



APPENDIXES

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

Master Thesis • Branding Lab

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APPENDIX 1: GM'S MUSICAL SEASON 2016/17 (1/8)

Cycle	# Concerts	Subscription	Price Range (Loose Tickets)	Price Range (Subscription)
Coro e Orquestra Gulbenkian	38	Yes	12€ - 50€	200€ - 380€
Concertos de Domingo	14	Yes	10€	60€ - 120€
Grandes Intérpretes – Série I	6	Yes	20€ - 70€	110€ - 215€
Grandes Intérpretes – Série II	7	Yes	15€ - 70€	125€ - 240€
Grandes Vozes	3	Yes	20€ - 50€	45€ - 90€
Piano	9	Yes	15€ - 60€	130€ - 250€
Música de Câmara	4	Yes	18€ - 22€	50€
Passe Cuarteto Casals	2	Yes	18€	25€
Música Antiga	4	Yes	22€ - 35€	70€
Met Opera Live HD	10	Yes	22€	185€
Músicas do Mundo	8	Yes	18€ - 30€	110€
Jazz em Agosto (open air Auditorium)	11	Yes	12€ - 20€	110€
Jazz em Agosto (Sala Polivalente)	3	No	Free - 15€	-
Orquestra XXI	1	No	12€	-
Festival Cantabile	2	No	Free	-
Solistas da Orquestra Gulbenkian	11	No	Free	-
Bosch Beach	2	No	Defined by <i>Teatro Maria de Matos</i>	-
Temporada Música em São Roque / Caminhos da Santa Casa	1	No	Defined by <i>Igreja de S. Roque</i>	-
Artista na Cidade	2	No	15€	-
Concertos Participativos	2	No	18€	-
O Senhor dos Anéis: As Duas Torres	1	No	25€ - 50€	-
Portas Abertas / Rising Stars	5	No	Free	-
António Zambujo	1	No	25€	-
Beaumarchais	2	No	Definido pelo Teatro Nacional D. Maria II	-



APPENDIX 1: GM'S MUSICAL SEASON 2016/17 (2/8)

BRAND INVENTORY – Season 16/17

This project reviews the season 2016/2017 of *Gulbenkian Música* and its different offers for enjoying the music. *Gulbenkian Música* has as main mission the promotion of the national music scenario, having as reference high international standards (FCG Relatório e Contas, 2015). Every year, by the beginning of the Summer, the Foundation provides its potential publics the agenda of several music concerts that, being part of different cycles, compose the annual season. Regarding those cycles one can subscribe the complete season or buy loose tickets for the concert chosen. Besides these cycles under subscription, *Gulbenkian Música* also offers particular cycles that compose on their majority co-productions with other institutions and that are only available through loose tickets (no subscription).

CYCLES WITH SUBSCRIPTION:

CORO E ORQUESTRA GULBENKIAN

DESCRIPTION: While the Orquestra Gulbenkian was established back in 1962, it was only two years later that the Foundation decided to have a resident Choir, composed of around 100 singers. Apart from individual concerts, the Choir and the Orchestra have met for the first time this season in the Grand Auditorium to play *Missa em Si Menor de Bach* and under the direction of Michel Corboz. Moreover, one of the most anticipated moments of this joint action happened with the interpretation of the music of the known composer Howard Shore, meanwhile the projection of the second film in the trilogy *The Lord of the Rings* by Peter Jackson.

CONDITIONS: Subscribers can have access to all these concerts, from 200 up to 380 euros (depending on the seats), being able to come by the afternoon or the night schedules (depending on the subscription). Loose tickets are also available for these concerts which price range is from 12 to 50 euros, depending on the concert itself and the location in the auditorium.

CONCERTOS DE DOMINGO

DESCRIPTION: "Music is part of the Gulbenkian identity" and "the democratization of culture and classical music" is central to Gulbenkians business", says Risto Nieminen, Director of the Music Services, Brochure *Gulbenkian Música 16/17* and in *Público*) exemplifying the success of Sunday concerts, commented by conductors, with reasonable prices and an attractive and sometimes surprising repertoire.

CONDITIONS: Subscribers may have access to all concerts (either mornings or afternoons) for about 60 to 120 euros, including here two adults and one child. Loose tickets are priced with 10 euros.



APPENDIX 1: GM'S MUSICAL SEASON 2016/17 (3/8)

GRANDES INTÉRPRETES (SÉRIES I & II)

DESCRIPTION: *Grandes Intérpretes* features artists who have stood out by their exceptionality. Due to the high number of events, the cycle is divided in two separate series: Série I and Série II, with separate subscriptions for each as well.

The concerts of the Symphony Orchestra of Simon Bolivar, from Venezuela, conducted by Gustavo Dudamel opened this cycle, being followed by moments such as the usual Gustav Mahler Youth Orchestra for four concerts directed by Lorenzo Viotti, award-winning Young Conductor of the Salzburg Festival, and the British conductor Daniel Harding. The program included a number of works concerning the symphonic classical repertoire.

CONDITIONS: The subscription for Série I costs 110 to 215 euros, while the Série II has prices from 125 to 240, offering one concert more though. Loose tickets are available with prices from 15 to 70 euros.

GRANDES VOZES

DESCRIPTION: This cycle is almost considered a subcycle of *Grandes Intérpretes* and is made by three main moments: Thomas Hampson, who had returned to the Great Hall to sing opera duets, operetta and musical theater with the baritone Luca Pisaroni; The return of Waltraud Meier, with a repertoire of Lieder by Mahler, accompanied by the Orchestra directed by Frédéric Chaslin; And the soprano Karita Mattila, who will come accompanied by the pianist Ville Matvejeff, for a recital with pieces from Brahms Wagner.

CONDITIONS: From 45 to 90 euros, subscribers may have access to all the concerts. Loose tickets are available from 20 to 50 euros, depending not only on the concert itself but also on the location in the room.

PIANO

DESCRIPTION: In the group of highly recognized pianists, nine pianists will come to play repertoire from Beethoven, to J.S. Bach, Mozart, Schubert, Schumann and other very famous inspirations. Even concerning the piano we may verify a very wide variety of styles.

CONDITIONS: Subscribers can have access to all the concerts from 130 to 250 euros, depending on the location in the room. Loose tickets can be offered, from 19 to 60 euros, depending on the concerts and place in the room. This cycle is the only whose front central seats are not the most valuable, as the front left seats have a special view of the pianist's fingers, so prices are adjusted accordingly.



APPENDIX 1: GM'S MUSICAL SEASON 2016/17 (4/8)

MÚSICA DE CÂMARA

DESCRIPTION: Música de Câmara is made almost totally by groups of three or four musicians, where violins and cellos are the main protagonists. A special highlight of this cycle is the Cuarteto Casals, who will perform a marathon devoted Mozart composed of six quartets during a whole Sunday afternoon. Three other concerts will be part of this cycle too, with violins and cellos as main protagonists.

CONDITIONS: The subscription for this cycle costs 50 euros and gives the consumer access to all the concerts. Loose tickets can be also asked for and prices range between 18 and 22 depending on the concert. *Passe Quarteto Casals* is a special pass that gives access to both Cuarteto Casals concerts for 25€.

MÚSICA ANTIGA

DESCRIPTION: Music as edifying bridges between people and cultures may also be eventually highlighted in *Fado Barroco*, where *Músicos do Tejo*, directed by Marcos Magalhães, is allied to the singer Ricardo Ribeiro and the soprano Ana Quintans: a trip over time, crossing authors such as Bach, Carlos Paredes or Madreus.

CONDITIONS: Subscribers can have access to the four concerts for 70 euros. Loose tickets are available from 22 to 35 euros, depending on the concerts itself.

MET OPERA LIVE

DESCRIPTION: This cycle consists of high-definition broadcasts from the opera productions at the Metropolitan Opera House, in New York. It gives the audience the access to one of the most recognized opera programming.

CONDITIONS: Subscribers can have access to all the transmissions for 185 euros. Loose tickets are also available for 22 euros.



APPENDIX 1: GM'S MUSICAL SEASON 2016/17 (5/8)

MÚSICAS DO MUNDO

DESCRIPTION: This cycle reflects a great variety of musical approaches of our time and is one of the most diverse cycles of the season. It may be highlighted Angélique Kidjo, a well-known figure in the African music that will come and present the album *Eva*. Moreover, the Brazilian Adriana Calcanhotto along with Arthur Nestrovsky propose a journey through the music and Portuguese and Brazilian poetry, while Antonio Zambujo will sing Chico Buarque.

CONDITIONS: Subscribers can have access to all the concerts for 110 euros (only one location available). Loose tickets go from 18 to 30 euros.

JAZZ EM AGOSTO

DESCRIPTION: Marc Ribot, Tim Berne and Ava Mendoza are three of the eleven names to be heard during this Jazz cycle at Gulbenkian. The entrance for most of the concerts are free, giving the opportunity for whole families and groups of friends to meet around this music style.

CONDITIONS: Subscription for the 11 concerts costs 110 euros. Loose tickets are also available either for free or for prices until 20 euros, depending on the concert itself.



APPENDIX 1: GM'S MUSICAL SEASON 2016/17 (6/8)

CYCLES WITHOUT SUBSCRIPTION:

Besides the different cycles already presented, *Gulbenkian Música* has also prepared some concerts and performances that meet different music tastes and where loose tickets are the only purchasing way available to the public. Not belonging to any subscription they compose a varied and inviting offer.

SOLISTAS DA ORQUESTRA GULBENKIAN

DESCRIPTION: It has been several decades from now that Gulbenkian Música decided to have – in parallel with the activity of the Gulbenkian Orchestra – a series of recitals that allow the musicians to explore their soloist potential through the practice of the chamber music, offering the audience a broader repertoire. During the current season, the musicians of the Gulbenkian Orchestra had continue to perform in small ensembles – between 3 and 11 musicians – to interpret works that comprise a period of almost 400 years of music. Among others, one could have listen to pieces by composers that range from Händel, Vivaldi and Mozart to Prokofiev, Richard Strauss and Nino Rota.

CONDITIONS: Free entrance. Tickets have to be requested in the tickets office.

FESTIVAL CANTABILE

DESCRIPTION: It is about a co-production made in collaboration with the Goethe Institute, which festival belongs to this Institution and where the *Orquestra Gulbenkian* participates.

CONDITIONS: Free entrance. Tickets have to be requested in the tickets office.

ARTISTA NA CIDADE

DESCRIPTION: It is about a famous artist, this time Faustin Linyekula, who gives soul and body to a performance presenting the country where he used to live (the old Zaire) and the one where he is settled now (the transition to the Democratic Republic of the Congo)

NUMBER OF CONCERTS: 2 concerts

CONDITIONS: 15 euros for each ticket



APPENDIX 1: GM'S MUSICAL SEASON 2016/17 (7/8)

TEMPORADA MÚSICA EM SÃO ROQUE/CAMINHOS DA SANTA CASA

DESCRIPTION: It consists of a partnership with *Santa Casa da Misericórdia*, Maecenas of *Concertos de Domingo* at Gulbenkian, where the Gulbenkian Choir participates in the concerts and the Foundation helps to promote them.

CONDITIONS: Settled by *Museu de São Roque*.

CONCERTOS PARTICIPATIVOS

DESCRIPTION: This cycle calls on the proximity between the public, the choir and orchestra, where the participants have the opportunity to rehearse and prepare a choral-symphonic work with professional musicians.

CONDITIONS: 18 euros is the price for each ticket.

BOSCH BEACH

DESCRIPTION: It is about a project in collaboration with *Teatro Maria Matos* where *Orquestra Gulbenkian* participates. In the field of the contemporary opera, the Portuguese composer Vasco Mendonça will debut *Bosch Beach*, in the year that marks 500 years of the death of the Flemish painter Hieronymus Bosch. Based on the peace *Os Sete Pecados Mortais*, it is a co-production involving the Gulbenkian and the *Teatro Maria Matos*. At the conference, Vasco Mendonça guaranteed it to be a work that also reflects our time from the "clash of civilizations and of individual and collective guilt."

CONDITIONS: Settled by *Teatro Maria Matos*

PORTAS ABERTAS/RISING STARS

DESCRIPTION: This cycle is made in collaboration of ECHO, which organization belongs to several European auditoriums, as it happens with *Fundação Gulbenkian*. Each Foundation /Institution presents its best musicians, in each country. The main goal is to present young talents and thus, concerts are free.

CONDITIONS: Free entrance

BEAUMARCHAIS

DESCRIPTION: Consists of a partnership with *Teatro Nacional D. Maria II*, where the *Orquestra Gulbenkian* has a major role in the stage.

CONDITIONS: Settled by *Teatro Nacional D. Maria II*



APPENDIX 1: GM'S MUSICAL SEASON 2016/17 (8/8)

Further Initiatives of the GM's Musical Season:

Apart from the Annual Season offered by *Gulbenkian Música* (content available at GM seasonal brochure), this area is also involved in other initiatives of the Foundation. These further initiatives are developed in collaboration with others FCG's areas namely the DESCOBRIR and the Museum organization. In the majority of the cases, these areas are the ones responsible for the organization of these events. Some examples taking place in 2016, at FCG:

In the first Sunday of each month, there are the **Promenade Concerts**. The Promenade Concerts are interpretations of particular art pieces of the Founder's Collection (Museu Calouste Gulbenkian) performed by the members of *Coro Estágio Gulbenkian*. This event is developed by the Music Service in collaboration with the Museu Calouste Gulbenkian and it is for free.

Dia D - Ligações it's another initiative developed by the Music Service in collaboration with other FCG's areas. It is a special day for the whole family with activities that go from shows to workshops. The program is already available and it is possible to see that different activities are going to be at different places of the Foundation. Also,

the activities may be paid or not. The following activities are part of the program:

- *O Meu coração é árabe* is going to be a concert in Calouste Gulbenkian Museum - Founder's Collection, with free admission, up to 50 people that includes children above 8yo;
- **Gerarjazz** will be the closing concert of this special day, consisting in a partnership between Orquestra Geração, Sistema Portugal and Escola de Jazz do Hot Clube. With the duration of 60 minutes, this concert is up to 900 people, costs 2€ and it is going to be placed at the Open-Air Amphitheatre, inviting everyone, from children to seniors.



APPENDIX 2: OBSERVATION GRID

OBSERVATION GRID						
EVENTS	Name					
	Cycle (y/n) - name					
	Subscription (y/n) - price					
	Price					
	Affluence (% room full)					
	Staff Availability and empathy					
	Logistics (getting to the event, effectiveness of directions available, getting the tickets, etc.)					
AUDIENCE		Children	17-25	25-45	45-65	>65
	% Presence					
	% Connoisseurs					
	% Zona 1					
	% Zona 2					
	% Zona 3					
	Behaviour					
	Use of other services (parking, exhibitions, coffee, W/C)					
	Companionship (groups, families, couples)					
	Expressions/Feelings					
OTHER	Other aspects					



APPENDIX 3: INTERNAL INTERVIEWS' GUIDE

Warm up question:

“Hello, we are master students from NOVA SBE doing a marketing project with Gulbenkian as part of our Master Thesis. For the purpose of the project, we are conducting a research related to the **current Gulbenkian Music audience** and thus, we would like to explore some topics with you. The procedure is easy and there are no right or wrong answers. **Please feel free to say everything on the discussed subject**, whatever comes to your mind. To be able to analyse the interview afterwards, we would like to **record our conversation**. Would that be okay for you? The content of this interview and your personal data are confidential and will not be passed to third parties.”

RECEPTION/BOX OFFICE

- Purchasing process
- Information sought
- Affluence per concert
- Time of purchase (beforehand? right before?)
- Complaints (are tickets always available? etc.)

ROOM ASSISTANTS

- Request information on the various publics - by cycle, type of concert
- Perceptions on the room occupation concerning different cycles
- Age average and type of companionship observed
- Understand if audience is mainly composed by new consumers or regular ones (eg: do they ask for help on finding their seat?)
- Perceptions on what do people do in the concerts' breaks
- Verify how the audience vary in each event (concerning their profile)

MUSIC ADMINISTRATION

- Description for each cycle of the season
- Evolution of seasons and cycles over time (when started each one of them and what have changed until now)
- Is demand shifting?
- What people usually look for
- Private events?
- Any current benefits for loyal customers?

