



**GLOBAL TOPIC:**

HOW TO ATTRACT NEW POTENTIAL PUBLICS TO GULBENKIAN MÚSICA WITHOUT LOSING THE CURRENT ONES?

**INDIVIDUAL TOPIC:**

WHAT SHOULD GULBENKIAN MÚSICA DO TO CONVERGE THE GOLD PUBLIC AND MAKE IT ADVOCATE THE BRAND AND THE EXPERIENCE TO NEW PUBLICS?

**BRANDING LAB**

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# BRANDING LAB & INDIVIDUAL TOPICS

We define a Branding Lab as a problem-solving project involving a deep analysis of the elements of a specific brand, as well as the proposal of necessary modifications to those elements in order to achieve a certain set of objectives. This Branding Lab was developed with *Fundação Calouste Gulbenkian* (FCG) - more specifically *Gulbenkian Música* (GM), its music department. The goal is then to address the marketing question: “How to attract new potential publics to *Gulbenkian Música* without losing the current ones?”. To answer that question, the present Branding Lab is composed of two distinct phases: **(1) Diagnostic:** Analysis of qualitative and quantitative research outcomes conducted to understand issues and opportunities at hand. **(2) Recommendations:** Proposition of a marketing strategy and communication plan taking into account the findings from the diagnostic.

GM has as main goal the **promotion of the music panorama according to high international standards**. The department core activity is the Music Season, which has a variety of cycles (each composed by a set of concerts that share similar characteristics). Due to an aging audience and occupation rates that do not meet the expectations, one of the **GM’s main concerns is related to the active population, aged**

between 25 and 65 years old, who represent a critically **small percentage** of those who regularly **attend the musical events**. Thus, our global project aims to **uncover the reasons why this age gap exists** and understand the potential opportunities that may be being lost. The Foundation has been interested in **shifting to a more business-oriented mindset** where beneficence is still the main objective but there is now a concern to capitalize on some of its activities. This has several implications, as the necessity of reflecting an attractive brand image through its marketing efforts and communicate not only for music connoisseurs, by making communications perceptive to everyone. This is especially relevant considering the competitive setting in which the Foundation is inserted, where new sources of entertainment keep emerging.

After the presentation of the diagnostic findings to FCG, the management team alongside with Professor advisor Catherine da Silveira developed **five main topics** (fig. 1) to be addressed by each of the team members, resulting these in five individual reports. The five topics are included in the global report since the individual reports appear as parts that nurture the recommendations for the global project. It is recommended the reading of the global project previous to the individual

**reports**, as the main insights of the diagnostic phase will help on understanding where each addressed challenge came from. All the five topics overlap in several aspects and therefore **have to be analysed as integrated parts of the global report** to jointly present a strong strategy to GM.



Fig. 1: Topics developed individually



# METHODOLOGY (1/2)

In order to understand the project analysis and the consequent reflections on each individual topic, it is essential to comprehend the way the research was conducted. It is important to keep in mind, though, that **the study was performed in order to answer to the global marketing question** “How to attract new potential publics to *Gulbenkian Música* without losing the current ones?” and not specifically to each individual topic. However, and since the individual reports are a branch of the global one, any data collected by the team has been treated as “primary data”.

The overall research was conducted between September 5<sup>th</sup> and November 11<sup>th</sup> and aimed to answer **two research questions**: 1) “What is the relationship of the publics with culture & entertainment and music in particular?” and 2) “How is the relationship of the publics with FCG and GM in particular?”. To answer these questions, **primary and secondary data** were collected.

**Primary data** helped us on understanding **GM’s current offer, the core & loyal public and the publics with potential for growth**. By core & loyal public we mean the spectators that regularly attend GM’s concerts and have a strong connection with GM. By publics with potential for growth we consider

that this audience is composed by those who don’t attend GM concerts and those who already attend but have likelihood to attend more. All of the publics (a) know FCG at least the name; (b) like at least one kind of music; (c) live in Portugal for at least the last five years; (d) are aged 25-65 1; and (e) belong to social classes A, B and C1.

In order to gather the necessary information, we conducted two types of research with several methods, namely: Qualitative research - **(I) Observations, (II) Internal Interviews, (III) In-depth Interviews** - and Quantitative research - **(IV) Questionnaires**.

The **(I) observations** approach englobed our attendance to eight concerts from different cycles in order to check for differences and similarities between them, regarding offer and publics. In order to facilitate the observation process, we used a grid that served as a guide (Appendix 2 of the global report). Regarding **(II) internal interviews**, they were conducted with a reception/box office staff member, room assistants, the Assessor of the music department (Dr. José Pinto), the Head of Development and Corporate Partnerships (Dra. Susana Prudêncio) and the Chief Marketing and Digital Officer (Dr. Nuno Prego). For this purpose we developed specific interview

guides (Appendix 3 of the global report). This step of the research aimed to get accurate information about the logistics of the music service and its organization, who are the publics and what are the main characteristics of the experience provided by GM, as well as its marketing and brand strategies.

As for the **(III) in-depth interviews**, the objective was to get insights and enrich our knowledge regarding consumers' preferences and habits serving as basis to then formulate hypothesis to be tested quantitatively. 25 plus 8 in-depth interviews were conducted (sample and details in Appendix 6 of the global report). All the interviewees had to fulfill specific **pre-requirements** presented on a pre-recruiting questionnaire (Appendix 4 of the global report), namely (a) knowing FCG at least by the name; (b) liking at least one kind of music; (c) residing in Portugal for at least the last five years; (d) being aged between 25 and 65; and (e) belonging to social classes A, B or C1. A semi-structured **interview guide** (Appendix 5 of the global report) was used, as also a quota control sheet that guaranteed a balanced distribution of respondents - in terms of gender, age, social class and any previous GM’s attendance. At first, we conducted 25 in-depth interviews to the publics with potential for growth, arising then the need for an additional 8 focusing on the core & loyal public of GM to



# METHODOLOGY (2/2)

sustain the main insights previously gathered. This method explored various topics, namely the interviewee's relationship with culture & entertainment (mostly music) and with FCG and GM specifically. A projective technique was also included which asked for the respondents to describe a third person in order to indirectly describe GM and other relevant cultural institutions publics.

The second research type conducted in the form of **(IV) questionnaires** was done in order to test the formulated hypothesis that resulted from the qualitative research. The questionnaire (Appendix 7 of the global report) was conducted face-to-face and by being structured it allowed for a much bigger sample. For the questionnaires, specific sections were designed to both frequent (three or more times/year) and non-frequent (less than three times/year) spectators at GM's events.

In the **first round of questionnaires**, 411 responses were collected, of which 288 were considered valid. For them to be valid, respondents had to answer positively to the first four questions that served as pre-requirements, namely (a) being aged from 25-65 years old; (b) residing in Portugal at

least for the last 5 years; (c) having attended any cultural & entertainment event in Portugal in the last two years; and (d) having attended to any music event in Portugal in the past two years. In a **second phase** there was the need to gather additional insights of the core & loyal public of GM. So we administrated the questionnaire at FCG in concert days, finding however difficulties: the core & loyal public belonging to the target defined (aged 25-65) either arrived almost at the time of the concert or went directly to the cafeteria to eat, turning the mission to approach them very difficult. As such, we were only able to gather 12 additional face-to-face questionnaires (sample and details in Appendix 10 of the global report). Being this number not statistically representative, the results of these questionnaires have therefore been analysed in a qualitative way to be incorporated in the global analysis and allow comparisons.

