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

INDIVIDUAL TOPIC:
WHAT SHOULD GULBENKIAN MÚSICA DO TO INCREASE THE PLATINUM PUBLIC’S “CONSUMPTION”?

BRANDING LAB
Advisor: Professor Catherine da Silveira
Master Thesis • Masters in Management • Fall Semester 2016

SARA VALY • 2765

PLEASE READ THE GLOBAL PROJECT BEFORE READING THE INDIVIDUAL REPORTS.
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1. CONTEXT
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 5th and November 11th 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 an 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
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.
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** 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

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2 New Consumer Decision Journey (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.

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1. **PLATINUM PUBLIC**: This public by being loyal is already integrated 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 “details”. Considering GM’s experience as very familiar and 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).
2. **GOLD PUBLIC**: This public is composed by music connoisseurs, 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.
3. **SILVER PUBLIC**: This public’s individuals appreciate classical 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.
4. **BRONZE PUBLIC**: This public does not remember GM’s concerts 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.

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1. 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.
2. 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.
2. INDIVIDUAL REPORT
In order to characterize the core & loyal public of GM it is necessary to understand its composition, behaviour and thoughts.

Regarding age it is possible to observe that the great majority (18 out of 20) of the sample’s individuals from the Platinum public are aged between 41 and 65. However, it is important to bear in mind that this does not represent the total audience accurately since the sample only included people from 25-65 years old. The majority (72%) of the core & loyal public of GM has, in fact, more than 55 years old being the average age 62 (Appendix 15 from the global report).

Regarding social classes, 11 individuals are from social class A and 8 from B, being only 1 individual from social class C1.

This indicates that individuals from the Platinum public are relatively old and have a high level of education and a high-skilled job.

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1 Since the data collected for the core & loyal public is not statistically representative, the graphs presented on this section are merely a visual representation.
2 Sample from the interviews and questionnaires.
The Platinum publics’ relationship with culture & entertainment is highly related with GM’s events as this group is generally composed by music connoisseurs who have been attending concerts at the Foundation for several years. All the respondents from this group mentioned GM’s concerts as the last cultural activity they have attended.

Due to its long experience and familiarity with these events, the Platinum public has developed a deep relationship with FCG and is very loyal to GM, seeing its offer as a top source of entertainment and which, thus, fills a great portion of their share-of-time (defined as the time that an individual dedicates to a particular activity out of its total free time). Thus, we know that this public attends “Concertos em Instituições Culturais” at least six times per year, given that GM is inserted in this category.

These individuals also dedicate a portion of their share-of-time to “Jantar em Restaurantes” and “Cinema” but by having a strong connection with culture they also have a high attendance to “Museus/Visitas a Monumentos” and “Espetáculos de Artes Performativas” (5 out of 12 go more than 6 times a year). On the other hand, the less frequented activities are concerts at big festivals (8 out of 12 have never attended), sports events (7 go less than once a year), dance and other non-classical music concerts.

Regarding companionship, this group usually attends cultural events mainly with their families and friends (Appendix 16 from the global report). Moreover, regarding “Concertos em Instituições Culturais”, out of the 12 respondents, no one goes alone although they say it wouldn’t be a barrier if they had to do so.

In what concerns the active search for information, this public only investigates about “Concertos em Instituições Culturais” since they do not show a high interest for the other type of activities as they do for concerts at cultural institutions. Information comes from various sources, with the most mentioned ones being the written press and digital communication of the institutions. Also, the majority of the interviewees receive information and newsletters from several cultural institutions.

“It is also possible to observe that education and family were mentioned as the main factors for starting to attend classical music concerts and get to appreciate the genre. In fact, from the research, 10 out of 20 have studied music or played a musical instrument and almost all of the respondents have had a musical mentor. Also the attendance to classical music concerts as a child is verified in most of the individuals and is referred as the main trigger to create the habit of attending this type of events, together with having listen to the genre as a child. Moreover, all the individuals from the Platinum public have their children playing a musical instrument.” (M, 57, Platinum)

The research shows that family/friends are also a very important source of information and influence on what regards classical music connection and involvement with GM in particular (4 out of 12 have mentioned it).