MARKETING TEAM

- How was *Gulbenkian Música's* brand created
- Description of the brand's norms of usage
- Publics' behaviour
- Partnerships with companies
- Marketing budget (online and offline)
- GM's social media's strategies (What about Youtube and Livestream?)
- How has been GM's digital strategy changed? Was there any benchmark used?
- Digital media's target
- Online purchases



APPENDIX 4: PRE-RECRUITING QUESTIONNAIRE(1/3)

This pre-recruiting questionnaire aims to be part of a study about the consumption of culture and entertainment in Portugal.

FILTER 1: Have you lived in Portugal for the last 5 years? (yes/no)

If yes: Continue to filter 2 | If no: End interview

FILTER 2: Are you aged between:

- a. 25-45 years old
- b. 46-65 years old
- c. None of the above

If answer is (a) or (b): continue to filter 3 | If (c): End interview

FILTER 3: Which of these institutions do you know, at least the name? Please select all the options that apply. [SHOW LIST]

- a. MEO Arena/Former Pavilhão Atlântico (Lisbon)
- b. Centro Cultural de Belém (Lisbon)
- c. Estádio do Dragão (Oporto)
- d. Fundação Calouste Gulbenkian (Lisbon)
- e. Cinema de São Jorge (Lisbon)
- f. Coliseu dos Recreios (Lisbon)
- g. Casa da Música (Oporto)
- h. Mosteiro dos Jerónimos (Lisbon)

If option (d) is marked: continue to filter 4 | If option (d) is not marked: End interview

FILTER 4: Which type of cultural/entertainment events have you attended in the last two years? Please select all the options that apply. [SHOW LIST]

- a. Cinema
- b. Theatre
- c. Music events
- d. Dinner out at a restaurant
- e. Museum exhibition
- f. Sports' event
- g. None of the above

If answer is at least from (a) to (f): continue to filter 5 | If it is (g): End interview

FILTER 5: Which type of cultural/entertainment events have you attended at least once in your life? Please select all the options that apply. [SHOW LIST]

- a. Cinema
- b. Theatre
- c. Music events
- d. Dinner out
- e. Museum exhibition
- f. Sport event
- g. None of the above

If (b): continue to filter 6 | If (c): continue to filter 7 | If (a), (d), (e) or (f): continue to filter 8 | If (g): End interview.

FILTER 6: Where have you attended Theater events? Please select all the options that apply. [SHOW LIST]

- a. Teatro da Trindade (Lisbon)
- b. Coliseu dos Recreios (Lisbon)



APPENDIX 4: PRE-RECRUITING QUESTIONNAIRE(2/3)

- c. Teatro Sá da Bandeira (Oporto)
- d. Teatro São Luiz (Lisbon)
- e. Teatro São Carlos (Lisbon)
- f. Coliseu do Porto (Oporto)
- g. Other

If (c) on Filter 5, continue to filter 7. If not: Filter 8.

FILTER 7: Where have you attended Music events? Please select all the options that apply. [SHOW LIST]

- a. Casa da Música (Oporto)
- b. Meo Arena/former Pavilhão Atlântico (Lisbon)
- c. Centro Cultural de Belém (Lisbon)
- d. Fundação Calouste Gulbenkian (Lisbon)
- e. Coliseu do Porto (Porto)
- f. Coliseu dos Recreios (Lisbon)
- g. Other

Continue to filter 8 (50% of the interviewees should have been to Gulbenkian's music events at least once while the other 50% don't. If the 50-50 ratio is not possible, at least 30% of the interviewees should belong to the first group).

FILTER 8: Which Film genres do you enjoy watching ? Please select all the options that apply. [SHOW LIST]

- a. Comedy
- b. Romance
- c. Horror/Thriller
- d. Historical
- e. Animation

- f. Action/Adventure
- g. I don't like cinema.

Continue to filter 9.

FILTER 9: Which Music genres do you enjoy? Please select all the options that apply. [SHOW LIST]

- a. Hip Hop
- b. Classical
- c. Jazz
- d. Pop
- e. Ethnic Music
- f. Rock
- g. Indie
- h. Other
- i. I don't like music.

If answer is from (a) to (g): continue to filter 10 | If (i): End interview

FILTER 10: Please mark your education level. [SHOW LIST]

- Less than 4th grade (Primária Incompleta)
- 4th grade (Primária Completa)
- 6th grade (Ciclo Preparatório)
- 9th grade (9º ano unificado ou antigo 5º ano dos liceus)
- 10th/11th/12th grades (11º/12º unificados ou antigo 7º ano dos liceus)
- Professional or Arts Degree (Curso profissional/ artístico)
- Incomplete undergrad (Curso médio/ Frequência Universitária/ Bacharelato)
- Undergrad - pre-Bologna agreement (Antiga Licenciatura)
- Undergrad - pós-Bologna agreement (Nova Licenciatura)
- Post-grad, Masters, PhD (Pós graduação, Mestrado, Doutoramento)



APPENDIX 4: PRE-RECRUITING QUESTIONNAIRE(3/3)

FILTER 11: Please mark your current professional occupation. [SHOW LIST]

Housewife or Unemployed (Doméstico ou Desempregado)
Unqualified/ Unskilled Worker (Trabalhadores não Qualificados/ não Especializados)
Qualified/ Skilled Worker (Trabalhadores Qualificados/ Especializados)
Small Businesses Owners (Proprietários de pequenas empresas)
Employees of Tertiary Sector - Services, Commerce, Administration (Empregados dos Serviços, Comércio, Administrativos)
Specialized Technicians (Técnicos Especializados)
Middle Management (Quadros Médios)
Top Management (Quadros Superiores)

If answers of filter 10 and 11 reveal that the respondent is from social classes A, B or C1
Start the interview | Each 1/3 of respondents should belong to each one of the categories | If not: End interview



APPENDIX 5: INTERVIEW GUIDE (1/2)

WARM-UP:

“My name is _____ and I’m studying at NOVA SBE. As part of my Master Thesis, I am conducting along with a few colleagues a research related to the **consumption of culture and entertainment in Portugal**. For this purpose, I would like to explore some topics with you. The procedure is easy and there are no right or wrong answers. **Please feel free to say everything on the discussed subject**, whatever comes to your mind. To be able to analyse the interview afterwards, I would like to **record our conversation**. Would that be okay for you? The content of this interview and your personal data are confidential and will not be passed to third parties.”

INITIAL QUESTION:

“Could you please tell me about the last time you went to a cultural/entertainment event? (ex: Cinema, theatre, concert, music festival, dinner out at a restaurant, museum exhibition , sports event)”

TOPICS TO UNCOVER:

Context of Visit

- Place
- Occasion
- Date/Time of the day
- Companionship
- Source of information

Experience

- Logistics (transport, meals, park...)
- Quality
- Feelings
- Satisfaction
- Strengths & weaknesses

Relationship with Entertainment/Culture

- Share of time (type of events and places)
- Weekends vs. weekdays
- Hobbies and entertainment sources (ex: after-work activities)
- Determinant factors for those choices (price, location...)
- Companionship
- Information sources/channels
- Influences and motivations
- Consideration set
- Position in the decision making process (buyer, influencer or guest)
- Purchase process
- Share of money
- Evolution with time and lifestyle/lifecycle

→ If music is not mentioned until this point, mention it and ask directly

Relationship with Music events:

- Place (get more than one)
- Frequency
- Motivations & Barriers
- Price
- Companionship
- Formalities involved
- Characteristics sought (POD valued)
- Relationship of one’s network to music & culture
- Aware of the market offer and differences
- Loyalty (more and less frequented)
- Evolution with time and lifestyle/lifecycle

→ If Gulbenkian is not mentioned until this point, mention it and ask directly



APPENDIX 5: INTERVIEW GUIDE (2/2)

Relationship with FCG [ALREADY WENT]

1st contact (when, context)
 Activities frequented (when, context)
 Frequency (If only once, why?)
 Marketing communication perception
 Overall satisfaction
 Conditions to improve it
 Aware of the services/offer
 Relationship with Gulbenkian Música (experience, perceptions)
 Relationship with other cultural institutions (triggers, frequency, context, barriers)
 Evolution with time and lifestyle/lifecycle

Relationship with FCG [DID NOT GO]

Barriers
 Conditions needed to change behaviour
 Marketing communication perception
 Aware of the services/offer
 Relationship with other cultural institutions (triggers, frequency, context, barriers)

PROJECTIVE TECHNIQUE:

“Please describe the type of person that would go to a musical event at:

- 1) *Fundação Calouste Gulbenkian*
- 2) Competitor 1
- 3) Competitor 2

→ For competitors 1 and 2 use institutions previously mentioned by each interviewee

RESPONDENT'S PROFILE:

- Age
- Nationality
- Household composition (explore the people they live with)
- Lifecycle
- Lifestyle
- Marital Status
- Household
- Education
- Job



APPENDIX 6: DETAILS & SAMPLE OF THE INTERVIEWS (1/2)

We have performed direct qualitative research under the form of in-depth interviews in order to gain deeper understanding and insights into GM's new potential publics as well as the perception of GM/FCG.

At first, we conducted 25 in-depth interviews to the publics with potential for growth. The method used for both rounds was Face-to-face recorded in-depth interviews in a 1-2-1 basis, following a semi-structured Interview Guide.

With that in mind, (at a first stage) we organised ourselves in order to perform 25 in-depth interviews and so, each one of us have conducted 5 interviews of approximately 40 minutes/each, in an informal space.

The interviews' questions started from a more general perspective to more sensitive topics (Laddering technique) ending up with a Projective Technique in which respondents were asked to describe a third person.

The sample was constitute by 25 respondents (selected through convenience sampling) that full-fill our pre-requirements (knowing FCG at least by the name; liking at least one kind of music; residing in Portugal for at least the

last five years; being aged between 25 and 65; and belonging to social classes A, B or C1). On this first round of interviews, there were interviewed 18 individuals from the Bronze public, 5 from the Silver public and 2 from the Gold public and none from the Platinum public.

Hence, after the analysis of the data collected through this first phase of interviews, we felt however the need to gather additional insights from the core & loyal public of GM (Platinum). Thus, we conducted 8 supplementary in-depth interviews with the same methods, same pre-recruiting requirements and interview guide. To recruit these interviewees, we counted with both FCG's management team's help and our personal networks to give us contacts of individuals that attend concerts at FCG regularly and that, therefore, end up by giving a great contribution for our research. We have divided ourselves in order to allow each one of us to conduct, at least, one in-depth interview with this group. As the objective for this second round of interviews was to gather insights from the Platinum public, all the 8 respondents were part of this group.

In our perspective, it was essential that each one of us have had the opportunity to contact and interview individuals for both groups because it allowed us to have a transversal and complete understanding about the different perspectives and the problem in study.



APPENDIX 6: DETAILS & SAMPLE OF THE INTERVIEWS (2/2)

INTERVIEWS ON POTENTIAL PUBLICS

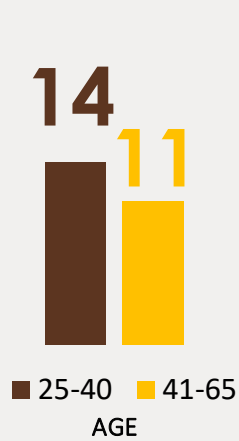
SAMPLE
n = 25

PRE-REQUIREMENTS:

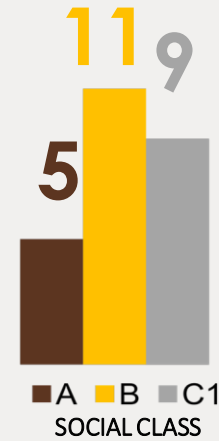
- 25 - 65 years old (active population)
- Residing in Portugal for the last 5 years
- Liking music
- Knowing FCG at least the name
- Social classes A, B and C1



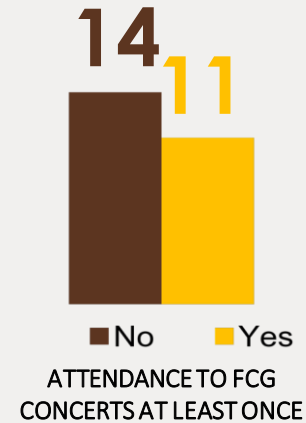
GENDER



AGE



SOCIAL CLASS



ATTENDANCE TO FCG CONCERTS AT LEAST ONCE



DIFFERENT LIFESTYLES

INTERVIEWS ON CURRENT PUBLICS

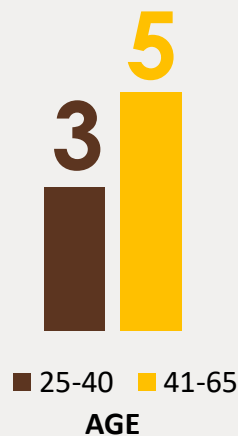
SAMPLE
n = 8

PRE-REQUIREMENTS:

- 25 - 65 years old (active population)
- Residing in Portugal for the last 5 years
- Social classes A, B and C1
- Attended *Gulbenkian Música* concerts at least 3 times in the past year



GENDER



AGE



SOCIAL CLASS

Subscribers have the following cycles: Met Opera, Grandes Orquestras, Piano, Grandes Intépretes and Coro e Orquestra.



SUBSCRIPTIONS

Average frequency of respondents without subscriptions is twice a month.



APPENDIX 7: THE QUESTIONNAIRE (1/5)

ESTUDO DO CONSUMO DE CULTURA & ENTRETENIMENTO EM PORTUGAL

Bem-vindo ao questionário “*Estudo do consumo de cultura & entretenimento em Portugal*”.

Somos alunos da Universidade Nova de Lisboa e estamos a conduzir uma pesquisa para a nossa tese de mestrado. Seria importante para nós conhecer a sua experiência em relação a atividades de cultura e entretenimento em Portugal. O questionário não pretende testar qualquer tipo de conhecimentos, não existindo por isso respostas certas ou erradas.

Este questionário é anónimo e não deverá demorar mais de 10 minutos a completar.

Agradecemos desde já a sua colaboração!

1



SECÇÃO 1 [INTRODUÇÃO]

1.1. Vive em Portugal há pelo menos 5 anos? Sim Não

1.2. Tem entre 25 e 65 anos? Sim Não

1.3. Frequentou algum evento cultural ou de entretenimento nos últimos 2 anos em Portugal?
(Ex.: Cinema, teatro, concerto, exposição, espetáculo, jantar num restaurante, conferência, etc.) Sim Não

1.4. Mais especificamente, frequentou algum evento de música nos últimos 2 anos em Portugal?
(Ex.: Concerto em salas de espetáculo, em grandes recintos, ao ar livre, etc.) Sim Não

*Se respondeu SIM a todas as questões, por favor avance para a Secção 2 [Pág.2].
Se respondeu NÃO a pelo menos uma questão, por favor avance para a Secção 7 [Pág. 14].*

2

SECÇÃO 2 [RELAÇÃO COM A CULTURA E ENTRETENIMENTO]

2.1. Indique com que frequência vai aos seguintes eventos/atividades em Portugal:

	Nunca fui	Menos de 1 vez por ano	Aproximadamente 1 vez por ano	Aproximadamente 2 vezes por ano	Aproximadamente 3 a 4 vezes por ano	Aproximadamente 5 a 6 vezes por ano	Mais de 6 vezes por ano
Cinema							
Jantar em restaurantes							
Museus/Visitas a monumentos							
Espectáculos de artes performativas (ex.: Dança, Teatro, etc.)							
Workshops e conferências							
Eventos desportivos (ex.: Jogos de futebol, maratonas, etc.)							
Concertos em grandes festivais de música (ex.: NOS Alive, Rock In Rio, etc.)							
Concertos em grandes recintos (ex.: Meo Arena, Coliseu dos Recreios, etc.)							
Concertos em clubes e bares							
Concertos em instituições culturais (ex.: CCB, Fundação Calouste Gulbenkian, Casa da Música, etc.)							
Concertos ao ar livre (ex.: Rooftops, jardins, etc.)							

2.2. Com quem frequenta, maioritariamente, os seguintes eventos/atividades? Seleccione apenas a opção que mais se aplica:

	Não frequento	Sóznho(a)	Amigos/Colégas	Companheiro(a)	Família
Cinema					
Jantar em restaurantes					
Museus/Visitas a monumentos					
Espectáculos de artes performativas (ex.: Dança, Teatro, etc.)					
Workshops e conferências					
Eventos desportivos (ex.: Jogos de Futebol, maratonas, etc.)					
Concertos em grandes festivais de música (ex.: NOS Alive, Rock In Rio, etc.)					
Concertos em grandes recintos (ex.: Meo Arena, Coliseu dos Recreios, etc.)					
Concertos em clubes e bares					
Concertos em instituições culturais (ex.: CCB, Fundação Calouste Gulbenkian, Casa da Música, etc.)					
Concertos ao ar livre (ex.: Rooftops, jardins, etc.)					

