



**CNB**  
COMPANHIA  
NACIONAL DE  
BAILADO

*Financing a CNB's Documentary through Crowdfunding*

by

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based on the CEMS MIM Business Project:  
EDP Foundation – The Long-term Sustainability of Companhia Nacional de Bailado



A WORK PROJECT

submitted in partial fulfillment of the requirements for the degree

MASTER IN MANAGEMENT



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# 1. Business Project Context

## 1.1 Companhia Nacional de Bailado

Considered the biggest dance company in Portugal, Companhia Nacional de Bailado (CNB) was created by Government dispatch in 1977, when other countries in Europe were also acknowledging the democratic importance of developing its artistic landscape. Today, CNB is recognized for its quality and versatility when interpreting classic, neoclassic, modern or contemporary dance (Amorim, 2012). The company currently performs at Teatro Camões in the Parque das Nações terrain and it is subsidized by the Portuguese Government and mainly sponsored by EDP Foundation. Luísa Taveira, CNB's artistic director since 2010, has notably contributed to continue promoting the Dance within the Portuguese cultural sphere. Presenting repertoires with full-length classical ballets and contemporary creations by both Portuguese and internationally renowned choreographers has critically helped CNB to strengthen its competitive advantage in the Dance category of the country's performing arts sector.

## 1.2 Portuguese Setting and CNB's Current Situation

Despite being an institution of reference in Dance, CNB's activity is still significantly dependent on the government support. This limitation, especially during an economic and financial crisis context, inevitably reduces the company's capability to invest more on the communication and promotion of its cultural offer to the Portuguese society and international tourists. Moreover, fewer Europeans are engaging in cultural activities and Portugal is leading this downward trend by reporting only 6% on high cultural participation when compared to Denmark and Sweden, which registered 74% and 68%, respectively (European Commission, 2013). Therefore, CNB's constraints in terms of communication resources to engage with Portuguese audiences and raise foreigner's awareness have been aggravated by the increasingly lower purchasing power of the citizens to attend cultural activities (European Commission, 2013). Thus, to protect the long-term sustainability of the National Ballet, the starting point of the Business Project was to solve the following problem: considering its limited resources, how can CNB increase the current occupancy rate of 57%, targeting their actual and potential customers (both national and international) without moving away from the present CNB values and quality?

### **1.3 Business Project Challenge**

In order to provide strategic recommendations to increase CNB's overall ticket revenues in the long-term, the first big challenge was to understand the profile of those current and potential customers. Since CNB has never conducted any kind of market research and there are very few secondary sources about the Portuguese performing arts sector, specifically statistics about Dance, it was fundamental to first conduct an extensive market research to study the profile of all targeted customers and to benchmark CNB with international ballet companies. The other great challenge was not having specific knowledge in arts and culture management and having the mission to improve CNB's occupancy rates without having many resources available to reduce the lack of information detected and without compromising the high quality of its cultural offer.

### **1.4 Summary of Conclusions**

The market research conducted to understand the current audience and both national and international potential customers, revealed that lack of information is a major barrier preventing attendance to CNB's performances, the awareness of CNB among international tourists is very low but there is interest in Dance, digital media is the most preferred source of information for all three target groups and in general people are willing to pay more than the average price at CNB. Taking into account the characteristics of CNB, the research results as well as the best practices of the Portuguese cultural centres and international leading ballet companies, recommendations were proposed to stimulate changes on a strategic level and help CNB achieving long-term sustainability. In terms of Communication and Promotion, it was suggested an increased focus on establishing and communicating a consistent brand image, strengthening the use of digital media and establishing campaigns in the form of contests to address the low brand awareness and increase engagement as well as improving information availability to broaden the target audience. To increase ticket revenues, the Price-related recommendations included a new pricing strategy with a higher range of prices, smaller discount percentages, loyalty cards, more discounts through social media engagement and also new buying incentives for the "early birds". The Partnership-related recommendations suggested cooperating with well-known hotel groups and city sightseeing buses to increase awareness of CNB's location and try to attract the international tourists niche. Finally, to further address the limited availability of resources of CNB and gain new creative input, it was proposed to cooperate with universities.

## 2. CNB's Crowdfunding Project

### 2.1 New Approach

CNB's main limitation is its restricted access to financial resources and consequently insufficient investment in communication to target current and potential customers. Therefore, it was important to take an innovative approach in this report exploring the Crowdfunding phenomenon as a more attractive way to promote CNB's performances and parallel activities. This would involve direct monetary support and engagement from society, aiming at developing a high-quality documentary about the company. In the Business Project, the recommendations regarding communication were mainly focused on showing to CNB the importance of having a consistent brand and presence in digital media through the proposal of various small activities. However, for this report the objective is to develop a greater promotional project, such as a documentary, since it can provide higher future impact on ticket revenues by raising higher awareness and engaging the whole society. Given CNB's financial constraints, a crowdfunding campaign for community fundraising can be the opportunity to bring a documentary about the company into life.

### 2.2 Crowdfunding Overview

#### a) Definition

The concept of crowdfunding is relatively new, emerging in 2009 with an American platform: Kickstarter. Thereafter, it has successfully become a popular financing alternative across various industries, mainly in arts, film, music and digital media. The first to provide a definition stated that it *"involves an open call, essentially through the internet, for the provision of financial resources either in the form of donation or in exchange for some form of reward in order to support initiatives for specific purposes"* (Belleflamme, Lambert & Schwienbacher, 2011).

