight barriers are reflections the potential guest goes through before a purchase. Each of the eight barriers is a potential moment at which the new guest can stop the journey and abandon their intention to try a concert.

The potential guests are curious about the music. They may already listen to it when they work and study. But they don't give many chances before deciding if they want to buy a ticket. As an orchestra, you need to quickly convince them that they can easily choose a concert and have an experience without meeting any of their participation barriers. Otherwise, the potential guest will probably not consider a new purchase.



* RasmussenNordic & Thulstrup Research 2020

The eight barriers that are KEY to buying your first ticket



Visibility

Do I know that the orchestra/ ensemble exists? How do I find out what the orchestras have to offer?



Brand and awareness

Do I know you, and what do I know you for? Do I associate the orchestra with something that is relevant to me?



Timing

Am I free at that date and time? Does it fit into my weekly schedule?



Duration

Is it too long?



Concept

Is the concert concept interesting for me (my target group)? Can I see that it's made for me?



Information

I know almost nothing about the music. Do I get information about the music and the experience so I can imagine it for myself? Does it suit my needs? Can I prepare myself?



Expectations

What can I expect from the experience? Does it fit my perception of this kind of music and a concert experience?



Price

Is the offer worth the money (and my time)? Can I afford it?



Visibility

- How do I find out what the orchestras have to offer?



In the 2020 survey "How well does the audience really know us?", RasmussenNordic and Thulstrup Research looked at the level of awareness of classical music and DEOO members among the Danes. In general, the average Dane does not know very many of the Danish orchestras, not even those in their local area. Although awareness is not a guarantee of purchase, it is a prerequisite. This was also evident among the potential guests in this survey.

Although the participants use the classical music in many ways, the orchestras and ensembles are not on their radar to any great extent. Very few would go to a website at their own initiative and see what concerts they could find.

Nor did the potential guests find classical concert offers where they usually find their cultural experiences.

For **families with children**, it was especially through the children's institutions and websites that provide an overview of children's activities in the area.

The **young people** most often find experiences through other young people, their educational institutions and social media.

Empty nesters may google, but you really have to give a lot of thought to the keyword optimisation of the website, as they hardly know what to search for in relation to the concerts given their limited vocabulary.

Are you visible enough to potential guests?

Brand and awareness



- What do I know you for?

1

The degree of awareness and what potential guests associate with the individual orchestra and with this music in general are also crucial elements for a purchase. Since very few people know the orchestras well, the visual brand they encounter is particularly important in decoding whether the experience could be of interest to them. Some of the informants in the survey said that they had seen advertisements for classical concerts, but never looked as if the concerts could be of interest to them. This is despite the fact that they were very eager to participate in this study and try a concert for the first time.

The target groups all have different expectations of a brand that is attractive to them, and they have preconceptions about the classical concert that stop them.

Families with children simply do not associate orchestras with children's experiences.

"I don't think I've ever given it much thought that there are offers in this universe that are aimed at us with young children."

- Marianne.

Young urbans expect the experience to appeal particularly to older people, one of the reasons being that they don't see many young faces when they come across the orchestras online.

"I think that if a young person communicated to me why it was good, it would definitely help.

Absolutely. The communication could be different."

- Marinus.

Empty nesters are the ones with most expectations of what such a concert is. They especially fear that it is demanding, noisy, heated and obscure, and that the style is too rigid and conservative. They want to meet a brand that is about "having a good time" in the company of the orchestra if they are to find it attractive.

"Can't we just have a good time?" - Lisbeth

When looking at the interviews, however, and the potential guests' relationship to the music genre - not the orchestras - they mainly associate it with nostalgia - childhood Disney childhood movies and the like. For example, Clara (young urban) was excited to hear music from The Nutcracker, having seen the Barbie movie as a child. The music genre is thus especially connected to stories and universes from the movies, childhood and school days. It is the safe and fairytale-based relationship to the music that attracts them. This does not mean that they necessarily want to hear film music, but they want to associate stories and universes with the music in a way that orchestral brands do not do today.

They also relate music to immersion and concentration, because most people use playlists digitally when working. This happens without them having much knowledge about the music they listen to.

Does your brand also appeal to new users?

Timing

- Am I free at that date and time



The time of the concert determines whether potential guests buy the ticket. For some, it's even the first thing they check when considering what ticket to buy.

While **young people** are relatively flexible with their time when they are students, they like to have time to socialize in connection with the experience. They mention concerts as a possible start to a nice night out but also as an option during the week/in the day-time. For example, they might want to take a breather between classes.

For **families**, timing is everything. If the family concert takes place at a time that is inconvenient for the family, they won't come.

In the study, several of the families went to a concert on Friday at 5.30 pm, and they unanimously said that it was a time of day they would never normally choose with their younger children. It's dinnertime and the end of the week where the kids are tired and not ready to sit in a concert hall.

Empty nesters would like to be able to go out and eat before and after the concert so the concert time should take account of that. They liked the thought of after-work concerts. However, the concert would have to be scheduled outside working hours.

Are your concerts scheduled so that your guests are able to attend?

Duration

- Is it too long?



All target groups express a very clear need to be informed about the duration of the concert when considering buying a ticket. Some of them also clearly express concern that the concert was too long. The potential guest is worried about having to deal with too much at once during their first visit.

Young urbans generally think that two hours is a long time and that the long break in the middle of a traditional concert is a bit strange. They say that they often lose concentration during the last part of the concert.

Families with children - Here, the absolute maximum is approx. one hour. This duration can probably be stretched by introducing activation breaks for the children and their families.

Empty nesters can easily handle a regular two-hour concert. However, several of them say that it is a long time and that it can be difficult to concentrate. They are very happy with a slightly shorter format than the traditional one.

Concept

- Is the concept made for me?



1

The concept for the concert is of course an important factor in determining whether the potential guests are interested in buying a ticket.

Since they rarely know the music, they buy into the concept instead!

The potential guests sense that the concept may not have been made for them as a target group. They decode instantly - is this for me? Because of their very limited knowledge of music, it is not enough that the concept is, for example, "An evening with Beethoven" or specific pieces of music. It doesn't convey what kind of experience you get when you're a potential guest. Here they need a theme, a mood, a soundscape, a special use, or a story as a starting point for the concept or a more experience-oriented format that, for example, focuses on the specific needs of the guest. An example of a specific need could be a romantic date night with your partner, an evening of reflection and calm, or an evening to energise.

Young urbans want to be introduced to concepts made for young people. It should feel magical or experimental (old music can easily feel like new music). It has to feel social and relevant to their lives.