3



APPENDIX 7: THE QUESTIONNAIRE (2/5)

SECÇÃO 3 [RELAÇÃO COM A MÚSICA]

3.1. Como obtém informação relativamente aos seguintes eventos de música? Seleccione todas as opções que se aplicam:

	Família	Amigos/Colégas	Imprensa escrita	TV, cartazes, rádio	Social Media (ex.: Facebook, Twitter, Instagram, etc.)	Organizador do Evento	Outras entidades (ex.: Z.ema, TripAdvisor, etc.)	Não Aplicável
						Website	App	Newsletter
Concertos em grandes festivais de música (ex.: NOS Alive, Rock In Rio, etc.)								
Concertos em grandes recintos (ex.: Meo Arena, Coliseu dos Recreios, etc.)								
Concertos em clubes e bares								
Concertos em instituições culturais (ex.: CCB, Fundação Calouste Gulbenkian, Casa da Música, etc.)								
Concertos ao ar livre (ex.: Rooftops, jardins, etc.)								

3.2. Para quais dos seguintes eventos de música procura ativamente (iniciativa própria) por informação? Para cada uma das opções, assinale "sim" ou "não".

	Sim	Não
Concertos em grandes festivais de música (ex.: NOS Alive, Rock In Rio, etc.)		
Concertos em grandes recintos (ex.: Meo Arena, Coliseu dos Recreios, etc.)		
Concertos em clubes e bares		
Concertos em instituições culturais (ex.: CCB, Fundação Calouste Gulbenkian, Casa da Música, etc.)		
Concertos ao ar livre (ex.: Rooftops, jardins, etc.)		

3.3. Até quanto está disposto a pagar por cada um dos seguintes eventos de música?

	Não vou a este tipo de eventos	0€ (gratuito)	Até 5€	5€ a 10€	10€ a 15€	15€ a 30€	30€ a 50€	50€ a 80€	Mais de 80€
Concertos em grandes festivais de música (ex.: NOS Alive, Rock In Rio, etc.)									
Concertos em grandes recintos (ex.: Meo Arena, Coliseu dos Recreios, etc.)									
Concertos em clubes e bares									
Concertos em instituições culturais (ex.: CCB, Fundação Calouste Gulbenkian, Casa da Música, etc.)									
Concertos ao ar livre (ex.: Rooftops, jardins, etc.)									

3.4. Dos seguintes géneros musicais, quanto gosta de cada um deles? Considere a escala de 1 (Não Gosto Nada) a 5 (Gosto Muito).

	1	2	3	4	5
Acústica					
Coro					
Eletrónica					
Étnica					
Fado					
Jazz					
Ópera					
Piano					
Pop					
Rock					
Sinfónica (ex.: orquestra)					

3.5. As frases abaixo apresentam possíveis comportamentos relativamente à música clássica. Utilize a escala de 1 (Não se aplica ao meu caso) a 5 (Aplica-se muito ao meu caso).

Considere *música clássica* como sendo música que é representada sob a forma de orquestra, coro, piano, ópera ou performances de artistas líricos.

	1	2	3	4	5
Estudei música/toquei um instrumento quando era mais novo(a).					
Tinha/tenho um familiar ou amigo que me incentivou a começar a ir a espetáculos de música clássica.					
A música clássica traz-me nostalgia da minha infância.					
Acho importante a educação musical desde cedo.					
Tenho filhos e optei por pô-los a estudar música/tocar um instrumento.					
Levei/levo os meus filhos a concertos de música clássica.					
Comecei a ir a espetáculos de música clássica quando era maior de idade.					
Fui habituado(a) em pequeno(a) a ouvir música clássica.					
Fui habituado(a) em pequeno(a) a frequentar concertos de música clássica.					
A minha família chegada (pais/filhos/tios) aprecia/apreciava música clássica.					
Não sou apreciador(a) de música clássica.					
Perdi o hábito de ir a concertos de música quando os meus filhos nasceram.					
Não me identifiquei com instituições culturais.					
Gostaria de ir mais vezes a concertos de música clássica.					



APPENDIX 7: THE QUESTIONNAIRE (3/5)

SECÇÃO 4 [RELAÇÃO COM INSTITUIÇÕES CULTURAIS]

Para as próximas perguntas por favor considere a sua opinião relativamente a eventos/espécúlos de música em instituições culturais (ex.: CCB, Fundação Calouste Gulbenkian, Casa da Música, etc.).

4.1. Alguma vez frequentou um evento/espécúlo de música numa instituição cultural? Sim Não
 Se sim, que instituição(ões)? _____

*Se respondeu SIM, por favor responda à questão desta Secção.
 Se respondeu NÃO, por favor avance para a Secção 5 [Pág.8].*

4.2. Qual a importância que dá aos seguintes aspetos num evento/espécúlo de música numa instituição cultural? Considere a escala de 1 (Nada Importante) a 5 (Muito Importante).

	Nada importante Muito importante				
	1	2	3	4	5
Boa acústica da sala					
Possibilidade de ter lugar marcado					
Conforto da sala					
Ambiente/atmosfera agradável					
Interação artista - público					
Preço acessível					
Promoções e descontos					
Possibilidade de compra de bilhetes online no website da entidade que organiza o evento					
Possibilidade de compra de bilhetes nos principais pontos de venda (ex.: Worten, Fnac, Ticketline)					
Serviço de babysitting					
Parque de estacionamento					
Existência de bar/cafetaria antes/depois do espetáculo e durante o intervalo					

SECÇÃO 5 [RELAÇÃO COM A FUNDAÇÃO CALOUSTE GULBENKIAN]

5.1. Conhece a Fundação Calouste Gulbenkian, pelo menos de nome? Sim Não

*Se respondeu SIM, por favor responda às questões desta Secção.
 Se respondeu NÃO, por favor avance para a Secção 7 [Pág. 14].*

5.2. Para cada par de atributos assinala com uma cruz (X) o ponto que melhor define a sua perceção em relação à Fundação Calouste Gulbenkian:

Arquitetura bonita	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	Arquitetura feia
De fácil acesso	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	De difícil acesso
Envelhecida	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	Jovem
Pouco dinâmica	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	Muito dinâmica
Surpreendente	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	Previsível
Clássica	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	Moderna/Atual
Aberta ao Mundo	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	Fechada ao Mundo
Para todos	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	Só para alguns
Próxima dos meus interesses pessoais	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	Longe dos meus interesses pessoais
Inútil para mim	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	Útil para mim
Inútil para o país	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	Útil para o país

5.3. Indique a frequência com que visitou os seguintes espaços/atividades da Fundação Calouste Gulbenkian durante a sua vida. Por favor seleccione duas opções em cada linha, uma para "Antes dos 18" e outra para "Depois dos 18".

	Antes dos 18 anos				Depois dos 18 anos			
	Nunca foi	Foi apenas 1 vez	Foi 2 ou mais vezes		Nunca foi	Foi apenas 1 vez	Foi 2 ou mais vezes	
Jardim Calouste Gulbenkian								
Cafetaria do Centro de Arte Moderna								
Restaurante do Museu (Fundador)								
Gelataria do jardim								
Museu Calouste Gulbenkian								
Centro de Arte Moderna								
Loja(s)								
Concerto de música								
Espectáculo de ballet								
Biblioteca de Arte								
Conferências								
Workshops/Ateliers								

5.4. Indique a frequência com que visitou os seguintes espaços/atividades na Fundação Calouste Gulbenkian nos últimos 2 anos. Seleccione a opção que se aplica.

	Nunca	Menos de 1 vez por ano	Aproximadamente 1 vez por ano	Aproximadamente 2 vezes por ano	Aproximadamente 3 a 4 vezes por ano	Aproximadamente 5 a 6 vezes por ano	Mais que 6 vezes por ano
Jardim Calouste Gulbenkian							
Cafetaria do Centro de Arte Moderna							
Restaurante do Museu (Fundador)							
Gelataria do jardim							
Museu Calouste Gulbenkian							
Centro de Arte Moderna							
Loja(s)							
Concerto de música							
Espectáculo de ballet							
Biblioteca de Arte							
Conferências							
Workshops/Ateliers							

Se na opção "Concerto de música" respondeu:

**NUNCA,
 MENOS DE 1 VEZ POR ANO,
 APROXIMADAMENTE 1 VEZ POR ANO ou
 APROXIMADAMENTE 2 VEZES POR ANO,**

avance para a Secção 6A [Pág. 10].

Se respondeu qualquer uma das outras opções relativamente a este tópico por favor avance para a Secção 6B [Pág. 12].



APPENDIX 7: THE QUESTIONNAIRE (4/5)

SECÇÃO 6A [RELAÇÃO COM A MÚSICA NA FUNDAÇÃO CALOUSTE GULBENKIAN - Audiência não frequente]

6A.1. As seguintes afirmações podem explicar o facto de não assistir regularmente a espetáculos de música na Fundação Calouste Gulbenkian. Por favor, leia atentamente e utilize a escala de 1 (Não se aplica nada ao meu caso) a 5 (Aplica-se totalmente ao meu caso).

	Escala de 1 a 5				
	1	2	3	4	5
	Não se aplica nada ao meu caso			Aplica-se totalmente ao meu caso	
Os espetáculos de música não vão de encontro ao meu gosto musical.					
Tenho pouco conhecimento da oferta.					
Não considero o preço acessível.					
Não aprecio o espaço.					
Não me identifico com a audiência.					
Não tenho companhia.					
Não tenho disponibilidade horária.					
Tenho dificuldades na aquisição de bilhetes.					

6A.2. As afirmações abaixo apresentam possíveis percepções acerca dos eventos/concertos de música na Fundação Calouste Gulbenkian. Indique até que ponto concorda com cada uma delas mesmo que nunca tenha ido a nenhum evento. Considere a escala de 1 (Discordo Totalmente) a 5 (Concordo Totalmente).

	Escala de 1 a 5				
	1	2	3	4	5
	Discordo Totalmente			Concordo Totalmente	
Estou a par dos concertos que ocorrem na Fundação Calouste Gulbenkian.					
Quando quero ocupar o meu tempo livre, penso em eventos/espetáculos de música na Fundação Calouste Gulbenkian como uma opção.					
Costumo ver publicidade (ex.: cartazes, revistas, redes sociais, etc.) de eventos/espetáculos musicais na Gulbenkian.					
Considero que os eventos/espetáculos de música na Gulbenkian têm um ambiente elitista.					
Considero que a oferta da Gulbenkian Música é pouco atraente.					
Considero os horários dos espetáculos na Gulbenkian pouco acessíveis.					
Penso que os concertos que ocorrem na Fundação Calouste Gulbenkian não têm um preço acessível.					
Já tive vontade de assistir a um evento/espetáculo musical na Gulbenkian, mas não consegui comprar bilhetes.					
Não vou a (mais) eventos de música na Gulbenkian porque tenho que ficar com o(s) meu(s) filho(s).					
Sinto-me aberto à ideia de ir ver um concerto de música à Gulbenkian.					
Gostaria/gosto de receber informação sobre os principais espetáculos de música na Gulbenkian.					

6A.3. Tem alguma assinatura de música numa instituição cultural? (ex: Fundação Calouste Gulbenkian, CCB, Casa da Música, Teatro Nacional São Carlos, etc.) Sim Não
Se sim, que instituição/ciclo(s)? _____

Se respondeu a esta Secção (6A), por favor avance para a Secção 7 [Pág. 14].

SECÇÃO 6B [RELAÇÃO COM A MÚSICA NA FUNDAÇÃO CALOUSTE GULBENKIAN - Audiência frequente]

6B.1. Tem alguma assinatura de música na Fundação Calouste Gulbenkian? Sim Não
Se sim, para que ciclo(s)? _____

6B.2. Tem alguma assinatura de música noutra instituição cultural? (ex: CCB, Casa da Música, Teatro Nacional São Carlos, etc.) Sim Não
Se sim, que instituição/ciclo(s)? _____

6B.3. As seguintes afirmações podem explicar o facto de assistir regularmente a espetáculos de música na Fundação Calouste Gulbenkian. Por favor, leia atentamente e utilize a escala de 1 (Não se aplica nada ao meu caso) a 5 (Aplica-se totalmente ao meu caso).

	Escala de 1 a 5				
	1	2	3	4	5
	Não se aplica nada ao meu caso			Aplica-se totalmente ao meu caso	
A oferta vai de encontro ao meu gosto musical.					
Considero que tem uma excelente relação qualidade/preço.					
Gosto muito do ambiente/atmosfera.					
Gosto muito do espaço.					
Identifico-me com a audiência da Gulbenkian.					
Considero que ir à Gulbenkian me faz ter um estilo particular do qual gosto.					
Considero que ir à Gulbenkian me valoriza aos olhos dos outros.					
Sou influenciado(a) a ir por amigos/família.					



APPENDIX 7: THE QUESTIONNAIRE (5/5)

6B.4. As afirmações abaixo apresentam possíveis percepções relativamente à música na Fundação Calouste Gulbenkian. Utilize a escala de 1 (Discordo Totalmente) a 5 (Concordo Totalmente).

	Discordo totalmente				Concordo totalmente	
	1	2	3	4	5	
Estou a par dos concertos que ocorrem na Fundação Calouste Gulbenkian.						
Quando quero ocupar o meu tempo livre, penso em eventos/concertos de música na Fundação Calouste Gulbenkian como uma opção.						
Costumo ver publicidade (ex.: cartazes, revistas, redes sociais, etc.) de eventos musicais na Gulbenkian.						
Considero que os eventos de música na Gulbenkian têm um ambiente de categoria e classe.						
Considero que a oferta da Gulbenkian Música é pouco atraente.						
Considero os horários dos espetáculos na Gulbenkian pouco acessíveis.						
Penso que os concertos que ocorrem na Fundação Calouste Gulbenkian não têm um preço acessível.						
Já tive vontade de assistir a um evento musical na Gulbenkian, mas não consegui bilhetes.						
Não vou a (mais) eventos de música na Gulbenkian porque tenho que ficar com o(s) meu(s) filho(s).						
Sinto-me aberto(a) à ideia de ir ver um concerto de música à Gulbenkian.						
Gostaria/gosto de receber informação sobre os principais espetáculos de música na Gulbenkian.						

SECÇÃO 7 [PERFIL]

7.1. Idade: ____ 7.2. Género: F M

7.3. Indique de entre as seguintes frases, qual/quais melhor se aplica(m) à sua situação atual:

Moro sozinho(a).	
Moro com o(a) meu(minha) companheiro(a).	
Divido casa com colegas/amigos.	
Moro com o meu pai e/ou mãe.	
Não tenho filhos/enteados.	
Tenho filhos/enteados com menos de 15 anos e moro com eles.	
Tenho filhos/enteados com menos de 15 anos e não moro com eles.	
Tenho filhos/enteados com mais de 15 anos e moro com eles.	
Tenho filhos/enteados com mais de 15 anos e não moro com eles.	

7.4. Quais das seguintes atividades pratica/já praticou?

	Praticou Atualmente	Já Praticou	Nunca Praticou
Desportos coletivos (ex.: Futebol, Vólei, etc.)			
Desportos individuais (ex.: Ténis, Natação, etc.)			
Atividades artísticas (ex.: Desenho, Fotografia, etc.)			
Artes performativas (ex.: Teatro, Dança, etc.)			
Ginásio ou jogging			
Estudar música ou tocar um instrumento musical			

7.5. Seleccione o nível de habilitação mais alto que tenha concluído, indicando a respetiva área de estudos.

Primária incompleta	
Primária completa	
Ciclo Preparatório	
9º ano unificado ou antigo 5º ano dos liceus	
11º/12º unificados ou antigo 7º ano dos liceus	
Curso profissional/artístico	
Curso médio/Frequência universitária/ Bacharelato	
Antiga Licenciatura – Pré-Bolonha	
Nova Licenciatura – Pós-Bolonha	
Pós-graduação, Mestrado, Doutoramento	

Área de estudos: _____

7.6. Qual a sua ocupação atual e a do(a) seu(sua) companheiro(a) (se aplicável)?

	Minha Ocupação Atual	Ocupação atual do(a) meu(minha) companheiro(a)
Estudante		
Reformado		
Doméstico ou desempregado		
Trabalhadores não qualificados/não especializados		
Trabalhadores qualificados/especializados		
Proprietários de pequenas empresas		
Empregados dos serviços, comércio, administrativos		
Técnicos especializados		
Quadros médios		
Quadros superiores		

Muito obrigado pela sua colaboração!