“(...) Mas a razão pela qual eu vinha aos concertos enquanto miúdo não era porque estudava música, mas sim por influência familiar. Mais tarde não, a partir de 1994 era por prazer.” (M, 55, Platinum)

“A música clássica não é uma coisa muito fácil, tem que ser criado um hábito (...) A verdade é que essa educação é muito importante, assim como também o facto de se habitar as pessoas a valorizar aquele género de música e a cultura.” (F, 57, Platinum)
2. INDIVIDUAL PROJECT | 2.1. DIAGNOSTIC

THE PLATINUM
RELATIONSHIP WITH CULTURE & ENTERTAINMENT (2/2)

As this public is already knowledgeable about the prices of the “Concertos em Instituições Culturais” (and have GM as reference on their minds) they are all willing to pay more than 15€ for this kind of concert: Out of 12 respondents, 4 answered to be willing to pay between 15€ and 30€, 3 between 30€ and 50€, 3 between 50€ and 80€ and 2 would pay more than 80€. Their willingness to pay for other musical events is not as high since they are not so interested on the musical genres – they are more likely to enjoy classical music genres such as the ones played at FCG.

Another reason that justifies their high willingness to pay may be their musical education, as it is mentioned as main influencer for people to be willing to pay a certain amount for an experience they value. However, this public is very interested on GM’s offer and so they desire to attend concerts weekly or every fortnight what may decrease their willingness to pay – a very high percentage of their monthly available income would be spent on this.

When talking about the reasons why other people, and mainly younger generations, don’t attend those events the education and society cultural side is blamed – they consider that culture should be more intrinsic in the Portuguese education.

“Acho que o preço é muito razoável, para não dizer muito bom. Claro que isto depois depende do interesse de cada um. A música clássica e este tipo de eventos têm de ser fomentados desde cedo através da educação.” (M, 28, Platinum)

"O problema não é o preço mas sim o facto dos jovens não estarem interessados na música clássica. (...) É o desinteresse e a falta de cultura.” (F, 64, Platinum)

Regarding music genres liked, the great majority only refers to the central music genres played at FCG – for ethnic music, for example, the majority is indifferent about it. This can be seen also from the observations (Appendix 17 from the global report), since this public is a frequent attendee only of the GM core cycles (ie.: Met Opera, Orquestra Gulbenkian, Grandes Intérpretes, Grandes Vozes and Piano) – highly valued by them (Appendix 18 from the global report). On the other hand, the cycles not so close to the FCG core such as Músicas do Mundo or Concertos de Domingo have a more diversified audience, including more individuals from the Gold and Silver publics that are not so familiar with the core cycles and go to concerts at GM due to the music genre of those specific concerts or the more relaxed atmosphere associated. These publics may also frequent the core cycles due to other multiple reasons.

Finally, this public values the entire experience of attending a classical music concert at a cultural institution: The most valued aspects are the room acoustic and the pleasant atmosphere and environment, with all 12 respondents referring them as very important. Other aspects valued are: reserved seats and comfort of the room possibility of buying tickets at the institution’s own website, parking lot, existence of a cafeteria working during the concert break and moments before the concert starts, interaction between performing artists and the audience, accessible price, promotion and discounts, and the possibility of buying tickets at main points of sale such as Fnac, Worten or Ticketline.
The Platinum public’s relationship with FCG mostly concerns GM however they also frequent the “Exposições Temporárias”, the “Museu Calouste Gulbenkian” and the “Jardim” (Appendix 19 from the global report). More specifically, about GM, this public usually attends concerts on a weekly basis (43%) or at least monthly (38%) since they are more likely to have subscriptions (Appendix 20 from the global report). Also, 41% of the subscriptions are bought by correspondence while only 10% of loose tickets are bought through this method (Appendix 21 from the global report). For loose tickets 48% prefer to buy directly at FCG and 42% online.