Mix formats with other genres and films are welcome. They also want to see people and themes on stage that they can relate to.

An example of how young people can sense this is Maimona's visit to a format between classical music and monologues on climate dystopia. The idea of the concert appealed to her, but she struggled to find it meaningful. She commented in particular on the older actor on stage, whom she did not recognise and did not find very good.

Families are particularly concerned as to whether the children's concert is in fact made for children and the practical needs of families. The music is actually not nearly as important as the concept accommodating children who want to move about and who might be talking during the performance. That is a major barrier for them.

Empty nesters like the idea of holistic experiences and are especially looking for experiences that include other things besides music, such as food and special venues. They also want evenings for newcomers as a concept. They are more open to the concepts that already exist, but are still as ignorant as the others and afraid to participate in a concept that is not to their liking. "Is it noisy?"

Do you have concerts and concepts specifically designed for particular potential target groups and their needs?

Information



- I know very little about the music, so I need information about the music and the experience. Can I imagine it?



A major barrier to purchase for all target groups is information. They lack the knowledge/information to enable them to find what they would like to listen to. They are up to their ears in jargon about the music and the composers. Instead, they need to navigate in relation to MOOD and EMOTION, where a narrative is created on which to base the information. They need words for the music that compare it to something they know. It could be movies they have seen (even if the concert doesn't play music from that specific movie) or stories and purposes - for example, getting words that enable the guest to feel passion or get glimpses of universes.

They also need the information early in the buying process. It is not enough to have a concert title and a short programme list on the website with composers and musicians they do not know. They want more information and preferably as early as possible. They will use this information to decide whether to buy a ticket.

Titles are very important and should not be focused on names and esoteric terms. They don't buy tickets to something with a title they don't understand.

The second conclusion about hosting includes a more detailed description of what the potential user needs with respect to information.

How early do you offer in depth information to your new audiences and do you consider if this information is presented to make the concerts more relevant?



"I am so **ignorant**. I know what classical music and an orchestra are, but I can't find my way around the different pieces and composers, so the choice was pretty **random**."

- Caroline

Expectations



- What can I expect from the experience?

1

With respect to the information needs of potential guests, the interview shows that there is a great need for aligning expectations. This is because they expect classical music to be demanding, (read more about this challenge specifically under conclusion 2), but also because they are unsure what to expect from the experience. It's difficult to buy a ticket for an experience where they don't know what to expect.

"I don't think you should expect us to have an opinion on what we would like to see. I think we want you to tell us what we want to see."

- Eva

They want orchestras and ensembles to express more clearly what you can actually expect from the experience. This is because several of them want to prepare for the experience. If they don't know how to do that, they're less likely to buy a ticket.

At the same time, it's also about aligning expectations, which is essential for their experience during the concert. It's about being able to choose something you will enjoy or be challenged by.

Newcomers have a need to find their own taste within this music genre. The alignment of expectations will help with that.

Young people have the fewest expectations of the concert - except that it should feel new and exciting.

The family is fraught with worries and negative expectations that need to be eliminated before they buy.

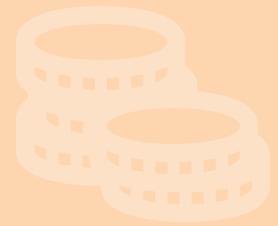
Empty nesters are also at a loss and need to create expectations through storytelling when awareness is low.

"I don't have the necessary knowledge. And I have a hard time understanding the narrative in that music."

- Lisbeth

The interview also showed that all target groups compare other types of concert experiences they have been to with the classical concert. They form their expectations of the concert based on these experiences. This means that the newcomer will inevitably compare the concert with the pop and rock concert. Usually they buy tickets for an artist of whom they are a fan, and they want to understand why they should be a fan of the orchestra or ensemble.

Price



Is the offer worth the money (and my time)?



As newcomers do not align their expectations and lack information, it is difficult for them to find answers to the question they also ask - is it worth buying at that price? Newcomers naturally look at the price, especially when it's something new that they're not 100% sure they will enjoy.

Young urbans always prefer and look for free concerts. If they have to pay the maximum is 150 DKK. Most of them will pay between 80 and 100 DKK. However, some of them spend a lot of money on special concerts. They are used to paying between 300 and 700 DKK for concerts. However, it's different when it's something new they haven't tried before.

Families with children

In this case, usually three or more people are going. Therefore, the price quickly reaches 1,000 DKK, which is basically too much for a family. Therefore, the maximum price per ticket is also 150 DKK in this case. It may make sense to differentiate prices for children and adults.

Empty nesters

Here the price is not an issue at all. It is not something that is called into question. Of course, the most important thing is that the price reflects the value - and whether food, drink and more are included. They want to pay for good experiences.

Have you pressure-tested your prices on the target audience for the concert?

Work questions

1

If you want to work with the barriers in your organisation, it is a good idea to discuss the following:

- How can we ensure that these eight barriers are reduced for potential new guests?
- Where in particular will the first-time guest struggle to choose us?
- What would we like to improve?





Attentive hosting

ATTENTIVE HOSTING

The potential guest needs more attentive hosting
BEFORE, DURING and AFTER the concert

- because the music is demanding when you're new to it

By more hosting, we don't just mean the person on stage making the introduction. The whole concept of hosting needs to be considered throughout the user journey, online, in the foyer, during and after the concert.

When a guest had to choose and buy a ticket for the first time, it was obvious that much more hosting and help were needed than they receive now. This also applies to the future if they are to go from potential guest to regular visitor. The need for hosting was also evident during and after the concert. Indeed, it was very clear that first-time guests got the impression that the music was more demanding than the other types of concerts they go to. Below you can read why music is perceived as demanding and how to counter this with hosting to enhance the experience.

The hosting experienced by first-time guests in the study also had a decisive influence on their degree of enthusiasm about the concert - and how likely they were to return. The more personal, attentive and communicative the hosting is, the happier the newcomer.

Why does the music seem demanding?

This can be frustrating for orchestras. But recognising that a first-time guest may find the music particularly demanding is an important step towards encouraging new concert-goers to become consumers of the concerts. If you can break down that barrier, you've come a long way, and that's where hosting is important.

It was already clear in conclusion 1 that the music is not that straightforward for a potential guest. Not even if they listen to it on playlists via youtube or Spotify every day.

But why is it so difficult? What are they struggling with?

Little knowledge of the music and an expectation that it is demanding.

"I wanted to try to get into it. But I have a notion that it is very technical and difficult to access. You have to have an understanding of it."