APPENDIX 8: LOYAL PUBLICS' RESIDENCE

Características Demográficas dos Inquiridos Residência

AMOSTRA TOTAL

→ Mais de 86% dos inquiridos reside na área da Grande Lisboa

LISBOA	62,9%	Coimbra	1%
LINHA DE CASCAIS	11,9%	Vale do Tejo	1%
LINHA DE SINTRA	5,8%	Algarve	0,7%
Loures	4,4%	Aveiro	0,7%
Santarém	2,7%	Braga	0,7%
Margem Sul	2,4%	Leiria	0,7%
Setúbal	2%	Açores	0,3%
Amadora	1,4%	Alenquer	0,3%
		Caldas da Rainha	0,3%
		Nazaré	0,3%
		Porto	0,3%

n.= 294

Source: "Inquéritos Gulbenkian Música Resultados" (2016)



APPENDIX 9: 1st DETAILS/SAMPLE OF QUESTIONNAIRES (1/2)

FIRST PHASE

We have performed quantitative research under the form of questionnaires in order to verify if the insights gained from qualitative research have the validity to be applied to a broader and general audience.

The questionnaire followed a cross sectional design, meaning it would gather answers from respondents from a single point in time. It was composed of 7 sections and 29 total questions which varied in structure between Dichotomous (Yes or No answers), Multiple Choice (different answer options to chose from) and Scales (rating attitudes towards characteristics or rating perceptions of research options). Regarding scaling questions, Semantic Differential (point rating scale with bipolar endpoints) and Likert (measurement of agreement/disagreement towards a certain statement/attribute) scales were used.

Due to the complexity and long duration of the questionnaire, surveys were performed face-to-face to help the respondent in case of doubts and to ensure the completion of the questionnaire.

There were performed two rounds of questionnaires, using the same interview guide and techniques. The places in which the questionnaires were however, different.



APPENDIX 9: 1st DETAILS/SAMPLE OF QUESTIONNAIRES (2/2)

FIRST PHASE

QUESTIONNAIRES ON POTENTIAL PUBLICS

SAMPLE

n = 288

PRE-REQUIREMENTS:

- 25 - 65 years old (active population)
- Residing in Portugal for the last 5 years
- Attended at least one music event in Portugal in the last 2 years

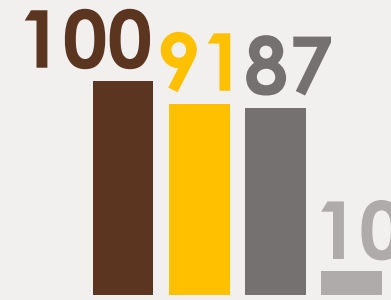


GENDER



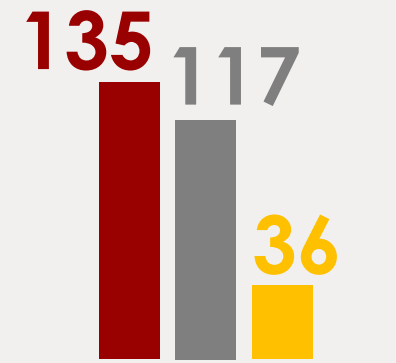
■ 25-40 ■ 41-65

AGE



■ A ■ B ■ C1 ■ Others

SOCIAL CLASS



■ Bronze ■ Silver ■ Gold

PUBLICS

An initial round of questionnaires resulted into 411 completed surveys, of which 288 were considered valid (respondents passed the filters and filled in all the questions). This first phase was performed with the intent of assessing the publics with potential for growth's relationship with entertainment/culture and with FCG/GM. We were able to approach the desired publics in convenient locations where people are more willing to cooperate such as the Lisbon Airport (at the Arrivals, approaching people who were waiting for the plane to arrive), Atrium Saldanha and Amoreiras Shopping (during afternoon, long after lunch hour to avoid commotion) and the garden of FCG (approaching people who were casually taking a walk or relaxing at the benches). Although all five group members were present administrating questionnaires, only one person at time would approach respondents to avoid intimidation and pressure.



APPENDIX 10: 2nd DETAILS/SAMPLE OF QUESTIONNAIRES

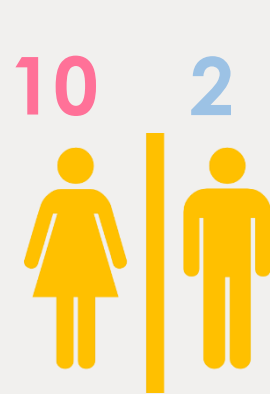
SECOND PHASE

QUESTIONNAIRES ON CURENT PUBLICS

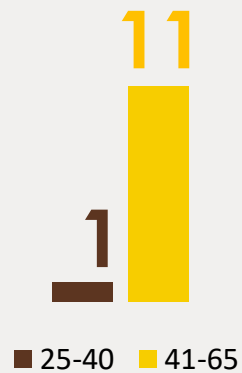
SAMPLE
n = 12

PRE-REQUIREMENTS:

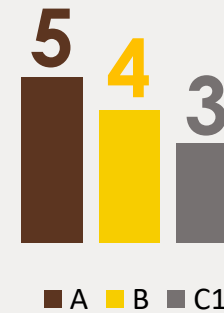
- 25 - 65 years old (active population)
- Residing in Portugal for the last 5 years
- Attended at least one music event in Portugal in the last 2 years



GENDER



AGE



SOCIAL CLASS



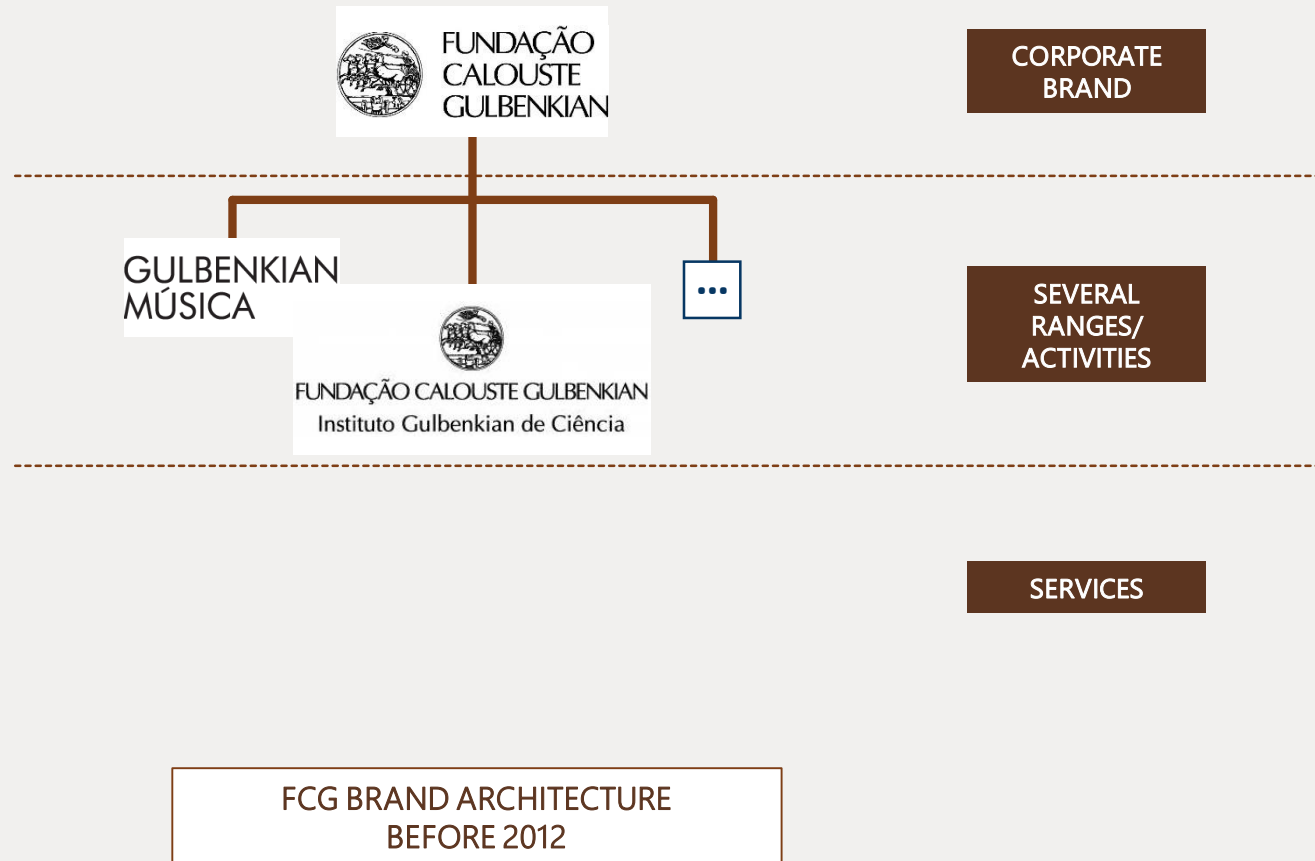
■ Platinum

PUBLICS

After the analysis of the first round questionnaire's results, it was verified that there was the need for more information regarding the current public of GM. Hence, an additional round of questionnaires was performed to gather answers specifically from this public. For that, the same questionnaire and techniques were used, and the team gathered answers from this public at FCG's Auditorium entrance, FCG's store and near the Box office, one hour before the concert started, at two different days. We verified, however, some difficulties on approaching this public since they either arrived right on the time of the concert or they went to the cafeteria. Thus, we only managed to gather a total of 12 valid questionnaires from this public.

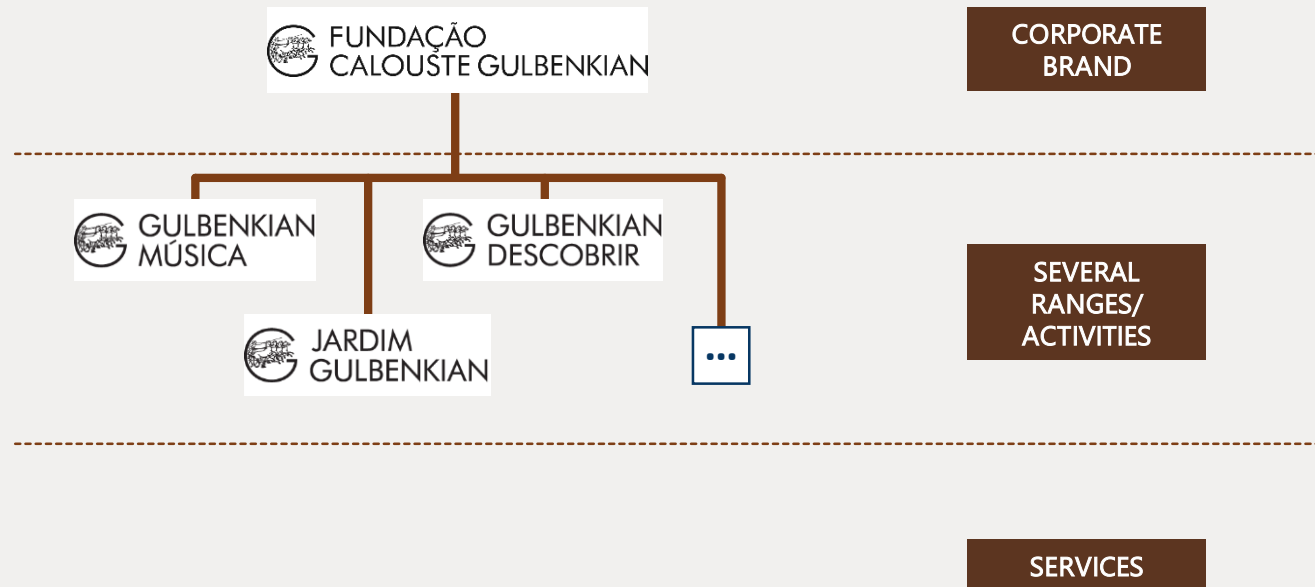


APPENDIX 11: UMRELLA BRAND STRATEGY





APPENDIX 12: SOURCE BRAND STRATEGY



FCG BRAND ARCHITECTURE
AFTER 2012



APPENDIX 13: FCG CURRENT BRAND IDENTITY

EXTERNALISATION

INTERNALISATION

PHYSICAL (Salient brand features)

Cultural institution; Logo; Coin; Garden;
Orchestra & Choir; Buildings (Headquarters,
Auditorium, Calouste Gulbenkian Museum);
Coleção Moderna; Coleção do Fundador).

PERSONALITY (What kind of person would it be?)

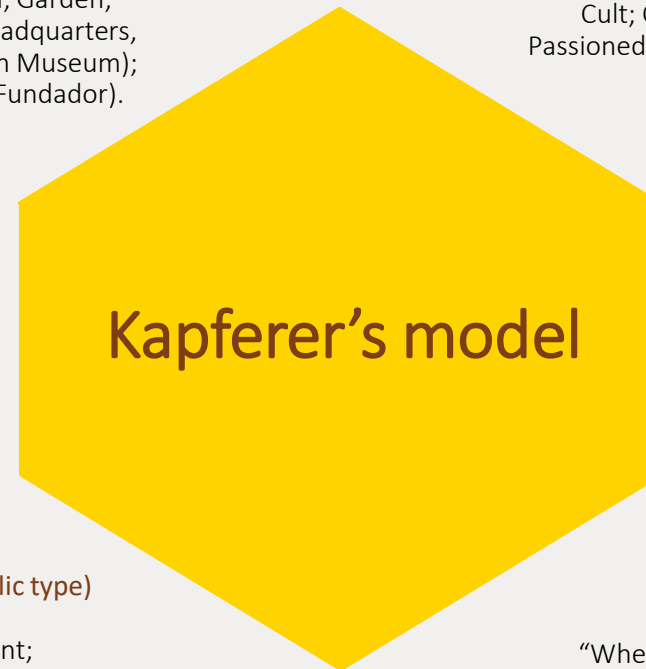
Cult; Community-oriented; Reliable;
Passioned; Sophisticated; Inspiring; Dynamic.

RELATIONSHIP (Counterpart given by the brand to its publics/consumers)

Promote: Excellence in High Art (“only the best is enough”);
Communicate: Making High Art available to everyone;
Educate: Transformative role in education and self-
improvement; Develop a spirit of curiosity towards art and
culture.

CUSTOMER REFLECTION (Brand “projected/desired” consumer/public type)

Someone that seeks cultural enrichment;
Someone that appreciates Classical Music and/or Fine Arts;
Someone intellectual, independent and self-confident;
Cosmopolitan.



CULTURE (Set of values feeding the brand inspiration and that are the core of the brand)

Philanthropy; Respect; Diversity; Tolerance; Preserving
environment; Community; Relationship between man and
nature; Foster spirit of curiosity.

SELF IMAGE (Brand aspired target's internal mirror)

“When I go to FCG I feel privileged, I feel I can trust the
selective programming of FCG and appreciate renowned art.
I feel culturally enriched on a relaxing environment.”

Sources:

Branding lab team, 2015/16

Kapferer, Jean Noël. 2008. “Brand Identity and Positioning”. in New Strategic Brand Management 4th edition, pag.171-199. Great Britain: Kogan Page Limited



APPENDIX 14: RELEVANT INTERNAL INTERVIEWS' QUOTES

DR. NUNO PREGO
Head of

“Um terço do budget do offline foi para o online, temos que adaptar a forma de comunicar obviamente”

“Estamos a pensar novas páginas para a GM apenas. O Youtube será apenas como FCG porque tem que ser organizado primeiramente”

“Em relação ao streaming mas ao contrário, com o Met Opera, não poderia ser feita uma coisa como a Filarmónica de Berlim porque não temos nem o produto nem a marca deles.”

“Acho que o mais importante é criar bons conteúdos e fazer uma melhor estratégia da temporada. Fazer uma estratégia de redes como um todo mas ao mesmo tempo segmentada para comunicar não apenas a agenda”

“Antes comunicava-se 100% offline e sempre a mesma coisa, estava muito obsoleto.”