Furthermore, it was possible to comprehend that this public is characterized by being:

1) Familiar with classical music – connoisseurs;
2) Familiar with other frequent GM’s attendees: part of its “selective” nucleus;
3) Intrinsically satisfied with the offer and experience. Issues are described by the respondents as “details”.

The following section describes in detail each characteristic of this public.

**Characteristic 1) Familiar with classical music – connoisseurs**

All individuals from this loyal public are music connoisseurs who recognize GM’s superior quality. These always buy tickets at the beginning of the season in opposition to the non-loyal audience in which 30% buy tickets one week before the date of the concert (Appendix 22 from the global report). Education and family were mentioned as the main factors for starting to frequent and appreciate classical music concerts. Actually, most of the respondents refer to have a previous connection with music due to their families, and the majority said that they are also influenced by friends and/or family to attend concerts at FCG.

Moreover, the majority had their first contact with music at FCG as a child, when attending the events with family members (17 out of 20 have attended a concert at FCG before the age of 18). This familiarity with classical music and GM implies that this public is always up to date in what regards GM’s music events since they have interest on the topic and try to get as much information as needed – the Music Seasonal Brochure and the website are the most mentioned communication materials (Appendix 23 from the global report) followed by the mupis and written press.

**Characteristic 2) Familiar with other frequent GM’s attendees: part of its “selective” nucleus**

Even when sometimes attending GM’s events alone, this public ends up meeting there people they know so in reality they are never alone, being therefore familiarized with the audience. In fact, many referred other GM’s attendees as being “part of the family”.

Moreover, music events at FCG are seen as an escape and an opportunity to enjoy the “pleasure of the moment”. The atmosphere is one of the most positive aspects mentioned for attending GM’s concerts. In fact, the majority of the respondents agree with the sentence “Considero que os eventos de música na FCG têm um ambiente de categoria e classe”.

"A FCG tem um programa de Música de Câmara e Ciclo de Piano que são notáveis, pois têm, por exemplo, grandes intérpretes de piano atual. Não [se] encontra melhor em Londres ou Nova Iorque ou noutro sitio qualquer.” (F, 64, Platinum)

“Comecei por estudar música - piano - em criança, e sem reparar estava já a ser estimulado ao longo do tempo.”

(M, 47, Platinum)
However, even if all inquiries like GM’s atmosphere and environment, some of the respondents claimed that FCG is “Só para Alguém” instead of “Para Todos”.

“The atmosphere of the Gulbenkian is truly different. There is a lot of movement, it’s more casual.” (F, 57, Platinum)

Hence, the Platinum public of GM expressed, on the projective technique, a very clear perception of the loyal attendees (Appendix 24 from the global report) being those divided into two main types of individuals (as it has been mentioned in the Project Challenge):

a) “Older” people who buy subscriptions every year and regularly attend GM’s concerts;

b) Music students who attend GM’s concerts driven by curiosity and passion for classical music.

Those two groups form the “selective” nucleus of attendees (“círculo fechado”).

The Platinum public also considers that no other cultural institution in Portugal offers the same “familiar” restricted nucleus of individuals, which is actually seen by them as a positive aspect since they feel themselves as part of that group of cultural and educated individuals. Besides sometimes attending concerts at other institutions, they only recognize a relationship with the Foundation.

In comparison to other cultural institutions either in Portugal or on an international level, FCG’s standards in terms of quality are considered very high.

“Na Gulbenkian, a ópera é fantástica. A acústica do auditório é espetacular, das melhores do mundo. Eu ouço muito música erudita e o meu julgamento ficou mais exigente ao longo do tempo.” (F, 58, Platinum)

“O melhor ambiente é o da Gulbenkian claramente. Sinto-me em casa e é muito confortável (...) Nós não temos uma sala em Lisboa com a mesma qualidade ou tão cosy como a Gulbenkian.” (F, 57, Platinum)

“Na Gulbenkian, the acoustics are fantastic. The auditorium is spectacular, one of the best in the world. I listen to much erudite music and my judgment became more demanding over time.” (F, 58, Platinum)