Furthermore, **secondary data** was also collected from internal and external sources as a help to better define the problem at hand.



Fig.2: Elements of data collection by objective



# PUBLICS' SEGMENTATION

We began this process by identifying the behaviour and characteristics of consumers that would be the basis of a well defined segmentation of GM's publics. These characteristics (referred to as variables – such as age, social class, etc.), were first **obtained as insights** from the qualitative research and later confirmed through the quantitative research. The next step was to test the statistical relevance of each of these variables, and for that, several contingency tables analysis were performed using IBM's statistical analysis software package, *SPSS Statistics*. After crossing several variables between themselves, it became clear that relationships were significantly more relevant when all the variables were crossed against another specific variable - the frequency to which an individual currently attends classical music concerts at FCG (having as time reference the past two years).

These contingency tables refers to the *Pearson's chi-squared test* - which measures the significance of the differences between two testing variables through sample variance (Plackett, R. L., 1983). The results were the following: (1) When crossing frequency with other variables, the resulting groups presented significant differences between themselves (P-value < 0,05), which means the variables are dependent of each other (2) When crossing variables other than frequency,

the resulting groups did not present significant differences between themselves (P-value > 0,05) which means variables are independent from each other.

It was then suggested that individuals who attend GM's concerts with the same degree of frequency often share common attributes and characteristics, such as: (1) **Age**: Older people attend GM's concerts more frequently than younger people; (2) **Social Class**: People of higher social classes attend GM's concerts more frequently than people of lower social classes; (3) **Connection with music** (having played an instrument or having had any other type of previous music influence from the family): People who have had a previous connection with music attend GM's concerts more frequently than people who haven't. Using this line of thought, **a segmentation based on frequency was performed**, allowing the identification of four distinct segments (fig.3):

**1) PLATINUM PUBLIC** - Individuals who attend GM's concerts **more than six times per year**.

**2) GOLD PUBLIC** - Individuals who attend GM's concerts **between three to six times per year**.

**3) SILVER PUBLIC** - Individuals who attend GM's concerts **one**

**or two times per year;**

**4) BRONZE PUBLIC** - Individuals who **have not attended GM's concerts** for the last two years but know FCG at least by the name and like music.

Individuals who have never attended GM's concerts, do not know FCG at least by the name and/or do not like any kind of music are classified as the **Non-Potential public** of GM and are therefore not going to be addressed in this project.

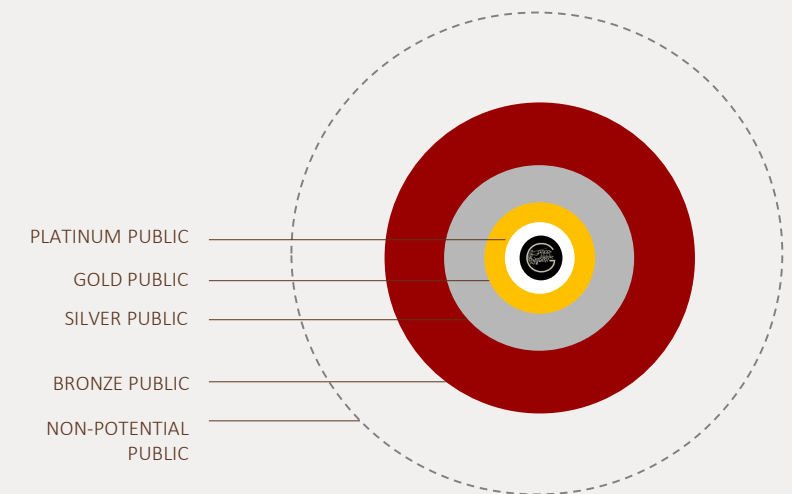


Fig. 3: Model representing both the proximity to GM and the relative size of each segment





# MAIN INSIGHTS FROM THE DIAGNOSTIC

From the research performed in the Diagnostic's phase it was possible to get some important insights, which were the following:

- (1) **Age, social class and previous connection with music**<sup>1</sup> are the main variables that influence attendance of publics to GM's concerts;
- (2) Attending concerts at FCG **before the age of 18** increases the likelihood of returning in later stages of life;
- (3) The different **stages of life** of individuals have a strong influence on their behaviour towards cultural & entertainment activities and GM's events specifically;
- (4) The current price and offer of GM do not constitute an obstacle for most publics. The **main obstacles identified were the communication and the experience management** that should be addressed effectively in order to increase the attendance of the core & loyal public and attract new potential publics.
- (5) Each segmented public is in a **different stage of the New Consumer Decision Journey**<sup>2</sup> (fig. 4). It is important to

understand how each public behave in order to address their needs and preferences and accomplish their conversion into more loyal consumers of GM.



Fig. 4: The New Consumer Decision Journey applied to GM's publics

**PLATINUM PUBLIC:** This public by being loyal is already **1**egrated in the Loyalty Loop and may be characterized by being: a) familiar with classical music: connoisseurs; b) familiar with other frequent GM's attendees: part of its "selective" nucleus; and c) intrinsically satisfied with the offer and experience but recognizing issues described as

particular and to avoid "ruin" it, they are not advocating the concerts to new potential publics at the "post-purchase" moment ( with the exception of their own families and other connoisseurs).

**GOLD PUBLIC:** This public is composed by music **2**noisseurs, however their attendance is not as certain as the loyal public. They are more critical about GM's service, less emotionally involved with GM and therefore their attendance is volatile.

**SILVER PUBLIC:** This public's individuals appreciate **3**ssical music and include GM in their consideration set but are more subject to triggers and influences from other entertainment options. This means that in the Evaluation phase, they may discard GM if other options seem more desirable.

**BRONZE PUBLIC:** This public does not remember GM's **4**certs when filling their share-of-time due to not being very connected with music and not searching for information regarding the topic. Also, the individuals do not consider GM as a possible destination mainly due to the existence of many other entertainment options available.

<sup>1</sup> Connection with music means having played an instrument or having had any other previous musical influence from the family – concept explored on the global report.

<sup>2</sup> The New Consumer Decision Journey model was developed by McKinsey & Company and shows the touching points (between the company/brand and its consumers) in which companies can concentrate on if they want to influence their consumers in the right time and in the right way.



# CHARACTERIZATION

It is crucial to understand the characteristics and behaviour of this public in order to define the best strategy for the problem at hand and thus make better recommendations regarding the individuals' needs and preferences.

## AGE AND SOCIAL CLASS

Age and social class are two of the factors that mostly influence one's attendance. Thus, this group is the one that registers older individuals with a higher social classes (instruction and job related factor). In fact, it is composed mostly by individuals of **social class A and B** (84%) and the great majority is **aged between 41-65** (84%) .