“No Facebook queremos capturar mais com conteúdos interessantes e relevantes na música, uns previews, umas playlist favoritas, entrevistas aos músicos...”

“Temos que ter objetivos: começámos para cada concerto a definir tipos de target, que objetivos temos de venda... isto através de um documento de controlo semanal”

“Estamos a trabalhar para trazer o marketing da FCG para o século XXI”

“Analytics: estamos a começar a arrancar com testes A/B e já fizemos funil digital mas mais importante do que o site é a estratégia de conteúdo e por exemplo vamos querer ativar mais o Coro e Orquestra.”

“ Já somos mobile responsive e 25 a 45% de tráfego já e mobile”

DR. JOSÉ PINTO
Assesor or the music service

“Desde há muito tempo que a temporada está dividida em ciclos. Concertos de Domingo é um mais recente e Músicas do Mundo também com 5 ou 6 anos. Os mais tradicionais são Música de Câmara, Piano, Orquestra, Grandes intérpretes...”

“ Temos ciclos com muita procura e outros menos, devido ao género musical. Música de Câmara menos do que Grandes Intérpretes. Há ciclos que são blockbusters como o Met Opera que vendemos quase tudo em assinatura). Os Grandes Intérpretes e Piano também são muito fortes. A Orquestra exige um esforço maior, tem uma boa procura mas comparado com os outros está em desvantagem: todas as semanas tem dois concertos. Músicas do Mundo é normalmente um ciclo que se vende mais perto do concerto.”

“Existe um “tratamento especial” sim, há 5 ou 6 anos que temos uma apresentação publica da temporada, destinada ao público leal mas aberto a todos, essencialmente aos assinantes. Acontece algures em maio, quando fazemos lançamento da temporada e sai a Brochura. É feito um vídeo de cerca de 50 min apresentando os artistas e oferecido um pequeno cocktail. Não há nenhum convite mas costumamos ter 700 pessoas.”

“Não temos CRM, o que não nos permite ter informação detalhada que nos fale do nosso publico, mas temos o que sabemos pela proximidade!”

“Temos tido em sido uma boa retenção, dependendo dos ciclos, no caso da Orquestra foi 100%, as outras devem andar à volta disso 80, 90,100%. O Met Opera também é 100%.”

“O nosso público é um público muito envelhecido, que terá mais de 60 anos, em média.”

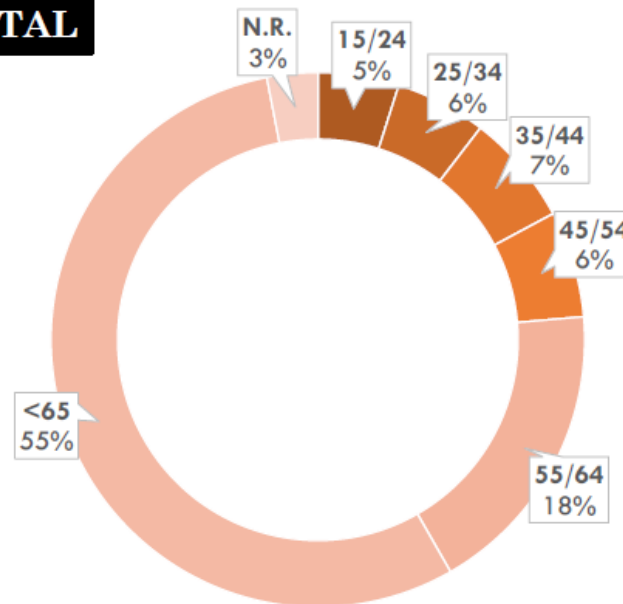


APPENDIX 15: LOYAL PUBLICS' AGE

Características Demográficas dos Inquiridos Idades

- 73% dos inquiridos da amostra total têm mais de 55 anos
- Idade média: 62 anos

AMOSTRA TOTAL

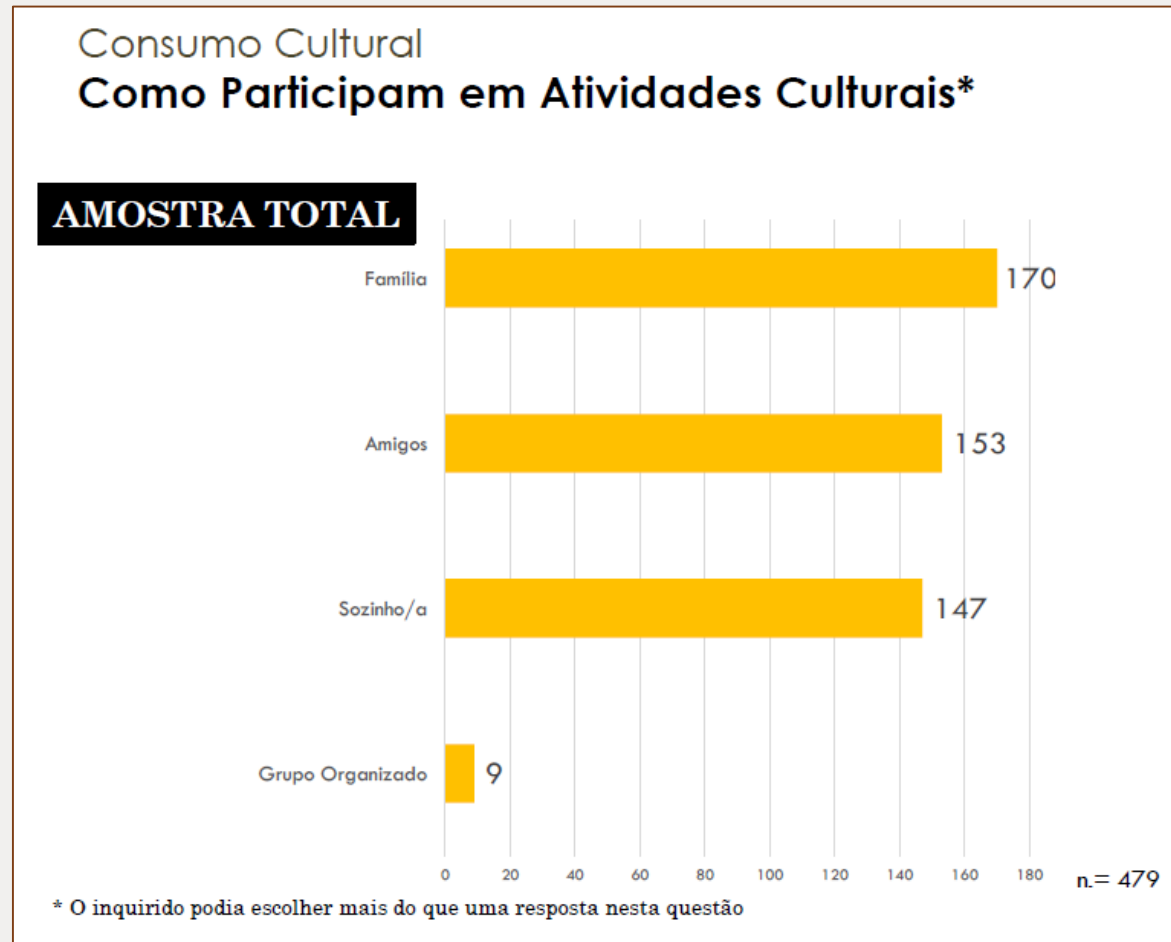


n.= 327

Source: "Inquéritos Gulbenkian Música Resultados" (2016)



APPENDIX 16: LOYAL PUBLICS' COMPANIONSHIP



Source: "Inquéritos Gulbenkian Música Resultados" (2016)



APPENDIX 17: AUDIENCE OBSERVATIONS (1/3)

In order to gain a transversal overview of the object in study, we have conducted descriptive research in the form of **Personal Observations** and all the five members of the group team participated on this. **Different types of concerts** (with different characteristics, times and prices) were chosen in order to allow us to have an overview of each cycle of the GM Season 2016/17 and the differences or similarities between its dynamics and audiences. The observations conducted were: **unstructured** (we have observed all the aspects that seemed relevant to the problem), **disguised** (since we behave like normal attendees, the respondents were unaware of the observation) and **natural** (respondents' behavior was observed as it takes place normally and not in an artificial environment).

<p>SCHUBERT AND MENDELSSOHN (FESTIVAL CANTABILE – NO SUBSCRIPTION) Date: 20 Set, Tuesday, 7PM Price: Free; Occupation Rate: 80%</p>	<p>THOMAS HAMPSON ORQUESTRA GULBENKIAN (GRANDES INTÉRPRETES - SÉRIE I) Date: 30 Set, Friday, 9PM Price: 20€ (Zone 3) to 40€ (Zone 1); Occupation Rate: 98%</p>	<p>MISSA EM SI MENOR (ORQUESTRA E CORO GULBENKIAN) Date: 5 Out, Wednesday, 9PM Price: 20€ (Zone 3) to 40€ (Zone 1); Occupation Rate: 90%</p>
<ul style="list-style-type: none"> At the entrance, room assistants gave free brochures for the public to know more about the artists. However, people were reading the brochure just in the beginning rather than following the concert with it. The concert started with 15 min. delay as part of the audience arrived late. However, the general public seemed to be <i>connoisseur</i> or a music enthusiast, as applause came according to the norm and at least one person was seen with binoculars. Around 80% of the audience was above 45yo, in which half of this group seemed to be over 65yo. Some millennials observed seemed involved with classical music as some of them carried musical instruments and commented on the acoustic of the room. The number of children was considered residual. People came either in groups, couples or alone. The people who came in groups or families mostly stayed at the bar area before the start of the concert while those who came alone or in a couple tended to stay in the seating area. The team observed a high number of tourists, who seemed to come directly to Gulbenkian after their day of sightseeing. This was deduced from them going with cameras in their necks, backpacks and comfortable shoes. 	<ul style="list-style-type: none"> Around 70% of the audience was above 65yo and the remaining 30% was divided: families, young and middle-aged couples. The majority of people were very well dressed which implies that they prepared for the occasion. The concert started at its planned time and people who arrived late were just able to enter in the auditorium between acts. Around 30% of the audience seemed to be <i>non-Connoisseurs</i> as many clapped between the 1st and 2nd movements (the Maestro, Thomas Hampson himself, made a gesture to quiet them). The majority of people purchased the concert brochure before the concert but there were still many who bought it during the break. A great part of the audience was following the concert with that brochure, turning the page on every movement transition. During the break, a good number of people were seen having a soup at the cafeteria, which implies that they might take the opportunity to have dinner. 	<ul style="list-style-type: none"> Half an hour before the concert, FCG's parking garage was already full and the main building's hall had a huge line of people who were buying the concert brochure (however during the concert people didn't seem to be following the concert with it, having it closed or just flipping through the pages). Due to an internal problem with the tickets, there was a need to form a line to enter in the auditorium (security guards from Gulbenkian were helping organizing the line). Around 50% of the audience was above 65yo and 40% was between 45 and 65yo. The remaining percentage corresponds to young and middle age couples or groups of friends. The audience seemed to be composed by <i>connoisseurs</i> since applause came according to the norm and at least one person was seen with binoculars (woman >65yo, zone 3). In the break, there were no more Seasonal Brochures at the entrance. When looking at the room, the team could observe that there were groups of seat vacant. During the break, a high number of people was seen at the cafeteria (forming a big line) having a snack and some went to buy the concert brochure (just around 15% of the audience stayed in the auditorium). Yet, a high number of tourists were observed since, for instance, during the break at the cafeteria, English was a very listened language.



APPENDIX 17: AUDIENCE OBSERVATIONS (2/3)

<p>SOLISTAS DA ORQUESTRA GULBENKIAN (FORA DAS SUBSCRIÇÕES) Date: 14 Oct, Friday, 9.30PM Price: Free; Occupation Rate: 90%</p>	<p>O VIRTUOSO VIOLINO DA ÍNDIA (MÚSICAS DO MUNDO) Date: 18 Oct, Tuesday, 9PM Price: 18€; Occupation Rate: 70%</p>	<p>MET OPERA Date: 22 Oct, Saturday, 6.00PM Price: 18€; Occupation Rate: 98%</p>
<ul style="list-style-type: none"> • The team arrived 1 hour before the event and observed a huge line that went from the entrance to the Grande Auditório near the cafeteria until almost the exit door of the Foundation. • The audience was composed by people from different ages and verified that there were more families than usual (higher affluence of children). There were also more tourists than usual. • The concert was played by four solists and there were introductions (in Portuguese) for each “andamento” of the concert. • The concert only lasted around one hour. • Most of the people from the audience were not <i>connoisseurs</i> since around 80% of the room clapped when they were not supposed to. • The majority of the audience did not dress up for the occasion. • Around 70% of the audience did a standing ovation at the end of the concert. 	<ul style="list-style-type: none"> • The team observed that the audience was composed by people from very different ages, styles, nationalities and with diversified attitudes. • Around 15 minutes before the concert there were still people buying the concert brochure and tickets for the concert since the tickets box was still open. • 10 minutes before the concert, there were almost no people outside the auditorium. • The majority of the audience was casually dressed up. • Around 80% of the audience was below 65 yo. From this 80%, the team observed young and middle aged couples and groups of friends. • The interpreter interacted with the audience, in english, at the beginning, and in-between songs by introducing the group and explaining the notes and songs itself. • There was no break and even if the concert started on time, it extended for more 25 minutes than planned. • At the time the concert was supposed to finished, the team observed a significant number of people leaving their seats. • Yet, a high number of enthusiasts were observed since at the end of the concert, one could hear the audience applauding and behaving with enthusiasm. 	<ul style="list-style-type: none"> • The team arrived 1 hour before the concert and observed that a great part of the audience was already at the Foundation waiting for the concert to start. • Publics used the time for going to the cafeteria or sitting in small groups to chat. • Almost all the spectators were formal dressed, with black and shiny clothes. • Around 75% of the audience was above 65 yo. From this group, the team observed mainly couples or people being alone. There were almost none family going together. • 10 minutos before the concert the majority of the audience was already inside the auditorium.



APPENDIX 17: AUDIENCE OBSERVATIONS (3/3)

GIOVINCELLO EDGAR MOREAU IL POMO D'ORO (MÚSICA ANTIGA)

Date: Oct 26, Wednesday, 9 PM

Price: 22€; Occupation Rate: 50-55%

- The team arrived 15 minutes before the event and noticed a very significant decrease in audience size when comparing with other cycles, thus confirming the statistical internal data that *Música Antiga* is the cycle with most empty seats.
- It was observed that there was within the audience a higher number of families with small children than usual.
- Performing in the stage was Edgar Moreau, the lead cellist of the play, accompanied by other cellists, violinists, and a pianist assuming supportive roles.
- It happened that in the middle of the concert the lead cellist left the stage, with the audience clapping as if the performance had ended, but the supportive musicians remained and played a couple of *andamentos* by themselves. When done, the lead cellist returned and joined the other musicians. Such thing had not been seen on other concerts.
- The duration of the concert was roughly 2 hours, including the usual 20 minute break.
- The majority of the audience did not dress up for the occasion

FANTASISAS E METÁFORAS (CONCERTOS DE DOMINGO)

Date: Oct 30, Sunday, 4 PM

Price: 10€, Occupation Rate: 50-55%

- The team arrived 20 minutes before the beginning of the concert and the entrance used was the one close to the FCG's gelateria. Thus, in order to access the auditorium it was needed to walk through the garden. A lot of people were doing the same path.
- The garden and the auditorium area were full of people, mostly families with children. The families observed had a wide range of ages.
- Before the concert time, there were a lot of individuals at FCG store next to the Box office, at the Museum and at the exterior part of the cafeteria. The individuals that were just sitting in the hall waiting for the concert to start were people aged over 65 that were alone or with its partner.
- The public was characterized by being very diversified, with a wide range of ages and informal/casual clothes.
- There were also observed some foreign attendees and around 20 minutes before the concert there were still people trying to buy tickets at the box office.

