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**Music festivals and cultural initiatives as a way of revitalizing inland
Portugal
The Case Study of BONS SONS Festival**

Maria Mafalda de Brito Guerreiro Alves

Master in Marketing

Supervisor:
Professor Mónica Mendes Ferreira, Invited Assistant Professor
ISCTE Business School

October, 2020



**BUSINESS
SCHOOL**

Department of Marketing, Operations and Management (IBS)

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Acknowledgments

This project was all about things that speak to my heart, and that was precisely one of the reasons that got me to succeed in finishing it. The other reasons that got me to the finish line are not reasons, are people. Firstly, I would like to thank my family, especially my parents, for my upbringing and for an exemplar education. And to Afonso and Miguel, for standing out from the crowd.

To my grandmother, for her help during the last months of this crusade.

To all my friends for helping me every time, in so many ways.

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To Jorge, Luís, Alexandre, Diogo, Rui, Leonor, Cristina, José, Maria José, Zé, Ana and all the beautiful people I met at BONS SONS that took the time to talk to me and offered me a place at the village of Cem Soldos, where I really felt close to home.

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Thank you all.

“(…) if you ever doubt the true value or real purpose of arts marketing, I would urge you simply to remember the first time you yourself were taken to a gallery, theatre or concert and were moved or inspired. The ‘product’ we have can be unbeatable. The marketing of it requires patience, dedication, enthusiasm, imagination and passion. In return there may not be gratitude at every step but there is community, satisfaction, respect, friendship.

What could be more satisfying?”

Ivan Wadeson, Ex-Chair of Arts Marketing Association

Resumo

O impacto da industrialização e globalização trouxe enormes desafios e transformações às regiões rurais e interiores do país. Em Portugal há um processo contínuo de bipolarização e litoralização da população à volta das duas áreas metropolitanas principais, Porto e Lisboa. Numa era em que a litoralização é uma realidade e o interior de Portugal está a passar por uma grande redução na sua população ativa, é também possível verificar um fenómeno que se desenvolve em paralelo: a emergência de festivais de música, arte e cultura por todo o território nacional, incluindo em regiões do interior. Segundo a APORFEST – Associação Portuguesa de Festivais de Música – desde 2016 que o número de festivais organizados em território nacional cresceu mais de 23%, desde 246 em 2016 a 311 em 2018.

Este caso prático terá o propósito de abordar esta tendência de crescimento dos festivais de música em Portugal e ao mesmo tempo analisar realidades tais como o subdesenvolvimento das regiões do interior focando o caso do BONS SONS, um festival de música e uma iniciativa cultural que revitaliza a região. O objetivo é apresentar o BONS SONS e a realidade que o rodeia e constrói, usá-lo como exemplo a seguir para outras iniciativas e contribuir para o seu desenvolvimento.

Primeiramente, será apresentada uma contextualização temática e do objeto do caso prático. Depois, um conjunto de perguntas cujas respostas estarão na informação providenciada pela contextualização, nas entrevistas feitas e na análise da literatura sobre marketing e outros conceitos necessários. Por último, uma proposta de resolução será providenciada bem como um plano de animação com sugestões a discutir e trabalhar em sala de aula.

Palavras-chave: Marketing das Artes, Marketing Cultural, Marketing Musical, Festivais de Música, Iniciativas Culturais, Marca, Comunicação.

JEL Classification System: M31 – Marketing

P25 – Urbano, Rural e Economia Regional

Abstract

The impact of industrialization and globalization brought great challenges and transformations to the rural and inland regions of the country. In Portugal there is higher population density along coastal areas as well as a bipolarization of it around the two main metropolitan areas, Porto and, especially, Lisbon. In a time where this is a reality and inland areas in Portugal are witnessing a major decrease of its active population, it is also possible to spot a phenomenon rising in parallel: the emergence of music, arts and cultural festivals occurring across the country, including in inland regions. According to APORFEST – Associação Portuguesa de Festivais de Música – from 2016 the number of music festivals held across national territory grew more than 23%, going from 249 in 2016 to 311 in 2018.

The purpose of this thesis is to tackle the trend of the growing sector of music festivals in Portugal, and, at the same time, addressing existing realities such as the underdevelopment of inland regions by focusing on the case of BONS SONS, a music festival and a cultural initiative that revitalizes the region. The goal is to present the festival in all its dimensions, to use it as an example for other initiatives as such and to contribute to its development.

Firstly, a contextualisation of the situation will be presented. Then, a group of questions will be put together, whose answers lie in the information provided by the contextualisation, in the interviews held and in the literature review on marketing and other necessary concepts. Later, a resolution proposal will be provided as well as an animation plan with suggestions to discuss and work in class.

Keywords: Arts Marketing, Cultural Marketing, Music Marketing, Music Festivals, Cultural initiatives, Branding, Cultural Initiatives, Communication.

JEL Classification System: M31 – Marketing

P25 – Urban, Rural, and Regional Economics

Index

Acknowledgments	iii
Resumo	v
Abstract	vii
Chapter 1. Case Study Context	1
1.1. Portuguese market of music festivals	3
1.2. Who is consuming Portuguese music festivals?	6
1.3. BONS SONS Festival	8
1.3.1 BONS SONS: The manifesto	11
1.3.2 Social Projects at BONS SONS	12
1.3.3 Sustainability – BONS SONS Eco plan	13
1.3.4 Who attends BONS SONS	13
1.3.5 Local impact of BONS SONS	17
1.3.6 Communication performance of BONS SONS	21
1.4. Trends of a post pandemic, the “new normal”	23
1.5. Competitors	26
1.6. Cem Soldos e Tomar – A brief characterization	29
Chapter 2. Questions	31
Chapter 3. Teaching Notes	33
3.1. Case Target	33
3.2. Pedagogical objectives	33
3.3. Literature review	33
3.3.1 A brief introduction to arts marketing	33
3.3.2 Rural development through culture and arts marketing	43
3.3.3 The creative turn: cultural tourism	43
3.3.4 From product marketing to the experience economy	45
3.3.5 Branding in the digital era: crowdcultures, social media and e-wom	47
3.3.6 Integrated Marketing Communication (IMC)	51
3.3.7 Sponsorships, branding and congruency in music festivals	55
3.4. Analytical framework presentation	58
3.5. Animation Plan	59
3.6. Animation Questions	61
	vii

3.7	Resolution Proposal	61
3.8	Resolution Slides	75
	Chapter 4. Management Lessons	79
	Chapter 5. Academic Lessons	81
	Bibliographical References	83
	Annexes	87
	Annex A. BONS SONS' Manifesto, released in 2019	87
	Annex B. BONS SONS local impact: how much a person would pay to have a festival such as BONS SONS in her/his municipality	88
	Annex C. Ranking of more mediatic Portuguese festivals	89
	Annex D. BONS SONS Media Performance Indicators 2017/2018	89
	Annex E. BONS SONS Media Performance Indicators: Press	89
	Annex F. BONS SONS Media Performance Indicators: online media	91
	Annex G. BONS SONS Media Performance Indicators: television	91
	Annex H. BONS SONS Media Performance Indicators: radio	91
	Annex I. BONS SONS Media Performance: active vs proactive media results	91
	Annex J. Media coverage timeline vs number of news	92
	Annex K. 2019 BONS SONS Economic and Social Impact	92
	Annex L. Interview with Cristina Ladoeiros, voluntária no BONS	92
	Annex M. Interview with Alexandre Santos, equipa de comunicação do BONS SONS	93
	Annex N. Interview with Pedro Rebelo Pereira, Co-organizador do Festival Mêda +	96
	Annex O. Interview with Jorge Silva, BONS SONS' Director	97
	Annex P. Interview with José Gonçalves, equipa de produção do BONS SONS	108
	Annex Q. Interview with Diogo Moura, equipa de produção/estagiário no SCOCS	111
	Annex R. Interview with Ana Alves, voluntária no BONS SONS	115
	Annex S. Interview with Diogo Sousa, voluntário no BONS SONS	116
	Annex T. Interview with Mónica Ventura, local de Cem Soldos	117
	Annex U. Interview with Maria José, local, 70 anos, reformada	118
	Annex V. New Dominant Logic for Marketing	119
	Annex X. IMC Batra & Keller's Conceptual Framework	120
	Annex W. Stages of Consumer Decision Journey	120
	Annex Y. Consumer Decision Journey	121
	Annex Z. Factors that affect consumer communication processing	122
	Annex A.A. Communication outcomes from different communication options	122
	Annex A.B. Possible Communication Needs and Objectives at Different Stages of the Consumer Journey	123

Annex A.C. Propositions concerning relative strengths of different communication options across consumer journey decision	123
Annex A.D. Trends of a post pandemic, the “new normal”	124
Annex A.E. Occupation rate in touristic accommodation sites	125

CHAPTER 1

Case Study Context

Once the pinnacles of manufacturing and producing, rural areas have suffered with the slow of agriculture caused by globalization and the rise of other industries. As a consequence, problems such as migration of younger generations, increasingly senior populations, decrease in employment, low power to invest in infrastructures and low levels of entrepreneurship have come to light (Hertz, Kusmin, Marre, & Parker, 2014, Balfour, W-P Fortunato, & Alter, 2016).

Depopulation and seasonality in inland regions of Portugal are two main topics that must be taken as the starting point of this project. According to the Portuguese National Institute of Statistical data, from 2011 to 2016, the “32 municipalities that registered an increase of population density are located mainly in coastal areas” and “the inland of the Continent presents lower density populations because of the depopulation process that has been verified in these territories” (INE, 2017). A national media, *Jornal Público*, conducted a news report in 2015, where it stated that until 2040, inland regions will suffer a loss of almost 160 thousand people if nothing changes the course of these regions’ development. As it is shown, statistical data points to a major concentration of population along coastal areas mainly in Lisbon and Porto. In fact, the population density in urban territories is 19 times higher than in rural areas. Regarding seasonality, in 2016, more than half of the night stays in Portugal were registered during the months of July to September, in which Algarve and Alentejo were the regions with a higher rate in this indicator (INE, 2017).

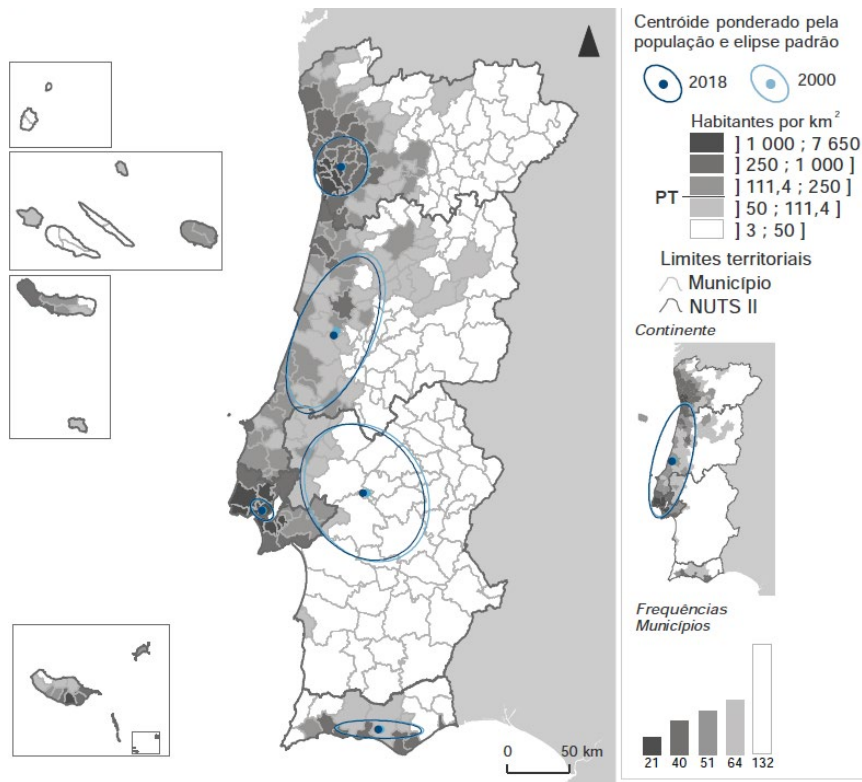


Figure 1.1 Annual estimates of the resident population in Portugal. Source: INE, I.P., Direção Geral do Território, Carta Administrativa Oficial de Portugal - CAOP.

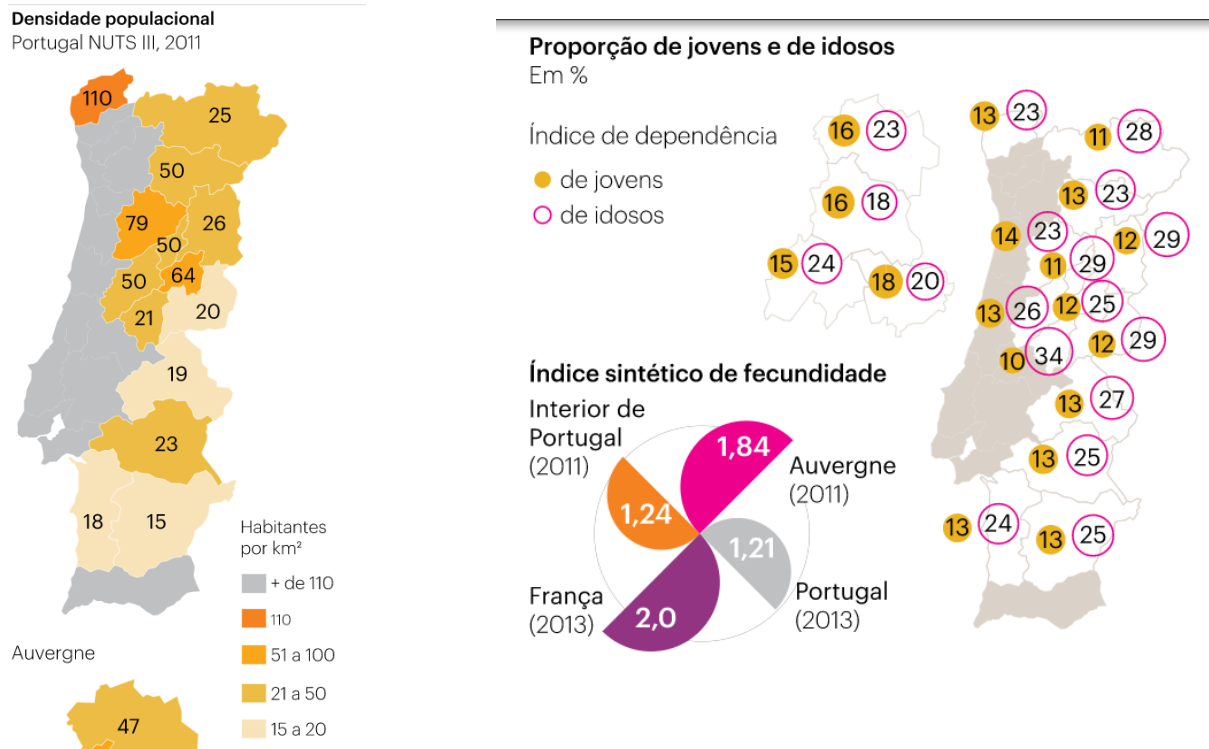


Figure 1.2 Population density, proportion between the age groups of younger and senior People, and synthetic fertility index in Portugal in 2011. Source: Jornal Público¹

Hence, in a time where population is concentrating mainly along the coast and where the inland sites in Portugal are witnessing its active population decrease year by year, it is also possible to spot a parallel phenomenon arising: the emergence of music-focused festivals occurring across inland, less populated sites of Portugal. In 2016 there were 249 festivals held in Portugal, whereas in 2017 a total of 272, representing a growth of 9.2%. This trend remained in the following year, 2018, in which the number of festivals held grew 14.3% (APORFEST, 2018).

AICEP – Portugal Global – Trade & Investment Agency, a government business entity focused in encouraging the best foreign companies to invest in Portugal, analysed the Portuguese cultural and creative industry sector, withdrawing positive conclusions. The sector includes Cultural Heritage, Audiovisual and Multimedia, Visual Arts, Performing Arts, Publishing and Bookselling, Architecture and Design, Crafted Arts and Interdisciplinary Arts. It is mainly constituted by small cultural agents, non-profit bodies and cultural, private entities and private institutions of social solidarity and individual artists. Key indicators show that creative and cultural sector has more than 66 thousand companies and a total of 88 749 employees. The sector's Portuguese GVA is 1,7% and a GVA of 2,6 billion euros. Performing arts, where cinema, television, videogames and festivals are included represent 31, 6% of GVA (Gross value added) of the creative industry, and a percentage of 18,6% of employment (17 084 people).

According to the study developed by Augusto Mateus & Associados (2016), for the ADDICT – Agência para o Desenvolvimento das Indústrias Criativas regarding employment cultural and creative sector represents 4.5% in the Lisbon Metropolitan area and 3.3% in Porto, while the country's average is at 2.7%. Both regions comprise the high value of 67% of the national employment concentration.

1.1. Portuguese market of music festivals

The birth of the Portuguese festival scene dates to the late 60's. Vilar de Mouros was the first music festival the country had ever seen, and the milestone that marked the proliferation of such events until the present days. One of the main reasons for this growth is the fact that they contribute to the development of the region in which they take place. As a phenomenon that is being increasingly acknowledged by political powers, organizers have stronger support when it comes to all types of resources provided by municipalities (Guerra, 2016).

According to APORFEST – Associação Portuguesa de Festivais de Música – in 2017, 272 music-focused events were held in Portugal, which means a 9.2% growth from the 249 that were held in 2016. The report also concludes that one of the reasons of this growth was the fact that 2017 was year of municipal elections, which means a higher investment from the Tourism of Portugal and the Environment Ministry in such local events. At the same time, private investment and patronage had decreased. The numbers also show, clearly, a predominance of such events across the coastal area and

¹Available at: <https://acervo.publico.pt/noticia/um-mundo-ruralmoderno-esta-a-desenvolverse-em-auvergne-1703668>

in the two metropolitan areas of Lisbon and Porto. In total there were 2.5 million people attending these events, in 2017 (Jornal de Notícias, 2018).

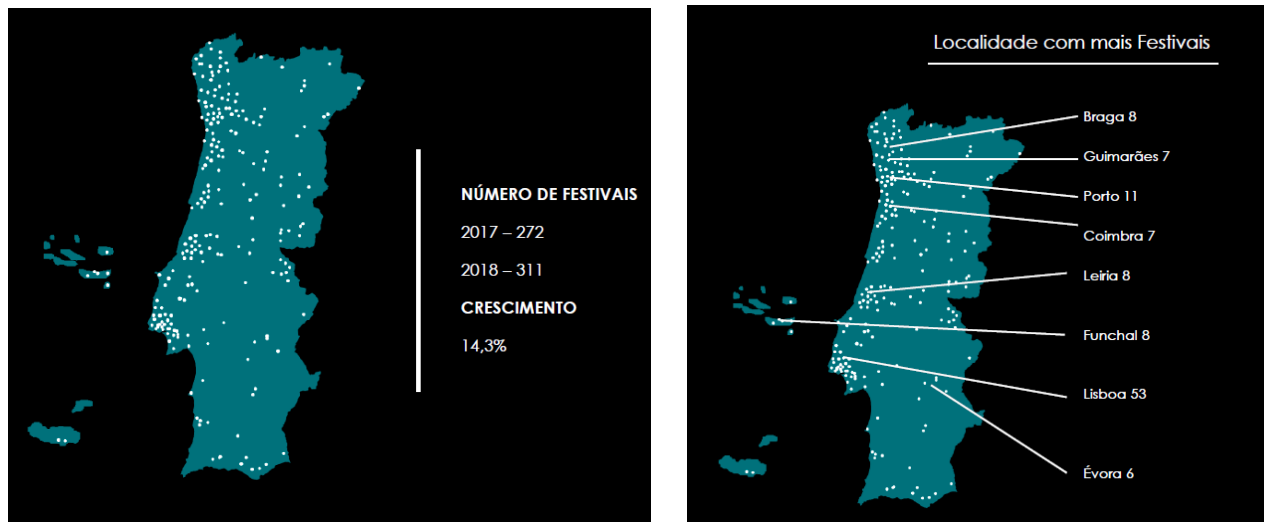


Figure 1.3 Number of festivals and places with the higher number of music festivals in Portugal in 2017 e 2018. Source: APORFEST report, 2018

The growth trend continued throughout the year of 2018. As APORFEST reported, in 2018 there were registered 311 festivals, a new record for the Portuguese festival scene. For this assessment, there were considered festivals in which the core of its action is music or those where music is the artistic expression in 2/3 of its cultural program. According to the report, the support of municipalities and local associations - such as the case of SCOCS, Cem Soldos local association – have contributed greatly to this evolution. As in the past years, more than 50% of the festivals have occurred from June 15th to September 15th, and besides occurring throughout the country, including islands, there is still a predominance along the coastline. The number of attendees, in comparison with 2017 was also higher, with a total of more than 2.7 million people, which makes up for ¼ of the population residing in Portugal (APORFEST, 2018).

According to the same report, in 2018 the number of spectators grew in almost all the top 20 festivals, which reflects a higher competition between festivals, and a sign of the industry’s evolution. Yet, the majority still relies on small dimension festivals, that attract less than 1500 people per day. According to Ricardo Bramão, Director of APORFEST, “nowadays it is more difficult to put together a great festival”, since that in order to be profitable, a festival needs to be financed, sponsored and generate revenue, and many of these municipal festivals have free entrance, which makes it difficult for them to be sustainable.

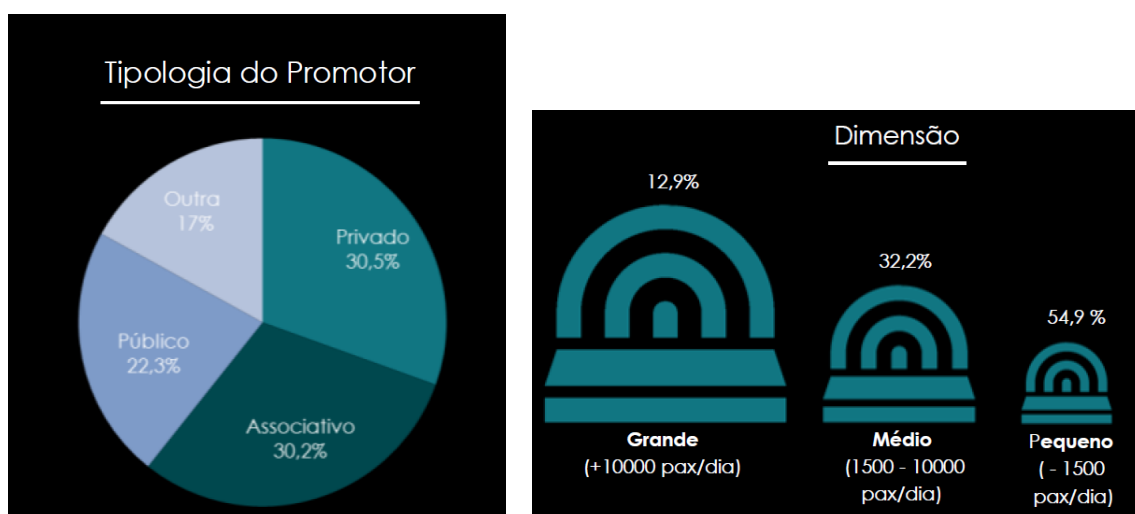


Figure 1.4 Promoters typology and dimension of Portuguese music festivals in 2018. Source: APORFEST report, 2018

Nevertheless, there is no doubt that music festivals are a growing industry in Portugal. According to an article from the Portuguese newspaper Público, from 2014 to 2017, Portuguese festivals grew 75%, which was a tendency confirmed in 2018, since the number of festivals also increased, as seen above. However, brands' support and sponsorship has decreased because it is becoming more and more expensive to sponsor music festivals. "Festivals' worth and value is higher each year and companies have been struggling to be present in festivals," Ricardo Bramão claims. In terms of players, Portugal has only a few big brands such as EDP, NOS, Vodafone, MEO or Galp, that cannot be present in every festival due to the costs being so high. Therefore, they sponsor the highest-attendance festivals, such as Rock in Rio, NOS Alive and Meo Sudoeste. The naming sponsor phenomenon, which usually happens in festivals with a bigger dimension, has also decreased. According to the APORFEST director, brands are "struggling with maintaining their presence in festivals as the industry is starting to increase its value. Brands have higher costs than they had years before" (Público, 2018).

On the other hand, financial support from the public Portuguese sector is increasing, which is also increasing festivals' quality, according to Ricardo Bramão. These events, of small and big dimension, but mostly, the municipal and inland festivals, are closely related to tourism, since they work as a lure for the sector. With the reduction of the naming sponsoring, a different phenomenon starts to arise, the naming of the municipality. According to a news article from Observador, in 2018, 97 festivals included the name of the municipality, such as O Sol da Caparica, Festival do Crato or FMM Sines.