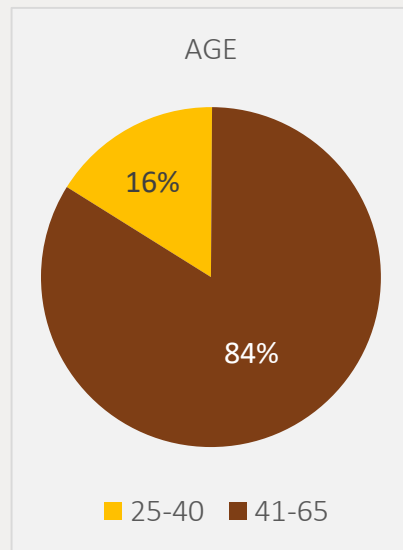


Fig. 5: Age of respondents belonging to the Gold public

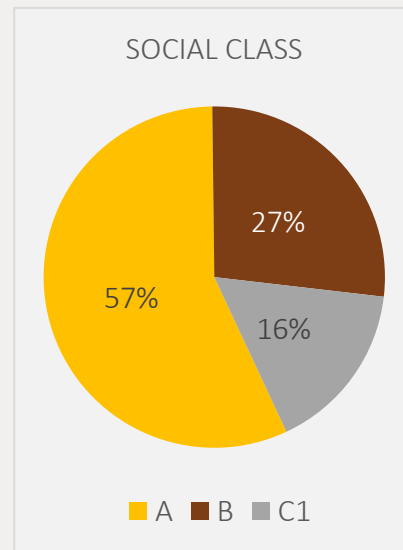


Fig. 6: Social Class of respondents belonging to the Gold public

## CONNECTION WITH MUSIC

Having the habit to attend **classical music concerts** and **having had family influences** for that, is one of the factors that impacts the current attendance of GM's concerts by this public. **Connection with music** is then a trigger for this public to be a more frequent attendee of GM. This feature is composed of three elements: study or have studied music and/or play or have played a musical instrument, presence of a musical mentor that influenced the attendance of classical music concerts as a child and attendance of those concerts as a child.

For this public it is possible to observe that the majority (61%) have studied music or played a musical instrument; most of them have had a musical mentor and half of them attended classical music concerts as a child. Also, they are more prone to like the classical music genres as they have been listening to it since childhood.

By comparing the values of the Gold public values with the other groups, it is possible to observe that the individuals from this public have more (previous) connection with music than the Silver public and less than the Platinum public.

Regarding this subject it is also important to observe that the musical education is very valued amongst all the groups, being the Gold public between those who have their children studying music.

"Eu tive uma pessoa que desde miúda me levava aos espetáculos todos de música clássica, de ópera e fui habituada a ver e a apreciar." (F, 56, Gold)





# RELATIONSHIP WITH CULTURE & ENTERTAINMENT

## SHARE-OF-TIME

As this public has already a **connection with culture and music**, on their free time the individuals attend mostly cultural activities. Being therefore very prone to visit museums, exhibitions and assist performative arts shows. As for the music related activities, this public tends to frequent more concerts at cultural institutions (where GM is inserted) and big music halls, attending as well some open-air concerts from time to time.

## COMPANIONSHIP

The Gold public gives high importance to the **family**, not only as the main influencer to attend the concerts but also as an important “companion source”. For concerts at cultural institutions, this public counts not only with family but also with their **friends/colleagues** as the second more important source of companionship.

## SOURCES OF INFORMATION

By being individuals that have a strong connection with music and already attend concerts at FCG, it can be inferred that they have **interest on the topic** and already present **high knowledge about it** (music connoisseurs). Thus, they “investigate” on the matter (92% answered “Yes” on that question) being informed about what is happening. For being informed there’s a need to do an active search due to the information not being “available” for everyone. Besides recognizing friends and colleagues as the major source of information, it is also suggested that **family and the institutions digital own media play a major role**.

Since the great majority of the Gold public searches actively for information (92%) on concerts at cultural institutions, a very high percentage of them feel **informed** about the GM’s concerts. Also, since this group is already interested in the topic, FCG’s publicity “gets” to them more easily, the majority admits they see FCG ads frequently. Moreover, their desire to receive information is also higher – the more people are involved the more they want to stay involved.

## WILLINGNESS TO PAY

Regarding concerts at cultural institutions, the Gold public is willing to pay a price that is higher than the average price of a concert at FCG. As they already attend those concerts they are aware of GM’s prices and associate the offer to quality, thus being willing to pay even more than what is asked for. Therefore, **the price is not a problem for this public not to attend more GM’s concerts**.

## MUSIC GENRES

The Gold public shows a big affinity for the core music genres played at GM and therefore are regular attendees of GM’s core cycles concerts. Thus, **the offer does not seem to an issue either**.



# RELATIONSHIP WITH FCG AND GM

## ATTENDANCE OF OTHER SPACES AT FCG

Gold public's individuals attend FCG very often, showing a higher attendance to the **garden, cafeterias, restaurants and the museum**. This may be explained by their relationship with GM since childhood that have created a bond with the Foundation as a whole. Also, their connection with culture contributed for the matter.

## PREVIOUS ATTENDANCE OF GULBENKIAN MÚSICA

**Attendance of GM's concerts as a child**, increases the likelihood for individuals to return later on their lives. In fact, 75% of the Gold public have been to a classical music concert at FCG before having 18 years old what contributes for them to be frequent attendees nowadays.

## MOTIVATIONS TO ATTEND CONCERTS

As for reasons to attend, the **motivations** presented by this public were: **FCG's good atmosphere, the offer being aligned with their personal taste, the space/room appreciation and the influence of their own friends/families**.

When looking at the motivations with the lowest score, the data suggests that, on the contrary to the Platinum public, the Gold public does not give importance to the fact that going to GM improves their personal image and this public does not seem to identify with the rest of the public of GM.

This suggests that this public is different from the core & loyal public of GM. Also, the Gold public recognizes the value and quality of GM, but is also aware of the existence of certain issues, namely **regarding the experience and overall communication of GM..**



# MAIN FINDINGS

The Gold public, is composed by music connoisseurs who recognize the quality in GM's offer. They see GM as a source of entertainment and, thus, already attend several concerts at the Foundation. However, their attendance is not as frequent and certain as the Platinum public's – they show a more volatile behaviour. This is mainly due to two factors:

1) They are **more critical** regarding GM's service. Whereas for the Platinum public the issues on the service are considered "details", for the Gold public they are considered barriers that limit their attendance and might influence their decision in attending more music events at FCG.

2) They are **less emotionally involved** with GM and the Foundation itself. While most of the Platinum public show a very strong relationship with GM that comes sometimes from many generations before, the Gold public does not seem to show

such a high level of involvement for GM.

This public is, therefore, in the Buy phase of the New Consumer Decision Journey (CDJ) and is yet to enter the loyalty loop. While GM offers the highest quality offer in the market, this is not enough for this public to become loyal to the brand considering other substitutes for its free time. As possible substitutes of GM's concerts, Gold public consider concerts at *Teatro Nacional de São Carlos* (TNSC) or *Centro Cultural de Belém* (CCB), theatre plays or any other cultural event happening in the city.