4a de Mahler (ORQUESTRA GULBENKIAN)

Date: Nov 17 and 18, Thursday and Friday, 9PM and 7PM

Price: 12€ (Zone 3) to 24€ (Zone 1)

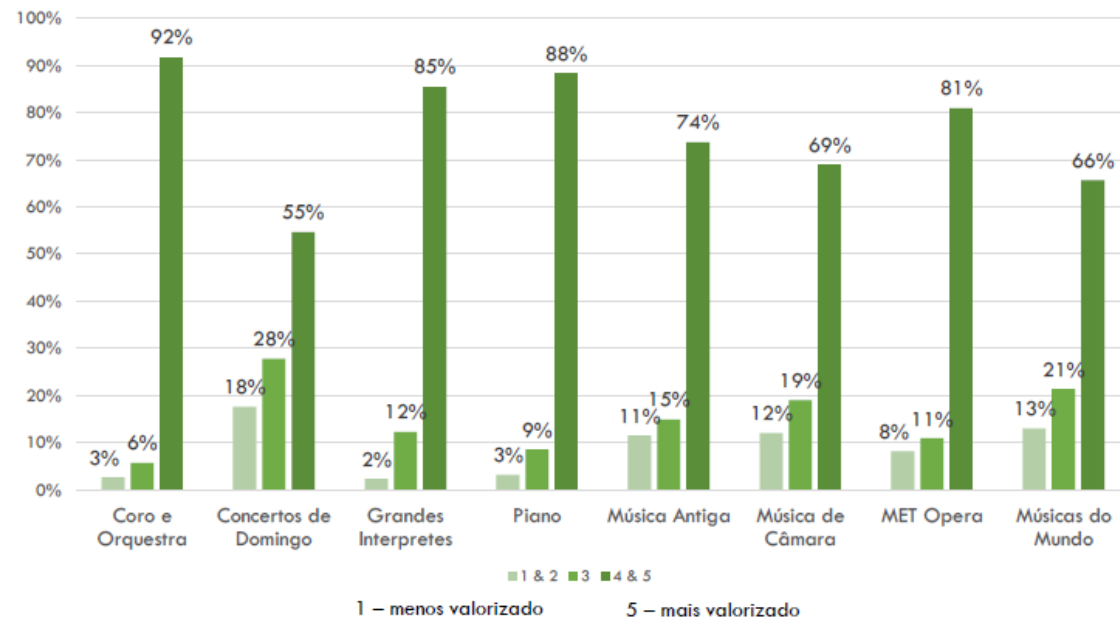
- The team was at FCG in this date in order to conduct face-to-face questionnaires to individuals from both Platinum and Gold Publics.
- When the group arrived, one hour before the concert, there were already a lot of individuals at the box office, FCG store, cafeteria and sitting in the hall. The majority of the group that was sitting in the hall sofas was aged over 65 years old and was either alone or in small groups of two.
- People aged 25-65 years old start to appear 30 minutes before the concert and went directly to the cafeteria or wc.
- Some young groups were observed but when inquired, said that was the first time attending a concert at FCG – friends or family members were going to perform.



APPENDIX 18: LOYAL PUBLICS' CYCLES VALUATION

Relação com a Gulbenkian Música Valorização dos Ciclos

AMOSTRA TOTAL



Source: "Inquéritos Gulbenkian Música Resultados" (2016)

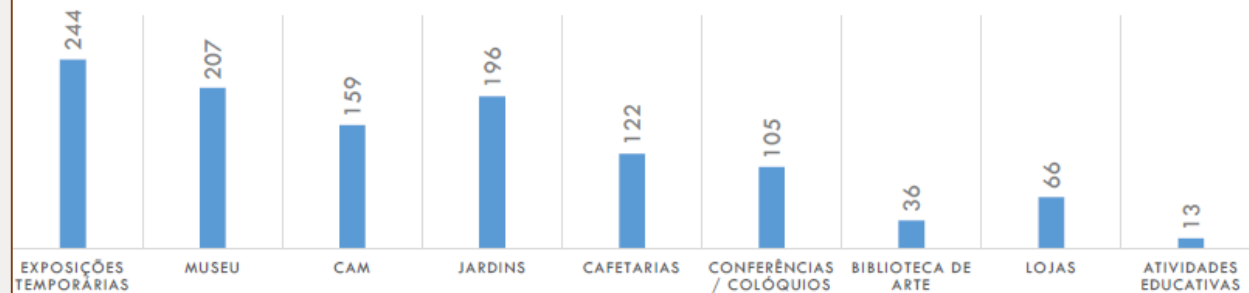


APPENDIX 19: LOYAL PUBLICS' ATTENDANCE TO FCG

Relação com a Gulbenkian Música

Outras Atividades Frequentadas na Fundação*

AMOSTRA TOTAL

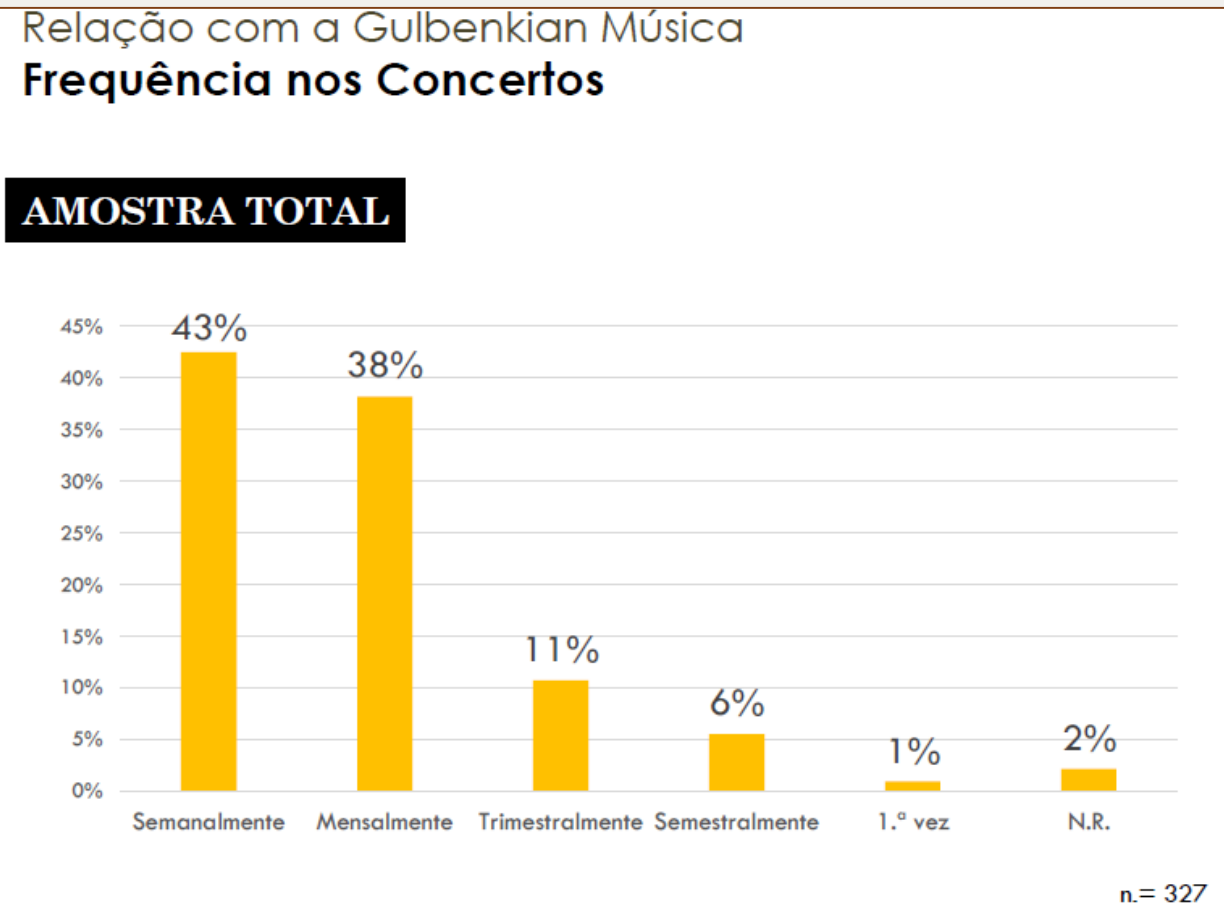


* O inquirido podia escolher mais do que uma resposta nesta questão

Source: "Inquéritos Gulbenkian Música Resultados" (2016)



APPENDIX 20: LOYAL PUBLICS' REGULARITY



Source: "Inquéritos Gulbenkian Música Resultados" (2016)

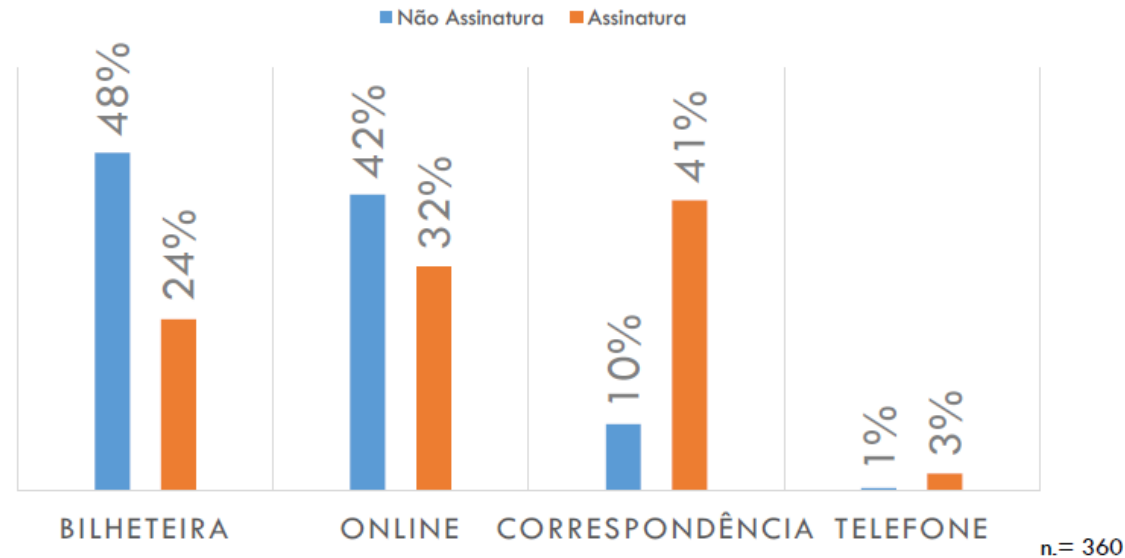


APPENDIX 21: LOYAL PUBLICS' PURCHASE MEANS

Relação com a Gulbenkian Música

Local de Compra de Bilhetes e Assinaturas*

AMOSTRA TOTAL



* O inquirido podia escolher mais do que uma resposta nesta questão

Source: "Inquéritos Gulbenkian Música Resultados" (2016)



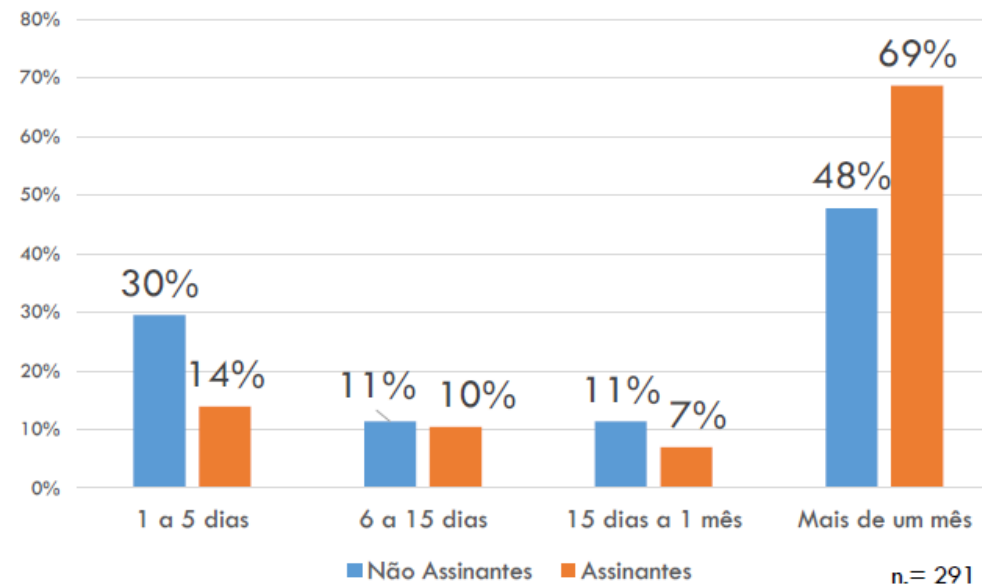
APPENDIX 22: LOYAL PUBLICS' PURCHASE TIMEFRAME

Relação com a Gulbenkian Música

Antecedência na Compra de Bilhetes Avulso

AMOSTRA TOTAL

→ 30% dos não assinantes compram os bilhetes na última semana antes do concerto



Source: "Inquéritos Gulbenkian Música Resultados" (2016)



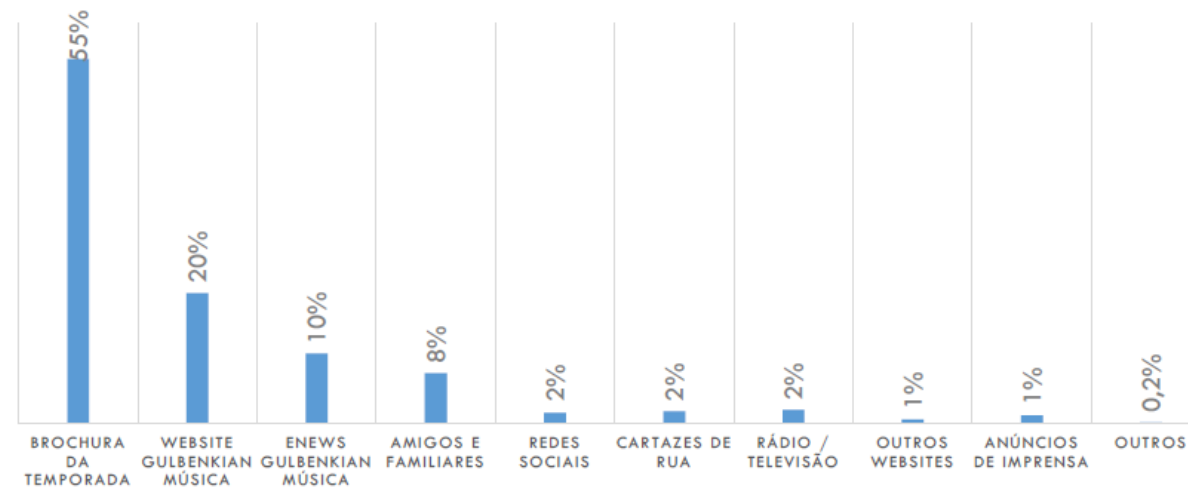
APPENDIX 23: LOYAL PUBLICS' INFORMATION SOURCES

Relação com a Gulbenkian Música

Meio de Contacto com a Programação

AMOSTRA TOTAL

→ A Brochura e o website da Gulbenkian Música representam 75% dos meios de contacto com a programação da Temporada de Música



Source: "Inquéritos Gulbenkian Música Resultados" (2016)



APPENDIX 24: PLATINUM'S PROJECTIVE TECHNIQUE (2/2)



The Platinum interviewees perceive *Gulbenkian Música* to have two distinct publics:

1. Older people who buy subscriptions and regularly attend GM events
2. Music Students who go moved by curiosity and passion

Centro Cultural de Belém is seen in the eyes of GM's Platinum public as having a very diversified public (due to its wide range of events) with younger people that are not so connected to classical music and to culture. Also, they believe CCB's diversified offer fits people's preferences but has a lower quality than GM.

GM's Platinum public considers Teatro Nacional de São Carlos to have very diversified publics who enjoy Opera and who are passionate about classical music but less rigid than FCG's publics.

