



BRANDING LAB

MASTERS IN MANAGEMENT • THESIS • FALL SEMESTER 2015

WHAT SHOULD
FUNDAÇÃO CALOUSTE GULBENKIAN
DO IN ORDER TO ATTRACT
THE NATIONAL MILLENNIALS?

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“Every child is an artist.

The problem is how to remain
an artist once he grows up.”

PABLO PICASSO

ACKNOWLEDGMENTS

This Masters' Thesis project presented us the opportunity to work on a real challenge and enhance the knowledge obtained during the academic part of the Masters.

The group immediately felt a great responsibility to deliver the best results to Fundação Calouste Gulbenkian, a renowned Institution with the inspiring mission of providing knowledge and access to culture to everyone. Furthermore, being the objective of this project to reach people from our generation, it gave us an extra motivation, a special enthusiasm, and a profound commitment to the project. This project implied four months of intense and hard work, in which we deeply developed our knowledge in the industry of art and culture and, most importantly, four months of profound rewarding achievements.

Without the collaboration of our Advisor Professor Catherine da Silveira and the support of Fundação Calouste Gulbenkian the outcome of this project would not have been possible.

Firstly, we would like to express a profound gratitude to Professor Catherine da Silveira for her continuous support during the development of this Work Project. The professor not only provided valuable insights throughout all the project phases but also continuously motivated and guided us.

Additionally, the group would like to thank Professor José Neves Adelino for his mediation, availability and for his counselling regarding internal perspectives about Fundação Calouste Gulbenkian.

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All in all, we hope that Fundação Calouste Gulbenkian finds the insights of this project valuable to pursue its mission.

PRELIMINARY NOTE

THIS REPORT RESPECTS A MASTERS' THESIS CONDUCTED UNDER THE FORMAT OF A BRANDING LAB AT NOVA SCHOOL OF BUSINESS AND ECONOMICS (NOVA SBE). THIS PROJECT COMPRISES A GROUP WORK DEVELOPED BY 5 MASTERS' STUDENTS, EMULATING A CONSULTING PROJECT TO ADDRESS A SPECIFIC BRANDING AND MARKETING BUSINESS PROBLEM.

IN ORDER TO FOLLOW THE NEW RULES OF THE WORK PROJECT, THIS BRANDING LAB HAD TO INCORPORATE FIVE ADDITIONAL INDIVIDUAL REPORTS. THE FIVE INDIVIDUAL REPORTS WERE DEFINED SUCCEEDING THE PRELIMINARY PRESENTATION AT FUNDAÇÃO CALOUSTE GULBENKIAN ON NOVEMBER 13.

IN ACCORDANCE WITH FUNDAÇÃO CALOUSTE GULBENKIAN TOP MANAGEMENT TEAM AND THE THESIS ADVISOR PROFESSOR CATHERINE DA SILVEIRA, THE INDIVIDUAL TOPICS WERE THE FOLLOWING:

1. WHAT SHOULD FUNDAÇÃO CALOUSTE GULBENKIAN DO IN ORDER TO ATTRACT THE NATIONAL MILLENNIAL ARTISTS? – CAROLINA FREITAS LADEIRA
2. WHAT SHOULD FUNDAÇÃO CALOUSTE GULBENKIAN DO IN ORDER TO ATTRACT THE NATIONAL MILLENNIAL WITH ARTISTIC BACKGROUND – PEDRO DURÃO RELVAS?
3. WHICH PRICING PRACTICES SHOULD FUNDAÇÃO CALOUSTE GULBENKIAN ADOPT IN ORDER TO ATTRACT THE NATIONAL MILLENNIALS? – MADALENA DUARTE FERREIRA?

4. EXPLORATION OF WHAT DRIVES THE NATIONAL MILLENNIALS TO VISIT FUNDAÇÃO CALOUSTE GULBENKIAN (AFTER COMPLETING 18 YEARS OLD) – JOÃO MIGUEL RODRIGUES
5. HOW TO CONVINCER THE NATIONAL MILLENNIALS WHO ONLY VISIT THE FUNDAÇÃO CALOUSTE GULBENKIAN'S GARDEN TO ENGAGE WITH ITS CULTURAL OFFER? – FRANCISCO BENITO GARCIA

HOWEVER, IN ORDER TO BETTER "SERVE" THE CLIENT - FUNDAÇÃO CALOUSTE GULBENKIAN - AND IN ACCORDANCE TO OUR THESIS ADVISOR PROFESSOR CATHERINE DA SILVEIRA, IT WAS DECIDED TO ORGANIZE THE GLOBAL REPORT ACCORDING TO THE GLOBAL MANAGEMENT PROBLEM AND NOT ACCORDING TO THE ORGANIZATION OF EACH INDIVIDUAL REPORT.

THEREFORE, THE RESULTS OF THE INDIVIDUAL REPORTS ARE COMBINED IN THESE GLOBAL REPORT AS THE TOPICS AND THE RECOMMENDATIONS NATURALLY OVERLAP IMPEDING THEIR PARTITION. CONSEQUENTLY, THE CONTENT OF EACH INDIVIDUAL ASSIGNMENT IS SPREAD IN THE OVERALL REPORT AND WAS ULTIMATELY CONSTRUCTED IN GROUP, AS THE MAIN REPORT.

IF THERE IS A NEED TO UNDERSTAND CLEARLY WHAT EACH STUDENT DID INDIVIDUALLY, IT IS RECOMMENDED TO CHECK THE INDIVIDUAL REPORTS IN ADDITION TO THIS GLOBAL REPORT.

EXECUTIVE SUMMARY (1/4)

This report respects a Masters' Thesis conducted under the format of a Branding Lab at Nova School of Business and Economics (Nova SBE).

A Branding Lab comprises a group work emulating a consulting project to address a specific branding and marketing business problem. This work project was developed from September 2015 to January 2016 and it was performed by five Nova SBE's students for Fundação Calouste Gulbenkian (FCG).

FCG is a Portuguese private institution founded by Calouste Sarkis Gulbenkian in 1956. Its statutory aims are in the fields of Art, Culture, Philanthropy and Science.

The scope of this Branding Lab relies on the Art and Culture field of FCG, namely the Calouste Gulbenkian Museum, Gulbenkian Modern Art Centre (CAM), Gulbenkian Art Library, Gulbenkian DESCOBRIR (the Gulbenkian Education Programme for Culture and Science), Gulbenkian Music and Gulbenkian Garden.

Previous studies on FCG's current publics have demonstrated that the National youth generation – which is termed Millennials – is not attending the

Foundation's cultural offer. With the risk of losing permanently the link with this generation and to accomplish its mission on having a transformative role in the whole society, FCG raised the following marketing question: What should Fundação Calouste Gulbenkian do in order to attract the National Millennials?

In order to approach this problem the Branding Lab was divided in two major phases: Diagnostic, from September 4 2015 to November 13 2015 and Recommendations, from November 14 2015 to January 8 2016.

PHASE 1: DIAGNOSTIC

The Diagnostic comprised both a Qualitative and a Quantitative Research that intended to address two research questions: (1) "What is Millennials' Relationship with Art & Culture in Portugal?" and (2) "What is Millennials' Relationship with Fundação Calouste Gulbenkian?".

The Diagnostic research encompassed 25 in-depth interviews, 7 internal interviews with key-players at FCG, 35 observations performed at FCG's different

spaces and activities, and 375 questionnaires. Three Social Classes were considered within the scope of the research: Social Class A, Social Class B and Social Class C1. The in-depth interviews and observations served as a basis to formulate hypothesis that were used to develop the questionnaire. The findings of the questionnaire were further confronted with the internal interviews' insights. With this, the key Diagnostic findings were the following:

1. Overall, Millennials have a distant relationship with FCG as they feel that the Foundation's offer is not oriented to their generation;
2. The current disconnection between Millennials and FCG can not be explained by the inexistence of a first experience, as most of them had already visited FCG at least once;
3. When Millennials visit FCG, most of the times they mainly visit the Garden or the Cafeteria. The overall absence of this group from the FCG's core activities undermines the mission of the Foundation itself as a provider of knowledge and access to culture;

EXECUTIVE SUMMARY (2/4)

4. Regarding the relationship between Millennials and FCG, behavioural differences can be observed when considering Social Class and Artistic Background as explanatory variables: the return rate to FCG of those belonging to Social Classes A+B with Artistic Background (practice or had practised at least two artistic activities – e.g.: dancing, painting, playing an instrument) was higher than the remainder;
5. There is an internal preconceived idea that, in order to attract the Millennial generation, FCG needs to deeply change its current offer. Nonetheless, the Rather than changing the core activities, it is necessary to improve the way the offer is experienced by the consumers.

PHASE 2: RECOMMENDATIONS

After performing the Diagnostic, it was possible to develop three different segments to address the Marketing Question, by combining Millennials' Social Class with the existence of an Artistic Background: Millennial Culture Enthusiasts (Social Class A+B with Artistic Background), Millennial Entertainment

Seekers (Social Class A+B without Artistic Background) and Millennial Fun Driven (Social Class C1 without Artistic Background). Besides that, another segment was added to the project, the Millennial Artists (Social Class A, B and C1) due to its close interest and proximity regarding FCG's cultural offer.

In order to understand the interest and behaviours of each segment, the McKinsey Consumer Decision Journey model was used. This marketing framework allowed to conclude that each segment seeks for different benefit levels. The segments which are closest to FCG are either the ones that value their professional development, in the case of Millennial Artists, or their cultural enrichment, in the case of Culture Enthusiasts, while those furthest away look for experience and entertainment-driven activities.

The importance given to FCG's cultural facet tends to decrease as the segments' needs are more distant from the core offer of the Foundation. On the other hand, the importance of the experience increases as their personal interest in high art becomes less relevant.

In order to structure the second phase of this Branding Lab, two different strategies were defined, taking into consideration the time needed to implement each one of them. The first strategy has a medium-term horizon, and is specifically designed to propose recommendations for the segments that are closest to FCG's current offer (Millennial Artists, Millennial Culture Enthusiasts and Millennial Entertainment Seekers).

This strategy allows to link those segments to the FCG without substantially changing its identity.

The second phase is planned to be implemented in the long-run, and is designed to address the needs and interests of the Millennial Fun Driven segment that is more distant of FCG's core offer. An adjustment of FCG's brand identity will be necessary in order to implement this course of action.

With the understanding of each segment's needs and the Diagnostic findings, three recommendations strands of action were designed: (A) Co-Involvement, (B) Communication and (C) Wow effect.

EXECUTIVE SUMMARY (3/4)

(A) The first strand consists on increasing the engagement and assure a long-term relationship between Millennials and FCG. This comprises two objectives: firstly, to create a link between FCG's existing offer and Millennials' interests and, secondly, to engage the Millennial Artists, a specialized public that is more prone to attend FCG's core activities. Hence, this strand comprises the following initiatives:

1. Create a Millennial Panel that directly participates in FCG by creating initiatives exclusively directed to other Millennials;
2. Assure FCG's presence on Spotify with playlists containing FCG's original music or music from artists that are related to FCG's offer;
3. Give FCG's exhibitions premieres a prominent place at the Foundation, using them as opportunities to foster socialization and professional network among young and established artists;
4. Design an internship programme that contemplates flexible formats (part-time and full-time) and durations (semester or summer), covering several fields inside the FCG such as Museology, Conservation or Curatorship;

5. Establish an annual contest that distinguishes promising talents from both the Contemporary Art and Classical Music Scene;
6. Link art professionals (e.g.: curators, painters, musicians) with art students through informal talk sessions;
7. Improve Millennial Artists' experience at FCG by extending the Art Library opening days to Saturdays and by having a stand with essential art material.

(B) The second strand of initiatives consists on improving FCG's communication. For Millennials to clearly perceive and understand what FCG offers and how they can relate to it, it is necessary to restructure and reinforce the way in which FCG is communicating. The initiatives to address this objective are the following:

1. Improve signage in FCG's exterior and interior areas, to clarify the disposition of the several spaces of FCG;
2. Make use of storytelling to present the founders' life-story and create an emotional bond between Millennials and FCG;

3. Create an agenda to be physically displayed on the cafeterias' tables, showing the present-day offer at FCG on a clear and structured manner;
4. Review FCG's programming catalogues so that they can be easily understood by those who do not have a previous knowledge of FCG's organizational units and programmes;
5. Review the communication materials so that they can become coherent and provide an easily recognizable image of FCG's brand;
6. Improve FCG's outdoors and mupis in strategic sites of Lisbon;
7. Create a campaign that communicates transparently the prices and discounts of FCG's activities in order to dissociate FCG's expensive image;
8. Restructure the Social Media communication strategy and create specialized Facebook pages for each of FCG's core cultural areas: Calouste Gulbenkian Museum, CAM and Gulbenkian Music.

EXECUTIVE SUMMARY (4/4)

9. Conceive teasers in order to reduce the perceived risk of attending exhibitions and concerts offered at FCG;
10. Improve newsletter by customizing its content for different needs and/or interests;
11. Design a campaign to demystify classical music.

(C) The third recommendations strand intends to add value to the cultural experience itself by going beyond the unquestionable intrinsic artistic value of FCG's offer and responding to the several benefit levels that the different segments search for.

In order to enrich the experience and create the wow effect, the following initiatives were conceived:

1. Design customized short-duration visits in the Calouste Gulbenkian Museum;
2. Incorporate a music feature in FCG's app so that classical music concerts can be easily understood and appreciated by non-expert audiences;
3. Develop informal classical music concerts with visual projections;

4. Create a new music cycle dedicated to soundtracks in order to converge FCG's offer with Millennial's interests;
5. Design concerts where well-known Portuguese artists sing and play along with FCG's Orchestra and Choir;
6. Organize an annual exhibition with disruptive contemporary artists at CAM;
7. Offer a combined ticket with a thematic brunch and a museum-entrance;
8. Introduce an annual open-day where everybody is invited to attend several free-entrance activities taking place in the garden and in the main buildings of FCG, on a relaxing and welcoming environment;
9. Make an annual Grand Exhibition about an easy to relate theme, privileging a multi-sensorial and interactive experience;
10. Create a new music cycle with electronic music played by FCG's Orchestra in order to attract the most distant Millennials.

In conclusion, FCG must choose how far it is willing to go to attract each of these segments, knowing that the farther they are from itself, the greater the financial cost and the need for identity, image and offer adjustments.

FCG should understand that relying on the intrinsic value of its offer will not be enough to go beyond a specialized public; an experience-driven approach is essential to reach the remainder overlooked segments. Still, none of these proposed initiatives will succeed without the cooperation of every departments involved – which will assure the unification of its communication.

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INTRODUCTION

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FUNDAÇÃO CALOUSTE GULBENKIAN

A. PURPOSE

Calouste Sarkis Gulbenkian¹ was born in Istanbul on March 23, 1869. His family descended from the eleventh century nobleman Vart Badrik, whose descendants were rewarded with vast lands in Cappadocia at the time when the Armenian principality was brought to the control of the Byzantine Empire.

The background of the family allowed Calouste Gulbenkian to study abroad, more precisely in Marseille and in London, where he soon developed his interest for science, becoming an oil expert with several articles published. The privileged contacts with the Ottoman Court, due to his marriage with Nevarte Essayan, had fostered his interest for the oil industry. He soon realized the advantage of having both contacts with Europeans investors and Ottoman Government which led him to mediate several joint ventures between European Banks and Caucasus-based oil magnates on Al Jazeera's (i.e. Iraq's oil reserves). Alongside with his financial and oil businesses, Calouste Gulbenkian developed a passion for art. Throughout his life, he assembled an extraordinary collection that now totals 6000 pieces from all over the world, including Egyptian, ancient Greek, Armenian and European art.

During World War II, Gulbenkian chose Portugal, a neutral country, to live. After his death and according to his will, in 1956 a Foundation was developed to benefit humanity and ultimately to extol his Art Collection. From that moment, Fundação Calouste Gulbenkian (FCG)² has responded to the most fundamental needs of Portuguese society respecting the universal human values, promoting a culture of tolerance towards the environment and stimulating a spirit of curiosity regarding the arts and culture.

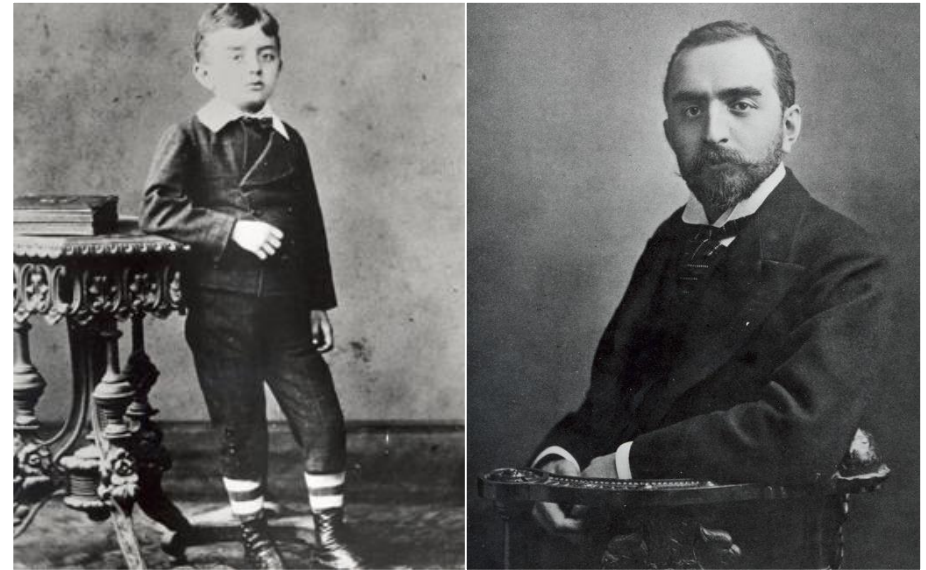


Fig.1: Calouste Sarkis Gulbenkian

“Tenho plena consciência de que é tempo de tomar uma decisão sobre o futuro das minhas obras de arte. Posso dizer, sem receio de exagero que as considero como “filhas” e que o seu bem estar é uma das preocupações que me dominam. Representam cinquenta ou sessenta anos da minha vida, ao longo dos quais as reuni, por vezes com inúmeras dificuldades, mas sempre e exclusivamente guiado pelo meu gosto pessoal. É certo que, como todos os colecionadores, procurei aconselhar-me, mas sinto que elas são minhas de alma e coração.”

Calouste Sarkis Gulbenkian

Inscription at Calouste Gulbenkian Museum - Lisboa, 10th Feb 1953

¹ Fundação Calouste Gulbenkian. 2015. “O Fundador”. <http://www.gulbenkian.pt/Institucional/pt/Fundacao/OFundador?a=4>

² Fundação Calouste Gulbenkian. 2015. “A Fundação”. <http://www.gulbenkian.pt/Institucional/pt/Fundacao/AFundacaoCalousteGulbenkian>

FUNDAÇÃO CALOUSTE GULBENKIAN

B. FIELD OF ACTIVITIES

From its inception, FCG was grounded in four statutory fields of activity²: Arts, Education, Science and Philanthropy. In order to adjust for the present global demands, FCG extended its fields of activity to five: Arts, Education, Science, Development and Global Initiatives:

ARTS

The Calouste Gulbenkian Museum and the Centro de Arte Moderna (CAM) exhibitions, as well as the Music Season in which Gulbenkian Orchestra and Choir perform, are the core Art elements of FCG. Moreover, FCG is directly and indirectly involved in other activities related with the Arts. These activities are supported by the Music Service, the Museums, the Art Library, The Gulbenkian Portuguese Language and Culture Programme, alongside with the delegations in the United Kingdom and in France.

EDUCATION

The main goals of this field of activity are to qualify new generations, to educate for Culture and Science, to foster Portuguese Language and Culture and to attribute Grants, achieved through a close link with

schools and societies. The New Generation Qualification Programme, The Gulbenkian Portuguese Language and Culture Programme, the DESCOBRIR (the Gulbenkian Education Programme for Culture and Science) and the Art Library, support these objectives.

SCIENCE

The Science field fosters health as a global public good, the qualification of new generations and the improvement of scientific practices while strengthening the connections between Science and Culture. The main tools of implementation in this field of activity are the Gulbenkian Innovating Health Programme, DESCOBRIR, and the the Gulbenkian Science Institute.

DEVELOPMENT

Both at the national and international (mainly in the PALOPs – The Portuguese Language Speaking Countries in Africa and East Timor) level, the Development field provides incentives and facilitates the inclusion of vulnerable groups in the society. In order to undertake these actions, FCG designed The

Gulbenkian Human Development Programme, the Gulbenkian Partnerships for Development Programme, The Movement for Employment and The Foundation's Delegations in the United Kingdom.

GLOBAL INITIATIVES

Encompasses two main priorities: promote contemporary Armenian Culture and foster capacities to deal with current issues namely the Oceans and Cities.



Fig.2: Tetradracma
A greek coin portraying a *quadriga*, present at Calouste Gulbenkian's Collection



Fig.3: FCG's original logo, inspired on the Tetradracma, represents its four statutory fields of activity.

² Fundação Calouste Gulbenkian. 2015. "A Fundação". <http://www.gulbenkian.pt/Institucional/pt/Fundacao/AFundacaoCalousteGulbenkian>

SCOPE OF THE BRANDING LAB

A. PROJECT CHALLENGE (1/2)

One of Fundação Calouste Gulbenkian's goals is to be "a Portuguese Foundation for the whole humanity aimed to foster knowledge and improve the individuals quality of live through art, development, science and education"².

Since its commencement, FCG developed an important effort in terms of dissemination and access to culture in the country, almost assuming a governmental role in the scope of its actions. The itinerant Library Service, created by FCG in 1958, illustrates its importance. The project aimed to promote and develop reading habits in the population, particularly for those living in rural areas, through a free rental service assured by mobile vehicles.

In the last decades, in line with Portugal's social changes and the development of the educational sector, FCG lost some relevance and transited from a central to a secondary position in the national scene.

Howbeit, FCG is concerned with the efficient management of its resources, namely its financial assets. FCG's assets are partitioned in two main groups: one comprised by oil and gas explorations and other investment funds, and another resulting from its core business (gate receipts). It is necessary that the latter group, directly embedded in FCG's core activities, is strengthened in order to offset future uncertainties.

The above mentioned circumstances justify a refocusing of FCG which implies a greater relationship with the society.



Fig.4: FCG Itinerant Library

² Fundação Calouste Gulbenkian. 2015. "A Fundação". <http://www.gulbenkian.pt/Institucional/pt/Fundacao/AFundacaoCalousteGulbenkian>

SCOPE OF THE BRANDING LAB

A. PROJECT CHALLENGE (2/2)

It is important to understand that FCG has several publics for its different activities. On the one hand, FCG carries out a substantial effort to attract the youngest public, namely through the DESCOBRIR programme, designed for family/individual activities and schools. This programme not only brings children and teens to FCG, but also their parents, who accompany them to the weekend events. On the other hand, its core cultural offer mostly attracts an elderly public. This public - particularly those who attend the musical services - is composed by elderly, upper class and extremely loyal visitors³. As a consequence, there is a perceptibly missing age gap ranging from high school up to a later stage in adulthood. Millennials are the generation that presently correspond to this age range, probably being the more distant segment from FCG. Therefore, FCG has to handle two important issues: (1) The risk of permanently loose the link with this generation and (2) Deviating from its own social and identity purpose.

- (1) More and more, the cultural and entertainment offer in the National context is expanding. If FCG is unable to reach Millennials by encouraging them to experiment its core cultural offer today, it may not be able to secure them in the future, as they have been doing with previous generations.
- (2) In order to reinforce FCG's primary mission, based on the commitment to the development of humanity, it becomes crucial to diversify, develop, and reach new audiences. It is intended that this transformative role includes all publics, even if it means a greater effort to reach those who are further away from FCG, namely the Millennials.

The challenge proposed by FCG for this Branding Lab can then be translated in the

³ IPSOS Amene. "A Fundação Calouste Gulbenkian e os Públicos da Cultura". 2013. p.26

following marketing question:

What should Fundação Calouste Gulbenkian do in order to attract the National Millennials?

For the scope of this project, the age range of this public is comprehended between 18 and 28 years old. To tackle this management problem and address this question, the Branding Lab was divided in two main parts: the Diagnostic and Recommendations. The first stage was comprised by a Research and Data collection aiming to understand the disconnection of this public regarding FCG. The second stage consists on the definition of a strategy to attract and develop a long-lasting link between Millennials and FCG. This strategy includes questioning and exploring brand concepts such as Brand Identity and Brand Positioning.

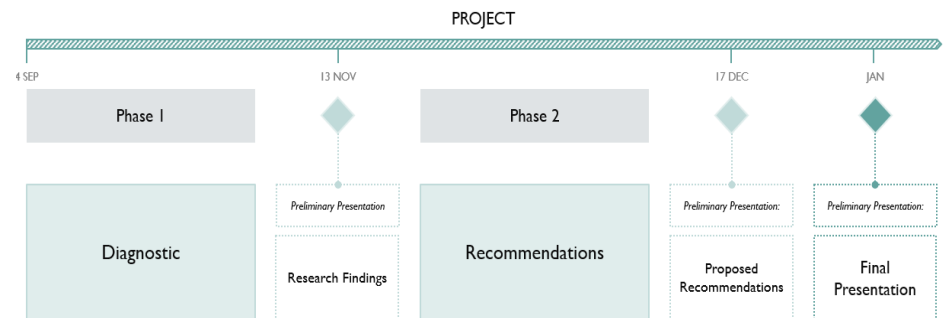


Fig.5: Project Plan

DIAGNOSTIC

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METHODOLOGY (1/3)

The first phase of the Branding Lab was conducted between September 4 and November 13. The Diagnostic was performed by addressing two research questions: (1) “What is Millennials’ relationship with Art and Culture?” and (2) “What is Millennials’ relationship with Fundação Calouste Gulbenkian?”.

In order to assess these research questions, two elements of data collection were considered: (1) Primary Data and (2) Secondary Data.

PRIMARY DATA

Primary Data consists on the data specifically generated to address the research questions. This data was obtained through the following types of research: (I) Qualitative Research, (II) Quantitative Research, (III) Observations and (IV) Internal Interviews.

The **(I) Qualitative Research** was based on in-depth interviews conducted between September 14 and September 30. **Twenty five** Portuguese Millennials were interviewed, taking into consideration five pre-screening requirements: (a) Aged between 18 – 28; (b) Recognized at least the name of Fundação

Calouste Gulbenkian; (c) Attended at least one artistic / cultural activity^a over the last 12 months; (d) Having completed at least the 9th grade (e) Categorized as Social Class A, B or C1. The last two topics were considered as pre-requirements because, on the one hand, it was not feasible in terms of time and resources to consider Millennials from all levels of education and Social Classes. On the other hand, Millennials who do not belong to these Social Classes are even more disconnected with FCG as they tend to have an educational shortfall. At this stage, FCG should first secure the Millennials that are more likely to attend its activities.

To have a more accurate proxy of Social Classes a matrix developed by Marktest was used (Please check Fig. 7, on the next page).

During the Qualitative Research stage, 9 Millennials from Social Class A, 9 from Social Class B and 7 from Social Class C1 were interviewed. Although the initial goal was to interview the same number of Millennials from all Social Classes, that was not possible due to the lack of availability and pre-requirement fulfilment of Millennials belonging to Social Class C1. The in-

depth interviews were performed on a one-to-one basis following a semi-structured guide (Appendix 1). While selecting interviewees, only those who were not acquainted with the interviewer were considered, presenting a diversity in terms of gender, age and studying/working status (Sample Profile - Exhibit 2).

The insights of the Qualitative Research were used to develop hypothesis taking into consideration the Research Questions.



Fig.6: Elements of Data Collection

^a by cultural activities it was considered a broad spectrum of events ranging from cinema to fairs & markets

METHODOLOGY (2/3)

The Social Class of each of the respondents was assessed by the Marktest “Table of Attribution of Social Class”⁴.

This matrix segments Social Classes by crossing the level of education with individuals’ professional occupation.

In the cases where the respondents were financially dependent, the highest job position of their parents was considered.

Additionally, as previously mentioned, the sample excludes Millennials that had not completed the 9th grade (5th pre-screening requirement).

Consequently, the Millennials whose combined education and professional occupation lied outside the area highlighted in red, were not eligible for the Research.

TABELA DE ATRIBUIÇÃO DE CLASSIFICAÇÃO SOCIAL, MARKTEST

| Ocupação | Instrução | Analfabeto/Prim. Incomp | Primária Completa | Ciclo Preparatório | 9º Ano | 10º/11º/12º | Curso Prof./Artístico | Curso Médio/Freq. Univ. Bacha. | Novas Licenciaturas | Licenciaturas | Mestrado/P.G./Doutoramentos |
|---|-----------|-------------------------|-------------------|--------------------|--------|-------------|-----------------------|--------------------------------|---------------------|---------------|-----------------------------|
| Pens., Desempreg., a Viv.Rend. e Dom.Ref. | D | D | D | D | C2 | C2 | C2 | C1 | C1 | C1 | |
| Ref. Trab. E/Q e ã E/Q | D | D | D | C2 | C2 | C2 | C1 | C1 | C1 | C1 | |
| Trab. ã Esp./Qual. | D | D | C2 | C2 | C2 | C1 | C1 | C1 | C1 | C1 | |
| Trab. Esp./Qual. | D | C2 | C2 | C2 | C1 | C1 | C1 | C1 | C1 | C1 | |
| Ref. Serv./Com./Adm. | C2 | C2 | C2 | C1 | C1 | C1 | C1 | C1 | C1 | B | |
| Ref. Téc.Esp./P.P. | C2 | C2 | C1 | C1 | C1 | C1 | C1 | C1 | B | B | |
| Peq. Prop. | C2 | C1 | C1 | C1 | C1 | C1 | C1 | B | B | B | |
| Emp. Serv./Com./Adm. | C1 | C1 | C1 | C1 | C1 | C1 | B | B | B | B | |
| Técnicos Espec. | C1 | C1 | C1 | C1 | C1 | C1 | B | B | B | B | |
| Ref. Q.Med./Sup. | C1 | C1 | C1 | C1 | B | B | B | B | B | B | |
| Quadros Médios | C1 | C1 | C1 | B | B | B | B | B | B | A | |
| Quadros Superiores | C1 | C1 | B | B | B | B | B | B | A | A | |

Fig.7: Table of attribution of Social Class by Marktest

⁴ Marktest.1998.“Documentação Técnica”

METHODOLOGY (3/3)

The hypothesis were then tested through a **(II) Quantitative Research** based on a questionnaire. The questionnaire (Appendix 3) was administered face-to-face to 375 Millennials (Sample Profile - Exhibit 4) from October 12 to October 23 (response rate was approximately 87%). Similarly to the Qualitative Research, the pre-requirements considered for the Quantitative Research were (1) Aged between 18 – 28; (2) Attended at least one artistic / cultural activity over the last 12 months; (3) Having completed at least the 9th grade (4) Categorized as Social Class A, B or C1. Only the recognition of Fundação Calouste Gulbenkian's name was discarded, since there was no need to analyse the cultural and artistic habits of those who did not recognize FCG.

The conducted questionnaires covered a large part of the Lisbon Metropolitan Area (Appendix 5). The distribution of the respondents among Social Classes was as follows: 104 Millennials from Social Class A, 150 from Social Class B and 121 from Social Class C1.

Under the research question (1) “What is Millennials’ relationship with Art and Culture?” the following topics were explored: (A) Event Preference, (B) Frequency of Attendance, (C) Willingness to pay, (D) With Whom and

(E) Event Sources of Information.

The research question (2) “What is Millennials’ relationship with Fundação Calouste Gulbenkian?” was divided in four major levels of analysis:

A - Millennials’ 1st Touching Point with FCG: (1) Attendance, (2) Age and With Whom, (3) 1st Visit Experience;

B – Millennials’ Subsequent Visits after 18 years old: (1) Attendance, (2) Frequency

C – Current visits

D – Millennials’ FCG Brand Perception

Along with the Qualitative and Quantitative Researches, several **(III) Observations** were undertaken in a “mystery client” format in various spaces and activities offered by FCG (Appendix 6) between September 4 and November 6. The purpose of these observations was to empirically experience the offer and the environment, identifying the current publics and their respective engagement with FCG.

In addition, **(IV) Internal Interviews** were held with FCG's key players (Appendix 7) between September 4 and November 6, namely: the Art Library Director, the

Calouste Gulbenkian and Center of Modern Art Director, the Curator of the Calouste Gulbenkian Museum, the Music Director Accessor, the Central Services Director, the Communication Director, the Head of Educational Services of the Calouste Gulbenkian Museum. The aim of the internal interviews was to understand, firstly, how each department is structured and how it interacts with other areas of FCG; secondly, how they currently approach Millennials, if so, and finally what is their perspective about this specific segment. Additionally, informal conversations were performed with the Marketing Director, the Marketing team and Operational staff (security guards, receptionists and guides).

SECONDARY DATA

The secondary data used for the Diagnostic included both internal and external data. The internal data respects the (i) FCG's 2014 Annual Report and the external data refers to the (ii) NOVA SBE Masters' Thesis: Branding Lab – *What should Fundação Calouste Gulbenkian do in order to attract tourists?*, 2014 and (iii) the IPSOS APEME study *A Fundação Calouste Gulbenkian e os Públicos da Cultura*, 2013.

RESEARCH NOTE

AT FIRST, THE ANALYSIS WAS PERFORMED TAKING INTO CONSIDERATION THE SOCIAL CLASSES A, B AND C1 AS THE GROUPS OF STUDY.

WHEN LOOKING AT THE RESULTS OF THE FIRST RESEARCH QUESTION “WHAT IS MILLENNIALS’ RELATIONSHIP WITH ART AND CULTURE?” NO RELEVANT DIFFERENCES WERE OBSERVED BETWEEN MILLENNIALS OF SOCIAL CLASS A AND SOCIAL CLASS B. IN FACT, THE DISTINCTION BETWEEN BOTH CLASSES CAN AT SOME TIMES BE BLURRED, AS INDIVIDUALS AT THIS STAGE OF THEIR LIVES TEND TO BE IN TRANSITION FROM ONE CLASS TO ANOTHER, THUS PRESENTING A SIMILAR BEHAVIOUR.

THEREFORE, THE ANALYSIS RESULTS FOR THE FIRST RESEARCH QUESTION ARE PRESENTED IN TWO GROUPS:

- (I) MILLENNIALS FROM SOCIAL CLASS A AND B (n = 254);
- (II) MILLENNIALS FROM SOCIAL CLASS C1 (n = 121).

MILLENNIALS' RELATIONSHIP WITH ART & CULTURE

A. EVENT PREFERENCE (1/2)

The first topic of analysis – Event Preference – addresses the following questions:

- (i) What are the most popular activities for Millennials?
- (ii) Which activities or events are attended by less Millennials?
- (iii) Is attendance related with free entrance?

Quantitative Research showed (Fig. 8) that Cinema (Attendance – 93%) is the most popular activity among Millennials, followed by Music Concerts in Small Venues (Attendance –62%), Fairs and Markets of Crafts or Gastronomy (Attendance – 59%)

and Music Festivals (Attendance – 55%). Dance performances are the activities registering the lowest attendance rates (Classical – 10%; Contemporary – 12%).

Moreover, the conducted research showed that there is no direct relationship between attendance and free entrance: despite cinema registering the highest attendance, it is also the activity where most of the surveyed Millennials (77%) paid their entrance (Appendix 8).