- Hans Christian

2

Why does the music seem demanding?

The potential guests have only minimal knowledge of the music. They may be able to name the best-known composer, but there is no way they can put into words what "kind of classical music" Mozart represents, or what they gain from listening to his music. The moment an orchestra assumes that the potential guest knows something they don't actually know, he/she immediately feels stupid. It is not motivating to feel stupid before a purchase.

At the same time, the informants are of the basic opinion, like Hans Christian, that music is somehow very technical and challenging and not something you can listen to just like that.

How do I listen to it?

Several participants struggle to understand the music and find it demanding. They express a desire to 'learn to listen' to it. Especially newcomers may have a **need to know how to relate to the music** during the concert as it may seem a bit amorphous compared to a pop concert. There is a need for the orchestra to facilitate imagination and listening.

Questions raised by participants during the interviews:

- How do we listen to a concert?
- What are we listening for?
- How do we use ourselves during the concert use our imagination?
- What can we think about during the concert?
- What should we pay attention to?
- Why should we pay attention to that?
- Should we let go or concentrate?
- Where does the music take us?

The music seems unfamiliar and strange

The ear can also be unaccustomed to new sounds. Today, most people have trained their ears to listen to music that lasts between two and five minutes. Music with a chorus, versus and lyrics is recognisable to the brain and therefore more safe. Sounds we're not used to, on the other hand, can make the brain confused and uncomfortable:

"For listeners, this means that every time you try to predict what happens next, you fail. The result is an overwhelming feeling of confusion, and the constant failures to anticipate what will happen next means that there is no pleasure from accurate prediction." (Sweet Anticipation - Music and the Psychology of Expectation, David Huron, 2008)

For many people who do not listen to the music regularly, this type of music, with its long pieces, seems strange, obscure and unpredictable. Some of the newcomers like that. But many find the strangeness difficult. Listening is simply not as simple as it is with music we know better.

Several commented that they liked the small breaks with a host talking between the pieces. This allowed a better understanding of the individual parts.

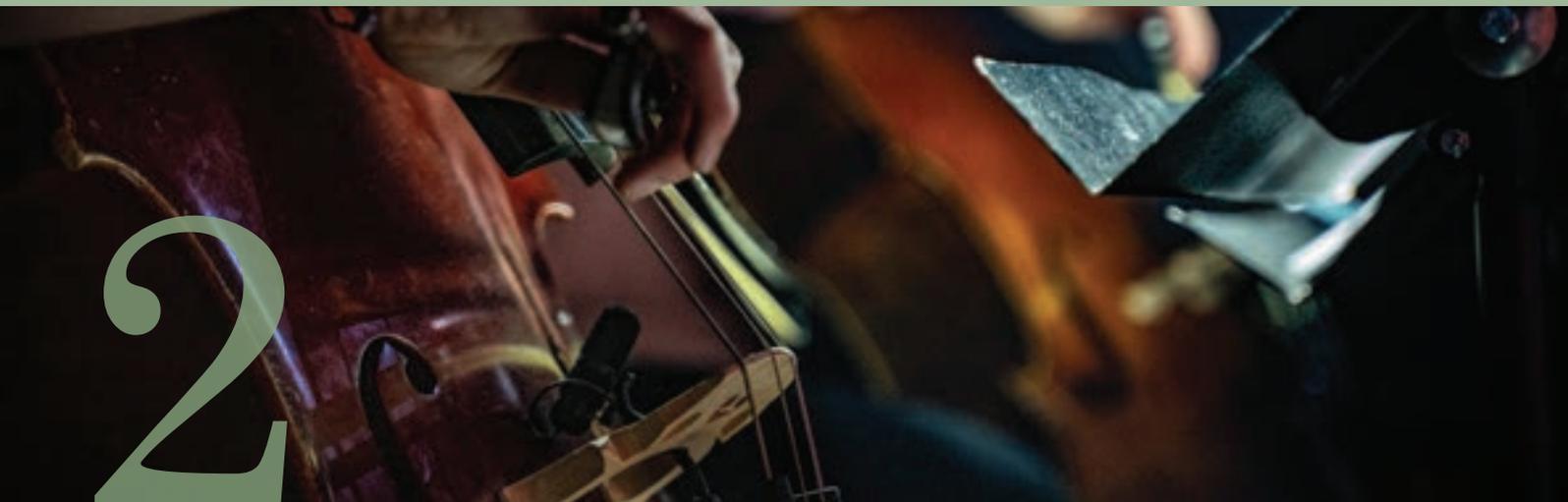
*"I had a very hard time sensing when they were done with one movement and moved on to another. It was not clear to me. I was thinking - *allegretto* and *tempo andante* and *vivo antissimo* - what does that mean?*

What's going on?"

- Iris



Hosting BEFORE purchase and concert



It was already clear in the section on hosting that a potential guest needs more from the orchestra in the BEFORE phase of their user journey. There is a need to extend the idea of hosting to this part of the experience as well. They would love to be able to put a face on the host as early as possible. Often the orchestra seems a bit anonymous in their "uniforms".

They would especially like:

- **Trailers** with hosts telling stories about the music and featuring a few seconds of the music. Check out this trailer from Manchester Collective, which has much of what the potential guest wants: https://youtu.be/Hwd0k5y_uM0
- That a host connects the music with **references** that are familiar to them (movies, universes/life situations/moods) and puts into words what kind of audience would particularly enjoy this concept. 'If you like x - you will love this concert'
- That you can get **help on the website to choose** a concert and maybe even a special page for newcomers - e.g. take this quiz and get a suggestion for a concert we think you will enjoy. In general, they thought that there was too little information on the websites and that the information came too late.
- **Emails** with all the information you need after buying a ticket (not just the ticket).
- Possibility of **preparation**. They don't feel it's enough to get a programme for the concert. The degree of preparation they want varies greatly. Either way, they all need help - finding the music digitally, for example, if they want to listen to it before the concert or before buying a ticket.



Degrees of need for preparation BEFORE the concert

- "I just want to know what to expect from the experience - if it's for me, so I don't feel out of place."
- "I want to prepare practically - e.g. plan parking, eating, where the kids can let out energy, transport etc."
- "I'd like a listening guide - how should I listen to the music? What should I pay attention to?"
- "I want to be guided into a narrative and a mood already now - read about the story and the narrative in the music and the concept of the concert."
- "I want to listen to the music on spotify or Youtube - but where do I find it?"
- "I want to learn about the genre and the artist's thoughts behind it - what shaped the music? And the instruments. Preferably in great detail. For example a podcast. But still easy and accessible."
- "I will read the music and possibly the lyrics beforehand."