"Temos aqui duas personagens completamente diferentes: Por um lado, **alguém com 60 anos de idade, com assinatura** e que gosta do espaço ou sente alguma ligação poética com a música. Associa a ideia de ir ver música clássica a algo ligado a uma elite. Por outro, **um rapaz de 26 anos, jovem estudante ou interessado em música**" (M, 30)

"Acho que o CCB é um sítio mais transversal em termos de idades. É talvez mais barato e tem também se calhar menos qualidade ou um cartaz um bocadinho diferente. Tem **muita rotatividade, é mais popular e por isso mais pedagógico.**" (F, 55)

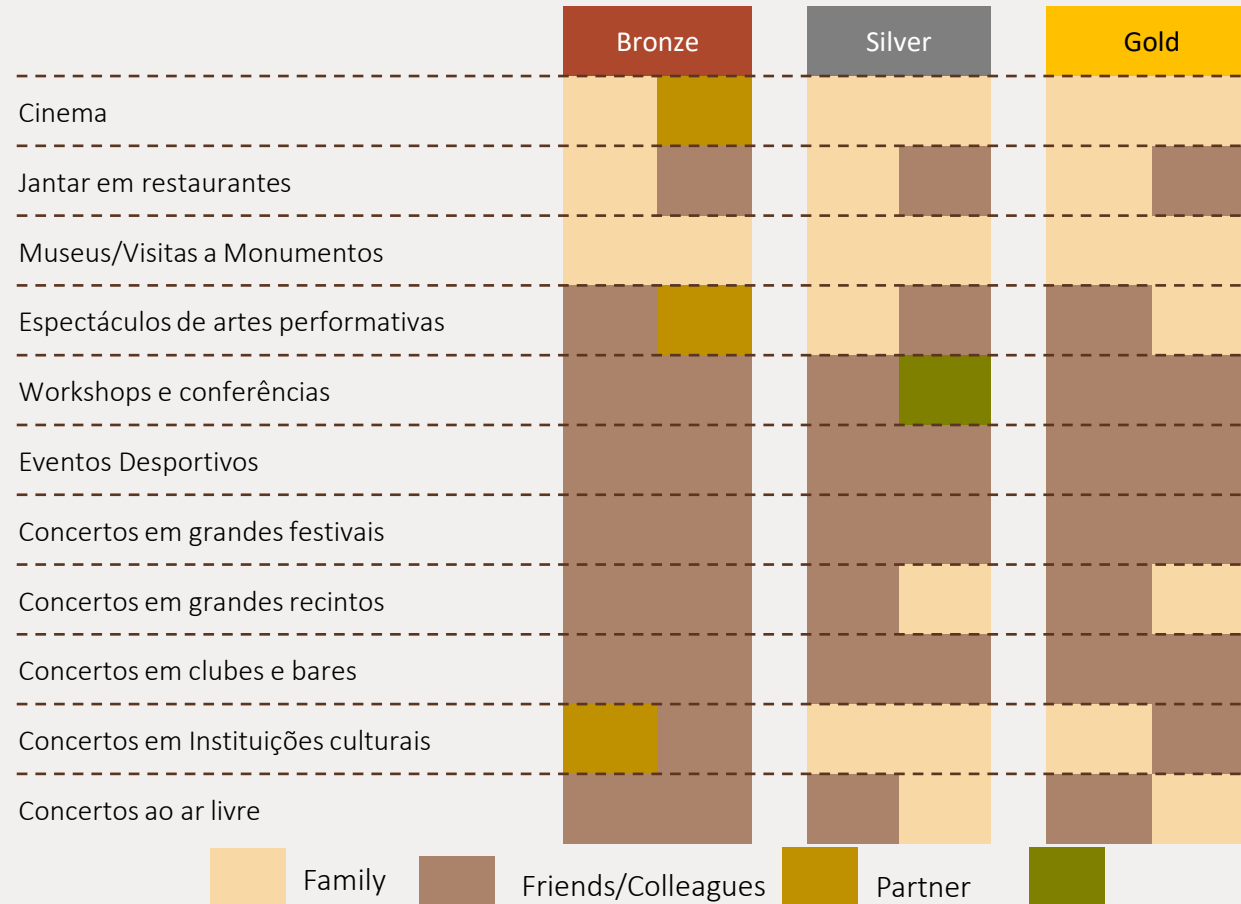
"**Mais apaixonados pela música.** Não tão rígidos. Mais soltos, com a mesma idade (do que os da Gulbenkian), bem vestidos mas não tão chiques. **Com mais paixão, mais emoção.** Seria uma mulher, médica ou economista. Faz ginástica, gosta de comer bem e viaja. A mãe cantava - há sempre uma pessoa que faz a ligação. Talvez casada." (F,58)



APPENDIX 25: PUBLICS' COMPANIONSHIP

PUBLICS WITH POTENTIAL FOR GROWTH

“Com quem frequenta maioritariamente os seguintes eventos/atividades?” by Segment

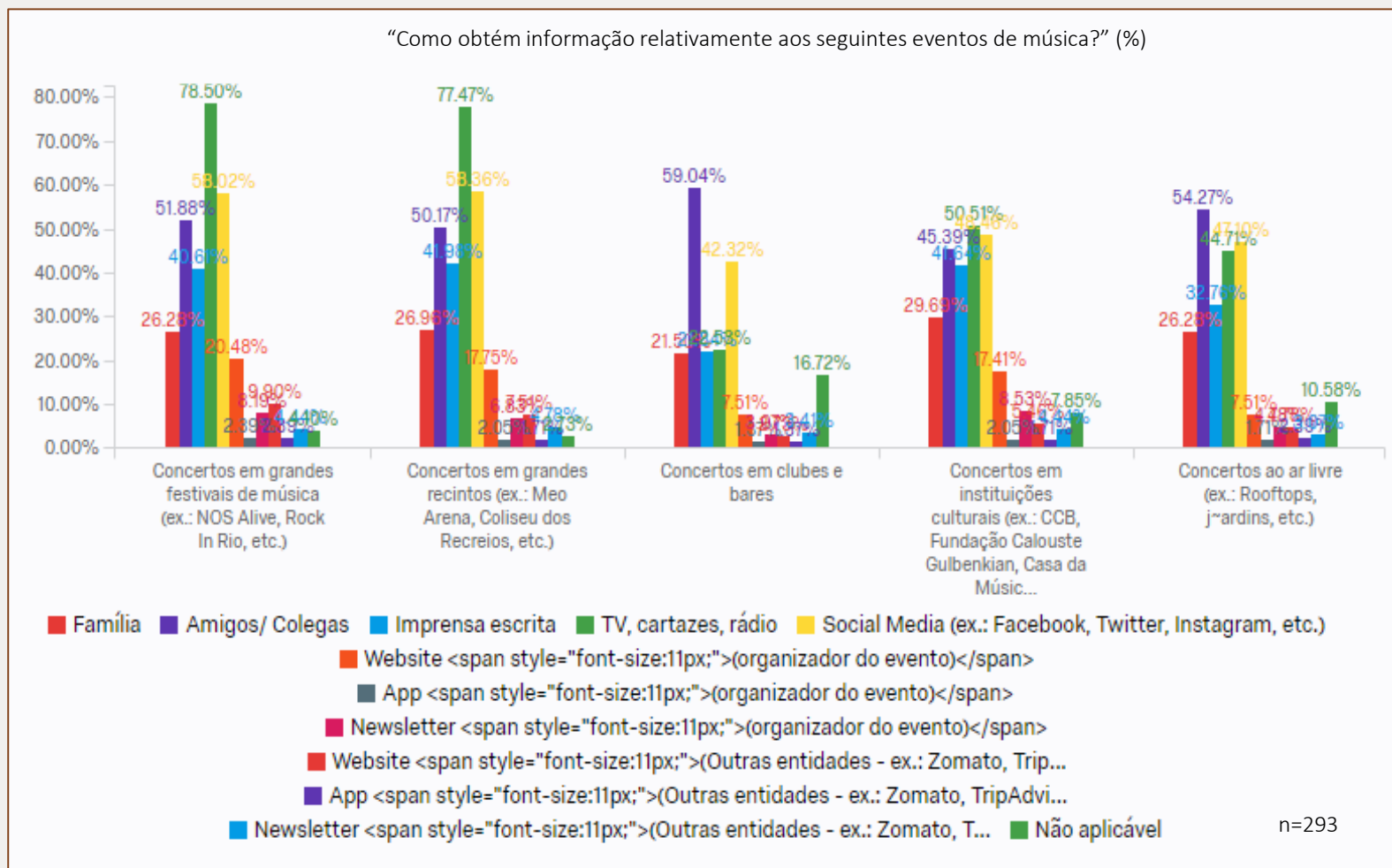


n(Bronze)=135 | n(Silver)=117 | n(Gold)=36 |



APPENDIX 26: PUBLICS' SOURCES OF INFORMATION

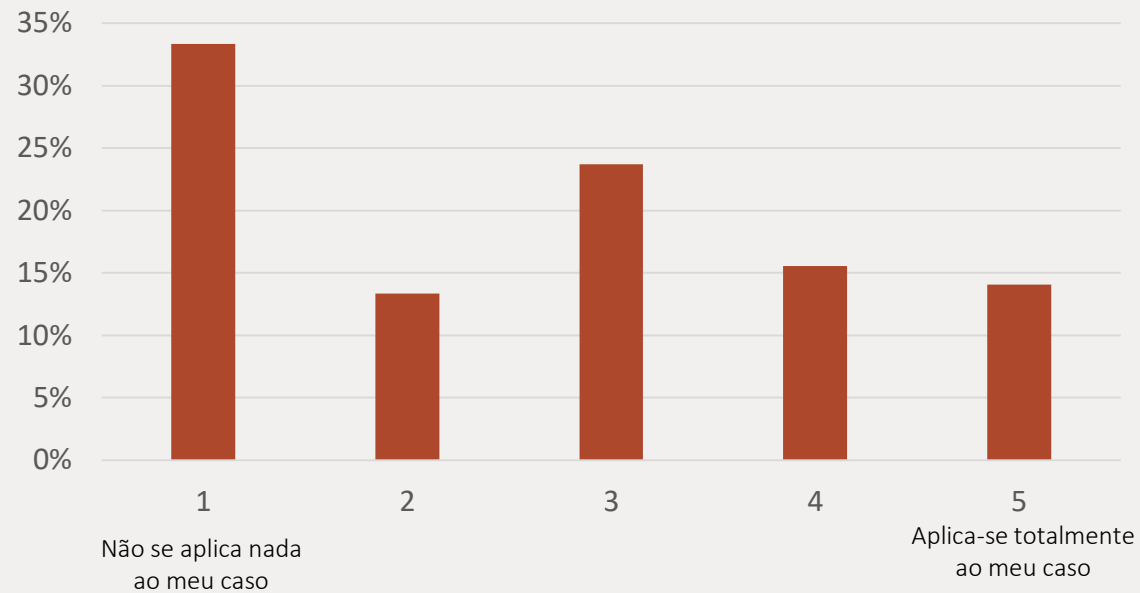
PUBLICS WITH POTENTIAL FOR GROWTH





APPENDIX 27: BRONZE PUBLIC MUSIC GENRES

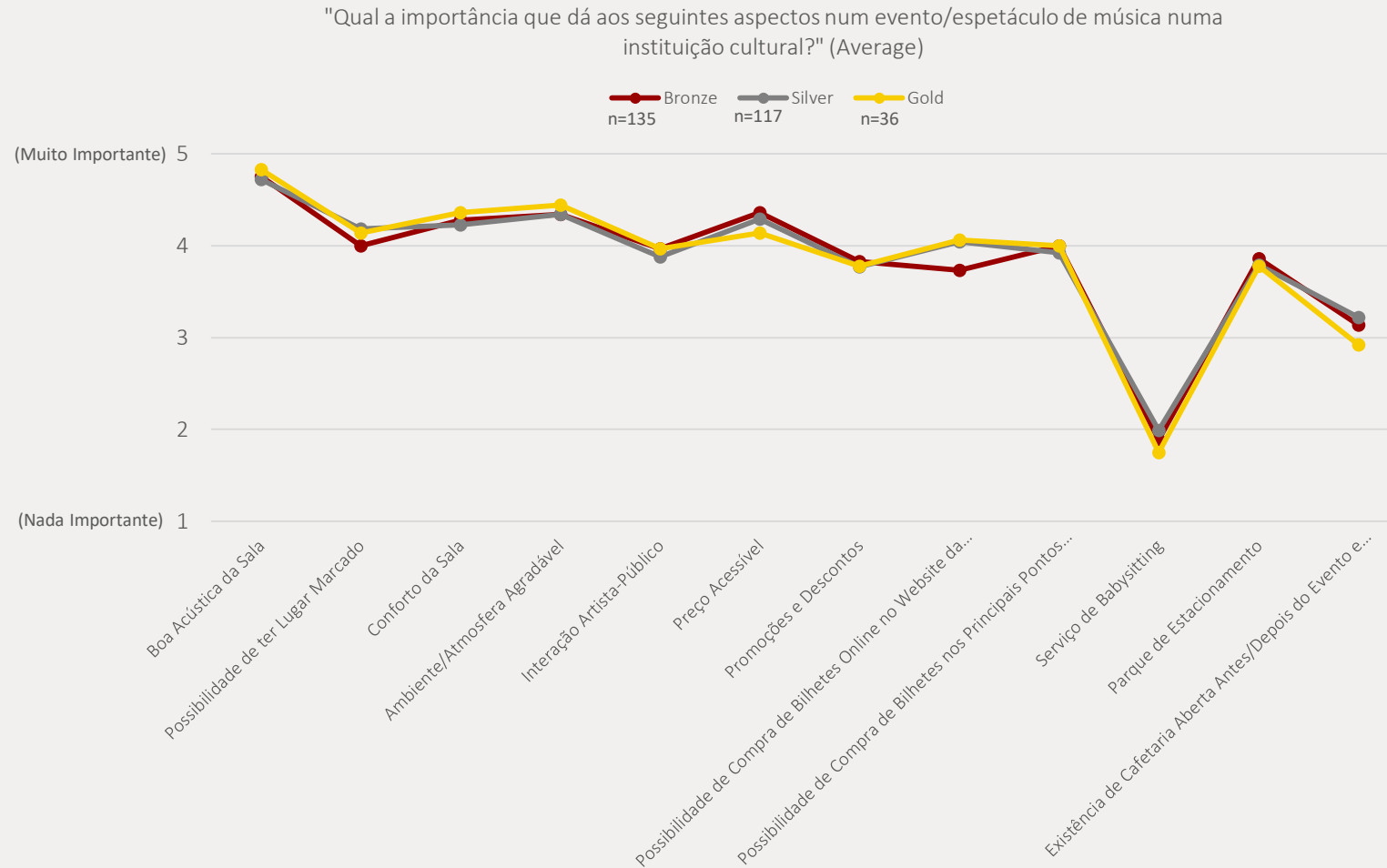
Bronze public (n=135) – “Os espetáculos de música não vão de encontro ao meu gosto musical.”