This definition basically builds on the roots of crowdsourcing, which is the broader concept of an individual reaching a goal by receiving and leveraging small contributions of any kind from many parties. Thus, crowdfunding is the application of this concept to the collection of funds through small monetary contributions from the general public in order to finance a particular project. In the present context, the key driver for its success is its strong link to online social networking and its ability to harness the power of online communities increasing engagement and gratification to extend project's financing and promotion opportunities (Rubinton, 2011).

Different models of crowdfunding are emerging, but currently the donation/reward-based model is the most widespread in the world. Over \$1.5 billion (USD) was already raised globally to fund more than 1 million projects or initiatives, and crowdfunding platforms reached a growth of 54% in 2011 and were estimated to grow 60% in 2012 (Massolution/Crowdsourcing LLC, 2012).

Trough this donation/reward-based model, individuals make a financial contribution to a project with the personal desire to support, participate and engage in its meaningful development and realization. However, an incentive system to help stimulate contributions is typically used. Incentive rewards can range from named recognition of contributors in the project's credits to branded merchandise or opportunities to meet with creators or attend special events related to the project such as a launch party or a premiere event (Kleemann, Rieder & Günter Voß, 2008).

### *b) Platforms*

Official crowdfunding platforms have become one of the main focuses of the industry, since it promotes a more transparent, convenient and easier exchange of money and information online. There are over 500 crowdfunding platforms worldwide. Internationally, Kickstarter considered the number-one donation-based platform worldwide operating in the creative field and IndieGoGo considered the most relevant general-purpose global platform, charge both a success fee, but represent the most thriving cases (Wicks 2013). However, in Portugal the number of successful crowdfunding projects is lower due to the country's market dimension. Although these platforms accept all project types, in Massivemov the projects that achieve at least 80% of the funding objective are financed, while in PPL only if the funding goal is reached the project is financed and a 5% success fee is charged (see Appendix A, B, C about the platform's results).

### *c) Potential Risks*

Crowdfunding also comes with potential barriers that might hinder the adoption of this alternative funding model. Since, crowdfunding is beginning to become a serious industry, the general public is not very aware of the whole concept to support creative projects. In addition, if a project does not meet its funding goal or is not completed after being financed, reputation can be publicly damaged. Time and effort costs associated with creating and promoting the campaign can also be underestimated as well as the on-going effort needed to engage and update contributors on the project's progress both during and after the campaign. Lastly, targeting the same network multiple times will eventually cease support (Steinberg & DeMaria, 2012).

## 2.3 Introducing CNB's Crowdfunding Project

### *a) Setting the objectives*

The idea of developing a crowd-funded documentary for CNB emerged from the fact that crowdfunding is today a global and rising phenomenon that mainly supports creative content industries as an alternative financing vehicle (see Appendix D). Therefore, the main objective with this documentary project is to solve a financial limitation in terms of marketing and communication resources that are relatively low to target current and potential CNB's customers.

Trough an independent but high quality documentary costing significantly less than a traditional broadcast production, CNB can better promote its talented work and all the dedication applied in offering culture to the society. Showing its dancers rehearsing and performing, interviewing the choreographers, artistic director and important CNB staff as well as demonstrating the company's parallel activities is an important way to start connecting with the current audiences and foster the awareness and knowledge about Dance and the company to potential customers.

Moreover, the crowdfunding platform itself acts as a creative and powerful promotional tool before, during and after the documentary campaign, helping to attract more people to CNB's performances and thus increasing ticket revenues in the long-term. Hence, the objective is also to use the initiative to draw the public attention, raise knowledge and engage audiences with CNB by using the platform as a two-way communication channel (Belleflamme et al., 2011).

Since the success of the project is dependent on the helping behavior of potential supporters, CNB's goal is to make people first believe in the project message and consider getting involved to then propose rewards to motivate contributions. Thus, CNB has to leverage on its non-profit organization statute, since non-profit initiatives are significantly more likely to reach their funding goal than for-profit crowdfunding projects (Belleflamme et al., 2011). In addition, CNB's credibility and reputation as the National Ballet Company, with already a great artistic network and fans' base, has to be also capitalized to get the crowd more efficiently instead of just relying on closer circles of friends and family. Therefore, the project overall message has to call people's attention to the insufficient marketing and communication resources that threaten the long-term sustainability of the company. Based on this problem, support is essential from the society for the production of a high-quality documentary to better promote CNB's cultural offer.

### *b) Defining the concept*

Audio-visual media is recognised to be the most powerful and widely understood medium of telling stories, connecting audiences and communicating important messages. Since the cost of developing a traditional broadcast television production is elevated, independent filmmaking has become an alternative due to its lower budget costs. Therefore, a CNB documentary to distribute online is a more feasible option to impact audiences in an emotional and personal way, raising public awareness and more knowledge about the organization and the quality of its work.

As Internet is unlikely to convert the currently uninterested in dance, CNB documentary is targeted at its fans and a public generally interested in culture and arts that either has already been to CNB, but lacks engagement to increase its attendance or has never watched a show due to lack of widely accessible information. Besides educating individuals and changing attitudes towards Dance, a powerful CNB documentary with visibility can also lead to future increased funding from other organizations or corporate businesses (Baranova & Lugmayr, 2013).