"That Jesper Andersen, who made the teaser, managed to create some expectations for the concert. And you thought that when he was in charge it would be good, because he had good energy. I also think the children thought it was nice to see what was going to happen. In the video, it was nice that they all kind of said something, because then you got a sense of what kind of people they were. Then they are individuals and not just a gesticulating orchestra. Then the distance is not so great."

- Pia

Hosting DURING the concert

2

It was clear from the survey participants that a lack of hosting DURING the experience made them feel stupid and out of place, which was quite a major barrier with respect to a return visit. Unfortunately, several of the newcomers felt that what was happening on stage was a train leaving the station, not really caring if they were on board. They didn't really feel that they were being welcomed and guided into what was happening on stage. Here it really comes down to the presenting person on stage also being the connecting link to the audience.

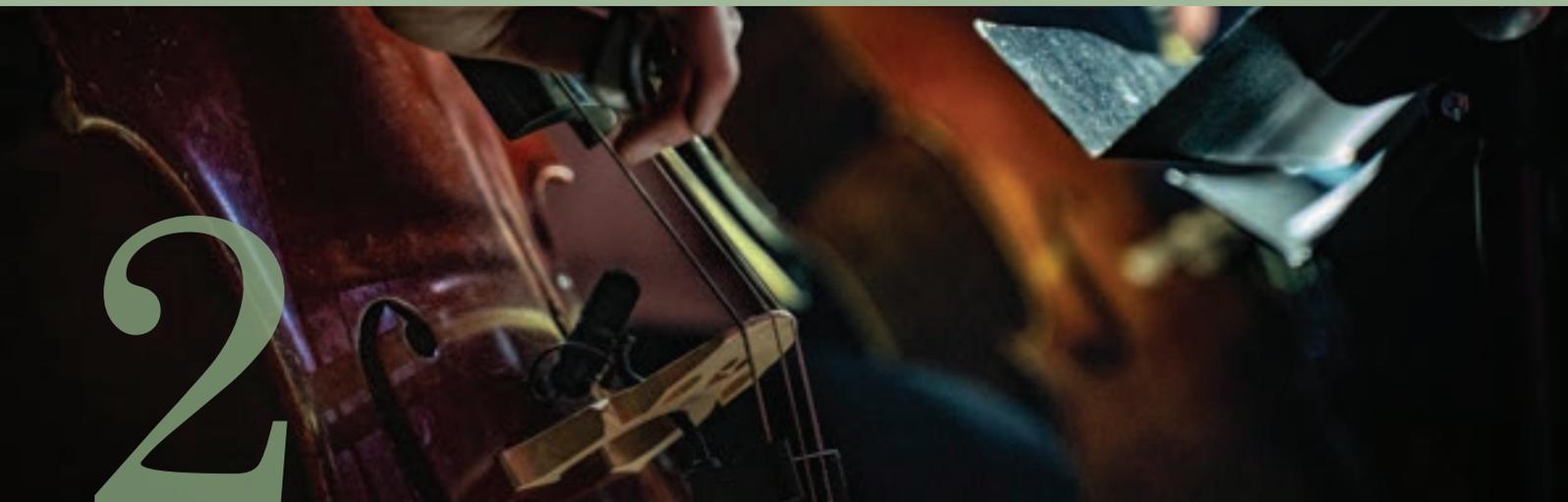
Hosting DURING the concert experience is also quite specifically about the level of service guests receive in the lobby. For example, almost none of the newcomers are able to find a program. They were not sure if there actually was one and whether it cost anything. Consequently, almost none of them got a programme. In addition, none of them actually had time to read the programme before the concert. Those who did read it found it stodgy and only for those with prior knowledge of the subject. They would have preferred information in the form of an introduction on stage.

For the informants, service level was also about staff expertise. Several informants note that they were greeted by young student staff. They do not feel that these staff members are qualified to give them the information they need or that they are taking on a host role. For example, several families with children did not know if there were seats for the children so that they could see better. The result was frustrated children.



Rasmussen
Nordic

Hosting AFTER the concert



One thing is to get the newcomer to go to their first concert. Getting them to come back is something else. Of course, their wish for a return visit has a lot to do with what happens DURING the concert, but the absence of hosting AFTERWARDS leaves potential guests without sufficient help. They still feel like newcomers after the first visit. Even after the first visit, they say they have very little idea how to choose the next concert. They need inspiration.

They would love to **be inspired** at the end of the concert, when saying goodbye or in an email after the visit. "If you liked what you saw, you will like this concert..." or "if you liked the music, go home and listen to this piece by this composer".

Those who had a good experience DURING the concert felt very uplifted by the experience on the way out of the concert. At that moment, a lot of people would have liked to be offered to be signed up for a **newsletter** - preferably tailored to their target group. No one got this offer.

Furthermore, the new guests really want to build a relationship with the orchestras or - more specifically - the musicians. See the quote from Elif on the next page. Newcomers also have a need to **extend the experience** or bring memories home. To take a good picture from the experience. To research and hear more of the music. Get to know the musicians better.

It is an opportune moment to deepen and extend the relationship with the guests, as it can facilitate the newcomers' way into the universe of the genre and thus increase the likelihood of return visits. There are untapped opportunities to create *AFTER experiences that can be sent to the guest or taken home from the concert venue.*

***“I AM STILL A
NEWCOMER!”***

“I want to extend my cultural experience and the relationship with the artists because it is inspiring. It is a bit like keeping a diary; when you go back and read about your experiences and thoughts it is easier to remember. It is like collecting bits of the experience, it makes it more real for me because it's so easy to forget.

I wanted to find some of the musicians' names and follow them personally. Especially one musician, who was very young, and who played the quiet solo passages I liked so much. Also some of the other soloists. I usually go into detail about the cultural experience I have just had. I like to watch 'actors specials', read about the film and stories, or find the artists on Instagram so I can follow them.

The purpose of following the artists personally afterwards is to learn more about the artist. Also to assess my experience against their personality and professional work. Otherwise, the cultural experience disappears for me. It makes me feel like I'm getting even more out of the experience when I collect these bits of the experience. It's like I remember little details, or a different feeling, or a new perspective on the experience. It makes the experience more real for me. I like to make the experience last a little longer since it was a positive one"

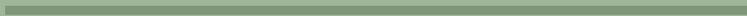
- Elif

Work questions



If you want to work with hosting in your organisation, it is a good idea to discuss the following:

- What kind of hosting do we want?
- What personality would be suitable for this?
- How do we integrate hosting throughout our guests' user journey?