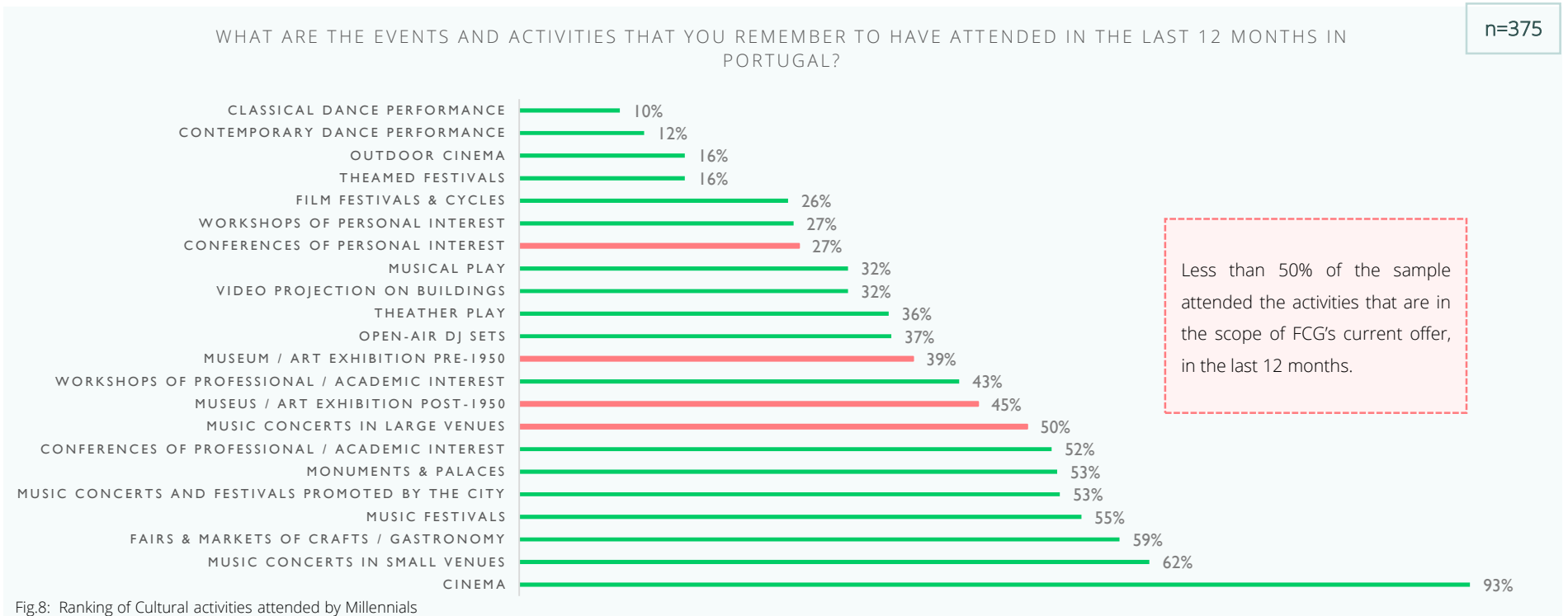


Fig.8: Ranking of Cultural activities attended by Millennials

MILLENNIALS' RELATIONSHIP WITH ART & CULTURE

A. EVENT PREFERENCE (2/2)

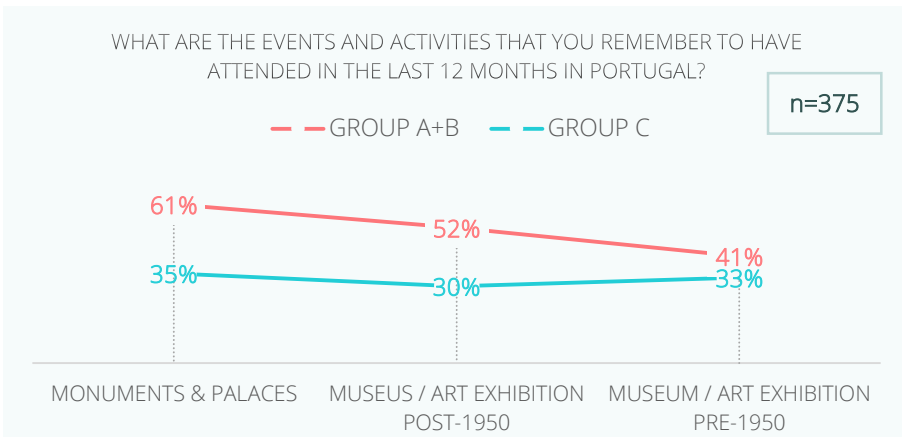


Fig.9: Millennials' attendance to Monuments and Museums

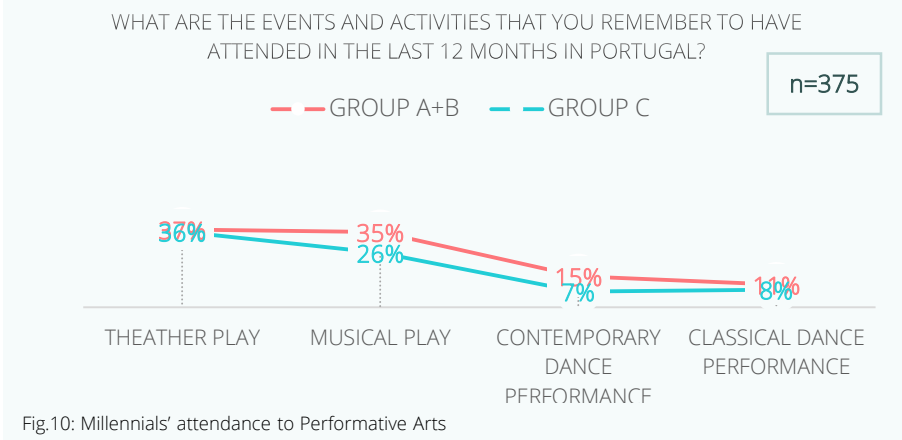


Fig.10: Millennials' attendance to Performative Arts

Concerning Social Classes, differences were found regarding the top activities attended by Millennials belonging to Social Class A+B and Millennials from Social Class C. For the former, the top activities are: Cinema (94%), Fairs and Markets of Crafts/Gastronomy (65%) and Music Concerts in Small Venues (63%) while for the latter are Cinema (93%), Music Concerts in Small Venues (60%) and Music Festivals (50%) (Appendix 9).

While some activities, namely Cinema and Music (Appendix 10) verify a similar attendance rate among Social Classes; others register important differences. The attendance rate on Museums tends to be higher for individuals belonging to Social Classes A+B (Fig. 9). The Qualitative Research supports this finding.

Furthermore, there is a lower participation of Social Class C in Other Events (Appendix 11) particularly pronounced in Fairs & Markets of Crafts/Gastronomy, as well as Conferences and Workshops of professional interest. Similarly, Millennials from Social Class C reported a lower participation on Performing Arts (Fig.10). Nevertheless, attendance rates are notoriously low for this cultural activity. Qualitative Research suggested that, in part, this is due to the fact that there is a degree of risk associated with the activity: there is uncertainty regarding the experience and Millennials are incapable of forming an expectation.

“Quando é uma exposição mais específica sim, por exemplo esta do Sebastião Salgado, eu queria muito ir e portanto fui.”
25, Veterinary student, M, Social Class A

“Não costumo ir a museus. Por acaso fui recentemente, mas organizado pelo trabalho.”
28, Waiter, M, Social Class C

“Ao teatro não vou tanto porque é mais difícil a escolha. Como não há trailer é sempre um bocado arriscado (...). Já fui ver uma que não percebi nada.”
22, Engineering student, F, Class A

MILLENNIALS' RELATIONSHIP WITH ART & CULTURE

B. FREQUENCY

Cinema is the activity registering the highest frequency rate for all Social Classes (Fig.11). As for Music Festivals and Concerts, on average Millennials attend these type of events once a year, regardless of their Social Class.

Individuals composing Social Class A+B are likely to visit Museums and Conferences more than once a year, but the same is not observed for individuals belonging to Social Class C.

Dance performances, Theatre plays and Workshops are not very popular among Millennials, as on average their frequency is lower than once a year. The majority of the respondents "never" go or go "less than once a year" to a theatre play (Appendix 12).

Concerning Museums, it is important to point out that 53% of Social Class C Millennials answered "less than once a year" or "never". As for Millennials of Social Classes A+B, 66% goes once a year or more. During the in-depth interviews some Millennials of Social Classes A+B considered themselves attenders of a particular museum (e.g. CCB, MNAA), while Millennials of Social Class C simply did not go or were merely occasional users (Appendix 13).

Overall, Millennials go more often to Conferences than they go to Workshops and Social Class has a great impact on both activities' frequency rates (Appendix 14).

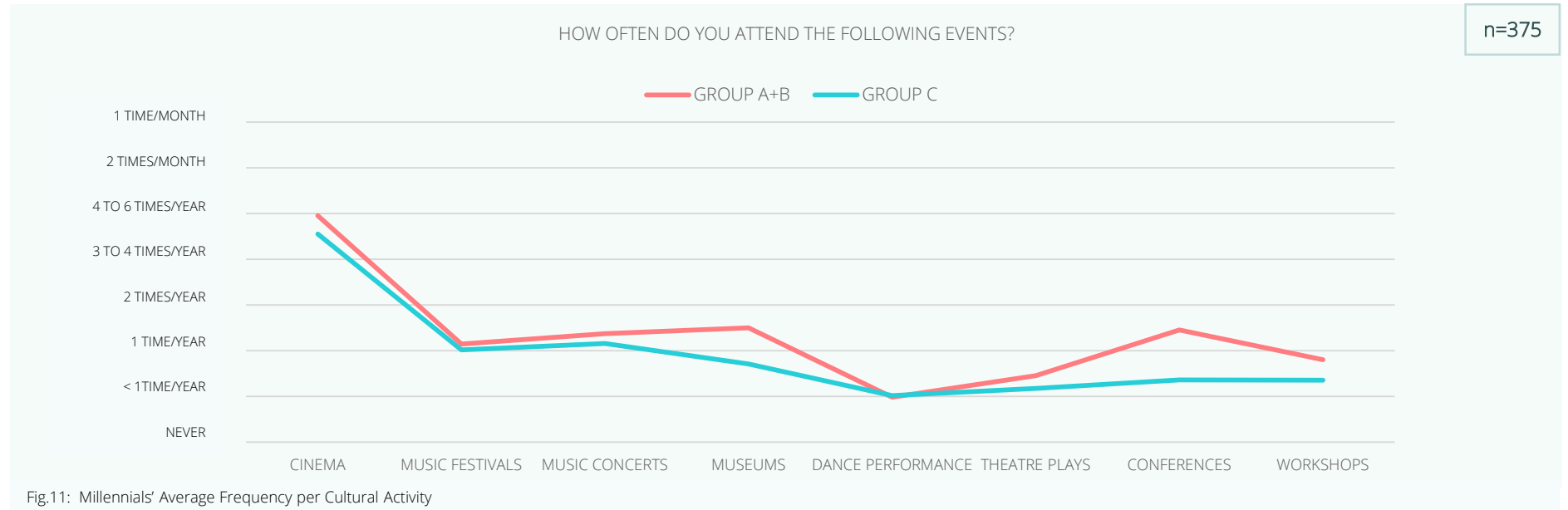


Fig.11: Millennials' Average Frequency per Cultural Activity

MILLENNIALS' RELATIONSHIP WITH ART & CULTURE

C. PRICE (1/3)

Under the topic Price, the conducted research addresses the following questions:

- (i) What are the events and activities where Millennials are willing to spend more?
- (ii) How do Millennials react to free events?
- (iii) How do Millennials respond to discounts and promotions?

As expected, the willingness to pay is related to the type of activity considered and tends to be higher for Millennials from Social Class A+B than from Social Class C (Fig. 12).

Music Festivals and Music Concerts are the activities where Millennials are willing to spend more money. When confronted with the sentence “A maioria dos eventos de música a que vou são gratuitos”, the majority expressed their disagreement (A+B – 62%; C – 58%) and quite often the interviewed Millennials mentioned that they spent large amounts of money on music tickets (Appendix 15). Several Millennials

referred to different types of concerts: the ones they go without knowing much about the performers, which must be free or affordable; concerts of well-known Portuguese Artists in which their willingness to pay is superior to the previous ones; and, finally, concerts of well-known international artists in which their willingness to pay is highest.

Regarding Museums the willingness to pay is much lower. On average Millennials belonging to Social Classes A+B are willing to spend up to 10 euros, while Social Class C Millennials are willing to spend a maximum amount of 5 euros.

No clear trend could be observed regarding the sentence: “A maioria das exposições a que vou são pagas” (Appendix 15). In this case, the level of indifference is much more expressive than what was previously observed regarding Music, which may indicate that Millennials are not so interested in these activities.

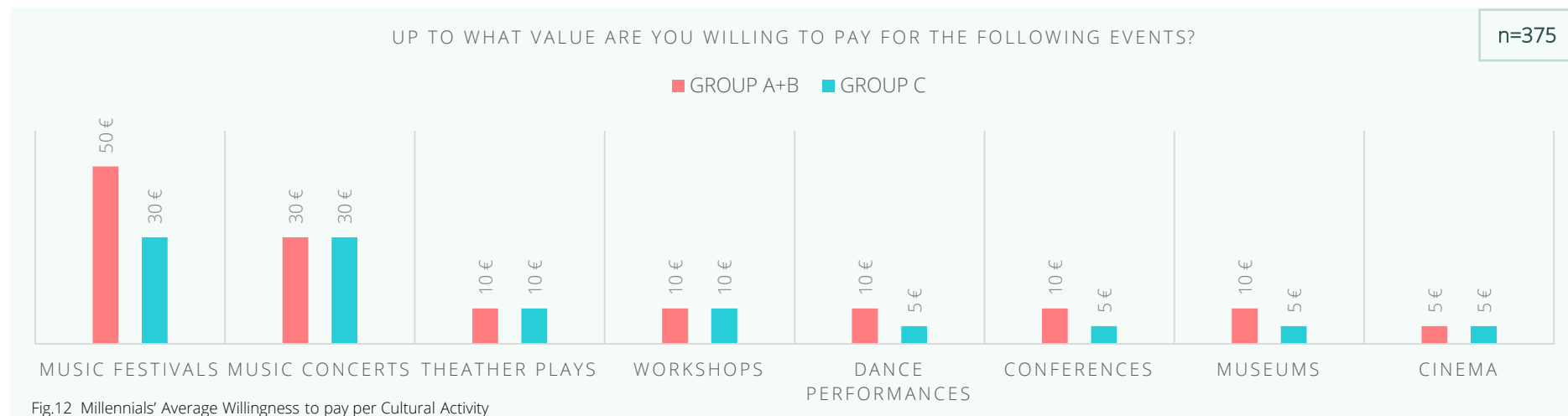
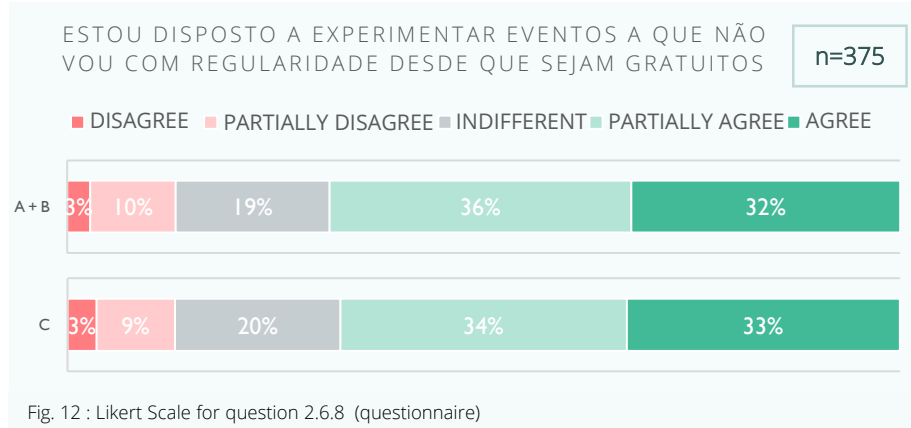


Fig.12 Millennials' Average Willingness to pay per Cultural Activity

MILLENNIALS' RELATIONSHIP WITH ART & CULTURE

C. PRICE (2/3)



During the in-depth interviews, some Millennials brought up that they are willing to go to all-type of events as long as they are for free (Fig.12). This insight was tested in the Quantitative questionnaire via the sentence “Estou disposto a experimentar eventos a que não vou com regularidade desde que sejam gratuitos”, where the majority expressed their full agreement (A+B – 68%; C – 67%).

In fact, one can conclude that free entrance is a powerful trigger to try events or activities that may be beyond Millennials’ known personal interests.

Millennials reveal to be highly sensitive to discounts and promotions (Fig.13), as discounts were almost always mentioned during the in-depth interviews and the level of agreement with the sentence “Se tiver desconto vou mais vezes ao cinema” was noteworthy: 64% of Millennials belonging to Social Classes A+B and 61% of Millennials belonging to Social Class C completely agreed with the sentence.

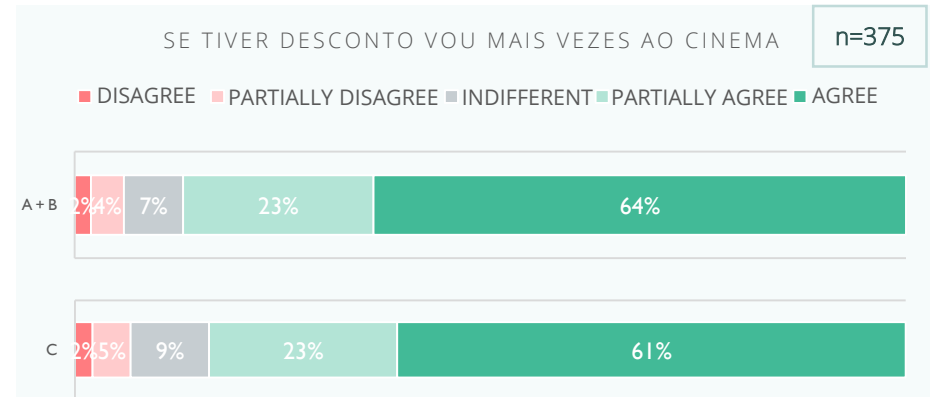
“Aqueles eventos grátis é o que eu vou mais. Lembro-me do *Lumina*, das projeções do Terreiro do Paço. Também vou àqueles concertos na FNAC – quando os artistas Portugueses vão cantar às lojas. Eles têm uma agenda e eu procuro acompanhar porque é grátis e é fácil. A informação está bem organizada, têm todas as lojas e o que vai acontecendo. Também vou ao MUDE, quando passo por lá e vejo se há uma exposição nova que é grátis.”
22, Engineering student, F, Social Class A

“Quando tenho tempo vou a tudo, desde que seja grátis.”
22, Engineering student, M, Social Class A

“A Culturgest eu gosto porque tem imensos descontos para os jovens (Risos), e têm uma boa agenda.”
24, Receptionist, F, Social Class B

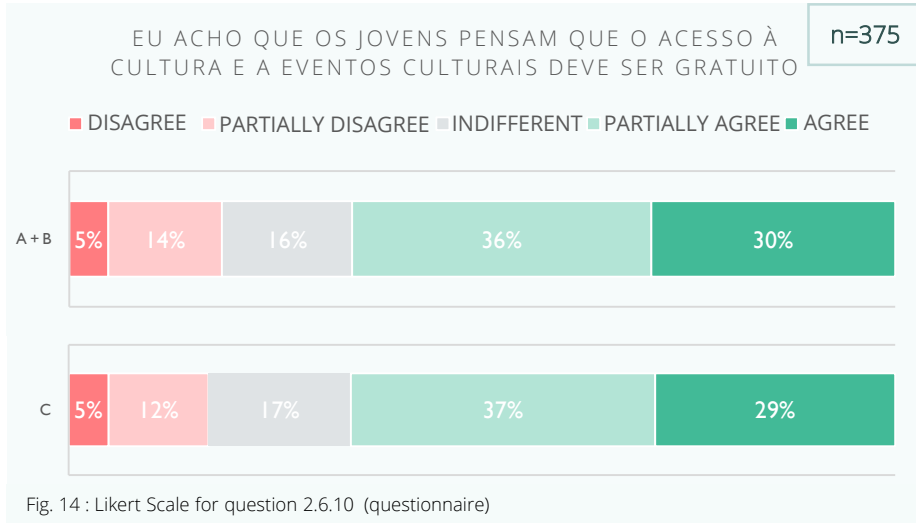
“...e depois foi o voucher das odisseias que me fez agarrar.”
25, Operations manager, F, Social Class B

“Tenho desconto estudante, ou do cartão jovem..., não vou ao cinema mais vezes porque acho muito caro, mesmo com o desconto.”
22, Management Student, F, Social Class B



MILLENNIALS' RELATIONSHIP WITH ART & CULTURE

C. PRICE (3/3)



The majority of the sample agreed with the sentence “Eu acho que os jovens pensam que o acesso à cultura deve ser gratuito” (Fig.14). Apparently, there is a desire for free access to culture; however, this desire is not so strong that it could become an obstacle when they begin to consider attending these events, and pay for them. In fact, the research indicated that Millennials pay to attend cultural activities as long as they are sufficiently interested in them.

“A diferença de preços entre um concerto de música clássica e um concerto no MEO Arena ainda é um bocado grande, mas se gostar das duas coisas, estou disposta a pagar.”
23, Medicine Student, F, Social Class A

“Eu gosto de música clássica, mas neste momento não me estou a ver a pagar para ir a um concerto de música clássica. Já me convidaram algumas vezes para ir ver a Orquestra da Gulbenkian. Não fui porque não podia, mas teria ido se pudesse. Porque eu até gosto, simplesmente não vou de propósito a um concerto de música clássica, lá por eu gostar de música clássica.”
23, Management Student, F, Social Class B

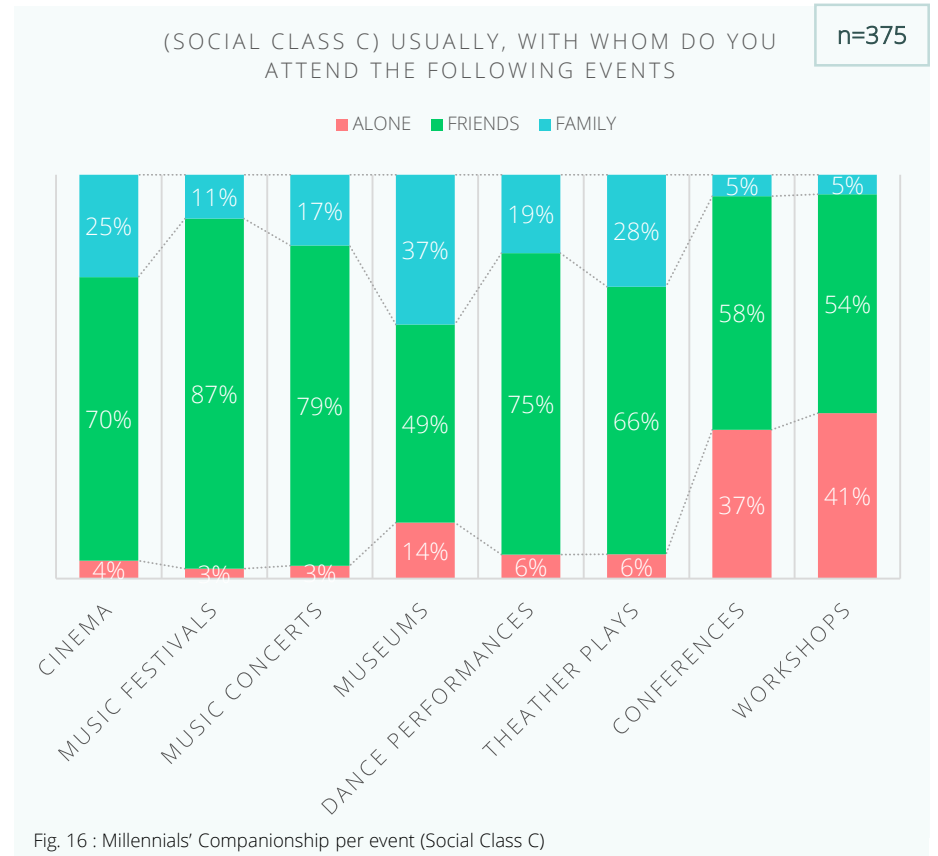
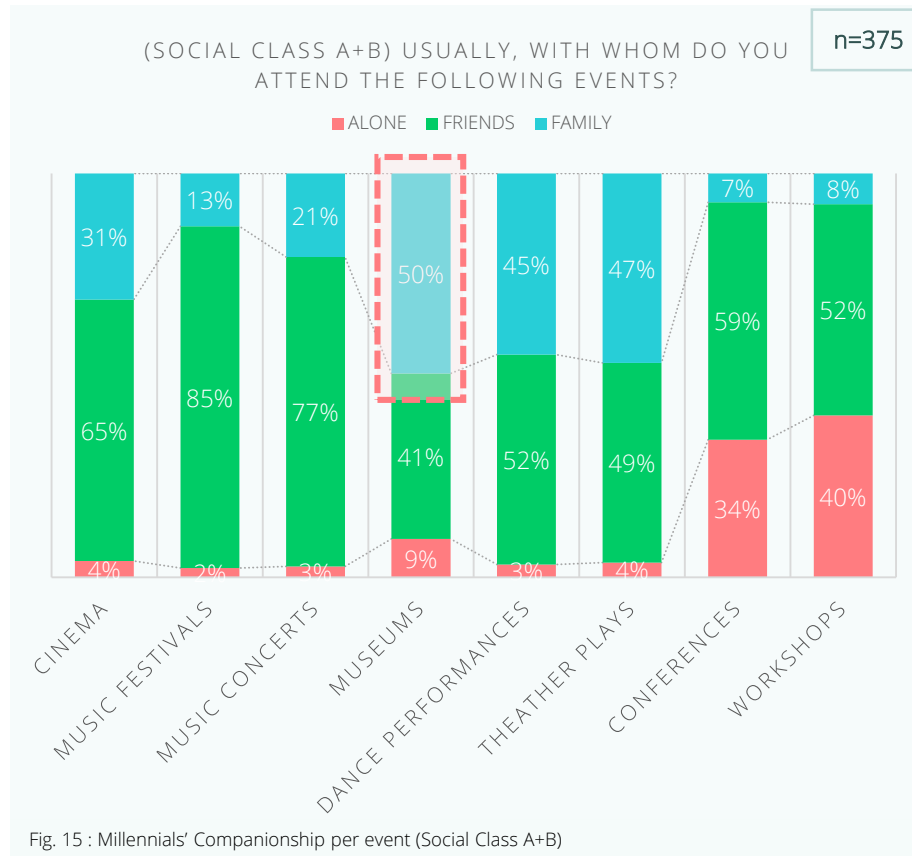
“Se falarmos de um concerto ou festival estou disposta a pagar até 100€ por um bilhete. Já se estivermos a falar de eventos culturais como ir a um museu ou exposição, aí já não pagamos tanto por esse tipo de arte. Ou é gratuito ou até 5€/10€ de entrada.”
19, Engineering student, M, Social Class B

MILLENNIALS' RELATIONSHIP WITH ART & CULTURE

D. WITH WHOM

Companionship tends to change with each considered activity. Overall, friends are with whom Millennials go more often to all the listed activities, except for Museums, in which family is the most common companionship for Millennials from Social

Class A+B (Fig. 15). Furthermore, family is also preeminently present when this group goes to dance performances and theatre plays. In comparison, Social Class C Millennials companionship is predominantly friends (Fig.16).



MILLENNIALS' RELATIONSHIP WITH ART & CULTURE

E. SOURCE OF INFORMATION (1/2)

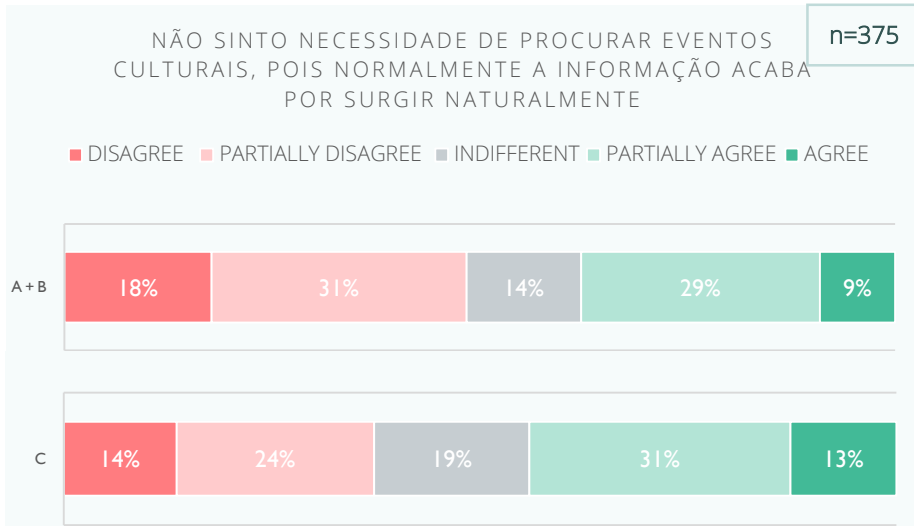


Fig. 17 : Likert Scale for question 2.6.10 (questionnaire)

“As bandas que eu já gosto sigo a página de facebook deles ou recebo newsletters. Mesmo assim, como tenho muitos amigos com gostos musicais semelhantes, às vezes fico a saber de concertos por posts deles ou com eventos que eles resolvem ir. Também sigo páginas que juntam eventos, há uma que se não me engano é “Lisboa à Borla”, ou assim. Se me parecer interessante, vou. Páginas institucionais, muito poucas, para evitar receber coisas que não me interessam. Espero que os artistas mandem os eventos.”

22, Translation student, M, Social Class A

“Consulto sites agregadores de eventos quando preciso pontualmente, mas de resto são sempre as bandas que me avisam [via facebook].”

23, Management student, F, Social Class B

Contrarily to the insights taken from the Qualitative Research - where many interviewees from all Social Classes stated that they did not feel the need to look up for information - the opinions about the statement “Não sinto necessidade de procurar eventos culturais, pois normalmente a informação acaba por surgir naturalmente” proved to be divergent (Fig.17). Quantitative data shows that there are more Millennials belonging to Social Class A+B who disagree with the sentence than agree, while the opposite happens for those belonging to Social Class C. Apparently the former group is more likely to actively search for cultural activities than the latter. Actually, a considerable number of Millennials from Group A+B have mentioned cultural agendas, magazines and search engines as sources of information. This could be due to the fact that Millennials from Social Class A+B attend more diverse cultural activities than Millennials from Social Class C.

“É mais a rádio e por acaso a revista Time Out costumamos comprar. Se calhar não tem tanto espetáculos, teatro e isso mas pronto. (...) Artistas sigo, no facebook.”

28, Doctor, M, Social Class A

“A informação chega mais vezes a mim do que eu procuro.”

24, Kindergarten teacher, F, Social Class B

“Aparecem no facebook, nas sugestões, nos eventos que os amigos dizem que vão... não sou eu que procuro, de certa maneira eles vêm ter comigo.”

22, Engineering student, M, Social Class C

“Eu não costumo ver programação de nenhum sítio específico, por isso costumo ver programações mais gerais. Por norma ponho agenda cultural na internet. Acho que havia mesmo agenda cultural. ”

25, Operations manager, F, Social Class B

MILLENNIALS' RELATIONSHIP WITH ART & CULTURE

E. SOURCE OF INFORMATION (2/2)

For Cinema, Music Festivals and Music Concerts, the most important sources of information are Friends, Social Networks and Advertising, regardless of Millennials' Social Class (Appendix 16).

As for Museums, Dance Performance and Theatre Plays, there are clear differences among Social Class A+B and C: Family is a key source of information for the former and is replaced by Friends and Social Networks for the latter (Fig. 18). Subsequently, there are more Social Class A+B Millennials agreeing with the sentence "Quando visito museus é por sugestão da minha família", than Social Class C Millennials (A+B = 43%, C= 31%) (Appendix 17). In part, the lower attendance of Millennials belonging to Social Class C to museums might be related

with the lack of family stimuli to initiate the activity. When analyzing the answers to the question "Quando vou ao teatro é por sugestão da minha família" no clear trend was identified (level of agreement: A+B - 32%, C - 27%; level of disagreement: A+B - 39%, C - 36%) (Appendix 17). The disparate answers on Group A+B could be explained by the multiplicity of their sources; as they tend to get information from their family as much as they do from friends and social networks, while in Social Class C the level of disagreement is higher as family does not play a relevant role as a source of information.

For Conferences and Workshops, Friends and Social networks are the top two sources of information for all Social Classes (Appendix 18).

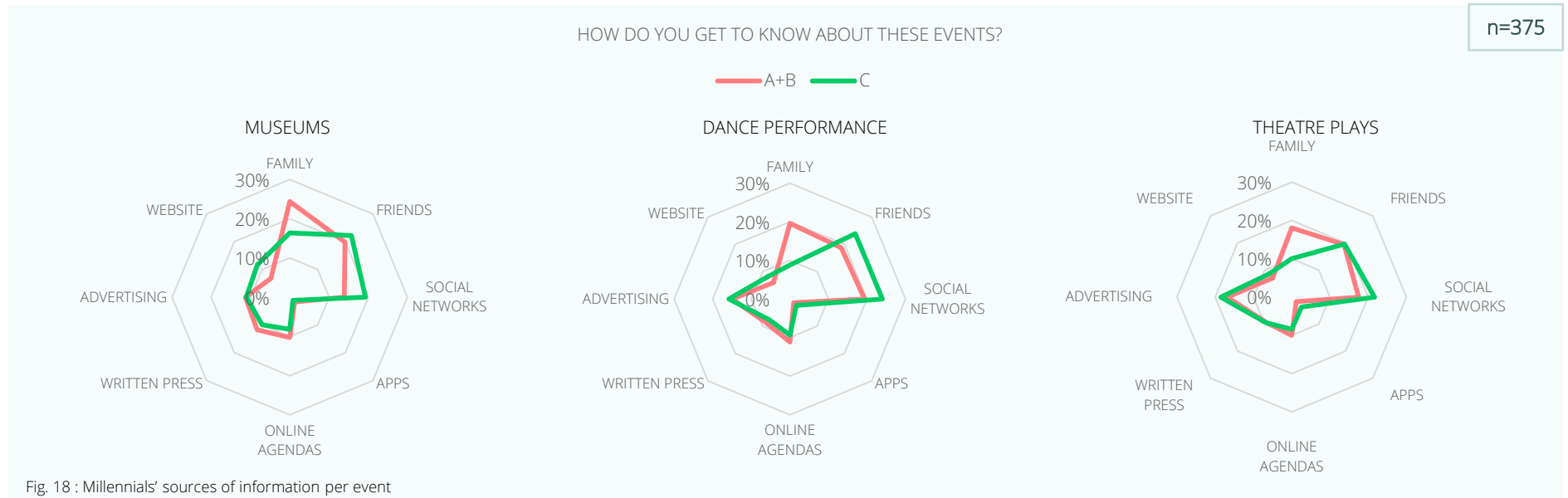


Fig. 18 : Millennials' sources of information per event

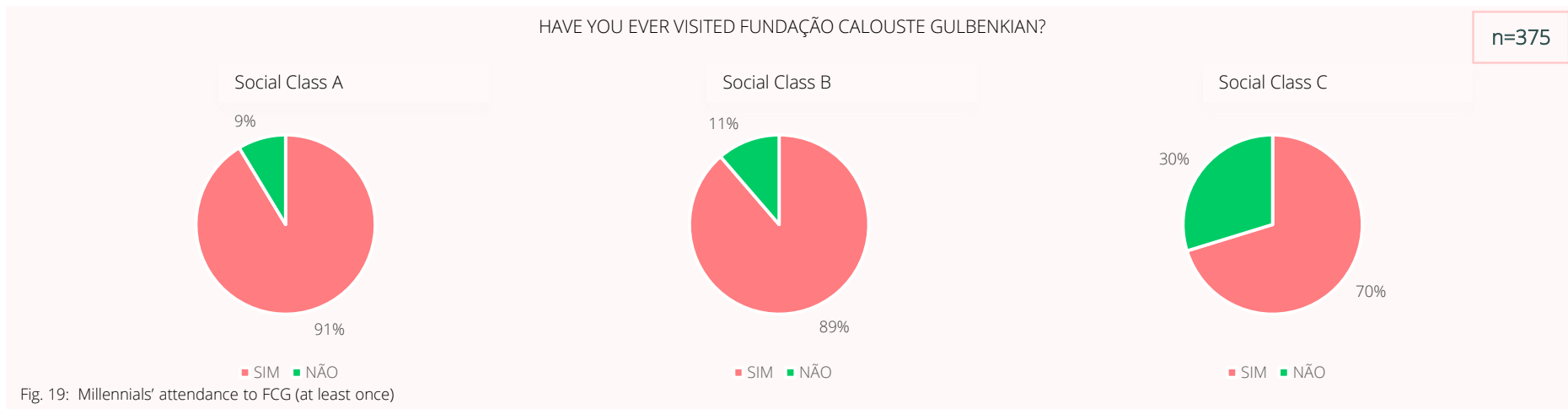
RESEARCH NOTE

FROM NOW ONWARDS, THE DATA ANALYSIS WILL BE PERFORMED TAKING INTO CONSIDERATION THE THREE SOCIAL CLASSES IN SEPARATE - THAT IS, SOCIAL CLASS A, B AND C1 - AS SIGNIFICANT DIFFERENCES WERE IDENTIFIED IN MILLENNIALS' RELATIONSHIP WITH FCG. UNLIKE THE PREVIOUS ANALYSIS, SOCIAL CLASS A AND B CAN NO LONGER BE AGGREGATED AS THEIR DISSIMILARITY FROM SOCIAL CLASS C1 IS NOT SUFFICIENT TO JUSTIFY THEIR LIKENESS. THIS GROUP (A + B) WAS INTRINSICALLY DIFFERENT AND HAD TO BE DISBANDED.

MILLENNIALS' RELATIONSHIP WITH FUNDAÇÃO CALOUSTE GULBENKIAN

A. FIRST TOUCHING POINT • ATTENDANCE

The average percentage of Millennials who visited FCG at least once is equal to 83%, which is expressively high. Considering Social Classes (Fig.19), the rate increases as the Social Class rank increases (i.e. Social Class A Millennials present the highest first visit rate, whereas Social Class C1 Millennials report the lowest).