Despite having some videos about the performances and choreographers on its YouTube channel, CNB does not have yet an exclusive behind-the-scenes series as other major Ballet companies have. Based on the a mix of “Agony and Ecstasy: A Year with the English National Ballet”<sup>1</sup> and the “La Danse: The Paris Opera Ballet”<sup>2</sup> concepts of documentary, the idea is to develop a series of 2 short documentaries of 30 minutes that show the quality and truth about the Portuguese ballet world. From the rehearsal, the dancers and the performances to the artistic director, the choreographers and the management behind the scenes, the documentary should go deep inside CNB over half of the season. There could be a focus on movement’s details, but the documentary should present characters, events and miniature dramas that unfold in the course of the company’s work as well as conversations with artistic director, dancers and choreographers.

The process of pre-production (the arrangements for the script and film shooting) should start in the beginning of the season, to then start revealing the crowdfunding concept and project idea (Baranova & Lugmayr, 2013). After the campaign, the production (the actual filming process) and post production (all the technical edition and distribution) should be finished by the end of the season, keeping this way the public engaged in the crowdfunding project trough out the year.

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<sup>1</sup> <http://www.imdb.com/title/tt1853009/>

<sup>2</sup> <http://www.imdb.com/title/tt1500496/>

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### *c) Financing the project*

Until now, in the Portuguese PPL platform 184 other projects have been published, of which 73 managed to get financed and a total of 205 thousand euros have been pledged. While in the Massivemov platform, despite a higher success rate (56% compared to 46% of PPL), the number of published projects is still 63 and the total value pledged is only 103 thousand euros.

Thus, although PPL charges a 5% success fee, its higher visibility and “all-or-nothing” model bring more advantages to CNB. Looking at Kickstarter, the most successful crowdfunding platform that follows the same model and charges the same rates, 81% of the projects that have reached 20% of their funding goal were successfully funded (Steinberg & DeMaria, 2012). Therefore, using PPL for CNB’s documentary will similarly raise urgency to encourage the backers in pledging more and people will also feel safer in contributing once it is guaranteed that the money is not charged unless the project succeeds (see Appendix E for payment methods).

Regarding CNB’s funding goal, it has to include mainly the costs of renting the technical equipment and paying the crew to create and shoot the script. However, depending on the team experience, the quality of the equipment and the number of shooting days, the budget can vary immensely. Therefore, it is extremely important that CNB tries to estimate the documentary budget based on market rates and on other successful Portuguese crowd funded documentaries (see Appendix F, G, H, I, J, K). In the Portuguese platforms the funding goal for independent documentaries ranges from 1.000€ to 8.000€. Still, CNB already has a built-in audience, at least 22.000 Facebook fans and a great artistic network that can contribute to reach a comfortable budget of 15.000€ to then better manage the costs of a higher quality documentary. Choosing a funding timeline of only 60 days for this documentary can also be a powerful ally since it creates urgency in people to help and getting the word out quickly (Witt, 2012).

Moreover, offering exclusive rewards in exchange for contributions also costs money, but they are crucial to dictate the success on reaching the funding goal (Steinberg & DeMaria, 2012). Hence, using the common “all of the above” reward strategy, CNB can start to offer title credits and access to the production newsletter at the 5€ pricing tier; then for 10€ add the offer of a documentary’s poster; for 20€ can let people also download the documentary; for 50€ can mail the documentary in DVD, for 100€ can send people photos from the shootings and give access to the “making of” videos; and for 500€ can offer two CNB tickets and give access to its rehearsal.

#### *d) Communicating the project*

Only the best consistent crowdfunding campaigns can mobilize the public's attention to contribute, so it is important to plan a good marketing strategy. In the beginning of the season, after gathering the creative team interested in developing the documentary according to CNB's concept and fundraising conditions, the pre-campaign should start. In order to create expectation and inform the public about the crowdfunding concept and imminent fundraising, it is advisable to secure in advance the friends, family, colleagues and fans' promise to contribute with a pre-launch activity to create a sense of successful forward momentum (Calveri & Esposito, 2013).

All CNB members should start spreading the word within its closer circles and project flyers should be handed in before the shows together with the performance booklet, clearly explaining the distinctive traits of the documentary idea with links to the current CNB's Facebook and website to follow-up on more information. However, since this is a parallel project to CNB's main activities, after the preview on CNB's channels the fans should be kept being redirected to a new Facebook page created specifically to the event. The idea is to then start a more direct communication channel with detailed information about the project's dates and rewards offered.

After two months, when this preparation and pre-launch phase should be completed, it is time to officially launch the campaign on the crowdfunding platform with the funding goal of 15.000€ and a timeline of 60 days. To immediately start generating buzz it is really important to start with a innovative video pitch in the PPL platform, with CNB's important representatives speaking about the project's value added and calling for an action, as it is the best way to win the hearts and minds of potential backers with 122% of chances to collect more funding (Witt, 2012).

Following the launch, the project's progress must be updated mainly on the PPL platform and its Facebook page, but also on the CNB's page and website which can bring more media visibility. Hence, an intense promotional effort during the entire campaign with trailer videos and pictures from the production is crucial to keep the public involved and willing to share the project with its networks. It is also necessary to track the campaign progress, detecting where people are talking about it and analysing the conversion rates, the average pledge amounts and the remaining backers needed. After the campaign is over with success, CNB has to thank all supporters and keep in touch to let people know about the status of the documentary and its rewards. Then, by the end of the season the official CNB documentary release should be celebrated with an event.