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“Vim sozinho, embora à Gulbenkian nunca se venha mesmo sozinho porque se encontra sempre dezenas de pessoas conhecidas do nosso meio.” (M, 30, Platinum)

“No São Carlos as pessoas são mais apaixonados pela música. Não são tão rígidos, vestem-se bem mas não são tão chiques. São da mesma idade [do que as da FCG] mas têm mais paixão na ida aos concertos.” (F, 58, Platinum)

Centro Cultural de Belém (CCB) is considered as having a diversified public aligned with the wide range of events this institution offers and also more frequented by with younger publics that are not so connected to classical music and to culture. The most common words associated with CCB (from the interviews’ projective technique) were: “diferente”, “estudantes”, “diversidade”, “versátil” and “jovem”.

On the other hand, Teatro Nacional de São Carlos (TNSC) is highly associated with one musical genre only (Opera) and with a public that enjoys classical music concerts. The respondents recognize that TNSC has been diversifying its publics but that its core public seems as passionate with classical music as GM’s public however being less rigid when compared with those. The most common words associated with TNSC were: “ópera”, “glamour”, “paixão”, “música” and “chique”.

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On the other hand, Teatro Nacional de São Carlos (TNSC) is highly associated with one musical genre only (Opera) and with a public that enjoys classical music concerts. The respondents recognize that TNSC has been diversifying its publics but that its core public seems as passionate with classical music as GM’s public however being less rigid when compared with those. The most common words associated with TNSC were: “ópera”, “glamour”, “paixão”, “música” and “chique”.

“The atmosphere of the Gulbenkian is truly different. There is a lot of movement, it’s more casual.” (F, 57, Platinum)

“O melhor ambiente é o da Gulbenkian claramente. Sinto-me em casa e é muito confortável (...) Nós não temos uma sala em Lisboa com a mesma qualidade ou tão cosy como a Gulbenkian.” (F, 57, Platinum)
THE PLATINUM
RELATIONSHIP WITH THE FOUNDATION (3/3)

It can also be seen that attendees who are very loyal to GM such as the ones from the Platinum public are very proud to be part of the nucleus due to the positive feelings and “status” they associate with the experience. In fact, most of them agree with the sentences “Considero que ir à FCG me faz ter um estilo particular do qual gosto” and “Considero que ir à FCG me valoriza aos olhos dos outros”.

Concluding, the Platinum public give high importance to the familiar and elitist atmosphere of the music events. Another thing that was verified on the qualitative research was that this public does not seem to be very open to the idea of inviting “outsiders” to attend concerts at GM (i.e. non-connoisseurs that do not belong to the nucleus and are not from their families). Moreover, since this public values the GM’s “selective” nucleus and do not want to “ruin” it, they usually only bring their families and/or other connoisseurs to attend concerts with them.

“Gosto de trazer amigos interessados neste tipo de experiências ou que gostem do programa. Por exemplo, traria um aluno meu [do conservatório] porque tem que passar por essa experiência e ter sensibilidade.” (M, 30, Platinum)

Characteristic 3) Intrinsically satisfied with the offer and experience. Issues are described as “details”.

Although the Platinum public is fully satisfied with GM’s offer and experience, it is also very critical and therefore able to identify some issues and recognize space for improvement in some specific touching points of the experience.

However, their satisfaction, commitment and affinity towards FCG are the justification to their loyalty and make them see those issues on the GM experience as “details”, therefore not threatening their loyalty to the Foundation.

For instance, the way GM relates with its loyal public is described as an issue that could be improved. Specific issues were identified at this point such as the Music Seasonal Brochure not being available for deliver: this implies the obligation of people to go to the Foundation in order to get one physical brochure. Also, the Platinum public recognizes the fact that the existent relationship with the Foundation is “one-sided” - interviewees feel a personal relationship with GM but the majority feel there is no reciprocity from the Foundation side.