MILLENNIALS' RELATIONSHIP WITH FUNDAÇÃO CALOUSTE GULBENKIAN

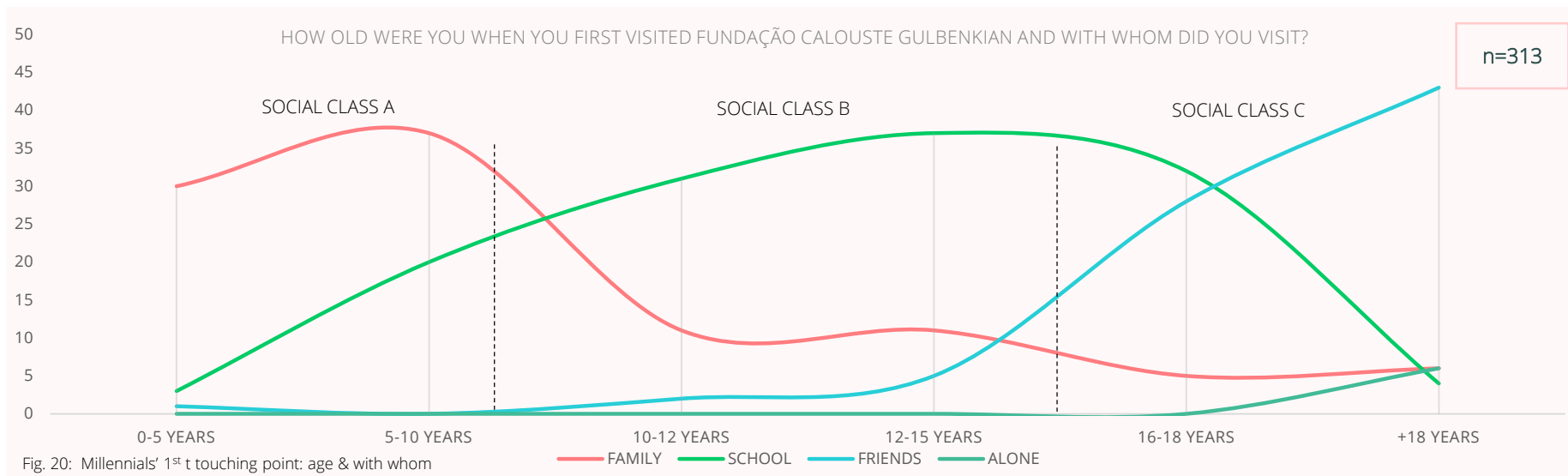
A. FIRST TOUCHING POINT • AGE AND WITH WHOM

Millennials' first touching point with FCG occurs differently among Social Classes (Fig.20):

- (I) Social Class A is the one with the earliest contact with FCG. Approximately half of Millennials from Social Class A went to FCG for the first time before turning 15 years old and mainly with their families;
- (II) Social Class B Millennials predominantly go to FCG for the first time between 10 and 18 years old, and they typically go with their school rather than with their friends and family.
- (III) Lastly, Social Class C1 has the tardiest contact with FCG, as more than half of Millennials reported having their first visit after turning 16 years old. Overall,

Social Class A and B Millennials' first visit was either with their School or with their Family. Social Class C1 Millennials also refer Friends, as their companionship during their first visit. This response can be explained by a first visit at a latter stage in their life.

These conclusions are consistent with the insights collected from the internal interview with DESCOBRIR's Program Director, as she stated that: (A) the demand for activities targeting children from 3-5 years old is high; (B) the individual activities for teenagers (14-18 years old) normally do not have much demand, and (C) the majority of school visits occur during high school, as the course contents are more easily related with FCG's offer.



MILLENNIALS' RELATIONSHIP WITH FUNDAÇÃO CALOUSTE GULBENKIAN

A. FIRST TOUCHING POINT • EXPERIENCE

For all Social Classes, the first touching point occurs mostly at the Garden (Fig.21), as Millennials reported that they have been there approximately in 90% of the cases. Museum and Exhibitions are the second most visited areas during Millennials' first visit to FCG. Only one out of the three most mentioned activities and spaces regarding Millennials' first visit to FCG belongs to the Foundation's core offer (i.e. the Museums/Exhibitions).

not necessarily distinct or remarkable (Appendix 19). The majority of respondents reported to have liked their experience (approximately 62%), or to have liked it very much (approximately 41%), with no differences among Social Classes. However, when Millennials were asked about what they recall from their first visit experience, around 33% acknowledged that they had no memories and 33% reported to remember something about the experience.

As regards to Millennials' first impression of FCG, their recollection is positive but

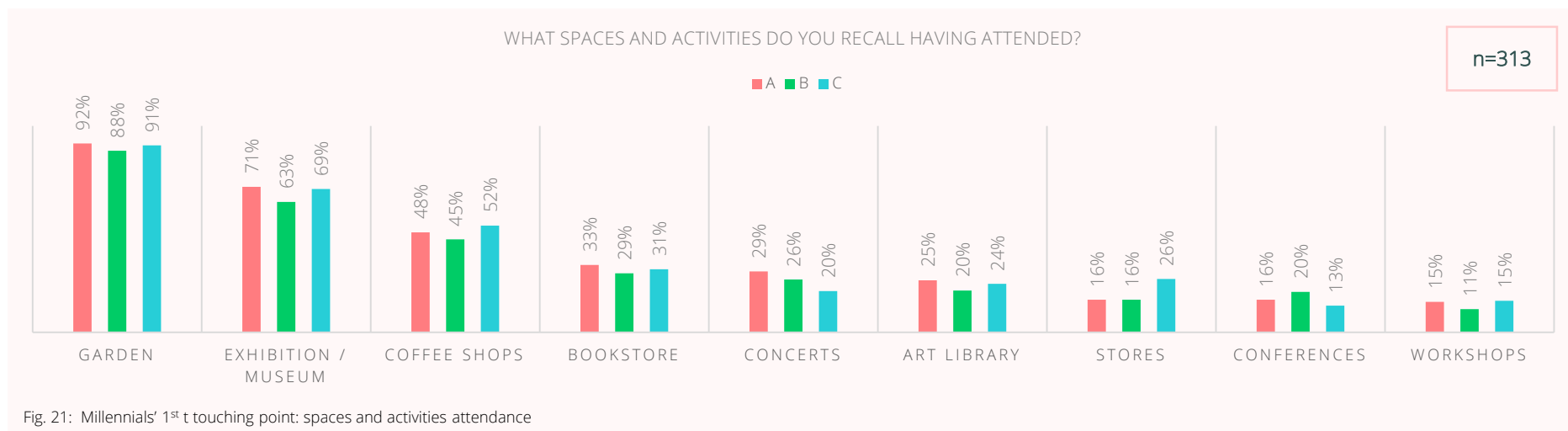


Fig. 21: Millennials' 1st touching point: spaces and activities attendance

"Por caso gostava de ir lá outra vez , para conhecer mais, porque eu só dei uma volta e fiquei à porta do museu. Nunca cheguei a entrar."
21, HR Student, F, Social Class C

"Honestamente não houve nada que me marcasse em particular. Foi mais o convívio entre os colegas do que propriamente a exposição que me tenha marcado ou qualquer tipo de exposição que me tenha ficado na memória."
24, Marketing Manager, F, Social Class B

MILLENNIALS' RELATIONSHIP WITH FUNDAÇÃO CALOUSTE GULBENKIAN

B. SUBSEQUENT VISITS • ATTENDANCE

This subchapter intends to assess the revisit process of those Millennials who had already visited FCG before turning 18 years old.

The rate of return is different among the three Social Classes (Fig.22). Social Class A and B present a similar behaviour as the majority have visited FCG at least once after their first touching point. Conversely, less than half of Social Class C Millennials visited FCG before turning 18 years old and revisited it afterwards (29%).

The spaces and activities that the three Social Classes have attended were also identified. Comparing to the set of activities most visited in the first touching point, no significant differences were found (Appendix 20). The attendance of Cafeterias

is stronger in the subsequent visits, which led the Museum/Exhibitions attendance to decrease to the third place on the most attended spaces ranking. Similarly to the insights from Millennials' first visit to FCG, only one of its core activities (i.e. Museums/Exhibitions) was found in the top three visited spaces. The Garden is still the most attended space, despite the respondents' Social Class.

Although the attendance rate of the three Social Classes is not substantially different, Social Class A is the one that registers the highest percentages in the majority of spaces/activities, except in the Garden where Social Class C has the highest attendance rate. Indeed, the recreational areas of FCG are the most visited spaces by the Millennial generation.

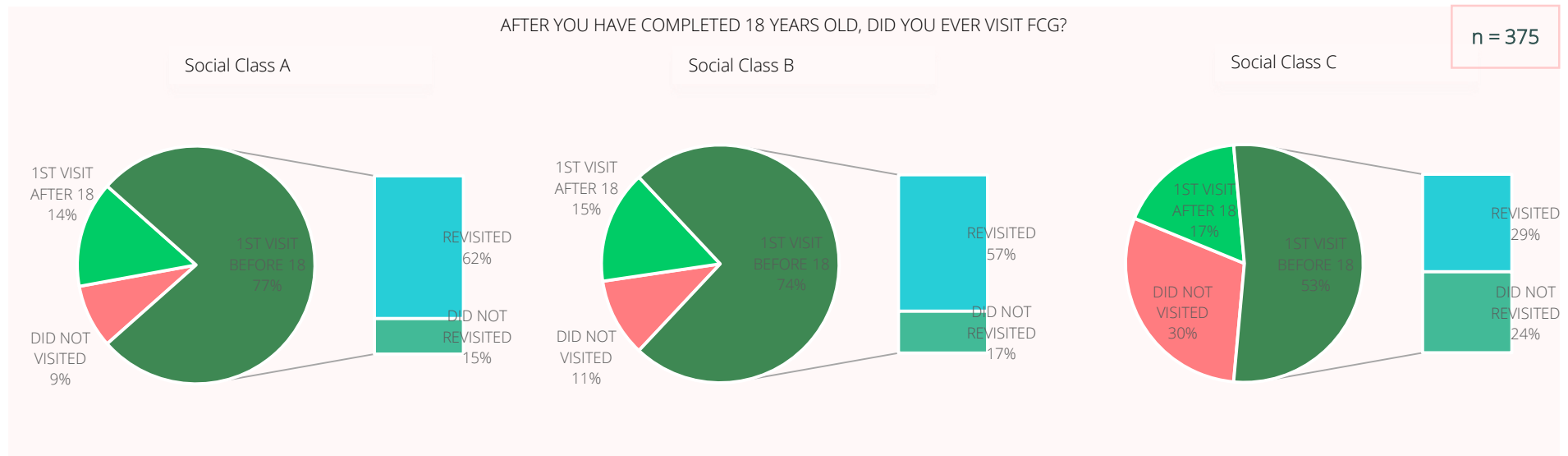


Fig. 22: Millennials' subsequent visit rates per Social Class

RESEARCH NOTE

When analysing Millennials' subsequent visits to FCG, the differences between Social Classes were no longer distinguishable. Thus, using IBM's SPSS Statistics 21, the collected data was explored in order to reveal other factors that could further differentiate sampled Millennials. This analysis suggested the introduction of the ARTISTIC BACKGROUND as an explanatory variable. ARTISTIC BACKGROUND is attributed to the respondents that have performed at least two artistic activities (e.g.: painting, dancing, playing an instrument).

One can observe that having an ARTISTIC BACKGROUND is positively correlated with the attendance frequency in activities and spaces within FCG, as going to the Cafeteria and Garden and attending the Museum and Music Concerts (Fig.23).

On a first level, regarding Millennials' revisiting FCG behaviour, one distinguishes Social Class C1, which has a lower return rate, from Social Classes A and B, which have higher rates. On a second level, regarding Millennials' frequency per activity when returning to FCG, the ARTISTIC BACKGROUND enables the distinction between two separate groups: A+B with an ARTISTIC BACKGROUND, which attends FCG's activities more frequently, and A+B without an ARTISTIC BACKGROUND, which attends less frequently.

Accordingly, from now onwards, the data analysis will be performed taking into consideration the Groups based on Social Classes and ARTISTIC BACKGROUND (Fig.24):

Group 1: Social Classes A+B with ARTISTIC BACKGROUND (n = 95)

Group 2: Social Classes A+B without ARTISTIC BACKGROUND (n= 159)

Group 3: Social Class C1 (n= 121)

NOTE: Since ARTISTIC BACKGROUND accounted for 9% of the Social Class C sample, no significant behaviours could be observed between them.

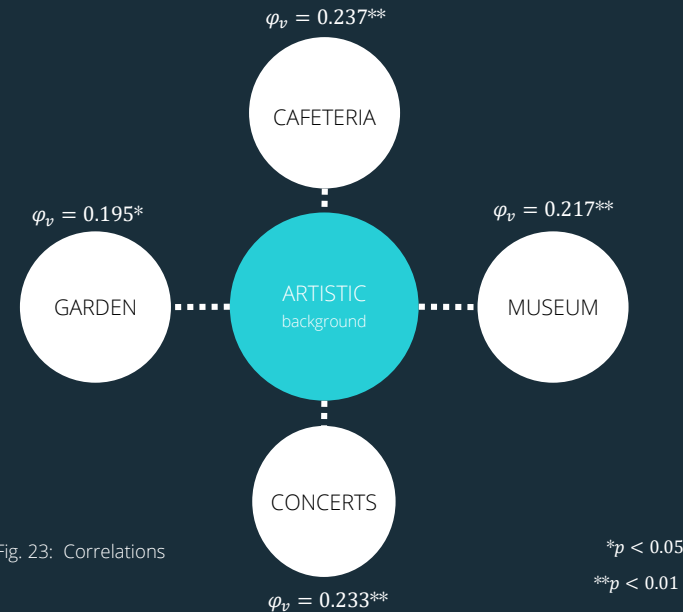


Fig. 23: Correlations

* $p < 0.05$

** $p < 0.01$

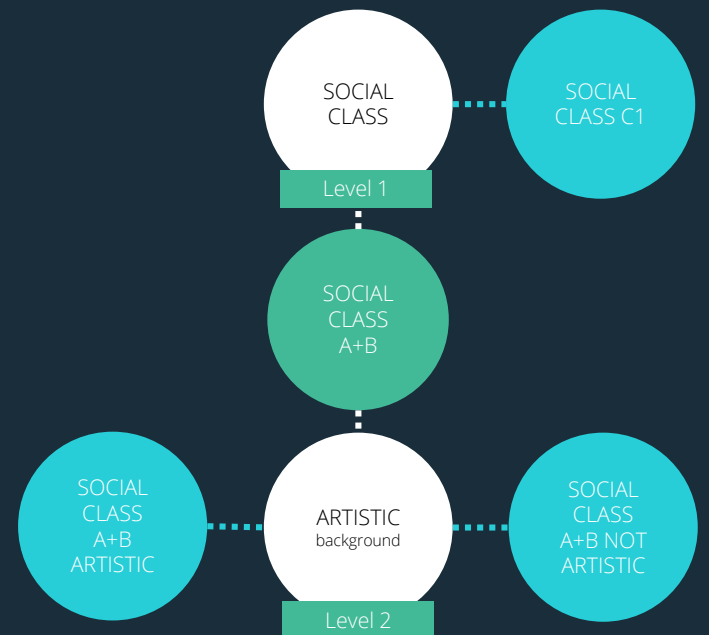


Fig. 24: Analysis Groups

MILLENNIALS' RELATIONSHIP WITH FUNDAÇÃO CALOUSTE GULBENKIAN

B. SUBSEQUENT VISITS • ATTENDANCE & FREQUENCY (1/2)

The Millennials' attendance at FCG after completing 18 years old is substantially different among the three new Social groups considered in this analysis. One can observe that Social Class A+B Millennials with Artistic Background reported the highest return rate, as 66% of these Millennials had visited and revisited FCG (Fig. 25). This percentage is lower for the other two groups.

FCG's Garden is the most frequently visited space by the Millennial generation (Appendix 21). *In loco* observations (Appendix 6) pointed out that the number of visitors is substantially higher during the weekend, due to the presence of many families. Moreover, the number of tourists is proportionally lower at the weekend, comparing to the other days of the week. Besides that, FCG's Garden is used as commuting track within the city, as it connects different neighbourhoods.

The Cafeterias are the second most visited spaces by Millennials and there are no significant differences among the groups being analysed (Fig. 26). Even so, different publics were observed on the three Cafeterias (Appendix 6): (1) the Ice Cream Shop is the most frequented by Millennials, (2) the CAM Cafeteria has sizeable intake of individuals working in surrounding areas, (3) the Museum Cafeteria is mainly chosen by the Museum's visitors, namely tourists.

Millennials' frequency at FCG's Museums and Exhibitions is low among all groups of analysis, as almost 50% of Millennials just visit it once a year or less (Fig. 27). Nonetheless, Social Group A+B with Artistic Background returned more often when comparing with the remainders.

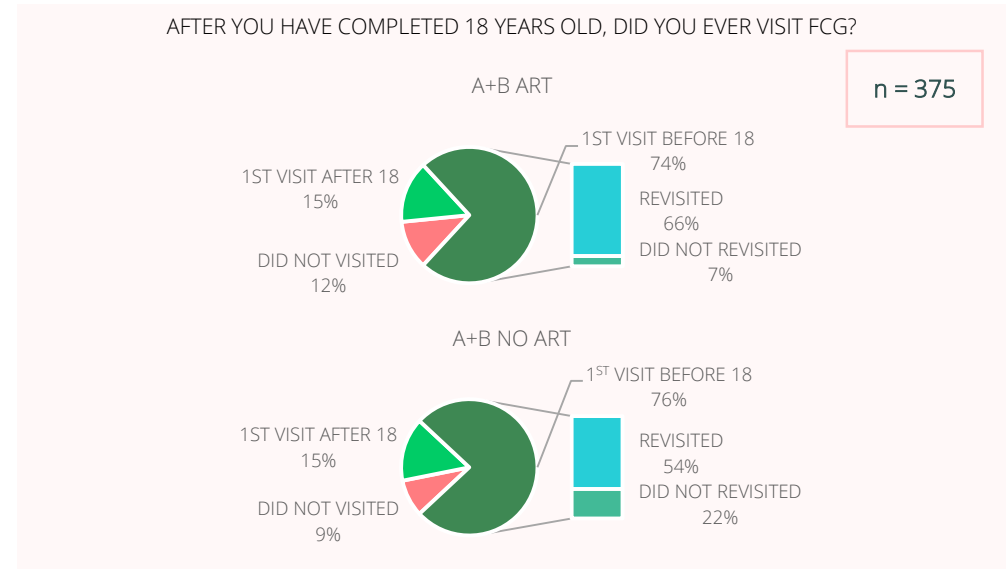


Fig. 25: Millennials' Subsequent Visit Rate

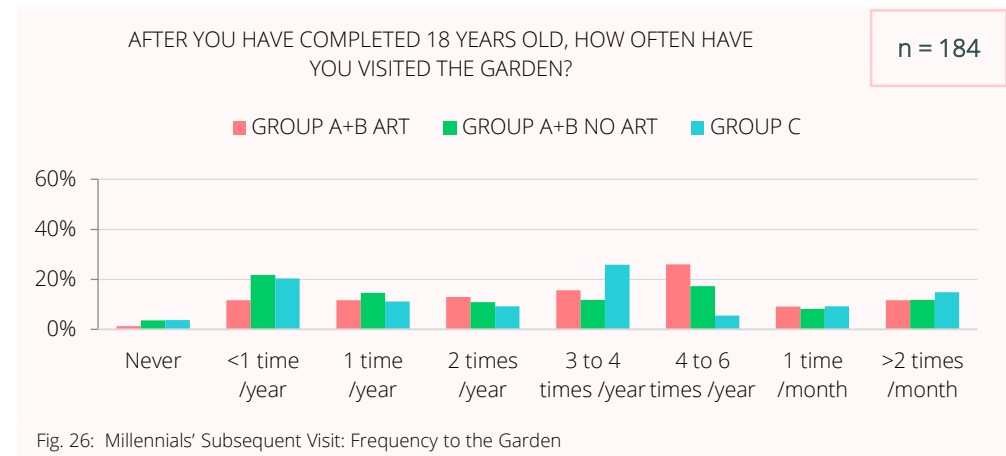
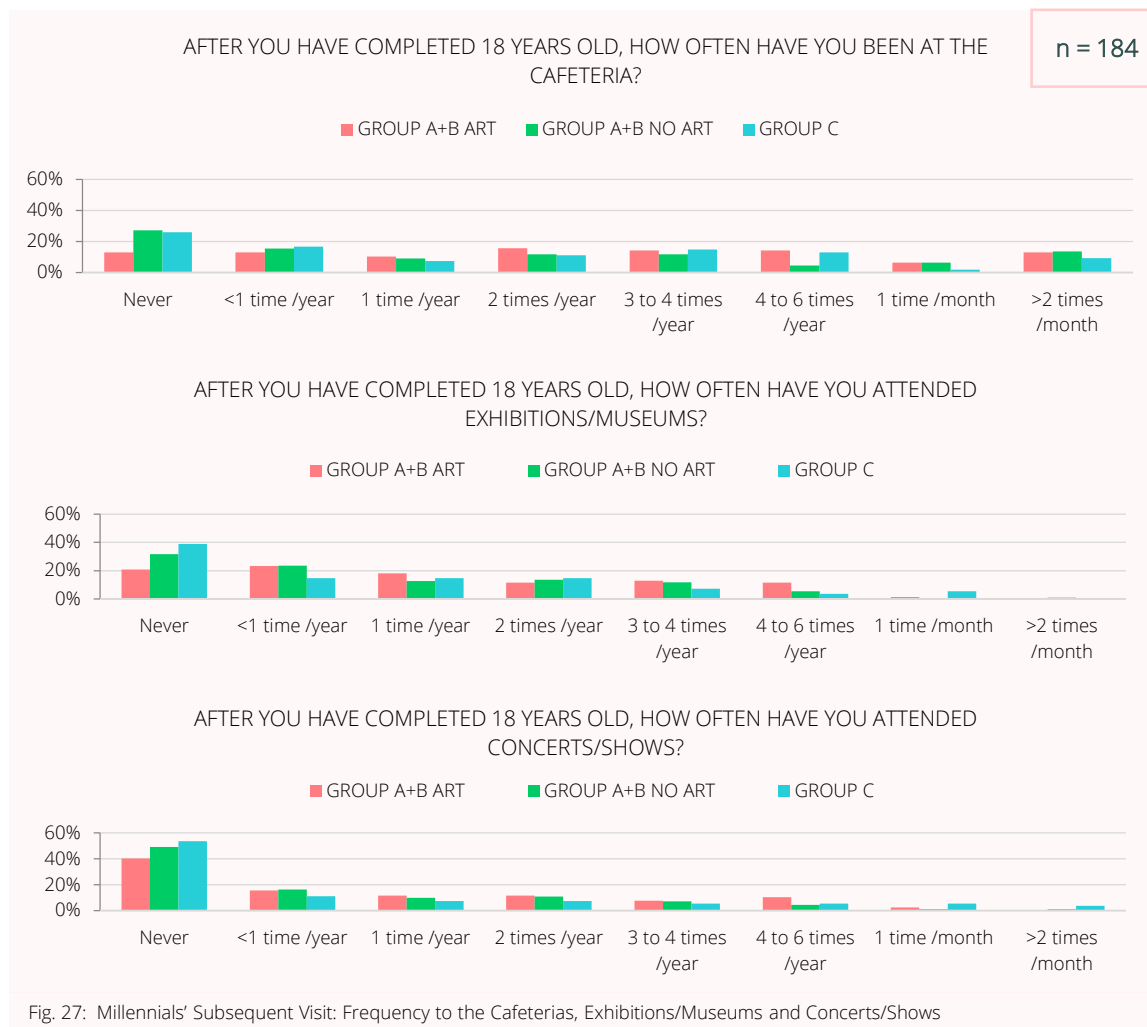


Fig. 26: Millennials' Subsequent Visit: Frequency to the Garden

MILLENNIALS' RELATIONSHIP WITH FUNDAÇÃO CALOUSTE GULBENKIAN

B. SUBSEQUENT VISITS • ATTENDANCE & FREQUENCY (2/2)



The *in loco* observations complemented the Quantitative Research and allowed to recognize different audiences for the different exhibition areas of FCG.

The Centro de Arte Moderna (CAM) has a diverse public with an average age of 40 years old and an equal proportion of national and foreign visitors.

Calouste Gulbenkian Museum is by far the space with the oldest audience, mainly foreign. The temporary exhibitions are the ones most visited by a national audience, but its public depends on the nature and contents of the collection being displayed.

The Music Concerts are the less attended core activity by Millennials at FCG (Fig.27). Despite this, Group A+B with Artistic Background is the one that goes more often to this activity (Appendix 6). This finding is in accordance with the information gathered during the Internal Interviews. Both the Head of Central Services and the Music Director Assessor argued that the Millennials who attend FCG's Music Concerts have some kind of musical background, be it their professional area or simply an area of interest. The observations performed during several concerts cycles, namely in *Grandes Intérpretes* and *MET Opera*, confirmed the predominance of an elderly audience and the general absence of Millennials.

MILLENNIALS' RELATIONSHIP WITH FUNDAÇÃO CALOUSTE GULBENKIAN

C. CURRENT VISITS

NOTE:

THE PRELIMINARY PRESENTATION OF THE RESEARCH FINDINGS AT FCG ON NOVEMBER 13, 2015 DID NOT INCLUDE THIS SUBCHAPTER. NONETHELESS, THE FOLLOWING FINDINGS RESULTED FROM THE INDIVIDUAL TOPIC "WHAT DRIVES THE NATIONAL MILLENNIALS TO VISIT FUNDAÇÃO CALOUSTE GULBENKIAN?".

ADDITIONAL INSIGHTS CAN BE FOUND IN THE ABOVE MENTIONED INDIVIDUAL REPORT.

Nearly all the Millennials attended the Garden and Cafeterias when visiting FCG after completing 18 years old (95% in total) and for many, these were the only spaces visited (35% in total). When considering FCG's cultural offer, the Museums (52% in total) are the spaces that more Millennials attended, at least once, after turning 18 years old in comparison with the Music (25% in total).

When trying to understand differences between the attended activities among the Millennials who visited FCG after 18 years old, no considerable differences were found among Social Classes or Artistic Background groups. However, having visited FCG before 18 years old tends to

increase the propensity to attend FCG's cultural offer (Music and Museums) afterwards.

This finding has a larger impact on Millennial's from Social Class C, once this is the Social Class that encompasses fewer Millennials who have visited FCG before turning 18 years old.

"Costumo vir [aos concertos] com os meus pais e mantive o hábito. Agora venho com alguns amigos."

Garden interviews - 24, Medicine Student, F

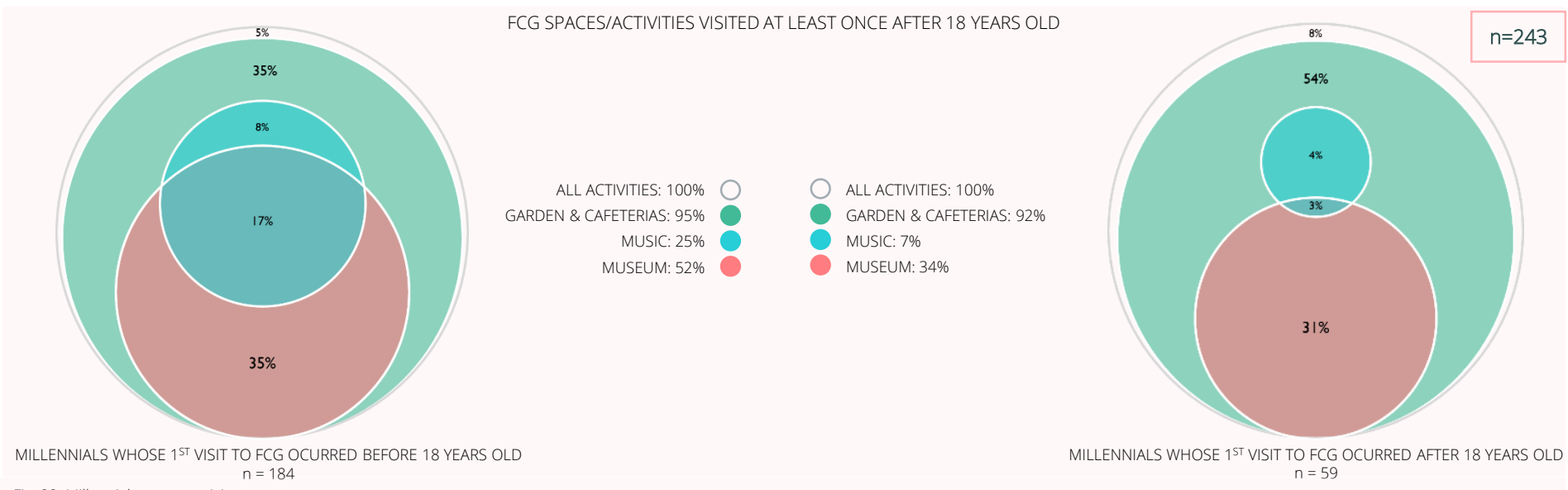


Fig. 28: Millennials current visits

MILLENNIALS' RELATIONSHIP WITH FUNDAÇÃO CALOUSTE GULBENKIAN

D. PERCEPTIONS • CONSCIOUSNESS MODEL

Millennials' perceptions regarding FCG were analysed using Wendy Gordon's Consciousness Model⁵ (Fig.29), which identifies underlying notions of Brand Image by distinguishing individuals' consciousness levels. According to the model, the extrinsic layers of consciousness should be identified (Attitudes, Stereotypes and Socially Accepted Ideas and Defenses), so that one can understand the innermost levels, closest to the subconscious, where the individuals' real perceptions reside. The first levels of consciousness – more visible and unreserved – could be observed through Quantitative Research; however, it is the Qualitative analysis that allows a deeper observation of Millennials' concealed perceptions.

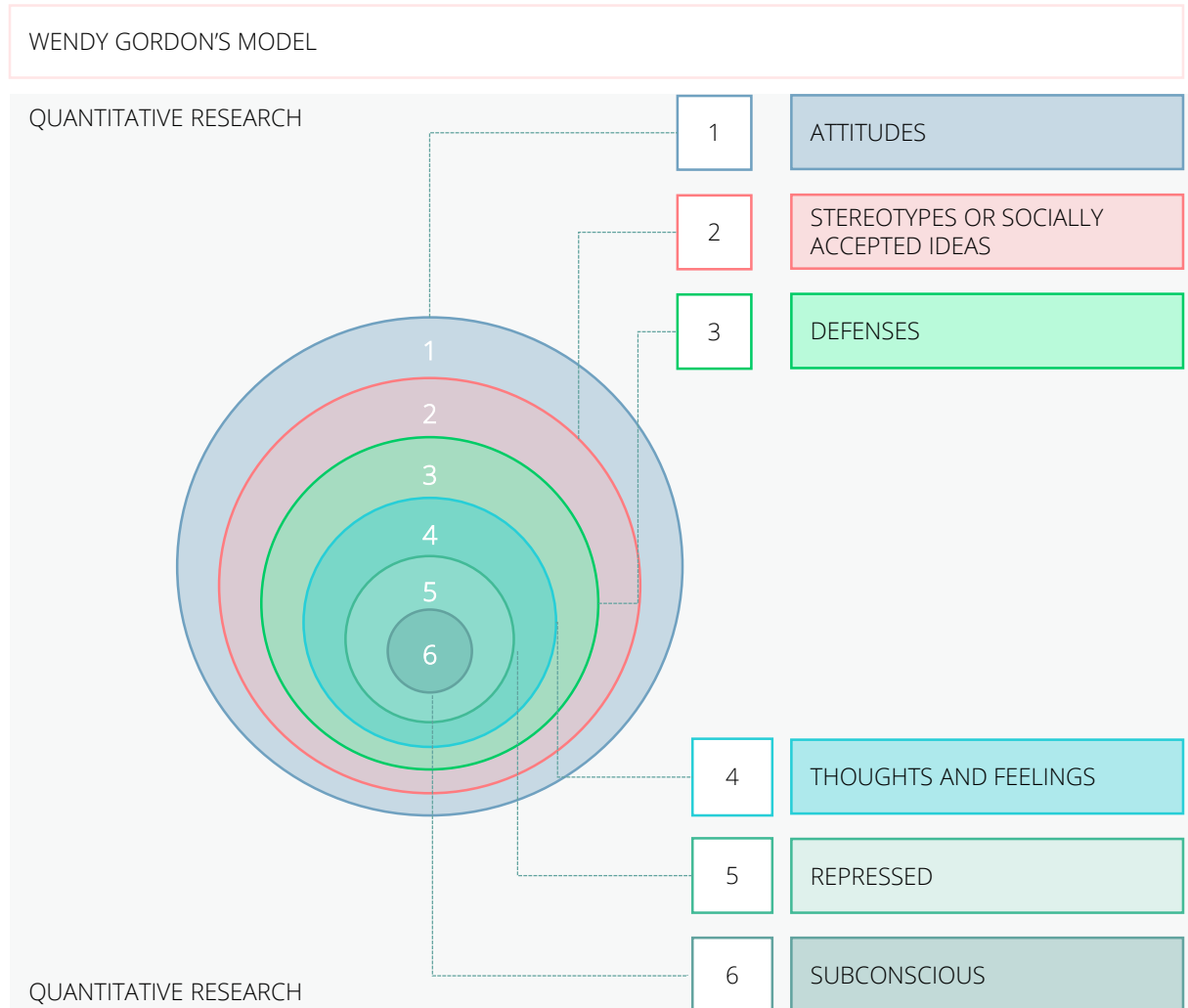


Fig. 29: Wendy Gordon's Model

⁵ Gordon, W. 1999. "Good Thinking: A Guide to Qualitative Research", First Edition. United Kingdom: NTC Publications

MILLENNIALS' RELATIONSHIP WITH FUNDAÇÃO CALOUSTE GULBENKIAN

D. PERCEPTIONS • CONSCIOUSNESS MODEL: ATTITUDES & SOCIALLY ACCEPTED IDEAS

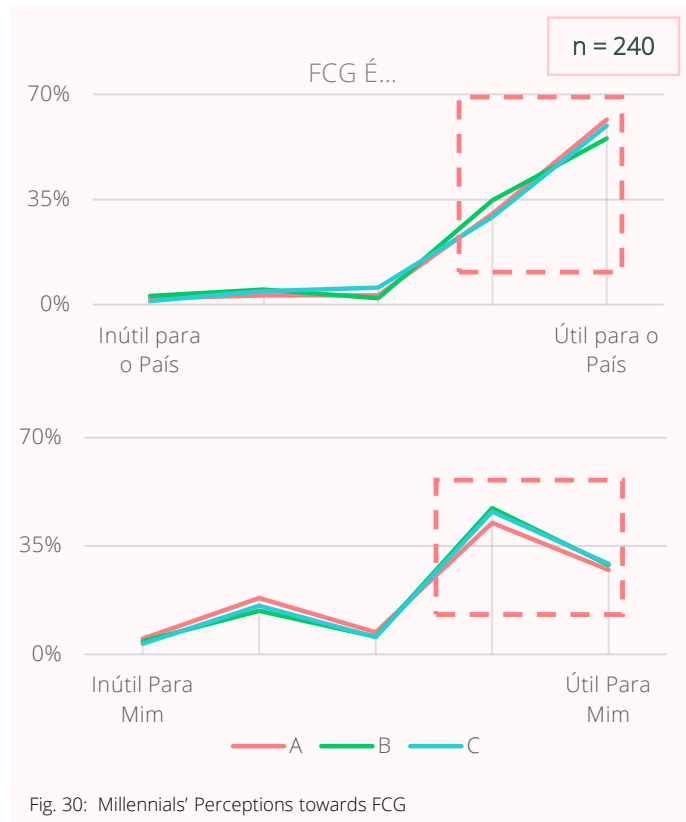


Fig. 30: Millennials' Perceptions towards FCG

"A nível de Fundação eu acho que merece muito crédito por ajudar a divulgar a cultura. É um dos locais onde há um pouco de tudo."

22, Engineering Student, M, Social Class C

The first level, (1) Attitudes, comprises all general, superficial and immediate ideas, oftentimes impulsive, about FCG. The sampled Millennials reported direct praise of FCG's spaces and activities (e.g. Garden, Concerts), regardless of their Social Class and their recollection from their experience (Appendix 22).

The second level examines (2) Stereotypes and Socially Accepted Ideas that Millennials are eager to express, be it because they heard them from other people or their social environment (Appendix 22).

Quantitative Research showed that most Millennials consider FCG to be one of the most important cultural institutions in Portugal (Fig. 30, Social Class A – 81%, Social Class B – 65% and Social Class C – 57%). Furthermore, surveyed Millennials tend to consider FCG not only important to themselves (Fig.30, A – 70%; B – 76%; C – 75%), but also to their country (A – 92%; B – 91%; C – 89%).

Bearing in mind Millennials consistent low

attendance at FCG, these opinions could be deemed as pre-conceived, as Millennials attempt to protect themselves from disclosing their lack of knowledge or an opinion which is against what they believe to be the norm.

" (...) admiro o apoio que eles dão à cultura e à arte em si, ou em termos monetário as bolsas que dão de apoio à investigação, o apoio que eles dão à música e a própria orquestra. A impressão que tenho é boa, é uma referência. Foi logo das primeiras que referi."