### **3. Reflection on the Business Project Learning**

#### **3.1 Master's content applied**

Developing the Business Project with CNB required the interdisciplinary use of the Master's knowledge as an important basis to respond professionally to real-world management problems. The Marketing Research course provided important qualitative and quantitative marketing-research tools, including the use of SPSS for data analysis, which were essential to complete an entire marketing research project for CNB comprised of three questionnaires and thus validate the recommendations (see Appendix L that shows the marketing research methodology used in the project). From the Brand Management course, it was possible to transfer the branding concepts learnt (equity, image, identity and positioning) into CNB's project when suggesting an improved identity and a communication plan for the brand (see Appendix M that exhibits one of the branding frameworks applied to the project). Through the Integrated Marketing Communications course, where a variety of marketing activities were discussed with a focus on digital media, it was possible to apply the concepts to help CNB strengthening its overall corporate image and identity both internally and externally (see Appendix N that shows one of the marketing models explored in the project). In the Consumer Behaviour course the aim was to understand how the behavior of consumers can be affected by different marketing strategies, which was useful to evaluate alternative communication strategies for CNB based on the physiological processes occurring at each stage of the customer's decision (see Appendix O that depicts the consumer behavior models used in the project).

#### **3.2 New knowledge used**

The main advantage of a real life learning experience such as the Business Project was the new knowledge gathered from CNB's insights, from the research conducted in performing arts management in the for-profit and non-profit sector and from the project management processes applied for its successful completion. Since CNB works under significant financial strain, it is fundamental to use for-profit business strategies to help reducing the gap between income and expenses but it is also crucial to understand the non-profit performing arts organizations specificities. The role of brand management (see Appendix P that shows a strategic framework for non-profits applied to the project), the service experience and motivations of ticket purchase

in performing arts assume different priorities compared to a purely pro-profit organization (Hume, Sullivan-Mort, Liesch & Winzar, 2006).

Moreover, it was interesting to understand the importance of leveraging limited resources in the non-profit performing arts sector by building valuable strategic collaborations with other organizations, ranging from non-profit arts groups to community and businesses (Australia Business Arts Foundation 2001). Regarding project management practices it was fundamental to apply some frameworks, such as project orders and minutes to better communicate and also the work breakdown structures with Gantt charts to help the group organize itself, plan and control the business project (see Appendix Q that presents one of the frameworks adapted to the project).

### **3.3 Personal experience**

When analysing the project performance, my main strengths were the determination to succeed through hard work, commitment and attention to details as well as my assertiveness, organization and capacity to lead and work well in group. In terms of weaknesses, the ones that affected the project was being a perfectionist (not using the time so efficiently) and was also avoiding group confrontation to directly address insufficient individual work contribution and lack of motivation by one of the group elements. As a lesson for the future, I have to improve in trusting others more, better balance work to be more practical and try to be less shy in confronting people.

### **3.4 Project value added**

The great value of having developed this business project with CNB was gaining the capability to translate academic content into practical solutions for a real business problem and acquiring new knowledge through a hands-on experience approach. This contact with CNB through meetings at the theatre and invitations to the Dance performances provided a lot of enriching information about the performing arts business that usually is not explored in management courses. However, we could have had more intermediate formal meetings with the client to further discuss the strategic options and receive more business insights before providing all recommendations. In addition, this project offered the challenge of working in a multicultural team, which helped improving social skills and using process management techniques to perform more efficiently as a group. Yet, the CEMS peer evaluations should be stricter to help aligning home and exchange student's motivations and overall work contribution and commitment.

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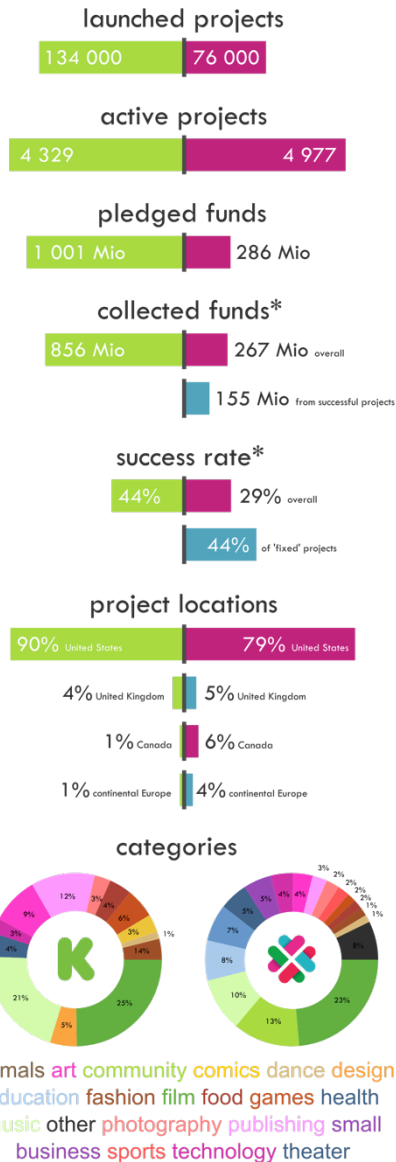
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# Appendices

## Appendix A

### Kickstarter and IndieGoGo Results

#### Kickstarter | Indiegogo



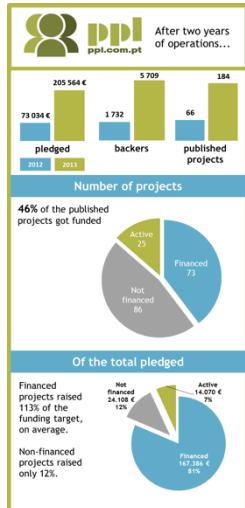
**crowdlogs.com**

\* Indiegogo offers 'fixed' and 'flexible' funding. A project with a flexible goal will receive any funds pledged. A fixed project will only receive funding if its pledges surpass its goal. In this graphic, a project is considered 'successful' if the pledges surpass its goal, independent of whether it is fixed or flexible. As flexible projects dominate Indiegogo, the ratio of collected to pledged funds is rather high.