"Estou a estudar ainda no conservatório, onde canto. Grande parte do meu tempo é então dedicado à música. Ao entrar no coro e depois no conservatório comecei a aprender e a gostar bastante de música clássica, o que eventualmente me trouxe à Gulbenkian." (F, 31, Gold)

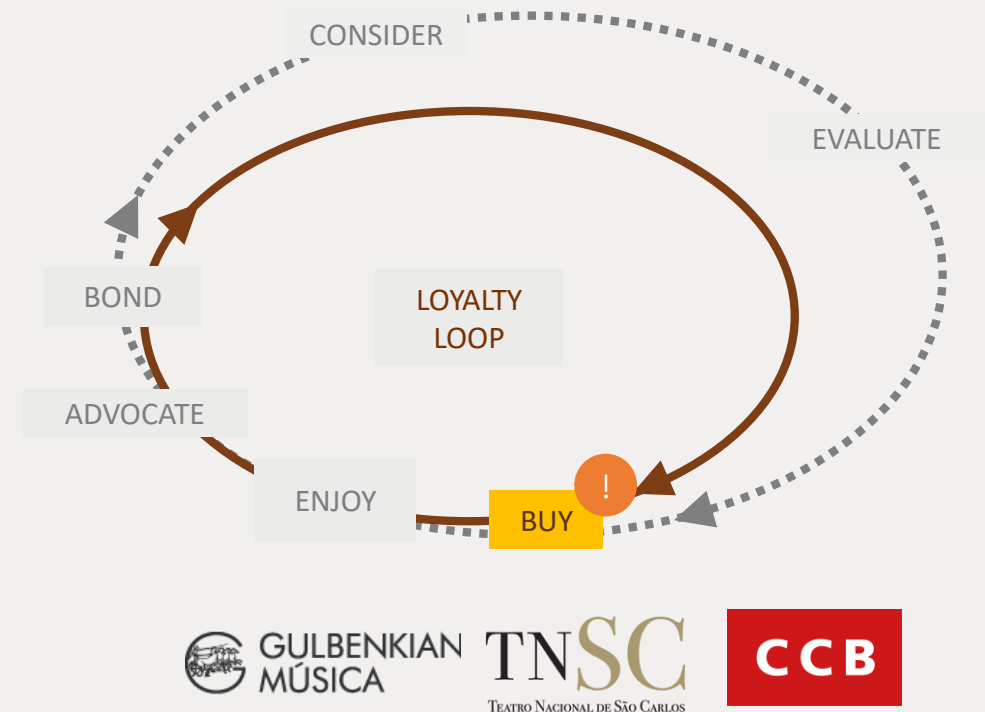


Fig. 7: The New Consumer Decision Journey applied to the Gold public



## OBJECTIVES (1/2)

The Gold public growth opportunities are related to the already existing relationship with GM and the fact they attend its concerts regularly. This is also due to the individuals great connection with music. Increasing their consumption and loyalty could lead to them attracting other publics and becoming brand advocates.

The Platinum public, whose attendees are “active loyalists” towards GM, seeing it as their favoured source of entertainment. However, it is curious to see that the CDJ model is not working as it should be for this public (fig. 8). According to the model, the Platinum public, at the “post-purchase” moment, would Enjoy the brand (and its products/services), Advocate (recommend it to others), Bond and return to the Loyalty Loop, buying it again without considering other options. Though, what is currently happening is that the Platinum public’s individuals buy, enjoy, recommend it only to their family and/or other connoisseurs and repeat the purchase in a subsequent occasion, **not advocating** the brand and experience for new potential publics. This happens due to their strong appreciation of the GM’s concerts familiar atmosphere. As they value this atmosphere and “selective nucleus”, they are

not very prone to invite outsiders to share this experience with them as they have a positive sensation of belonging the elite group and do not want to “ruin” it.

As the Platinum public is not doing its job on advocating the brand and experience, the Gold public has to replace it on this **advocating role**. Nevertheless, for that to happen, the Gold public has to be converted (fig. 9). Converging the Gold public to Platinum would imply that the Gold individuals enter on the Loyalty Loop, taking on the advocating role - since individuals from this group do not have the sense of belonging to an “selective” nucleus that excludes non-connoisseurs.

Therefore, the Gold public will help GM on reaching those publics who are willing to attend more concerts and may only not be aware of the offer and those who said they would attend more concerts if invited by a friend. To attract new publics (as the Silver public) it is also important to create the right conditions for those publics to attend more. This topic can be explored both on the final report and on the report “Which marketing strategy should *Gulbenkian Música* follow to “convert” the Silver public into Gold public?”.

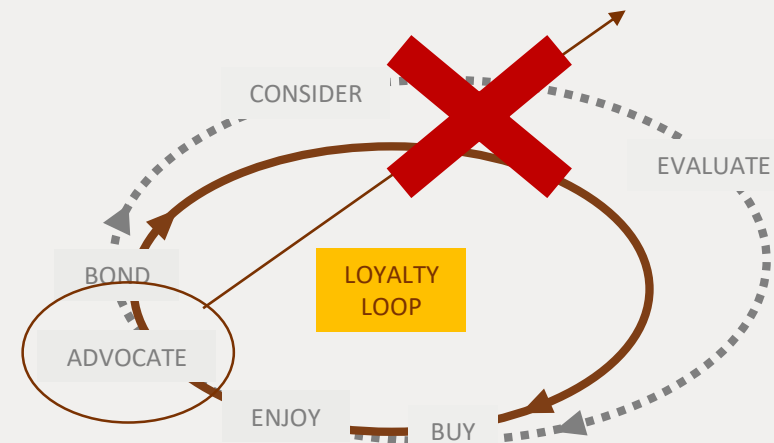


Fig. 8: The New Consumer Decision Journey applied to the Platinum public

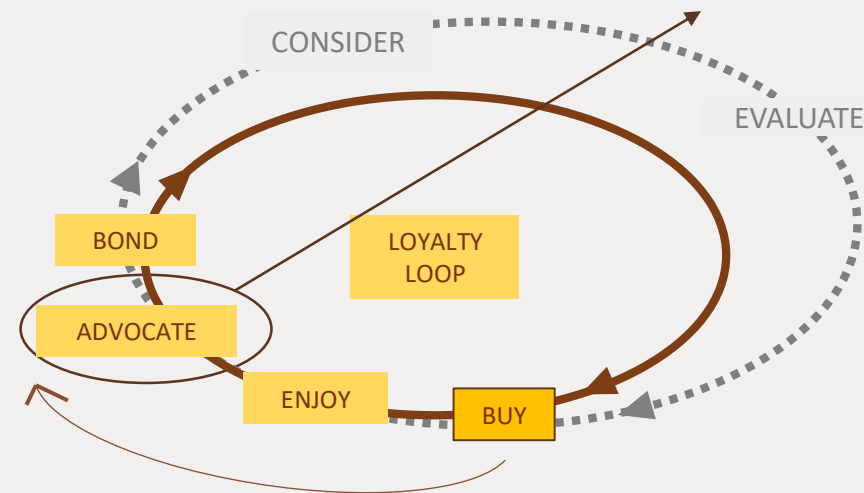


Fig.9 : The New Consumer Decision Journey applied to the Gold public (desired)



## OBJECTIVES (2/2)

### SHORT RUN

Giving the high importance of delivering a service without flaws that fits FCG's ideals, **the strategy for the short run addresses these issues targeting all the publics** and not having special objectives per public.

This is because solving the issues is important to simultaneously break the barriers for the publics with potential for growth (Silver and Gold) and to increase satisfaction of the core & loyal public (Platinum).

For the Gold public in particular, this strategy would imply an **increase of the individuals satisfaction and consequently their attendance** since the experience would be improved and therefore they would be more willing to repeat it – either increasing quantity of concerts attended or buying subscriptions. Ultimately, it would contribute to the improvement of their loyalty.