Solving the identified problems would improve the relationship between the Foundation and the core & loyal audience by delivering them an overall experience of excellence. Moreover, it could mean a growth in the occupation rate of several cycles, since individuals from this public seem to give up on buying tickets for more concerts when facing issues. For instance, solving it could increase the occupation of Música de Câmara and Música Antiga that are among the cycles with the lowest occupation rates in the previous musical season (2015/16).

“For instance, the way GM relates with its loyal public is described as an issue that could be improved. Specific issues were identified at this point such as the Music Seasonal Brochure not being available for delivery: this implies the obligation of people to go to the Foundation in order to get one physical brochure. Also, the Platinum public recognizes the fact that the existing relationship with the Foundation is “one-sided” - interviewees feel a personal relationship with GM but the majority feel there is no reciprocity from the Foundation side. Solving the identified problems would improve the relationship between the Foundation and the core & loyal audience by delivering them an overall experience of excellence. Moreover, it could mean a growth in the occupation rate of several cycles, since individuals from this public seem to give up on buying tickets for more concerts when facing issues. For instance, solving it could increase the occupation of Música de Câmara and Música Antiga that are among the cycles with the lowest occupation rates in the previous musical season (2015/16).
The New Consumer Decision Journey – CDJ - was developed by McKinsey & Company and shows the touching points (i.e. consider, evaluate, buy, enjoy, advocate and bond) in which companies can concentrate on if they want to influence their consumers in the right time and in the right way.

As already explained, the Platinum public appreciates GM, not only for the musicians it brings but also due to the entire experience and atmosphere. They value the familiarity in the events, where they encounter acquaintances and friends and feel part of a community, usually fostered for many generations. Moreover, this public has a strong connection with music and attends GM’s events since childhood.

These attendees are therefore “active loyalists” and GM is seen 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. 7). 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.

Thus, there are some factors that influence their behaviour in the CDJ and that need to be point out:

1) The familiar atmosphere of GM’s events, which is highly valued by this public, as they are not very prone to invite outsiders to share this experience with them (however, they do wish for their own family to maintain a relationship with GM). This may be explained by the previous mentioned characteristic of recognizing the existence of a “selective” nucleus - elite group - and the positive sensation of being part of it, thus not wanting to “ruin it”.

2) Despite seeing GM as their primary source of entertainment, they recognize some issues in the experience, seen as “details”, that preventing them from enjoying the experience as much as they could.

"A FCG tem um programa de Música de Câmara e Ciclo de Piano que são notáveis, pois têm, por exemplo, grandes intérpretes de piano atual. Não [se] encontra melhor em Londres ou Nova Iorque ou noutro sitio qualquer.” (F, 64, Platinum)

"Sinto que as pessoas já são regulares e conheço as caras na maioria das vezes. Existe até muita convivência entre as pessoas que se conhecem e vão regularmente.” (F, 57, Platinum)
RECOMMENDATIONS
After the diagnostic phase it was possible to understand GM’s problems and opportunities towards its core & loyal public. First of all, in order to solve the “issues seen as details” that the Platinum public identifies, there is an opportunity relying on the improvement of the communication and relationship of GM.

Thus, and since the main goal to this target group is to increase their consumption of GM products/services, it is important to build a strategy accordingly.

### Short Run
- **FGC needs to solve the verified issues in order to improve the experience of this public at GM’s events and deliver a service that fits FCG’s ideals.**
- As already known, these issues are seen as “details” by the Platinum public and do not influence their loyalty towards GM. However, overcoming those issues would increase their satisfaction.

### Medium Run
- Giving the high importance of delivering a service without flaws, the short run strategy would address these issues targeting all the publics and not having special objectives per public.
- However, the medium and long run strategies would address the existing opportunities by improving the communication and relationship.

### Long Run
- On the medium run the objective for the Platinum public is to improve their relationship with the Foundation and by consequence to increase their consumption of GM’s events, (and even towards other FCG’s services and activities) through initiatives that focus on co-experience & affiliation and purchasing.
- On the other hand, on the long run strategy the focus would be to continue delivering this public an overall experience of excellence.