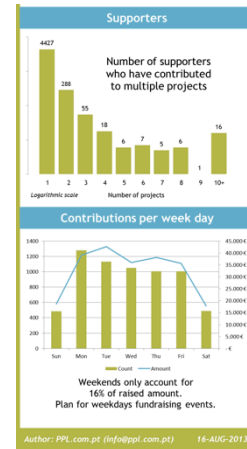
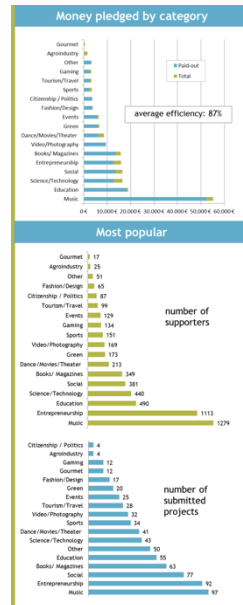
Source: [www.crowdlogs.com](http://www.crowdlogs.com)

## Appendix B

### PPL Results



Source: ppl.com.pt



## Appendix C

### Massivemov Results



Source: www.massivemov.com

## Appendix D

### Crowdfunding's Impact on Independent Film

#### \$100 Million Pledged to Independent Film

Yancey Strickler, Eli Dvorkin, and Elisabeth Holm · January 3 2013 · 21 comments

Today we're thrilled to announce that more than \$100 million has been pledged to film projects on Kickstarter. This is a big milestone for independent filmmakers and this new way of filmmaking. How big? Let's take a look.

Film & Video statistics (April 28, 2009 — January 1, 2013)

- **Total pledged:** \$102.7 million
- **Total collected:** \$85.7 million
- **Total backers:** 891,979
- **Funded projects:** 8,567

In the past three years, nearly 900,000 people have pledged their support to an independent filmmaker on Kickstarter, pledging [more than \\$100 million](#) to features, documentaries, shorts, webseries, and other film and video projects. Nearly \$60 million has been pledged in the past 12 months alone.

Here's how those funds have been distributed:

Film Subcategory	Pledged	Funded Projects
Documentary	\$42.64 million	2,394
Narrative Film	\$31.74 million	2,331
Short Film	\$16.68 million	3,000
Webseries	\$6.83 million	619
Animation	\$4.87 million	223

Documentaries have had the most dollars pledged, but every category has received millions of dollars from thousands of backers. More than 3,000 short films and nearly 5,000 feature-length films have been successfully funded since 2009.

#### Kickstarter's impact on film

In Hollywood, \$100 million might be the marketing budget for a single blockbuster, but independent filmmakers are more resourceful. This \$100 million helped to create more than 8,000 films, many of which have gone on to great acclaim and success.

- At least 86 Kickstarter-funded films have been released theatrically, screening in more than 1,500 North American theaters according to Rentrak. Another 14 films have theatrical premieres slated for 2013.
- According to [Rotten Tomatoes](#), three of the 20 best-reviewed films of 2012 are Kickstarter-funded ([The Waiting Room](#), [Brooklyn Castle](#), and [Ai Weiwei: Never Sorry](#)). Another Kickstarter-funded film, [Pariah](#), was among the best-reviewed of 2011.
- UPDATE: Five films have been nominated for Oscars in the past two years: [Sun Come Up](#) and [Incident in New Baghdad](#) in 2012, and [Inocente](#), [Kings Point](#), and [Buzkashi Boys](#) in 2013. A sixth, [Barber of Birmingham](#), launched a project after being Oscar-nominated. Three other films were shortlisted for Oscar nominations in 2013: [The Waiting Room](#), [Detropia](#), and [Ai Weiwei: Never Sorry](#).
- Kickstarter-funded films comprised 10% of Sundance's slate in 2012 and 2013. In total, 49 Kickstarter-funded films have been official selections at the prestigious festival.
- Kickstarter-funded films comprised 10% of the 2012 slates at the [SXSW Film Festival](#) and [Tribeca Film Festival](#). In total, 57 Kickstarter-funded films have premiered at SXSW and 21 at Tribeca.
- At least 16 Kickstarter-funded films have been picked up for national broadcast through HBO, PBS, Showtime, and other networks.
- Kickstarter-funded films have won at least 21 awards at the Sundance, SXSW, Tribeca, Cannes, and Berlinale festivals.
- Eight Kickstarter-funded films are [nominated](#) for Independent Spirit Awards this year.