When it comes to media coverage, according to a study conducted by Cision, Rock in Rio registered the highest numbers of news, tv and radio broadcast, followed by NOS Alive, MEO Sudoeste, Super Bock Super Rock, Vodafone Paredes de Coura. The industry also registered an increase of media coverage from 2016 to 2017.

Table 1.1 Portuguese Festivals' Media Coverage in News and TV/Radio Broadcast in 2016/2017 and 2017/2018. Source: Cision Report, 2018

	News	TV/Radio Broadcast (h)
PT Festivals Media Coverage 2016/2017	> 24.000	190 hours
PT Festivals Media Coverage 2017/2018	> 33.000	292 hours

Table 1.2 Ranking of Portuguese Festivals' Media Coverage in terms of News and TV/Radio Broadcast from September 2017 to August 2018. Source: Cision Report, 2018

	Media coverage between September 2017 to August 2018	
	News	TV/ Radio Broadcast (h)
1° Rock in Rio	> 8.000	95 horas
2° NOS Alive	> 6.500	37 horas
3° MEO Sudoeste	3.000	30 horas
4° Super Bock Super Rock	3.000	30 horas
5° Vodafone Paredes de Coura	< 3.000	18 horas
6° O Sol da Caparica 7° NOS Primavera Sound 8° EDP Vilar de Mouros 9° Meo Marés Vivas 10° EDP Cool Jazz 11° Sumol Summer Fest 12° Festival Bons Sons		

1.2. Who is consuming Portuguese music festivals?

When it comes to assess who is coming to Portuguese music festivals, according to 2018 APORFEST Festival Goer Profile report, it is possible to observe that younger attendees make up for the most part of the audience. From 19 to 24 years old, employed or still studying, almost half of them, at least, has a bachelor's degree completed. The majority comes from the Region of Lisboa e Vale do Tejo, with a percentage of 62%, followed by 19% from the Centre of Portugal and 12% from Porto and the North Region.

FAIXA ETÁRIA

[19-24]	42%	(30%)
[25-30]	23%	(26%)
[31-36]	12%	(21%)
[37-42]	19%	(20%)
[43-65]	4%	(3%)

ESCOLARIDADE



OCUPAÇÃO

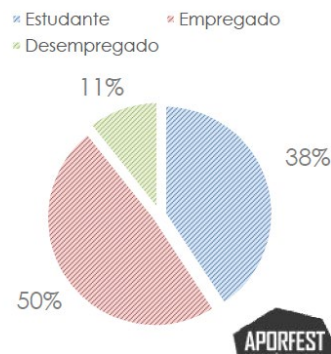
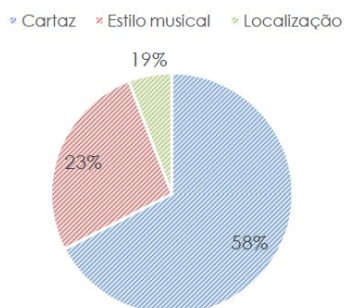


Figure 1.5 Percentage of festivals' attendees per age group, academic information and occupation. Source: APORFEST report, 2018

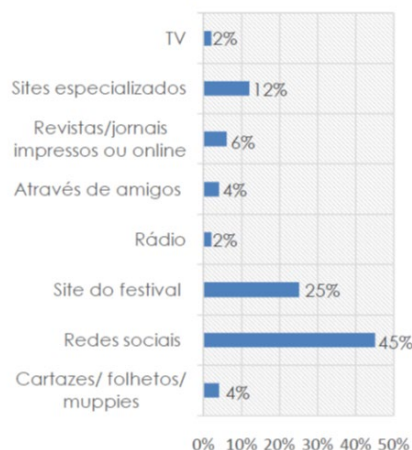
Music is the main reason attracting attendees. Most of the festival goers purchase the tickets when the first names are announced, 42%, 27% usually buy the tickets one year before, and 19% 6 months before.

When it comes to how people get informed about festivals, social media is the main media for people who search for festivals' information and the events' websites is the second, revealing the digital growing importance in marketing. 69% of the festival goers claim they take time to perform other activities when going to festivals, such as touristic and cultural tours. When questioned regarding and appearance, opinions are divided.

RAZÃO MAIS RELEVANTE PARA PARTICIPAÇÃO NUM FESTIVAL



ONDE ENCONTRARAM MAIS FACILMENTE INFORMAÇÃO SOBRE O FESTIVAL



PREDOMINÂNCIA DO DIGITAL

Figure 1.6 Reasons why people attend festivals and where they get information about festivals. Source: APORFEST report, 2018

Regarding brands sponsorships, 38% claim that brands improve the festival, whereas 35% claim to be indifferent to them. However, there is 69% of attendees claim to not visit the brands' stands against 31% that do so (APORFEST, 2018).

1.3. BONS SONS Festival

BONS SONS is a Portuguese music and cultural festival that takes place in the village of Cem Soldos, Tomar, an inland region that is about two hours away from Lisbon. Organized by SCOCS – Sport Clube Operário de Cem Soldos, the local cultural association, BONS SONS displays emerging projects and renowned artists in the Portuguese music scene. The first edition happened in 2006, and then biennially, and it is an annual festival since 2014.

The festival is a unique experience of a Portuguese cultural scenario. The village of Cem Soldos is purposely closed, and its perimeter marks the festival's venue.



Figure 1.7 Overview of the main squares of the festival inside the limits of the village. Source: Festival's website.

The festival goes circle around the small village streets, squares, cafes, churches and other facilities, where various stages with names of acclaimed Portuguese musicians are placed. This creates a unique atmosphere and a close engagement between locals, the musicians and the audience, a joyful communion between hosts and visitors.

BONS SONS works through a voluntary basis and it is only possible due to the dedication of its locals, but also nonlocal volunteers, called the “external” ones. It is only due to the dedication of a vast team of volunteers that this initiative can happen, either from the village of BONS SONS or people that come from other parts of the country.

Last year the organization had the help of more than 400 volunteers in which 130 were from other parts of the country. In fact, not everyone gets to volunteer at BONS SONS. In fact, the process of joining the festival as a volunteer is extremely thorough, since people go through personal interviews and their profiles are assessed to match the organization and production's goals and objectives.



Figure 1.8 Volunteers putting together the festival in the days prior to its start. Source: Festival's website.

The community of Cem Soldos, its local people, are also volunteers; and their involvement occurs in many ways: by accepting the concept and open their businesses throughout the whole event, by offering their land, their resources and the will to help in any possible way for the success of the festival. Jorge Silva, BONSSONS director, enhances the importance of the festival for its villagers and how proud they are by its success.

Being a non-profit event, the primary goal of BONSSONS is to be self-sustainable and pay back to its community, boosting local development and raising awareness towards the inland of the country. It is also of extremely importance for the organizers to boost the community's quality of life through artistic and cultural initiatives and be able to retain the younger generations in the village so that they can continue the legacy that BONSSONS is creating. By enhancing professional development and working experience within the younger members of the community, the festival organizers aim to keep them in the village to prevent its desertification.



Figure 1.9 Alongside volunteers, locals and the SCOCs organization work to put the festival together in the days prior to its start. Source: Festival's website.

SCOCS is the local cultural association responsible for creating and organizing BONS SONS Festival. Established in 1981, it has since embraced the mission of promoting social, cultural, sporting and recreational initiatives to foster the population's wellbeing. It also intends to promote young people's empowerment and generate opportunities for them to develop their skills, alongside with all the community. The association has been responsible, throughout the years, for the community's engagement, training and entrepreneurship, with a focus on the village's young inhabitants. The most visible outcome of this activity is the festival, which went from a local to a national and international event.

Today, BONS SONS is considered a medium dimension festival. According to APORFEST criteria, a medium-sized festival is every festival capable of bringing until 10,000 people per day. In 2018, BONS SONS Festival achieved a total of 38,500 visitors throughout the 4 days. According to the study "Maratona dos Festivais", conducted by the clipping agency Cision, which measures the media impact and reputation of Portuguese music festivals every year, BONS SONS achieved the 12th place in 2018, only supplanted by festivals with much higher communication budgets.



Figure 1.10 General pictures of concerts and artists at BONS SONS. Source: Festival's website.

According to Comunidade Cultura e Arte (2019) the festival was also nominated in 8 categories in the Iberian Festival Awards 2019, a competition promoted by APORFEST to recognize the achievements of event organizers in the music festivals industry in 2018. The organization of BONS SONS took home the award for best medium size festival in Portugal and best hosting and reception. In addition, Luís Ferreira, BONS SONS cultural programmer was awarded the Excellence award, according to the music media BLITZ (2019).

1.3.1. BONS SONS: The manifesto

BONS SONS has been stating, throughout the years, that it is much more than a music festival. Being a non-profit event built by the local community, the primary goal of BONS SONS is to foster local development by providing training and working experience to the members of the community, especially the younger generations, as a way to fight desertification and maintain them in the region. All the festival's proceeds are used in social and cultural initiatives that benefit the village, as well as to cover the festival costs with people, infrastructure and services.



Figure 1.11 Examples of activities in the cultural program of the festival. Source: Festival's website

Consequently, this “giving back to the community” logic makes the festival more than just a music festival. BONS SONS’ organizers see the festival as a cultural platform that cares for territorial planning, the sustainable growth and education of its community, active citizenship, development of local and territorial projects and the preservation of the popular culture.



Figure 1.12 Activities included in BONS SONS’ program that preserve culture and tradition. Source: Festival's website

Although the main activity is music, it is possible to find, while touring around the venue, other activities such as traditional wooden games, local craft businesses, and much more initiatives related to cinema, where the goal is to involve students in these areas to present their work, adding one more artistic dimension to the festival.

For this 10th edition, in 2019, BONS SONS launched a rebranding alongside with a manifesto that reinforces the festival intentions, values and cornerstones. The manifesto is composed by ten principles that can be viewed in detail in the annex A.

1.3.2. Social Projects at BONS SONS

As mentioned before, one of the festival’s goals is to boost local development and improve the community’s lifestyle. Thus, BONS SONS has created two social projects that are only possible due to the project’s revenue: “Escola-Aldeia”, “Lar Aldeia” and “Casa aqui ao lado”.

Escola Aldeia begins with the idea that the whole village should participate and be responsible for the education of a child. Therefore, the SCOCS organization feels the responsibility of offering to every child of Cem Soldos the right to have a solid educational and pedagogical offer, “worthy of the 21st century”, just like Jorge Silva, Executive Director of the Festival, shared. Part of BONS SONS’ earnings are channeled to hire more personnel, and to organize EIRA – Jornada Educativa de Cem Soldos – an event where the local and regional community takes part and which is dedicated to present and discuss educational proposals for the 21st century in a rural context. The village ATL, that takes up to 30 children, is also a target of the investment in terms of equipment and materials, and the pedagogical development of the employees.



Figure 1.13 Two locals engaging with the festival. Source: Festival’s website

Lar Aldeia was created to integrate the elderly population in the dynamic life of the Cem Soldos community. It is a social innovation project that starts with the rehabilitation of housing units to integrate the elderly in the village center where they can have their privacy and access to essential care and at the same time stimulate their everyday life.

Casa aqui ao lado is a project to renovate a village building with the aim of turning it into an artistic residency. The construction of this infrastructure will allow the village to cut costs when organizing its cultural activities. At the same time, the goal is to turn the building into a touristic accommodation and boost local economy through its renting.

1.3.3. Sustainability – BONS SONS Eco plan

One main concern of BONS SONS is ensuring the sustainable growth of the festival. The organizers are committed, year by year, to promote the growth of the local economy while considering the environmental concerns that come with it. Issues that need to be considered, more than ever, by people, businesses and corporations. The goal is to reduce the carbon footprint without compromising the feeling of belonging to the village. As a type of event that produces large amounts of waste, BONS SONS implements a sustainability plan that it is extended to both the festival and the village of Cem Soldos. Some measures put into practice by the festival are the following:

- Replacement of single use of plastic cups by metal mugs and reusable plastic cups with a deposit fee of 2, 50€ and 1€, respectively, that the festival goers may opt to donate at the end. It is also possible to find portable ashtrays.
- Offering of edible biodegradable plates - an alternative to the traditional disposable dishes. If not eaten, the composting process of these plates takes 30 days, as opposed to the years that takes a traditional plastic plate to decompose.
- Water bottles “Fill Forever” - a result from a partnership with the local water and sanitation sector that belongs to the municipality of Tomar. A national reusable product that is sold for the price of 1,50 € with a low energetic consumption production process.
- The camping site was upgraded with hay bales to replace the traditional urinals, an option that saves water and avoids the passage of waste by the water treatment station. These hay bales are later decomposed and transformed into organic matter that can be used as a fertilizer by the villagers.
- Installation of LED lights, which last longer than regular lamps and are more energetically efficient. All these alternatives contribute to the reduction of the ecological footprint of the festival and its villagers, contributing to a sustainable growth.

1.3.4 Who attends BONS SONS

Every year the team of BONS SONS conducts a study to assess the festival’s economic and social impact and its audience profile. Supervised by Jorge Silva and Daniela Craveiro, members of the SCOCS association, this 2018 study considered four different information sources:

- Sociodemographic characteristics assessed from a random sample of visitors composed by 427 people;
- the application of a questionnaire about lifestyle and the experience in the festival to 159 people on-site;
- the goods and services acquired to the production, communication and functioning of the festival;
- the Cision’s 2018 communication performance report.

The instruments of data collection developed were based on empirical references validated through social research about touristic events, events evaluation and audiences' studies.

Visitantes BONS SONS por região (N=417)

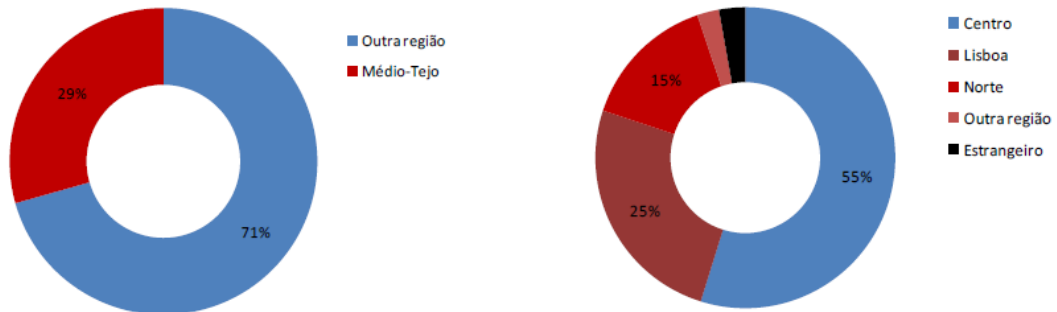


Figure 1.14 BONS SONS visitors per region. Source: Estudo de Públicos BONS SONS 2018 Report

In 2018, the festival registered its highest attendance ever, with a total of 38 500 visits throughout the four days. In terms of socio-demographic data, the results show that although the festival attracts people from all over the country, more than half of the sample (400 people, to ensure an error margin of less than 5%) was from the Central Region (54,8%). Lisboa e Vale do Tejo and the North Region, with a special focus on Porto, are the regions where most attendees come from.

The south and the islands are not very common regions and only about 3% of the visitors came from outside Portugal that year, mainly from Germany, Denmark, Spain, France, UK and Brazil. In terms of age, the average BONS SONS' attendant is 30 years old, having been registered people with ages spanning between 6 and 71. The category of youngsters (from 17 to 26 years old) is the most expressive one, with a percentage of 44%.

Visitantes BONS SONS por grupo etário (N=417)

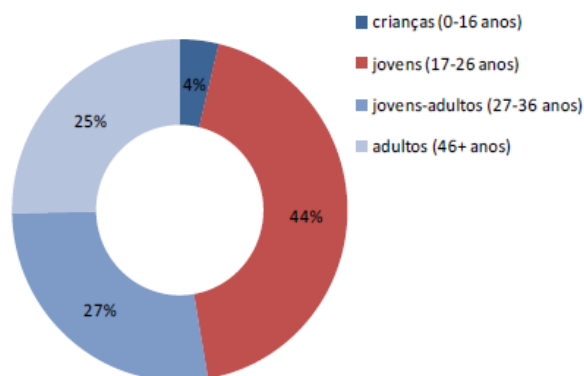


Figure 1.15 BONS SONS visitors per age group. Source: Estudo de Públicos BONS SONS 2018 Report

The regional public is usually younger (51% of the visitors come from Médio Tejo and are aged between 17 and 26). 52,4% of attendees had already come to the festival, which means there is a balance between those and the newcomers.

In a second phase, a more in-depth questionnaire was conducted, in order to assess the perception of the festival to the audience. Criteria were based on diversity instead of representativeness with the goal of evaluating the experience of both national and regional audiences. The size sample is 159 people, with a balanced gender ratio and diversity when it comes to the region of origin.

More than 68% of the visitors are in a higher education spectrum, or already have a degree and about 28% have finished secondary school. The majority is either employed (55%) or studying (35%). In terms of income, 42% claim they can live comfortably, 41% state “it is enough to survive”, while 8% declare they have difficulties living with their monthly income.

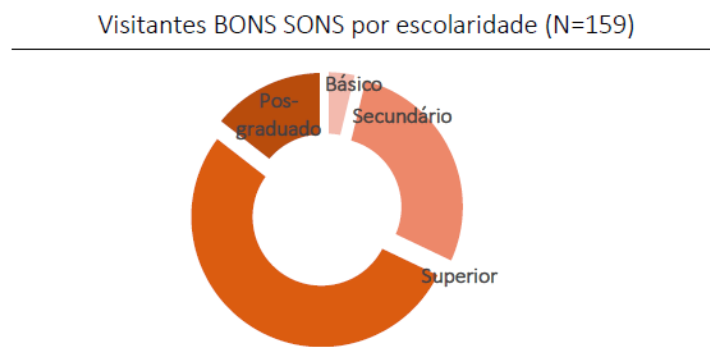


Figure 1.16 BONS SONS visitors per academic level. Source: Estudo de Públicos BONS SONS 2018 Report

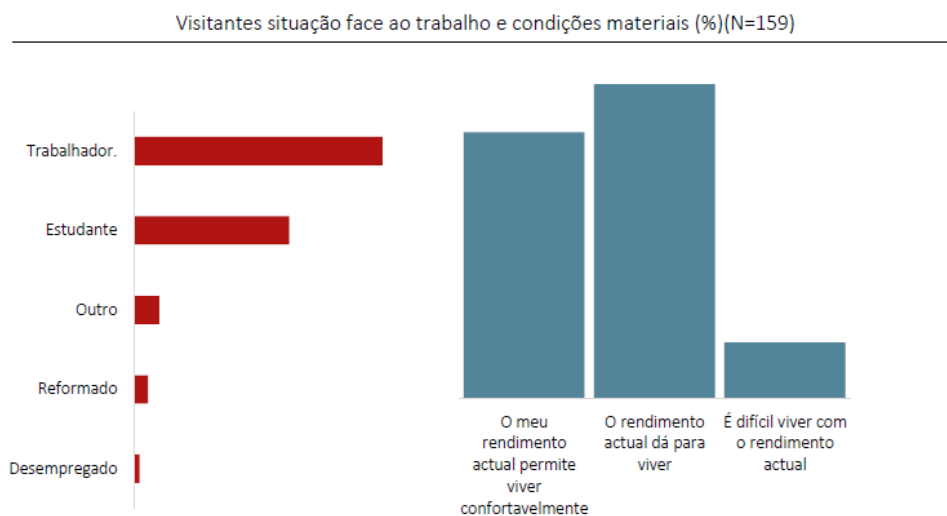


Figure 1.17 BONS SONS visitors per occupation and income level. Source: Estudo de Públicos BONS SONS 2018

Regarding the habits and behaviour of the attendees:

- More than 85% of the respondents claim to spend their free time listening to music every single day;
- 62% go to live shows and festivals a few times in the year and about 20% go every month;
- 42% watch television every day, 46% go to the theatre and to the movies a few times during the year, and 30% read every week;
- In geographical terms, the national audience presents a higher level of education and tends to read more often. In the rest of the categories national and regional audiences are aligned.

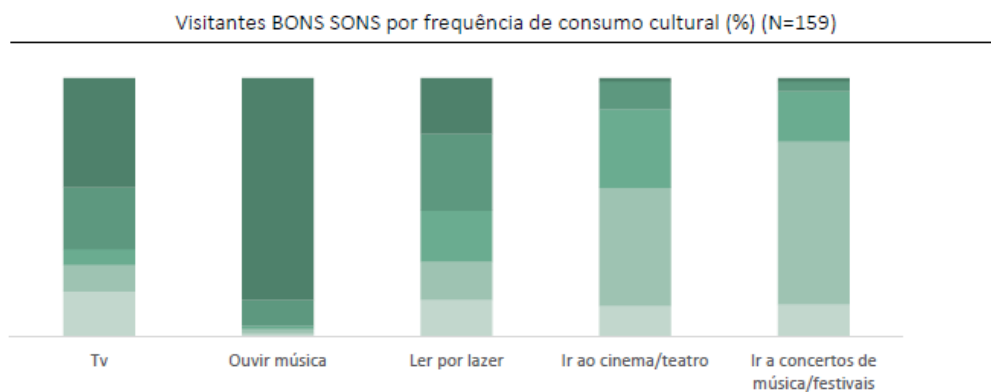


Figure 1.18 BONS SONS visitors per cultural consumption. Source: Estudo de Públicos BONS SONS 2018

Most of the attendants come in groups, usually of five and more people, and about 10% comes with children. 78% of the respondents were camping at the festival, 22% stayed either in local housing, Airbnb's or hotels, and about 13% declared to have their own house nearby or stayed at family or friends' houses, which highlights the presence of a local audience.

Friends and family are the main reason people get to know about BONS SONS' existence (52%), followed by online media (35%) and traditional media such as newspapers and radio (12%). For the regional audience, billboards are more relevant than to the national public. Therefore, word of mouth and online media are the most dominant means of transmission.

The most popular reason to attend BONS SONS is the opportunity to get to know more Portuguese music, the opportunity to spend time with family and friends and to break the daily routine. On a scale from 1 to ,7 people come to the festival for the community environment that is felt at BONS SONS (6 is the most chosen score). The local audience gives more importance to the social and recreational dimensions than to the musical aspect of the festival.

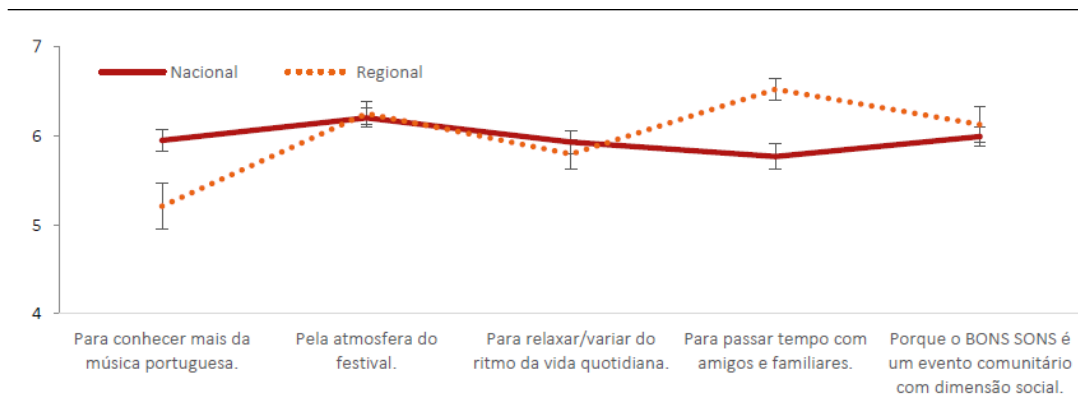


Figure 1.19 Reasons BONS SONS visitors attend the festival. Source: Estudo de Públicos BONS SONS 2018

In terms of impact perception, the visitors associate that BONS SONS is beneficial for Cem Soldos in many ways, but that it contributes especially to the sense of community and to the municipality's economy and visibility. 76% would recommend the festival to family and friends and 23% would probably do it. 91% answered they would return on the following year.

1.3.5 Local Impact of BONS SONS

The second part of the study mentioned above assesses the economic and social benefits of the festival, by gathering data from the visitors, the festival's financial team and communication impact from Cision's consultancy services. The study is based on scientific literature, and a model to estimate tangible benefits was developed.

To understand the relation between the visitors and the city of Tomar, it was requested to the respondents to mention 3 words they would associate with the city of Tomar. The first categories associated with Tomar were the monumental and historic patrimony (with words such as the Knights Templars or the Castle. The second category was related with natural patrimony (mentions were around Nabão River and fluvial beaches). The third category was familiarity, which takes us to the ideas of proximity, contact and familiarity towards Tomar (a lot of words chosen were amongst friends and family), which means a lot of BONS SONS' visitors have a close connection with Tomar. The fourth most mentioned category was BONS SONS, that is three times more associated to Tomar than other listed events, such as Festa de Tabuleiros.