### MEDIUM RUN

On the short run most of the experience issues would be solved. However, the communication and relationship of GM have to be further addressed. Moreover, the strategies for the medium and long run address the existing opportunities by improving GM's communication and relationship.

On the **medium and long run**, the goal should be to **increase Gold public's loyalty to GM**, making them converge to Platinum and **reallocating them to the Loyalty Loop** of the CDJ (as they are currently in the **Buy phase**). Hence, the marketing objective would be to encourage **Brand Purchase** and stimulate **Brand Loyalty**.

Moreover, enhancing this public's relationship with GM will make them advocate the brand and experience for new publics as desired.

With this, the loyal public of GM will be replaced by Gold individuals breaking the “barrier” between them and other publics.

### LONG RUN

With these objectives in mind a set of initiatives were proposed (according to the projected positioning), trying to answer the aforementioned issues and opportunities.



# PROJECTED POSITIONING

TARGET	COMPETITORS	POINTS OF DIFFERENCE	POINTS OF PARITY
<p>A public that already attends GM’s events regularly (between 3 and 5 times a year): adults from 25-65 years old, mainly from social class A, that have a great connection with music but are critical about GM’s service/experience and are somewhat emotionally involved with the Foundation.</p>	<ul style="list-style-type: none"><li>Product type level: Classical music concerts at cultural institutions (London Opera House, NY Carnegie Hall, CCB, Culturgest, Casa da Música, etc.)</li><li><b>Product category level: Classical music concerts (CCB, Culturgest, Casa da Música, Coliseu dos Recreios, Teatro Thalia, etc.)</b></li><li>Product class level: Cultural events (CCB, Culturgest, Serralves, Museu do Oriente, Igreja de São Roque, etc.)</li><li>Benefit level: Culture and pleasure (Read a history book; Visit a museum; Having dinner out at an expensive restaurante, etc.)</li></ul>	<ul style="list-style-type: none"><li><b>Friendly atmosphere</b></li><li><b>Engaging experience</b></li><li><b>Quality of classical music offer</b></li></ul> <ul style="list-style-type: none"><li>Room acoustic &amp; infrastructure quality</li></ul> <p><b>Reasons to Believe:</b></p> <ul style="list-style-type: none"><li>Unique professional resident choir and orchestra</li><li>Renowned artistis (solists, conductors and international orchestras)</li><li>Carefully selected seasonal agenda</li></ul>	<p>Category:</p> <ul style="list-style-type: none"><li>Variety of genres and artists</li><li>Live music experience</li></ul> <p>Competitive:</p> <ul style="list-style-type: none"><li>Price</li><li>Digital communication</li></ul>

## POSITIONING STATEMENT

“For a public that already attends GM’s events regularly and have a great connection with music, *Gulbenkian Música* is a live music experience with a wide variety of genres/artists that offers a friendly atmosphere and an engaging experience besides the high quality classical music, due to its carefully selected seasonal agenda with the unique professional resident choir and orchestra and renowned artists.”





# SHORT TERM INITIATIVES

For the sole propose of solving the issues of the experience and help on making the GM's service more efficient, a set of initiatives were proposed for the short run.

In order to better understand the experience issues and this set of initiatives it is recommended to read the global report and the report "What should *Gulbenkian Música* do in order to solve the issues related to the consumer's experience?".

## NEW PAYMENT METHODS & REVISED SELLING DATES

In order to improve the ticket acquisition experience, some measures are proposed: (1) Implementation of new payment methods (Paypal and MB references that are more secure for online and correspondence purchases); (2) Revision of the selling dates (to make them more clear for the publics); (3) Renovation of the Online Box Office (to be more user-friendly and integrated on the FCG's website); (4) Improvement of the confirmation email (more customized and branded); and (5) Implementation of a new e-ticket option (QR code sent to online purchases)

## ADVERTISING MANAGEMENT

In order to solve the more urgent issues regarding the concert awareness a better management of the advertising is proposed. This better management implies to have a more balanced communication between blockbusters and low attendance concerts (both online and offline) and make more clear outdoors.

## STAFF TRAINNING & CAFETERIA SERVICE IMPROVEMENT

As for solving the issues before the concert & during the break (related to the complementary services), it is recommended to implement staff training to indirectly increasing the efficiency of all the services and guarantee an experience of excellence that is in line with FCG's Identity and Image. Also, on the cafeteria it is recommended to have all the cash registers working, more high tables and specific payment lines.

## CRM SYSTEM

Implementation of a GM CRM system is recommended, in order to allow GM to recognize its publics, group them, and communicate directly with them in order to address their individual and specific needs and preferences. This will solve the issue verified on the relationship and allow further initiatives.

## TRANSPORTATION, PARKING & ACESSIBILITY

The issues regarding the arrival at FCG & after the concert can be solved with the following initiatives: (1) Partnership between FCG and a private passenger transportation company (like Uber or MyTaxi giving more transportation options to the attendees); (2) Partnership with *Parque de Berna* (to address the issues with the number of parking slots available); (3) implementation of *Via Verde* system at FCG parking lot (to facilitate garage usage); and (4) Clear signage and directions.

## "CONCERTO DE HOJE" PAGE

The issues regarding the concert can be solved with "Concerto de Hoje" microsite that consists in a new webpage inside the FCG's website where people have the opportunity to get more information on the musicians, the story of the concert, the meaning of each part and even get some advices/best practices in what concerns the concert's structure and etiquette. After the concert, the page would have wrap-up content, the opportunity to share and give feedback to the concert.



# MEDIUM TERM INITIATIVES

## MEMBERSHIP PROGRAM (1/2)

A **membership program** would be created in order to make the publics feel special and valued and enhance their relationship with GM. This initiative would focus on the improvement of this relationship to encourage the publics to attend even more GM’s concerts by rewarding/recognizing their attendance and loyalty and showing GM cares about them. Therefore, this program targets all the publics giving several benefits according to the regularity and frequency of each public towards GM’s events. However, the main goal of this initiative relies on the **Gold public** whose attendance is already frequent but whose loyalty should grow. With that in mind, the objective for this public is to increase **Brand Purchase** and improve **Brand Loyalty** reaching them on the **Buy** phase.

The program would then have three different levels, being **‘Connoisseurs’** the level targeting Gold public’s individuals –

‘Ambassadors’ for Platinum and ‘Enthusiasts’ for Silver. The requirements to reach each level, may be the individuals’ regularity, the spending made by each person and/or the longevity of one’s relationship with GM and FCG – the present suggestion lays on the first option, although it has to be confirmed and would depend on the CRM system and data collected.

The **set of features and benefits** of each card would vary by level (Appendix 36 of the global report). The benefits mutual to all the levels would be: 1) Discount at FCG stores, which percentage would depend on the level - for them to increase purchase at other FCG services; 2) Discount to bring two friends to concerts twice a year, which percentage would depend on the level - this would allow to attract new publics using their publics as advocates and also acquire more contacts to future marketing initiatives by asking for those friends’ data;

3) Discounts for some concerts chosen based on the concerts each individual likes the most (history of purchases), which percentage would depend on the level – FCG would send occasional emails warning there are available seats at concerts they may be interested in, to incentivize one’s purchases and fill their seats; 4) Special price for *Parque de Berna* – the partnership created set the price on 3€ but for the members of this program the parking would cost only 2€, incentivizing its usage; and 5) Other exclusive offers and special promotions.