Source: [www.kickstarter.com](http://www.kickstarter.com)

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## Appendix E

### PPL Payment methods

#### Payment method summary

	PayPal/Credit card	ATM	Bank transfer
User-friendliness	★★★ Easy, specially for existing PayPal users	★★★ Familiar to Portuguese users	★ Normal bank transfer and manual email with notification of transfer. Can be cumbersome for international transfers outside SEPA.
Amount availability	★★★ Few moments	★★★ Few moments	★ Up to two business days or more, according to banks and countries
Payment fees (on the user)	★ 0.35€ + 3.4% total amount [Why?] Eg. for PT: 5€: 0,54€ 10€: 0,71€ 20€: 1,07€ 50€: 2,12€	★★ 0.25€ + 1.8% total amount [Why?] Eg.: 5€: 0,35€ 10€: 0,44€ 20€: 0,62€ 50€: 1,17€	★★★ Depends on the bank. Generally free of charge for domestic and SEPA transfers.
Target	Most international and PayPal users	Users with a Portuguese bank account that wish to get immediate access	For larger amounts that can wait for the whole process

Source: *ppl.com.pt*

## Appendix F

Benchmark PPL: Documentary “Uivo”

# UIVO (HOWL) IS A DOCUMENTARY ABOUT ANTÓNIO SÉRGIO

INFORMATION COMMENTS (1) INVESTORS (117)

Caldas da Rainha, Portugal Dance/Movies/Theater



WATCH VIDEO

Gosto Partilhar 18 pessoas gostam disto.



To be shot between March and June of 2014, “Uivo” (Howl) is a documentary about the radio presenter António Sérgio.

An ultimate figure of alternative music of Portugal, António Sérgio was born in Benguela in 1950 and in his early followed his father steps in the radiophonic world.

He crossed from Radio Renascença, Radio Comercial, XFM, Radar, presenting mandatory radio-shows for wary audiences such as “Som da Frente” (1982-1993), “Lança-Chamas” (1983-1990) ou “A Hora do Lobo” (1997-2007), where he toasted his listeners with everything that was new in music, from pop to punk, to world music and folk. Many of his followers would rather give him their newly bought record so he can broadcast them, than heard it in their house.

Source: ppl.com.pt

**3 893€**  
RAISED

130% of the target 3 000€  
117 investors  
Expired on 03/03/2014

This project has been successfully funded

Created by:  
**Eduardo Morais**

Send email  
Visit website

**REWARDS**

Invest with 5€ and get

## Appendix G


### Benchmark PPL: Documentary “Música em Pó”

# MÚSICA EM PÓ

INFORMATION

COMMENTS (1)

INVESTORS (33)

 Caldas da Rainha, Portugal

 Video/Photography


 Gosto  34 pessoas gostam disto.



To be shoot in the beginning of 2013, “Música em Pó” (Music on Dust) is a documentary about ten vinyl record collectors, focusing on their relationship with their collection.

Entirely directed and produced by me, this movie will portrait music by its format, by the reflections of the record covers, and by the journeys the records did until their ultimate owner.

Starring melomaniacs such as: Rui Miguel Abreu (BLITZ); João Carlos Callixto (RTP); Beatbombers (scratch world champions), among other collectors who will be revealed by the shooting days, I will document the some of the obsessions of these music lovers and the dedication to their own collections.

“Música em Pó” will give the viewer a stronger empathy with the vinyl format, while I give a proper value to all of Portuguese musical culture.

Source: [ppl.com.pt](http://ppl.com.pt)

## 1 025€

RAISED

114% of the target 900€

33 investors



Expired on 17/12/2012



This project has been successfully funded



Created by:  
Eduardo Morais

 Send email  
 Visit website

### REWARDS

Invest with 5€ and get  
special “thanks to” on documentary’s credits

## Appendix H

**Benchmark PPL: Documentary “Aldeias do Xisto em Portugal”**

# X.TO - O DOCUMENTARIO SOBRE AS ALDEIAS DO XISTO EM PORTUGAL

INFORMATION

COMMENTS (3)

INVESTORS (38)

📍
São Martinho da Cortiça, Portugal

📹
Video/Photography



Gosto

Partilhar

Sê o/a primeiro/a entre os teus amigos a gostar disto.

✉ f in t +

O projecto que pretendo financiar é um documentário sobre as Aldeias de Xisto em Portugal, fruto da investigação para a minha tese do Mestrado em Comunicação Multimédia na Universidade de Aveiro.

Para além de servir de objecto de estudo da minha dissertação, pretendo levar este documentário a todos os festivais que conseguir e eventualmente lançá-lo para o público online, onde será possível visualizar a peça na sua totalidade.

Este projecto é sem dúvida o mais complexo em que trabalhei até hoje, desde a escolha das aldeias que estarão representadas no documentário, até estabelecer protocolos e parcerias com entidades relacionadas com esta iniciativa, sem contar com o facto de ainda me encontrar a escrever a minha dissertação, transformam este filme numa caixa de pandora à espera de ser aberta, estando apenas a aguardar pela ajuda de indivíduos que queiram transformar este documentário numa peça de qualidade e cheia potencial.

## 1 600€

RAISED

103% of the target 1 560€  
38 investors  
Expired on 21/01/2012

This project has been successfully funded

Created by:

✉ Send email

### REWARDS

**Invest with 10€ and get**  
Agradecimento nos créditos do documentário (para quem contribuir com 10€ ou menos) +  
Download do documentário em HD (só para quem contribuir com 10€).

**Invest with 20€ and get**

Source: [ppl.com.pt](http://ppl.com.pt)


## Appendix I

### Benchmark Massivemov: Documentary “Cantam as filhas da Rosa”


**Rosa's daughters sing** Project by: Tiago Betencourt Pereira


A documentary on the Viola Campaniça, a traditional instrument from Alentejo with closetsies to polypho from this region.


Lisboa / Portugal



---








**Tiago Betencourt Pereira**  
Lisboa / Portugal

[See profile](#)  
[Send Message](#)



SUPPORT AND RECEIVE

**support 7491€**  
asked 9000€

ended 175

12 July 2012 - 10 October 2012

**Support 5€ or more** 90

Title credit as a sponsor, and access to the film's production newsletter.