- 51% of the respondents declared the intention of visiting the city during the festival with the purpose of exploring the city, monuments and attractions;
- 41% would make use of the commercial services such as supermarkets, cafes or restaurants;
- 12% would spend the night in Tomar;

- 9% would enjoy fluvial beaches, public pools or green areas;
- About 93% of the visitors that did not reside in Tomar would recommend visiting the city after the festival.

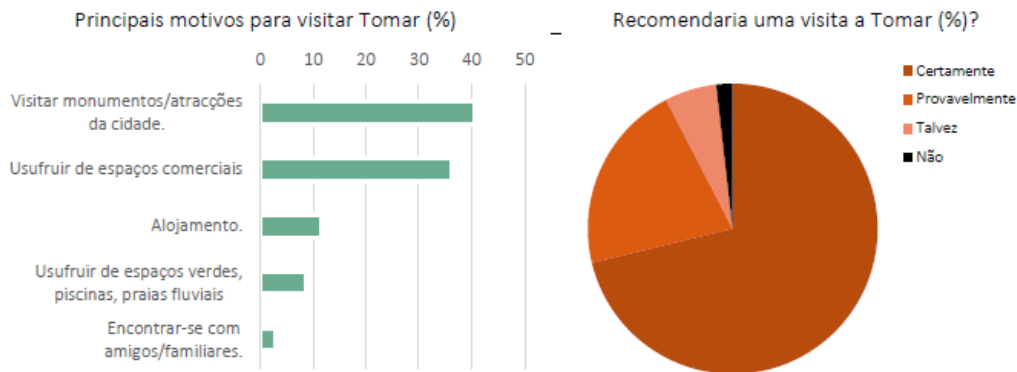


Figure 1.20 Reasons and percentage of referral to visit Tomar by BONS SONS attendants. Source: Estudo de Públicos BONS SONS 2018

To evaluate the economic impact of an event such as BONS SONS festival, it is necessary to consider the direct and indirect effects. Direct effects concern the acquiring and hiring of local goods and services, meaning spending directly to the economy. The festival spent about 150,000 € and 7,000 € in the accommodation of production teams and in the acquiring of goods and services for the assembling, production and communication of the event. According to this, BONS SONS generates a total direct impact on the economy of 154, 808, 30€.

Indirect effects have to do with the mobilization of the visitants to the municipality and its associated economical dynamic. Visitors coming from outside the municipality of Tomar expect to spend an average of 132. 85€ during the festival. The ones who choose hotels and local accommodation are expected to spend, in average, 211€ and more than 50% of the sample more than 220€ during the 4 days.²

²For this calculation it was assumed an estimate daily visits of 9500 people in which 75% do not reside in the municipality, and from these 43% are youngsters (until 25 years old) and 57% are young adults (26 years or more).



Figure 1.21 Visitors for average expenses during the festival. Source: Estudo de Públicos BONS SONS 2018

Considering the average spent by the different age groups of non-residents throughout the festival it is estimated that BONS SONS generates about 1,206,546 € to the local economy. The accommodation revenue assumed by 38% of the visitors represents approximately 200,000 € to the hotel sector alone. Concluding, the direct and the indirect effects of BONS SONS to the local economy is estimated to be of 1,361,354 €.

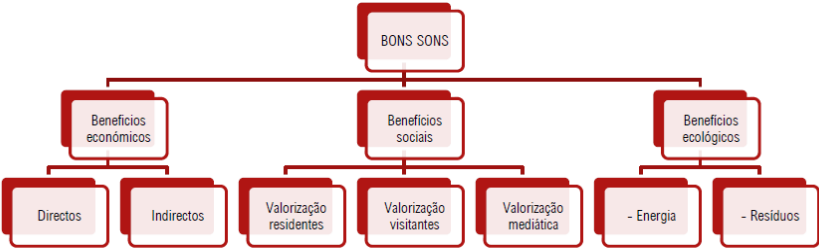
The social and communitarian components of BONS SONS festival are integrated in the model, so that it is possible to assess the non-material benefits associated to the event. On this part of the report it was considered the conversion of the volunteer's hours/volume of work into a monetary value. These hours freely dedicated to the festival by the volunteers, are considered a social benefit, because they represent the driving force of the festival towards the community goals. To estimate this value, it was used the total number of hours of voluntary work during the festival (9,600) performed by its 375 volunteers and 40 coordinators according to the minimum wage in Portugal (that according to PORDATA is 676€ per month, meaning 4,2€ per hour). In this sense the total value of this "social benefit" is 40,320€.

It was also studied how much the visitors would be able to contribute financially with their municipal taxes to maintain BONS SONS festival, and how much people would be able to contribute to have a similar initiative as BONS SONS in their municipality per year. The average considered in the first case was around 6€ and in the second case 10€. The accounting of both groups turned into social benefits was, in total, almost 97,000 € (96,863€).

BONS SONS is also a local instrument used to fund social projects of the village of Cem Soldos that seek to value the local resources, reinforce the community's bonding and promote the personal development of people working for the festival and the association.

Aside from all the quantifiable impact above, we must also consider that almost all the money generated by the festival allows the development of the village and its social projects. Escola Aldeia, Lar Aldeia and the CAAL - Casa Aqui ao Lado are three of the projects that benefit from the festival’s revenue, either in hiring the people working there or at the level of improving infrastructures amongst other necessities. SCOCS association is also responsible for an ATL – a place where children spend their free time, in which they have been investing in materials and the professional development of the employees. Part of the revenue goes to the Health Centre of Cem Soldos and helps maintaining a doctor for the village so that the elderly does not feel the need to seek for health services outside Cem Soldos. In addition to this, BONS SONS helped employing 6 people at SCOCS, plus interns, doing their professional internship at the association.

Modelo para a estimação de benefícios associados ao BONS SONS



Adaptado de Anderson e Lundberg (2013).

Figure 1.22 Model to estimate the associated impact to BONS SONS. Source: Estudo de Públicos BONS SONS 2018

Table 1.3 Estimate of BONS SONS local economic impact in 2018. Source: Estudo de Públicos BONS SONS 2018

Note: “In general, the approach implies assigning a monetary value to each sub-dimension to estimate the value generated. The approach is adapted from Anderson and Lundberg (2013)”

	2018 Local Economic impact (€)
Direct Impact	1,361,354
Volunteer work	40,320
Taxation and contribution	97,000
Media Impact (AVE generated)	2,400,000
Local Social Projects, village employment and development	

BONS SONS has also contributed to the increase of demand in local accommodation. According to Cristina Ladoeiro, a volunteer at the festival, Cem Soldos runs out of places to stay months before the festival. Cristina went to the village in May 2019 to find a place to rent during the festival and there was no room nor house left available for the period of BONS SONS. Jorge Silva, BONS SONS executive Director, has also stated that the festival has attracted people that left the village and want to come back.

Included in the social benefits is also the Media Performance Indicators that contribute to the visibility and notoriety of the festival, the village and the municipality. Described in detail in the following chapter, it was possible to conclude that communication has reached one quarter of the Portuguese population and corresponded to 2,400,000€ of investment in advertising space (AVE).

Recent data have showed a progression of such growth. According to SHIFTER (2020), and independent news outlet, in 2019 the festival had a social and economic impact of 3,500,000 € euros in the local economy of Tomar. The non-locals have spent 200,000 € in restaurants and accommodation. According to the same article, music festivals had a total of direct and indirect impact of 18 billion euros in the Portuguese economy (annex K).

1.3.6 Communication Performance of BONS SONS

According to a Cision's media report (2018), BONS SONS festival was the 12th most mediatic in the country in 2018. The remaining places of the ranking were occupied by festivals that are extremely different in size and communication budget, such as Rock in Rio, which won the first place, followed by NOS Alive, Meo Sudoeste and Superbock Superrock, Vodafone Paredes de Coura, Sol da Caparica, NOS Primavera Sound, EDP Vilar de Mouros, Meo Marés Vivas, EDP Cool Jazz and Sumol Summer Fest.

This report analysed the national media presence of Portuguese festivals from September 1st, 2017 to August 31st, 2018 in more than 2,000 media outlets such as television, radio, online and press; and it took into account the number of news, where they were published or broadcasted and the views. Then, it compared the editorial space occupied in comparison with the same space occupied by advertising according to the price tables of each media.

Alexandre Santos, one of the members of the Communication team at BONS SONS Festival, calls the attention to the fact that BONS SONS relies on a “voluntary workforce that has been professionalising some key areas in order to create some structure and optimize its work”. In that sense, Alexandre openly says that it is the coordinator of the communication team that does all the Public Relations work and deals with the partnerships in terms of photographers and audio-visual teams. When asked about budget for promotion and digital strategy regarding targets and investment, Alexandre talked about how low the budgets are for a juvenile and cultural association located in a small village. The short communication budget goes directly to communication materials, such as advertising outdoors or media insertions in regional and national papers. Social media is yet to become a communication priority in terms of paid promotion, since Alexandre has stated that they “have been slowly increasing the investment, but nothing extraordinary, some 20 or 30 euros more than last year”.

According to that same media Cision report, from 2017 to 2018, BONS SONS had an increase regarding the number of the news, from 1,145 to 1,486, the opportunities to see, from 12 to 21 per person and AVE – Advertising Value Equivalency, from 1,800,000 € to 2,800,000 €.

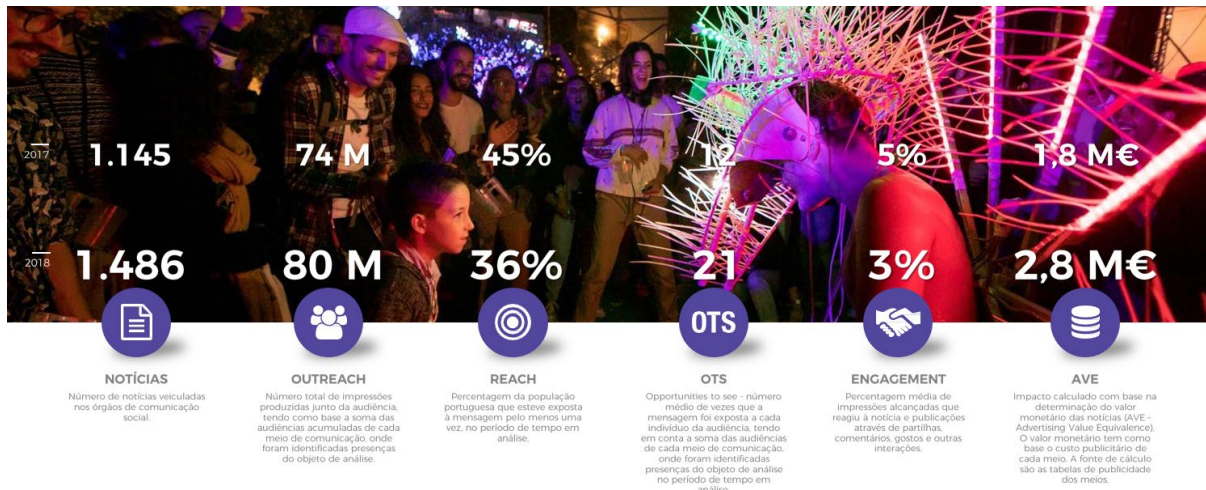


Figure 1.23 BONS SONS Media Performance. Source: Cision BONS SONS Report 2018

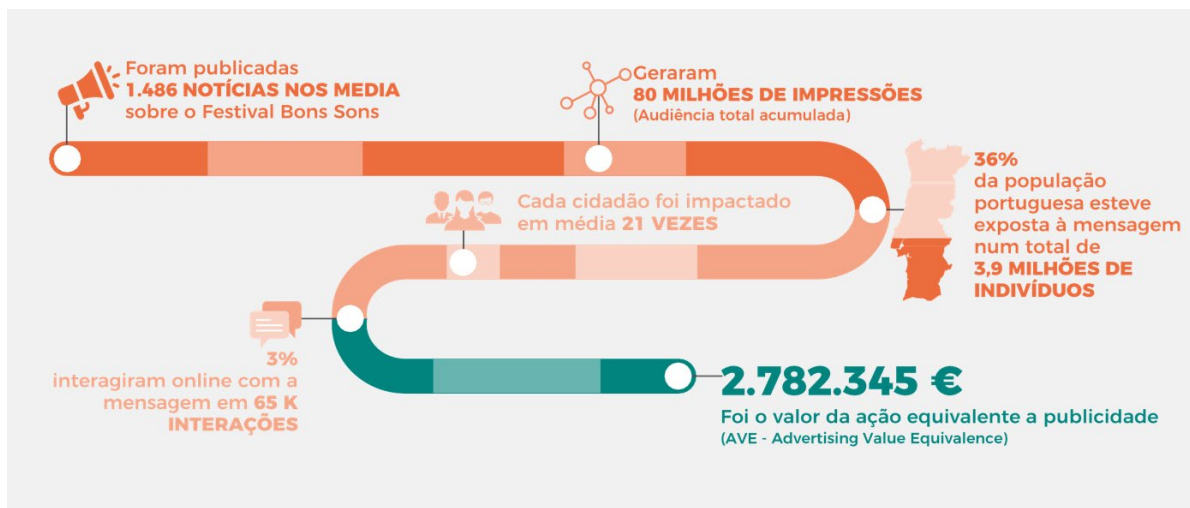


Figure 1.24 BONS SONS Media Performance and AVE – Advertising Equivalent Value generated. Source: Cision BONS SONS Report 2018

In the year of 2018:

- Out of the total of the 1,486 news, 78% were online, with an outreach of 2,800,000 people and an AVE of 922,522€;
- 19% of the media coverage was through press, with a total of 277 news, an outreach of 46,400,000 people and an AVE of 219,159€;

- Television and radio are the following with 27 and 22 news, 4,400,000 and 908,000 people in outreach and 1,615,236€ and 25.428€ in AVE, respectively;
- In 2018, 66% of the coverage share of media was spontaneous, which means that 34% was proactive and it came from the organization, having been sent 9 press releases to the media.

In terms of AVE, this proactive approach generated 18% of the total AVE, the equivalent to 499,828€ out of the total value, 2,782,345€. The rest consisted on spontaneous news and media approaches. In comparison with other festivals, the first place in the study went to Rock in Rio, which was mentioned in almost 8,000 news and had 95 hours of media coverage in radio and television. NOS Alive had more than 6,500 references and almost 37 hours of television and radio coverage. Meo Sudoeste and Superbock registered around 30 hours of media coverage and were mentioned in about 3000 news. More data can be seen in detail from the annex B to J.

1.4. Trends of a post pandemic, the “new normal”

We are presently living a context of constant change. The covid-19 pandemic has put the world in a state of a continual state of adaption. It is inevitable to understand the impact of such context and strengths in business, brands and their needs of communication. WPP, a British multinational marketing services group, headquartered in London, England, has conducted a study in which identifies the 15 most relevant key trends for its social and economic impact in Portugal. They are:

- 1) Managed remote work is set to stay;
- 2) Growing importance of my neighbourhood and my community;
- 3) People are physically separated but are closer and tightened than ever at an emotional level;
- 4) The growing importance of “clean” and sustainable environments;
- 5) More attention to health related and insurance industries;
- 6) An unsatisfied youth generation;
- 7) More reflexion and consciousness;
- 8) “Presence-free living”. A person does not need to be physical in a space. Requirement of digital and at distance solutions;
- 9) Growing importance and relevance of national products and services. Portugal Made
- 10) Shopstreaming – shopping while interacting live with the business;
- 11) The era of the virtual and emersive experience;
- 12) More digital than ever;
- 13) E-commerce expansion;
- 14) Omnichannel retail;
- 15) Industries reinvention;

From these insights is possible to draw some conclusions that matter for BONS SONS to either keep investing, change or reinforce its focus:

- The growing importance of the sense of community, the need to tighten connections between people and the acknowledgement that human connections can surpass material needs is of extreme relevance and completely aligned with BONS SONS positioning.
- The managed remote work, a dissatisfied younger generation and industries' reinvention may origin migrations to other regions of Portugal such as inland sites, while working for companies around the world.
- The digitalization and e-commerce can also be an opportunity for local businesses and national industries to reveal what their localities can offer, creating economic and social development.
- The growing importance of national products and services is also aligned with the trend of supporting local and national consumption.
- The insecurity and the need for “cleaner” environments is also another argument that could foster new living options, geographically speaking
- The DIY is also a potential trend that could lead society to value creativity and self-sufficient.

There are some examples below of the most important trends that BONS SONS could take into consideration to include in its strategy onwards. In the annex A.D. it is possible to know some more data on the post covid-19 trends.

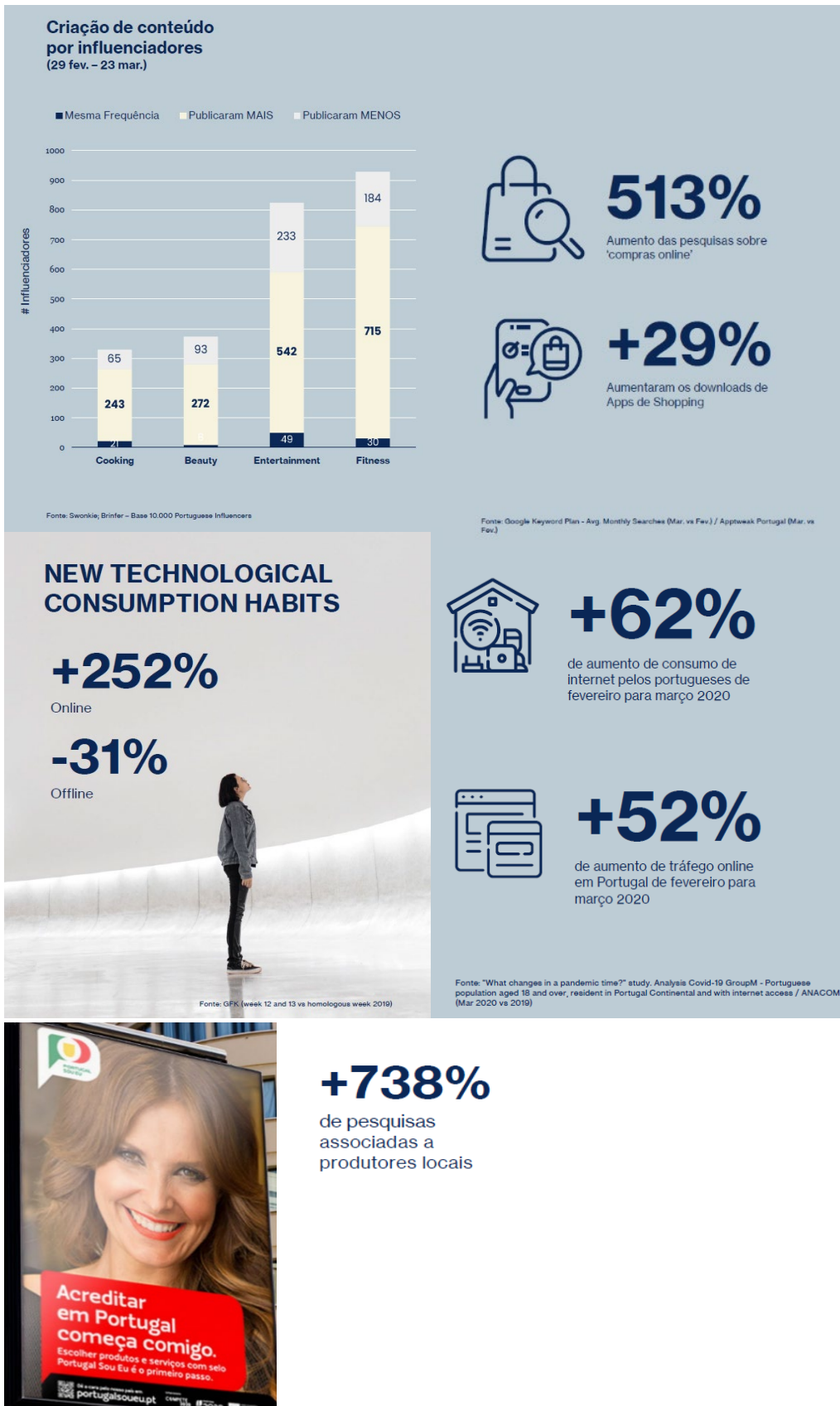


Figure 1.25 Post-pandemic general trends regarding consumption habits and content. Source: WWP Study

1.5. Competitors

When assessing BONS SONS competition there were considered a group of factors such as the origin and size of the festival, its geographical localization, and the concept and cultural program. Based on that, the authors present 5 close competitors with BONS SONS that enhance its development.

Milhões de Festa

Created in 2006, such as BONS SONS, the festival Milhões de Festa takes place at the heart of Barcelos, a city in the North of Portugal that belongs to Braga. The district has 125 thousand inhabitants and the highest number of civil parishes in the country and is the home of the youngest population in the country. Milhões de Festa is a four-day small dimension festival that attracts a maximum of 5000 or 6000 people, one quarter of Barcelos population. It was created at a bar, in which the musicians outnumbered the audience and benefited from the “scene” that was lived in Barcelos since the 90’s, where the city was already known by producing alternative bands. It was in the year of 2010 that Joaquim Durães, owner of Lovers&Lollipops, the record label created in 2005 after a journey immersed in the alternative music “scene” of Barcelona, asked the Municipality for support to create the festival. The local government had recently shifted and surprised to discover the “Barcelos scene”, where several experimental rock bands were formed, and an informal movement had arisen in the last years, decided to support 50% of the festival, financially.

Although it is organized by a record label, the alternative and experimental festival is a project that is owned by the people of the Municipality, the local merchants and the population in general, who are proud ambassadors of an initiative that empowers the local economy and the local bands by allowing them to get in touch with different musicians and new, experimental music. Between the municipal pools and the riverside stages scattered across the town, Milhões offers a diverse range of local, national and international bands, experimental and alternative, mainly. Besides live music, the festival also promotes shared concerts, art performances or yoga classes.

According to Márcio Laranjeira, from Milhões organization, in an interview for Engenharia Rádio in 2018, when asked about how does he feel about the relationship between the festival and the city, he states that it seems that the festival is becoming more and more a tradition for the city; that the festival’s audience and their correct behavior towards locals and the venue has contributed to the acceptance and acknowledgement of the festival as something that already belongs to Barcelos and its people. Moreover, Márcio says that when they started, later in 2010, there were no concert venues in the city whereas nowadays there are plenty of new venues that host bands all year.

Last year’s edition almost did not take place, and Lovers&Lollips and the municipality, decided to cancel 2019 edition on a basis of a strategic redefinition due to the space that Milhões already takes up in the Portuguese festival scene. Both entities promised the Festival would return in 2020.

Zigurfest

Zigurfest is a four-day music festival that takes place in Lamego, usually at the end of August. Already considered a tradition that belongs to the city, the festival is put together “where it fits” so that there is a surprise in each corner. Between music and contemporary art, the claim of Zigurfest is that during those four days “the city belongs to us, to you and to whoever comes”, being the main goal the respect for everyone, every life philosophy and way of being. By this, Zigurfest intends to be a space where the life is slow paced, there is space for every concert and every artist is considered to be the heads in the programming. A place to share, as in a family. The festival is held at the streets, parks, theatres, auditoriums and the Castle of Lamego.

Created in 2010, according to Afonso Lima, Zigurfest Director, the festival started as a public cultural policy that intended to disseminate and democratize the access to culture in the inland Portugal. It started as an integration of TRC (old festival naming), part of the programme of Teatro Ribeiro Conceição. However, the festival evolved, and transcended the theatre. Always in partnership with Lamego Municipality, it spread out to the streets, introducing new activities, exploring new infrastructures, exploring and discovering.

The musical programming is established by the organization as a reunion of the best Portuguese artists of 2019. Zigurfest also balances its cultural programme, and it reunites music, contemporary art, artistic residencies and the historical heritage of the city. Afonso Lima states that beside the cultural revitalisation of Lamego, the festival intends to promote Portuguese artists and to help in that mission, the Director says the festival hosts several events in Lisbon, Porto and Lamego that help in maintaining the connection with the festival’s target, the ones that already recognize the organization by the proposal of the discover of new Portuguese music. What also interests the public is the variety of spaces explored inside the city during the festival, the constant discovers and, finally, the communitarian dimension of the festival, making the audience feel they are among family during those four days. In terms of entrance fee, both the festival and the camping park are free, which is an indicative of the cooperation between the organization and the municipality.