19, Medicine Student, F, Social Class B

"Eu vejo a Calouste Gulbenkian como muito influente em termos da presença da cultura e da arte no nosso país. Acho que tem uma posição muito importante na parte da divulgação da cultura, acho eu apoia muitos projetos e tem bolsas de investigação para estudantes em várias áreas, mesmo sem serem áreas culturais – como a ciência. O facto de estar no centro da cidade faz da instituição um ponto de atração e acho que o jardim é uma mais-valia"

25, Veterinary Student, M, Social Class A

MILLENNIALS' RELATIONSHIP WITH FUNDAÇÃO CALOUSTE GULBENKIAN

D. PERCEPTIONS • CONSCIOUSNESS MODEL: DEFENSES

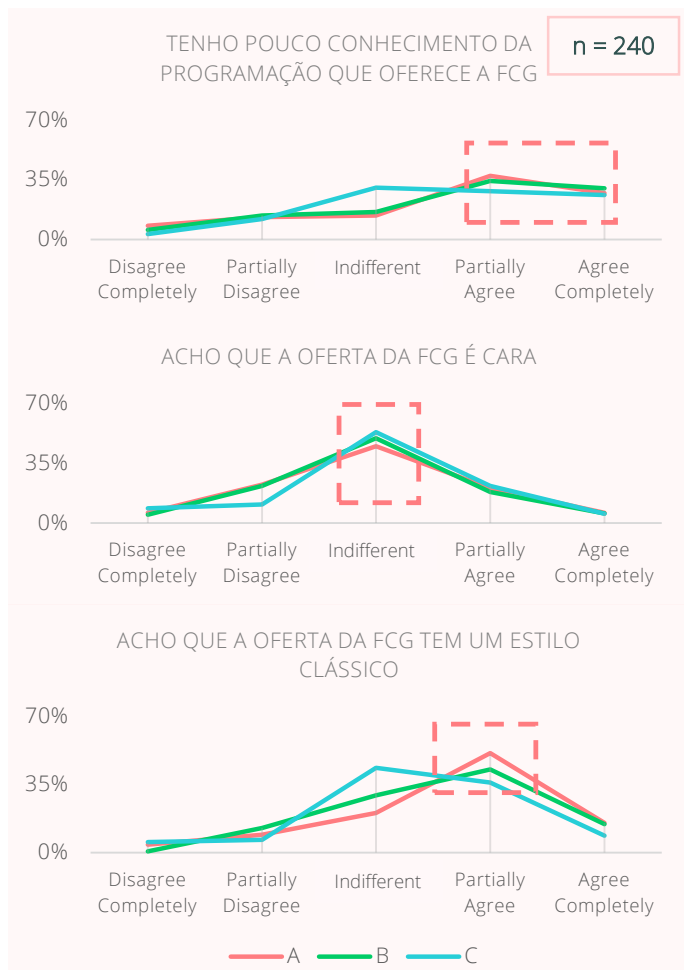


Fig. 31: Millennials' Perceptions towards FCG's programming, price and style.

Millennials' (3) Defenses arise from the two previous stages: by confronting their pre-conceived ideas and declared attitudes with reality, they exhibit the need to justify their apparent absence.

The three main defenses identified were: lack of information, location and price.

The Quantitative Research revealed that the majority of Millennials tend to have low awareness of FCG's programming for its several activities: Millennials have little knowledge of FCG's offer (Social Class A – 65%, Social Class B – 64%, Social Class C – 54%) (Fig. 31) and are not aware of its concerts and activities (A – 65%; B – 61%; C – 52%) (Appendix 23). Social Class C registered a higher level of indifference, which suggests an unfamiliarity towards the services composing FCG.

Despite price being acknowledged as a defense during the in-depth interviews, as some Millennials find it expensive, the Quantitative Research revealed a lack of knowledge concerning FCG's price policies (Fig.31), as the majority is indifferent

when confronted with the sentence "Acho que a oferta da Fundação é cara" (A – 45%; B – 50%; C – 53%). Moreover, Millennials have identified location as another setback.

"Não publicitam suficientemente as coisas que se fazem na instituição."
22, Engineering Student, M, Social Class B

"Não tenho muito tempo para passear, como trabalho... Ao fim-de-semana não é das primeiras coisas que me lembro de fazer. Eu também vou mais para essas coisas se me chamarem, por iniciativa própria não tanto."
21, Carpenter, M, Social Class C

"No dia-a-dia nunca me ocorre a Gulbenkian para ver eventos. Não sei porquê, acho que até deve ter eventos interessantes, mas nunca penso na Gulbenkian para frequentar. Talvez seja por não terem eventos frequentemente. Se calhar até têm com mais frequência, mas não sei, não vejo cartazes nem nada."
22, Engineering Student, F, Social Class A

"Gosto de arte moderna e deve ser interessante, mas é mesmo porque não tenho conhecimento."
19, Medicine Student, F, Social Class B

MILLENNIALS' RELATIONSHIP WITH FUNDAÇÃO CALOUSTE GULBENKIAN

D. PERCEPTIONS • CONSCIOUSNESS MODEL: THOUGHTS AND FEELINGS & REPRESSED FEELINGS

"Seria culto (...) uma pessoa bastante sociável. Não diria se calhar agradar a todos mas estaria aberta a toda a gente."

28, Medical Doctor, M, Social Class A

"Uma pessoa que lia muitos livros. Inicialmente reservado, e talvez um pouco elitista nas relações que tinha. Sempre com um grupo de amigos assim do mesmo género."

24, Kindergarted teacher, F, Social Class B

"A minha perceção é positiva. Não só no contexto cultural de arte e de trazer novidades e diferentes exposições mas também como ambiente para os estudantes irem lá trabalhar, também simplesmente como local de passagem. Fico com pena de não ter passado lá mais tempo, mas a ideia que tenho é bastante positiva nesse sentido."

24, Marketing manager, F, Social Class B

"...Não é por falta de interesse...eu até gostava de ir mais."

19, Medicine student, F, Social Class B

"... eu tenho ideia que gostei. Isso é o que me chateia um bocadinho mais. Porque acho que já devia ter voltado há muito tempo ao espaço, ou ver outras exposições lá dentro. Mas não tenho ideia de ter lá voltado, é triste."

25, Operations manager, F, Social Class B



Fig. 32: Possible Anthropomorphic Representation of FCG

The forth level of consciousness comprises Millennials' (4) Thoughts and Feelings about FCG. This level is exposed after Millennials express their immediate, pre-conceived ideas, and can be reached mainly through Qualitative Research, as all other levels henceforth.

Millennials labelled FCG as classic, stagnated, non-contemporary, as if they themselves were examples of contemporaneity. Social Class A Millennials, more knowledgeable about FCG and its offer, are those which are less indifferent about its style: as shown in the Quantitative Research, 66% described FCG's offer as classic, while 44% Social Class C Millennials pronounced themselves as indifferent towards FCG's style. Likewise, Millennials' thoughts and feelings have been perceived through the use of a projective technique (Appendix 24). Millennials were asked to describe FCG and other cultural institutions as if they were a person, naming characteristics such as age, gender, social class, among others. These descriptions are less constrained by biases or stereotypes, as they are not expressed as blatant opinions about the institution, but as the visual, anthropomorphic representation of what they believe the institution to be.

Millennials described FCG as a middle aged, upper class man with a higher education (Fig. 32). Two occupational profiles were recognised: on the one hand, an Economic Profile, by associating FCG with a manager or an economist, and, on the other hand, an Artistic Profile, by describing FCG as a poet, or a writer. Nonetheless, the artistic profile was the most preeminent of the two. Psychologically, FCG was depicted as knowledgeable, calm, classic, sociable within a certain group of acquaintances, with a love for every kind of artistic expression.

The last consciousness level achievable through Qualitative Research analyses Millennials' (5) Repressed Feelings concerning FCG (Appendix 25). Millennials tend to feel guilty when confronted with their absence in most of all of the Foundation's activities, perplexed at their current attitudes and expressing an eagerness to return in the future. This corroborates what was observed in the outer layers of consciousness: the first reported attitudes are, in fact, a consequence of a superficial knowledge – knowledge which Millennials regretted not having afterwards.

Unconscious levels are impossible to achieve without the help of other sciences such as neuroscience.

MILLENNIALS' RELATIONSHIP WITH FUNDAÇÃO CALOUSTE GULBENKIAN

D. PERCEPTIONS • ADDITIONAL INSIGHTS (1/2)

In order to further analyse perceptions about FCG, surveyed Millennials were asked to describe FCG using several dichotomous drawn from the Qualitative Research (i.e. 1 being labelled as the negative attribute and 5 being labelled as the positive attribute). These attributes account for perceptions of aesthetics, image, accessibility and usefulness (Fig. 33).

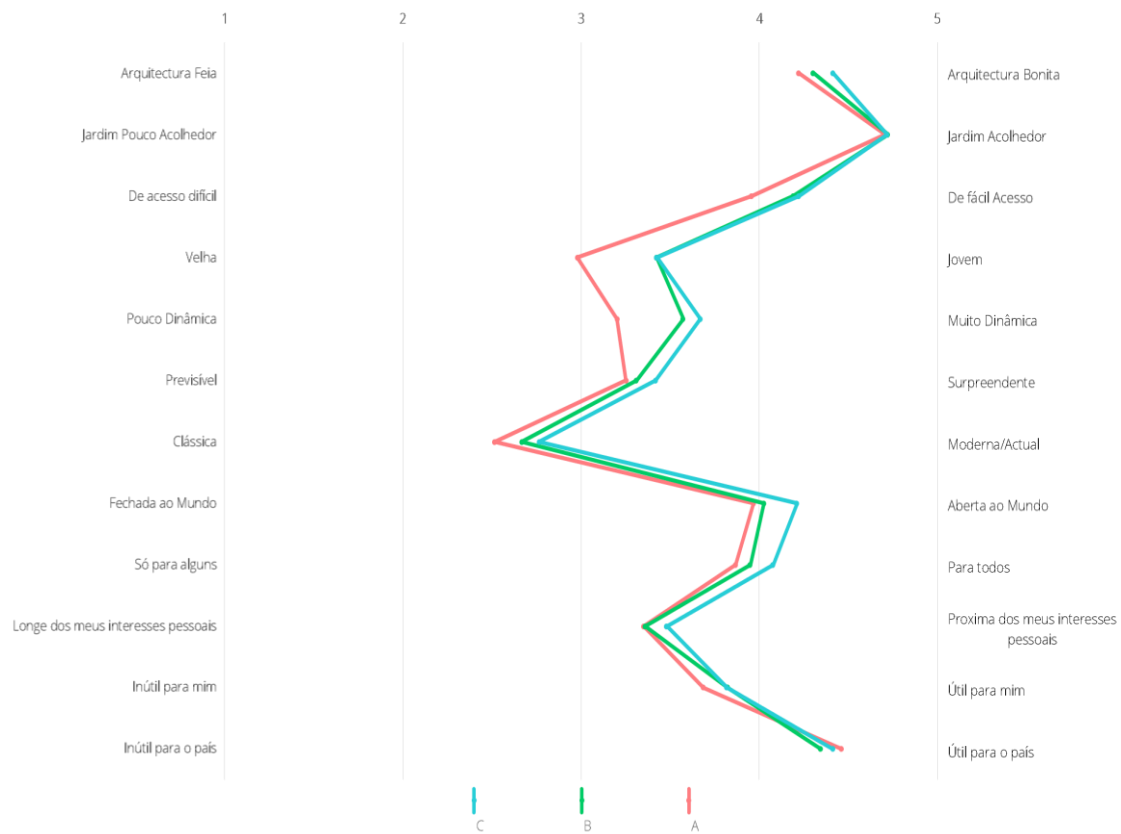


Fig. 33: Snake-Plot with Dichotomous Characteristics for FCG divided by Social Class

MILLENNIALS' RELATIONSHIP WITH FUNDAÇÃO CALOUSTE GULBENKIAN

D. PERCEPTIONS • ADDITIONAL INSIGHTS (2/2)

The most positive attributes perceived by the surveyed Millennials were concerning the aesthetical appeal of FCG: its welcoming garden (Social Class A, B and C – 4.7) and its beautiful architecture (A – 4.2; B – 4.3; C – 4.4); and its usefulness for their country (A – 4.5; B – 4.3; C – 4.4). However, as explained by the consciousness model, the latter may be the reflection of a stereotype.

Millennials tend to consider that FCG has a more Classical than Modern style (A – 2.5; B – 2.7; C – 2.8).

Social Class A Millennials, who tend to be more knowledgeable about FCG's activities and offering, scored the lowest of the three analysed Social Classes in almost all surveyed attributes (e.g. architecture, accessibility, dynamism, youth, predictability). Conversely, Social Class C Millennials scored the highest in most attributes. This attitude can be explained by the biases and stereotypes observed during the Qualitative Research. Individuals from Social Class A and B are more knowledgeable about FCG and therefore they are more able to disconnect themselves from these stereotypes and reveal opinions closer to their actual perceptions.

When considering these dichotomous perceptions with the inclusion of the Artistic Background (Appendix 26), the results remain analogous to the differences between the three previous groups. Social Class A+B Millennials with Artistic Background behave similarly to Social Class A individuals and Social Class A+B Millennials without Artistic Background relate with Social Class B.

These surveyed attributes can also help to tie in reported frequencies to FCG's activities. When Millennials perceived FCG to: be a place of leisure, it has a positive effect on their overall return rates ($\varphi_v=0.237$, $p<0.01$); have a welcoming garden, they return to it more frequently ($r=.159$, $p<0.01$); be of easy access, they return to the Garden ($r=.264$, $p<0.01$) and the Cafeteria ($r=.161$, $p<0.01$) more frequently. This may explain that the exterior aesthetic appeal may not be enough to drive Millennials into the indoor activities. When FCG is perceived as younger, Millennials tend to return to the Museum ($r=.189$, $p<0.01$) and the Garden ($r=.14$, $p<0.01$) more frequently.

Lastly, when FCG is considered closer to Millennials'

personal interests, it tends to be associated with increased return rates to the Garden ($r=.147$, $p<0.01$), the Music Concerts ($r=.238$, $p<0.01$), the Museum ($r=.238$, $p<0.01$) and the Conferences ($r=.271$, $p<0.01$).

MAIN INSIGHTS FROM THE DIAGNOSTIC

A. CRITICAL PERSPECTIVE (1/2)

The previous two sections presented extensively the results obtained from the research assessing Millennials' Relationship with Art & Culture and Millennials' Relationship with FCG. This section develops a critical perspective over those insights.

First of all, the most popular cultural activities among Millennials are Cinema, Music Concerts and Festivals. FCG's current offer is somehow distant from the scope of these activities, including its music, whose nature differs from what they expect.

Social Class A+B goes more often to National Museums than Social Class C but, on average, Portuguese Millennials are not frequent visitors. Family plays an important role on Millennials' education for culture: it is one of the most prevalent companionship and source of information for Millennials from the upper Social Classes (A+B) when regarding Museums, Dance Performances and Theatre Plays.

The majority of Millennials (83% of the sample) have been at least once at FCG. Therefore, the current disconnection between Millennials and FCG can not

be explained by the inexistence of a previous experience at FCG. FCG has a good level of recognition among this generation, but it is not as strongly recalled as a recreational space.

Millennials' contact with FCG can be partially explained by Social Class, since the percentage of individuals revisiting FCG is significantly higher for Social Class A+B than it is for Social Class C.

This first experience at FCG is manifestly different among Social Classes. Social Class A Millennials have the earliest contact with FCG, being generally accompanied by their families during their childhood. In opposition, Millennials from Social Class C have the latest contact with FCG, between 15 and 18 years old, either with their school or accompanied by their friends. Once again, family proves to have a decisive role in promoting an early contact with art and culture, which is less common in lower Social Classes.

In addition, it was found that having an Artistic Background is an important attribute for explaining the revisiting process of Millennials to FCG (after 18 years old). Therefore, Millennials of Social Class A+B

with Artistic Background tend to go more often to FCG's core activities (i.e., Music Concerts and Museums).

Moreover, it is possible to verify that, after their 18th birthday, more than a third of Millennials have exclusively visited the garden. This implies that a significant part of Millennials that are in touch with FCG are not in contact with its core cultural offer. Millennials who have visited FCG before completing 18 years old attended more of FCG's core cultural offer than those who did not visit it. This finding is more evident when concerning Millennials from Social Class C, since they had the fewest percentage of visits to FCG before completing 18 years old, comparatively to all the others.

Concerning perceptions, there is a gap between what Millennials say and think. On the one hand it is not socially accepted to express negative feelings about FCG. On the other hand, Millennials feel uncomfortable to recognize that FCG's offer is not aligned with their interests.

MAIN INSIGHTS FROM THE DIAGNOSTIC

A. CRITICAL PERSPECTIVE (2/2)

This behavior is even more evident within Social Class C that, despite their lower frequency, shows a more positive perception about FCG, being more influenced by preconceived ideas. Contrarily, Social Class A Millennials are more critical, as they have a deeper knowledge about FCG's offer and feel less inhibited to express their opinion. Although Millennials identify FCG as one of the most important cultural institutions in Portugal, they feel that FCG does not consider them as its public.

Research insights demonstrate that FCG's communication is definitely not reaching the majority of Millennials. This phenomenon was repeatedly pointed out, firstly during the Qualitative Research and then reinforced through the Quantitative questionnaire. Furthermore, this communication is not conceived to be comprehended by someone who is not familiar with FCG's cultural offer.

At an early stage of the research an hypothesis was formulated based on Millennials statements: Millennials would never be willing to pay for museums, exhibitions, and classical music concerts, as price was one of the main reasons reported by

Millennials to justify their low level of attendance to cultural events. However, the Quantitative Research does not fully validate that hypothesis as some inconsistencies were observed. There is a clear contradiction between what Millennials say and what they actually do. Despite their desire for free access to culture, Millennials demonstrate predisposition to pay for cultural events as long as these are aligned with their interests and/or as long as they have enough information to build positive expectations about it. In addition, Millennials are prone to explore activities that are beyond their known interest if triggered by free-entrance. Overall, Millennials demonstrated not to be aware of FCG's current prices. Nevertheless, their current elitist perceptions about FCG make Millennials consider its activities as expensive. Since it was found that Millennials' willingness to pay for museums is close to the prices practiced by FCG, the problem relies on the absence of communication on price.

This lack of knowledge, combined with their current perceptions about FCG, leads them to consider FCG's offer expensive.

Last of all, there is an internal idea that FCG's core offer is not capable of engaging Millennials. This would mean that FCG would have to dramatically change its offer in order to attract them. This seems to be a misconception. In fact, it was found that Millennials are open to try new events if the positioning is adequate. In other words, it is not the core offer that has to be changed but the way FCG approaches and communicates with Millennials.

RECOMMENDATIONS

| | | |
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METHODOLOGY (1/2)

After accomplishing a Diagnostic on Millennials' Relationship with Art & Culture and with Fundação Calouste Gulbenkian, the second phase of the Branding Lab consisted on reaching suitable recommendations that respond to the project's challenge: "What should Fundação Calouste Gulbenkian do in order to attract the National Millennials?".

A preliminary presentation occurred at Fundação Calouste Gulbenkian on November 13 with the aim of presenting the findings of the Diagnostic phase to Professor José Neves Adelino and to the Marketing Office Director Susana Prudêncio. From the unveiled results, FCG and the Professor Advisor suggested five different topics to be explored (Fig. 34).

Each topic was additionally explored by one of the five Branding Lab group members. This way, five individual reports were conducted in parallel with this group report. Each individual report can be understood independently, covering the challenge introduction to its respective topic, along with the further insights and recommendation process in order to respond to it.

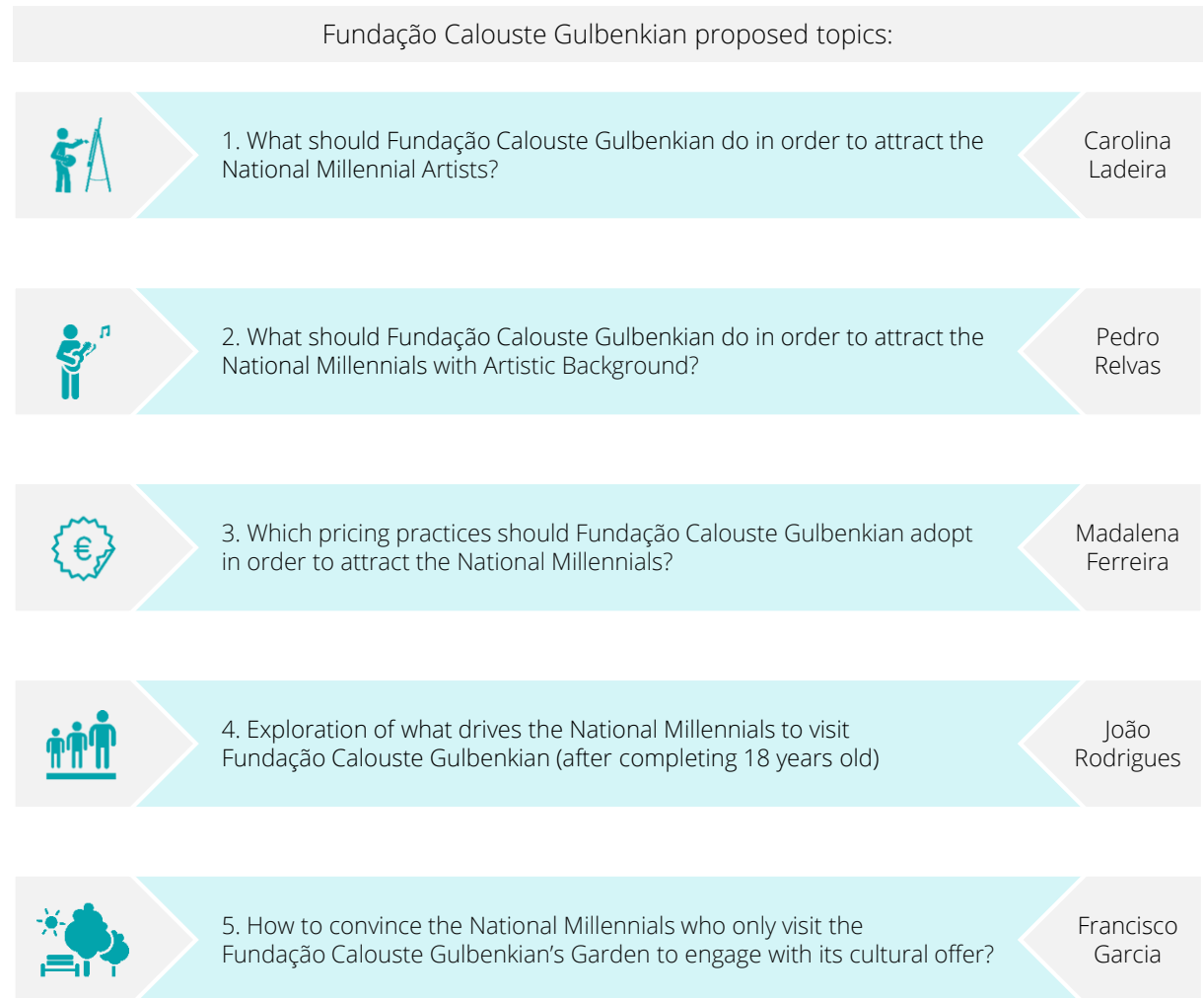


Fig. 34: FCG suggested topics to be explored

METHODOLOGY (2/2)

The proposed topics required additional research, as some of the newly covered issues were out-of-scope in the first phase of the research.

Firstly, semi-structured interviews were conducted in the Garden and Cafeterias and in the Art Library (Appendix 27) – aiming to understand Millennials' purpose for and use of FCG's spaces, their current knowledge, relationship and perceptions about FCG, as well as to probe several recommendation initiatives. Additionally, Millennials with Artistic Background were selected in order to conduct a Focus Group (Appendix 28) in the Museum. The Focus Group was divided in three parts: (a) a guided tour to the first part of the Museum, emulating those for the general public; (b) once the guided tour was concluded, Millennials were invited to explore by themselves the rest of the Museum; (c) Millennials were asked to start a discussion about their perceptions regarding the guided tour, the Museum, FCG, and the type of offer similar institutions provide, contributing with feedback on possible solutions to address the brought-up issues. This research totalled 30 individuals.

Additional secondary data was used to further explore these topics, mainly for the third topic in which price discounts benchmark was necessary.

Although FCG's proposed topics enabled to further explore important outcomes of the Diagnostic, they can not be seen as the pillars to approach solutions for the overall Branding Lab challenge. The topics were overlapped in some aspects and insufficient to respond to the Branding Lab problem by themselves.

Therefore, it was vital to (1) design a strategy and (2) to create a marketing plan with specific initiatives to tackle the initial challenge.

(1) In order to reach a Recommendations' strategy to FCG's marketing problem, firstly, it was necessary to separate the Millennials into different actionable groups according with the Diagnostic outcomes (Segmentation and Targeting). To design concrete measures to attract each of these different segments, it was essential to further comprehend their needs and behaviours in order to establish independent objectives (Consumer Decision Journey). Only

afterwards it was possible to define a strategic line, spread across time, according to the different targets (Approach).

(2) Secondly, it was essential to define what FCG should be and offer for each one of the segments (Positioning). Consequently, several specific recommendations were developed to attract the National Millennials to Fundação Calouste Gulbenkian.

STRATEGY OVERVIEW

A. SEGMENTATION & TARGETING (1/2)

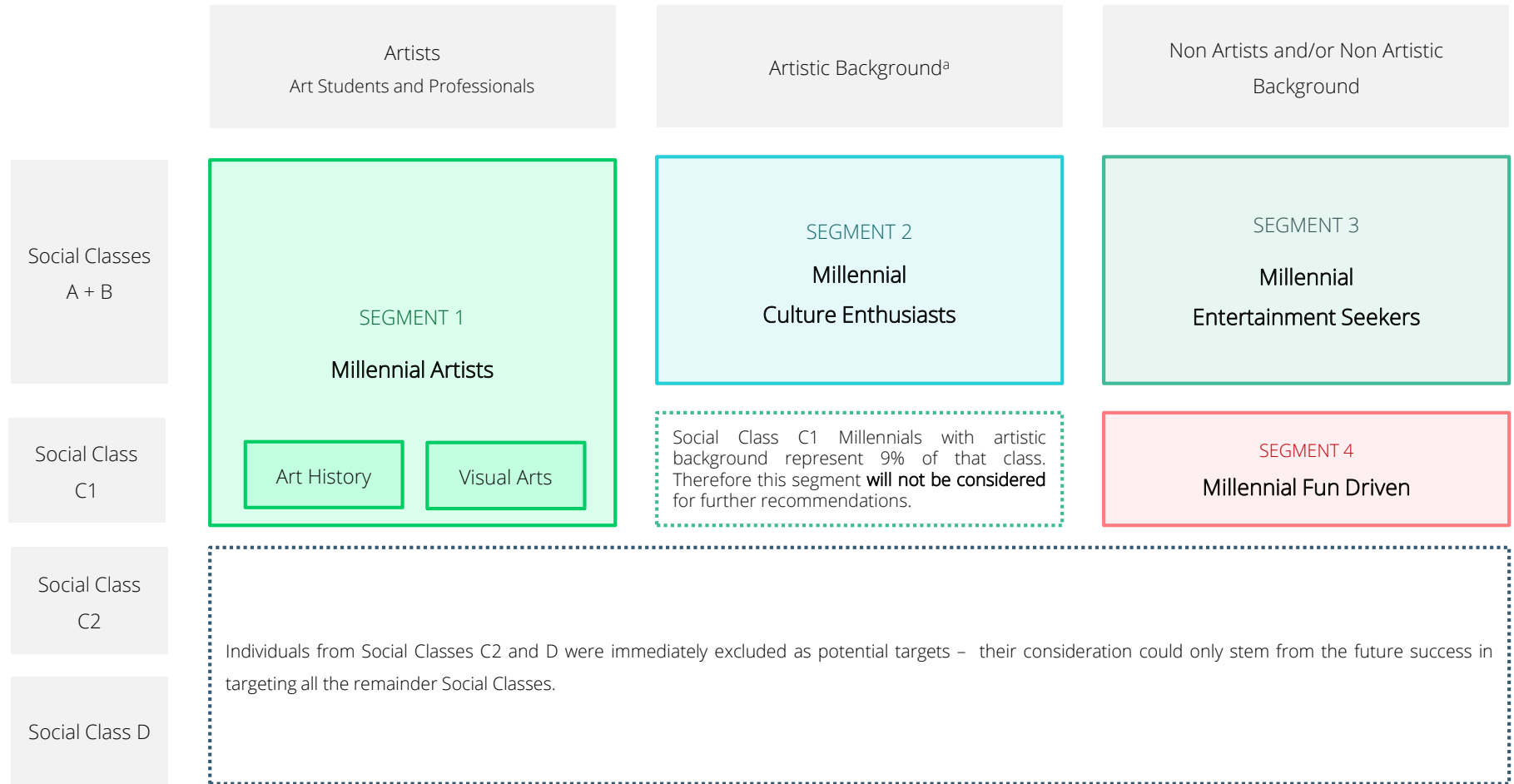


Fig. 35: Segmentation Matrix for Millennials

^a Artistic Background – Practice or have practiced at least two artistic activities (e.g. : play an instrument, paint, dance). This was found as an important variable to explain the relationship of Millennials with FCG

STRATEGY OVERVIEW

A. SEGMENTATION & TARGETING (2/2)

According to Keller & Kotler⁶, market segmentation divides a market into well defined slices. A market segment consists of a group of customers who share a similar set of needs and wants. These groups can be structured based on several criteria. For the purpose of this analysis, Millennials were segmented by (I) demographic criteria - Social Class and (II) psychographic criteria - Artistic Background.

(I) Demographic segmentation splits the desired market through a set of variables as age, gender, education, occupation or social class. Considering the Diagnostic outcomes, the latter was elected as the first criteria, creating two groups: (1) Millennials from Social Class A and B and (2) Millennials from Social Class C1. Millennials from Social Classes C2 and D were previously excluded from the Diagnostic due to several limitations (Limitations and Further Research - Page 111) and Social Class A and Social Class B Millennials were merged into one group due to their similar behaviour towards Art & Culture and towards Fundação Calouste Gulbenkian.

(II) Psychographic segmentation divides individuals based on their psychological/personality traits, lifestyle, or values. Having or not an Artistic Background, was found as an important variable to

explain differences in Millennials' relationship with FCG. As a result, this was selected as the second segmentation criteria dividing Millennials into three groups: (1) those who are full-fledged artists, (2) those who exhibit an Artistic Background which is not academically or professionally applicable and (3) those who do not have an Artistic Background.

When crossing the two segmentation criteria, four segments appear as a result for targeting (Fig. 35): (1) Millennial Artists, composed by Social Class A, B and C1 Millennials which are art students or professionals; (2) Millennial Cultural Enthusiasts, comprised by Social Class A and B Millennials with an Artistic Background; (3) Millennial Entertainment Seekers, constituted by Social Class A and B Millennials with no Artistic Background; and (4) Millennial Fun-Driven, encompassing Social Class C1 Millennials with no Artistic Background.

Social Class C1 Millennials with Artistic Background represented only 9% of the surveyed Social class, consequently not being considered for targeting purposes.

The broad nature of Millennial Artists, did not allow a complete understanding of this segment, since

different and specific sub-segments, were identified (Appendix 29). Broadly, two sub-segments can be identified: Performative Artists and Fine Art Artists. Performative Art can encompass fields which have a performance-based component, such as music, theatre and dance; music is the only field offered at FCG. Fine Art can comprehend all fields which are inherently visual, that is, painting, sculpture, architecture, photography, etc. This classification is, of course, simplistic in its conception because it does not take into account some art forms which may be related to both groups, or even to neither (e.g. the film of a musical performance). The objective of this grouping is to distinguish between two sets of individuals - one which is predominantly performance-based, and another which is predominantly craft-based. As a result of research and time limitations, it was impossible to examine the Performative Artist Millennials group; Thus, this analysis only covers the remainder. The additional research and analysis performed, enabled the further dissection of the Fine Art Millennials into what was named the Art History Students and Professionals and Visual Arts Students and Professional Groups.

⁶ Kotler, P. & Keller, K. 2012. "Marketing Management", 14th Edition. New Jersey: Prentice Hall

STRATEGY OVERVIEW

B. CONSUMER DECISION JOURNEY

In order to understand purchasing decisions and consumers' relationship with brands, the McKinsey's Consumer Decision Journey model⁷ was adopted. This model highlights a shift in the way consumers respond to marketing efforts. Due to the diversity of touching points and key buying factors, namely well-informed consumers and digital channels, the overall process is much more demanding. The Consumer Decision Journey model presents a circular scheme organized by initial consideration, active evaluation, purchase and post-purchase phases (Fig. 36).

At the initial consideration stage, the consumer considers an initial set of brands, based on brand perceptions and exposure to recent touch points. Subsequently, on the active evaluation stage, consumers add or subtract brands to their set as they appraise their available choices. At the end of this stage, the set might have expanded or shrunk. Then, at the moment of purchase, the consumer selects a brand that he/she perceives the best. After purchasing a product or service, the consumer builds expectations based on experience to inform the next

decision journey.

Each Marketing Objective, as defined in Keller & Kotler⁸, 2014, can be associated to specific stages of the Consumer Decision Journey⁹:

- (1) Consider: Brand Awareness – Consumers' ability to identify the brand under different conditions, as reflected by their brand recognition and recall performance.
- (2) Evaluate: Brand Image – The perceptions and beliefs held by consumers, as reflected in the associations held in consumers' memory;
- (3) Buy: Brand Preference – At the moment of purchase, the consumer has preference over a certain group of Brands; Brand Purchase – The brands which the consumer effectively purchases.
- (4) Bond: Brand Loyalty – Occurs when the consumer establishes a relationship with a brand, accompanied by preferred and repeated purchase.

This model was useful to understand each segment's needs and behaviours towards FCG, resulting in distinctive Consumer Decision Journeys. With this, it was possible to observe that the critical stage for each segment varied, hence presenting a specific marketing objective in order to respond to it.

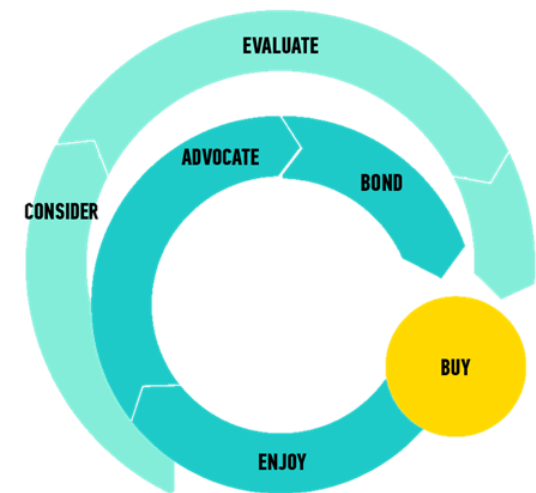


Fig. 36: McKinsey's Consumer Decision Journey Model

⁷ Court, D. et al. 2009. "The Consumer Decision Journey" McKinsey Report: Marketing and Sales Practice.

⁸ Keller, K. L. & Kotler, P. 2012. Marketing Management 14th edition. New Jersey: Pearson Education.

⁹ Da Silveira, Catherine "Brand Building and Brand Management Strategy" Presentation Slides, April 28th, 2015

STRATEGY OVERVIEW

B. CONSUMER DECISION JOURNEY • ART HISTORY MILLENNIAL ARTISTS

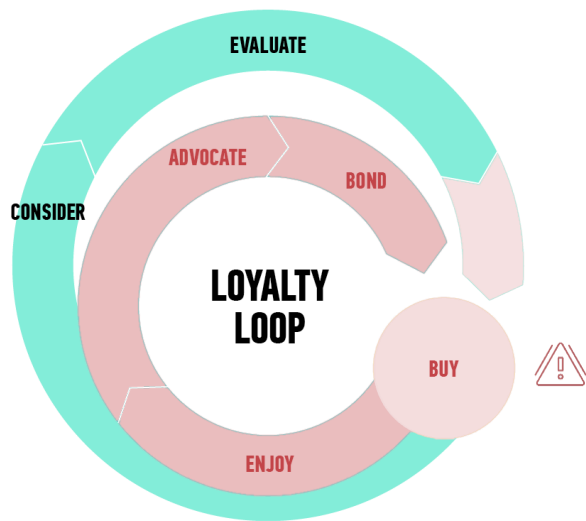


Fig. 37: Art History Students and Professionals' Consumer Decision Journey

MARKETING OBJECTIVE:

Increase Brand Purchase and Brand Loyalty

[última exposição na FCG?] “a exposição permanente.” [com quem?] “Sozinha, com amigos, com a faculdade, com toda a gente basicamente. Até porque tive de fazer um trabalho, escolher uma peça e vinha aqui muitas vezes.”

Art Library interviews - 26, Art History Student, F

Art History Students and Professionals are deeply interested in artworks not only for their aesthetic value, but also for their importance in their current or future line of work. They search for institutions that provide the greatest insight regarding the works and historical periods they favour. These Millennials are knowledgeable and critical about the artworks and their curatorship.

This portion of the Millennial Artist segment has a strong preference for non-contemporary art, and is willing to continuously revisit permanent exhibitions, on a basis of the re-evaluation or study of the art-pieces after a previous or current investigation they are conducting.

For them, the artwork and curatorship is the experience-in-itself, needing most of the times no other additional incentive when deciding which museum to visit.

Calouste Gulbenkian Museum is part of Millennial Art History Students and Professionals' consideration and evaluation set and is highly regarded. This relationship with FCG is usually complemented by their attendance at FCG's Art

Library, which they positively evaluate.

However, FCG's permanent collection seems to compete with other museums, mainly the MNAA (Museu Nacional de Arte Antiga) and the Museu de Arqueologia. Therefore, the critical point lies on the Buy stage, as it normally depends on the specific academic and professional needs of this segment (Fig. 37).

“Para mim há duas coisas fundamentais: as peças que tem em coleção e a curadoria do museu. Se a curadoria for má, as peças não estão a ser aproveitadas na exposição e não atraem tanto para a perceção da arte em si. O [Museu] que eu gosto mais é o MNAA. (...) Por acaso o museu Calouste Gulbenkian é daqueles museus que eu acho que nunca fui lá e é irónico porque passo aqui a vida [na Biblioteca de Arte].”

Art Library interviews - 19, Art History Student, M

“Ainda não fui ao de Arte Moderna [CAM]. Também não é uma área que me puxe, eu gosto mais de coisas passadas. Gosto deste [Museu Calouste Gulbenkian], do Museu de Arte Antiga e o de Arqueologia. (...) Vou com a turma, fazemos visitas é mesmo uma aula, é estar a ver as obras. E às vezes vou sozinha também para trabalhos, que precise de tirar notas vou para a biblioteca e ver as obras...”