3 Storytelling

Storytelling creates context and meaning for the newcomer

Storytelling is an important hosting tool, and when the newcomer is going to choose a concert. All target groups want to get closer. Closer to the stories about the music, about the musicians, about the composer - or even be engaged so they can step into stories they make up themselves. They are captivated by the passion of the musicians. Here lies the main key to overcoming the feeling that classical music is demanding. The host can deliver this vibrant storytelling together with other communication elements.

Storytelling lifts music and orchestra out of the anonymity surrounding the orchestra that the newcomer often senses and struggles with.

Informants' idea of storytelling is not about introductions full of facts. They want stories with angles, characters and 'plot'. What's at stake here?

Introductions throughout the concert - not just at the start - were also crucial to the guest experience. Those who did not receive introductions or received introductions that did not match the guest's need had a significantly less meaningful experience. It cannot be assumed that the guest has time to read the programme before the start of the concert.



Work questions

3

If you want to work with storytelling in your organisation, it is a good idea to discuss the following:

- Do all our concerts have some kind of narrative?
- Do we succeed in communicating that narrative well enough to our different audiences?
- Where and how can we work to increase our storytelling so that the concert becomes more relevant and attractive to the guest?





Young urbans

YOUNG URBANS

Young urbans want experiences they feel are made for them, and they are ready to experiment

Although the newcomers have many things in common in this survey, the target groups also have their own unique characteristics. The young people were overwhelmingly positive. Their desire to experience something with music is very much linked to their great desire to experiment and explore. Although the music was older, they perceive and seek the experience because classical music is new and different to them. That's why they also want concepts that create the feeling that you are experimenting and experiencing something new. This means that they do not distinguish between newly composed music and older music, because they perceive everything about the genre as new.

However, it is also a target group that is able to sense that the concept and atmosphere of the concert are not necessarily aimed at them. Although young people are not expecting the concert to be more like rock and pop concerts, they do prefer that there is more 'space to be young'. They don't feel there's room for their kind of socializing in the lobby. As the social aspect is important for young people, this is a significant barrier as they do not feel that this type of concert is 'for them'. They can also sense it DURING the concert when, for example, there is no focus on young performers - or there is no young host to make it relevant for them - or that the concept does not focus on perspectives from the world of young people.

*"Can you do something that is aimed more at young people?
It was interesting to talk to people my own age about it."
- Oskar*



What else characterises the young potential guest?



- Young people often use and associate music with a magical universe. They use words like mythical and associate it with epic and enchanting stories and universes from movies, games and books. Part of the reason is probably also that they heard the music for the first time in connection with Disney, Barbie and other children's films.

*"You are in an abandoned winter castle, exploring it - I can imagine it.
You are in an enchanted forest - go."
- Clara*

- They would like to go to a concert with their grandparents. A remarkable number of young people mentioned that they had already had conversations about classical music or gone on cultural excursions with their grandparents. So there is a good opportunity to bring in more young guests through the core audience.
- Young people would like to see more young people in the visual branding, hosting and marketing of orchestras.
- Young people are very busy and keen to try all kinds of culture. There is fierce competition for their time.
- The young people mention the concert as a good opportunity to get a breather during the exam period or studies. For example, they would like to have shorter formats during the exam period.
- Young people don't have a lot of money. They really like to spend what they have on experiences, but they don't think they can afford to buy beer at the bar.

Work questions



If you want to work with young people in your organisation, it is a good idea to discuss the following:

- How can we create formats with more performers who are relevant to young people?
- How can we work to create a more youth-friendly atmosphere at the concerts?
- How can we create formats that put experimentation and magic at the centre?





Families

FAMILIES

Families always put the children's experience first and want more interactive, more pedagogical and more sensory experiences

Families were the ones who struggled the most with the concert formats they experienced. They were not particularly focused on what kind of music was being played, but parents quickly noted whether the experience met the family's entertainment and practical needs. Key to their satisfaction levels was whether the children were entertained to a degree where the adults could sit back and relax. Unfortunately, this was rarely the case with younger children.

*"I felt like jumping a bit, because it got a bit boring just sitting on a chair listening.
Well, I'm a kid, so I love to move."
- Smilla, 11 years old*

Children associate music with movement and 'being able to join in'. Often they were met with a concert format where they had to sit still in their chair. For example, the children didn't understand that when a guy did fun paper crafts to the music on stage, the kids weren't invited to do the same. They had many ideas as to how they would like to be engaged.

- "Let the children play conductor."
- "Give them 5 minutes for movement every now and then. For example, pretend to play with the violins, the drum, bow to the audience."
- "Let them draw or build something to the music."
- "Move to the music. Dance to the music."

They would also have liked the experience to be more in line with the children's needs and that it was taken into consideration that children have different needs depending on their age. Plays like 'Peter and the Wolf' were seen as a bit old-fashioned compared to the educational storytelling children are used to today, which is told from children's perspective.

In general, families miss the feeling of stepping into a children's universe, both visually and in the concept of the concert.

*"There was nothing to indicate that it was a family concert
- except that there were other children present."
- Maria*



5



The barriers that parents felt most strongly about were practical questions and questions relating to peace of mind, which they didn't really feel were answered. Parents need their concerns to be addressed early.

Timing?

- Do not schedule the concert around children's dinner time (17:30 / 18:00) and preferably not on weekdays, as children are too tired to concentrate. Weekend mornings are better.

Age indication?

- A children's concert is not just a children's concert. What age group is the concert for?

Duration?

- Is it too long for my children to concentrate? Maximum one hour.

Can children be children?

- Is there room for my children, even if they are noisy and talking and can't sit still? Is the concert set up for this?

Baby and facilities?

- What if I have a baby? Space for a walker, changing table, chairs for breastfeeding? Should I bring noise cancelling for the baby?

Play area/playground?

- Is there somewhere the children can let out energy before and after? Where can the children play? Parents are nervous when children have to wait too long before the concert and therefore often come at the last minute.

Food?

Can we bring food into the hall? Snacks and food are a good way to calm the small children. Or is it possible to buy for example snack boxes?

Can they see?

- Several found that the children had to stand up or just couldn't see, and this reduced the children's interest in the experience significantly.

Parent lounge?

- If a parent has to leave the hall because one of the children is not able to sit still, is there a nice waiting area while the other half of the family are still at the concert?

Can I hear?

- There were instances where the sound of the narrator in the concert was not great and the children could not hear. This made them lose interest immediately and the parents had to repeat what was being said and make things up so the children didn't get up from their chairs.