**Support 20€ or more** 32

Title credit as a sponsor, and access to the film's production newsletter. We will mail you a copy of the film (dvd). Please add €4.00 for shipping.

**Support 50€ or more** 26

**Project** Follow-up 0 Supporters 175 Comments 18

**About the project**

«Rosa's daughters sing» is a documentary by director Tiago Pereira that focuses on a traditional instrument from the Portuguese region of Alentejo - the Viola Campaniça - and aims to raise awareness among the Portuguese public of the unique value of this immaterial heritage. The goal of this project is to discover, gather and share the history of the Viola Campaniça, as well as revealing the musical practices and socio-cultural contexts in which the instrument represented - and still does to this day - a fundamental role. Craftsmen, theorists and players (both elder and young, re-inventors of tradition) are brought forward to be participants in the creation of an audiovisual record devoted to this instrument, that we hope will be as thorough as possible.

Source: [www.massivemov.com](http://www.massivemov.com)

## Appendix J

### Benchmark Massivemov: Documentary “É consideravelmente admirável”

**É consideravelmente admirável** Project by: Liliana Ramires  
 Curta-metragem final de curso. Retrata as alucinações de um rockstar esquizofrénico.

📍 Lisboa / Portugal



---









FOLLOW  
86



**Liliana Ramires**  
Lisboa / Portugal

[See profile](#)  
[Send Message](#)

 FILM



Project
Follow-up 0
Supporters 34
Comments 2

**Project description**

Curta-metragem final de curso da licenciatura de Cinema, Vídeo e Comunicação Multimédia realizada por André Mendes e Andreia Neves. Este filme trata a história de um rockstar esquizofrénico que vive isolado há meses e tenciona voltar ao mundo da música. Conta apenas com a ajuda do seu manager, que o proíbe regressar enquanto ele não melhorar, e de várias alucinações graves que o confrontam com o seu passado, com a sua própria loucura e com as razões que o levaram a afastar-se do resto do mundo. Após uma série de alucinações (extremamente realistas), o músico consegue convencer-se a si e ao seu manager de que está pronto para regressar. Porém, no momento em que é anunciado o seu regresso, este conforma-se com o seu estado de loucura, aceitando o seu mundo, e encontrando finalmente a felicidade na recusa total da realidade.



**support 1000€**  
asked 1000€

🕒 ended 👤 34

📅 05 March 2013 - 04 April 2013

**SUPPORT AND RECEIVE**

**Support 5€ or more** 👤 4

Menção como apoiante nos créditos finais.

**Support 10€ or more** 👤 12

Menção como apoiante nos créditos finais. Convite para a primeira exibição do filme.

**Support 25€ or more** 👤 8


Source: [www.massivemov.com](http://www.massivemov.com)

## Appendix K




### Benchmark Massivemov: Documentary “Mudar de Vida”


**MUDAR DE VIDA (CHANGE OF LIFE)** Project by: N. Guerreiro e P. Fidalgo  
 Film about the life and work of portuguese songwriter José Mário Branco.

Portalegre / Portugal



---

  
  
  
**N. Guerreiro e P. Fidalgo**  
 Lisboa / Portugal  
[See profile](#)  
[Send Message](#)



FILM

[Project](#)  
 [Follow-up 7](#)  
 [Supporters 204](#)  
 [Comments 23](#)

**About the project**

MUDAR DE VIDA, José Mário Branco, vida e obra (CHANGE OF LIFE, José Mário Branco, his life and work)

Documentary directed by Nelson Guerreiro and Pedro Fidalgo. This is a portrayal about the life and work of portuguese songwriter José Mário Branco, born in 1942 in Porto.

109%

**support 7750€**

asked 7100€

ended 204

02 November 2012 - 01 January 2013

SUPPORT AND RECEIVE

44

**Support 10€ or more**

Mention the credit as a supporter.  
Access to newsletter and postcard.

---

93

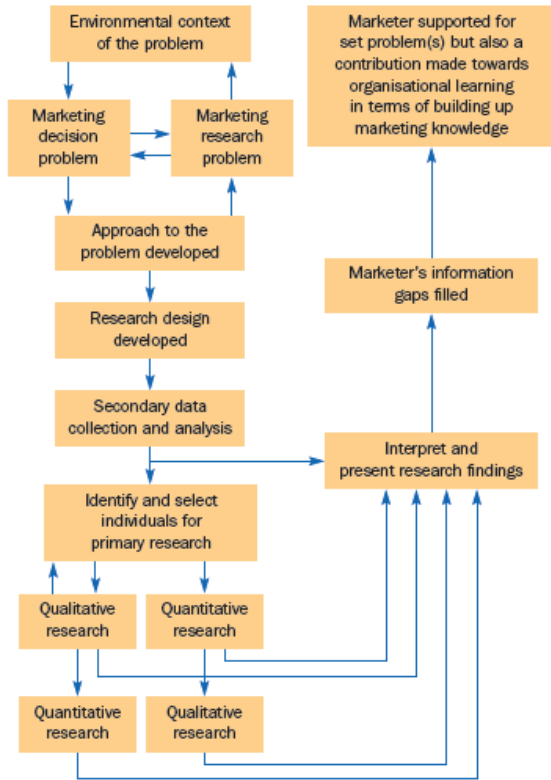
**Support 20€ or more**

Mention the credit as a supporter.  
Access to newsletter, postcard and film.