Art Library interviews - 19, Art History Student, F

STRATEGY OVERVIEW

B. CONSUMER DECISION JOURNEY • VISUAL ART MILLENNIAL ARTISTS

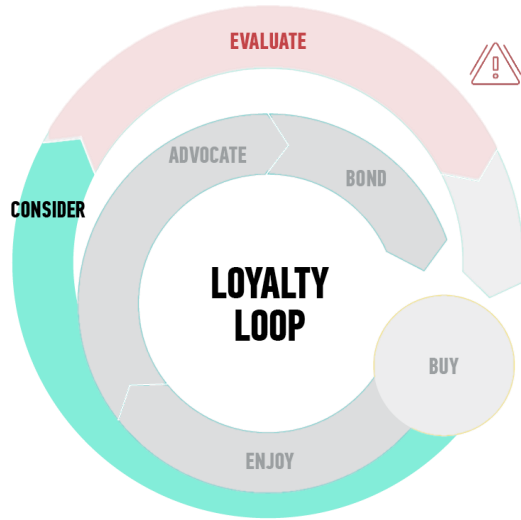


Fig. 38: Visual Art Students and Professionals' Consumer Decision Journey

MARKETING OBJECTIVE:

Increase Interest for the Brand and Brand Image

“Não há nada como Serralves em Lisboa. A curadoria costuma ser boa, tentam trazer artistas novos que são importantes na Europa, no momento (...) Isso é importante num museu ou num centro de artes. (...) A Gulbenkian e a Culturgest ficaram para trás. Neste momento só têm coisas nacionais. (...) Acho que deviam ter um programação paralela realmente mais jovem, uma abordagem mais contemporânea. Parece que ficam com aqueles clientes que eram os clientes dos anos 80.”
28, Plastic Artist, M

Visual Art students and professionals, like the former group, have a deep connection with artworks – on an aesthetic level and on a professional level. However, unlike the previous group, Visual Art Millennials rely on these artworks as a form of inspiration for their own creations. Thusly, visiting a museum, a gallery or an exhibition holds a higher value than the mere observation and experience of the art pieces themselves.

This group searches for the latest developments in their field, nationally and internationally. These Millennials are mostly interested in contemporary art. Non-contemporary artists, although properly valued in their historical context, are considered stale and unimportant for the expansion of their artistic culture. Thus they prefer exhibitions which reflect the “now” – that is, what is being currently produced in the artistic scene. FCG’s Calouste Gulbenkian Museum is, thus, removed from their consideration set. Nonetheless, even the CAM was reported as unfit for their interests.

Since this group of Millennials is fully aware of FCG’s offer, the problem does not rely on Consider

stage but on the Evaluation (Fig. 38). Unlike FCG, Serralves is the cultural institution most mentioned as a perfect fit for this segment’s needs and expectations. Other preferred institutions were revealed, such as Museu da Electricidade and CCB. Lastly, these Millennials pin-point independent galleries as another competitor they positively appraise, mentioning that the benefits of its social environment as an opportunity to network and connect with their peers.

“Eu sou mais arte contemporânea. Se o CAM é o meu museu? Não acho. A Gulbenkian é a Gulbenkian e depois temos o Centro de Arte Moderna que é uma coisa completamente à parte (...) não se percebe qual é a função dentro disto. Não tem a coleção permanente exposta e as exposições temporárias também não têm assim nada de mais, basicamente eu acho que eles metem para lá umas obras e pronto... é o que eu vejo. A comunicação também é zero. A identificação das obras também. Eu vejo este aqui [Museu CG] como um museu muito mais a sério do que aquele. Aquele é assim uma coisa mais experimental...”

23, Museology Student, F

STRATEGY OVERVIEW

B. CONSUMER DECISION JOURNEY • MILLENNIAL CULTURAL ENTHUSIASTS

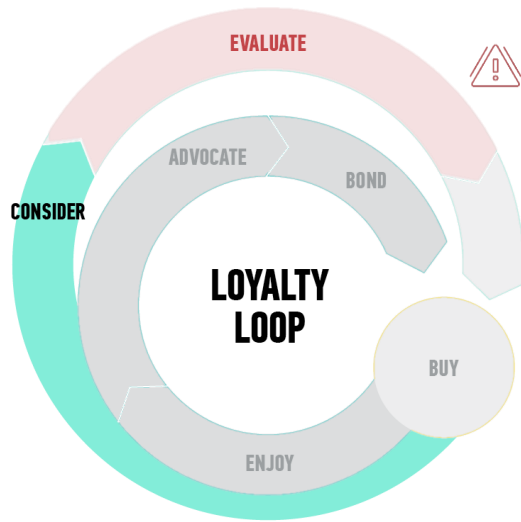


Fig. 39: Cultural Enthusiasts' Consumer Decision Journey

MARKETING OBJECTIVE:

Increase Interest for the Brand and Brand Image

"Está muito dependente do passa-palavra. Depois de falarem comigo acerca da Gulbenkian, comecei a ver e vir a mais coisas da Gulbenkian. É como dizer "nunca vi um carro cor-de-rosa"; a partir daí passas a ver só carros cor-de-rosa."

Focus Group – 25, Veterinary Student, M

Culture Enthusiasts search for cultural events. They have a considerable knowledge of cultural institutions and are prone to experiment. They rely on social media, word-of-mouth and traditional advertising as source of information.

When evaluating their choices, Cultural Enthusiasts search for experience-driven events and activities. Since they heavily rely on their social environment to provide guidance during their choice, brands which are not advocated – be it through their social circle or their social network – are dismissed from the consideration set, and may even be deemed completely undesirable or not interesting.

Despite the inclusion of FCG in their consideration set, its offer may be lost when they evaluate their possible options (Fig. 39). The artworks or the quality of the curatorship themselves are not enough for FCG to be positively perceived.

The Culture Enthusiasts segment identifies as possible substitutes cultural events such as "E morreram felizes para sempre" (theatre), Real Bodies (exhibited at Cordoaria Nacional), MEO Outjazz (music festival throughout Lisbon) or "7 mil

milhões de outros" (exhibited at Museu da Electricidade).

"Quando a experiência é mais que visual, torna-se muito mais interessante. Já ouvi falar de um teatro no Júlio de Matos, um teatro interativo, que é 30 euros, e que os jovens vão! E é o facto de ser diferente!"
Focus Group – 23, Engineer, F

"O problema de ir a concertos de música clássica é que não sabes se é a tua onda.
[O que precisavas de saber para ir?] Bastava uma pessoa que eu conhecesse que me recomendasse, de uma referência. Fui uma vez a um concerto de ópera com a minha mãe, nunca tinha ouvido ópera na vida, e adorei. Se me disserem, vai ver aquilo que é bom, mesmo que seja a pagar, eu vou."
Focus Group – 23, Management Student, F

"[A maior parte das pessoas da nossa idade não quer saber de museus?] Não é não querer saber, se lhes dissessem "Olha, há aqui uma exposição grátis, e é sobre este tema", se calhar não ligas muito a isso, mas como é uma coisa diferente, até vais. Porque é algo diferente, e novo. Essa dos corpos [Real Bodies] chamou-me à atenção por duas razões: uma porque são pessoas verdadeiras, e outra porque houve um lado polémico por serem pessoas verdadeiras."
Focus Group – 27, Finance Student, F

STRATEGY OVERVIEW

B. CONSUMER DECISION JOURNEY • MILLENNIAL ENTERTAINMENT SEEKERS

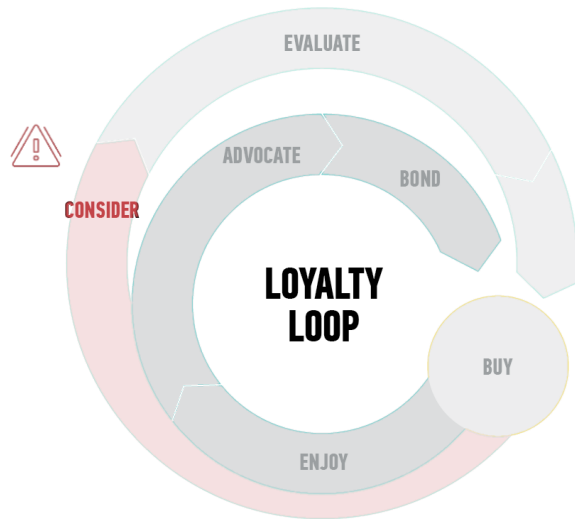


Fig. 40 : Entertainment Seekers' Consumer Decision Journey

MARKETING OBJECTIVE:

Increase Brand Awareness and Brand Image

“Costumo regularmente ver o cartaz dos cinemas e também recebo opinião dos meus colegas. Neste caso em particular colegas do trabalho que já tinham visto este filme e aconselharam. Vejo também o trailer para ver se é do meu interesse.”

24, Marketing Manager, F

Entertainment Seekers are Millennials which search for cultural events or activities that fulfil their desire to relax and be amused. They are willing to choose whichever cultural activity is present to them, as long as (1) they are sure that the activity itself is aligned with their expectations of entertainment, (2) the effort required to participate in that activity or event is lower than its perceived benefit, and (3) its accessible.

In most of the cases, high art^a cultural spaces such as museums or theatres compete directly with other entertainment spaces such as cinema or music concerts. In general, at the consideration stage, the activities which are perceived more entertaining are recalled: high art cultural institutions are left aside as their offer may require additional intellectual effort that can be adverted by choosing more familiar art-forms. Moreover, this offer may be perceived as inaccessible – both financially and socially – or simply beyond Millennials' ability to form expectations regarding their possible experience.

Therefore, FCG's offer must first be perceived as a

viable candidate to their Consideration Set (Fig. 40).

As possible substitutes, one could identify activities/institutions/events such as Cinemas NOS, MEO Area, Optimus Alive, among others.

“As atividades diferem consoante seja Inverno ou Verão. No verão vou a atividades muito mais ao ar livre, por exemplo no Terreiro do Paço quando eles passam o espetáculo de projeção de luzes, a mesma coisa acontece em Cascais com as Festas do Mar e a Lumina. Gosto portanto de coisas que são ao ar livre e coisas mais alternativas, como o Lumina em Cascais que é de facto um evento fora do comum e faço questão de aparecer. Vou para ser surpreendida essencialmente. No Inverno opto por coisas um pouco mais fechadas que normalmente se resumem ao cinema.”
25, Marketing Manager, F

“A museus e exposições não costumo ir. Prefiro festivais pela experiência e pela envolvente.”
22, Engineering Student, F

“Já não vou tão frequentemente ao cinema quanto ia antes, mas devo ir algo como uma vez por mês. (...) Vou a imensos concertos – o último que eu fui acho que foi dos D'Alva. Fui ao Sol da Caparica no mês passado. Aqui em Portugal, a última vez que [a um Museu] fui deve ter sido ao CCB.”
23, Management student, F

^a Contrasting with Popular Art, High Art deals with distinguished and dignified subjects and is characterized by an elevated style avoiding all meretricious display.

STRATEGY OVERVIEW

B. CONSUMER DECISION JOURNEY • MILLENNIAL FUN DRIVEN

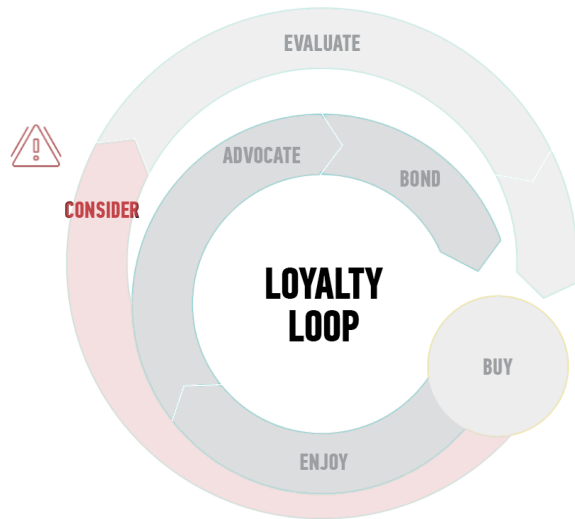


Fig. 41: Entertainment Seekers' Consumer Decision Journey

MARKETING OBJECTIVE:

Increase Brand Awareness

Fun Driven Millennials search for ways to spend their leisure time. When they are not working, they look at several activities, events or products that provide an entertaining and relaxing experience. These activities, events or products have no specific typology attached. They must, nonetheless, obey to some conditions: (1) they must be already integrated in their social environment; (2) they must be accessible, that is, they must require the least amount of effort to be exerted, as this would remove the possible enjoyment of the activity, event or product; (3) they must provide immediate or close to immediate enjoyment (i.e. being "good" for your future self is not enough).

Accordingly, any kind of alternative that satisfies these conditions may be considered as a viable source of filling their leisure time. In that sense, cultural institutions are competing with activities such as football matches, night-outs, going to the cinema, to a music festival (all activities that can fulfil their share of free time).

Since high art cultural institutions such as FCG are out of their social and household context and

present an offer which requires high effort (e.g. intellectual knowledge, lack of information to evaluate choices) for Millennials without Artistic Background, they are most likely dismissed from their consideration set (Fig.41). Thus, These Millennials prefer more conventional activities/events/products.

"Fui por exemplo ao Benfica, várias vezes durante o ano. Fui também a algumas exposições."
24, Cooking assistant, M, Social Class C

"Em 2004-2005 fui ver o Bon Jovi, a Ivete Sangalo ao Rock in Rio e fui em dois dias diferentes. Também fui ao Casino Lisboa a um espetáculo do Luís de Matos, no ano passado. Era um espetáculo de magia."
28, Waiter, M, Social Class C

"Eu quero ir a um concerto, mas como não conheço muita gente que queira ir, costumo a deixar ficar. (...) Ou são bandas daqui da zona que eu conheço, ou são um preço muito baixo ou de borla."
21, HR Student, F, Social Class C

STRATEGY OVERVIEW

C. APPROACH (1/2)

In order to project a strategic approach to the Recommendations it is vital to broadly understand the targeting effort that each segment requires, as well as their current proximity to FCG's cultural offer.

The "Four Levels of product in the arts experience" Model (Kotler, P. and Andreasen, A. 1996)¹⁰ is an helpful tool to understand why some segments are more effectively reachable than others. This model distinguishes four levels of benefits for a cultural-artistic activity (Fig 42): the core benefit, the central experience, the extended experience and the potential experience.

The **core benefit** being offered in a Cultural Institution such as FCG is the artistic experience itself, which is mainly sought by a specialized public, namely Millennial Artists. This group is essentially driven by personal and professional development, as well as inspiration needs, being the artwork itself the purpose of the visit.

The **central experience** already encompasses the tangible elements that contribute to the delivery of the core benefit and enrich the visit, namely the physical environment, the offered ambiance, the provided information, staff manners or ease of access. This extended experience is especially important for non-specialist publics who are sensitive to

arts and are essentially driven by cultural enrichment and sensory/emotional stimulation - Millennial Cultural Enthusiasts.

The **extended experience** embraces the intangible aspects that contribute to create a remarkable experience. This level of experience is particularly valued by Millennial Entertainment Seekers who are essentially motivated by the social and entertainment benefits of the experience.

Finally, the **potential experience** depends on the organization's ability to add value and keep its offering relevant for new audiences. This level should anticipate new developments and demands, which are particularly significant for the Millennial Fun Driven segment who is not seeking for a traditional experience, but is mostly looking to satisfy amusement needs and wants to feel surprised.

In spite of considering all benefit levels, each Millennial segment has a stronger preference in a particular level of the cultural experience. Therefore, it was possible to observe that the higher the sought benefit level, the further the segment is from FCG (Fig. 43). Although this is not sufficient to completely understand each segments' needs, it enables to define a strategic approach to those segments.

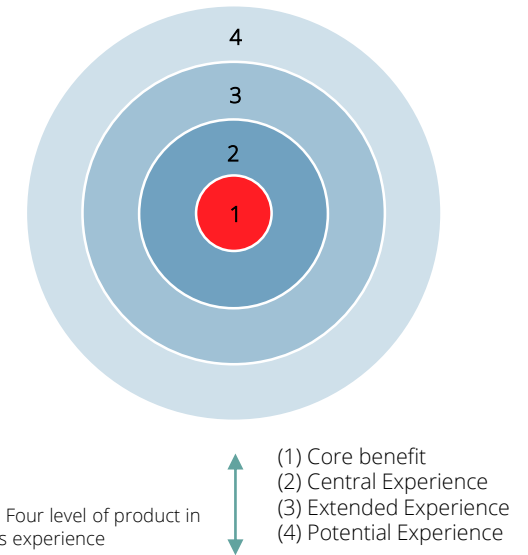


Fig. 42: Four level of product in the arts experience

- (1) Core benefit
- (2) Central Experience
- (3) Extended Experience
- (4) Potential Experience

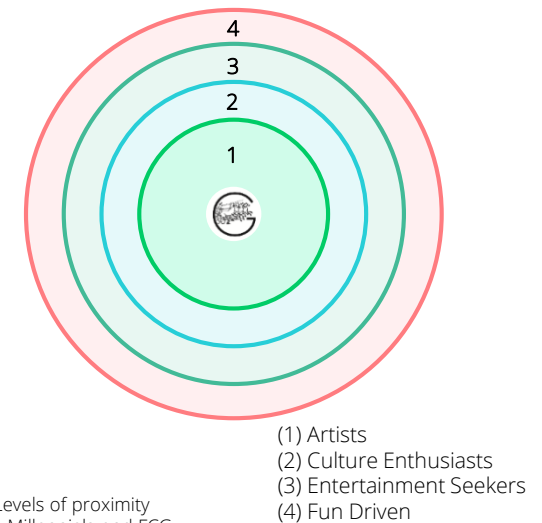


Fig. 43: Levels of proximity between Millennials and FCG

- (1) Artists
- (2) Culture Enthusiasts
- (3) Entertainment Seekers
- (4) Fun Driven

¹⁰ Kotler, P. and Andreasen, A. 1996. Strategic Marketing for Non-Profit Organizations, 5th ed. New Jersey: Prentice-Hall

STRATEGY OVERVIEW

C. APPROACH (2/2)

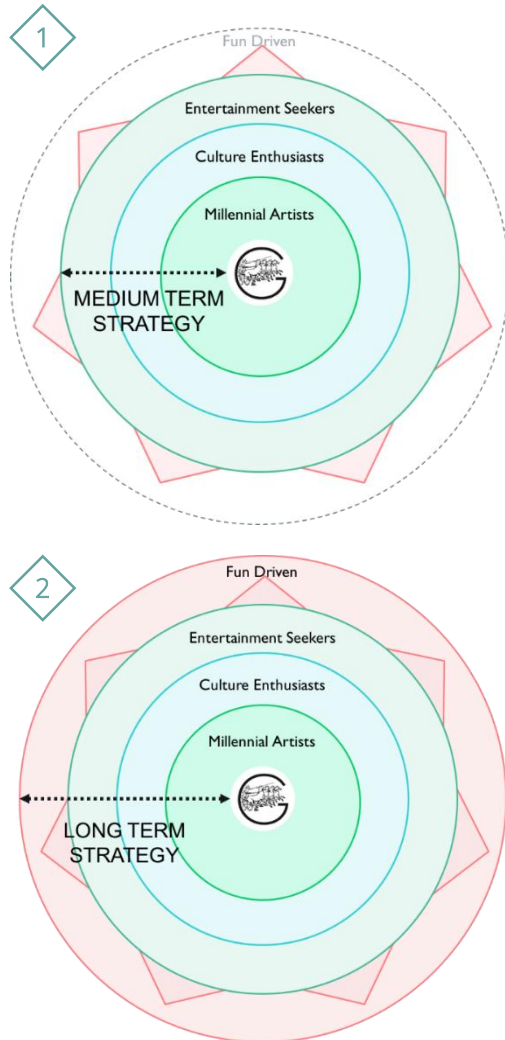


Fig. 44: Strategy Approach

Taking into consideration the Consumer Decision Journey exercise, the overall strategy of the Recommendations was divided in two major stages (Fig. 44) bearing in mind the timeframe in which they will occur.

Hence, the first stage of the Recommendations addresses the segments that are more connected with FCG's core offer, while on a second stage it targets the more distant segments.

The first stage of the Recommendations has a medium-term horizon, to be implemented in 2-3 years (starting in September 2016). It is designed to address the segments that are more prompt to create a relationship with FCG. Indeed, the Millennial Artists, Millennial Cultural Enthusiasts and Millennial Entertainment Seekers are the ones whose interests are currently more aligned with FCG's offer as assessed through the Consumer Decision Journey model. Nonetheless, some of the proposals might also impact the Millennial Fun Drive (from Social Class C).

It is possible for FCG to follow this first stage of

recommendations without substantially changing its current offer and Brand identity. These adjustments act as a tool to attract these three segments.

The second stage of the Recommendations aims to attract the Millennial Fun Driven that are more disconnected with FCG's core offer, suggesting that there is a short fall on their cultural education. As a consequence, the developed initiatives are more disruptive comparing to the ones presented for the first stage. The second stage is likely to involve a greater effort, having a long-term horizon of 3 years starting in September 2019.

MEDIUM-TERM STRATEGY

MEDIUM-TERM STRATEGY

A. POSITIONING (1/3)

The Brand Positioning is an aspirational concept defined by the Brand Managers. It identifies what makes the brand different from its competitors and appealing to the consumers. According to Keller's model¹¹, the positioning of a brand depends on the establishment of the points of parity (POPs) as well as the points of difference (PODs) compared with the main competitors, in order to achieve the right brand image. The model comprises four dimensions that allow to develop the positioning: the target consumers, the main competitors, the POPs and PODs.

The target should be a group of consumers with homogeneous needs and behaviors, based on a range of variables that allow to identify different segments. In order to target Millennials, a set of variables was chosen to achieve this group of consumers. The first two variables used are part of a consumer-oriented segmentation, as they intend to describe what kind of person is a consumer: a demographic segmentation, as the age of the consumers is used, and a psychographic segmentation because the lifestyle and mindset of the consumers is also taken into consideration.

The second dimension expressed on Keller's model is the identification of the brand's main competitors. The definition of the competition may be a hard task to perform, therefore its analysis can be split in four layers concerning: the Product Type level, the Product Category Level, the Product Class, and the Benefit Level.

This subchapter presents a positioning proposal for each segment identified. These proposals stress out the benefits that FCG should offer to differentiate and reach each segment.

Starting with the Millennial Artists segment, the Product Type level includes: Gulbenkian Orchestra and Gulbenkian Choir and invited Interpreters and (for Music Students) and Ancient to Modern Art (for Fine Arts students). The Product Category level will consider Classic Music and Museums and the Product Class Level, in a broader approach, Music and Exhibitions. Regarding the Benefit Level, for Millennial Artists, FCG is valued as it enables self-improvement and inspiration.

For the second segment, the Millennial Culture Enthusiasts, the Product Type level should consider

Classical Music concerts and Pre and Post-1950 Art Exhibitions. The Product Category level includes all Concerts and Museums. The product Class Level is composed by Music and Exhibitions. Any brand that is able to culturally enrich and provide sensory emotional stimulus should be considered as a competitor at the Benefit Level.

The main competitors for Millennials Entertainment Seekers at the Product Type Level should be Classical Music Concerts and Museums. The Product Category Level encompasses all Concerts and Exhibitions. For the Product Class Level, Cultural or Artistic Events are considered as competitors. The Benefit Level is related to cultural entertainment and therefore any brand that is able to deliver that shall be included in the competition set.

The PODs are a fundamental aspect of the positioning according to Keller's perspective. They are normally positive attributes or benefits that are immediately pointed out by consumers when thinking about a brand, and that are not easy to acquire in other competitors' brands. Three main criteria have to be satisfied so that the POD is valid. It has to be relevant for consumers, distinctive and believable.

¹¹ Keller, K. L. & Kotler, P. 2012. "Crafting the Brand Positioning" in Marketing Management. New Jersey: Pearson Education

MEDIUM-TERM STRATEGY

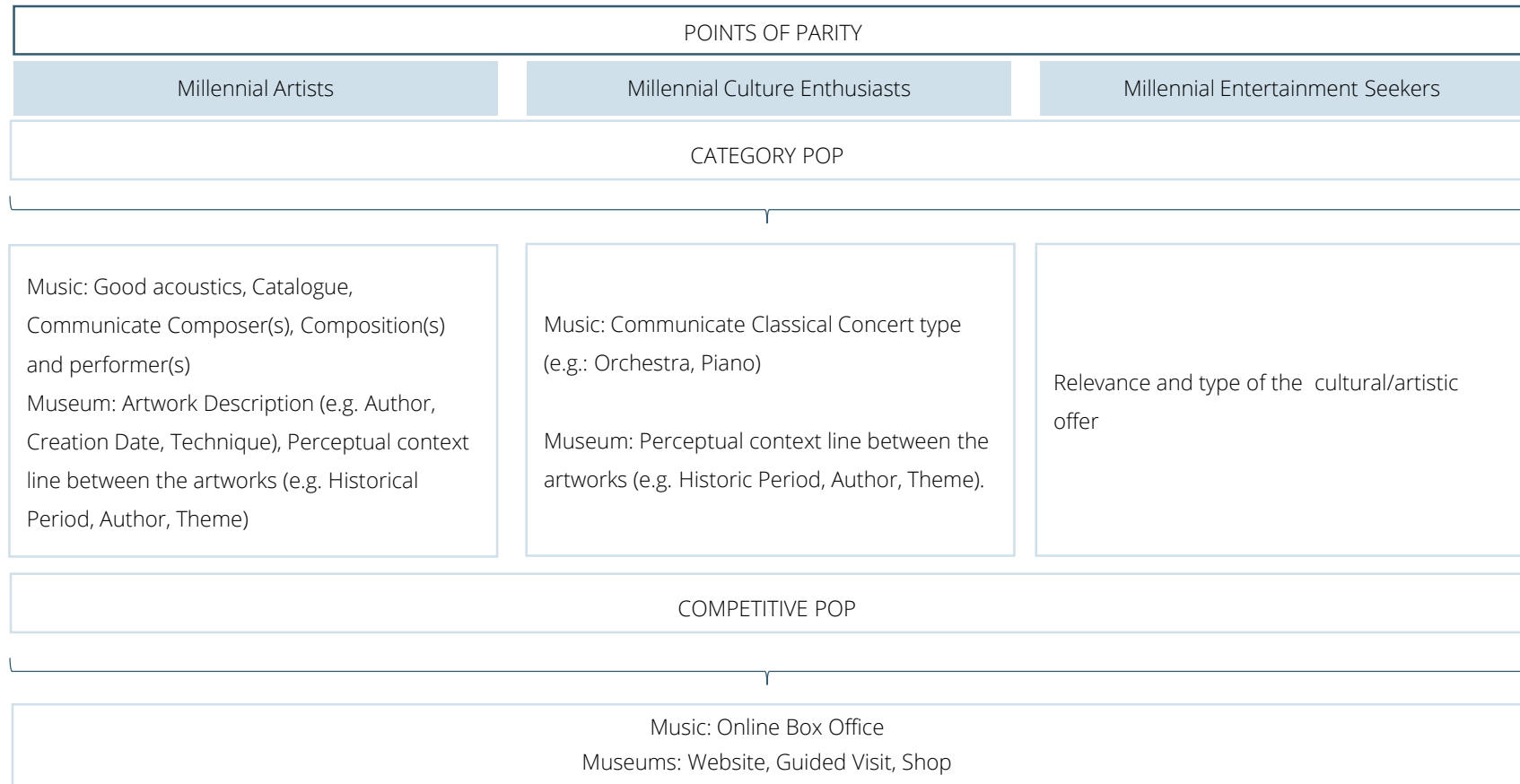
A. POSITIONING (2/3)

| | | POINTS OF DIFFERENCE | | |
|------------|--|--|---|---|
| | | Millennial Artists | Millennial Culture Enthusiasts | Millennial Entertainment Seekers |
| Music | For Music students: (1) The only National institution with a resident Orchestra and Choir, (2) Original Music (3) Renowned soloists, conductors and international orchestras | (1) Diversity of Classical Music offer, (2) immersive and easily understandable experience | An immersive, innovative and open cultural experience to everyone | |
| Museum | For Fine Arts students: (1) Rare and historically extensive collection (2) Curatorship expertise | (1) Unique and rich collection, (2) customized visit experience | | |
| CAM | Renowned and emerging artists in both national and international context | Engaging exhibitions of Modern and Contemporary Art | | |
| Experience | An integrative and cooperative relationship with artists, contributing to their learning process and boosting their careers. | An extended cultural experience with the FCG's natural surroundings | | An extended cultural experience with the FCG's natural surroundings shared with friends and family. |

MEDIUM-TERM STRATEGY

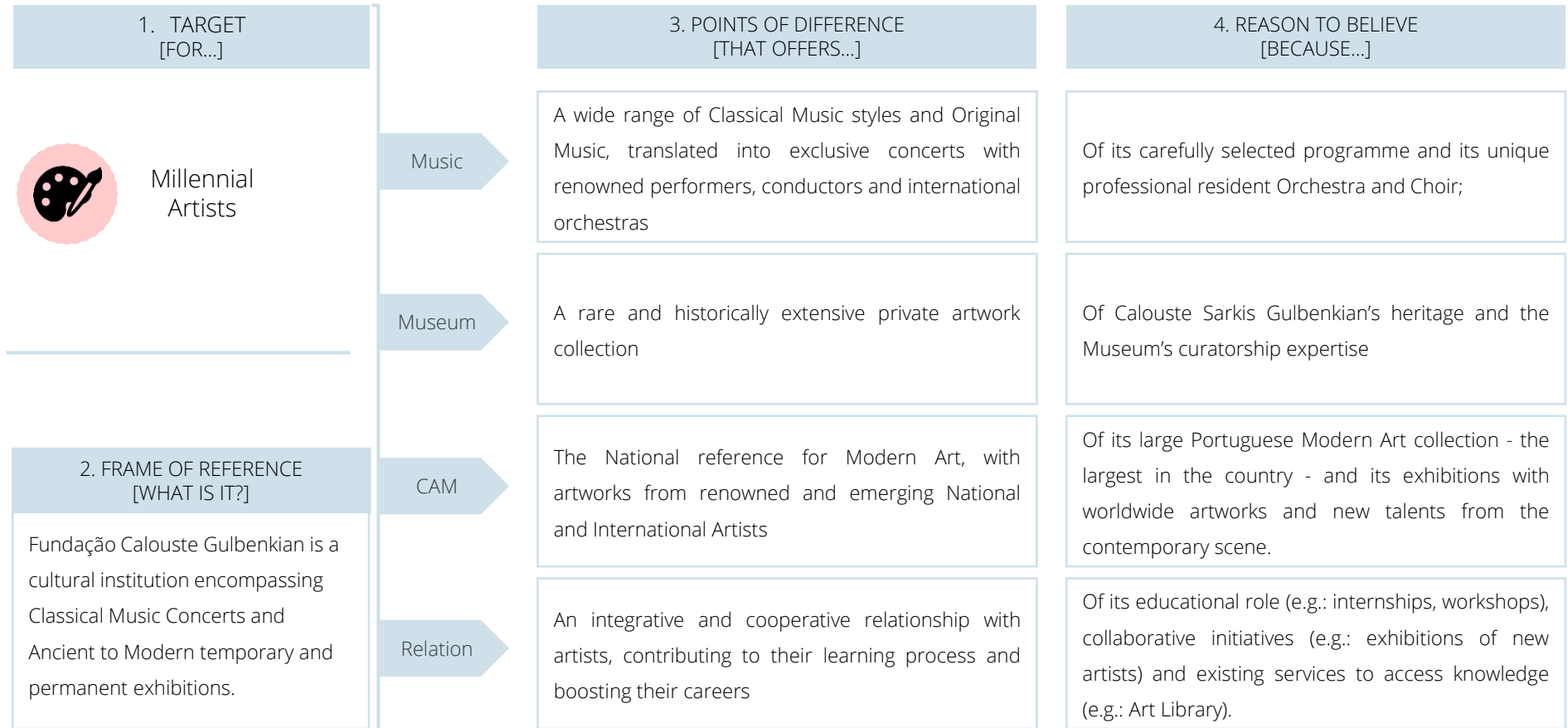
A. POSITIONING (3/3)

The Points of Parity (POPs) attributes or benefits that are not unique to the brand, being part of the Brand Positioning. There are two types of POPs, the category and the competitive ones. Regarding the category POP, they are necessary aspects that the brand must have to compete in a Product Category. The competitive POPs were previously successful PODs that were adopted by competitors, becoming a POPs.



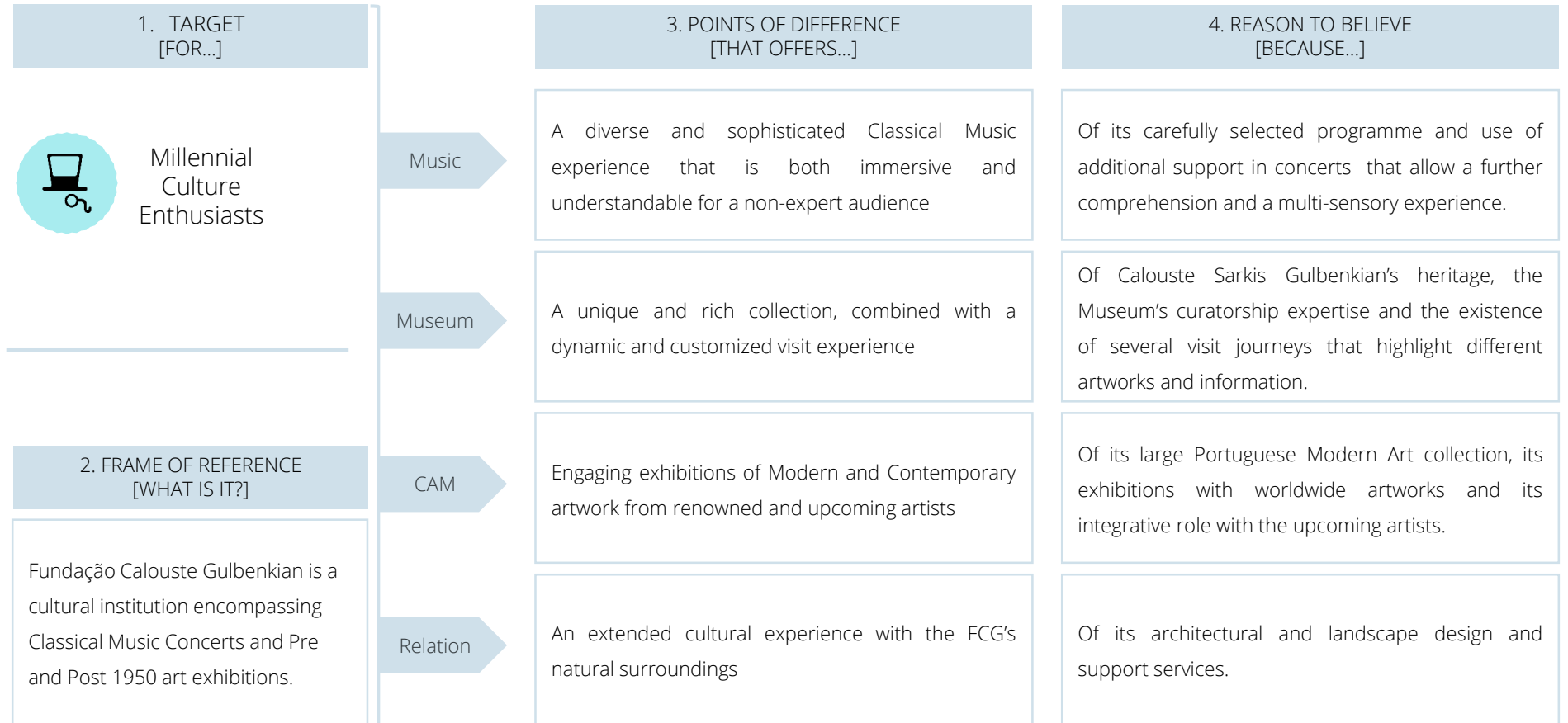
MEDIUM-TERM STRATEGY

A. POSITIONING • MILLENNIALS ARTISTS



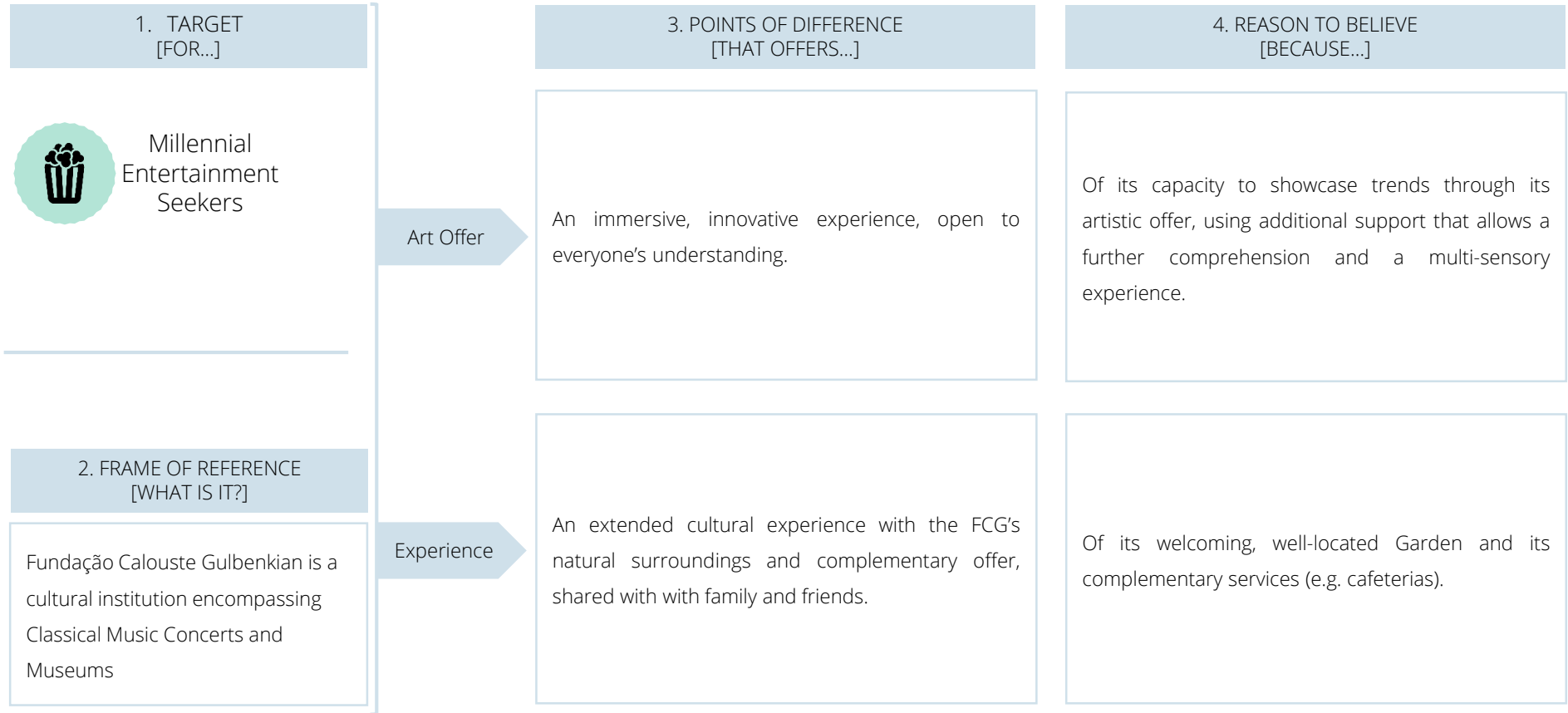
MEDIUM-TERM STRATEGY

A. POSITIONING • MILLENNIAL CULTURAL ENTHUSIASTS



MEDIUM-TERM STRATEGY

A. POSITIONING • MILLENNIAL ENTERTAINMENT SEEKERS



MEDIUM-TERM STRATEGY

B. MARKETING PLAN

In accordance with the Diagnostic results, segmentation and respective positioning, the marketing plan of the medium-term strategy presents several initiatives which intend to bring Millennials closer to FCG: (1) Millennial Artists, (2) Millennial Culture Enthusiasts and (3) Millennial Entertainment Seekers. Those initiatives are based on three strands: Co-involvement, Communication and Creating the Wow Effect .