The upper level (**Ambassadors**) would have more benefits since the objective is to attract more publics to this segment by increasing their purchases/regularity/loyalty, converging them to Platinum in the long run.





# MEDIUM TERM INITIATIVES

## MEMBERSHIP PROGRAM (2/2)

The membership design and the benefits distribution, imply that the Connoisseur level serve as a bridge between the Enthusiast and the Ambassador. Since only two concerts/year separate this level from the Ambassador, and given the great benefits offered to the upper level comparing to the other two, belonging to the middle level is seen as an incentive to attend more and become part of the Platinum audience. This would easier lead to a **conversion of the Gold public into Platinum** what influences the diluting of the "elitism" of the current Platinum public. This program's card would look the same for all three levels, with the exception of a sticker in the back of the card that indicates to the staff which level the person belongs to. It **increases the sense of an equal "community" at Gulbenkian** and reduces the possibility to seem an elitist program.

Belonging to this program would be free, as

all the groups find it more attractive to be rewarded with less benefits than having to pay an extra to become part of the group who have greater benefits.

With this design FCG would keep its strategy of showing GM as an inclusive (and non-elitist) experience by having **a program that rewards and includes everyone**. The publics would be invited to participate by letter or email (when accomplishing the requirements of at least one category), in which FCG would explain the program features and benefits. The interested individuals would have to **register online or at the box office** in order to receive their card. Cards would be renovated every two years in order to have an updated account to each member and to keep track on each one's level. This program requires registration what implies that people can give up of it. Upgrades and downgrades would also be a reality every two years.

In order to ensure the **performance and success** of this initiative GM would have to keep control on the number of invitations sent and the actual registrations. Also, as Key Performance Indicator (KPI) it is important to understand the members' ratio between the three levels, track their card benefits' usage and account the number of inactive members. The numbers of members added and dropped (either by not filling any of the levels requirement or by unregister on the program) every two years would also be a measure of success.



Fig. 10: Prototype of a membership program card



# MEDIUM TERM INITIATIVES

## ARTISTIC CONTEST

It was already explained that the publics who attend more frequently GM’s concerts are the ones who actively search about it. To keep informed on what is happening at the Foundation they use in greater proportion the GM’s owned media mostly its digital platforms (social media pages, newsletter, website, etc.). With this in mind, and with the objective of encouraging **Gold public** to share GM’s media with their network, a contest would be created. The main objective is to get new publics to know GM and interact with their social media pages. At the same time, knowing that people are now more influenced by their network and peers than by traditional media, this initiative would allow **GM to reach the Silver public** on the Evaluation phase and thus increase **Brand Interest** among them.

The **contest would be artistic based** and to participate each individual would be invited to **share a sentence** about music with the

subject: **“Os bons momentos são sempre acompanhados por música”**. The person whose sentence would have the highest number of votes would win. Since this contest would take place in a special tab inside GM’s Facebook page, to vote it would be needed to like the Facebook page and put a "like" in the sentence. Thus, the **number of likes and followers on the page would increase** by having the participants sending their sentences links to friends and family in order to have a higher number of votes. The initiative would occur during two weeks and the winner’s prize would be a **double ticket to a concert at FCG** jointly with the possibility to visit the backstage in that specific concert, which would attract the desired participants who belong to the Gold public. Also, this initiative would be communicated not only on the nearly created GM’s Facebook page through a promoted post, but also on the other FCG’s social media channels and on the website.

In order to understand if this initiative is working a set of KPI should be previously defined. Hence, it is important to understand the reach of the announcement post and the number of interactions (likes, shares and comments) it would have in the several platforms. The number of participants and the number of new Facebook followers would also be a very important measure of success.



Fig. 11: Idea of the contest announcement post





# MEDIUM TERM INITIATIVES

## AUDITORIUM VISITS

Two distinct **free auditorium visits** would be created in order to address two distinct publics. The first visit, **“Uncovered Auditorium”** - for the **Platinum and Gold** publics - aims to offer a new perspective on the concerts, making attendees more involved with the technicalities of the concerts. The other type of visit, **“Discover the Magic”** will target the Silver public with the objective of demystifying classical music.

Regarding the Gold public, this visit aims to target the **Bond phase** and enhancing the publics **Brand Loyalty** by creating a stronger relationship with GM.

The visit would happen every six months and would be subject to online registration since there would be limited vacancies (groups of 20 people). Also, it would be communicated on social media, although the CRM system would allow to communicate the visits directly by email, too.

The agenda of these visits would include a **backstage tour**, and a **entrance to a rehearsal may be considered**. This would imply the presence of a guide, which may be a member of the orchestra or choir. “Uncovered Auditorium”, since it targets music connoisseurs, would have more explanations regarding **infrastructures’ details and the logistics behind each**

**concert.**

Keeping track of the registrations and actual attendees’ numbers for both visits would help to understand if the initiative is being successful. It would also be important to account the registration attempts and the amount of people who would start going more frequently to the concerts after attending the visits.

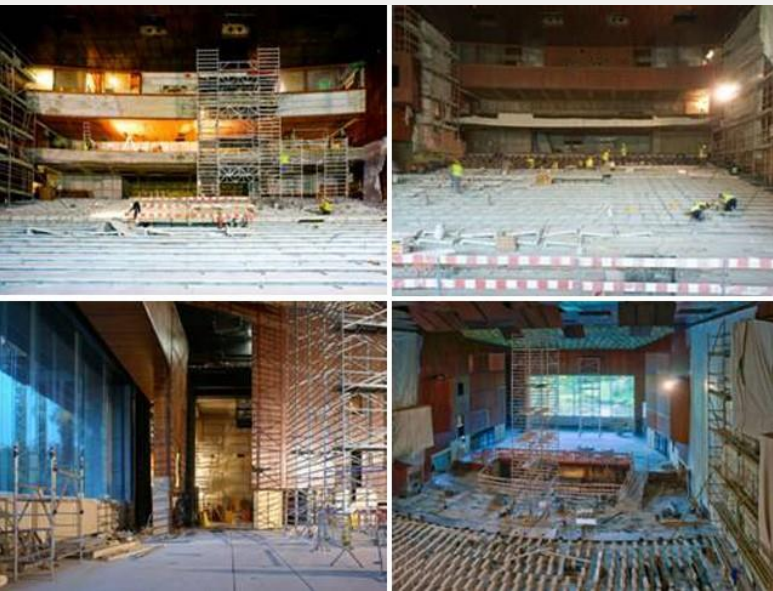
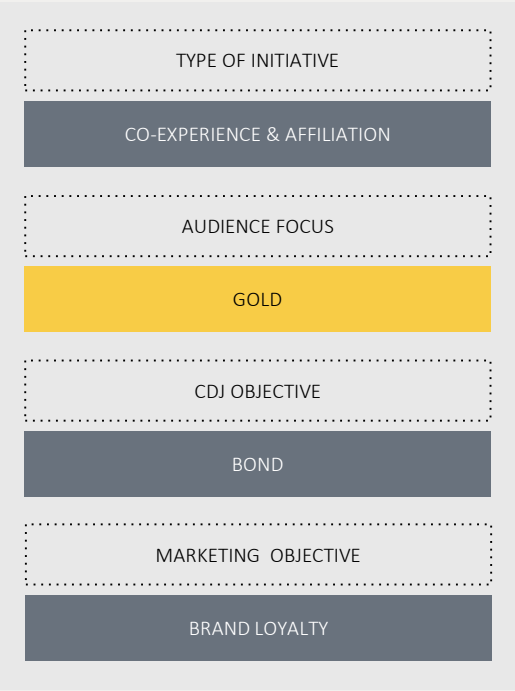


Fig. 12: Grande Auditório in construction







# MEDIUM TERM INITIATIVES

## CHRISTMAS BOX

From the diagnostic phase, it was inferred that one of the main goals of GM will be the attempt to turn the **Gold** public into **advocates** of the brand, since they are less elitist than the Platinum and, thus, more likely to **attract other publics, namely the Silver** public, to the experience.