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**STRATEGY OVERVIEW & OBJECTIVES**

The growth opportunities for the Platinum public are related to the fact that they have a very strong relationship with **Gulbenkian Música** and FCG and a strong connection with classical music, which turns them into loyal attendees. This can be used to increase their consumption, either by attending more and different concerts/cycles or by increasing their consumption of other FCG services.
Going to a concert at FCG should be an integrated experience that goes beyond the fact of assisting to outstanding musicians playing classical music instruments. GM should therefore manage its experience in order to be able to deliver strong positive associations in every touching point with the audience.

The Platinum public is intrinsically satisfied with the offer and experience of Gulbenkian Música however acknowledges the existence of some issues (describing it as “details”) that do not influence their loyalty towards the brand.

The main aspects pointed out by this public were:

- No purchase confirmation (correspondence purchases);
- Non confidential payment methods;
- No tickets availability (sold out but still communicated);
- Brochure not available for delivery;
- One sided relationship;
- Parking lot: problems on the payment method and low number of slots;
- Crowded cafeteria and wc queues.

Taking that into consideration, GM’s experience was fully analysed (fig. 8) with the objective of understanding the link between the current offer and the core & loyal public and the gap concerning the publics with potential for growth. The figure aims to present the experience and its multiple touching points in the form of a cycle from the moment the consumer gets to know about a musical event at FCG (“Concert Awareness”) until the moment in which the Foundation keeps in touch with the consumer, stimulating the “Relationship”.

Thus, the following six recommended initiatives aim to address these identified issues, in order to improve the experience of the core & loyal public of GM and help on the mission of delivering a service of excellence that fits the Foundation’s ideals and the Platinum public’s expectations – turn it even more satisfied with the whole experience.

**THE EXPERIENCE “DETAILS”**
THE EXPERIENCE “DETAILS”

1. NEW PAYMENT METHODS
In order to facilitate the acquisition of tickets, it is recommended the addition of new payment methods: Paypal and MB references (intending that buyers are not requested to insert their credit card details due to safety and privacy issues). Upon the completion of the purchase, FCG would then send a message to the buyer to confirm the success or unsuccessful of the purchase. This would affect the Platinum public at the Buy stage of the CDJ, increasing the number of successful purchases.

2. RENOVATED ONLINE BOX OFFICE
To address the online purchasing issues, it is suggested the implementation of a more intuitive and friendly user interface. Users would be able to buy tickets online for a specific concert by navigating over FCG’s website, going to that concert’s descriptive page through and clicking in the ‘Add to shopping cart’ button. Moreover, tickets would have a new option of being electronic( with a QR code). This initiative would affect the Platinum public at the Buy stage of the CDJ, increasing the number of successful online purchases.

3. TRANSPORTS AND ACCESSIBILITY
Companies such as Uber or MyTaxi would partner with FCG and develop special conditions as to give discounts to GM events’ spectators. In return, these companies would have the opportunity of expanding their current market by having access to GM’s publics. A great part of the Platinum public belong to an older generation who is not used to deal with new technologies (thus, this initiative would require an initial effort from GM to educate its publics). This initiative would allow to “touch” this public in the Enjoy stage of the CDJ.

4. PARKING PARTNERSHIP
A partnership with Parque de Berna would address the issues related with car parking, providing an alternative option for spectators to park their car other than the FCG’s own parking garage. Moreover, the implementation of the Via Verde option in FCG’s own parking garage would allows for a more efficient and faster entrance and an easier traffic circulation inside the garage. This initiative would allow to “touch” the public in the Enjoy stage of the CDJ.

5. CAFETERIA IMPROVEMENTS
Concerning the efficiency of the cafeteria, it is intended to have a quicker and more efficient service. All cafeteria cash registers at the counter should be working and each having its own assigned employee. Next, it is recommended to have specific service lines for different payments methods - a service line designated for payments in cash, a line for payments in credit and a line for payments with the Membership Program’s Ambassador card. This initiative would affect the public in the Enjoy stage of the CDJ.