Does the concert have a good flow?

- There are many comments that it is annoying when the ratio between narration and music is not well thought out. For example that it's not funny if you only say one sentence, which is then followed by more music. Also, the narrative should not be too long to make sure there is room for the music.

Is there a good children's host with charisma who reaches out to the children from the stage?

The host talks to the children, asks them questions, creates a child-friendly atmosphere and guides them.

Children need introductions too:

Like adults, children benefit from introductions. Families will be confused if the music is not introduced and framed from the stage.

What else characterises the potential family guest?



- Parents consider these music genres to be synonymous with quality entertainment. They equate music with DR programmes (Danish version of BBC), which have a positive effect, broadening and enriching their children's lives and perspective on culture.
- Since parents equate this genre with quality they are keen to develop their children's knowledge of and relation to the instruments. That's why they want things they can have or buy. Things they can take home that extend the experience, such as mini books about the orchestra or the music.
- The children want more visual action on stage. They were very excited when the musicians wore colourful clothes or the tuba had eyes. Parents comment that this is an age where children are still very visual in their experiences.
- "If I can't see, I can't concentrate". Many children struggled to see because they were too small when sitting down. This meant that they quickly lost interest in what was happening on stage.
- They don't want newsletters about anything else, just family experiences.
- They would love to be able to play and explore the music room and the foyer.

Work questions



If you want to work with families in your organisation, it is a good idea to discuss the following:

- How can we make our family formats more engaging for children?
- How can we make family formats more pedagogical?
- How can we work to make family formats more sensory for children?





6 Empty nesters

EMPTY NESTERS

The empty nesters are looking for holistic experiences and informative concepts. They are worried that the music won't suit them and their tastes

Empty nesters are very diverse and the group that have the least in common as a target group. It is therefore necessary to work with them based on culture consumption types - **Culture Segments***, when working on concepts for them. Unlike families with children, it is not possible to create one format that will be equally appealing to all empty nesters. Here you have to work with several types of concepts to meet the needs of empty nesters.

They are all at a point in life where going to all sorts of things for the sake of the children is over. They now have the time and money to do what they want. They are in the process of deciding what kind of cultural consumption and leisure activities will fill their lives. That's why they're open to trying new things. However, they are still just as much newcomers as the young person and the family.

A clear and consistent theme in all interviews with empty nesters is their need for **holistic experiences**. For them, it's absolutely not just about the music. It's often about the whole evening beyond the time in the lobby and BEFORE/ AFTER the concert. You could almost say that they focus a lot on THEME evenings. Theme does not mean that they are offered a programme of baroque

music or a Beethoven evening. It's all about MOODS. Empty nesters talked about themes related to moods or particular narratives (for example romantic narratives or dramatic narratives). Or themes related to the reason why they are going with their partner.

It is often about a date night or an evening to relax and unwind or having a sense of 'discovery' through music.

There were also participants who associated classical music with a 'luxury evening', where they wanted something that felt 'exclusive' and red carpet-like, which the participants did not think the concert experience lived up to.

The potential guest's specific goal for the evening is very important when deciding which concept they find appealing. Therefore, they prefer concepts that are made to meet that need. If the theme can somehow be expanded to include for example food and drink and location, that's an even bigger plus.

As empty nesters often feel that they are in the process of getting to know the music, they find it very appealing that different kinds of communication concepts are thought into the concert experience.

**Culture Segments as defined by Morris Hargreaves and McIntyre. Especially the segments: Expression, affirmation, stimulation and essence*

EMPTY NESTERS

While empty nesters have slightly fewer concerns than young people and families about the concert itself, they particularly expressed concern as to whether the concert suited their tastes (also described in the section on choice). Specifically, they may ask: Is it gloomy? Is it too noisy? Concerts with concepts that lean into specific taste are very attractive to the empty nester. Just like a violinist has certain pieces they prefer to play or listen to, the new comers also have taste - they just don't quite know what it is yet. Therefore taste has to be conceptualized differently for a new audience.

*"I thought - okay, how do I feel about classical music and singing? Would I perhaps prefer it to be just instruments? But then I had no choice. Okay, is this gonna be something fierce? But she was very good, the singer. Wagner and German and oh... it wasn't such a terrible thing. Very palatable."
- Iris*

While the other groups pay close attention to price, the empty nester is more willing to spend money - they feel they are getting something valuable.

They were the group that bought the most at the bar without really considering if they could afford it. They sometimes asked for extra things to buy. Here, you can reflect on whether you are offering enough additional sale to this group and whether you can come up with something that can generate more revenue per concert.

As empty nesters are discovering new forms of cultural experiences they are also more focused than the other groups on cultivating themselves to become classical listeners. They have more time and energy to prepare for the concert, and they would very much like to have offers and guides on how to get to know the music before coming to the concert and for subsequent immersion into the subject.



Work questions



If you want to work with empty nesters in your organisation it would be a good idea to discuss the following:

- How can we create experiences, packages and partnerships around experiences that are additional purchases to the music and create a full-evening experience?
- How can we work to create formats that focus on what the empty nesters want from the experience based on the mood and type of experience (themes)?
- How do we address working with taste?





The ensembles

THE EMSEMBLES

The ensemble concert is not associated with what the newcomer expects from the music in terms of grandeur, but makes up for this with proximity

In the 2020 DEOO survey, "How well does the audience really know us?", it was clear that Danes have a very limited vocabulary when it comes to the genre. The word they used most often was GRAND. So that is one of the few expectations they have for this type of music experience. In this survey, it is clear that the ensembles are perceived and experienced as less "grand" by the informants. There is thus an inherent contradiction to the word most people use for classical music. Ensembles should therefore be aware that they face a greater challenge in branding classical ensemble experiences than symphony orchestras. Therefore, the communication must match the expectations very clearly, and highlight the other benefits of choosing ensemble concerts.

The newcomers found the ensemble concerts to be intimate and intense as opposed to their experience in the symphony orchestras' concert halls. This is a good starting point as the ensemble experience includes much of what a potential guest would really like to experience: The proximity to the musicians, the possibility of special concepts and special venues. First-time guests are delighted with the ensemble experience, but may have difficulty choosing it as it does not, on the face of it, seem "grand".

With their flexibility, ensembles also have greater potential for creating special experience concepts, such as those requested by empty nesters. An example could be luxury evenings in expensive hotels for a very small exclusive audience with a menu.