MIMO

MIMO Festival is a free entrance festival from Amarante, a city located in the North of Portugal, in Porto District. Churches, “verde” wine and the Tâmega River are reasons of the high influx of tourism in the region. MIMO festival seems to become one as well. Founded in 2004 the festival’s origin goes back to Olinda, a city from the state of Pernambuco in Brazil. Ouro Preto, Tiradentes, João Pessoa, Recife, Paraty e Rio de Janeiro are the group of Brazilian cities that have hosted MIMO. Amarante is the first internalization of the festival. The festival promotes the city and its historical background, the decentralization and dissemination of culture and music in its many forms and spaces. It uses churches, museums, parks and the theatres as the stages of its cultural programme.

Music wise, the festival offers a great variety in terms of music and it brings both national and international artists, either surging or renowned artists. However, the festival also bets on alternative

offers such as cinema, workshops, discussion forums, cultural tours, poetry and art. This 2019 edition it even brought a novelty with MIMO prize where the goal is to discover new national talent, incentivizing new forms of composing music. The festival is growing, and it already has its 2020 edition confirmed. This last edition brought about 80 thousand people during the three days.

According to José Gonçalves, from the BONS SONS production team and natural of Amarante, the fact that it is a free entrance festival brings audience that usually attends festivals. Besides a quality musical and cultural programme, José thinks the best attraction of MIMO is its geographical framing, the city of Amarante and Tâmega River. Since MIMO is depending on public investment and its Director said in an interview the goal would be to depend on private investment, José was asked about the importance of public support in local festivals and regarding the festival organized in his city, Amarante. José's opinion is that local governance should invest in initiatives that value the Municipality. However, in this case, where there is a considerable amount of music festivals, and with the information that the local government spends 1 million euros with MIMO, José doubts the return that MIMO brings to the city. Instead, José says that with a smaller public investment it is possible to do more and better, and that if the products are efficient and appealing enough, they will attract more private investment.

Mêda +

Mêda + is an inland summer festival located in the municipality of Mêda, Guarda, an inland district in the region of Beira Alta, the Centre of Portugal. It was created by a local group of young people that wanted to promote the city and enhance its cultural diversity. The festival had the purpose of supporting Portuguese bands and bring variety of music genres to offer a unique experience for the young people that lived in the region.

The first edition happened in 2010 and the number of attendees had stabilized in 5,000 people each year until 2018. The organizers state Mêda + was the municipality's greatest asset. It was the only event that sold out the camping park, having had more than a thousand people per day, and relied on the services of about 40 local companies, which accounted for 30% of the festival's expenses. Mêda + had a regular presence in the national media, either digital, radio or television having even had an institutional advertising campaign broadcasted by RTP2 in 2016.

Mêda + has a similar concept than BONS SONS, also relying on voluntary work and on a collective cooperation basis. It wanted to be recognized as an initiative created to culturally enhance the Mêda municipality that supported Portuguese artists and valued the inland of the country. The festival relied mainly on public entities support and on the a few private and brand sponsorship.

However, the festival's last edition was in 2018, for several reasons; being a free entrance festival, Mêda + was very much dependable on the municipality support, financially, logistically and even at a political level. According to Pedro Rebelo Pereira, one of Mêda + creators, amongst the lack of financial support, the municipality was also not collaborating with tasks such as the search for contacts with entities, public or private ones. At the same time, the Association members did not have the capacity to explore different options such as private investment from brands. And when questioned about the lack

of private investment in inland festivals such as Mêda +, one of the organizers claimed that it was understandable that brands were not as attracted to these types of festivals due to the few people they would impact, as they follow market and profit laws. In this sense, the public sector investment and support is considered fundamental to the success of initiatives such as Mêda + or Bons Sons itself (annex V).

Andanças

Andanças is slightly different when compared with the examples above. Its focus is popular dance and music as means of interchangeable relations between generations, traditions and cultures. The festival reunites traditional forms of experiencing music (traditional Portuguese and world dances) and merges them with new interpretations and contemporary elements. At Andanças, it is possible to learn various traditional dances, from Portuguese, African, American, Baltic Italian, Galician and Belgian. The list is almost unlimited.

Since 1996 that Andanças reunites people from all over the world to experience different cultures and new learnings, showing that popular music and traditional dances represents the land's identity and, most of the times, its survival. The concept can be translated in words such as sharing, community and sustainability. Sharing music, dances, experiences and talents, and experimenting new ideas for a better world.

The festival is organized on a voluntary basis by an association, Associação PédeXumbo, and it intends to be independent from political and commercial powers and entities. As it happened with Milhões de Festa, Andanças organization canceled the 2019 edition due to a lack of availability of the setting that usually hosts the festival, the margins of the the Póvoa e Meadas dam, in the municipality of Castelo de Vide, a region of the High Alentejo. However, the festival's organization states that it will return in 2020 with a new proposal strategical approach in order to provide an experience to all the artists, audience, volunteers and partners aligned with the contemporary challenges the world is facing regarding climate change and the planet's sustainability. The tickets' prices range from 105€ to 135€ for the 7 days.

1.6. Cem Soldos e Tomar – A brief characterization

Cem Soldos is the village where BONS SONS takes place. It is in the civil parish of Madalena, 5 km away of Tomar and 12 km away of Torres Novas. In Cem Soldos live about 1000 inhabitants and the village is characterized by its true communitarian spirit, by keeping traditions alive and it demonstrates commitment and a great involvement in the local activities through its SCOCS Association, described before.

Currently, the village counts with events such as Festa da Juventude, in August, Festa da Aleluia, to celebrate the Easter and the Christmas Fire, a common tradition in some inland villages of Portugal.

The most known celebration in the present days, and from which Cem Soldos is known for is the BONS SONS festival.

In terms of services, Cem Soldos has a kindergarten and a primary school, a Health Centre with one doctor and a nursing home for the elderly. All of these are supported by the SCOCS association and the revenue taken from BONS SONS. The village has also a grocery store and one cafe open all year, since there are other three coffee, restaurant and bar places that only open for BONS SONS season.

Tomar is the municipality where Cem Soldos is integrated. It is a medium-size city located in central Portugal. It belongs to the district of Santarém, province of Ribatejo. Currently it has about 40 677 inhabitants, a total area of 351 km² and it is composed by 16 parishes. Located in the right margin of Zêzere River, the city is divided by the Nabão River.

When talking about patrimony, it is characterized by an historical, cultural and architectural richness. Mostly known as the Knights Templar city, it has earned the title after D. Afonso Henriques had conquered it to the Moors. It has many convents, one great Church and a notorious Square, along with the Castel. However, the Convent of the Order of Christ is the ex-libris of the city, a magnificent assemble of the 12th to 16th century architecture and one of the most acclaimed monuments in Portugal.

According to a recent statement made by Anabela Freitas, Mayor of Tomar Municipality to mediatejo.net, a local online news website, the city is growing and developing in the tourism sector and it is necessary to focus on other ways to create value, addressing the new challenges that the climate state of the planet require. However, the Mayor reinforces that the traditional activities of Tomar must be equally well managed since they are the ones supporting the city such as the wine-producing sector, the forest and commerce and services.

CHAPTER 2

Questions

1. Draw a swot analysis for BONS SONS and develop a tows analysis based on it.
2. Analyse BONS SONS differentiation factors and its potential to overcome the present challenges the industry is facing due to covid-19 pandemic.
3. Based on demographics and the current Portuguese music festivals' market identify the main reasons to invest in the continuity of BONS SONS.
4. Suggest a brand that could sponsor or partner with bons sons and justify why. Provide an example for an activation.
5. Considering the provided concepts, identify branding trends and tools to apply in an integrated communication plan, suggesting content ideas.

Teaching Notes

3.1. Case Target

The present case study was developed considering bachelor and master students in the areas of marketing and communication with the purpose of making them dwell on issues such as the development of inland and depopulated regions through culture, arts and marketing.

Besides students, the case would also be interesting for professors in the areas of Marketing and Communication to showcase to its students. Branding, Communication, Arts Marketing Management, Cultural Management are some examples of subjects in which would make sense to integrate such case.

Aside from academia, this work could also be of use to managers, directors and other involved in organizations and associations responsible for projects similar to BONS SONS, either in terms of suggestions for the future of their projects or to get to know the reality of the sector and its constraints.

3.2. Pedagogical Objectives

The goal of this case study is to demonstrate the importance of cultural, arts and music initiatives to the development of inland regions in Portugal through the presentation of the case of BONS SONS festival. Pedagogical objectives lie in tackling certain realities and trends in Portugal, such as the growth of the music festivals sector and some of the country's structural problems such as depopulation and seasonality felt in inland regions and its underdevelopment.

After highlighting and create awareness about it, the goal is to fully understand and deepen a real-life case of how music, culture and arts can contribute and revitalize such regions. In addition to this, it is also a goal to display it as a show case to other initiatives and contribute to its development and impact mainly through marketing and communication.

Lastly, with this project there is an aim to establish synergies between academia and theoretical learnings with practical knowledge.

3.3. Literature Review

3.3.1. A brief introduction to arts marketing

"The arts consist of artefacts, images or performances that contain rich, complex, direct and symbolic meanings" (Fillis, 2011, p.12). That is how Ian Fillis defined the arts, just after stating that they are interconnected with culture, arts management and arts marketing. To the author, the arts are a representation of a country's culture, reflecting both its system of believes and intellectual development.

In its genesis, arts products can take the shape of creative productions that are the result of a combinations between skills and imagination.

However, the definition of art is a widely discussed topic that has always divided authors and artists in its many views and conceptions. As for Clancy (as cited in Fillis, 2011) there are four main areas in which arts can be divided in. Hiarts, that include plays, concerts and opera musicals; Exper, where it is included poetry and literature, art exhibitions and contemporary dance; traditional music and folk dance are inserted in the Trad category and, finally, Pop, where it is included film, rock, pop and jazz music. Tusa (as cited in Fillis, 2011), in turn, relates arts with “refinement”, defending the idea that only through education, training and effort can one produce or appreciate art.

Nonetheless, it is the a definition provided by the 89th US Congress and later endorsed by the Education, Science and Art Committee of the House of Commons that is considered the most inclusive way of defining the art world: “The term ‘the arts’ includes, but is not limited to, music (instrumental and vocal), dance, drama, folk art, creative writing, architecture and allied fields, painting, sculpture, photography, graphic and craft arts, industrial design, costume and fashion design, motion pictures, television, radio, tape and sound recording, the arts related to the presentation, performance, execution and exhibition of such major arts forms, and the study and application of the arts to the human environment.” (Hill et al., 2003, p.8).

More than defining the arts, for Ian Fillis (2011) there is a need to define its relationship with management and the market because according to the author “(...) the way in which culture is expressed is determined by the systems of production and the dissemination of cultural messages in the form of products or services” (Fillis, 2011, p.12). More than a need it is perceived as a challenge: “Determining what is meant by the domain of arts marketing is becoming more difficult as we integrate the arts with culture, leisure, entertainment and a variety of business disciplines" (Colbert el al., 2001 as cited in Fillis, 2011, p.13).

Either in arts or in business, Arts Marketing is still a misunderstood discipline that often generates resistance within arts organizations. The fact that Marketing varies in its definitions and that it can be interpreted as a business philosophy, a function inside an organization and a process that comes with its own tactics does not help the case. Usually, instead of being interpreted as a strategic process that everyone in the organization should embrace, it becomes restrained to a department, property of the specialists, and consequently, condemned to failure (Hill et al., 2003).

So, what is arts marketing? Arts marketing “(...) is an integrated management process which sees mutually satisfying exchange relationships with customers as the route to achieving organizational and artistic objectives” (Hill et al, 2003, p. 1). By calling it integrated, the authors mean it must balance all the organization’s activities around the customer, it includes management due to the fact that it must contain vision and complete commitment, and it is a process because creative marketing is a never-ending process of improvement, constantly learning and adapting in order to top what has been done in the past. Liz Hill, Catherine O’Sullivan and Terry O’Sullivan (2003) go even further stating that arts

marketers are arts advocates in the sense that their work is about the daily work performed to attract the audiences to events and activities but more than that they “need to understand and promote more widely the value of an organization’s work. They need to take an active interest in cultural policy and the political environment if their work is to be solidly based”. At the same time, they have to be marketing advocates by understanding “what marketing is (and what it is not) in order to enthuse their colleagues towards achieving their shared objectives” (Hill et al., 2003, p. 1).

For Ian Fillis (2011), arts marketing should recognize arts foundations when applying the marketing mix, but it needs, more than ever, to be based on areas such as market orientation and market creation. Creativity and entrepreneurship are two fundamental instruments that can help not only to shape arts marketing but also to marketing industries that do not belong to the creative sphere. The goal is to balance artistic and business risks (Fillis, 2011). Liz Hill, Catherine and Terry O’Sullivan (2003) claim that creativity should be in the center of arts marketing. Not only because it is the product of a group or an individual but because arts marketing needs to communicate an experience with usually very limited resources and still speak to a variety of audiences. In order to succeed, the solutions must be extremely imaginative (Hill et al., 2003). In addition, another difference spotted from traditional marketing is that arts marketing is not dependent on a product or reacting to market demand. Conversely, it starts with the product and the customer will naturally come after (Colbert et al., 2001).

Either due to those “limited resources” such as tight budgets or the importance of word-of-mouth communication, arts marketing “has developed strategies based on direct communication and interpersonal exchanges through such things as “street marketing” or “buzz marketing” (Evrard & Colbert, 2000, p. 9). Jude Kelly, former Artistic Director of the West Yorkshire Playhouse, considers word-of-mouth as the best type of marketing and supports the idea of dealing directly with the customer, talking to people, make them want to come back because they felt valued and listened to. According to her view, marketers do not do it enough: “We do a lot of mouthing off about “communities”, but we lack the courage to go out and meet them as we should. Arts marketers need to believe in their own power as people. Even something as simple as giving out leaflets, talking to people, telling them direct that they’ll love it when they come: they’ll remember you, and you build up a greater “evangelism” yourself through it. (...) There needs to be a phenomenal amount of attention to the personal; but unless you take that attitude as your ideal in all your marketing you are not reflecting the character of what you are talking about.” (Hill et al, 2003, p. 8). However, this doesn’t mean that organizations shouldn’t be interested in analyzing its markets, once it is considered fundamental to understand who their prospects are and how their product is received and perceived to gather information that can be useful when thinking about improvements. Instead of perceiving arts marketing as shallow, arts’ organizations need to come to the understanding that both, commercial marketing and arts marketing, focus on maintaining long term relationships with its many stakeholders and that their creative value benefits them from a strategic perspective in terms of planning and operations (Hill et al, 2003).

Patrick Butler (2000) states that there are certain characteristics attached to the arts environment that inevitably influence management and marketing decisions. To progress from the traditional application of marketing techniques, the author focused on what makes the arts context distinct to the point of adjusting marketing decisions and techniques. Butler came up with a framework that intends to organise such differences and provides marketers with directions or considerations when marketing the arts. Services, nonprofit and public service are marketing fields close to and overlapped by the arts sometimes. However, what has fallen short on these approaches was, precisely, its emphasis on a singular characteristic instead of looking at a whole framework. In his model, Butler takes into consideration the product, the organization and the market, looking at a more robust and wholesome picture of what could be different when dealing with arts marketing. The author identifies structural characteristics of arts marketing so that marketers can better adapt their strategies. These are central elements of marketing – the offer, the seller and the buyer - and must be subject of analysis within any marketing context to conclude what are their “distinctive features for marketing decision implications.”. Nevertheless, it is in the relation between them that the true value relies.

Service marketing literature says goods are produced and services are performed (Berry, 1980, as cited in Butler, 2000). Therefore, performing arts belong to the service domain when talking from a marketing perspective. However, such products are “owned” by the artists that created them, a little differently from the products of commercial services. Hence, there are a lot of considerations at a financial, moral and copyrighting areas that marketeers need to consider when talking about a product in the arts, since the work and the person are, most of the times, inseparable. The arts product is cultural and performed by a human being. It is usually unique, and strongly attached to a location. This matter of location as identity has implications on marketing since the connotations of the product or performance are influenced by the location where it is displayed and can mark how the product is perceived, seen, accepted. This can limit the development of options but can also be an opportunity in terms of branding and market positioning. These products carry the responsibility of cultural heritage, which is a profound topic that requires a certain sensitivity since place identity has a significant meaning to artists, organisations and the audiences.

Another characteristic is the fact that, unlike commercial entities, art organisations may focus themselves primarily on the art and the artist. Sometimes there is even a dependency on one artist or individual whereas in other contexts organisations depend on various individuals. In arts organisations, the artist creates and the organisation provides for the conditions needed for them to create. In addition to this the artist’s focus, if not the only one, is art above all the rest. This implicates that marketers need to properly manage these artists as well as the duality “commercial-culture” to sustain arts organizations’ viability.

The Market is also distinct in the arts. When assessing the resources of arts’ organizations, one discovers that there is a variety of sources, from profits of commercial activity, to public funding and private donations or sponsorship by corporations. When talking about the state’s involvement, it varies

deeply according to country and its political decisions. European policies bet on public funding in benefit of cultural identity and the United States rely on private support and taxes in benefit of developing popular arts. However, new forms of resourcing can go through introducing marketing and management skills to support the arts and even traditional financial aid. The incremental genesis of grants and funds are a problem for arts organizations and along with short term funding and other sources of income at the same time are enemies of planning, which requires a longer-term horizon and a strategy development situation (Breathnach & Doyle, 1997, as cited in Butler, 2000). Again, the policy and funding guide will depend largely on how the organization positions itself in terms of commercial and cultural imperatives.

Even though strategy must be defined according to market preferences and conditions, there is something in arts marketing that makes it unpredictable. Since there is no criteria or consensus when assessing the value or worth in the arts is more difficult to define as in business. The artist is said to be the ultimate judge of value, according to the very notion of art. When entities incur in such evaluation, they may be accused of being anti-intellectual or unfruitful for the arts world. Since this can be a controversial topic in the arts, it can have implications on marketing decisions. Two important factors when assessing value definition: value is defined by the market or the artist and the discovery of new art. In commercial situations, the marketing orientation makes it clear that it is the market that defines value (Kotler, 1997; Levitt, 1960; as cited in Butler, 2000). However, in contexts different from this one, the complexities of the market induce the need of a revision on value definition. Butler (2000) uses the example of the charity sector, in which there are several elements in the market, who have different priorities which leads them to perceive value differently – either you are a volunteer, a funder, a receiver. When we talk about private or public funding, we are directly touching the topic of value, and how can differ for some. The role of marketing here is to assess the ultimate purpose and role of the arts perceived by the different stakeholders involved and try to harmonize, adjust or accept the differences.

To discover and to create, to invent something new and to perform new interpretations is a great part of the arts' world. It is even deeper that the development of something. If marketing theory is limitedly understood, that will lead to the idea that art producers are following market requirements when what artists do is to create out of "commitment to their field" (Butler, 2000, p. 355). Even though a lot of these artists' work is not diffused in commercial streams, the ethos is fundamentally different from business. Defining what's quality art is constantly depending on mindset contradictions which influences the discovery of new artists. If the arts context is always shifting perspectives and adding to the creations, such as mixing technology and multimedia with graphics and traditional art forms, Butler asks who really gets to decide on new art forms? Marketing managers need to be careful with one thing: "while their charges are brilliant to some, their reluctance as artists to conform to "market" demands may well leave them "undiscovered" (Butler, 2000, p. 355).

The development processes of artistic works are implicated by the education of both the artists and the audiences, since their development is important to the arts market, its current and potential consumers, once the consequences of a society without culture are enormous. It is important for artists

to be able to develop his art without being constantly concerned with economic factors. For that, there are several programs, trainings, or apprenticeships. Arts organizations have an educational role given by public bodies and the school system is a first point of contact with children. Colleges degrees or scholarships are other ways of developing artists as well as systems of bursaries, awards and contributions such as forms of taxation bequests. property tax. The development of organizations is as important as artists' development and Marketing has a role in this since there is a need for improving management and professional skills (Clancy, 1994 as cited in Butler, 2000).

According to Butler (2000), society has the obligation of offering something beyond what is more mundane in cultural terms. The access to music, dance and other forms of art is not something that is formally accessible to everyone. A classic market segmentation is useful to identify priorities. One example is the identification of occasional attendees that may require a penetration strategy or segments that need promotion strategies in order to convert them. Butler identifies future audiences as significant where the it's important to cultivate a respect and joy for the arts. Schools are an obvious channel and teachers are considered accountable for any developments in this sense.

Education and development in the arts also imply certain marketing long term decisions. Delivering arts to the public has also two main issues that impact the marketing practice: access and pricing. The barriers to the arts go from pricing and transportation but also beliefs and attitudes towards it, such as the fear of not understanding and the feeling of being out of place when paying to experiment an artistic performance. Improving access requires a certain sensitivity, adaptability to each experience and the notion that it needs to be integrated in a whole development program (Butler, 2000). In line with previous author, Butler enhances the necessity of combining artistic values with pragmatic commercial, organisational and audience necessities when conceiving a strategy in arts marketing, remembering that the arts product involves also a sensitivity and a responsibility for research and education, requiring a long-term development mission.

What has been described above is the model that Butler has put together to capture some dimensions of arts marketing that marketers should consider when marketing an arts' product or service. Instead of a traditional marketing approach, which considers the market research, the consumer's behaviour, product development and others, this is a three stages model of marketing processes - value-defining, value-developing and value-delivering processes (Webster, 1997 as cited in Butler, 2000), based on value chain analysis and business systems (Kotler, 1997; Porter, 1985 as cited in Butler, 2000).

So, according to Butler, what makes the arts context distinct to the point of creating a necessity to adjust marketing decisions and techniques?

Product

- Goods are produced and services are performed. Performing arts belong to the service domain when talking from a marketing angle. An arts product is cultural and performed by a human being. The product can be, a lot of times, inseparable from the artists which creates a sensitive, different to handle context for marketeers to handle.
- It is usually unique, and strongly attached to a location.
- This matter of location as identity has implications on marketing since the connotations of the product or performance are influenced by the location where it is displayed and can mark how the product is perceived, seen, accepted. This can limit the development of options but can also be an opportunity in terms of branding and market positioning.
- Arts marketing products carry the responsibility of cultural heritage, which is a profound topic that requires a certain sensitivity since place identity has a significant meaning to artists, organizations and the audiences.

Organization

- Unlike commercial entities, art organisations may focus themselves primarily on the art and the artist. Hence, there is always a continual dilemma between commercial and cultural domains, and the various roles of that relation. Sometimes there is even a dependency on one artist or the individual, whereas in other contexts organisations depend on various individuals.
- In arts organisations, the artist creates and the organisation provides the conditions needed for them to create.
- In addition to this, the artist's focus, if not the only one, is art above all the rest. This implicates that marketers need to properly manage these artists as well as the duality "commercial-culture" to sustain arts organizations' viability. Authors such as O'Sullivan or Jeremy Isaacs reinforce that it is a myth that these two worlds cannot meet halfway, and that artists are not interested in efficiently managing their work and lives by arts organisations. Scheff and Kotler (1996) in Butler (2000:350) identify the arts as an open system which "creates, cajoles, undennies, confronts, challenges" whereas organizations are closed ones: "controlled, systemised, resistant to change". Although being opposed positions, Butler refers that the amount of arts organizations that survive and thrive tell us that it is possible to reconcile both and that the key "key is in knowing the boundaries of culture and commerce, and knowing why to change rather than just how or when." (Butler, 2000:351).

The Market

- The Market is also distinct in the arts. Resources come from both private and public support, it has a diversity of supporting and opposition agents and relies, sometimes even depends, on the critics whose opinions are a major influence on its success.
- Besides public funding, private sponsorship or grants and funds, new forms of resourcing can go through introducing marketing and management skills to support the arts.
- To come up with innovative strategies marketeers must focus on approaches that privilege attitudinal and behavioural bases instead of more structural factors such as demographics and bet on long-term on-going strategies that reinforce positive word of mouth.

Value Definition Processes

In commercial situations, the marketing orientation makes it clear that it is the market that defines value. In the arts this exercise is more complex due to its main interested parts.

The role of marketing here is to assess the ultimate purpose and role of the arts perceived by the different stakeholders involved and try to harmonize, adjust or accept the differences.

Discovery of New Art: Arts world is about to discover and to create, to invent something new and to perform new interpretations. The ethos is, therefore, very important in the arts.

Defining quality art is constantly depending on mindset contradictions which influences the discovery of new artists.

Marketing managers need to be careful with one thing: *“while their charges are brilliant to some, their reluctance as artists to conform to “market” demands may well leave them “undiscovered”*. Butler (2000:355).

Value-Developing Processes

The developing processes in the arts can be distinguished by the **Education of Artists and Audiences**. The development of both the artists and its audience is important to the development of the market, its current and potential consumers, since the consequences of a society without culture are enormous.