6. CRM SYSTEM
The implementation of a Gulbenkian Música CRM system is recommended to allow the foundation to efficiently collect data from the audience on every touching point, allowing for the creation of a detailed database that contains customized and individual information of every single spectator. With this information, FCG would be able to define the profile of its spectators, being able to address and communicate with them (in the medium and long run) in an efficient way, such as directing offers and promotions that go in line with a particular spectator’s preferences and needs.
This membership program aims to give several benefits to all the publics who attend concerts more than once (repeated purchases), according to their regularity and frequency towards GM.

As known by the Diagnostic phase, the Platinum public desires a stronger/closer relationship with the Foundation and aspires to be rewarded by their loyalty. Thus, the objective is to make this public’s individuals feel special and valued, focusing on the improvement of its relationship with GM by rewarding/recognizing their attendance and loyalty. For them, this membership program aims to improve Brand Loyalty (incentivizing a better Enjoy and Bond phases of the CDJ) what can by consequence increase their Brand Purchase as well – by making them consume more.

This program would allow GM to divide its publics in three different levels and therefore to have three cards with a specific set of benefits to each segment: Enthusiast, Connoisseur and Ambassador. Also, each level would have different requirements of belonging, being the objective to have ‘Enthusiast’ mainly targeting Silver public, ‘Connoisseurs’ targeting Gold and ‘Ambassador’ targeting Platinum.

The set of features and benefits of each card would vary by level. The benefits mutual to all the levels would be: 1) Discount at FCG stores - for them to increase purchase at other FCG services; 2) Discount to bring two friends to concerts twice a year – trying to use Platinum as advocates by incentivizing them to invite other people; 3) Discounts for some concerts chosen based on the concerts each individual like the most (history of purchases) – FCG would send occasional emails warning there are available seats at concerts they may be interested in, to incentivize one’s purchases and fill free seats; 4) Special price for ‘Parque de Berna’ – for the members of this program the parking would cost only 2€, incentivizing its usage; 5) Other exclusive offers and special promotions.

The upper level (Ambassadors) would have more benefits in order to reward the Platinum public to their loyalty. Those benefits would be: 1) Music Seasonal Brochure sent home for free; 2) Birthday gift that may be one merchandising article; 3) Invitation to the Christmas and FCG Anniversary cocktail as part of the exclusive events created thinking on these individuals who enjoy the exclusivity and recognition; 4) Possibility to use the card as payment method at FCG services by connecting it to one’s’ credit card.

The card would have no costs as even the publics who are more loyal and devoted to the concerts would find more attractive to be rewarded with less benefits than having to pay an extra to become part of the group who have greater benefits.

"Quanto a uma relação mais «próxima» com a Gulbenkian, claro que gostaria de ser premiada pela regularidade. Acho simpático por exemplo não ter de estar imenso tempo na fila para comprar um café. Também gostava de receber mais informação claro..." (F, 43, Platinum)
The "Uncovered Auditorium" visits initiative aims to offer a new and interesting perspective on the concerts, making current attendees more involved with the dynamics of the concerts by targeting the Bond phase of the CDJ and enhancing this public’s Brand Loyalty, creating a stronger connection with GM.

Visits would happen every six months and would be subject to online registration since they have limited vacancies (groups of 20 people for each visit).

The communication of this initiative would be through social media such as Facebook, although the CRM system would allow to communicate the visits directly by email to the more frequent publics.

The agenda of these visits would include a backstage tour and the entrance to a rehearsal may be considered. This would imply the presence of a guide, which should be connected to music and may be member of the orchestra or choir.

“Uncovered Auditorium”, for the connoisseurs, would have more specific details about the infrastructures and the logistics of each concert, curiosities about classical music and history about GM and its artists.

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 start going more frequently to the concerts after attending the visits.

Fig. 10: FCG’s auditorium
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 Buy 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.

As seen in the Diagnostic phase, the Platinum public’s individuals have a strong connection with music and are either professionally or academically related with classical music. Thus, this 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. It is known that this public is a regular presence at GM’s events but, by presenting this new discount policy, it is possible that individuals feel more willing to attend more events (for example, concerts from cycles that they are not currently attending) and thus, end up by consuming more.