Work questions

7

If you want to work with the special challenges of the ensembles, it is a good idea to discuss the following:

- How can we create formats that take advantage of our strong points of nearness and intimate experiences?
- How do we brand our type of music experience when it doesn't correspond to what a newcomer expects from classical music?
- How can the ensemble work to create holistic experiences, events and packages that take advantage of the flexibility that especially ensembles have?





What makes the experience better?

WHAT MAKES THE EXPERIENCE BETTER?

Eight things that make the concert better for the newcomer

To improve the experience for the newcomer, it is important to first reduce the barriers and meet the needs mentioned in the previous conclusions from the survey. But of course there were also a number of things that enhanced the experience for potential guests and that they would like to see much more of. These are factors that can make the difference between a good experience and an unforgettable one.

1 Engage me!

They loved the idea of being engaged. Ask questions, be asked questions. Abandon the idea that you have to sit still. Sing along to songs. Be given tasks like talking to your partner about certain things about the music. Or be given the task of imagining certain things and using your imagination.

2 Current events

Many responded very positively to the small initiatives concerning the war in Ukraine during their experiences. This suggests that a concert experience comes across as more valuable if it seems relevant to the everyday here and now events of the audiences lives.

3 Humour

Because this type of experience can be perceived as rigid and traditional, potential guests were delighted when they experienced humour. It made them enjoy themselves and gave them something to talk about. Especially if it's hard to talk about the music.

4 Surprises

It added to the experience if the newcomers felt that that the evening somehow held a surprise, for example a special encore.

5

Closer to musician - conductor - instruments

The first-timers were particularly taken by the passion they felt from the musicians and conductor. They wanted to get closer to them, know more about them. If someone stood out, it caught the guests' attention.

6

Exploring the concert venue and the lobby

The concert venue is an experience in itself and can be cultivated more. Families in particular want to explore a venue and find things to do or see in the building. There is an obvious opportunity for creating engagement before the concert and to facilitate conversations between guests and let them play with the experience. A special location is also a big plus, especially with young people, where the concert environment in classical concert halls may seem too rigid. A lobby where you can have a good time and hang out is also a huge plus.

7

Scenography and visual experiences

Many newcomers express that a strong visual effort on stage can aid their experience. When it's difficult to listen and understand the music, the visuals provide a great aid and added value to the experience during the performance. This could be lighting, decorations, the musicians' clothes, more dynamic movement in the orchestra (some musicians step forward or move on stage) and more dramatic effects.

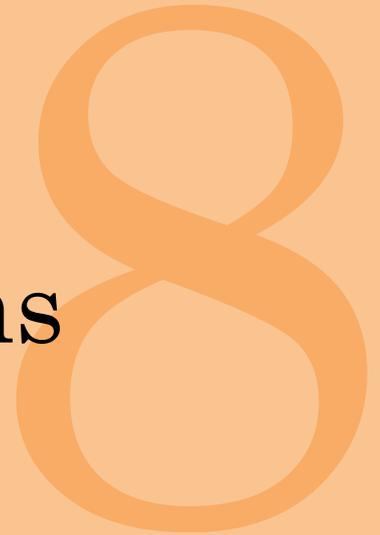
8

Mixture of the known and the new

If there was something familiar to them in the music or the experience, potential guests were particularly excited. Even the slightest recognition made the music more accessible.



Work questions



If you want to work on adding elements to the concert experience that make the guest even more satisfied, it would be a good idea to discuss the following:

- How can we ensure that we always incorporate one or more of these enhancers of the experience when creating formats?
- How do we ensure that there is something recognisable in the experience for the newcomer?
- How can we engage our audience more during the concert, so they feel they are part of it?





STOPS ALONG THE USER JOURNEY



STOPS ALONG THE JOURNEY

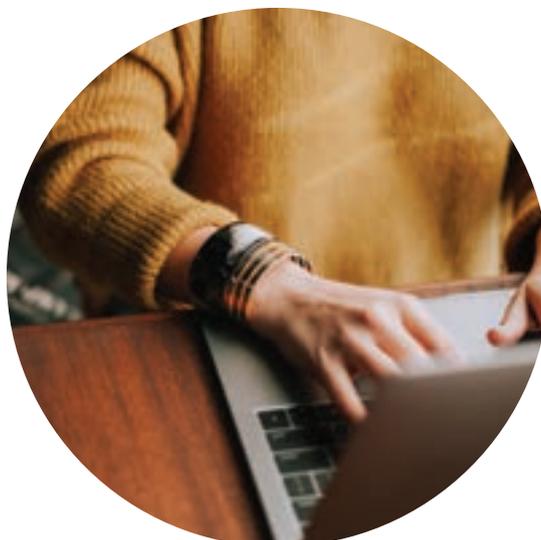
Map of the USER JOURNEY

The research has looked at many possibilities for improving the user journey of potential guests, so that orchestras and ensembles can work towards attracting more new guests. This final part of the report is a map of the overall user journey. It is a model that can be used as a guideline when the orchestra designs a new experience for existing or new audiences. The user journey is the engine of a guest-centred strategy. The user journey helps you think through the **WHOLE** experience. It can be used as an inspiration to check whether all the stops which are made by the guest along the way from start to finish have been contemplated.

It can be overwhelming for management and staff if this journey has to be perfected all in one go. Instead, look at the stops that particularly catch your attention. Remember that it's perfectly fine to work with one or a few stops first.

A stop on the user journey is a place where the first-time guest stops, reflects and assesses whether they find the experience valuable enough for them to continue or whether they "get off" and leave the bus. It is therefore an overview of the route mapped out in the eight conclusions of the report.

Are you in control of all the stops on your guests' journey when creating experiences for the different audiences?



A close-up photograph of a person's hands typing on a laptop. The person is wearing a yellow knit sweater, a black watch, and several bracelets. The background is blurred, showing a desk and a laptop screen. A white dashed line and a white solid line curve across the left side of the image.

Audience stops **BEFORE**
the concert

STOP

Awareness - **Where did I hear about the orchestra?**

Visibility is a prerequisite for purchase - so are your potential audiences seeing you in their environment and through the communication channels they use? Visibility is important. But more importantly, do the guest perceive you to be relevant to them.

STOP

Seeing the concert offer for the first time

The guest sees advertising/promotion/marketing for specific events. If it is not targeted, it is perceived as irrelevant. Does the branding appeal to the new types of guests?

STOP

Website

Is it for me? The guest checks out the **website** or social media. What kind of experience does the website communicate? Do I feel welcome and guided, or stupid? Is there a place for me as a newcomer? Will I get the necessary inspiration and information about the experiences?