With this objective in mind, a Christmas Box would be developed by GM, allowing individuals to **purchase tickets within a stylish but classic packaging** with two concert tickets and a FCG’s Agenda (currently retailed at 3€). These tickets would be chosen by the buyer according to concerts’ availability at the time of purchase and, thus, the box’s price would vary according to its content. As for the agenda, it would be free. The idea would be to turn GM into a stylish Christmas gift, which would stimulate **Brand Purchase** in the buyer and **Brand Interest** in the receiver.

This initiative would start around November 1<sup>st</sup> each year and end on December 31st. As for its communication, by November 1st there would be posts on GM’s social media pages and newsletter, informing its followers that the Christmas Box sale has begun. Also, in the FCG’s box office there would be a small stand on the counter reminding people to purchase the box, since it would be directed to those who regularly attend and therefore are very likely to go to the box office, for example on concert days to purchase the programme.

This initiative is expected to have a high impact the way the brand would be advocated, increasing purchase without incurring into many costs, as FCG would only have the additional cost of producing the boxes. The KPI for this initiative would be the number of Christmas Boxes sold.



Fig. 13: Prototype of the Christmas Box



Fig. 14: Prototype of Facebook post advertising the Christmas Box





# MEDIUM TERM INITIATIVES

## 50% DISCOUNT TO MUSIC PROFESSIONALS

Many music professionals (mainly from **Platinum and Gold publics**), including high school music teachers, university students - even entire classes - often go to concerts at FCG. However, many of these people already have a close relationship with the Foundation, allowing them to have access to free tickets, even when there is a **willingness to pay, at least a symbolic price**. This initiative would act on the **Buying phase** of the CDJ since the goal is to encourage more publics, who are well connected to music, to attend more GM’s concerts, stimulating **Brand Purchase**. At the same time, this would reduce the number of invitations given by GM and therefore help FCG on the goal of capitalize more on its concerts. The initiative consists of a **new discount policy** (not based on age), that gives music professionals and music students a 50% discount in all GM’s concerts.

Since the goal is to address more frequent spectators of GM, the FCG box office (both physical and online) would be the main **channels to communicate** this initiative. As music professionals are also connected in their majority to GM’s digital media, this initiative would not only be communicated through the Music Seasonal Brochure (section *Compra de Bilhetes*) but also in GM’s social networks and website.



Fig. 15: A music professional

Bearing in mind that the number of tickets given by the Foundation is reasonably high and there is a willingness of those publics to pay for the experience at GM, this initiative would be one with high priority to implement. The revenues created with this initiative, although not estimated as not being the main focus of the Foundation, could help support other initiatives that require a greater investment by FCG.

Some KPIS for this initiative should be determined. The number of 50% discount tickets sold to music professionals would be immediately measured as also the invitation tickets variation between periods - before and after the initiative being implemented. It would be important to understand if the recommendation has indeed decrease the “Invitations” given by GM, as also if music professionals continue to attend (or attend even more) to GM’s events.





# MEDIUM TERM INITIATIVES

## SUBSCRIPTION 50/50 PAYMENT

The fact that subscriptions are fully paid at the beginning of the season may affect not only Platinum, but also be **inhibiting the Gold public to buy subscriptions at all**. This initiative has the main goal of combating this problem, by **increasing purchase through the split of the subscription payment into two phases**: pay half when the subscription is requested and the other half in the middle of the season. By having a huge impact on the **Buying phase** of the CDJ, this would make the consumers more willing to acquire subscriptions and purchase also loose tickets in advance since it would allow them to have more financial flexibility at the beginning of the season.

The initiative would be mainly **communicated** in FCG’s box office (physical and online), Music Seasonal Brochure (section *Compra de Bilhetes*) and FCG’s website.

In what concerns the **measurement of its success**, some indicators would have to be calculated after its implementation. The number of subscriptions sold with the 50/50 payment method would be firstly measured as also the total number of subscriptions bought before and after the initiative’s implementation. Moreover, the number of loose tickets bought at the beginning of the season would also be measured, as this would show if the fact that the payment has been split has allowed more people to add tickets to their purchase – the previously recommended CRM system would be fundamental to help on this step.



Fig. 16: FCG’s Music Seasonal Brochure (2016/17)





# MEDIUM TERM INITIATIVES

## NEW SUBSCRIPTION OPTIONS

Although the **Gold public's individuals** frequently attend GM's concerts, they often buy loose tickets rather than subscriptions. This may be explained due to them not being interested on buying subscriptions that focus on a single musical genre or type of show (e.g.: *Piano* or *Met Opera*).

Thus, a **diversification on GM's subscription options**, may increase the Gold public's willingness to purchase subscriptions. Bearing this in mind, this initiative acts on the **Buying phase** in order to stimulate **Brand Purchase** as it consists on the development of a **varied set of concerts** from all cycles, balancing between low affluence concerts and high affluence ones - the set of concerts would be chosen by FCG in the beginning of the season following the previous years' trends. Since this initiative is mainly addressing the Gold public, who is

already familiar with FCG's communication channels, it would be communicated in FCG's box office (physical and online), website and the Music Seasonal Brochure (section *Compra de Bilhetes*).

"Eu nunca compro subscrição porque não gosto de ter de comprar só para Piano ou só para Orquestra. Gosto de ver coisas diferentes ao longo da temporada" (56, F, Gold)

In order to evaluate this initiative's success the number of subscriptions sold after the implementation of the initiative would be the main KPI. It would also be important to understand if this subscription option had an impact in sales, and also if the occupation rate for low affluence concerts has increased.



Fig. 17: Grande Auditório



# LONG TERM INITIATIVES

## MENTORING PROGRAM

The Gold public is composed by GM’s frequent attendees that however are not as loyal as the Platinum public. Therefore, it is important to **enhance their relationship** with GM in order to encourage their loyalty, reaching them in the **Bond phase** of the CDJ. Thus, it is suggested the **development of a mentoring program** especially suitable for this public that is already very enthusiastic about classical music and familiarized with concerts at FCG. This initiative would have as marketing objective the stimulation of **Brand Loyalty**.

Since it is known that the majority of this group values the interaction between the artists and the audience, GM would take advantage of it. Thus, the major **goal** of this initiative is to engage with the audience and deepen its relationship with GM (and FCG).