It is important for artists to be able to develop his art without being constantly concerned with economic factors.

Arts organizations have an educational role and since schools are a first point of contact with children. Colleges degrees or scholarships are other

	<p>ways of developing artists as well as systems of bursaries, awards and contributions.</p> <p>The development of organizations is as important as artists' development and Marketing has a role in this since there is a need for improving management and professional skills.</p> <p>Butler identifies future audiences as significant where it's important to cultivate a respect and joy for the arts. Schools are an obvious channel and teachers are considered accountable for any developments in this sense.</p>
Value-Delivering Processes	<p>Delivering art to the public is focused on two main issues with marketing implications: access and pricing management.</p> <p>The barriers to the arts go from pricing and transportation but also beliefs and attitudes towards it, such as the fear of not understanding and the feeling of being out of place when paying to experiment an artistic performance. The goal of delivering an art product is to gain the maximum exposure for the artists. Improving access to the arts requires a certain sensitivity, adaptability to each experience from a marketing point of view, since there are several forms of experiences, and the notion that access is the heart of the delivery and at the same time, it needs to be integrated in a whole development program: <i>“access is the business not only of the participating organisation, but of public policy, public and private organisations, sponsors, philanthropists and so on.”</i> Butler (2000:357).</p> <p>Pricing is a part of the delivering process, and it is also a complex topic in the arts, starting off with the subjective and unclear relationship between price and quality. Although in the most cases there are criteria that are broadly agreed (reputation of the performer, popularity of the show, etc) in some cases it is difficult to assess value and pricing. Tiered pricing is also something very common in the arts (eg: locals vs tourists). Sources of income in the arts vary: tickets, merch, public subsidy, sponsorship. There's usually cross-subsidization, which is detrimental to both delivery and development. Moreover, there is the perception that it is more beneficial to have more people paying less due to the importance of the access of the arts. Beaumol's findings are fundamental to understand the pricing dilemma in the arts. He says arts organizations are stuck in a vicious circle in which admission fees must be higher than the consumer price index (Beaumol, 1967, as cited in Butler,</p>

2000). Prices or other income need to increase above the rate of inflation for arts organisations to keep up with the rest of the economy.

3.3.2. Rural development through culture and arts marketing

Previously based on production, rural areas have undergone an impacting shift in their modernization processes to meet globalization requirements and consequences. Rural areas today are emerged in a new economy based in the commercialization and consumption of its spaces (Woods, 2005 as cited in de San Eugenio-Vela & Barniol-Carcasona, 2015).

Due to the contraction of agriculture and the boost portrayed by extraction and other industries, communities started to have to deal with similar issues to urban areas such as interactional problems and low levels of engagement inside the community, as well as a reduction of social capital and a decrease in the attachment to the place. Furthermore, senior populations, youth migrations, employment scarcity, lack of investment to improve infrastructures and underdevelopment are alarming and concerning issues that have arisen often in rural areas (Balfour et al., 2016).

Hence, to recover from the above addressed hardships, rural areas are struggling to avoid homogenization by wanting to achieve a differentiated image. It is within this landscape that marketing and branding areas have the power to intervene and contribute to the economic development of rural areas. Hence, it is possible to observe the emerging creative and contemporary initiatives that move around the projection of a specific rural imagery and identity with the goal of attracting social capital and incite consumption in such destinations.

Regional identity is, therefore, detrimental for the distinctiveness searched by these regions. But what must a region contain that contributes to its identity? “Certain characteristics and distinctive qualities that are visible and brought out by communicative means. It is thus crucial in the whole concept of the identity of a region that it serves as a tool for distinguishing one region from another” (Zimmerbauer, 2011, p. 246 as cited in de San Eugenio-Vela & Barniol-Carcasona, 2015). A regional identity in times of massive competition depends upon great efforts of communication so that it creates a different and remarkable image of a territory singularity. Marketing and branding are, once again, connected to the economic development of a region. According to Zimmerbauer (2011) this process of regional construction is linked to the image of a place, its branding.

The new paradigm of “rural development” implicates a renewal in management strategies. From a top-down logic to bottom-up, local communities are starting to take action and even become the central beacon in its economy development and regeneration, when the State becomes a facilitator in the process (Balfour et al., 2016).

The communication of a place has been evolving through time until what it is today the branding of places, which its main goal is to differentiate the brand and positioning it in such a desired place for a wide audience, meaning not only to attract tourists but also investment and talent. The selling of these

rural areas is happening according to the foundations of branding, through discourses and narratives that create an image of a place closely linked to the symbolic value of the rurality landscape (de San Eugenio-Vela & Barniol-Carcasona, 2015 as cited in San Eugenio, 2013).

The arts, through its many forms of performance, have the power to engage communities by promoting social interaction through the creation of an identity and a sense of place. This leads to a reduction of isolation and an atmosphere of understanding, conveying in a propitious space for rural development. Arts are considered to drive economic and community development in a sense that it is capable to improve the locals' life quality and attracting new people, either tourists or residents. A study is presented as an example, made by Woods in 2010, that addresses the rural community of Hay-on-Wye, in Wales, with less than 2000 people, that attracts 80 000 visitors per year due to its used literature bookstores at its annual festival.

Even though rural areas benefit from less financial and educational assets than urban cities, when it comes to the organization of arts-based events such as festivals, exhibitions and other types of performances, there is no need to come from any local elite or to be of a large dimension (Grodach, 2011 as cited in Balfour et al., 2016). To benefit the community, initiatives such as providing infrastructures to become arts venues, or promoting local artists all have the potential to be driven by small associations of people. In 2015, 80 % of the people employed in the cultural sector in the EU worked in a small or medium-sized enterprise. Such venues can also incite locals to interact with the community, either with the artists, the residents or the visitors (Currid, 2007 as cited in Balfour et al., 2016).

By stepping outside the confines of the tourist gaze, cultural and creative tourists are engaging their creative skills to develop new relationships with the everyday life of the destination. The goal is that activities based in the arts, culture and creativity can create enough awareness to attract tourists, drive growth and employment and, ultimately, cater for the generation of a cultural ambience capable of attracting highly educated people. Either in cities or rural areas, these types of initiatives have sprung up in various places. Consequently, it is a common link between production, consumption and place that allows the formation of the “buzz” to attract the creative class. In addition to this, it is important to state that creativity in tourism is only possible when multiple actors such as the tourists, the producers, the consumers, policy makers and landscapes are involved (Richards, 2011).

3.3.3. The creative turn: cultural tourism

According to the World Trade Organisation (2004) cultural tourism was one of the fastest growing segments of the tourism sector in general. Cultural consumption performed in cities and regions has contributed a great deal to their “symbolic economy” and their image, built around the atmosphere created by those cultural physical assets. However, cities and rural areas in a state of decline have rebuild themselves as consumption spaces, taking advantage of their history and tradition to create identification statements. Nonetheless, this strategy has led to the loss of “uniqueness” amongst these

cities and regions that adopted similar promoting mechanisms (Richards & Wilson, 2006). In an increasingly crowded global market, cultural tourism had fallen into a “vicious cycle” marked by a massive overdevelopment, which consequently led to reducing returns and lack of investment, harming the cultural tourism value for many destinations (Russo, 2002 as cited in Richards & Wilson, 2006).

On the other hand, the profile of the cultural tourist itself has mutated into a more knowledgeable and with the ability of easily self-plan their own tourism experience to whom the standardized packages are no longer engaging enough and have become dull. According to an ATLAS (The Association for Tourism and Leisure Education and Research) research, the experiences that cultural tourists enjoy the most are usually small-scale with a genuine atmosphere so that they can have a true taste about the identity of the place and its authenticity. These stakeholders are more capable of tailoring its experiences according to what they want to see, avoiding the mainstream roots, focusing on particularly local experiences instead of a global overview (Richards, 2011).

In direct response to this, a paradigm has arisen in the last years: the “creative turn”, which consists of the dissemination of creative tourism and creative development strategies to foster innovative forms of tourism experience and the commodification of tourism products (Richards, 2009 as cited in Carvalho et al., 2016). It was during the 90’s that creativity started to become popular as way of tourism, not only in cities but also in rural areas. “Crafts tourism” is an example of this growing interest, taken part of the project EUROTEx that took place in Finland, Greece and Portugal between 1996 and 1999. From this project it was possible to confirm tourists’ desire in active participation in the everyday life of a visiting place and longing for learning experiences (Richards, 2011). Creative tourism has been defined as: “Tourism which offers visitors the opportunity to develop their creative potential through active participation in courses and learning experiences which are characteristic of the holiday destination where they are undertaken” (Richards, 2000, p. 18 as cited in Richards & Raymond, 2009).

According to this definition, creative tourism implies a co-creation experience between locals and visitors. Tourists get actively involved in the process which allows a “genuine exchange and engagement with local people and local culture” (Richards, 2013, p. 12) which gives them the opportunity to be creative and get more out of it than just buying mere souvenirs to remember. Most importantly, the creative tourism experience needs to encompass a link between the creative process and the local culture and its identity, to create a characteristic experience. The United Nations Educational, Scientific and Cultural Organization [UNESCO] has also come up with a definition stating that creative tourism provides a more authentic and engaged experience, with participative learning “in the arts, heritage or special character of a space and it provides a connection with those who reside in this place and create this living culture” (UNESCO, 2006, p. 1076 as cited in Carvalho et al., 2016).

This so-called “creative turn” arises from a junction of elements such as the integration of culture and business. Hence, the experience economy, in which culture is used as an instrument for growth. Production wise, creativity is intimately connected with the “experience economy”, already mentioned above, from the authors Pine and Gilmore, where the growing competition forced producers to come up

with distinctive services by developing striking experiences. In its turn, tourism has become one great driver of economic development in the culture and creative fields, in creating services as “experiences” (Richards, 2011).

Creative tourism seems to be an antidote against the reproduction of culture, and linking locals and its visitor’s creativity is the basis to foster the distinctiveness of the place. Richards (2013) identified some tactics to add to this identifying some success elements. Firstly, the author advises to really know the people and the place you are trying to develop. Searching for what is unique in that place that stands it out from the others. Looking not only to the tangible assets but to the intangible ones, either its ambiance, its people, its skills. Then, using local skills, ideas and people is key to turn it the realest and the most characteristic experience, since copying or importing ideas may be counterproductive. Renewing existent facilities and resources in a creative way and focusing on quality and authenticity (for example, reinterpret traditions) instead of following trends are the last principles that can help these places sell themselves in innovative ways. This creative approach not only attracts new visitors but contributes to the localities economic, social and cultural development and potential. These groups can reach higher levels of recognition within the mainstream economies, industries and the public in general when seen as sources of creativity. It also confers a different role to the visitor and tourist who is now recognized as a knowledgeable individual who is aware of the local culture and ready to exchange experiences with their hosts.

3.3.4. From product marketing to the experience economy

Traditionally, the study of marketing had its foundation in economics, and it was focused on the exchange of goods and manufactured products. Starting with targeting a market and satisfying the customer through a decision-making process on the marketing mix, or the “4 P’s”: product, price, place and promotion (Vargo & Lusch, 2004).

This traditional model that a company uses to market a product implies that there is a need among consumers the market has not been able to fulfil. Therefore, the company uses its information system to assess the possibility to meet that need according to its resources and adjusts the marketing mix to influence the consumer in the desired way. The traditional marketing model starts and ends within the market dimension. However, (Colbert et al., 2001) states that there is a difference between the industrial and artistic environments and, consequently, the marketing model must be adjusted. In arts organizations, the process does not start in the market. Instead, it starts with the creation of the product, which will be followed by finding the market for that same product, a product-to-client approach very common in cultural and arts sectors.

During the late 70’s and the 80’s marketing expanded to other areas. Rather than being exclusively involved in the commercial and industry businesses, it eventually evolved to the service and “grey” industries (Colbert et al., 2001). This change of paradigm, from product to service marketing, was addressed by authors Vargo and Lusch (2004), who stated the rise of a new dominant logic (annex V).

“Briefly, marketing has moved from a goods-dominant view, in which tangible output and discrete transactions were central, to a service-dominant view, in which intangibility, exchange processes, and relationships are central.” (Vargo & Lusch, 2004, p. 2). The authors consider their definition of services as inclusive as possible, and able to portray the reality of all business’ enterprises. According to the authors, a service is applying knowledge and skills, meaning specialized competences, through activities, processes and performances for the benefit of the entity itself or others. Their service-centred view of marketing is customer-centric, believes in the co-creation of value and relationships, and it can be based in four principles: “develop core competences, the fundamental knowledge and skills of an economic entity that represent potential competitive advantage; identify other entities (potential customers) that could benefit from these competences; cultivate relationships that involve the customers in developing customized, competitively compelling value propositions to meet specific needs and gauge marketplace feedback by analysing financial performance from exchange to learn how to improve the firm's offering to customers and improve firm performance.” (Vargo & Lusch, 2004). Finola Kerrigan, Peter Fraser and Mustafa Ozbilgin (2007) believe that when marketing the arts, as in other service sectors, processes and customer care are two fundamental variables that need more concern than product, price, promotion or place. In fact, they say that those aspects seem to be subservient to the processes and customer care elements of the service in the arts.

The application of marketing in cultural organizations instead of only in consumer products was first addressed in 1967, by Kotler, in his book “Marketing Management: analysis, planning and control”. He recognized that cultural organizations such as museums, libraries, universities or concert halls produce cultural goods, and, for the first time, they had to compete as well for the consumers’ attention and their share of resources. Before that, Kotler had also pioneered another important topic of discussion, product symbolism, which began in the fifties. “People buy things not only for what they can do, but also for what they mean.” (Levy, 1959, p. 118). This was one of the first lines of thought regarding what products could mean for their consumers. However, consuming a utilitarian good is far the same as consuming a cultural product. Colbert et al. (2001) define cultural marketing as “the art of reaching those market segments likely to be interested in the product while adjusting to the product the commercial variables – price, place and promotion – to put the product in contact with a sufficient number of consumers and to reach the objectives consistent with the mission of the cultural enterprise” (Colbert et al., 2001, p. 15).

By the beginning of the 80’s decade the discussion fell into the consumer experience, with the rising of the hedonic consumption of the cultural product. The discussion was then that the cultural product could not be considered a utilitarian product and its marketing approach was more product oriented than market oriented (Holbrook & Hirschman, 1982 as cited in Colbert, 2014). When consuming cultural goods, services or experiences such as dance performances, music or novels, individuals experience emotions instead of being focused in reaching a specific end, as it is the case of utilitarian products. Arts and culture products are typically hedonic, and among all emotions, stimulate pleasure in their

consumers. Arts and cultural consumption, due to their multisensory nature and the emotive dimension of a hedonic product usage experiences, are pleasure oriented (Alba & Williams, 2013; Arnould, Price, & Zinkhan, 2002; Huffman, Ratneshwar, & Mick, 2000 as cited in Miniero et al., 2014). Furthermore, another reason for choosing the consumption of such cultural products is the sensation of escaping from the everyday, real life. Escapism is, therefore, another motivation for such consumption.

The value consumers confer to culture and artistic products is based on an overall assessment of the experience, which means it includes all the emotions they feel, the environment that surrounds them and the stimuli around them. Furthermore, recommendations tend to increase when consumers have higher levels of pleasure, confirming the benefits of evoking consumer's emotions in hedonic experiences (Miniero et al, 2014). Therefore, one growing concern of marketing managers is to create memorable experiences that can bring great pleasure into consumers 'minds. In the arts world, whereas in other areas, the contact with the artwork and the immersion in the experience is a key element. In the cultural sector, particularly, the involvement from the audience seems to be taking place in an almost hierarchical form: from a ticket buyer, into a subscriber and, finally, a donor.

More than in other sectors, the arts world is tightly connected to hedonic consumption and the exploration of the consumer emotions, which leads us to acknowledge the importance of the emergent "experience economy". Different from products and services, experiences seem to be the fourth economic offering and the progression of economic value for businesses around the world (Pine & Gilmore, 1998). People desire experiences and companies, and organizations are responding by designing and promoting them, by engaging the customer in a personal and memorable way.

The detrimental question of businesses, according to Pine and Gilmore, should be "What specific experience will my company offer?" and start from there. Experiences that are considered the richest tend to encompass four realms: Entertainment, Educational, Escapist and Esthetic. Hence, to design an experience that touches the four and falls into the "sweet spot", there are some key principles that the authors claim to be fundamental. Those principles will lead to the immersion of the customer in the experience and, ultimately, impact him on a deeper level. These are: theming the experience; harmonizing impressions with positive cues that are constantly reaffirming the experience to the consumer; have memorabilia available to perpetuate the memory they convey; eliminate every cue that do not resonate the main theme and could damage the experience; finally, to engage all of the five senses to work as stimulants and help to immerse the audience in the experience (Pine & Gilmore, 1998).

3.3.5. Branding in the digital era: crowdcultures, social media and e-wom

(Evans, 2003 as cited in Richards, 2011) has stated that branding a city or a region based on their culture or creative resources is crucial for their competitive position. Baumgarth (2009) studied brand orientation in museums and argued that in the case of such organisations there is a connection between the internal implementation of the brand concept and the economic success of its products. Baumgarth

was the first to show that brand orientation can have a positive impact in a cultural scenario. His model states that when an organization assumes its brand as a value internally, that will impact positively brand-oriented norms, such as communication, which will influence artifacts such as architecture or staff uniforms and therefore, in a third layer, behaviors for the internal and external audiences. In short, how the brand and the cultural organization is perceived and seen in both ways. These internal brand-oriented elements impact the performance of an arts organization because it affects both market and cultural goals. “Indeed, decisions are mainly based on the assessment of concrete and contextual situation of each individual and the perception he/she builds from the limited information possessed” (Ferreira, Loureiro & Pereira, 2019, p. 289). In fact, every form of marketing is expected to directly affect the consumer and its actions towards products, services and brands. However, the importance of marketing through social media has been increasing since the usage of such networks has registered high numbers when it comes to daily usage. According to a group of authors, the benefits of social media marketing are studied and can impact brand at various levels such as its awareness, the consumer’s willingness to actually create a purchase and even brand loyalty (Ferreira et al., 2019).

To build a brand has become a challenge for companies since the early days of the digital world and digital channels, the era of Facebook, YouTube and all social networks. As a strategy, brands started to invest in branded content to connect and foster proximity with their customers by telling great stories and creating a community of consumers. The results show that only a few brands have succeeded in this strategy where billions have been invested and Holt (2016) starts to answer this matter by stating that brands succeed when they break through in culture, when they generate relevance in cultural terms.

This rise of social media is emphasized in a Statista (2018) study, that says that it has been growing for ten years now, and it is predicted to keep doing so. This growth has been a way of justifying the different behaviors between generations, that have more access to information than they ancestors had, as well as the ability and opportunity to easily connect with each other, which consequently led to an effectiveness decrease of traditional media marketing strategies (Wright, 2005; Groeger & Buttle, 2016; Ferreira et al., 2019). According to Holt (2016), the rise of these digital networks has also transformed the way culture works, creating digital crowds, considered to be effective innovators of culture and generating a phenomenon the author calls crowdculture.

Back in the days, brands would influence culture by buying their time and place in controlled cultural arenas, where entertainment and media was ruled by oligopolies. TV shows and events were easy mediums brands used to get to the public through sponsorship. However, the possibility of opting out of ads through new technologies made it harder for brands to expose themselves to audiences.

According to history, cultural innovation emerges from certain groups, movements and artistic circles that defy society conventions and mainstream norms. Before social media, these ideas were transmitted to the masses through media, companies and its brands, but everything changed when those communities were able to connect and collaborate intensely through the new digital networks, increasing its cultural influence. These are what Holt (2016) calls crowdcultures, which can form around almost

any topic. Subcultures and “turbocharged art worlds” using social media are the new competition of brands and its branded content. Subcultures interact intensely and trigger the creation of ideas, products and aesthetics, which causes them to deviate from the “mass-culture gatekeepers”. On the other hand, artists are now more collaborative than ever, and social media allows them to interact with speed and quality, creating major cultural breakthroughs together. The creation, production and launching of content, as well as the reaction and feedback from the market, is as nimble as it never was before. In sync with the audiences and relatively cheap produced, this new content arising from the art worlds, the crowdcultures, is the reason why branded content has failed. In line with this view is Cantalops and Salvi (2014) and Ferreira et al., (2019), which holds social media platforms responsible for the complete change in the consumer’s behavior and attitudes towards purchasing.

Gaming, comedy or beauty tutorials are just a few examples of new subgenres that crowdcultures have created and brands cannot compete with these topics, considered entertainment gaps of popular culture, produced by massively followed individuals, real people. On the other hand, when it comes to branded content, consumers often see it as spam. Consequently, social media platforms such as Facebook, started to capitalize on it, by creating sponsored content to facilitate brands’ presence on consumers’ feeds. Therefore, brands struggle to maintain and engage their communities the way that celebrities, such as entertainers, performers and athletes, real people, do. So, brands started to make use of the advantage these people bring due to their large influence across their networks and create content base on a combination of celebrity sponsorship and cultural branding with the goal of producing relevant content that can leverage their brands (Holt, 2016). By attaching their brands to these online opinion leaders, whose influence and importance grows day by day, companies create a more trustworthy and genuine presence that would not possible otherwise (Sahelices-Pinto & Rodríguez-Santos, 2014; Ferreira et al., 2019).

According to Holt (2016), cultural branding is the output of the rise of a crowdculture, in which brands identify its sector traditional conventions and create innovative ideologies that defy it. After mapping the cultural orthodoxy, the brand needs to provide for an alternative often seek by the audience, which consists of the brand’s opportunity to break through in culture, becoming an iconic brand. An iconic brand provides meaningful ideologies to its customers by leapfrogging conventions, which in turn, results in outcomes such as increasing its customer loyalty, sales and profits and benefit from free media coverage. To achieve the status of an iconic brand, the author states the most popular branding methods do not fit the purpose and proposes a new approach: cultural branding.

Mindshare branding, connected to psychological traits and their association between brands and people, and purpose branding, connected to values and ideals shared with the customers, give place to cultural branding. The brand Jack Daniel’s is an example of how using mindshare and purpose-branding would only approximate the brand to other competitors in terms of message, which could compromise its existence. There was a shift in the American post-Cold War society on how people perceived the masculine role. While all the other brands were communicating a modern corporate executive ideal of

a man, Jack Daniel's portrayed in their brand a downscale version of masculinity, the "gunslinging rugged individualist of the Old West" (Holt, 2016:10) which the public was more and more drawn too, as the success of western movies also indicated. Therefore, inverting a marginal ideology was of use to this brand, that took advantage of a cultural opportunity to break through.

Thus, targeting crowdcultures is one of the key success factors to brand effectively on social media according to Holt (2016). Instead of chasing after trends that every other brand follows, which ends up tiring the consumer, brands should go after these new ideologies coming from crowdcultures, that help them to make differentiated stands. Taking Dove as an example, or even Old Spice, both brands attached their narrative to relevant cultural discourses that lived within different crowdcultures. While Dove celebrated real women and diverse body types, Old Spice leveraged the ironic hipster aesthetic, differentiating them from other mainstream discourses. Now, most companies and brands are succeeding in coordinating and implementing marketing plans across various markets. However, they are failing to address crowdcultures, the so called artworlds by the Holt, which means that they end up generating no cultural relevance. To implement cultural branding, companies need to identify these crowdcultures through research and assess if these new ideologies fit their category and gaining traction within that segment. Generating cultural relevance can be achieved with a cultural branding approach, which means relying in the crowd's power.

As mentioned before, consumers became the biggest and true competition of brands when it comes to creating content and reaching audiences. By proactively create content, meaning UGC - User Generated Content, and disseminate it rapidly amongst public forums of discussion individuals gain a certain power that is materialized in the so-called word of mouth marketing. All their interactions count: liking, sharing, repost a content is also part of that network power, as well as expressing opinions about something in a faster pace than ever. All of this means that user generated content and word of mouth communication are being taken very seriously due to their role of being a source of information considered more reliable than the brand itself. As Morrison et al., (2013) states "consumers find the assessments of products and services put online by their peers more reliable than the brand information produced by the brand" (Morrison, et al., 2013, p.98). According to Ferreira *et al.* (2019) word of mouth creates a niche marketing effect and it has great influence in consumer behavior. Consequently, companies need to consider the customer's network a powerful asset. A similar perspective defending word-of-mouth as the best mean of referral comes from Jude Kelly, former Artistic Director of the West Yorkshire Playhouse, who says that "People respond to the place because they like the people there. Word-of-mouth is the best kind of marketing because it's leading to a personal encounter with the art." (Hill et. al., 2003, p. 7).