The first strand presents a set of initiatives that contribute to engage and create long-term relationships between Millennials and FCG. Under this main topic, recommendations address two different objectives (i) link Millennials' interests and FCG's offer (ii) engage the specialized publics, that necessarily are more prone to attend FCG's core activities: Millennial Artists.

The second strand aims to improve FCG's communication. Both Qualitative and Quantitative Research showed that the unawareness of the activities taking place at FCG is alarmingly high among Millennials. Additionally, the informal conversations held at FCG's Garden and Art Library revealed that this issue is also common among Millennials present at FCG. Restructuring and reinforcing the communication is decisive to approach the different targets effectively, so that Millennials can clearly perceive what is FCG's offer. Communication should be improved at two different levels (i) outside FCG, namely through offline and online channels (ii) inside FCG, namely through catalogues, outdoor/indoor displays and signage.

Lastly, the third strand of action aims to create a differentiation point in FCG's offer, where the priority

is enrich the experience and surprise the visitors. These initiatives are especially important for non-specialized publics - Millennial Culture Enthusiasts and Millennial Entertainment Seekers - who may not be knowledgeable or willing to attend FCG's activities and quite often need a trigger to try activities that are not aligned with their interests. Furthermore, the experience must be remarkable in order to generate future visits.

For each recommendation, the audience focus, the communication channels, the marketing objectives and the priority level for implementation purposes were defined. One of three priority levels was assigned - high, medium, low - that expresses the relative importance of each initiative for the success of the overall strategy.



Fig. 45: Co-Involvement Strategy



Fig. 46: Communication Strategy



Fig. 47: Wow Effect Strategy

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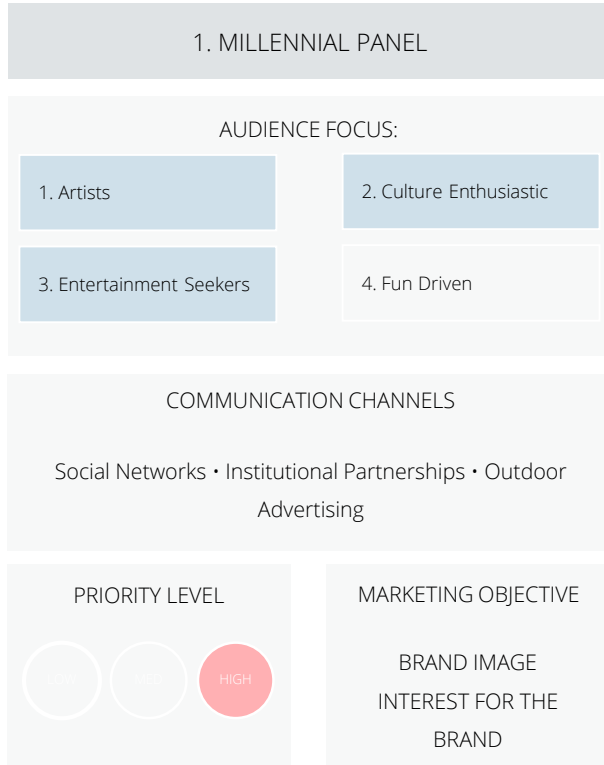
MEDIUM-TERM STRATEGY

B. MARKETING PLAN

CO-INVOLVEMENT INITIATIVES

MEDIUM-TERM STRATEGY

B. MARKETING PLAN • CO-INVOLVEMENT INITIATIVES • MILLENNIAL PANEL



(I) LINK MILLENNIALS' INTERESTS AND FCG' OFFER

As previously mentioned, when attending a cultural activity or event, Millennials motivations and needs are very different across segments. In order to address the complex needs of this generation and get actionable insights to increase their engagement with FCG, it is crucial to let them contribute in FCG's programming decisions. The first recommendation tackles this issue:

Setting up youth panels as advisory boards is an effective way of attracting Millennials. This initiative has already been successfully implemented in several museums worldwide (e.g.: The College Group at MET, Museum of London's Youth Panel). These panels should favour diversity in terms of age, background and interests with the objective of enhancing Museum and Music programming, contributing to the planning of activities and events, or even discussing the best ways to communicate with Millennials.

A panel should be composed by 5 to 7 Millennials, and participation will have a maximum duration of 1 year – that is, participants are required to attend the

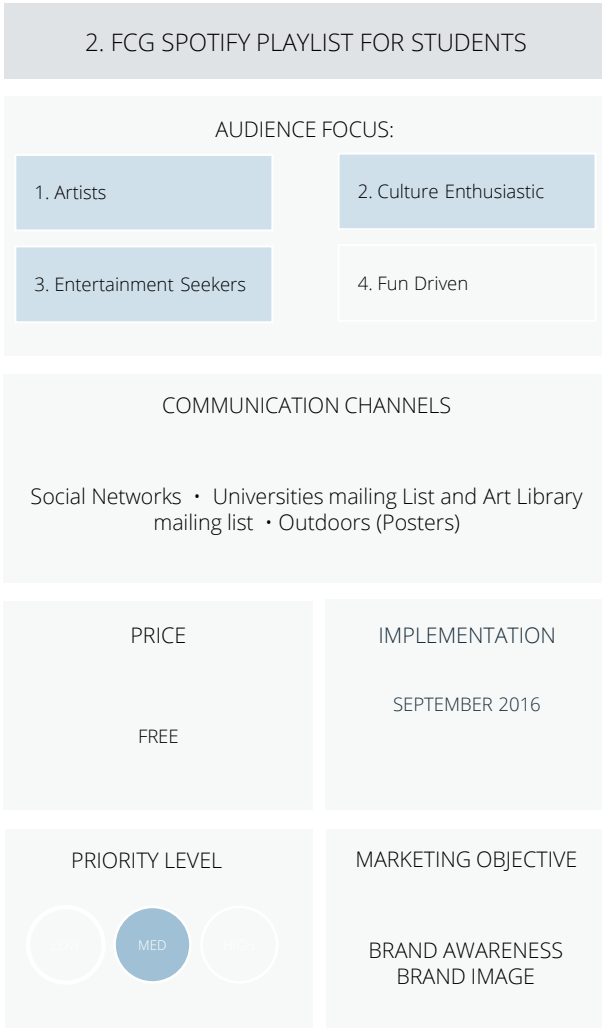
panel for a full semester, but they should not be able to reenrol in the program more than once. This assures that other Millennials have the opportunity to participate, and that the diversity criteria remains solid. This panel can be held responsible for 3 initiatives per year that should try to involve all of FCG's cultural offer (Music, CAM, Calouste Gulbenkian Museum). The aim of this panel is not to suggest a new offer, but to work on the existing one, providing assistance with Millennial engagement.

The selection process, besides taking into account the diversity criteria, can include, for example, a motivation letter. The initiative should be communicated in all of Lisbon's universities through posters and partnerships with Student's associations (e.g. with social media) and be presented as a growing opportunity (much like a student club).

The selected Millennials could be awarded with free entrance to the exhibits, plus tickets to some concerts.

MEDIUM-TERM STRATEGY

B. MARKETING PLAN • CO-INVOLVEMENT INITIATIVES • FCG SPOTIFY PLAYLISTS



During the research, Millennials stated that their contact with Classical Music occurred mainly through music streaming platforms when they wanted to relax or concentrate to work and study.

Thus, FCG should create music playlists on Spotify with recorded music from the Gulbenkian Orchestra and other artists that have played in the past at FCG (Fig. 48).

This initiative should cover all the universities in Lisbon and would raise brand awareness while maintaining one of the purposes of FCG: to educate about and offer high quality classical music.

In order to communicate the existence of these playlists, FCG should promote them displaying appealing banners in study places such as Faculties' study rooms, libraries, the Gulbenkian Art Library itself and cafeterias.

FCG should use Social Media to share this initiative. As an example, FCG could establish partnerships with students associations in order to promote FCG's Spotify list in their own digital channels.

This action would increase the brand awareness

among Millennials because FCG's brand name it will be more often present in Millennials' lives and would positively increase its brand image by offering its content in an innovative way. Therefore an emotional relationship is created between Millennials and FCG that goes beyond its walls.

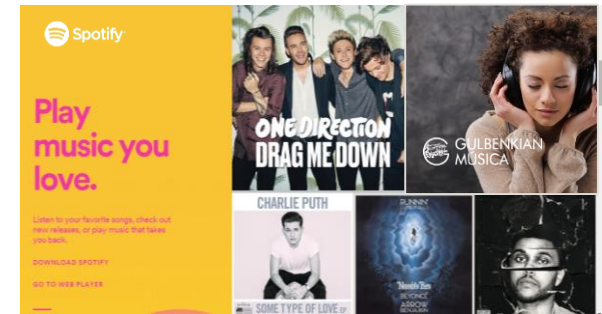


Fig. 48: An example of Spotify homepage displaying FCG's playlist

“[Costumas ouvir música clássica?] Sim e não. às vezes oiço mas não é porque goste ...é mesmo só para estar assim mais calma, quando estou a estudar. Não tem letras nem nada..
(Art Library interviews – 19, Art History, f)

MEDIUM-TERM STRATEGY

B. MARKETING PLAN • CO-INVOLVEMENT INITIATIVES • VERNISSAGES

(II) ENGAGE THE SPECIALIZED PUBLICS

Millennial Artists tend to have high awareness but a limited involvement with FCG. Research showed that even among regular users of the Art Library, the lack of knowledge concerning music and museum’s programming was expressive. Hence, it is necessary to develop initiatives that add value to this particular group. FCG can not simply share knowledge on a top-down approach, it must change to a situation where the exchange of knowledge happens in both directions. Besides being a place to study and to visit cultural offers such as exhibitions and concerts, FCG must be a place where Millennial Artists feel a sense of belonging, acting as a learning/development partner.

“Preço? Eu vou sempre ao domingo. Acho estúpido ter que pagar. Ou a inaugurações. Tenho muitos amigos artistas então partilham o evento no Facebook. (...) Inaugurações é um bocado diferente, aquilo é convívio mesmo, relações públicas.”

(Art Library interviews – 28, Art History PhD Student, M)

3. CREATION OF PREMIERE EVENTS: *VERNISSAGE*

AUDIENCE FOCUS:

- | | |
|--------------------------|-------------------------|
| 1. Artists | 2. Culture Enthusiastic |
| 3. Entertainment Seekers | 4. Fun Driven |

COMMUNICATION CHANNELS

Email Marketing • FCG Social Networks • FCG Social Networks

PRICE

Charge a price for general public,
Free with invitation

DATE

From January 2017 onwards,
at every new temporary exhibition

PRIORITY LEVEL



MARKETING OBJECTIVE

BRAND PURCHASE
BRAND LOYALTY

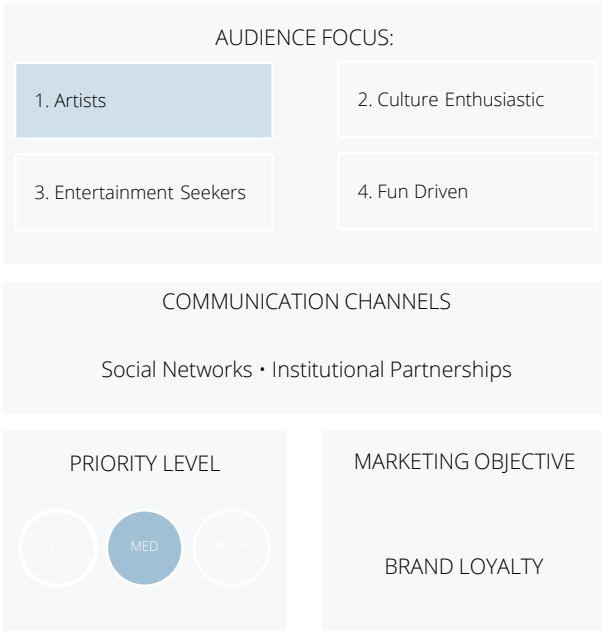
All the exhibitions should be preceded by a premiere event (Vernissage), with the main objective of creating networking opportunities. Vernissage should be paid-entrance events, open to the general public. In order to promote the socialization of people from the Art Scene, invitations should be made through e-mail marketing, both to established artists and lectors from the Art Library. This is an opportunity for Millennial Artists to bond with FCG at a deeper level. Vernissage events should take place at the end of the week days (around 7 p.m.), on a relaxing and welcoming environment - with ambient music and finger food - thus inspiring socialization.

This Vernissages must gain a higher importance in FCG’s communication plan. By doing so, FCG is not only creating interest among Millennials Artists to attend its cultural offer but also spreading a positive image across the Artistic community. This initiative also contributes to promote a word of mouth about the new exhibitions around Millennials.

MEDIUM-TERM STRATEGY

B. MARKETING PLAN • CO-INVOLVEMENT INITIATIVES • INTERNSHIP PROGRAMME

4. INTERNSHIPS PROGRAMME FOR ART STUDENTS



From its origin, the purpose of FCG is to improve people's lives by connecting itself to society. Contributing to the integration and development of professionals – particularly on the artistic areas where the labour market tends to be very precarious – is much aligned with FCG's responsibilities. Internships are valuable learning opportunities that most faculties are not able to provide, and where FCG can play a key role enabling art students and museum professionals to share knowledge through a hands-on approach. Several museums have already implemented this type of programs (e.g.: Guggenheim, MOMA) (Fig.49).

Internships will allow undergraduate and graduate students to (i) Gain practical and theoretical training at the Museum; (ii) Working closely with a member of FCG; (iii) Exploring career opportunities; (iv) Presenting suggestions and proposals.

Two types of Internships are recommended: Curricular Internship and Summer Internship that can range fields of Museology, Conservation, Curatorship, among others. As an example, taking into account existing programs, the Curricular

Internship could have the duration of 4 months in both Fall and Spring Semesters with a minimum weekly commitment of 2 halves of a day (morning/afternoon); the Summer Internships could be Full-time with duration of 2 to 3 months (between June and September) Both of these internships should have a paid component.

The initiative should be communicated on Recruitment Platforms, especially those connected with the Universities and its career services, LinkedIn and Facebook.

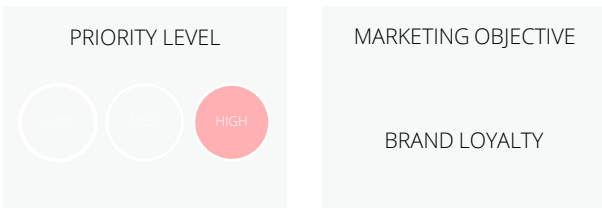
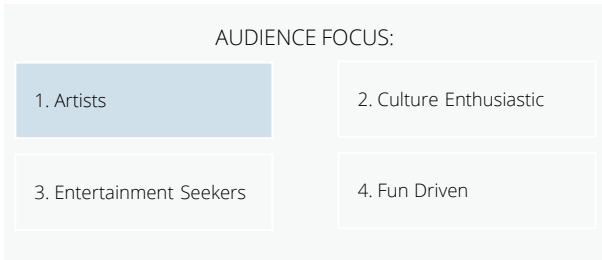


Fig. 49: Internships are already part of the MoMA and the Guggenheim Museums offer.

MEDIUM-TERM STRATEGY

B. MARKETING PLAN • CO-INVOLVEMENT INITIATIVES • YOUNG TALENT CONTEST

5. CONTEST TO PROMOTE YOUNG TALENT



In order to stimulate, promote and give visibility to the national talent, an annual Contest should be organized in the fields of Fine Arts and Music. As FCG already organizes an annual entrepreneurship competition called “FAZ”, as a suggestion and for consistency purposes, the name for the new competition could also be a call to action word, for example “MOSTRA”.

MOSTRA Arte should distinguish and exhibit at CAM promising talents in the contemporary scene while MOSTRA Música should distinguish best musicians, (integrating the existing Prémio Jovens Músicos) and composers (Fig.50 and Fig.51).

To engage the community, the selection of the finalists for each category should be decided not only by a pre-selected panel of experts but also by the individuals that visit/attend the exhibition/concert.

At a first stage, this initiative aims at creating and strengthening the bond between FCG and Millennial Artists. However, during the exhibition itself it has a broader scope, as it helps to reinforce a more positive image to other segments.

The communication of this initiative could take place in social networks (e.g. Facebook), and through the art library's email database, which is already exclusive for Artists and can be filtered by interests.



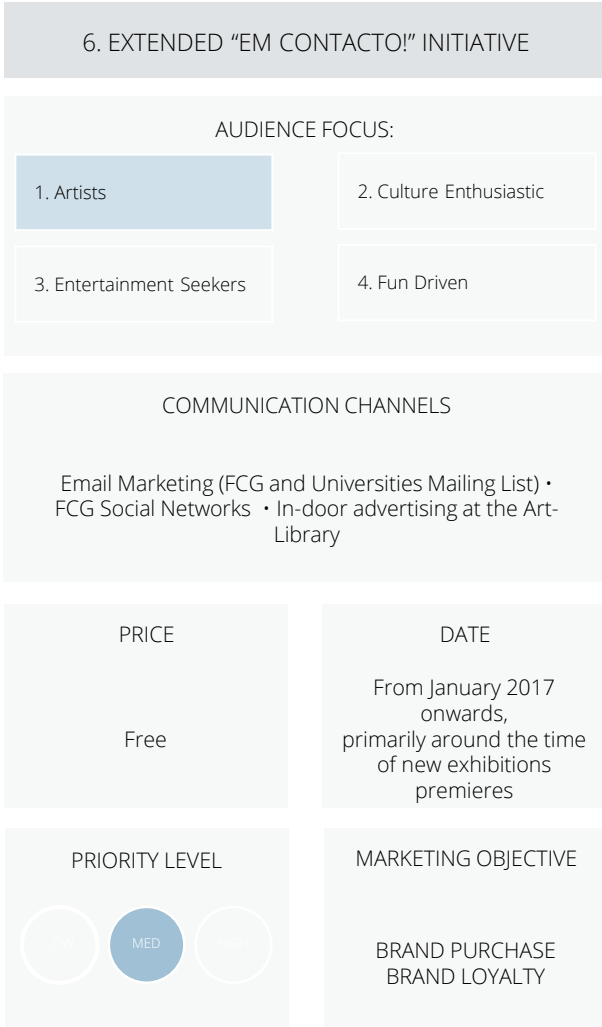
Fig. 50: Prémio Jovens Músicos is a current contest and 7 artistas ao 10º mês is a past contest for FCG



Fig. 51: Competitors' Contests (EDP Prémio Novos Artistas, Mediart and Novo Banco Revelação)

MEDIUM-TERM STRATEGY

B. MARKETING PLAN • CO-INVOLVEMENT INITIATIVES • EXTENDED “EM CONTACTO”



The newly created initiative “Em Contacto!” is a powerful way to connect established professionals and students in the field of the Arts through its talking sessions (Fig.52). Presently, the initiative aims to link curators and the artistic public.

It is recommended to include in this initiative other professionals besides curators, namely artists and composers, in order to gain the interest of Millennial Artists with several backgrounds. By doing so, FCG is able to accomplish its purpose of artistic development, as Millennials have the opportunity to acquire more knowledge from already established professionals.

“Em contacto” sessions should primarily occur at the beginning of new exhibitions or music cycles. This way, Millennials could take advantage of an extended learning experience at FCG, combining a museum visit or a music concert with a further explanation of the making-of process.

In order to guarantee that Millennial Artists are aware of this initiative, FCG should reinforce its communication by targeting in the first place the Millennial Artists that use the Art Library; These

Millennials are closer to FCG, which makes it easier to capture their attention. Secondly, in the long run, FCG must reach the remaining Millennial Artists by making contact with Universities that offer artistic degrees. FCG’s Social Networks should be used alongside to reinforce the communication of these initiatives.

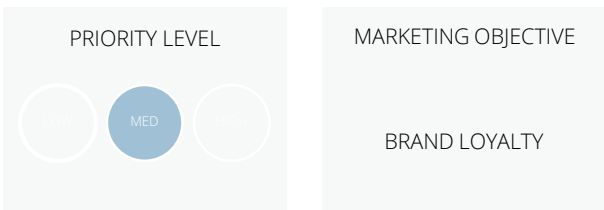
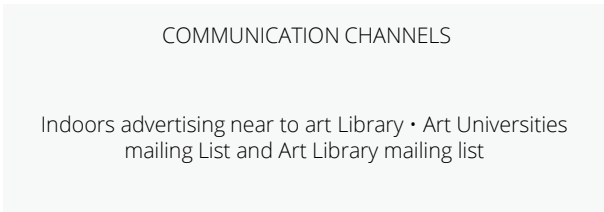
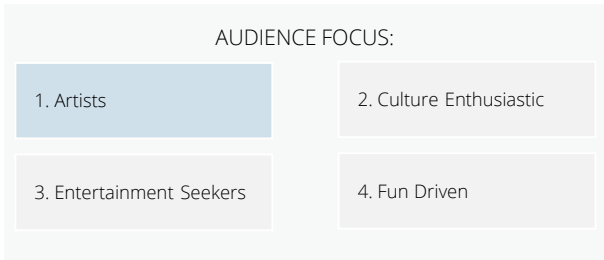


Fig 52: Eg. of posters to be placed in the Art Library: «Em Contacto! Artistas e Estudantes de Arte – “Todos os Livros” Exhibition» and «Em Contacto! Compositores e Jovens Músicos – “Restart” Music Programme».

MEDIUM-TERM STRATEGY

B. MARKETING PLAN • CO-INVOLVEMENT INITIATIVES • SHAPING TO MILLENNIAL ARTISTS NEEDS

7. SHAPING TO MILLENNIALS ARTISTS NEEDS



“(...) biblioteca com horário mais comprido, sábado por exemplo, gostava tanto! Acho que no ano passado perguntaram, “queria um horário mais comprido durante a semana 8 horas sei lá ou sábado?” e depois não mudou nada, não sei pare que e que estiveram a fazer isto”
(Art Library interviews – 28, Art History, m)

Millennial Artists are the ones that are closer linked to FCG as they already enjoy some of its offer. Until now, the relationship between them and FCG is solely supported by professional/academic purposes. There is room to enhance this relationship by improving the experience of Millennials Artists and providing a more welcoming experience.

The Art Library is a valuable asset of FCG with an undeniable importance at the national level. Nevertheless, it represents a huge cost for the institution and should use its resources efficiently in order to maximize its impact. At the present moment the Art Library is opened during the week from 9:30 a.m. to 19:00 p.m. Informal conversations with some lecturers made clear that there is a generalized desire and demand for a schedule extension. Therefore, it is highly recommended to open the Art Library during the weekend, namely on Saturdays (from 9:30 a.m. to 19:00 p.m.).

Although Millennial Artists are the ones more willing to pay for FCG's events, they still value discounts and specially those who are exclusive for them. For this segment is suggested the implementation of a long-term ticket (personal and not transferable) valid for 1

month (exclusive for art students) allowing them to revisited the exhibitions whenever necessary mainly for academic purposes

“Tenho sempre coisas para ver [Museu Nacional de Arte Antiga] e como também estou num curso em que estou a aprender, sou capaz de ter visto a peça antes mas ver algo diferente depois.”
(Art Library interviews – 19, Art History, F)

Additionally, FCG should place an art material stand in the CAM store by establishing a partnership with a renowned Portuguese art supplier. The purpose is to have available the essential materials for the Millennial Artists. On the one hand, FCG would reinforce its relation with this segment and strengthen its role as a promoter for the Arts & Cultural education; On the other hand it would create a strong reason to visit, being also possible for artists to order materials.

These initiatives should be communicated internally at the Art Library with flyers, in the Garden through outdoors, and other common spaces with posters. Externally, FCG should reach directly Art Millennials in the universities, through the university internal communication and social network.

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MEDIUM-TERM STRATEGY

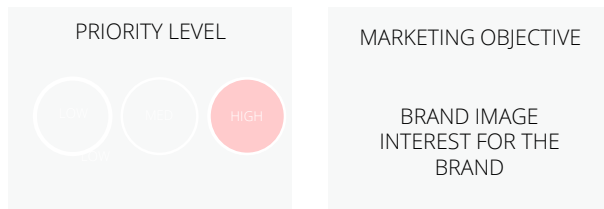
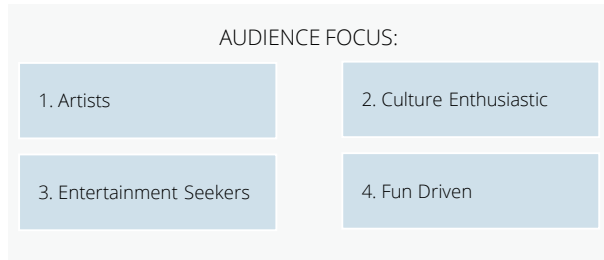
B. MARKETING PLAN

COMMUNICATION INITIATIVES

MEDIUM-TERM STRATEGY

B. MARKETING PLAN • COMMUNICATION INITIATIVES • IMPROVE SIGNAGE

1. IMPROVE SIGNAGE



The inefficient signage is one of the facts pointed out by Millennials that contribute to their lack of knowledge regarding FCG's exhibits and concerts. Millennials do not recognize the several spaces of FCG.

“Achei só um bocado confuso, eu cheguei atrasado dessa vez, e demorei imenso tempo a perceber onde é que é a entrada. Mas depois de entrar foi fácil chegar onde queria.”
(20, Finance Student, M)

In order to solve this issue, FCG should develop a new signage in the Garden with more salient boards (Fig. 53). Besides that, additional signage could be installed in the ground to indicate the direction for each space



Fig. 53 : Clear signage

Moreover, at the buildings entrances, a scheme of FCG showing the existent exhibition spaces along with the exhibitions being displayed at that moment should be clearly communicated (Fig.54). Many Millennials reported difficulties distinguishing among the different exhibition areas at FCG.

“Há a exposição permanente, depois há a exposição temporária que é aqui, mas depois também há aqui outra que acho que é permanente, não sei, isto tem vários edifícios não é?”
(Art Library interviews – 19, Art History, m)

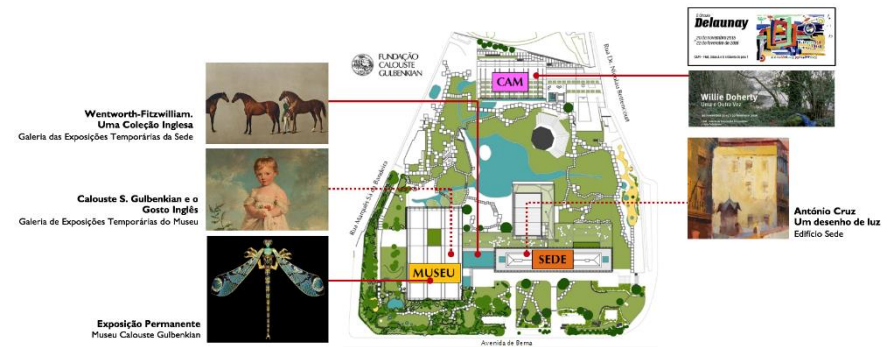


Fig. 54 :Scheme of FCG exhibition spaces

MEDIUM-TERM STRATEGY

B. MARKETING PLAN • COMMUNICATION INITIATIVES • STORYTELLING



Most of the interviewed Millennials stated that they are not aware about the life of Calouste Sarkis Gulbenkian and consequently they do not know the purpose of FCG. Additionally, Garden visitors have also demonstrated a lack of awareness regarding FCG's core spaces and offer, namely the Calouste Gulbenkian Museum.

“Olha uma boa ideia era fazerem um storytelling do Gulbenkian no jardim e assim era mais fácil perceber quem ele foi e porque é que existe esta fundação.”

28, Food Engineer Student, M

Storytelling is an efficient approach that enables to transfer knowledge from the sender to others, encouraging people to develop their own ideas and interpretations (Fig.55). Given the interest and relevance of Calouste Gulbenkian's life, it should be presented in FCG's Garden, firstly to arouse curiosity, secondly to create a link between the garden and the museum, and finally to develop a relationship between FCG and those Millennials who until now are exclusive visitors of the garden and cafeterias. Some of the aspects of Calouste Gulbenkian's life, namely his connection with the oil industry, are present-day topics that still influence

our society.

Besides being a creative way to communicate and teach the visitors about the Founder, this recommendation can still be a point of difference concerning other cultural spaces, attracting more people to visit the Garden and afterwards, the Museum.

In order to be attractive, the layout of the boards should be interactive, creative, and easy to read and understand. The set of boards can also create a track to lead the visitors to the interior of FCG, namely to the Calouste Gulbenkian Museum. Ultimately, the objective of storytelling is to increase awareness, raising interest about Calouste Gulbenkian Museum among garden' visitors.



Fig. 55 :Example of creative storytelling boards

MEDIUM-TERM STRATEGY

B. MARKETING PLAN • COMMUNICATION INITIATIVES • WHAT'S ON AGENDA

3. WHAT'S ON AGENDA?

AUDIENCE FOCUS:

| | |
|--------------------------|-------------------------|
| 1. Artists | 2. Culture Enthusiastic |
| 3. Entertainment Seekers | 4. Fun Driven |

IMPLEMENTATION PERIOD

September 2016

PRIORITY LEVEL

LOW

MED

HIGH

MARKETING OBJECTIVE

INTEREST FOR THE BRAND
BRAND PURCHASE

Informal conversations performed at the garden and cafeterias proved that garden and cafeterias' visitors are not aware of FCG's current offer.

"(...) Imagino que há coisas a acontecer...exposições talvez...mas confesso que não tenho ideia do que se passa realmente"
(Garden interviews – 28, Food Engineer, M)

"Estudo aqui ao lado, costumo vir ao almoço só tomar um café é bom dá para apanhar um bocado de sol"
(Garden interviews – 26, Communications Science Student, F)

At the cafeterias, the tables' glass top can be used as a communication point, showing the current offer at FCG (Fig.56 and Fig.57).

'What's On agenda' should be monthly updated highlighting the major events such as the premier of a new exhibition or special activities, such as the visits to the CAM warehouse.

The language should be clear, objective, suitable for a non expert audience, and presented both in Portuguese and English. Schedules, prices, discounts and brunch tickets should be part of the message displayed on the agenda.



Fig. 56: Photography of tables at FCG Museum cafeteria

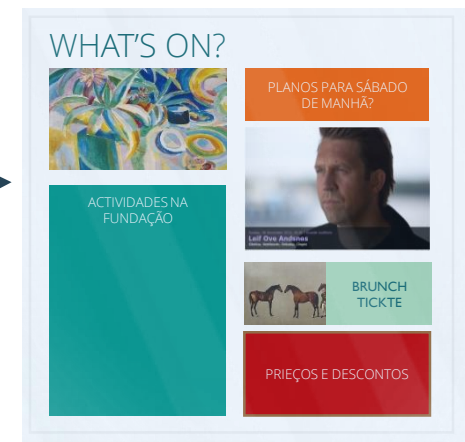


Fig. 57: An hypothetical example of FCG What's On Agenda

MEDIUM-TERM STRATEGY

B. MARKETING PLAN • COMMUNICATION INITIATIVES • CATALOGUES



Throughout the diagnosis phase, it was possible to notice that communication is a key aspect that needs to be handled by FCG. On the one hand, the majority of Millennials argued that there is a poor communication effort from FCG as they do not know what are the several offers both on Music and Museums. On the other hand, they are not sure whether or not the current exhibitions and concerts are aligned with their interest as there is a lack of communication targeting their generation. Therefore, the aim of the recommendations regarding the communication aim to properly communicate and reach each specific target.

The current brand strategy of FCG is designed based on the internal organization of the Foundation, which leads to a division based on physical spaces such as the Museum, Centro de Arte Moderna (CAM), Art Library and Garden. As a consequence, the communication of the offer does not take into consideration the consumer interests which reinforces their lack of interest towards FCG.

Moreover, there is a lack of consistency among Gulbenkian's programming brochures: the subject is

not clear; the timeframe is different across the several areas; there is a lack of an annual/biannual agenda for Art exhibitions. It is also recommended to adopt a specific colour for each area, that will make clear all FCG's offer (Fig. 58).



Fig. 58 : An example of catalogue layout and respective color code

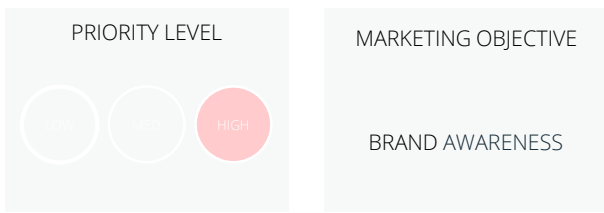
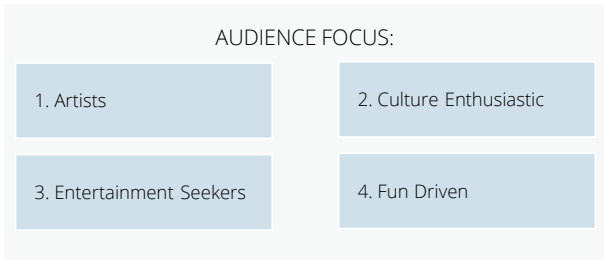
Regarding the DESCOBRIR catalogue for educational programmes, it should be split according to different educational levels.

Additionally, all catalogues and agendas should contain a general scheme, indicating the several spaces of FCG and the specific location of each event or activity.

MEDIUM-TERM STRATEGY

B. MARKETING PLAN • COMMUNICATION INITIATIVES • POSTERS DESIGN

5. IMPROVE POSTERS DESIGN



The layout of FCG's posters and flyers is also very inconsistent. Each area of FCG uses its own design structure, which leads to misalignments regarding the color codes, fonts, images, data and placement as illustrated bellow (Fig. 59).



Fig. 59 : FCG's posters (Music and Cinema)

In order to handle this issue, FCG should develop a common layout for all its communication materials, through similar fonts, image formatting shape, and background colours. Besides that, it is recommended to establish concrete schemes that define the exact space to communicate the data, location and price of the events or activities. .

Other cultural institutions have already implemented this strategy, which is reflected in their cohesive layout, that allows a quicker brand recognition (Fig. 60 and Fig.61)



Fig. 60 : Teatro Nacional de S. João's posters



Fig. 61 : Pompidou's posters

MEDIUM-TERM STRATEGY

B. MARKETING PLAN • COMMUNICATION INITIATIVES • OUTDOORS AND MUPIS

6. IMPROVE THE OUTDOORS AND MUPIS

AUDIENCE FOCUS:

| | |
|--------------------------|-------------------------|
| 1. Artists | 2. Culture Enthusiastic |
| 3. Entertainment Seekers | 4. Fun Driven |

IMPLEMENTATION PERIOD

January 2017

| | |
|---|---|
| <p style="text-align: center;">PRIORITY LEVEL</p> <div style="display: flex; justify-content: space-around; align-items: center;"> <div style="border: 1px solid gray; border-radius: 50%; width: 30px; height: 30px; background-color: #ccc; display: flex; align-items: center; justify-content: center;">LOW</div> <div style="border: 1px solid gray; border-radius: 50%; width: 30px; height: 30px; background-color: #eee; display: flex; align-items: center; justify-content: center;">MID</div> <div style="border: 1px solid gray; border-radius: 50%; width: 30px; height: 30px; background-color: #f00; display: flex; align-items: center; justify-content: center;">HIGH</div> </div> | <p style="text-align: center;">MARKETING OBJECTIVE</p> <p style="text-align: center; margin-top: 20px;">BRAND AWARENESS BRAND IMAGE</p> |
|---|---|

One of the main reasons pointed out by Millennials to not attend cultural events/activities at FCG, has to do with the lack of information they have regarding FCG's offer.