The idea is to create a mentoring program in which each person of the audience would

be able to register (online at FCG’s website or face-to-face at the reception) to have a **“musical mentor”** that could be, for example, a musical artist from the choir. This “musical mentor” would be the face of GM towards this public and would be supposed to discuss about classical music related subjects. By being organised some meetings, from time to time, between both mentors and participants, this would be a great opportunity for the Gold public to strengthen its relationship with classical music and to have a deeper comprehension on the matter (taking advantage of the experience and knowledge of the mentors). Moreover, this program would include **bi-annual events** for all the participants to be together and share experiences, as also encourage additional and regular meetings in other circumstances.

Furthermore, since the Gold public is very likely to search actively for information

about this type of concert and uses GM’s social media and digital communication as source of information (among other vehicles), this initiative would be communicated through FCG’s website and GM’s newsletter. In this sense, the information would reach particularly the individuals that search actively for information about GM’s concerts.

The number of both registrations and retained individuals in the program would be the adequate KPI for this initiative.



Fig. 18: “Musical mentors” example





# LONG TERM INITIATIVES

VIDEO: PRESENTING CLASSICAL MUSIC

Taking into consideration the importance of music connection, it is important to encourage this habit on children and try to stimulate their exposure to classical music, namely through their parents.

The majority of the Gold public acknowledge to have had a friend/family who have influenced them to attend to classical music concerts when they were children. This strengthens the idea that it must be the parents having this important influencer role. Following this thought, the present **initiative aims to encourage parents to take their young children to FCG** and to stimulate their interest towards the concerts.

Considering as an inspiration the idea promoted by Banco Itaú, from Brazil, GM would prepare a **special music event to 10 special little attendees**. The invitation to participate in this initiative would be sent to

the principal GM’s sponsor BPI in order to gather 10 children aged 4-8 to play a role. The idea would be to film their experience at a classical music concert performed by the orchestra at *Grande Auditório* and **understand children’s feelings and thoughts about it**. Each of the children would give their sincere and spontaneous testimony by comparing the idea that they had before actually assisting the classical music concert and their perception after having done it.

In order to present GM as a classical music reference transversal to all generations and to demystify classical music for young generations, an **YouTube video** called “Presenting Classical Music” would be developed and spread through social media with the message **"A educação faz maravilhas na formação de uma criança. E a música também"**. This video would be shared through the YouTube platform, but also at GM’s Facebook page, website and

newsletter. By showing a real experience, the objective would be to “touch” other people, stimulate children’s curiosity and make **parents consider and evaluate concerts at FCG as an educative activity** to have their children’s involved in (increasing **Brand Interest for their children**). Hence, in order to evaluate the performance of this initiative, some KPIs would have to be taken into consideration, such as the number of views and interactions (shares and comments) of the video, the comments related to the video, the bounce rate and watch time and the traffic source data.



Fig. 19: Musician with two children







# LONG TERM INITIATIVES

## NEW BROCHURES

This initiative involves the creation of a new music brochure with the intent of making GM’s **music program simpler/easier to read and interpret for the non-frequent publics** of GM (who are not used to check the Music Seasonal Brochure). As for the Gold public, the individuals are music connoisseurs and attend GM’s concerts frequently but do not use the Music Seasonal Brochure or are not satisfied with its design and organization. This new brochure is not intended by all means to replace the existing Music Seasonal Brochure but to complement it.

Similar to the already existing monthly pamphlet which promotes all FCG’s events, this **new brochure would be relatively smaller and less costly** to produce and distribute. Moreover it would be **exclusive to GM’s events**, containing only essential information regarding the month’s music events. Thereby, the less frequent publics would be able to quickly read it and assimilate the most important information

that would encourage them, in the end, to purchase tickets. This communication would include basic information such as a small description of the concert, price of loose tickets and a list of sold out concerts.

By being smaller, affordable and convenient, this new brochure would be **distributed in various places for a better Brand Awareness/Interest and exposure**, such as in FCG’s main entrance, shops and cafeterias, as well as in various Lisbon information centres, museums and cultural spots. It would also be distributed to visitors on study trips or guided tours at FCG.

This initiative is intended to capture and influence the Gold public (s at the **Evaluation and Buy stage** of the CDJ as it would make them understand the agenda and therefore facilitate purchases. The KPI to measure the success of this initiative would be the number of brochures distributed.



Fig. 20: Existing FCG’s monthly calendar that would be the basis of the new brochure







# LONG TERM INITIATIVES

## “LITTLE MUSIC WORKSHOPS”

The publics from the younger age range (25-40 years old) who might have small children may be more prone to come to GM if they know their children will have an educational activity while they are at the concert since they enjoy to do activities along with their children.

This initiative would be based on the **creation of a new service that would replace the conventional babysitting one. While parents would be enjoying a classical music concert**, their children would be at the "Little Music Workshops" having fun together with other children, while having the opportunity to **experiment playing some musical instruments and learn about classical music**. The children would be divided in two groups, since different ages have very different needs and the activities would be handled in different ways.

The two groups would be composed by:

- **Children aged 2-4:** To become familiar with some musical instruments and be able to try them.
- **Children aged 5-10:** Musical workshop for them to learn about classical music and create a melody in group.

These workshops would be held by responsible young professionals, in collaboration with *Conservatório de Lisboa* and *Escola Superior de Educação de Lisboa*.

The activity would be available at **Thursdays, Fridays and Sundays**, during the concerts and would be limited to the space available, with a recommended price of 5€ per child. Also, it would be communicated on the *Descobrir* agenda, by email and on the GM’s newsletter and brochures. The KPIs for this initiative would be the number of attendees per workshops and the number of attempted workshops “ticket” purchases (to verify if demand is higher than supply) .



Fig. 21: Example of a 2-4 years old workshops participating



Fig. 22: Example of a 5--10 years old workshops participating





# FINAL REMARKS

Besides the KPIs presented in what concerns each initiative individually, other KPIs should also be established for each of the strategies as a whole. For the **short run** initiatives it would be important to measure the: audience satisfaction, service efficiency, public conversion rates, concert's attendance variation, Return On Investment (ROI) and revenues variation.

It is **only when the short run strategy is measured and its success is confirmed** that it is recommended for GM to implement both medium and long term strategies presented in this report.

For the **medium an long run strategies** the success would be measured through the: audience satisfaction, public conversion, concert's attendance variation, ROI, revenues variation, Net Promoter Score (NPS), Customer Lifetime Value (CLV), Brand Equity, Share of Voice (SOV), number of brand mentions across social media and their content and search interest on Google.

## GULBENKIAN MÚSICA

This report is constituted by recommendations that answer to the project challenge and more specifically to the individual topic **“What should *Gulbenkian Música* do to converge the Gold public and make it advocate the brand and the experience to new publics?”**, in order to help FCG's decision makers.

A **prioritization upon the conversion of the publics was defined**, targeting firstly the **publics already closer to GM** as they represent **lower conversion costs**.

**Converging the Gold public into Platinum will make this public more loyal to GM, assuming a brand advocate role (that is possible due to this public not belonging to the GM's “selective” nucleus)**. Thus, this public's individuals will help on reaching and attracting new potential publics. This conversion also implies a “breaking of the barriers” between the loyal publics and the new potential ones as the Gold public is less rigid, more curious, more passion-driven and more digital-oriented. This will “force” some expected changes on GM's offer and FCG's identity.

**[In order to deeper comprehend the –Gold public and its recommended initiatives, it is advised to reed the global report.]**



Fig. 23: A musician at *Grande Auditório*



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