Social media influencer marketing is considered another viral marketing approach that consists in shaping or influence consumer's attitude through various formats of communication in social networks (Ferreira et al., 2019). Social media has the power to amplify word of mouth and peer recommendations, and influence marketing can be enhanced through the identification of opinion leaders, who usually have

large networks and great influence on them. These so called “influencers” create content based on their daily lives and preferences, exposing themselves to the audience. They are perceived as transparent and simple, ordinary people, just like their followers, and that is why they can create an emotional connection with them. As for mainstream celebrities, they cannot accomplish that proximity so easily. So, to attach the brand to a base of followers, companies offer influencers products and services hoping the audience is impacted with the experience to the point of buying or trying the product or service. This is called influencer marketing, when brands identify influential people with large networks to introduce their products into their social media routines, which contributes and amplifies e-WOM (Veirman et al., 2017). This means that this approach can be an incentive for purchasing (Ferreira et al., 2019).

3.3.6. Integrated Marketing Communication (IMC)

Despite the growing importance of digital presence and communication there is so much more than social media or digital word of mouth when the goal is to properly communicate with various targets and influence their decision making. For that, brands, services and organizations need to have an Integrated Marketing Communications, which goes way beyond one type of media or channel. According to the Journal of Integrated Marketing Communications, an Integrated Marketing Communications Plan is “a strategic marketing process specifically designed to ensure that all messaging and communications strategies are unified across all channels and are centered around the customer. The IMC process emphasizes identifying and assessing customer prospects, tailoring messaging to customers and prospects that are both serviceable and profitable, and evaluating the success of these efforts to minimize waste and transform marketing from an expense into a profit-center.” (Batra & Keller, 2016, p. 139).

Nowadays, marketers face many challenges and need to take various variables into account in order to put together an integrated marketing communication plan. Firstly, all the elements playing a role in this are constantly changing. The rise of new media has changed consumers’ patterns and how they use the various media, which consequently will affect how they choose their brands and how brands communicate as well. Their attention is also divided due to multitasking and the various new ways of getting information, which fosters a state of permanent “partial attention”. Back in the days, brands, organizations and services had less communication options to achieve multiple brand communication goals and relied more on traditional means. Broadcast television ads to reach a larger target, utilize radio and outdoors to stand out the brand from its peers; public relations to ensure credibility from other parties; print ads in newspapers and magazines to pass on a more detailed message and competitive advantage; coupons to offer discounts and promotions and communicate points of sale and utilize newsletters to build a close and long-term relationship (Batra & Keller, 2016).

However, in the present days, the means to reach the consumer are numerous, which allows marketers to personalize the message, the audience, timing and location, adjusting the communication to each media. Digital media brought a new array of possibilities, other than traditional media. Banner

or display ads on websites, targeted or mass advertising on social media, paid and organic search, there are a lot of ways in which brands can reach and send reminders to their consumers. It is possible to use its own website, other's websites, online discounts or targeted coupons, and even create entire communities online through its own and other social media properties, as approached above. It is easier for brands, on the one hand, to segment and target their consumers by reaching them in various states of their journey, influencing them to take decisions faster than ever.

One extremely important reminder is that in order to achieve its purpose of converting a sale or win a loyal customer, communication must be integrated, its messages and media must be align: "Successful integration of different marketing communications is critically important to drive short-term sales and long-term brand building" (Luo & Donthu, 2006; Osinga et al. 2011; Reid et al., 2005 as cited in Batra & Keller, 2016, p. 123).

In a survey that inquired more than 70 corporate members of Marketing Science Institute regarding the most critical questions for them in terms of marketing, it was assessed the necessity of developing models and frameworks to understand consumer touchpoints for a brand that generated short-term sales and produced a long effect of brand value and loyalty. In these touchpoints were included online and offline, controlled by the marketer and consumer-driven media. The organizational processes to achieve marketing integration within and across marketing and sales was another priority identified (Batra & Keller, 2016).

Despite the different approaches and emphasis of IMC in academia, due to the researchers' backgrounds, from a marketing point of view their focus is on the external factors and the effects of an IMC program on the consumers. This is Batra and Keller's approach, who focused their investigation on building a framework that considers the consumer brand needs in terms of information, in different points of a customer journey, and then matches the messages and the media, focusing more on the complementary and cross effects arising in the digital media scene of today, while acknowledging its cost efficiency. The understanding of the customer journey and how consumers process communications is, therefore, essential to the building of this framework, created to improve integrated marketing communication plans for brands. This framework featured two models: a bottom-up communication matching model and a top-down optimization model. In order to outline them, it was necessary to understand the path to purchase, the main effects of different media and their interrelations, as well as how the consumer processes communications (Batra & Keller, 2016).

The path to purchase a consumer follows is different than it was back in the days of traditional media. It is now less hierarchical and shorter, but more complex once the consumer is actively seeking information in various media instead of receiving it through tv or print and store it for later. WOM, or advocacy, gain now a new importance due to the increase of social influences, and brand messaging is less controlled by the marketer. Although the consumer path is not that hierarchical, there is still a sequence of steps in which there's engagement with the brand (annexes W and Y). Each of the steps

we can find in the annex W represent a different state of mind for the consumer in which a media type can accordingly lead them to the next level.

Based on previous research on the different media strengths and comparing it with the authors description of how a consumer processes different messages or communication, it was possible to come up with possibilities on the outcomes that the different media could create (annexes Z and A.A.). Moreover, by establishing the effects that marketers want to create in each stage of the consumer journey, it was possible to draw which communication options, which media, are best suited for the different consumer stages (annex A.C). These communications “matching model” and “optimization model” derive from linkages that although not empirically tested, originated the two conceptual models that can assist in the development of an IMC strategy.

Assuming they are research prepositions, a few recommendations to illustrate the functioning of the model were made, and media combinations were proposed in each of the consumer journey stages, according to their likely communication outcomes (annexes A.A). In addition, based on some previous research some media characteristics were lightly explored, as can be seen below (Batra & Keller, 2016).

Traditional advertising media

It has been studied that informative advertising can create brand awareness and increase knowledge of new products or new features of existing products; it has been proved to have a role in persuasion; that it provokes a response; that comparative and competitive advertising influence the audience, as well as the effects of repetition in advertising.

The effects of advertising are closely connected with its medium. Tv ads are more effective in creating awareness, interest and consideration. More than print ads, a format more suitable to a later stage of the consumer journey funnel, where it is important to give detailed information about the product or the brand.

Message and content

Usually, the content of the message, if it is either emotional, the copy of an ad or online WOM, is more relevant than the number of times it is repeated or communicated. The adaptation of the content to every platform is extremely important, including mobile, since it is a device with a strong usage. The customization of mobile marketing to the consumer profile, age, buying persona or other information considered useful is also of importance, which enhances the importance of knowing your audience.

Search ads

Search ads easily target people who look for certain words and put more effort in the search, turning them into consumers that will easily buy the product. If these ads are higher positioned, they can enhance the click-through rates and the conversion rates. These search ads should focus on SEO, so that the searches match the content of the website.

Display ads

Advertising that appears in websites and social media and is adapted to each consumer's preferences by the usage of cookies. They are crucial to drive the audience to the brand's website at almost any point of the funnel stage, having less successful rates in those who had previously visited the website without creating an account. Research found that when display and impressions were moved from non-visitors and visitors to the ones that had already authenticated, the visits to the website increased in almost 10%. Display ads are usually made to match the audience's preferences.

Websites

When a website's characteristics matches its visitors' cognitive style, it is more likely to drive sales. The fact that the consumers are different in many aspects, such as gender, age, location, affects the website characteristics.

E-mail

E-mails are proven to evoke sales three times more than social media and the order value is also higher. The more personalized the e-mail is, the more chances it has in creating a connection with the receiver and a higher effectiveness. Customized landing pages after the customer clicks are also more effective in converting. On the other hand, the excess of e-mails can backfire and cause the opposite effect of the original goal.

Social media

Customer spending, cross buying and profitability are usually influenced by the content that is generated by the company due to its main characteristics – valence, receptivity and customer susceptibility. In order to effectively measure social media results all platforms and venues must be considered, as well as the differences between them.

Social media is one of the media that has received the most attention by academics. Online communities and forums, blogs and blog networks such as TechCrunch or PopSugar, and social networks such as Facebook, Instagram, twitter, are known for engaging consumers with the brands at a deeper level. However, this should not be the sole platform for brands to communicate with its audiences because it is not as effective as traditional media on attracting new users and brand penetration. It also has been found that consumers engage more with charities, media and fashion, than they do with product brands. Consumers rarely use social media to engage in conversations with the brands, rather use it to get to know promotions or interesting generated content. However, online recommendations are followed by users and the informal social online communities that build themselves come to complement the one created by brands. Finally, influencers are very important to companies, since its content really influences consumers. Social media can be more influential to consumers; however, mass media is very important to stimulate and disseminate the brand and the brand's message.

Mobile

Consumers that shop through mobile usually ponder less and make more impulsive shopping.

Ads and coupons running on mobile are more effective when customized according to the customer age, taste, time of day or location. Content must be adapted to this format due to its strong usage.

In short, brands need to do an assessment on their targets and their consumer journey stages, to understand how to manage the investment on a certain moment in time, tailoring the tone and messages, and choose the media through which should the messages be sent. The top-down model will then assess if the communication plan is maximizing the effects and how integrated it is. In addition to this, there are seven main criteria that are considered key to assess this integration of a communication plan. These are the coverage of the target by the different media; the cost vs the efficiency of the communication; contribution or the main effects of media on several stages of customer journey such as building awareness, elicit responses, induce sales, and so on; commonality between the different media to ensure common associations; complementarity of media on passing the same message in a certain order to establish more effective brand associations; cross-effects between communications and conformability of the communication to reach different targets and still manage to work equally on them. Lastly, when the communication is versatile enough, it achieves its goals, no matter where the customer is in its path. If a communication is properly designed, it will always contribute and be complementary because it plays a unique role when achieving its communication goals. In addition, to tackle commonality and conformability, the type of format used, such as video, image, audio, has also to be considered to reach different audiences and objectives.

3.3.7. Sponsorships, branding and congruency in music festivals

In line with the view of Evans (2003) *in* (Richards, 2011), branding a city or a region based on their culture or creative resources is crucial for their competitive position. In parallel with the growth of the music festival sector in last 20 years, it is the rise of commercial sponsorship activities in three main areas: media coverage, in-site activations and brand-centric events, being one of the main benefits of sponsorship is to provide financial stability in a market that is extremely volatile such as the music festival industry.

Despite the lack of research about commercial sponsorships in regional events there are some benefits already studied such as sponsors being a vital source of initial revenue, ensuring sustainable growth and a lot of the times, are a “financial backbone” for events. The loss of such support is the reason a lot of festivals fail to succeed, as the case of various Bons Sons small/medium size competitors. For brands, events portray the perfect momentum for them to be exposed to their target markets and improve the brand’s image (Getz, 2005; Lamont & Dowell, 2008, *in* Shin et al., 2018). Local destinations and communities also benefit from commercial sponsorships (Getz & Page, 2016, Mack, 1999; Nadeau et al., 2008 as cited in Shin et al., 2018).

A commercial sponsorship is defined by a commercial transaction or agreement in which there is an association between the sponsor’s image and products/services and the sponsored party, in the form of an opportunity to commercial exploit the partnership. There are also non-commercial sponsorships

provided by governments, private enterprises or individuals in the form of donations. One way to materialize sponsorships is through “sponsor activations”, a trend closely connected to the shift to experimental marketing. Brands have started to think about ways in which they could add some value to consumers and foster engagement, instead of just printing their logo onto events.

For affirmation and acceptance strategies in a sponsorship relation there is a necessary common element: the presence of congruency or a fit between the festival/event and the brand sponsor. When there’s positive congruency, the consumer is more likely to remember the brand since when there’s not congruency or fit negative feelings may arise, reducing the value of the brand since it may confuse consumers about what both brands really represent. (Daellenbach et al., 2006; Colbert et al., 2005 as cited in Thomas et al., 2009).

Trust, commitment and shared beliefs and objectives are also necessary elements to care for in a sponsorship relationship, otherwise it would be doomed in its success (Daellenbach et al., 2006 as cited in Thomas et al., 2009).

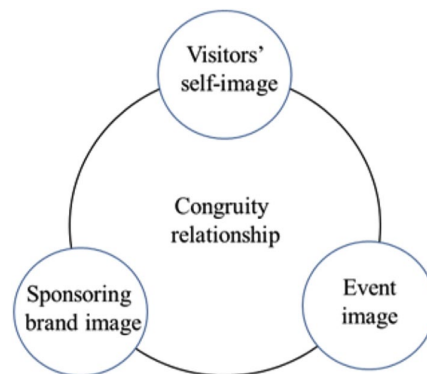


Figure 3.1 Conceptual model of congruity relationships in events. Source: Developing Brand Australia: Examining the Role of Events, Brown G., et al., 2004

Congruity is a concept that has origins in social psychology, and it is related with memory and attitude formation. One of the definitions tell us that it is the human perception of fit between two objects and that there’s consequential attitudes developed according to that same congruity process. Osgood and Tannenbaum (1955) in (Shin H., Lee H., Perdue R., 2018). Congruity has been applied in brand strategy, advertising and marketing communications fields. In event sponsorship, authors have signalized image congruence importance when understanding how sponsorships work (Tsiotsou & Alexandris, 2009 as cited in Shin et al., 2018).

Fit, consistency, congruence between brand and event image are terms important and applied to event sponsorship (Fleck & Quester, 2007 in Shin et al., 2018). The match between the self-image of a consumer and that same consumer perceived image of a product is also a considered concept: the self-congruency. Taking the case of commercial sponsors, for example, these often seek their image enhancement, especially by creating relationships with their target markets, and that’s why the congruity between the consumer’s self-image and the brand image is essential (Getz, 2005 as cited in Shin et al.,

2018). In order to evaluate sponsorships, O'Reilly and Madill (2009) suggest five areas: “recognition, recall, and awareness”, “image and attitude”, “brand, service, or product effects”, “media output”, and “behavior”.

Image creation, image congruence and image transfer are the three main theoretical factors to consider in sponsorship activities. Research has shown that higher image congruency between sponsor and sponsored event/activity higher levels of image transfer – that happens when the image of the event transferred to the brand as a result of the sponsorship activity, which is considered a goal of a successful sponsorship event. The image is perceived as being the junction of the beliefs, attitudes and impressions towards an object and “the construct consisting of a belief, feeling, and impression about an object is the core construct for the concept of image” (Shin et al., 2018, p. 171). Other authors seem to agree with such vision: “(...) the strongest benefits to brand image from an event will accrue when consumers perceive a meaningful match between the image of the event and that of the destination.” (Brown et al., 2004, p. 284).

According to Keller (1993) and Henderson et al. (1998) association sets can also be very useful to constitute nodes of knowledge about a brand that are attached by such sets of associations. Two brands can tighten and strengthened when their association sets share elements. The transfer of brand image also happens when consumers assimilate a node from one association set into the association set for the brand that’s being paired with as in the example below (Till & Shim, 1998 as cited in Brown et al., 2004).

Developing Brand Australia: Examining the Role of Events

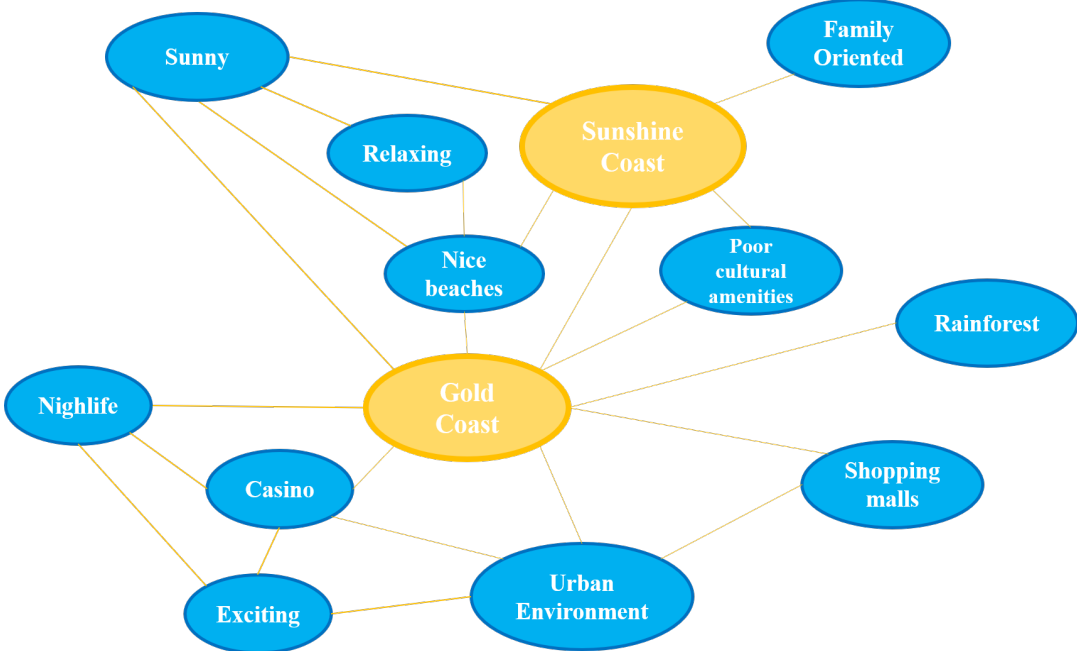


Figure 3.2 Hypothetical association set for vacations in south-eastern Queensland, Australia. Source: Developing Brand Australia: Examining the Role of Events, Brown et al., 2004

Festivals that adopt the acceptance strategy usually seek for local sponsors that can relate to them in ethical ideals. Another way of following such strategy is accepting corporate sponsors but not allowing the promotion on digital channels and through marketing supplies, as Glastonbury Festival did with mobile telecommunications operator EE. Apart from affirmation and acceptance strategies there is also the avoidance, which means that the organization does not accept sponsors, consciously, relying, for example, in high profile artists to sell out the events. This is a strategy based on a certain view about festivals. One example of such view has been shared by Shambala Festival, 2014: “Festivals should be an alternative vision of society. They should be utopias, places where interacting with fellow humans is not a hassle but a pleasure. The festival is 100 per cent independent and will always be so. This means being free of any external agendas or demands, excessive advertising and branding and mindless consumerism” (Anderton, 2015, p. 3).

However, large dimension events run by corporates containing great brand presence and sponsorship activities have been growing in the last 20 years. Studies performed with festivals’ audiences show the recognition of sponsorship as a necessary tool towards financial stability and cost control in addition to the entertainment view, considering that such partnerships are meant to entertain the public and it makes part of the festivals’ offering (Anderton, 2015).

3.4. Analytical framework presentation

Considering the present case study differs from a traditional brand or corporation, it still lies among the topics of the Marketing field. More specifically, the Arts Marketing discipline.

The information present in this case study was collected through quantitative and qualitative data, having the latter a greater predominance throughout the development of the work. Qualitative data can be found in the contextualisation of the case, as well as in interviews, conducted personally at BONS SONS and out of BONS SONS, and in the literary review sections. In total, there were considered ten interviews for this case (annexes L to U).

The authors have decided that in order to better collect information about the festival and fully immerse in its essence they had to volunteer and take part in the organization of the event. By contacting BONS SONS’ director, which was extremely helpful in giving me information and conceiving me sessions/interviews, the authors volunteered along with a group of people, having arrived at Cem Soldos one week prior to the festival. This helped in collecting qualitative data by interviewing other volunteers, members of the organization, local people and the audience. Besides contributing to data collection for the present case-study it was very important for the authors’ immersion in the topic and collect an insider perspective.

The quantitative data can be found in the contextualisation of the case:

- Portuguese Music Festival industry and consumer behaviour;
- Demographic and geographic Portuguese scene;

- Profile study of BONS SONS audience;
- Data on the economic and social impact of BONS SONS;
- Communication performance of BONS SONS and the sector.

The sources included reports from APORFEST, Cision, Portuguese Statistical National Institute, reports conducted by the World Tourism Organization, Augusto Mateus & Associados and AICEP - Agência para o Investimento e Comércio Externo de Portugal on the creative industries in Portugal.

The final product, meant to provide students with a different approach from the traditional Marketing and introduce them to new applications of this field, is a product of scientific literature, books and statements from people involved, capable of providing first-hand reliable information. When solving the case study, the students should also do some additional readings and research.

3.5. Animation Plan

Session	Objectives	Action Plan	Time
1 st	Ensure student's understanding of the case and feel motivated about the subject of study	<ul style="list-style-type: none"> • Distribute the case study in class and dedicate time for an individual reading • Introduction about BONS SONS Festival through short conversation and short videos: https://www.youtube.com/watch?v=zgX48tWw-Mw • https://www.youtube.com/watch?v=RanLU4QsI_I • Presentation of the depopulation issue in inland Portugal through news reports: https://www.youtube.com/watch?v=DK3LtfZzN_g • http://ensina.rtp.pt/artigo/a-desertificacao-do-interior/ • Groups' formation 	90 min.
Out of session	To get to know the case study	<ul style="list-style-type: none"> • Group reading and analysis • Brief research about BONS SONS • Filter and debate about the main the most important information on the case and address the 1st animation question 	120 min.

2 nd	<p>Understand the case study</p> <p>Presentation of questions number 1 and number 2</p> <p>Open debate on animation questions</p>	<ul style="list-style-type: none"> Start the class by discussing 1st ANIMATION question. Videos of the most known Portuguese festivals: <ul style="list-style-type: none"> https://www.youtube.com/watch?v=xc9Ovdc4ono https://www.youtube.com/watch?v=rx_1cir8cY8 https://www.youtube.com/watch?v=5fuS2g22dSM https://www.youtube.com/watch?v=xqfkV27PZ8w https://vimeo.com/422274791?fbclid=IwAR3Yue5-3wGJYe5fDLrFuJRwKYnlrDOXrMydu0JfQFs7qZ0tjd6xn3zvc4 Challenge groups to develop questions 1 and 2 (Some of suggested videos may be presented in this class) 	90 min.
Out of session	Initial case resolution: solving questions 1 and 2 in groups	<ul style="list-style-type: none"> Group analysis and discussion Address questions 1 and 2 	120 min.
3 rd	<p>Group presentations of questions 1 and 2</p> <p>Open debate on animation questions</p>	<ul style="list-style-type: none"> Presentation of questions 1 and 2 by the groups Challenge groups to develop questions 3 and 4 in class. Suggestion: For the making of question 4 present a Delta Q content example: https://www.youtube.com/watch?v=an4hDE58O28&t=3s and defy students for an open discussion about ANIMATION questions 2 and 3 	90 min.
Out of session	Solving questions 3 and 4 in groups Prepare presentation	<ul style="list-style-type: none"> Address questions 3 and 4 	120 min.
4 th	Presentation and case discussion	<ul style="list-style-type: none"> Oral presentation of questions 3 and 4 (approx. 15 minutes for each) Discuss the main conclusions between all groups. You may use ANIMATION question number 5 	90 min.
Out of session	Final evaluation score	<ul style="list-style-type: none"> Case resolution (45%) + Presentation (25%) + Discussion (30%) 	

3.6. Animation Questions

1. Reflect in which are your favourite festivals and make a list on what you appreciate the most when attending a music festival (add to the reflection if you prefer big dimension or small/medium size festivals and where your favorite one take place).

2. Watch Delta Q Youtube mini-series example: <https://www.youtube.com/watch?v=an4hDE58O28&t=3s>. How would you apply it to BONS SONS if you were to define a Youtube content strategy?
3. Think about a list of “influencers” you would you choose to include in a social media strategy for the festival’s integrated communication plan.
4. Departing from the result of the SWOT analysis, the interviews and contextual information provided what do you consider the main reasons for the success of BONS SONS, a medium size festival occurring inside the limits of the village of Cem Soldos?
5. Considering BONS SONS evolution – in 2019 they have reached a peak of attendance and decided to reduce the number of tickets - what path should the festival follow in the next editions? Give a suggestion that represents an evolution and innovation for the festival.

3.7. Resolution Proposal

1. Draw a swot analysis for BONS SONS festival and develop a tows analysis based on it.

BONS SONS is part of challenge and competitive market that has been thriving in the recent years. In addition to that, the present context can both present hard challenges but also bring opportunities to brands and companies. This festival offers a specific advantage when compared to other music and arts festivals, which is its unique concept. In addition, BONS SONST has highly trained human resources, with a clear innovative vision and has been able to maintain both its business and its purpose. And ultimately, provides an experience that stands out from the competition. However, this same context we are living can also bring threats and challenges for the future.

Digitalization is an opportunity and not a threat for a brand like BONS SONS, that takes proud in preserving the tradition, in an innovative way. Online channels can be used to attract and retain those who already know the festival but also to show brands how could they make part of this conversation, which appears to be more and more appealing from a branding point of view.