In order to address this issue, the external communication of FCG as well as the communication done inside its premises must be improved.

The current external communication, meaning the outdoors and mupis are not enough to inform the consumers about the offer. There is a lack of billboards in strategic places of Lisbon, and more precisely in neighborhoods attended by Millennials. Regarding the mupis, its format and colors should be much more attractive and creative so that consumers feel triggered to visit FCG (Fig.62).

The internal communication of FCG should also be restructured. For this purpose, the Garden is a fundamental tool to communicate to visitors what is FCG's current offer.

It is recommended to create three strategic communication points in the Garden that correspond to the three main entrances (Fig.63). They should look like a communication arena where all the concerts and exhibitions are featured. Moreover, prices and discounts should be communicated. The message has to be eye-catching

and objective, aiming new comers.

“Eu passo aqui várias vezes (no jardim) e não faço ideia das exposições que estão agora”
(19, Engineer Student, M)



Fig. 62 : Melbourne's City Museum and Burk Museum, Washington

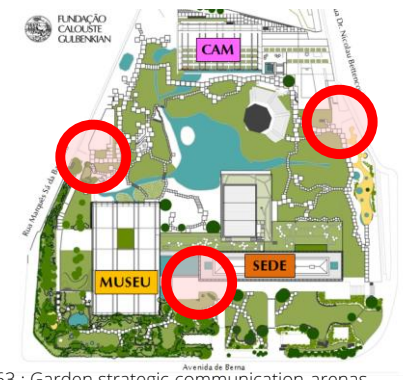
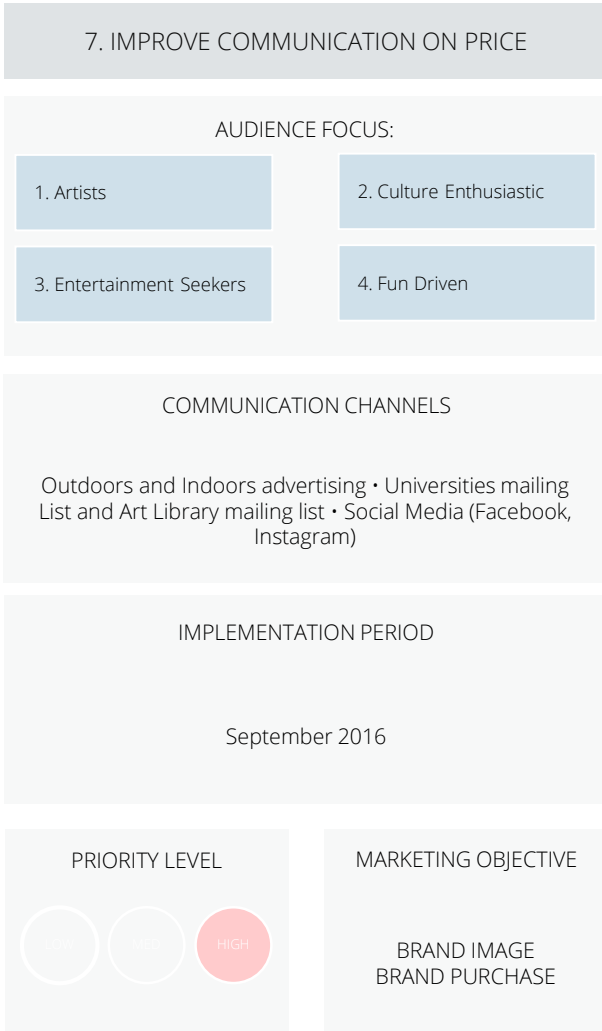


Fig. 63 : Garden strategic communication arenas

MEDIUM-TERM STRATEGY

B. MARKETING PLAN • COMMUNICATION INITIATIVES • COMMUNICATION ON PRICE



Price is not being clearly communicated to Millennials. The diagnostic demonstrates that:

- (1) the majority of Millennials do not have any knowledge of FCG's current price and discount policies;
- (2) Millennials identify price as a constraint and a key factor when deciding their attendance to cultural events.

FCG's offer is usually perceived as expensive but, in fact, the current pricing strategy is closer to what Millennials define as their willingness to pay.

The misperception of FCG's pricing must be clarified, and prices and discount policies have to be heavily communicated both at FCG and locations most attended by Millennials.

Focus Group insights

- Nobody had knowledge about the 50% discount for students under 30y;
- Only 1 out of 9 participants, a musician, knew about the last ticket price (5€) for concerts.

One big campaign should be conducted to raise awareness concerning price. This campaign should

target Millennials, promoting FCG's discount policy for young people using a storytelling method to associate the benefits with Millennials' interests. The aim is to communicate price in a way that all the Millennials can immediately compare it with the most regular activities attended by them.

The campaign should have both a digital and a printed format. And, once again, should convey a simple and cheerful message (Appendix 30).

Additionally, further changes have to occur to keep the communication on price consistent:

- (1) All of FCG's ticket offices must have a visible banner displaying all prices and discounts. Until now it is only being displayed the price of a normal ticket (Appendix 31);
- (2) Display prices and discounts on FCG's Facebook pages
- (3) Whenever an event is communicated, prices and discounts should be part of the message.
- (4) The website must have the option to filter the information (namely the prices) by publics (Kids, Youths, adults, seniors, and Professionals).

MEDIUM-TERM STRATEGY

B. MARKETING PLAN • COMMUNICATION INITIATIVES • SOCIAL MEDIA



According to the diagnosis insights, social media is one of the main source of information for the Millennial generation. Currently, FCG has an institutional Facebook page that is used to communicate all of FCG’s happenings. Due to the high number of events that occur in FCG, the page frequently communicates several posts per day, turning it a nuisance. The communication in the Facebook page is not targeting a specific audience which leads to an exaggerated number of posts, that are not aligned with receiver’s interests. Moreover, the type of language is inconsistent as there are post with very technical and specialized information in opposition to trivial ones (Appendix 32).

Therefore, it is recommended to take following course of action: (1) The social media platforms should be a priority for the communication strategy of FCG, given its relevance for the Millennial generation; (2) Instead of being an institutional page, it should only communicate FCG top events in a very clear language oriented for new visitors; (3) In addition, a page per activity should be created in order to target specific segments, *Gulbenkian Music*, *Calouste Gulbenkian Museum*, *CAM* and *Gulbenkian*

DESCOBRIR.

Several cultural institutions have already adopted that strategy, like the *Historic Royal Palaces (London)* that created a page for each monument (Fig.64).



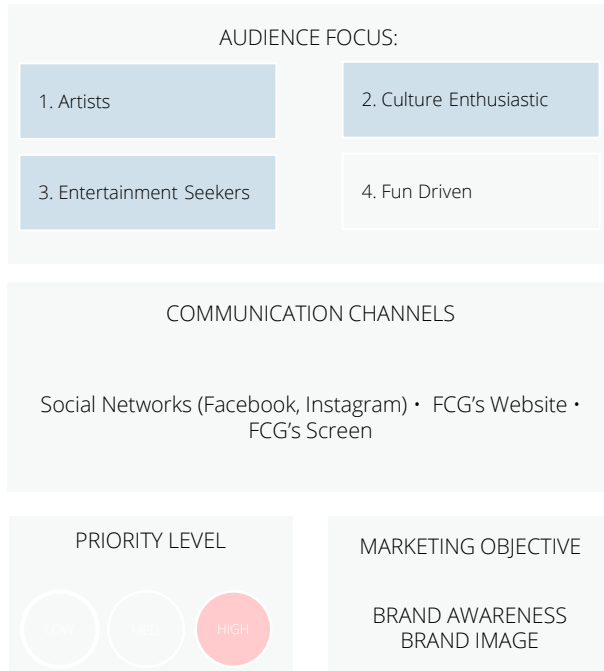
Fig. 64 : Historic Royal Palaces Facebook pages

Moreover, whenever a new concert or exhibition takes place, a specific event should be created in the correspondent Facebook page in order to communicate more detailed information regarding the description, schedule, photos and post-impressions.

MEDIUM-TERM STRATEGY

B. MARKETING PLAN • COMMUNICATION INITIATIVES • TEASERS & NEWSLETTER

9. TEASERS



Another recommendation regarding the communication improvement is related to the risk associated to cultural events, stressed out by Millennials that should be demystified. Sometimes Millennials do not attend certain cultural events because they do not have sufficient information beforehand to assess their risk – this absence

of information makes the event inaccessible. Thus, FCG should create teasers for each new cycle or exhibition focused on a non-expert audience.

“Ao teatro não vou tanto, porque é mais difícil a escolha. Como não há trailer é sempre um bocado arriscado (...) Já fui ver uma que não percebi nada.”

22, Engineering Student, F, Social Class A

10. IMPROVE NEWSLETTER



The current printed newsletter of FCG presents a very broad and generalist content. Moreover the layout is out of date. Regarding the online newsletter, FCG is not consistent with the topics provided as well as with its content that varies with each edition. Therefore, it is recommended to substitute both by a new online newsletter oriented for publics with different interests or levels of connection with FCG (e.g. “Gulbenkian with family”, “Can’t miss at Gulbenkian”) and a full-customized version where filters can be added and the periodicity chosen. As an example, *Observador*, an online newspaper is already using a range of different newsletters to better suit their audience’s needs (Fig.65).

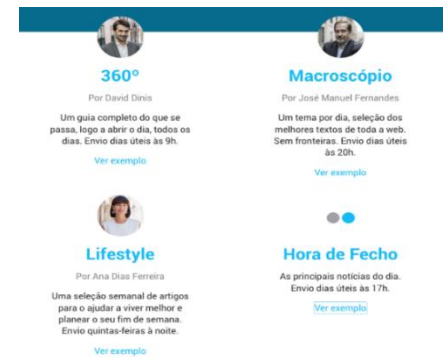


Fig. 65: *Observador's* types of newsletter

MEDIUM-TERM STRATEGY

B. MARKETING PLAN • COMMUNICATION INITIATIVES • DEMYSTIFY CLASSICAL MUSIC

11. DEMYSTIFY CLASSICAL MUSIC CAMPAIGN

AUDIENCE FOCUS:

| | |
|--------------------------|-------------------------|
| 1. Artists | 2. Culture Enthusiastic |
| 3. Entertainment Seekers | 4. Fun Driven |

COMMUNICATION CHANNELS

Outdoors and Indoors advertising • Cinema advertising • Social Networks (Facebook, Instagram) • Digital Advertising • Blogs and Press endorsement

IMPLEMENTATION PERIOD

2017/2018 Music Season

| | |
|---|---|
| <p>PRIORITY LEVEL</p> <p>LOW MED HIGH</p> | <p>MARKETING OBJECTIVE</p> <p>BRAND AWARENESS BRAND IMAGE</p> |
|---|---|

Overall, interviewed Millennials felt uncomfortable with their lack of knowledge about Classical Music.

FCG may build a campaign with the purpose of demystifying classical music rules, enlightening a young and non-expert audience. The main purpose of this initiative is to break the current elitist and unapproachable image of Gulbenkian Music, bringing Millennials closer to it.

The main communication channel used should be Social Media (Facebook and Instagram) and Cinema Advertising. Music-related celebrities should be nominated as campaign ambassadors (e.g. Dama, AGIR, and Carminho). Like so, FCG would be able to increase social media exposure while reaching Millennials from all Social Classes.

Examples of myths to be clarified could be: (1) When should I clap? (2) Is there a dress code? (3) Why the conductor comes and goes again and again?

Equivalent campaigns were developed by other brands such as McDonald's (Fig.67) and Sociedade Ponto Verde. (Fig.66).



Fig. 66: Sociedade Ponto Verde Campaign with César Mourão e Nuno Markl



MITOS E BOATOS
A similar campaign was developed by MacDonal'd's to react to healthy concerns, and protests against fast food industry. The campaign is shared through social media.

Fig. 67: McDonald's Myths Campaign



MEDIUM-TERM STRATEGY

B. MARKETING PLAN

WOW EFFECT INITIATIVES

MEDIUM-TERM STRATEGY

B. MARKETING PLAN • WOW EFFECT INITIATIVES • CALOUSTE GULBENKIAN MUSEUM JOURNEYS (1/3)

1. CALOUSTE GULBENKIAN MUSEUM JOURNEYS

AUDIENCE FOCUS:

| | |
|--------------------------|-------------------------|
| 1. Artists | 2. Culture Enthusiastic |
| 3. Entertainment Seekers | 4. Fun Driven |

COMMUNICATION CHANNELS

Outdoor Advertising • Lifestyle Blogs and Press endorsement • Digital Advertising • Email Marketing • FCG Social Networks

PRICE

Museum Calouste Gulbenkian's permanent exhibition current price

DATE

From January 2017 onwards

PRIORITY LEVEL

LOW MEDIUM **HIGH**

MARKETING OBJECTIVE

INTEREST FOR THE BRAND
BRAND LOYALTY

The conducted Focus Group, which was preceded by a partially guided tour of the permanent exhibition, was particularly important to draw conclusions about Millennial's perceptions of the Museum.

First of all, it was clear that the Calouste Gulbenkian Museum's permanent collection, such as other National Museums, does not create the urge to be visited. Moreover, although some of the Focus Group participants had visited the Museum before, they did it as children and barely remembered the experience.

Secondly, many mentioned that the visit duration was an important factor when considering to visit an exhibition.

Additionally, all of the participants agreed that the guided part of the visit to the Museum was much more engaging than the unguided one. Furthermore, the Museum displays few information beyond the simple name of each piece, making the unguided visit far less interesting and remarkable.

All in all, many agreed there was no driver for them to return to the Museum anytime soon, because, although they had enjoyed the visit, there was no new factor for them to experience.

“Ao contrário das temporárias, as exposições permanentes não criam urgência de visitar. Pensamos sempre que um dia iremos visitar e depois talvez acabemos por nunca o fazer.”
(Focus Group - 23, Engineer, F)

“Quando vou a um novo Museu ou exposição de arte, no início tudo me entusiasma. Mas depois, se for longo, começo a perder a atenção e já só quero ver tudo rápido para me despachar.”
(Focus Group - 25, Veterinary, M)

“Não sei se voltarei tão cedo a este Museu. Só se for para mostrar a um amigo de fora [de Portugal]. Para mim está visto.”
(Focus Group - 25, Management Student, M)

“Sem a visita guiada nunca iria perceber o contexto das peças do Museu. Por exemplo, nunca teria percebido que o primeiro expositor se tratava das coisas do próprio Calouste Gulbenkian”
(Focus Group - 24, Finance Student, M)

MEDIUM-TERM STRATEGY

B. MARKETING PLAN • WOW EFFECT INITIATIVES • CALOUSTE GULBENKIAN MUSEUM JOURNEYS (2/3)

There was no agreement among the participants of the focus group about what should be the conducting line behind the permanent exhibition visit. Some claim that it should be the collectors' perspective and others are just interested in the historical context; some pointed out the geographical aspect and others the artists' lives.

"Eu não acho que a história do colecionador tenha tanto interesse. Gosto de ver as peças e saber delas, não do colecionador."

(Focus Group – 27, Designer, F)

"A mim o que me interessaria nesta exposição era a história do próprio Calouste Gulbenkian. Como é que ele adquiriu certas peças? E onde é que ele as mantinha? Gostava de ver mais imagens que contextualizassem as peças na vida dele."

(Focus Group – 27, Finance Student, F)

The challenge is, therefore, to create an experience in the Museum in order to drive Millennials to visit it, while paying attention to the duration without disregarding the engagement factor by providing additional information on the Museum's art pieces. Furthermore, the visit has to be adaptable to each

visitor's expectations and interests.

The recommended solution is to create short duration, customized *Journeys* through the Museum that are directly related with a mood or specific interest. A similar concept – Create Your Own Collection – was successfully implemented by the Tate Britain¹².

In other words, the goal is to create 30 minutes to one hour visits that follow a specific theme (e.g.: Calouste Gulbenkian's life story, Worldwide ancient culture, Science). While some Journeys would be permanent, others would be temporary according to the season or a specific occasion.

Each visit would, therefore, only highlight certain art pieces of the Museum and give additional information related with the specific theme (Fig.68). Firstly, *Journeys* would help Millennials to create more concrete expectations about what a visit to the Calouste Gulbenkian Museum is, which may generate interest. Secondly, it adds to a permanent collection a temporary and multifaceted factor, which allows the exhibition to be revisited repeatedly while always offering a new experience each time.

The visitor should use a guide booklet specifically designed for each *Journeys* theme. This booklet would provide a map to conduct the visitor through the Museum, also containing engaging information about the highlighted art pieces.



Fig 68: Example – Description of a Journey

¹² Springate, M. 2007. "Tate Britain – A new frame on art". Account Planning Group – (UK).

MEDIUM-TERM STRATEGY

B. MARKETING PLAN • WOW EFFECT INITIATIVES • CALOUSTE GULBENKIAN MUSEUM JOURNEYS (3/3)

An additional feature in FCG App could be designed to complement the *Journeys*. This would present an alternative possibility to follow the visit, adding to the guide booklet an interactive experience with unlimited engaging possibilities (Fig.71).

A campaign should be designed in order to create awareness and interest around the new ways to visit the Calouste Gulbenkian Museum. Being an high

involvement activity, the *journey* themes must be highlighted, and the price and duration should be necessarily available or communicated. Outdoor advertising, digital advertising, paid posts on blogs and paid articles on lifestyle press should be used to communicate the *Journeys* (Fig.69 and Fig.70).

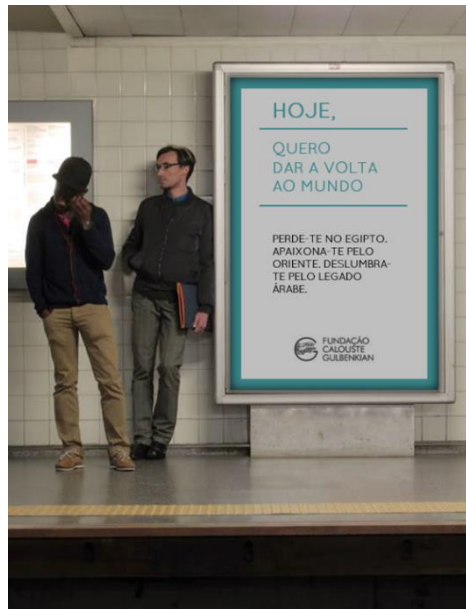


Fig. 69: Example – FCG *Journey* outdoors in the subway



Fig. 70: Example – FCG *Journey* guide booklet outdoors in the subway



Fig. 71: Example – FCG App with the *Journey* feature

MEDIUM-TERM STRATEGY

B. MARKETING PLAN • WOW EFFECT INITIATIVES • MUSIC FEATURE IN FCG'S APP

2. MUSIC FEATURE IN FCG'S APP

AUDIENCE FOCUS:

| | |
|--------------------------|-------------------------|
| 1. Artists | 2. Culture Enthusiastic |
| 3. Entertainment Seekers | 4. Fun Driven |

COMMUNICATION CHANNELS

Indoor Advertising • Digital Advertising • Email Marketing • FCG Social Networks

| | |
|--|--|
| <p>PRIORITY LEVEL</p> <p>LOW MEDIUM HIGH</p> | <p>MARKETING OBJECTIVE</p> <p>INTEREST FOR THE BRAND</p> <p>BRAND PURCHASE</p> |
|--|--|

A feature can be added to FCG's app which is adaptable the musical performance (Fig.72).

During a concert, the app could recognize the classical score being played by the Gulbenkian Orchestra. As it recognizes the song, the app provides information regarding: (1) Content portrayed in the piece; (2) Its composer; (3) Historical Context and its importance.

This information should be given at key moments, triggered by the song (Fig.73). Screen brightness should be optimized to have minimum impact in the concert hall.

The language used in the app should be understandable to anyone without an extensive musical background and each sentence must be short and clear.

When the app is released, the communication should focus on posters and/or flyers at the entrance; the ticket office should also aid in communicating the app. Before the beginning of the show, there could also be an announcement promoting the app.



Fig. 72: The Philadelphia Orchestra's Live Note Main Menu

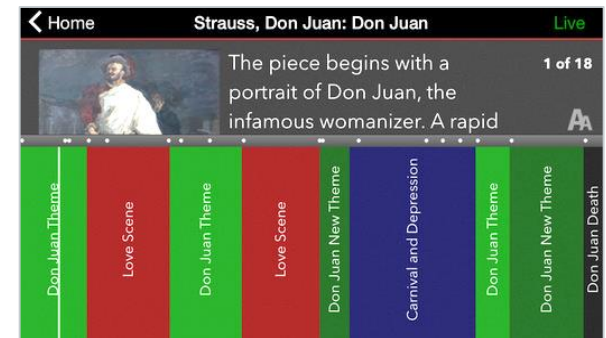


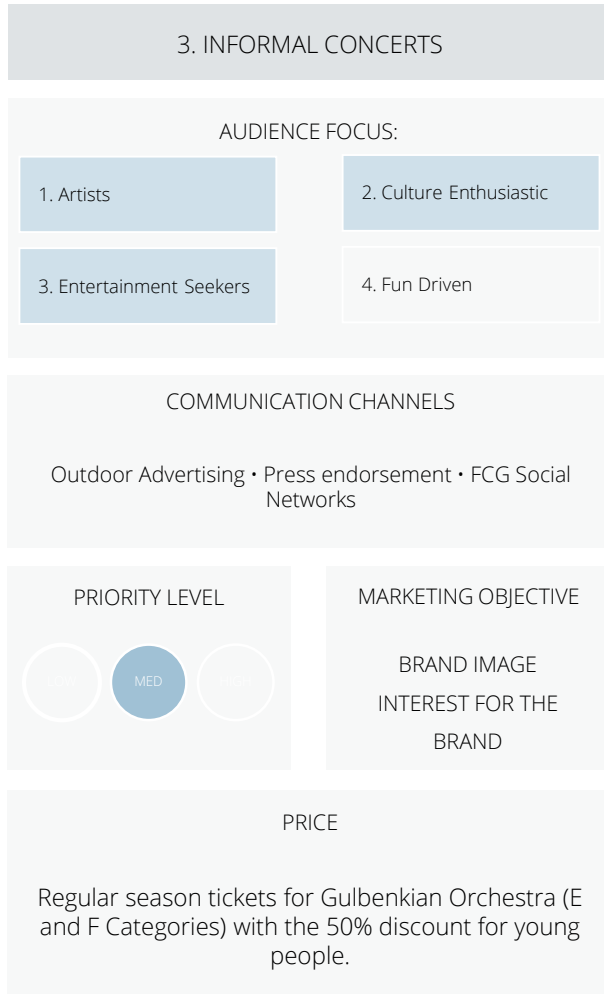
Fig. 73: LiveNote during a concert.

"After all, for a population increasingly reliant on their phones, the concert hall mandate to shut cell phones off is in and of itself a barrier. The act of allowing and encouraging smartphones to reenter the symphonic concert experience immediately makes the genre more relevant to Millennials by meeting them where they experience culture."¹³

¹³Frantz, E. L. 2015. "Is Technology the Way Forward for Classical Music? Exploring Audience Engagement in the Digital Era". Doctoral dissertation, The Ohio State University.

MEDIUM-TERM STRATEGY

B. MARKETING PLAN • WOW EFFECT INITIATIVES • INFORMAL CONCERTS



Informal concerts can help to improve the experience and lighten the ambience of the concert, by surprising them with a casual and sensorial experience.

Visual Context, projected on the Auditorium's screen, could complement the piece with videos and images pertaining its subject (Fig.74). This adds another sensorial layer to the experience. When the music has no discernible themes to be displayed, the auditorium's window could be opened instead.

Moreover, the show can be presented in more informal context, not only in the way the musicians dress, but also on how they interact with the audience, and the audience interacts with them (Fig.75).

This concert typology can be integrated during some concerts along the music season. This typology must be mentioned in the communication, in conjunction with the concerts' discount.



Fig. 74: Gulbenkian Orchestra with Visual Context



Fig. 75: London Symphony Orchestra in an Informal context

“A cultura tem de ser imersiva: (...) as pessoas gostam de experienciar e serem estimuladas em mais do que um sentido. (...) Estar a ver um concerto e ter imagens por detrás, qualquer coisa que me estimule mais, e que seja diferente do comum: que é estar sentado numa sala.”

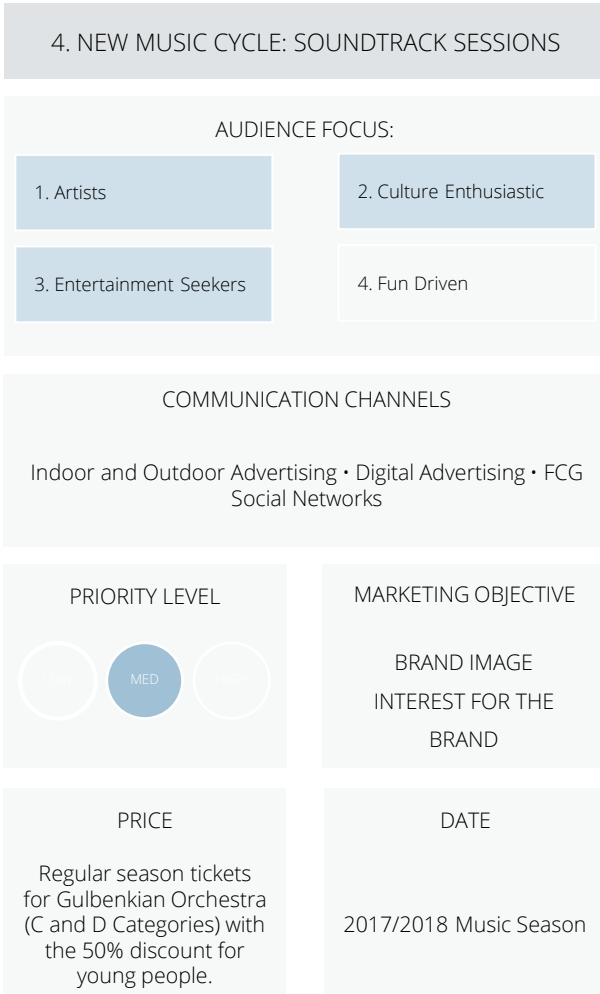
Focus Group - 19, Marketing Assistant, M

“(…), people mention the lack of visual stimulation or any dramatic build-up that is not “inside” the music, like it is in opera or musicals.”¹⁴

¹⁴ Sigurjonsson, N. 2010. “Orchestra Audience Development and the Aesthetics of “Customer Comfort””. The Journal of Arts Management, Law, and Society, 40(4), 266-278.

MEDIUM-TERM STRATEGY

B. MARKETING PLAN • WOW EFFECT INITIATIVES • SOUNDTRACK CYCLE



Gulbenkian could create a new cycle without any link to existing subscriptions, where Gulbenkian Orchestra and/or Choir would play awarded soundtrack scores (Fig.77).

The concert can be accompanied by images or small clips pertaining to the context of the pieces.

Once per season, in January, Gulbenkian Orchestra+Choir would perform a major score in a concert-film format (continuing the 2001: Space Odyssey and Lord of the Rings initiatives) (Fig.76) (Appendix 33).

This initiative could begin on the 2017/2018 Music Season. The premiere of this cycle could have, besides social media (Facebook and YouTube) and outdoor advertising coverage (mupis, outdoors), some special promotion events on the city (e.g. small pop-up concerts in downtown Lisbon that act as a teaser for the show).

Ideally, the first concert of the season could be for free to entice Millennials to try it.

These concerts display a lower risk for Millennials as their context is already understood, and can act as a



Fig. 76: Howard Shore's Lord of the Rings Orchestrated



Fig. 77: London Symphony Orchestra Soundtrack Program Cover

“O meu irmão não gosta de música clássica, quando falei com ele acerca desse concerto [Lord of the Rings], ele achou uma grande ideia, e já queria vir. Fui ver, mas os bilhetes já estavam esgotados. Mas é ótimo, porque ele, que não gosta deste tipo de música, sentiu-se entusiasmado com música clássica.”

Focus Group, 18, M, Musician

“[Comprariam o bilhete com antecedência?] Para este [Lord of the Rings] comprava, sim! Bandas sonoras, eu comprava, um bilhete para ouvir bandas sonoras.”

Focus Group, 25, M, Veterinary Student

MEDIUM-TERM STRATEGY

B. MARKETING PLAN • WOW EFFECT INITIATIVES • *ORQUESTRA ACOMPANHA*

5. INITIATIVE: *ORQUESTRA ACOMPANHA*

AUDIENCE FOCUS:

| | |
|--------------------------|-------------------------|
| 1. Artists | 2. Culture Enthusiastic |
| 3. Entertainment Seekers | 4. Fun Driven |

COMMUNICATION CHANNELS

Indoor and Outdoor Advertising • Digital Advertising • FCG Social Networks

PRIORITY LEVEL

LOW

MED

HIGH

MARKETING OBJECTIVE

BRAND IMAGE
INTEREST FOR THE
BRAND

PRICE

Regular season tickets for Gulbenkian Orchestra (C and D Categories) with the 50% discount.

DATE

2017/2018 Music Season

Orquestra Acompanha could bring together well-known Portuguese artists with Gulbenkian's Orchestra+Choir, both in the Grand Auditorium, as well as in the outdoor Amphitheatre (Fig.78) The latter allows a more intimate and relaxed experience, aided by its different environment (Fig.79).

The concert can either focus on the orchestrated versions of the artists' songs or the artists' reinterpretation of a classical tune.

The concerts could be held on Friday nights (9 p.m. onwards) during a period of 2 months, during a part of the season when its appropriate to use the outdoor Amphitheatre (e.g., May and June).

The communication on social media should not only focus on FCG's Facebook and YouTube page, but the institution should also request the invited musicians to share in theirs.

Outdoor advertising could also be used: it should communicate the initiative and its major participants, including Gulbenkian's Orchestra and Choir, presented on an equal footing.



Fig. 78: Rodrigo Leão with Gulbenkian's Orchestra+Choir



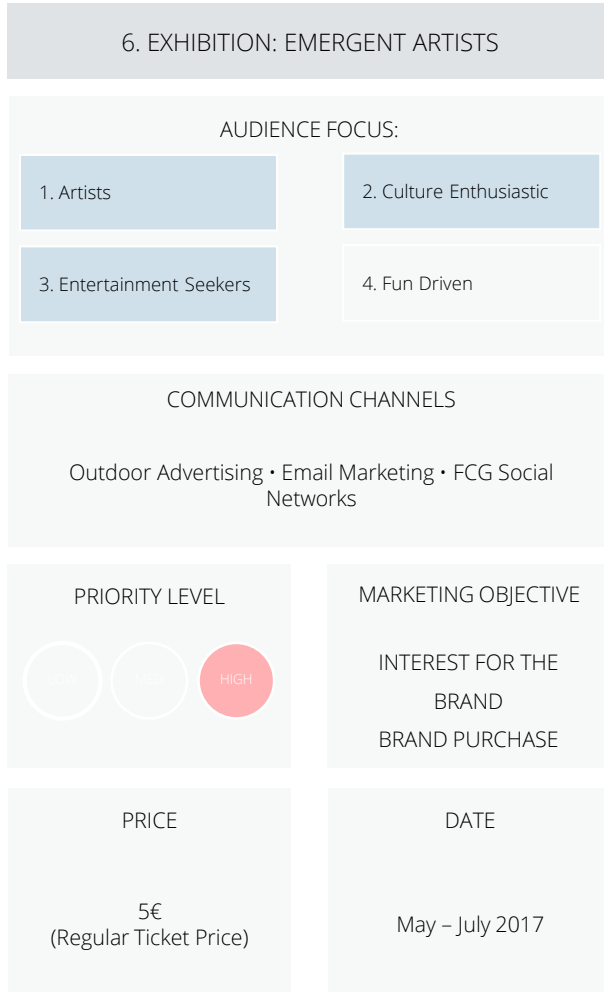
Fig. 79: Jazz em Agosto in the outdoor Amphitheatre

"Sei dos concertos pelos meus amigos, pelo facebook, que partilha o evento. Mesmo as bandas que eu sigo acabam por partilhar o evento, e tomo conhecimento assim."

23, Management Student, F, Social Class A

MEDIUM-TERM STRATEGY

B. MARKETING PLAN • WOW EFFECT INITIATIVES • EXHIBITION: EMERGENT ARTISTS



The same way FCG invites current/disruptive thinkers (i.e. Thomas Piketty & Joseph Stiglitz) it should also bring the contemporary current/disruptive artists - that most museums are not able to offer (Fig. 80 and Fig. 81).

Millennial Artists, especially those which are Visual Artists, appreciate these initiatives – however, these kind of exhibitions appeal to a much broader audience, including other Millennial Segments.

An annual collective exhibition should be organized, ideally by the end of the year (May-July) at CAM and using the garden whenever possible.

FCG can use its large Millennial database from the Art Library to communicate this event, with the aid of its social networks and outdoor advertising.

“Acho que deviam ter um programação paralela realmente mais jovem, uma abordagem mais contemporânea. Mesmo o design que eles têm acho tudo muito uma coisa que já não faz sentido, muito anos 90. Parece que ficam com aqueles clientes que eram os clientes dos anos 80.”
(Art Library interviews – 28, Plastic Artist, M)



Fig. 80: Emerging portuguese artists and “Bienal de São Paulo” at Serralves



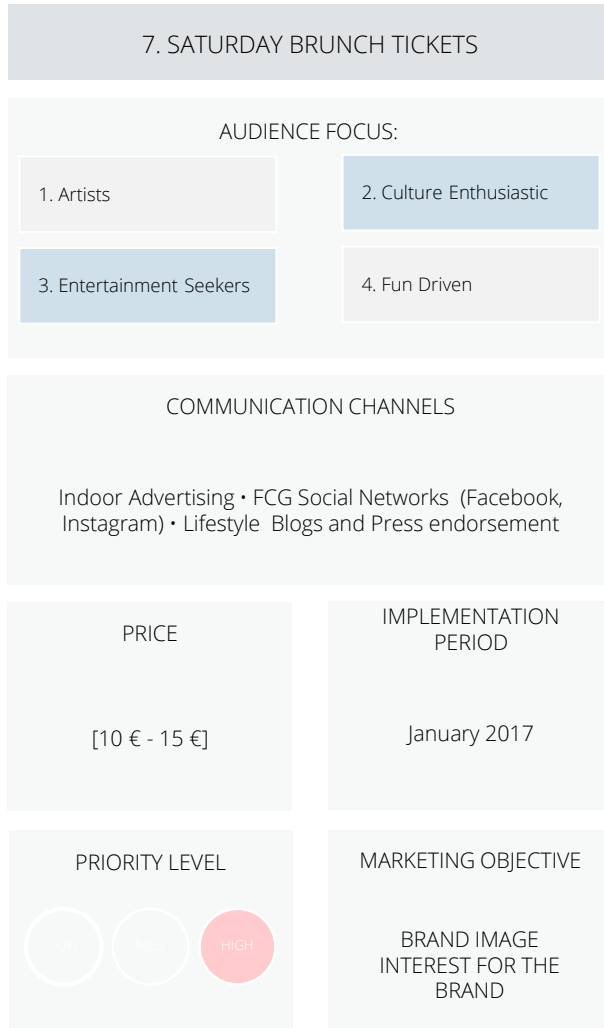
Fig. 81: Contemporary art at Biennale Arte Venezia and Contemporary Painting at Tate Modern

“Acho que muitas vezes os museus têm um discurso já muito consistente, muito unificado (...) numa galeria eu não conheço nada, é como uma chapada, gosto mais.”
(Art Library interviews – 27, Plastic Artist, M)

“[Em Serralves] tentam trazer artistas novos que são importantes na Europa, no momento...e pelo menos uma ou duas vezes por ano têm artistas de renome internacional, assim mais badalado no momento. Isso é importante num museu ou num centro de artes. A Gulbenkian e a Culturgest ficaram para trás.”
(Art Library interviews – 27, Plastic Artist, M)

MEDIUM-TERM STRATEGY

B. MARKETING PLAN • WOW-EFFECT INITIATIVES • SATURDAY BRUNCH TICKET



A combined offer of brunch and museum-entrance is recommended in order to enrich the experience of the visitors every Saturday.

This initiative is especially important for Culture enthusiasts and Entertainment Seekers. The former values multi – sensorial experiences while the latter interprets Cultural activities as a social moment.

Combined tickets should be made available at the cafeteria – Gelataria – as well as at museum box-offices.

This initiative would be an opportunity to attract Millennials from the cafeteria to the museum exhibitions, and also to create an aura of trendiness around FCG, boosting its brand image.

For this action, the creation of *word – of – mouth* will be critical. Therefore, establishing partnerships with media (e.g. TimeOut, New in Town) and with bloggers can be decisive. In this case, Social Media plays also a central role and should be the main channel used to communicate it externally. Inside FCG the communication should take place at museum’s box office, cafeteria and its surrounding areas. The communication message needs to be

simple and appealing, highlighting the experience and the social moment behind it.