STOP

Concert friend

Do I have anyone to accompany me? An important factor in the guests' concerns is whether they know someone who would like to go to a concert with them. Is this concern addressed by the orchestra?

STOP

Choice

Choosing the experience. Here the guest thinks a lot about the eight barriers described in the report. If the orchestra does not help the guest overcome the barriers, there will be no purchase.

STOP

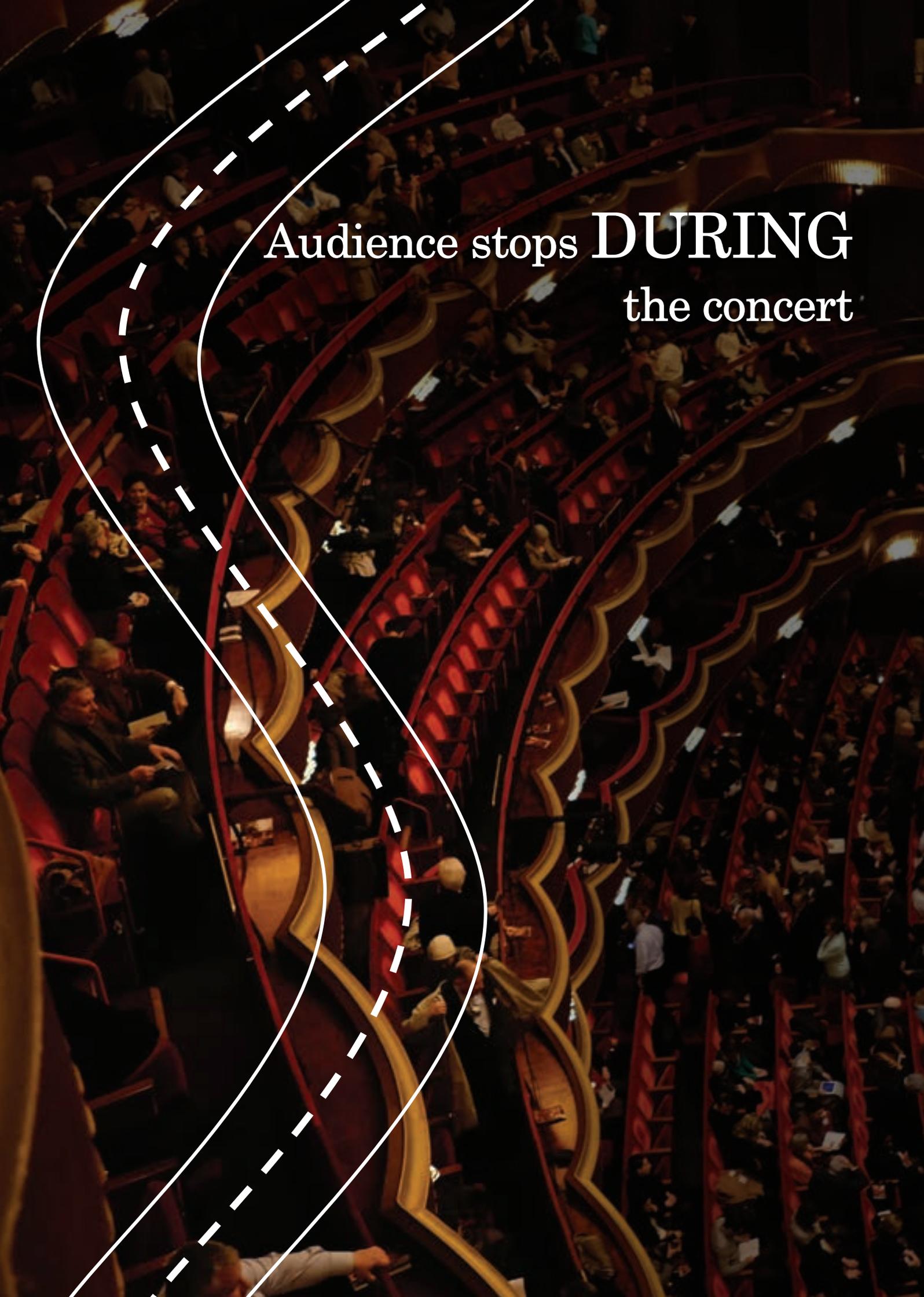
Preparation

Once the guest has bought a ticket, many want to prepare for the music. Does the orchestra offer opportunities for the guest to prepare for the concert? The earlier on the user journey the guest is offered material for preparation, the better.

STOP

Email **BEFORE** the experience

Will I receive an email with info and not just a ticket? Does the mail help with the practical questions about **logistics**? How do I get there? Where do I park? What do I need to know?



Audience stops **DURING**
the concert

STOP Service at the venue

The first impression of the concert venue, **the reception** and the hosting are very important to the guest. Quite a few people notice whether they are being well received. Do they experience confusion and lack of information on arrival? Are there challenges with wayfinding, finding programs, bar purchases, seating for children.

STOP Introductions

Introductions are crucial to ensure that the potential guest has a good experience - not just at the beginning, but also during the performance and when saying goodbye at the end. The guest wants a skilled charismatic host, a guide on how to listen to the music and an exciting story to make the concert meaningful.

STOP Exploring the venue

The concert venue is exciting and an important space for the social aspects of the experience. Many people are very interested in the concert venue itself and the opportunity to explore and discover it. They prefer to have more of a lounge feel, designed for socializing and conversation.

STOP Is this a concert made for me? - **Satisfaction**

The guest will make an assessment during the concert to see if it matches the expectations in the BEFORE phase. Does the concert format and programme live up to the promise that this was a concert made for the target audience to which I belong? Has the orchestra ensured that the communication to the new target audiences delivers on its promises in the experience itself?

Does it create the mood in the audience that they want to be in? Does the visual experience support the auditive experience on stage? Will the audience be engaged?

Audience stops **AFTER**
the concert



STOP! Becoming a follower

Choosing to **be a follower** of the orchestra or ensemble to maintain a relationship that may become a long acquaintance. Most people want to have some kind of "tie" to the orchestra. It could be a newsletter or following on SoMe. Does the orchestra make it attractive and easy to be a follower?

STOP! Extending the experience

The guest often wants to prolong a good experience in different ways. This can be done for example by saving memories of the experience as selfies. They want to take something home or have something sent to them afterwards. They also struggle a bit to talk about the experience and put it into words, which makes it difficult to extend the experience. Does the orchestra help extend the relationship?

STOP! Choose return visit

It's hard to choose the next concert. They are still newcomers. The audience feels inspired to go to the next concert already during or right after the concert.