Since the goal is to address more frequent spectators of GM, the FCG box office (both physical and online) would be the main channel 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.

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.

Some KPIS for this initiative are: the number of 50% discount tickets sold to music professionals; the invitation tickets variation between periods - before and after the initiative being implemented. Moreover, 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.
SUBSCRIPTION 50/50 PAYMENT

The fact that subscriptions are fully paid at the beginning of the season makes Platinum public, not always available to buy more than one subscription or even add to their purchase some loose tickets.

Thus, 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 (more) subscriptions and purchase additional 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.11: GM’s seasonal brochure 16/17
This initiative would be based on the creation of a new service that would replace the conventional babysitting one.

Since individuals from the Platinum public are not playing its role as advocates due to the “nucleus feeling”, it is important to slowly try to converge them to do so. Thus, since the only people they are willing to take to GM’s events are elements from their family, this initiative (initially targeted to the Gold public) would also take advantage of this fact – inviting Platinum to bring children (either their sons or grandsons) to the Little Music Workshops and to influence other publics.

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 differently.

The two groups would be composed by:

**Children aged 2-4:** To become familiar with some musical instruments and be able to try them and

**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).
2. INDIVIDUAL PROJECT | 2.3. FINAL REMARKS

FINAL NOTE

The present individual report aims to address the Platinum public within the challenge of “How to attract potential publics to Gulbenkian Música without losing the current ones?”. As the “current ones” are the individuals from the Platinum public, it is important to note that, as they are fully satisfied with GM’s experience, the modifications proposed to GM’s identity have to take into consideration the Platinum public in order not to lose them (by making them confused and disappointed with the experience delivered).

Thus, our recommendations both on the individual topics and global project, have had in consideration a prioritization upon the conversion of the publics, targeting firstly the publics already closer to GM as they represent lower conversion costs - fast ROI without the necessity of big changes on Brand Identity and GM’s offer.

Thus, specifically for the Platinum public and with the objective of finding an answer to the marketing question of “What should Gulbenkian Música do to increase the Platinum public’s «consumption»?” it was developed a strategy composed by a set of initiatives organised in the short, medium and long run.

After solving the issues (on the experience) identified by the Platinum public, it is time to focus on this public’s needs and desires and on their specific relationship with GM. Therefore, the implementation of a CRM system would be essential allowing GM to segmentate its audience and to develop a better consumer care service.

Another important aspect to point out is that this public’s individuals are usually subscriptions’ holders that do not buy loose tickets so regularly. Thus, it would be crucial to “remind” them of the existence of concerts with a musical genre similar to the cycles they already attend and for which could be bought loose tickets, being this a way of increase their consumption. Thus, in the medium term, initiatives concerning co-experience & affiliation and purchasing have been presented. In the long run, also the family involvement is addressed - as the Platinum public values the musical education since childhood and we have seen that this is an influencer factor to attend concerts at FCG, it is important to take advantage of the fact that this public only plays its role as brand advocate with family members.

Moreover, besides the initiatives presented on this individual report being the ones that would influence directly the Platinum public, other initiatives that were recommended through the global report are also important for this public as it might indirectly affect them: Christmas Box, New Points of Sale, New Subscriptions Options, New Brochures and Family Brunch.

Concluding, being the Platinum the core & loyal public of GM (due to its strong connection with music and rapport with GM), the relationship with this public should be fostered by delivering them an overall experience of excellence and an immersive and customized visit experience. By solving the issues although seen as details, rewarding them for their loyalty and encourage them to attend additional concerts/events, it would be possible to increase their satisfaction and consequently, their consumption.

Last, as the Platinum public is mainly composed by aged individuals, following the “normal” path of life, they will be replaced by the young Platinum (music students) and Gold public individuals (as proposed in the global report). Hence, at a long run, this will “force” some expected changes on GM’s offer and FCG’s identity.

[For a deeper comprehension of the Platinum public and its recommendations, it is advised to read the global report.]
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