In addition, if BONS SONS creates great alliances through partnerships, the brand can improve its stability and its unique offer, expanding also its communication reaching new people. The brand must keep doing what it has been doing in order to maintain its position along the major festivals in Portugal and create path to new partners to develop new strategies for its target audience. It is detrimental to understand the consumers and their needs for this to work, so that the strategy designed and the communication in the right channels help fulfill its purpose. At the same time, there is the need to follow new trends such as the rise of the digital or the demand for sustainability concerns, that can help to enhance the brand’s image.

With the information collected, it was possible to build a SWOT followed by a TOWS analysis in order to understand how what BONS SONS already has and context itself can work in its favour.

STRENGTHS	WEAKNESSES
<p><i>What is BONS SONS doing well?</i></p> <p>Its uniqueness of concept - It is the only festival that closes the village for 4 days and hosts the festival inside its limits, among the social and cultural contributions to the structures and people that live in the village; community aspect of it;</p> <p>The fact that is organized by a local association and its community - Allows a clear communication and familiarity between the organization and locals.</p> <p>Volunteering - Volunteers demonstrate genuine will to contribute to the festival. Contributes to ease the financial costs of the organization.</p> <p>Festival is growing in attendance, year by year.</p>	<p><i>What BONS SONS could do better?</i></p> <p>Lacking sponsorship partnerships- Lack of sponsorship from brands means less financial stability and can be a missed opportunity to strengthen the brand;</p> <p>Organized by a local association - The resources available are not the same as if it was organized by a private enterprise.</p> <p>Depending on Volunteering - As a volunteer-based event relies on the availability of people who do not take BONS SONS as the primary occupation/work;</p> <p>Limitations of the venue</p>
OPPORTUNITIES	THREATS
<p><i>What are the main opportunities for BONS SONS?</i></p> <p>Growing Portuguese Music Festivals' Market</p> <p>BONS SONS strong local identity - Strong local identity of arts' products may be an opportunity in terms of brand strategy and positioning.</p> <p>Underdeveloped partnerships and brand sponsorship - Aside from the existent brand partnerships such as SuperBock, Poças, or creative ones, such as “Jogos do Hélder”, the festival has yet potential to explore this dimension fully by creating more partnerships to improve financial stability and innovate the offer.</p> <p>Grow interest from audiences seeking differentiated experiences – a growing market indicates there's a need that's being fulfilled among consumers by BONS SONS' unique offer</p> <p>Competition – The amount of small dimension festivals in inland territories that has been increasing every year may be an opportunity for the sector, to attract more private and public investment.</p> <p>Sustainability Concerns – More than plastic/iron cups, BONS SONS must better communicate what it</p>	<p><i>What weaknesses can condition the growth of BONS SONS?</i></p> <p>Limitations of the concept/physical space - The festival's concept and vision is restraining BONS SONS to its village, Cem Soldos, which has a rather small capacity. This can be a threat as the festival keeps growing year by year).</p> <p>BONS SONS strong local identity - Strong local identity of arts' products may be a threat in terms of the development options and innovation of the festival.</p> <p>The artistic-commercial trade-off: resistance to brand sponsorship and private investment - Depending on the festival's revenue, local resources and public funding may lead to a nonstable financial situation in the future.</p> <p>Covid-19 - Pandemic context and consequences on the sector.</p>

is doing in terms of sustainability of both the rural and the operation logistics.

Post Covid-19 rising trends

What trends can BONS SONS take advantage of?

Managed remote work came to stay – an opportunity to leverage inland products, services and visibility.

My neighborhood, my community – closer ties with people living next you and in general.

National is quality – propensity to consume local.

A Tows analysis may be developed on the basis on the above analysis.

	OPPORTUNITIES	THREATS
STRENGTHS	<p><i>Using Strengths to solidify opportunities</i></p> <p>Use brand reputation to attract new consumers.</p> <p>Take advantage of its positioning as a “human brand” to create meaningful partnerships.</p> <p>Reinforce its positioning considering post covid-19 trends (community and sustainability).</p>	<p><i>Using strengths to fight threats</i></p> <p>Re-think the business model to be extended to other villages and realities.</p> <p>Innovate digitally through combining the creation of webinars, digital events and the local people/stories and resources.</p>
WEAKNESSES	<p><i>Using Opportunities to diminish weaknesses</i></p> <p>Take advantage of the trend “brands humanization” to deal solid partnerships.</p> <p>Use volunteers as online brand ambassadors.</p>	<p><i>Avoiding threats by diminishing weaknesses</i></p> <p>Invest harder and strategically on brands as sponsors.</p> <p>Partner with local authorities and private companies to invest in inland Portugal by showcasing them the festival Eg. Sell local products online made by the projects BONS SONS fosters.</p>

- Analyse BONS SONS differentiation factors and its potential to overcome the present challenges the industry is facing due to covid-19 pandemic.

BONS SONS has been continuously growing, especially since 2014, the year the festival started to occur every year, instead from two in two years. Attendance rates have continuously grown, and the festival had days which had sold out its tickets and the capacity of the festival compound. BONS SONS is an important festival to its village, its city and, ultimately, a national example to follow. Its organization intends to outgrow its role to more than a simple music festival. They incorporate culture, the involvement of its people, and the development of the territory, socially and economically, portraying a different image of the rural we are used to experience.

BONS SONS is a medium size festival, capable of bringing together more than 10,000 people per day, organized by a local association, that is capable to generate, direct and indirectly, 1.3 million euros. In 2018, it achieved a total of 38,500 visitors throughout the 4 days. According to the study “Maratona dos Festivais,” made by Cision, which measures media impact and reputation of the Portuguese festivals, BONS SONS achieved the 12^o place in 2018, only supplanted by festivals with much higher communication budgets.

Although the brand is growing, there are several factors that could slow down the growth, as for the uniqueness of concept - being limited to the village, the lack of sponsorship or even this year’s unexpected global pandemic, which has been truly hurting the industry – that until this year had experienced an exponential development in Portugal.

One of the steps to understand its success factors and its own identity, occupying a space in its target market’s mind, meaning - the brand’s positioning. To such exercise there is the need to conduct an STP analysis.

S – Segmentation

BONS SONS can be categorized as a medium size music and cultural festival. It is one of the most known Portuguese festivals which is not in the coastal area, especially in Lisbon or Porto. It combines music, cultural activities and has a strong social and communitarian component. It has potential to explore its commercial and marketing areas and to attracting its audience. To conduct a segmentation analysis a group of criteria was considered:

Demographic:

The festival’s market is well balanced between man and women, therefore, there is not a predominant gender to distinguish. Age is a point taken into consideration, since the biggest group attending music festivals is between the ages of 19 and 24, and second biggest group stands between 25 to 30 years of age. Combined this is more than half of the attendees of Portuguese music festivals, according to APORFEST. In data collected by BONS SONS, this is also a reality, since their main target is between 17 and 26, and 27 and 36 years of age, or a bit older. When it comes to occupation, the majority is employed, followed by still studying. Regarding the level of studies, the majority has a bachelor, or a master completed, which means well-educated individuals, according to data retrieved from both music festivals industry studies and BONS SONS. When it comes to the monthly salary, most

of the attendees make between 500€ and 999€ per month, and states to be able to live comfortably with their earnings.

Geographic

The great majority of the attendants come from the region of Lisboa e Vale do Tejo. That is also the region where the most festivals take place. BONS SONS attracts a lot of people from the Centre Region of the country, meaning that people come from near cities and villages, and only after that, comes Lisboa e Vale do Tejo attendance.

Most festivals focus on the coastline of the country, and in the two metropolitan areas of Lisboa and Porto, which is also place for higher population density. Festivals and BONS SONS also face the seasonality aspect, since it is an event focused in one time of the year.

Psychographic

Festivals usually attract people who like forms of arts, especially music, who like to socialize and have a good time with family and friends. Those are the main reasons people attend music festivals, according to APORFEST.

BONS SONS assessed cultural habits of its audience and the majority listens to music every day, has the habit to go to festivals, concerts and live shows, almost every month. Cinema, television and reading are amongst the past times. The most popular reason to attend BONS SONS is the opportunity to get to know more Portuguese music, and to spend time with family and friends. Third is to break the daily routine. People come to the festival for the community environment that is felt at BONS SONS (6 is the most chosen score), which is an advantage from other festivals. Regional and local audience give more importance to the social and recreational dimensions than to the musical aspect of the festival.

Behavioural

It is possible to look at the market by assessing the value people attribute to such events. When asked about if they were able to contribute with its municipal taxes to have an event just like BONS SONS in their own town, village or county, most people questioned in the study conducted by BONS SONS assured they would contribute with the higher value presented, 6€ per year, meaning they recognize the value and are able to contribute to have the opportunity to enjoy it.

T – Targeting

According to the criteria collected in the segmentation stage, we will proceed to the targeting stage and select the target of BONS SONS.

- Men and women between the ages of 17 and 36, highly educated, who love music, festivals and cultural initiatives (such as other arts like film) and take it very seriously. This target also appreciates community values, the countryside and have a connection with local and national cultural product. They also share a contemporary view of rural areas, contributing to innovation ways of looking at these places.

P- Positioning

Frame of reference	BONS SONS is a music festival that is known for preserving national and local cultural products in innovative ways in the sector
Consumer insight	The festival fosters a sense of community and preservation/innovation of the arts like any other event
Points of Difference	Innovative in the sector (Living the community); portraying rurality in a modern and attractive way; combines various art forms in one place

Focusing on consumer insights is the way to deeply root BONS SONS in the minds of the consumer, by maximizing of what the festival already does very well. The sense of community felt in BONS SONS is very much aligned with a new trend/behaviour that was a consequence of the pandemic. People value relationships and being with the ones they love the most, and this is a festival that brings outsiders and villagers together, the festival that allows people to experiment the art together as family or friends.

One other success factor of BONS SONS is the people that the festival attracts to volunteer in its organization – besides the villagers, the non-locals are also important to mobilize and to actively advocate for the participation of others.

Due to these brand success factors, BONS SONS has been having the ability to combine tradition with innovation – fostering conversations, experimentation of several arts, modernize and digitalize its contactless payment systems even before other festivals. Therefore, and in line with market’s trends, its young and innovative team will have to keep on following and innovating in order to maintain its competitive advantage.

3. Based on demographics and the current Portuguese music festivals’ market identify the main reasons to invest in the continuity of BONS SONS.

There are several reasons why initiatives such as BONS SONS are fundamental and need to keep being invested in, either by the organization, public or private entities, and its audiences. In this answer, it is presented how good it can be to local economies to have such initiatives to keep the economy running. Its relevance can be summed up in demographic reasons, the industry where its included, its impact and, also, as an opportunity for the future, since our reality has changed in the past year.

BONS SONS Festival can help in fighting an old national problem: the depopulation of Portuguese inland regions. According to INE, Portuguese population is concentrated mainly in coastal areas, especially in Lisbon and Porto, while inland sites are seeing its active population decrease year after year. Until 2040, inland regions will suffer a loss of almost 160 thousand people if nothing changes the course of these regions’ development, as they have now 19 times less population density than coastal regions. Besides being less populated, such regions are also seasonally visited, meaning that most of the

night stays, more than half, are registered during the months of July to September, mainly in Algarve and Alentejo regions.

The importance of the cultural, artistic and entertainment sector in Portugal has been proven. According to AICEP (Portugal Global - Trade & Investment Agency), the sector's Portuguese GVA (gross value added) is 1,7% of total economy, which represents a 2,6 billion euros of GVA. Performing arts, where cinema, television, videogames and festivals are included represent 31, 6% of GVA of the creative industry, and a percentage of 18,6% of the total of the sector's employment (17 084 of 88 749).

Augusto Mateus & Associados (2016) states that cultural and creative sector employs a great number of people and represent 4.5% of employment in the Lisbon Metropolitan area and 3.3% in Porto, while the country's average was at 2.7%. Both regions comprise the high value of 67% of the national employment concentration, which is also one part of the problem to which BONS SONS is already contributing for the solution – develop inland regions employment rates – and not only when it's a high festival season.

The emergence of music festivals occurring across inland, less populated sites of Portugal is another phenomenon arising in the industry. From 2016 the number of music festivals held across national territory grew more than 23%, going from 249 in 2016 to 311 in 2018. In 2016 there were held 249 festivals in Portugal, whereas in 2017 a total of 272, representing a growth of 9.2%. This trend remained in 2018, in which the number of festivals held grew 14.3%. according to APORFEST, 2018.

Economic and social impact of the festival is also a reason to keep investing in such events. BONS SONS has generated a total direct and indirect impact on the economy of 1,361,354 € in 2018. This includes the hiring of the services as well as payments to the artists, the visitor's spending, the volunteering work, the social projects that benefit from the festival revenue, employment generated and media impact. Media impact is also very positive, had reached one quarter of the Portuguese population, corresponding to 2,400,000€ of investment in advertising space (AVE).

Recent data have showed a progression of such growth. According to SHIFTER (2020), and independent news outlet, in 2019 the festival had a social and economic impact of 3,5 000 000 million euros in the local economy of Tomar. The non-locals have spent 200,000 € in restaurants and accommodation. According to the same article, music festivals had a total of direct and indirect impact of 18 billion euros in the Portuguese economy.

Finally, the world has been struck by a global pandemic, caused by Covid-19. Countries, companies and the whole society have been trying to adjust to the new reality, to new ways of living and working. For brands and businesses, it is time to adjust and adapt to such context, and there is already some information of how this crisis has affected our habits as consumers, but above all, as people. Studies have been conducted with the purpose of understanding how to react, what is the next move for businesses. Recent conclusions have shown to be of the utmost interest for BONS SONS Festival, since they are very in sync with what the festival already is and means.

Even though festivals industry and all the cultural sector have been most affected, trends show that it is possible for BONS SONS is going through the right path when it comes to its key success factors. However, there's always room to innovate in reinforcing its strategy.

Due to the pandemic situation, there are even some trends that can be considered important and in favour of BONS SONS relevance and continual investment. From these insights analysed by WPP, it is possible to draw some conclusions that matter for BONS SONS to either keep investing, change or reinforce its focus:

- The rising concern for the sense of community, the need to tighten connections between people and the acknowledgement that human connections can surpass material needs is of extreme relevance and completely aligned with BONS SONS positioning.
- The managed remote work, a dissatisfied younger generation and industries' reinvention may origin a trend of migration to other regions of Portugal, inland sites, while working for companies around the world.
- The digitalization and e-commerce can also be an opportunity for local businesses and national industries to reveal what their localities can offer, creating economic and social development.
- The growing importance of national products and services is also aligned with the trend of supporting local and national consumption.
- The insecurity and the need for "cleaner" environments is also another argument that could foster new living options, geographically speaking
- The rise of DIY is also a trend that could lead society to value more creative, manual and self-sufficiency dimensions, which is closed connected to BONS SONS non materialization focus.

4. Suggest a brand that could sponsor or partner with bons sons and justify why. Provide an example for an activation.

In line with the view of Evans (2003) *in* (Richards, 2011), branding a city or a region based on their culture or creative resources is crucial for their competitive position. In parallel with the growth of the music festival sector in last 20 years, it is the rise of of commercial sponsorship activities in 3 main areas: media coverage, in-site activations and brand-centric events, being one of the main benefits of sponsorship to provide financial stability in a market that is extremely volatile such as the music festival industry.

According to Chris Anderton (2015) there are 3 key sponsorship engagement strategies for promoters and festival organizers: affirmation, acceptance and avoidance. In affirmation, festivals actively accept sponsors and embrace them to the point of creating "sponsor owned" events. BONS

SONS belongs to the acceptance positioning, since they evaluate the sponsors/partners they work with based on ideological and ethical ideals, such as their values, sustainability decisions, and so on.

By interviewing Jorge Silva, the festival’s Director, it is possible to acquire a clear picture about the relationship between brands and the BONS SONS. There is nothing against brand sponsorship if it is aligned with the festival’s strategy, goals and the values. More than the financial involvement of the sponsor, BONS SONS seeks for partners that can co-create with them and get involved with its offer. However, it is still an area that the festival has yet to explore and that it can contribute to its development.

For affirmation and acceptance strategies in a sponsorship relation there is a necessary common element: the presence of congruence or a fit between the festival/event, the brand and the audience. When there’s positive congruency, the consumer is more likely to remember the brand and get a positive feeling about it. Trust, commitment and shared beliefs and objectives are also necessary elements to care for in a sponsorship relationship.

Based on the congruency theory, or the model that says there is a need for shared beliefs, objectives and brand image– a sum of beliefs, attitudes and impressions that a person constructs about an object - between two brands, the authors suggest Monte Campo. The feelings transmitted by BONS SONS, as well as its beliefs and image were put together with Monte Campo brand as a suggestion of partnership.

BONS SONS	Monte Campo
National, Portuguese brand	National, Portuguese brand
Organized by a local culture association	Family business
Preserving national/local culture and cultural products	Preserving old values/tradition in a modern way (most ancient camping Portuguese bags)
Topics of conversations: Arts, Music, Film, Rurality, Countryside, Culture	Topics: outdoors, rurality, countryside, adventure, nature
Modern vision of the rural countryside	Supports the arts and education with CSR related projects
Traditional/Modern, Innovative, Edgy (concept)	Traditional/Modern, Innovative (new brand), Edgy (image)
Concerns with sustainability	Involved in sustainability projects
Menu venue spots and stages named after Portuguese artists	Names its products after Portuguese mountains and regions

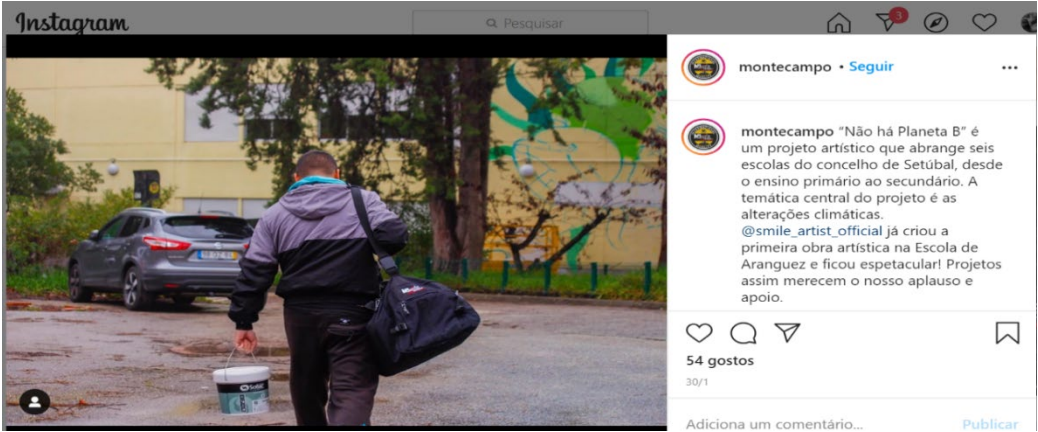
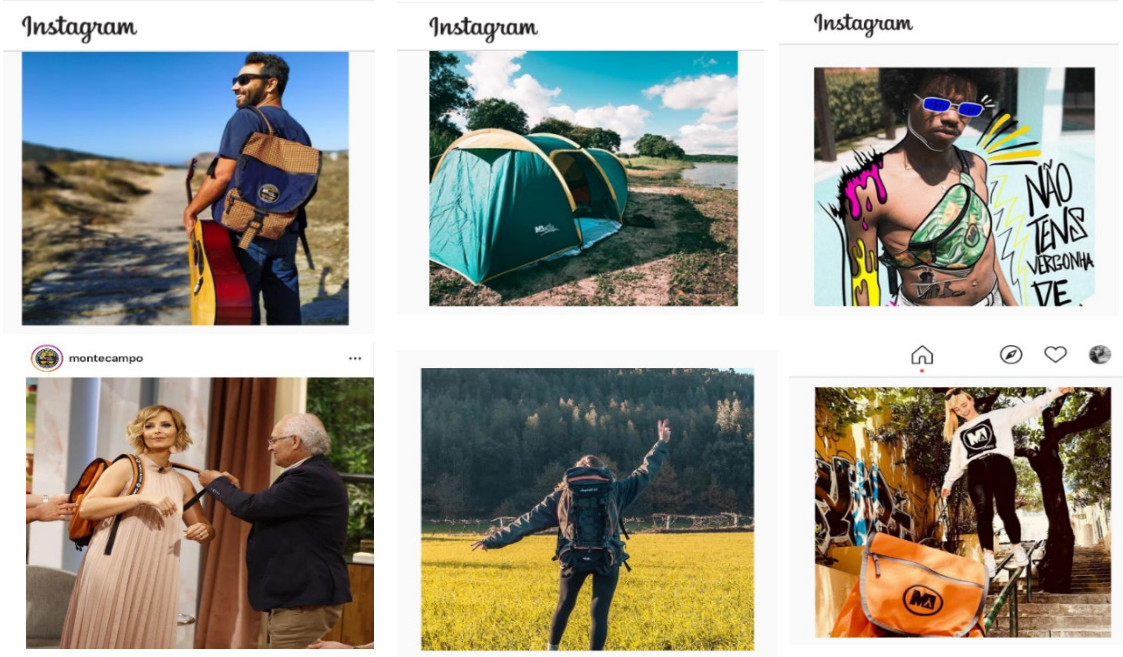
Both brands also portray a similar main target segment: young people - from 17 to mid-30’s, who are passionate about music, the arts and culture associated to an outdoors and rural approach and experience. Both value nationality and denote a modern approach to what is traditional.

Montecampo is a 40-year-old Portuguese family brand that is known for its famous backpacks and some camping material, to export to the world. Aligned with nature, adventure and the rural but modern world, just like BONS SONS, this Portuguese brand was created inside the walls of familia Pinheiro’s

home, in São João da Madeira, after discovering a necessity in the market. After the Guiné-Bissau War, there were no camping backpacks in Portugal, since people used to travel to Spain to buy them.

After Portugal joined the UE and the commerce globalization, mainly for china, was democratized, the brand suffered losses. Their partnerships with the Portuguese army and niche markets saved the business until las year. Monte Campo has launched a new embroidered logo, a limited edition of its Gardunha classic backpack, changes in marketing such as new website and even new products: fanny bags and apparel.

Naming the products after Portuguese mountains, to preserve the element of connection to nature and the country; contributing to education, the arts and the environment through the support of the project “Não há Planeta B” are just a few of the particularities of this ancient and successful Portuguese brand. Having also clearly invested in online and offline communication, creating a new Instagram account, a new website and having deal appearance in prime-time TV shows, the brand has tripled its revenue, with an open and new mindset in a renewed strategy.



Activation Suggestion

An example of activation for this partnership would be something that reinforced the link between the festival and the brand and provide a different experience for the consumer. Hence, the creation of tours around the village, the city of Tomar and even beyond, integrating cultural and touristic landmarks and activities with private performances on the way. The tours would be made up of small groups and subjected to a certain limited subscription and the guide would have to be a local person, in order to personalize the experience at its most.

The idea is to co-create inside the group, making the tour quite intimate to give the opportunity of participation from both sides. The brand would organize these tours in partnership with the festival and the municipality. All the participants would receive a Monte Campo kit (a backpack and a fanny pack), and to offer online promotion codes for people to use in Monte Campo's product for a future purchase if they share content about the activation on social media, identifying both brands.

5. Considering the provided concepts, identify branding trends and tools to apply in an integrated communication plan, suggesting content ideas.

The rise of the digital world, digital channels and platforms such as Facebook, Youtube and social media in general has turned the communication between brands and its audiences a more complex challenge, since suddenly there are more mediums with which brands can reach and interact with their audiences. However, despite the digital media growth, these are not the only ones that can successfully communicate and reach targets. It is also necessary to integrate traditional media, in other words, to create an Integrated Marketing Communication plan, according to authors such as Batra & Keller, 2016.

IMC aligns messages, and communicates with each target, putting together traditional media such as PR, packaging, design, radio, press and television advertising, and the new and arising digital media. Digitally, there are six key online communication options brands must use: search ads; display ads; website, mobile; e-mail; social media. To deliver a more successful IMC plan, brands need to identify their communication target, define their communication objectives, their customer journey, adapt the message and make choices when managing the different media according to their different purposes.

After developing a SWOT analysis and understand the strengths, weaknesses, threats and opportunities of BONS SONS, an STP analysis was also conducted. Having perceived both branding and its market aspects it is possible to start an IMC plan.

Target

According to the audience study conducted by BONS SONS and STP analysis the average BONS SONS' attendant is 30 years old, having been registered people with ages between 6 and 71 years. The main target to focus on is people between 17 and 36 years old, with higher education that consume arts

and cultural products frequently. This is a group of people that preserves communitarian values and national culture, while having a futuristic and innovative way of looking at the rural.

In terms of specific communication goals, the message should be adapted to foster the continuity of the relationship amongst its own crowdculture and attract newcomers to this reality, especially after the post covid trends that have arisen.