Source: [www.massivemov.com](http://www.massivemov.com)

## Appendix L

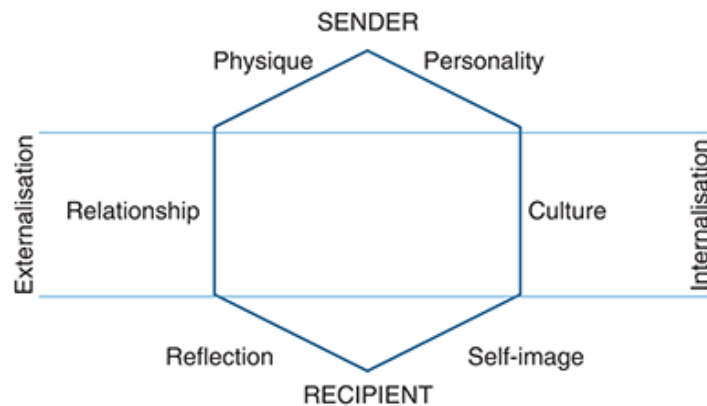
### Market Research Process



Source: Malhotra (2010)

## Appendix M

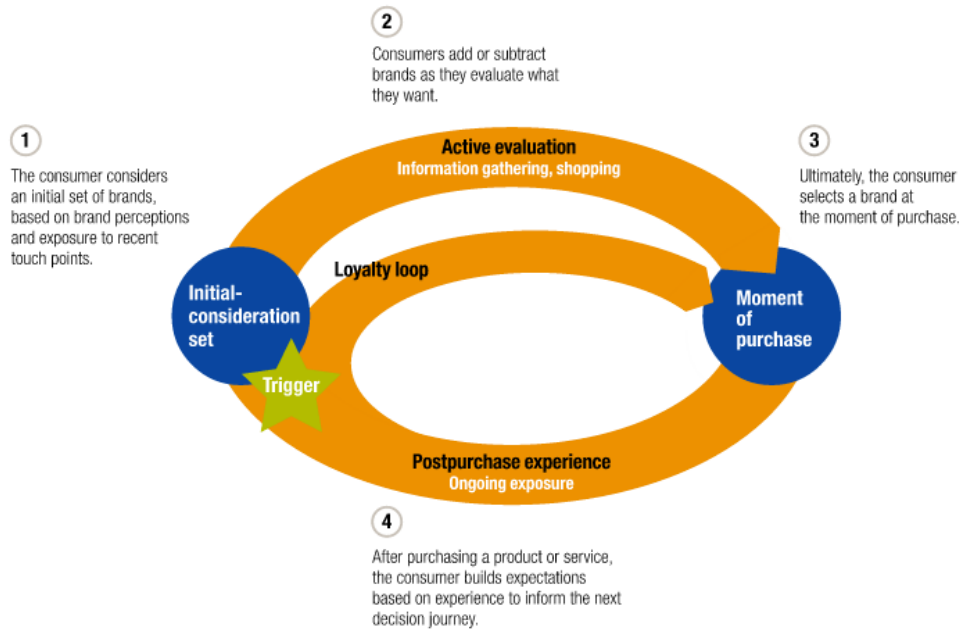
### Brand Identity Prism



Source: Kapferer (2012).

## Appendix N

### The Consumer Decision Journey: The Loyalty Loop



Source: Court, Elzinga, Mulder & Vetvik (2009).

## Appendix O

### Corporate Communication Wheel



Source: Percy & Elliott (2012).

## Appendix P

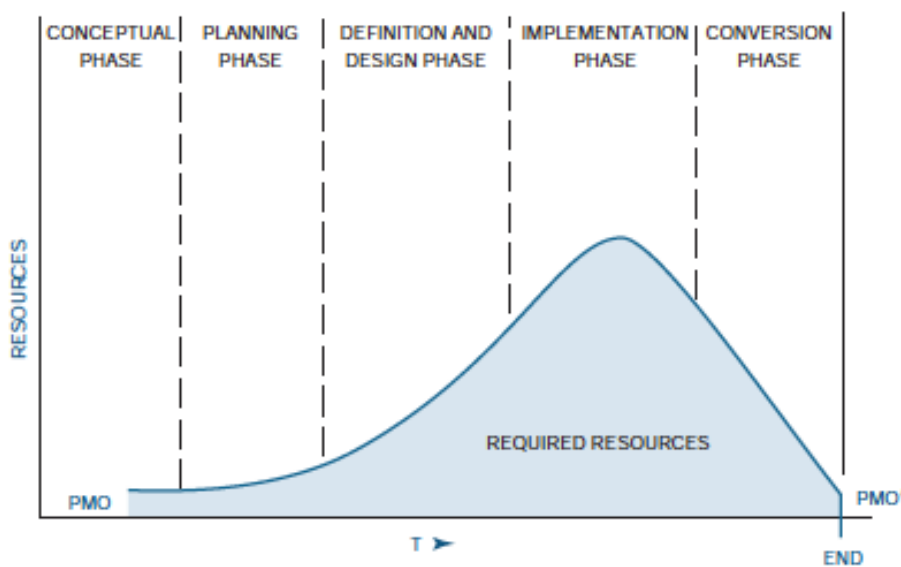
### *The Role of Non-profit Brand Cycle*



Source: Laidler-Kylander & Stenzel (2014)

## Appendix Q

### *Definition of a Project Life Cycle*



Source Herzner (2010)