APPENDIX 28: PUBLICS' VALUED CHARACTERISTICS

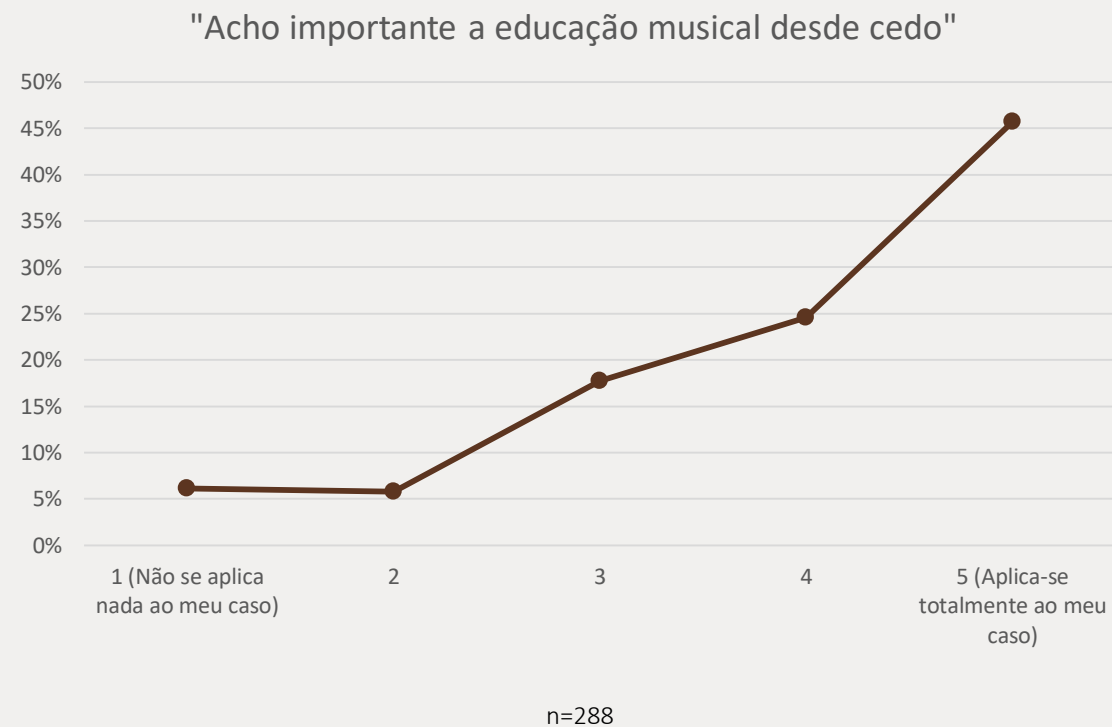
PUBLICS WITH POTENTIAL FOR GROWTH





APPENDIX 29: PUBLICS'S MUSICAL EDUCATION

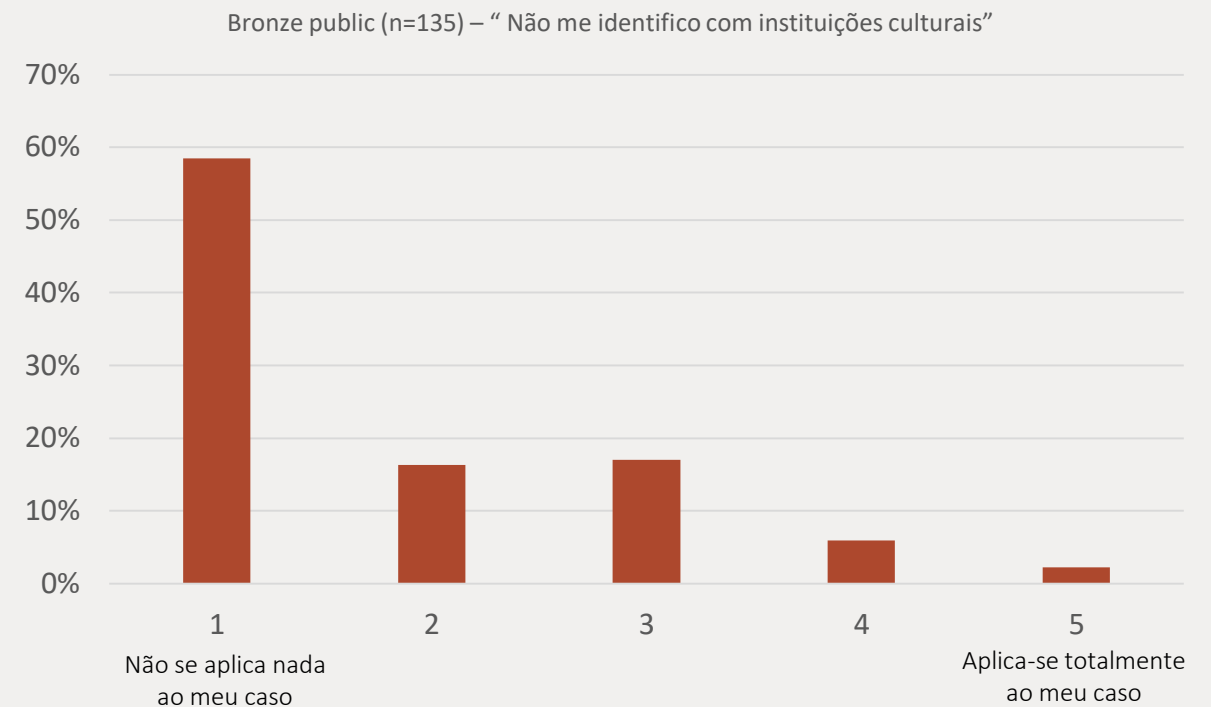
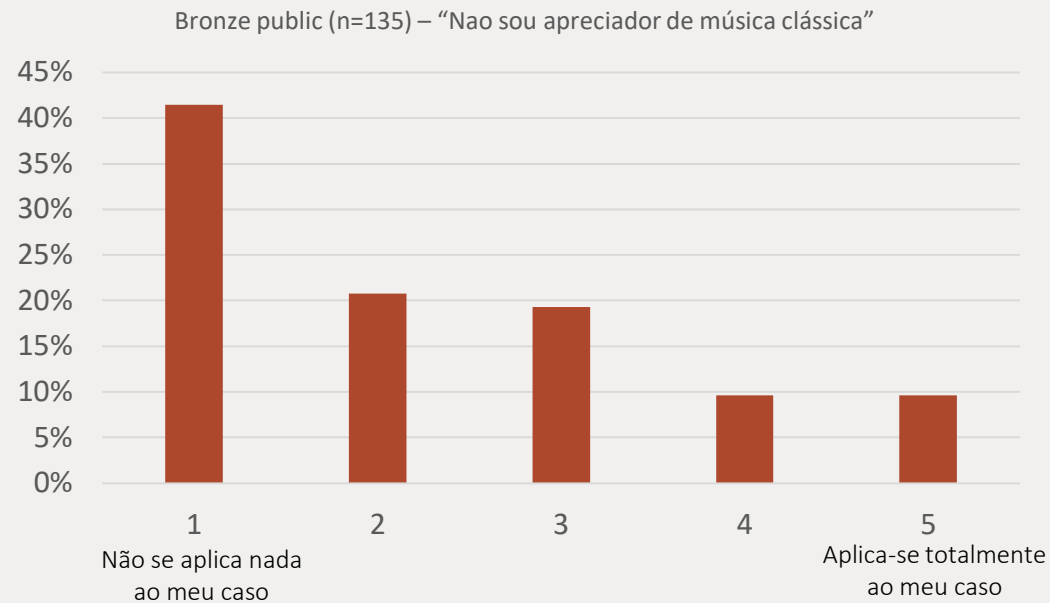
PUBLICS WITH POTENTIAL FOR GROWTH





APPENDIX 30: BRONZE PUBLICS SHARE-OF-TIME

BRONZE PUBLIC





APPENDIX 31: WENDY GORDON'S MODEL

As according to Gordon and Langmaid (1986): “During many ordinary and extraordinary situations our constantly shifting psycho-physiological states can encapsulate memory so that it is not available to our usual conscious frames of reference.”.

Thus, as the objective through this Wendy Gordon Consciousness Model¹ is to access the extrinsic layers of consciousness and understand the individuals' real perceptions and thoughts “hidden” on the deepest levels (close to the subconscious), this model analyses six different consciousness levels through both qualitative and quantitative data.

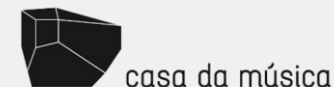
At a more superficial level there are the Attitudes (1) and the Stereotypes/Socially accepted ideas (2) which are analysed through quantitative research. Going deeper, there are, respectively the Defences (3), Thoughts/Feelings (4) and the Repressed feelings (5) which have to be analysed through the insights gained by the qualitative research. At the end, there is the subconscious level (6) that should be analysed through psychologist methods.

Since we are not able to perform a psychologist analysis, only the five first topics are going to be addressed on the report.



APPENDIX 32: PUBLICS' PROJECTIVE TECHNIQUE (1/3)

PUBLICS WITH POTENTIAL FOR GROWTH: GOLD, SILVER AND BRONZE



The interviewees perceive the quality of *Gulbenkian Música* events although associate the Foundation with an aged audience who is loyal and have already a relationship with the people and events there.

FCG is thus seen as elitist, restricted to high social class individuals and conservative since it is “not for everyone” and only target people highly connected to culture and music with a bigger status in the society .

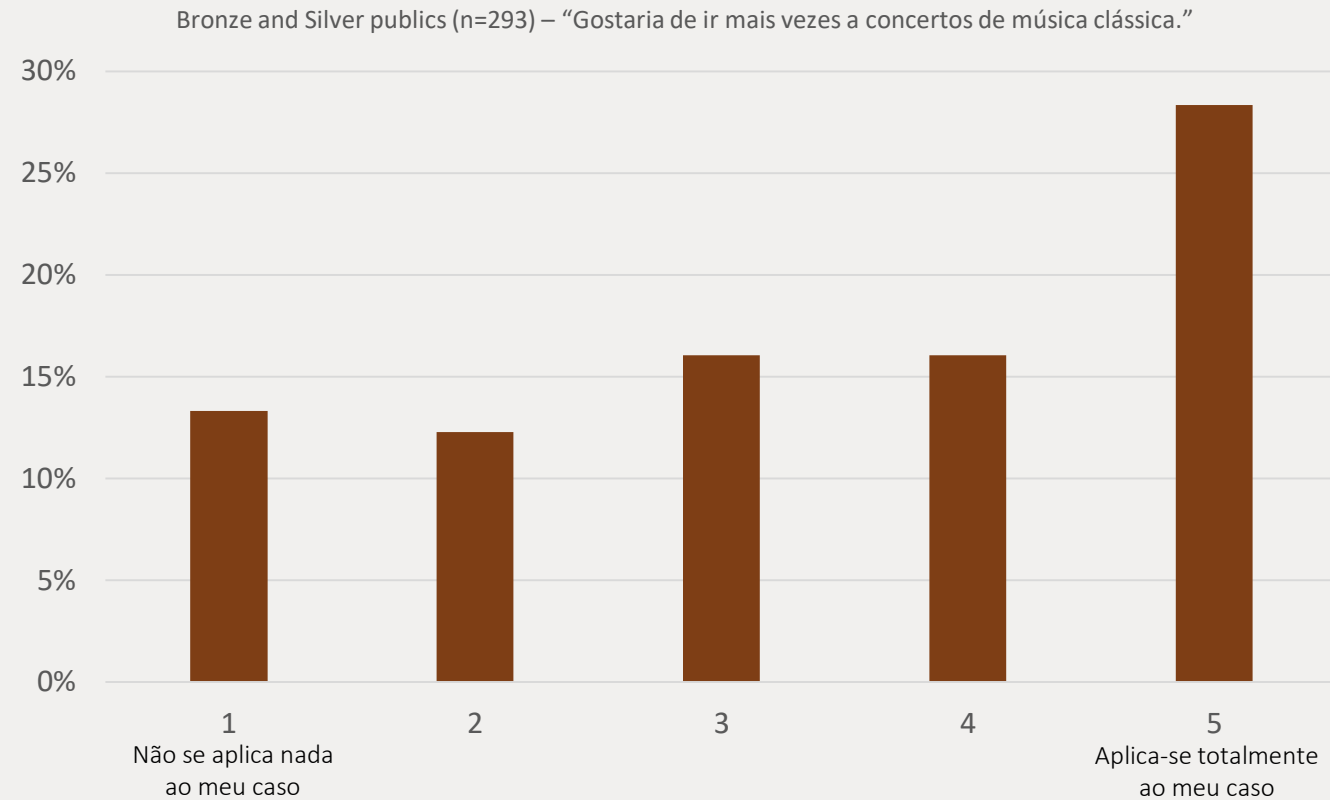
The respondents see *Centro Cultural de Belém* as having a diversified public due to its wide range of events. Comparing to FCG public, CCB is perceived as having more young people and also families. Therefore, CCB is perceived as a cultural institution that attracts more people due to its openness and accessibility. It has a diversified offer that can fit everyone’s preferences although the connection to culture and quality is not so high as with FCG.

The interviewees associate *Casa da Música* with a more diversified public that goes from a traditional to a more modern population. Being also seen as an intellectual institution more connected to music it is perceived as more relaxed, inclusive and transversal than FCG.



APPENDIX 33: PUBLICS' OPENNESS

SILVER AND BRONZE PUBLICS





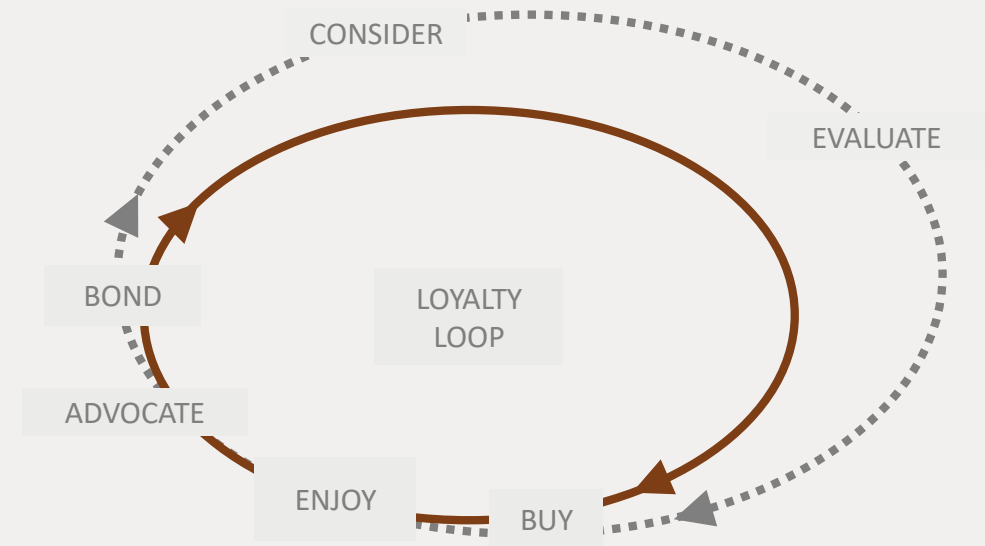
APPENDIX 34: CONSUMER DECISION JOURNEY

Depending on their consumption and behaviour, the different *Gulbenkian Música* publics are in different stages of The New Consumer Decision Journey (CDJ).

The New Consumer Decision Journey was developed by McKinsey & Company by examining the purchase decisions of around 20.000 consumers across five industries and three continents aiming to add a new perspective on consumer behaviour.

The model 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 and, consequently, make their marketing efforts more effective. At first, consumers develop their initial set of options, called their consideration set. Afterwards, they start a phase of active evaluation, where consumers are actively researching the product and evaluate brands in a non-linear way – they might add or drop options from their consideration set. This evaluation results in a purchase. The “postpurchase” moment is crucial in the way that it shapes the consumer opinion for every

succeeding decision in the category. In other words, when enjoying the brand the consumer may have such a positive experience that inspires active loyalty and makes the consumer not consider any other brand within the category – thus, this brand enters in the loyalty loop regarding that specific category for that specific consumer. However, purchase can also result in passive loyalty, where consumers enjoy the brand but are open to other options and, thus, restart the CDJ.



The New Consumer Decision Journey - McKinsey Quarterly (2009)
Harvard Business Review (2010)



APPENDIX 35: POSITIONING

Keller's Brand Positioning approach ¹ is based on the Customer Based Brand Equity model. This model describes how to build a robust brand positioning by following four main steps:

- 1) Identify who the **target consumers** should be;
- 2) Identify who the **main competitors** should be;
- 3) Discover and clarify how the brand should be **different from its competitors**;
- 4) Discover and clarify how the brand should be **similar to its competitors**.

The first step, namely defining the target consumers, involves both segmentation and targeting - concepts that have been explained in previous sections of this report.

Regarding competitors, it is important to do an analysis at four levels: Product type level (including all the brands that sell the same type of product within the market), Product category level, Product class level and Benefits level.

The third step to state a strong brand positioning is the identification of Points Of Difference (POD) meaning what the brand should have to be different from its competitors. This has to be with distinctive attributes of the product or the brand related with positive associations that must be relevant, distinctive and believable.

Also, it is important to find out how should the brand be similar to its competitors - Points Of Parity (POP) - since if the brand does not present Points Of Parity with its competitors, the consumer may feel lost and not include it within the category. Thus, this valued attributes can be of two types:

- 1) Category points of parity, that are necessary but not sufficient conditions for choosing the brand over its competitors since they help the consumers to place the brand on the category;
- 2) Competitive points of parity, that are associations intended to contradict competitors' Points of Difference and therefore become Points Of Parity among time.

Having carefully defined this four steps of the positioning formula, it is possible to delineate the correspondent positioning statement.

¹ Keller, K. L. & Kotler, P. 2012. "Crafting the Brand Positioning" in Marketing Management. New Jersey: Pearson Education



APPENDIX 36: MEMBERSHIP PROGRAM BENEFITS

	ENTHUSIAST > 1 vez/ano	CONNOISEUR ≥ 4 vezes/ano	AMBASSADOR ≥ 6 vezes/ano
Discount at FCG stores	5%	10%	20%
Discount to bring two friends to concerts twice a year	10%	25%	50%
Discounts for some concerts chosen	5%	10%	20%
Exclusive offers and special promotions	x	x	x
Special price for Parque de Berna	x	x	x
Music Seasonal Brochure sent home			x
Birthday gift			x
Invitation to the Christmas and FCG Anniversary cocktail			x
) Possibility to use the card as payment method at FCG services			x