Several menus should be offered, one fixed option that offers free entrance to the Permanent Collection and other variable menus according to the temporary exhibitions being displayed at the museum:

(1) **Gulbenkian brunch** (Brunch + FCG Museum Permanent Collection): The menu can include some elements of the Armenian cuisine

(2) **Delaunay brunch** (Brunch + Temporary): As an example this menu could be inspired by Russian cuisine, or use the circle as dominant theme, where every element composing the menu would be round.

Similar successful initiatives combining meals and arts experiences were taken abroad in other renowned Cultural Institutions namely at CCCB (Barcelona), Allentown Art Museum (Pennsylvania), Bode-Museum (Berlin) and Hunter Museum (Tennessee) (Appendix 34).

MEDIUM-TERM STRATEGY

B. MARKETING PLAN • WOW-EFFECT INITIATIVES • OPEN DAY (1/2)



The reintroduction of Fundação Calouste Gulbenkian to Millennials should be anchored by an Open Day, in the last weekend of September, where the whole Foundation would be open with several activities, inside and outside the main buildings, pertaining to all art forms. During the Open Day, all Museums should have free entrance and all shows should be for free. This disruptive approach to the promotion of culture might enable to bridge the gap between Millennials' perception of FCG and its offer.

The Open Day can cover art forms such as: (1) Music; (2) Fine Arts; (3) Theatre.

The event should also be supported by complementary services such as Food and Beverages, so that individuals may remain in its premises and enjoy the most out of the programme.

Other institutions, both national (e.g. Serralves, since 2004) and international (e.g. MET), have already implemented these yearly initiatives which have been a success (Fig. 82).

“Têm um ótimo espaço para fazer um sunset (...) Podiam fazer um evento qualquer cá fora, uma banda de jazz ou assim a tocar
22, Engineer Student, M

“O presidente da fundação [Serralves], Luís Braga da Cruz, disse esperar que, depois do grande sucesso da edição do ano passado, que recebeu mais de 140 mil visitantes, as mentalidades de quem não visita o museu e os espaços de Serralves se alterem: “Dizem que é longe, que é caro, que não querem conhecer”. Com o argumento de que, como sempre, a entrada neste festival é gratuita, Braga da Cruz espera cativar ainda mais pessoas.”¹⁵

“Mais relevante, para Odete Patrício [Directora Geral da Fundação Serralves], é que "o Serralves em Festa abriu o parque à comunidade, desmistificou a ida a Serralves, tornou-a fácil" ao longo da dúzia de edições em que o evento apostou na missão de "educar para a arte.”¹⁶



Fig. 82: Serralves em Festa (Open Day)

¹⁵ Neves, A. 2015 Um pouco de todas as artes no Serralves em Festa. Jornal Público. Retrieved 07/12/2015

¹⁶ Jornal de Notícias. (2015) Serralves em Festa arranca com "melhor sábado de sempre". Retrieved 07/12/2015

MEDIUM-TERM STRATEGY

B. MARKETING PLAN • WOW-EFFECT INITIATIVES • Open day (2/2)

Regarding the music programme, several groups can play throughout the event, both in the Amphitheatre and in the Grand Auditorium. The groups can be small ensembles of the Gulbenkian Orquestra or Choir, or guest artists. (e.g. Deolinda, António Zambujo, DAMA, The Gift, Capitão Fausto). The concerts should be continuous and rotating.

Smaller and more intimate concerts can be done in sections of the garden, in the main halls of the buildings, the cafeterias or inside the museum space itself, in combination with the artworks' displayed. Some of the concerts could take place in unexpected conditions (Fig.83).

Furthermore, when it comes to Fine Arts, FCG can display art installations or artworks (e.g. statues) throughout the garden (Fig.84). The exhibit containing the winners of the MOSTRA Art competition can be premiered during the Open Day. FCG can also invite contemporary artists to create artworks that establish a dialogue with their existing pieces in the permanent collection.

Theatre Performances could be presented throughout FCG's Spaces, such as the garden, the

Grand Auditorium, or even within the museums. There could also be musical performances accompanied by theatrical representations, or even small excerpts of operas.

The activities should be supported by other services such as Food and Beverages trucks (Fig.85). FCG should also promote a book fair within its premises. A partnership with a Radio Station (e.g. M80, Comercial) would help to communicate the event with a live coverage of the activities.

The digital communication plays a key role in the promotion of this event as it is one of the main sources of information of the Millennial generation. Thus, the Facebook page should be used to promote it, by posting updates on the upcoming performers and live sharing/coverage of the concerts. Besides that, the website of FCG should also be used as a communication channel. Outside FCG, an intense communication plan on outdoors and mupis shall be performed. This campaign can be split in strategic areas of Lisbon as well as in university campus. Moreover, a specialized campaign for cinema advertisement should be developed, as it is one of the most attended activities by Millennials.



Fig. 83: Suspending Piano at Virada Cultural in São Paulo



Fig. 84: Art Instalations in the Park



Fig. 85: Art Instalations in the Park

MEDIUM-TERM STRATEGY

C. IDENTITY

As previously mentioned, the proposed recommendations for the Medium-Term Strategy aim to approximate FCG and Millennials Artists, Millennials Culture Enthusiasts and Millennials Entertainment Seekers, without substantially changing its current identity and offer.

According to Kapferer¹⁷, the Brand Identity is an aspiration concept defined by the Brand Managers, with the objective of clarifying the brand's meaning, aim and self-image. The identity should be able to stress out the main values, core competencies and the different characteristics that make the brand unique. Doing so, it is possible to develop a set of dimensions that justify the existence of the brand. In order to organize the identity of a brand, Kapferer developed a prism composed by six different dimensions: physique, relationship, reflection, self-image, culture and personality (Fig. 86).

Some of them are possible to identify in the external universe of the brand, while the others make part of very specific internal aspects of the brand itself.

The first dimension, the **Physique**, should highlight

the most salient features of the brand, both tangible and intangible, that can be objective (i.e. specific characteristics that immediately come to mind when the brand is mentioned) or emergent (not immediately recognizable). The category where the brand is present should be specified in this dimension.

The second facet, the **Relationship**, has the objective to specify what the brand wants to give to the consumers. It should state the exchanges or transactions that engage the brand with its consumers.

The third dimension of the Kapferer prism, the **Reflection**, is dedicated to the description of the desired consumer. At this point it is important to make clear that the reflection is different from the potential target. The reflection goal is to project the consumer, meaning that it should represent what the Brand Manager wants the consumer to be.

The **Personality** is the fourth dimension of this model where the brand is characterized like if it was a human being. The character of the brand is

transmitted through its communication.

The fifth dimension of the Kapferer model is **Culture**, corresponding to the set of values that inspires the brand, meaning the foundations/heritage that sets its uniqueness.

The last facet of the prism is about the **Self-image** of the brand. It specifies what the consumers feel or think while using the brand.

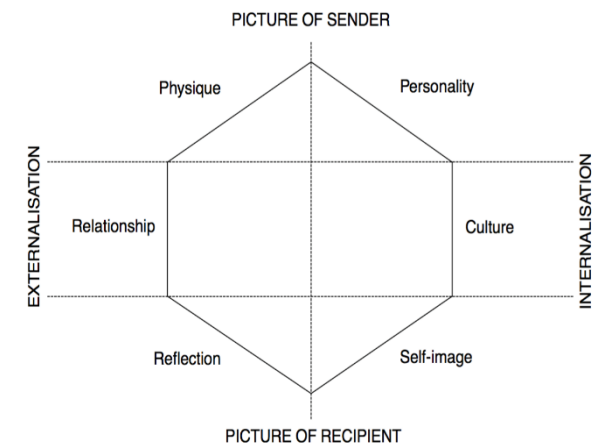


Fig. 86: Kapferer Identity Prism

¹⁷ Kapferer, Jean Noël. 2008. "Brand Identity and Positioning." in New Strategic Brand Management 4th edition, pag.171-199. Great Britain: Kogan Page Limited

MEDIUM-TERM STRATEGY

C. IDENTITY • CURRENT BRAND IDENTITY

PHYSICAL

Cultural institution; Logo; Coin; Garden; Orchestra & Choirs; Buildings
(Headquarters, Auditorium, CAM, Calouste Gulbenkian Museum)



PERSONALITY

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

RELATIONSHIP

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

CULTURE¹⁸

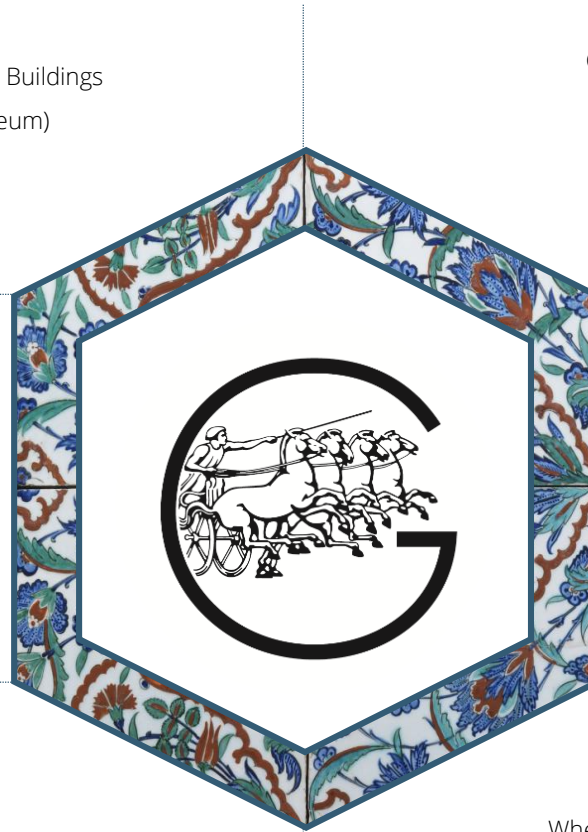
Philanthropy, Respect, Diversity, Tolerance, Preserving environment, Community, Relationship between man and nature, Foster spirit of curiosity

CUSTOMER REFLECTION

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

SELF-IMAGE

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.



¹⁸ Fundação Calouste Gulbenkian. 2015. “A Fundação”. <http://www.gulbenkian.pt/Institucional/pt/Fundacao/AFundacaoCalousteGulbenkian>

MEDIUM-TERM STRATEGY

C. IDENTITY • PROPOSED BRAND IDENTITY

PHYSICAL

Cultural institution; Logo; Coin; Garden; Orchestra & Choirs; Buildings
(Headquarters, Auditorium, CAM, Calouste Gulbenkian Museum)



PERSONALITY

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

RELATIONSHIP

Promote: Excellence in High Art* ("only the best is enough"); *Art valued by Millennials*
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

Someone that **seeks values** cultural enrichment;
Someone that **appreciates is open** to experiment Classical Music and/or Fine Arts;
Someone **intellectual, independent and self-confident curious** that **seeks to learn more**;
Cosmopolitan.



CULTURE ^{a)}

In the world: Respect and Tolerance for cultural diversity and high-sense of Philanthropy
In the Portuguese society: Responsible and Visionary approach to cultural and artistic production; Foster spirit of curiosity
Among Millennials: Open and dynamic towards new generations.

SELF-IMAGE ^{b)}

When I go to FCG I feel **privileged welcomed and surprised**. I feel I can trust on the selective programming of FCG and appreciate **renowned art** that I am attending the forefront of cultural happenings and I feel proud to share it with my peers. I feel **culturally enriched** that I am living an unique and complete experience **in a relaxing environment** because of FCG's unmatched **atmosphere and surroundings**.

^{a)} The Culture dimension was designed taking into consideration the most important values that set the uniqueness of FCG incorporating the dynamism it should have towards the new generations.

^{b)} Regarding the Self-image, the changes pretend to highlight the inclusion of all generations and the social attractiveness of FCG provided by the experiences being offered.

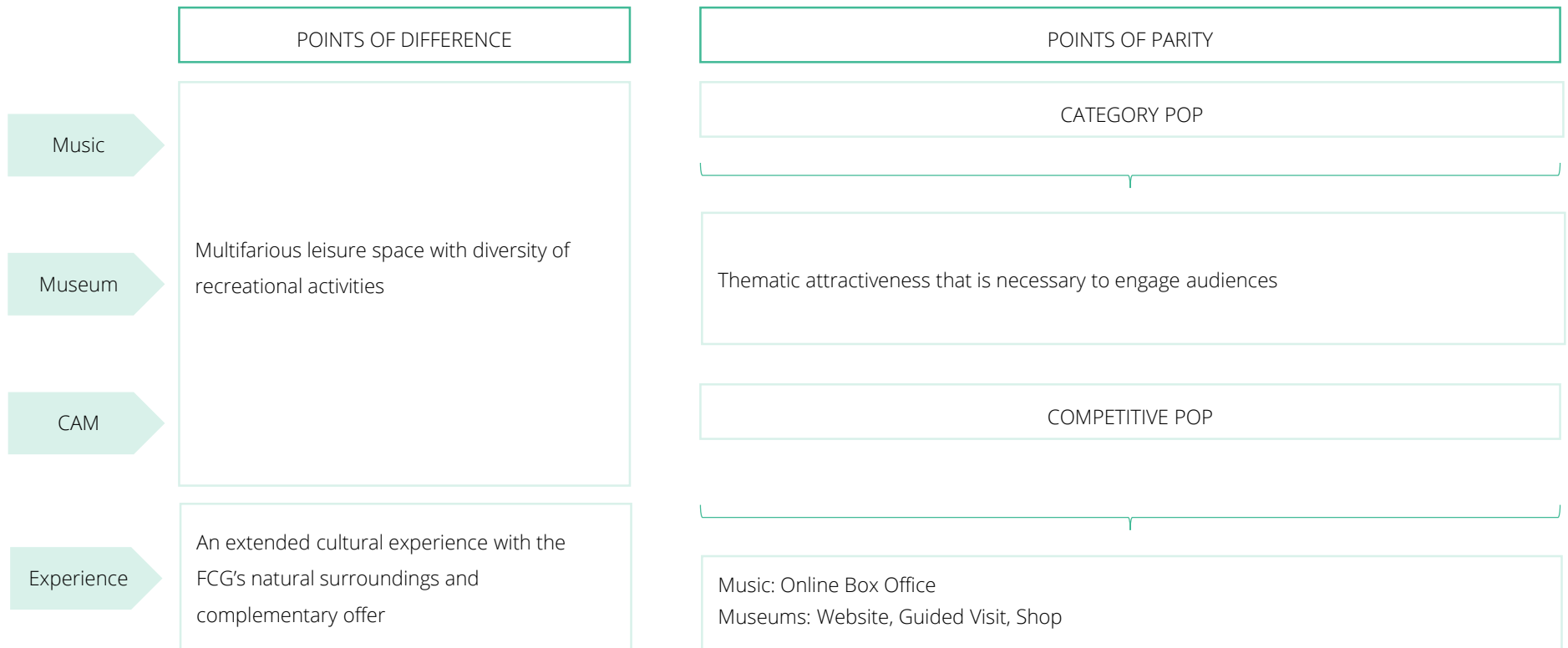
LONG-TERM STRATEGY

LONG-TERM STRATEGY

A. POSITIONING

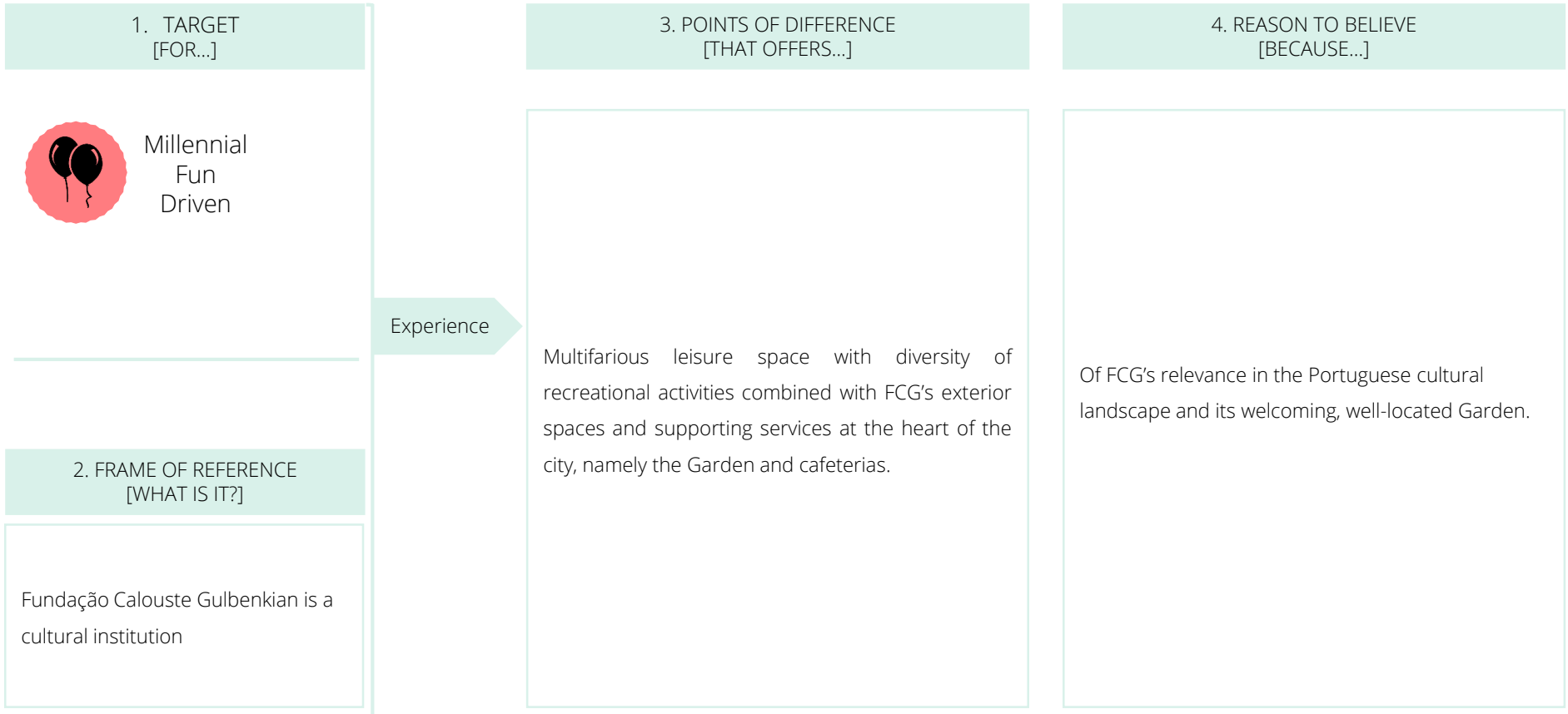
The last segment, composed by Millennial Fun Driven, should consider as competition all high art offer, at the Product Type Level; Cultural or artistic events, at the Category Level and all entertainment activities at the Product Class Level.

Regarding the Perceived Benefit Level, all brands offering a leisure moment should be considered as competitors.



LONG-TERM STRATEGY

A. POSITIONING • MILLENNIAL FUN DRIVEN





LONG-TERM STRATEGY

B. MARKETING PLAN

WOW EFFECT INITIATIVES

LONG-TERM STRATEGY

B. MARKETING PLAN • WOW-EFFECT INITIATIVES | GRAND EXHIBITION

| | |
|---|--------------------------------|
| GRAND EXHIBITION | |
| AUDIENCE FOCUS: | |
| 1. Artists | 2. Culture Enthusiastic |
| 3. Entertainment Seekers | 4. Fun Driven |
| COMMUNICATION CHANNELS | |
| Digital Channels • Outdoor • mupis • Radio Advertising • Printed Advertising (e.g. Metro) | |
| PRIORITY LEVEL | MARKETING OBJECTIVE |
| LOW MEDIUM HIGH | BRAND AWARENESS BRAND IMAGE |
| PRICE | DATE |
| 8€ | 2019/2010 Music Season |

The insights from the research allowed to identify several important aspects regarding the Darwin Exhibition. It was reminded as one of FCG's best exhibitions that created a very positive impression due to its engaging approach regarding to the materials, layouts and interactive platforms provided to the visitors.

"Lembro-me de ter ido à Exposição do Darwin. Penso que antes disso já tinha visitado, mas não me recordo o que fiz. Era uma exposição muito grande, tinha um pouco daquilo que o Darwin foi descobrindo ao longo da viagem – algumas espécies, coisas que sobraram, criações. Acho que foi uma boa forma de explicar aquilo que o Darwin viu, foi uma boa forma de chegar à conclusão da teoria da evolução."

(19, Engineer Student, M)

Given this success, as well as the diversified audience it was able to attract, it is recommended to create an annual Grand Exhibition using this format.

The themes addressed should cover easily recognizable subjects (e.g. revolutions, oceans, cities/urbanism, health, civilizations). The experience should follow the example of Darwin Exhibition and The Design Museum, London: The Christian

Louboutin retrospective¹⁹ (Fig.87).

The exhibition should privilege some important aspects: it should have a fun and attractive environment, interactive platforms fostering a multi-sensorial experience and the content should be easily understandable for a non expert audience.

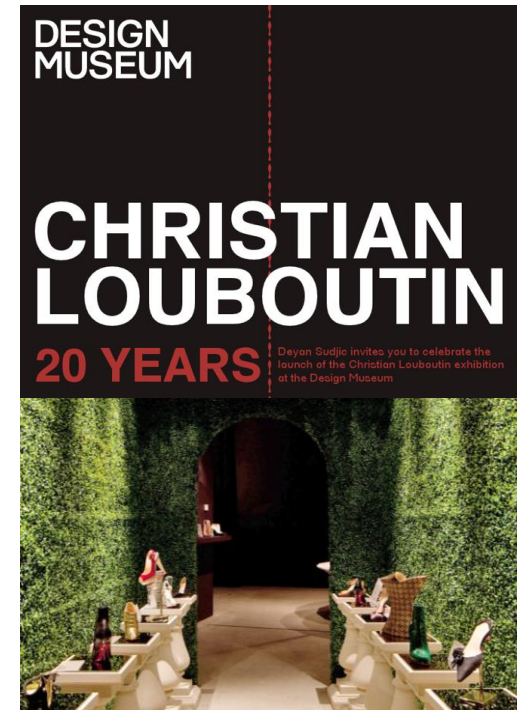
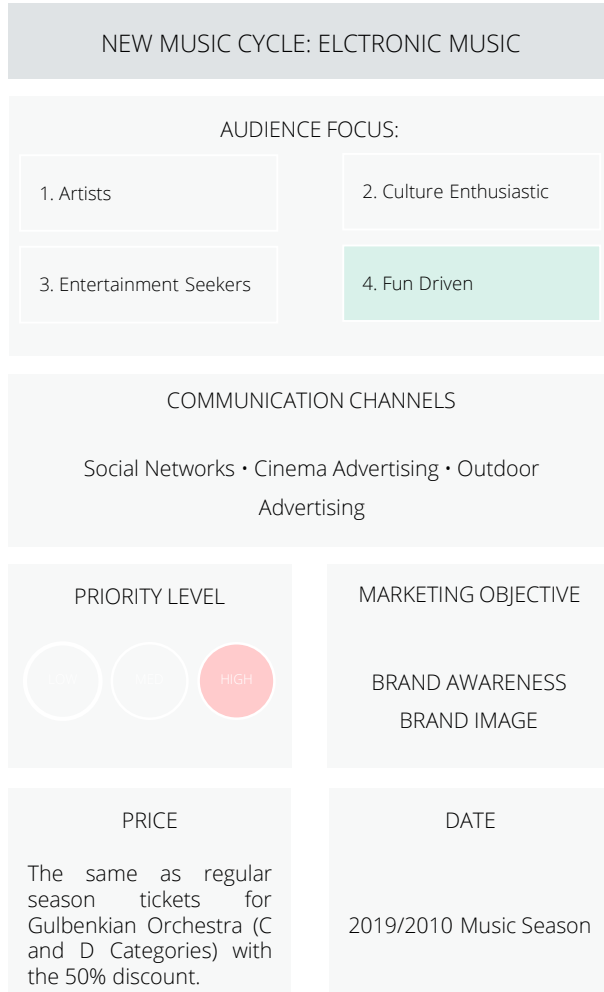


Figure 87 : Christian Louboutin Exhibition poster

¹⁹Design Business Association. 2014. "The Design Museum, London: The Christian Louboutin retrospective" in WACC

LONG-TERM STRATEGY

B. MARKETING PLAN • WOW-EFFECT INITIATIVES | NEW MUSIC CYCLE



Research showed that classical music is not very popular among Millennials from Social class C1: Fun Driven. In order to attract this group, FCG needs to adjust its offer to this target in a disruptive way. Therefore it is recommended to use FCG's internal resources – the resident Orchestra – to play musical genders that are aligned with Millennials' interests, namely rock and electronic music. In fact this type of approach is used by emerging contemporary ensembles such as the Heritage Orchestra (Fig.88). This orchestra is influenced by contemporary culture and aims to create unexpected experiences, more than relying on the intrinsic value of a reputable repertoire. These concerts should be presented at FCG – both in the Grand Auditorium and outdoor Amphitheatre – but also performed at events that are popular among Millennials, namely Music Festivals such as NOS Alive or Rock in Rio. This is extremely important to create brand awareness for those that do not recognize FCG's brand or its offer. Besides, for Millennials that have a deeper knowledge about the institution, it is important to shift their perceptions from an "elitist and erudite institution", to a more open and inclusive one.



Fig. 88: Heritage Orchestra

"Heritage Orchestra is the orchestra that rocks out arenas, messes with other peoples music, and keeps orchestral tradition in the cellar. Since 2004 this renegade ensemble has written it's own music, veered wildly between genres, and collaborated with a diverse and high profile array of artists."²⁰

"Embora me interesse, ainda não me despertam curiosidade suficiente para ir lá, interesse-me por música mas não gosto muito de música clássica."
23, Management Student, F, Social Class B

"Embora não saiba o programa, acho que na Gubenkian deve passar música clássica – a puxar muito sempre para o erudito, e nunca para uma parte mais jovem, contemporânea, pop ou rock."
23, Management Student, F, Social Class B

"Como provavelmente é clássico, não sei até que ponto conseguiria aguentar isso com frequência, ou se seria muito estranho para no fim tirar proveito - Música clássica não é muito atrativa para jovens, jazz mais ou menos, mas clássica é mais difícil. Não sei se é por nunca termos aprendido a ouvir, se calhar tem a ver com isso. ."
24, HR Student, D, Social Class C

²⁰ Heritage Orchestra. 2015. "About". Retrieved 17/12/2015 from <http://www.theheritageorchestra.com/>

LONG-TERM STRATEGY

C. IDENTITY

PHYSICAL

Cultural institution; Logo; Coin; Garden; Orchestra & Choirs; Buildings
(Headquarters, Auditorium, CAM, Calouste Gulbenkian Museum)



RELATIONSHIP ^a

Promote: Excellence in High Art (“only the best is enough”); Art valued by Millennials related to current broad themes and well-known artists

Communicate: Making high Art available to everyone;
Educate: Transformative role in education and self-improvement; Develop a spirit of curiosity towards art and culture. Demystify Culture, making it accessible to everyone.

CUSTOMER REFLECTION

Someone that values cultural enrichment;
Someone that is open to experiment Classical Music and/or Fine Arts;
Someone curious that seeks to learn more;
Outgoing;
Cosmopolitan.



PERSONALITY ^b

Cult; Community-oriented; Reliable; Committed; Passioned;
Sophisticated; Inspiring; Dynamic;
Sociable; Trendy; Open-minded;

CULTURE ^c

In the world: Respect and Tolerance for cultural diversity and high-sense of Philanthropy
In the Portuguese society: Responsible, Inclusive and Visionary approach to cultural and artistic production;
Foster spirit of curiosity; Bring generations closer together
Among Millennials: Open and dynamic towards new generations.

SELF-IMAGE ^d

When I go to FCG I feel welcomed and surprised, I feel that I am attending the forefront of cultural happenings and I feel proud to share this experience with my peers. I feel that I am living an unique and complete experience because of FCG's unmatched atmosphere and surroundings.

^a The Relationship should highlight the need for offering current themes that are interesting for Millennials.
^b The Personality should become more open in order to accommodate new cultural activities valued by Millennials.
^c The Culture should be inclusive so that everyone feels welcome at FCG.
^d The Self-Image should focus on the experience rather than on the cultural activity itself.

CONCLUSIONS

| | | |
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| 2 | LIMITATIONS AND FURTHER RESEARCH | 111 – 113 |

FINAL REMARKS

The Art and Culture paradigm is changing with the emerging of the Millennial generation. Other benefit levels besides the intrinsic appreciation of art are gaining importance. Factors as ambiance, co-creation, interactivity, storytelling, and connectivity are becoming equally or even more valuable for this generation. FCG should constantly keep updated about these desired benefits and take advantage of them to differentiate itself.

The strategy proposed in this report has a chronological approach: it is partitioned in a medium and long term strategies with the respective implementation periods. However, it is crucial to understand that each of the identified segments have distinct behaviours and motivations and, thusly, require different initiatives in order to be attracted. The farther these segments are from FCG, the greater the need for a more extensive adjustment of its initiatives – their magnitude and scope – which is most likely going to entail some additional costs: either they might demand more from FCG's resources, or they might provoke a negative response from an already established public and/or a more conservative cultural media outlet.

Hence, FCG should choose which of the uncovered segments they are willing to target, taking into consideration the necessary adjustments.

In addition, the success of the implementation for these proposed measures relies upon the cohesiveness and cooperation of all of FCG's Departments. Every initiative developed and presented to any public, either current or potential, should bears a unified identity and convey a clear understandable message.

It cannot be said too often that Gulbenkian cannot rely exclusively on the intrinsic

value of its offer. For a non-specialized audience - such as the entirety of the Millennial segments, excluding the Millennial Artists - the artistic experience itself is not enough: there is a need to relate these activities not only to personal benefit, associated to self-development, but also to a social benefit, conveyed by the possibility of sharing their experience with others, both physically and virtually.

LIMITATIONS AND FURTHER RESEARCH (1/3)

With the purpose of answering the question “What should FCG do in order to attract the National Millennials”, the research was conducted at several levels. This chapter aims to highlight the limitations of this study.

Firstly, in order to design the **Qualitative Research** some assumptions were adopted and agreed among the parties involved in the project, namely FCG’s Marketing Team, the Thesis Advisor and the Research Team. These assumptions were necessary in order to decide the scope of the sample. Therefore, it was established that (1) at this point, Millennials from Social Classes C2 and D were out of reach for FCG, and would also require excessive effort taking into account the project’s length and the resources available, and thus should be excluded from the Research; (2) Millennial Art Professionals and/or Students tend to be more interested in cultural/artistic events than the average Millennial and could bias the research’s results and, therefore, they were not considered for the Qualitative Research. Finally, (3) the attribution of Social Classes for all of the surveyed/interviewed Millennials

followed a proxy developed by Marktest that crosses level of education with employment. As many Millennials are still economically dependent from their families, whenever they were not working on their field of study, the employment considered was the highest job position of their parents. This compromise avoids surveying for household income, which might be considered a sensitive topic – prone to be inaccurately reported. Nonetheless, at this stage of their life-cycle, some Millennials may be transitioning between Social Classes – this volatility could have led to their misplacement in the analysis and, consequently, lessened the observed impact of Social Class on the results.

Additionally, when considering the **Qualitative Research**, it is important to notice that the research presented some constraints: (1) Every member of the team conducted one-to-one interviews, and therefore the circumstances, namely the place where the interviews took place and the approach to the questions, could not be directly replicable. (2) It was not possible to interview the same number of Millennials from Social Class C1 and Social Classes A

and B, due to difficulties in reaching the former through the team member’s available network, given the project’s time constraints.

Secondly, the conducted **Observations** present several limitations as they comprise a limited period of time (approximately 2 months) and portray specific moments of a day. Consequently, the time span of the project has clearly influenced the research, namely due to (1) the weather conditions that may influence visitors’ behaviour (e.g. it might be the case that the number of visitors for in-door activities benefit from bad-weather conditions); (2) the difficulty of attending all types of activities and events taking place at FCG, resulting in a partial vision of the core activities (e.g.: only four out of eight Music Cycles were observed); (3) The impossibility to observe fluctuations in Millennials’ attendance to FCG all-year round (e.g. How different is their attendance in the Holiday periods?). It was not possible to access to the box offices’ data as well as the analysis of satisfaction questionnaires conducted at the exit of the exhibitions.

LIMITATIONS AND FURTHER RESEARCH (2/3)

Thirdly, due to time constraints, the **Additional Qualitative Research** conducted at FCG's Art Library for the second phase of the work project does not take into consideration the Millennial Professionals and/or Students of Performative Arts.

Thus, some subjects – which the report could only briefly mention – could require further research in the future, namely:

1. WHAT SHOULD FCG DO IN ORDER TO ATTRACT FINE ARTS MILLENNIALS?

The research conducted about this group only employed a small-scale Qualitative Research, which did not cover: (i) what are these segments' different cultural needs?, (ii) how is an high art offer framed in their day-to-day lives? And in their professional lives?, (iii) how does their artistic interests influence their culture consumption?, (iv) what is their relationship with FCG and (v) is FCG's offer aligned with their interests?

2. WHAT SHOULD FCG DO IN ORDER TO ATTRACT PERFORMATIVE ART MILLENNIALS?

As was mentioned during the report, no further

research was conducted on this group due to time and resource constraints. Besides covering the topics pertaining to the Fine Art Millennials, there is also a need to: (i) understand which sub-groups are present within this segment and, more specifically, (ii) how the Music Millennials, which are closer to FCG's core offer, fare along this and other cultural institutions.

3. WHAT IS THE IMPORTANCE OF THE DESCOBRIR PROGRAM?

As was showed in the research, having a first contact at FCG during childhood has a strong positive effect on the return rates to the FCG's core activities. However, this study can be subject to a deeper analysis as it spanned to topics which were beyond the scope of the project. For example, what is the impact of this first contact on return frequencies for each activity? Moreover, which type of DESCOBRIR initiatives yield the highest future return frequencies (i.e. after 18 years old)? This could require a longitudinal study that would monitor different Social Class individuals and the development of their relationship with FCG, accordingly with their experiences. Indeed, if DESCOBRIR is the most

effective tool to secure future attendances, it should require a closer evaluation of its initiatives.

Nevertheless, DESCOBRIR also comprises activities for adults, including Millennials. There is still the need to study the effectiveness of these initiatives, for example, what is the likelihood of Millennials returning to a DESCOBRIR activity after their first? What activity formats do they prefer?

4. WHAT BRAND ARCHITECTURE SHOULD THE FCG BRAND ADOPT?

Brand Architecture specifies the structure of the brand portfolio and the scope, roles and interrelationships of the portfolio brands²¹. Kapferer²² identifies several architectures, one of which closely reflects FCG's structure: the Source Brand Strategy, a two-tier brand structure where the mother brand is visible, along with the branded name of each product/service. In this case, FCG, the Mother Brand, is followed by the services' Brand (e.g. Música, DESCOBRIR). Doing so, Gulbenkian is endorsing the quality of its service Brand (Fig 89, next page).

²¹ Strebinger, A. 2004. "Strategic Brand Concept and Brand Architecture Strategy - A Proposed Model". *Advances in Consumer Research*, 31, 656-661.

²² Kapferer, J.N. 2008. *The New Strategic Brand Management*, 4th edition. Great Britain: Kogan Page Limited

LIMITATIONS AND FURTHER RESEARCH (3/3)

However, the conducted research indicated that consumers look at FCG Brand as a whole and dismiss the second tier of the structure (e.g. Música and DESCOBRIR). Furthermore, a closer inspection of FCG's organizational design – complemented by the internal interviews – revealed that this architecture might only be reflecting an internal structure and may not be the optimal way of presenting and communicating its brand.

5. HOW SHOULD FCG DEFINE ITS DIGITAL STRATEGY?

One of the main insights of the conducted research pointed out the importance of social media as a source of information and communication tool, especially for a Millennial Audience.

Although this report attempted to provide some recommendations to the identified problems – supplementary research is required to understand: (i) how do Millennials use social media to interact with culture?, (ii) what post typology and targeting should be used to optimally reach Millennials?, (iii) how should FCG's services be communicated

through social media and how many channels should exist?

Concluding, a project of this nature, constrained by time and resources, is bound to struggle with covering all perspectives of a broad topic, especially when considering a complex institution such as FCG. However, this project paved the way for a deeper understanding of a segment which has been overlooked by FCG for quite some time.

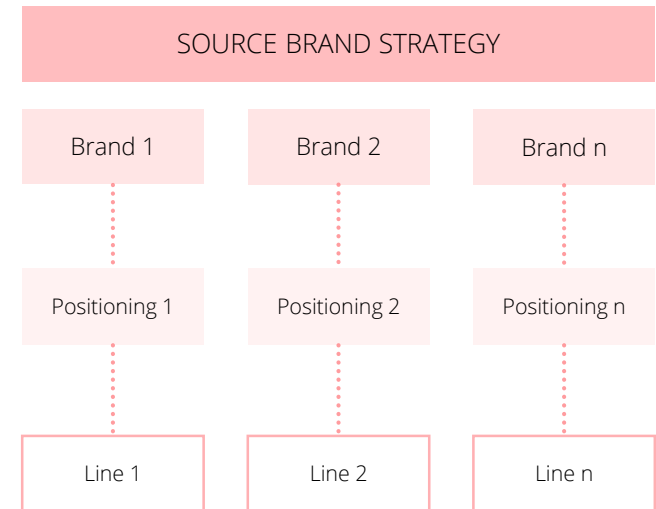


Fig. 89: Brand Architecture - Source Brand Strategy Structure

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