It is possible to consider that BONS SONS message is consolidated, being its positive Word of Mouth and advocacy one of the main reasons people know about the festival. However, this is a good context to spread the word about BONS SONS intentions and values as a brand, increasing its fans base/consumers. After knowing this is the right framework for the festival's discourse, it is possible to create a strict and scheduled plan across its multimedia approach.

The following suggested measures will complement what BONS SONS is already putting into practice. For each platform, there are specific actions that can be applied:

- BONS SONS Design/Key visual: changing colors year after year, it reflects the positioning of the festival – a modern and dynamic approach to the rural without losing its identity.
- Website
 - Simple and intuitive UI and UX, adapted to the brand's key visual
 - Constantly updated
 - To increase number of visitors: - Improve access to history; photo galleries of the past editions and remarkable concerts;
 - Create a space dedicated to the projects connected to BONS SONS
 - Promote social media channels
 - Create a calendar section with initiatives
- Creating search ads & display ads
 - Especially target people who look for national holidays, rural sites and rural tourism around the months preceding holiday time.
 - Combining the ads with SEO of the website
- Social Media (create a storyline and adapt it to every social media channel throughout the whole customer journey – taking into consideration - consistency, complementarity and cross effect)
- Facebook
 - Goals: Increase followers, maintain positive WOM, foster long term relationships with the already existing fans, stimulate engagement
 - How: post good quality compelling photographs about people and the stories of BONS SONS. Portray the projects connected to the festival and how it is changing lives. Share content that is relevant for the industry, the status quo of the industry and the festivals, future strategic plans.
 - Maintain 1 or 2 posts (campaigns or specific occasions) per week until the festival
 - Develop a strategy for paid posts

- Instagram
 - Goals: Increase followers, maintain positive WOM, foster long term relationships with the already existing fans, stimulate engagement
 - Create a storytelling until the festival based on previously mentioned topics
 - Social Media influencer marketing: find relevant brand ambassadors/ advocates and develop specific initiatives
 - Develop a strategy for paid posts
 - Maintain a posting frequency (once a week)
 - Develop a strategy for paid posts
- Youtube
 - Build a strategy for a specific campaign and share the episodes/videos on youtube – YouTube can be used as a repository of content capitalized in other social media channels
- Online Newsletter/E-mail marketing
 - Present pertinent news related to the projects and the industry, for a broader audience
 - Focus and reveal import dates and events
 - Promote the website and social media channels

Besides the PR investments (television and radio partnerships organic partnerhsips), offline billboards and ads on paper for local communication, to foster the continuity of the existing BONS SONS crowdculture and to still be relevant in the conversation, there are a few strategic moves BONS SONS could take on:

- I. Create and announce partnerships (such as Montecampo) that have a fit event-sponsor. An opportunity to co-create content and reach other people that are like its target audience.
- II. **“CEM SOLDOS SOMOS TODOS”** - Social media influencer marketing campaign - create a campaign based on influential people connected to arts world that have at the same time a connection to the rural world. People that were either born in the countryside or had a late attachment and that can speak from the heart about their experience and impersonate the topics addressed by BONS SONS manifesto.
- III. **BRING BACK THE RURAL | COVID related Opportunity**

Launching a challenge/an open call to Municipalities and brands around the country, that could help or finance a project to foster rural development associated to the arts. BONS SONS would be an enabler

of the project, sharing experience and its communication platform. The goal is having other villages to present a project that would allow the cultural, social and economic development of their own village

- IV. Campaign #LONGEMASPRÓXIMOS** – a campaign made of small episodes to really portray what is BONS SONS is doing to change the lives of the villagers and the people that actively participate every year. Real, human testimonies in video format – long version and short versions, short bits cut off the long one.

These would be compelling short stories narrated by locals, non-locals and festivals goers. Storytelling covering the behind the scenes and festival organization, the village and the festival experiences besides the music and the concerts, giving the stage to the people. The goal would be to tell stories that could speak to the heart of people, made by and for humans, and create a narrative throughout the year, culminating in the month of the festival.

The ability to “Walk the Talk” | Communication opportunity


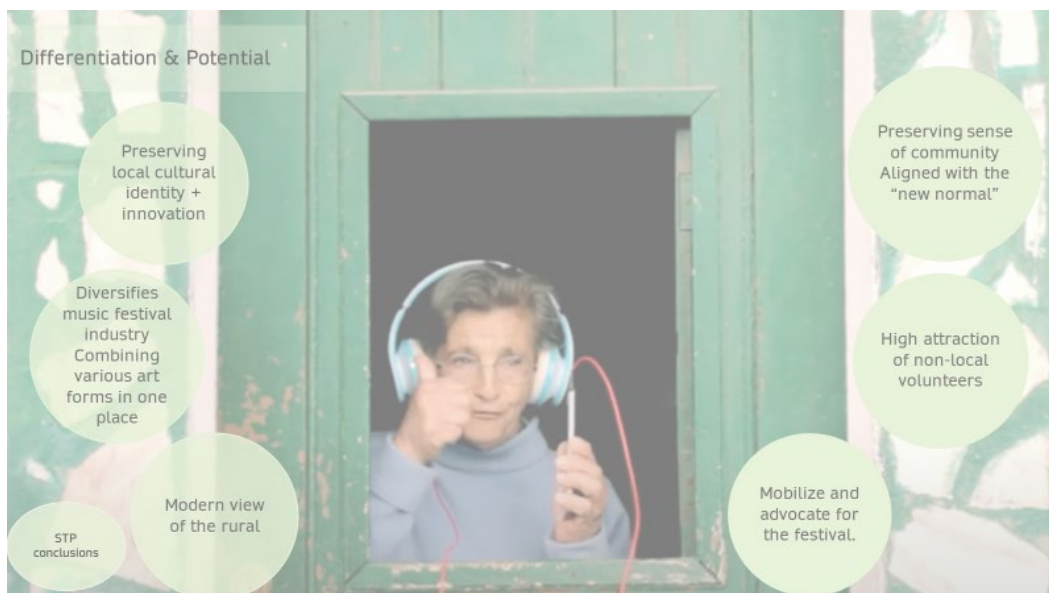
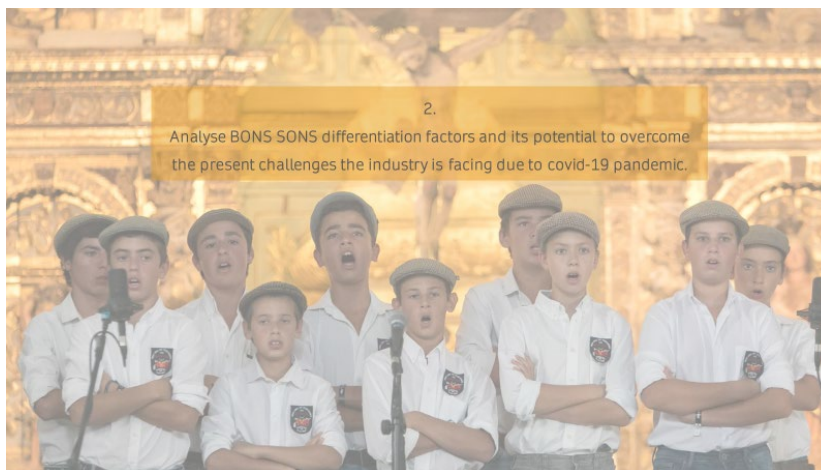
In the last few months, due to the pandemic context, brands have been collecting some knowledge too. The world of branding is full of inspirational communication and people the consumer is aching for concrete action, being more and more demanding to their investments as well. Luckily, BONS SONS is in a perfect situation, unlike most brands, because the festival can really “walk the talk”. They do not only say the festival is at and for the village, they can really prove that the revenue of BONS SONS is being channeled to invest in education, social and cultural integration of its people, improving health infrastructures and support to its young and elderly.

After defining target, communication objectives, the message, the creative ideas and the communication mix, based on the budget, there is the need to compose a communication calendar, as well as controlling it and measure its results. Since the festival only takes place in August, there is still a few months left of communication to deliver and timing means a lot. Therefore, suggestions above must be communicated through an integrated and scheduled plan until the starting of the event.

3.8. Resolution Slides

1. Draw a swot analysis for BONS SONS and develop a tows analysis based on it.

	<p>Strengths</p> <ul style="list-style-type: none"> 1- Uniqueness of concept 2- Organized by a local association 3- Volunteering 4 - Growing attendance year by year 	<p>Weaknesses</p> <ul style="list-style-type: none"> 1- Lacking sponsorship partnerships 2- Organized by a local association 3- Depending on volunteering 4 - Limitations of the venue
<p>Opportunities</p> <ul style="list-style-type: none"> 1. Growing market 2. Strong local identity 3. Underdeveloped partnerships and brand sponsorships 4. Growing interest from audiences 5. Sustainability/Covid-19 Pandemic 	<p>SO Strategies</p> <p>Use brand reputation to attract new consumers</p> <p>Take advantage of its positioning as a "human brand" to create meaningful partnerships</p> <p>Reinforce its positioning considering post covid-19 trends (community and sustainability)</p>	<p>WO Strategies</p> <p>Take advantage of the trend "brands humanization" to deal solid partnerships.</p> <p>Use volunteers as online brand ambassadors</p>
<p>Threats</p> <ul style="list-style-type: none"> 1. Limitations of its concept/physical space 2. BONS SONS strong local identity 3. The artistic-commercial trade-off 4. Covid-19 pandemic 	<p>ST Strategies</p> <p>Re-think the business model to be extended to other villages and realities</p> <p>Innovate digitally through combining the creation of webinars, digital events and the local people/stories and resources</p>	<p>WT Strategies</p> <p>Invest strategically on brands as sponsors</p> <p>Partner with local authorities and private companies to invest in inland Portugal by showcasing them the festival. Eg. Sell local products online made by the projects BONS SONS fosters.</p>

Differentiation & Potential

- Men and women
17 and 36
Slightly wider audience
- Highly educated, love for music, festivals and culture
Community values, the countryside
- Close connection with local and national cultural identity;
Shared contemporary view of the rural
- Inland Medium size festival
More than music, a cultural festival.
- Organized by local association,
10k people per day
- 1.3 million economic impact
2.4 million media impact in the country
- Important to its village, its city and a national example
- STP conclusions

MARIANA

3.
Based on demographics and the current Portuguese music festivals' market, identify the main reasons to invest in the continuity of BONS SONS

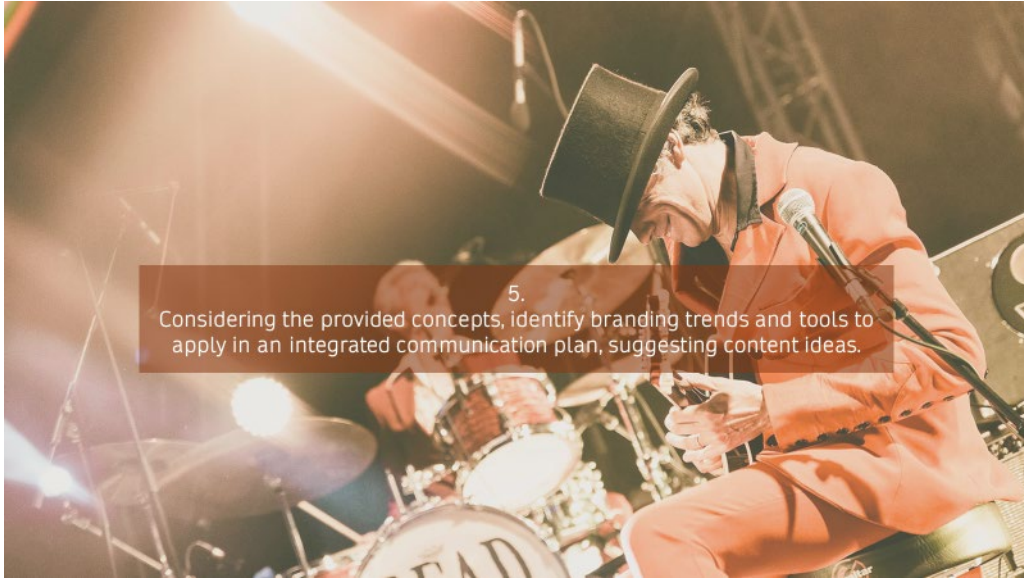
Why to invest in BONS SONS

- Fighting inland depopulation
- Importance of the creative sector
- Gva: 1.7%
2,6 billion
Performing arts: 31, 6%
- 18,6% (17k)
Of total sector's employment
- Music festivals Growing Industry
- 23% growth
249 in 2016
311 in 2018
18 million in 2019
- Direct and indirect impact on the economy
- 1,3 million direct impact
2,4 million in media
Social development



4.
Suggest a brand that could sponsor/partner with bons sons, why and provide an example for an activation





5.
Considering the provided concepts, identify branding trends and tools to apply in an integrated communication plan, suggesting content ideas.

Trends, tools and content ideas

Unlike other brands Bons Sons can “Walk the talk”

Grasping the opportunity
Adapt the message and reinforce positioning, targeting its **crowdculture** & also attract newcomers to this concept

Through an integrated IMC plan based on:

<p>Digital: Design, Website Optimization, Social Media Investment & Influencer Marketing, Online Newsletter/E-mail marketing</p> <p>Offline: Local billboards and ads on newspaper for local communication</p>	<p>Commercial and experience sponsorships</p> <p>Content Ideas</p> <p>CEM SOLDOS SOMOS TODOS</p> <p>#LONGEMASPRÓXIMOS</p> <p>VOLTA ÀS ORIGENS</p>
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CHAPTER 4

Management Lessons

The consequences of industrialization and globalization in our everyday lives are more than many and have been developing progressively: the migration of younger generations to coastal areas, increased senior populations, decrease in employment, low power to invest in infrastructures and low levels of entrepreneurship have come to light to affect a great deal in the what were once the center of production and development, the rural areas. Hence, depopulation and seasonality in inland regions of Portugal can perfectly sum up the consequences of the above.

Along with the rise of population density in coastal areas and the concentration of the population around the two main metropolitan there is another phenomenon rising in parallel: the emergence of music, arts and cultural festivals occurring across the country, including in inland regions. Great times to creative industries and a growing trend of music festivals and cultural initiatives can be observed in the last years.

The underdevelopment of inland sites and how can arts and culture can contribute to its development leads to a plurality and convergence of various areas. Arts, marketing, management, cultural branding. As it has been posited in the present case, one of the triggers of that transformation process may lie in joining arts and culture with marketing strategies and communication to empower the potential of artistic demonstrations. An important key point in this process lies in the understanding of how branding a rural place and a proper application of arts marketing is important to the development of such place.

As Ivan Wadeson, Chair of the Arts Marketing Association between 2001 and 2005, stated “(...) *if you ever doubt the true value or real purpose of arts marketing, I would urge you simply to remember the first time you yourself were taken to a gallery, theatre or concert and were moved or inspired. The ‘product’ we have can be unbeatable. The marketing of it requires patience, dedication, enthusiasm, imagination and passion. In return there may not be gratitude at every step but there is community, satisfaction, respect, friendship. What could be more satisfying?*”

Developing this case study has helped me to better understand the arts marketing challenge, a relatively recent discipline, and the difficult reality of managing and branding a culture initiative as such. Nevertheless, the research conducted, and its practical materialization should be considered as guidelines to a complex topic. Even though research around arts marketing have been evolving in the last few years, further research needs to be conducted. The nature of an arts product or service, the fact that is an experiential product and very subjective on its appreciation, constitutes a challenge to the present work and further research. In addition to this, research on IMC, the media and efficient communications is also lacking academic research and several topics must be deepened.

The practical part of the present case study and the organization chosen had both its advantages and shortcomings. On the one hand, the fact that BONS SONS is organized by a local and small organization

has one facing less rigidity and bureaucracy, which facilitates processes and the contact with people at higher positions. The openness of the people encountered that seemed to be a symptom of this cultural sector was a helpful, difference making characteristic to successfully complete the present work.

On the other hand, the fact that it's a structure that relies on volunteers and lacks a stable financial situation to maintain a team working fulltime in all the festival's necessities causes a certain entropy such as not so consolidated studies and a low level of control of the organization regarding information on its evolution and performance/impact, which is more than natural in this case. The fact that BONS SONS conducts its own audience study is a positive point when comparing to other small dimension festivals. However, it has not the accuracy of an official and certified identity to do so. Furthermore, assessing BONS SONS is very different from analyzing a corporation that has all its processes, operations and strategy well defined, since the local association relies on volunteering and a small number of professionals to conduct all the work the organization of a festival needs.

Humanity is also going through times of change. The covid-19 pandemic has put our society in a situation that most of its generations has never seen. The so called "new normal" has impacted societies and industries, companies seem to be reassessing the ways they perform and operate business, and marketing is at the core of some of those shifts. This could also posit a new opportunity to tackle some of the globalization and industrialization consequences regarding depopulation and seasonality. People, work relations and dynamics are also changing which could lead to an open path of opportunities in this field.

CHAPTER 5

Academic Lessons

Besides the managerial conclusions stated above, there is also academic conclusions that can be drawn out of the present case study. These are related to the main academic topics that the case is based on: the arts marketing and the duality between the arts and the commercial and business fields. Although stated by various authors that these two disciplines are not incompatible, marketers need to both understand the needs and how to incorporate both visions to deliver efficient marketing plans for such cases. The arts and all that it comprises is a field within Marketing that, although it has been recognized and studied, it still needs depth and dedication from marketing experts and authors. There is still a need to properly understand the arts consumption and its consumers, the supply side, and the reason why of such products or services. Marketing strategy towards the arts must incorporate artistic values and objective commercial and organisational needs from day one and take into consideration all those variables. Pricing, customer experience in the arts, distribution of cultural goods, promotion, fundraising, sponsorship are all underdeveloped areas of study.

There is also the need to further investigate on the matters regarding the Integrated Marketing Communications there is also the need of further investigation. Although many authors have been leaning on the traditional vs new media and studying the customer journey, there's still advances that can be made in such area of studies to better understand the full range of options and outcomes with different types of channels and communications, in consumers' different stages of customer decision and a urgent need of individual analysis to better explore fields regarding, for example, behavioural changes. On the other hand, studying the creative and cultural industries in Portugal and its evolution is also a necessity since it is not a topic of easy access and of much study and research.

Developing this thesis has helped to better understand some of the topics studied. Nevertheless, the mentioned inferences could possibly be considered guidelines to improve marketing practices in relation to the arts, or at least, to spark the discussion around such topics. Suchlike, future investigation is recommended and necessary to complement what has been presented.

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Annexes

Annex A. BONS SONS' Manifesto, released in 2019

A VILLAGE IN MANIFEST

A festival and a village that exist and want to keep existing for the contemporaneity in the countryside, for a cultural platform, for spatial planning, for participative citizenship, for active aging, for community teaching, for territorial projects, for sustainable action, for the creation of public space and for the popular culture.

1. FOR CONTEMPORANEITY IN THE COUNTRYSIDE

We strive for a contemporary view of the countryside, for a close and non-paternalistic view of rural areas. There are still those who think that the village is the past and the city the future. It is up to the new generations to conquer their paths in these landscapes. WE LIVE THE VILLAGE OF TODAY

2. FOR A CULTURAL PLATFORM

We work to make known the cultural production that lives and results from a context. We focus our actions on projects created in Portugal, by Portuguese or foreign people, in the Portuguese language or another language. We have created a platform that places artists and audience in places of understanding. We live off projects that bring the new, the acculturated and the refreshing. WE ARE THE MEETING POINT

3. FOR SPATIAL PLANNING

We know that people want to be where things happen. The rural exodus results from the lack of prospects for the countryside. This detachment generates ignorance. Culture should be an instrument in planning, setting and attraction of the territory. WE HAVE IDEAS

4. FOR PARTICIPATIVE CITIZENSHIP

We defend participatory citizenship. We do not disengage institutions, but we do not fold our arms. WE BELIEVE DOING IS OUR POWER

5. BY ACTIVE AGING

We believe that everyone has a role in the community they belong to. To live in community is to live in an intergenerational model, in a relationship of proximity that establishes logics of mutual aid, interest, curiosity and sharing among various generations. Aging actively is giving a growth opportunity for everyone. WE ARE A LARGE RESIDENCE

6. FOR TEACHING IN COMMUNITY

We believe that schools have a fundamental role in thinking and activating communities and must be permeable to their interests and stimuli. It takes a whole village to raise a child. We advocate

practical, appropriate and adjusted teaching models that give children a local and global dimension.

WE GROW WITH THE VILLAGE

7. FOR PROJECTS IN THE TERRITORY

We believe in the financing of multiplier projects, creators of meaning and wealth. We are tired of projects that only exist while there are funds and end up as soon as the lines of financing change. Cabinet projects that do not touch the territory and that do not have local partners. WE INVEST IN PEOPLE

8. FOR A SUSTAINABLE ACTION

We need local action to act globally. Sustainability results from an evolutionary balance resulting from ecological, economic and social dynamics. We defend an evolutionary process based on the meeting of these various perspectives. “Living with what the earth gives us” is our motto and Cem Soldos gives to people. WE DO NOT SIT AROUND

9. FOR THE CREATION OF PUBLIC SPACE

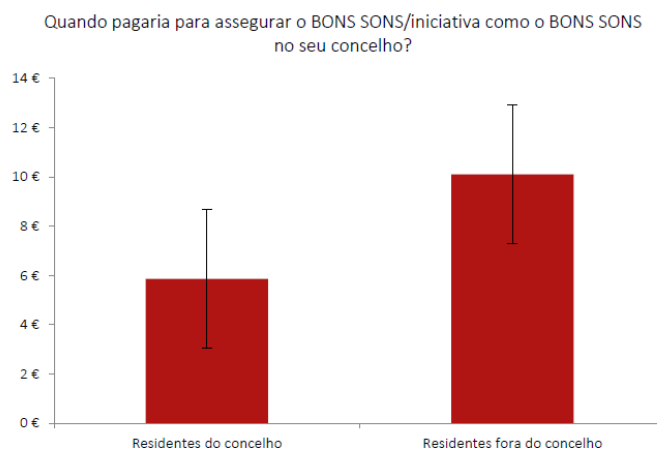
We defend a public space for all. Increasing the ego and the sense of belonging is essential to human and territorial development. Creating meeting spaces is to create space for sharing and curiosity about each other. It is urgent to activate, program and inhabit the street. WE HAVE THE STREET

10. FOR THE POPULAR CULTURE

We defend the promotion of popular culture. We want space for participatory, inclusive and diverse culture. A culture from everyone to everyone. We defend an artistic place for popular culture and its proper appropriation by its communities. WE BELIEVE CULTURE HAS NO OWNER

Source: Website BONS SONS. <https://www.bonssons.pt/i/2019/PR-BS-20190311.html>

Annex B. BONS SONS local impact: how much a person would pay to have a festival such as BONS SONS in her/his municipality



Source: 2018 APORFEST report

Annex C. Ranking of more mediatic Portuguese festivals

Ranking	Nome	Nº. Espectadores (total)	Nº dias	Tipo de entrada	Posição
1º	Rock in Rio	280000	4	Paga	Nova Entrada
2º	Nas Alive	165000	3	Paga	Igual
3º	Meo Sudoeste	147000	5	Paga	Desceu
4º	Vodafone Paredes de Coura	100000	4	Paga	Desceu
5º	Meo Marés Vivas	100000	3	Paga	Subiu
	Nas Primavera Sound	100000	3	Paga	Subiu
7º	RFM Somnii	100000	3	Paga	Desceu
8º	FMM Sines	100000	10	Mista	Desceu
9º	O Sol da Caparica	75000	4	Paga	Igual
10º	Oufjazz	70000	26	Gratuita	Subiu
11º	Edp Beach Party	60000	2	Paga	Desceu
12º	Super Bock Super Rock	53000	3	Paga	Subiu
13º	Viana Bate Forte	50000	2	Gratuita	Desceu
14º	Festival F	48000	3	Paga	Desceu
15º	EdpCoolJazz	40000	7	Paga	Desceu
16º	Bons Sons	38500	4	Paga	Desceu
17º	Neopop	35000	4	Paga	Desceu
18º	Festival do Crato	35000	5	Paga	Desceu
19º	EDP Vilar de Mouros	31900	3	Paga	Desceu
20º	Sumol Summer Fest	30000	2	Paga	Desceu

Source: 2018 APORFEST report

Annex D. BONS SONS Media Performance Indicators 2017/2018

	Number of news	Outreach*	Reach*1	OTS*2	Engagement*3	AVE*4
2017	1145	74 M	45%	12	5%	1.8M€
2018	1486	80 M	36%	21	3%	2.8M€

* Outreach: Total number of impressions produced towards the audience, based on the total of the audience of every media in which BONS SONS was present

*1 Reach: % of Portuguese people that were exposed to, at least once, to the message during the analysis period

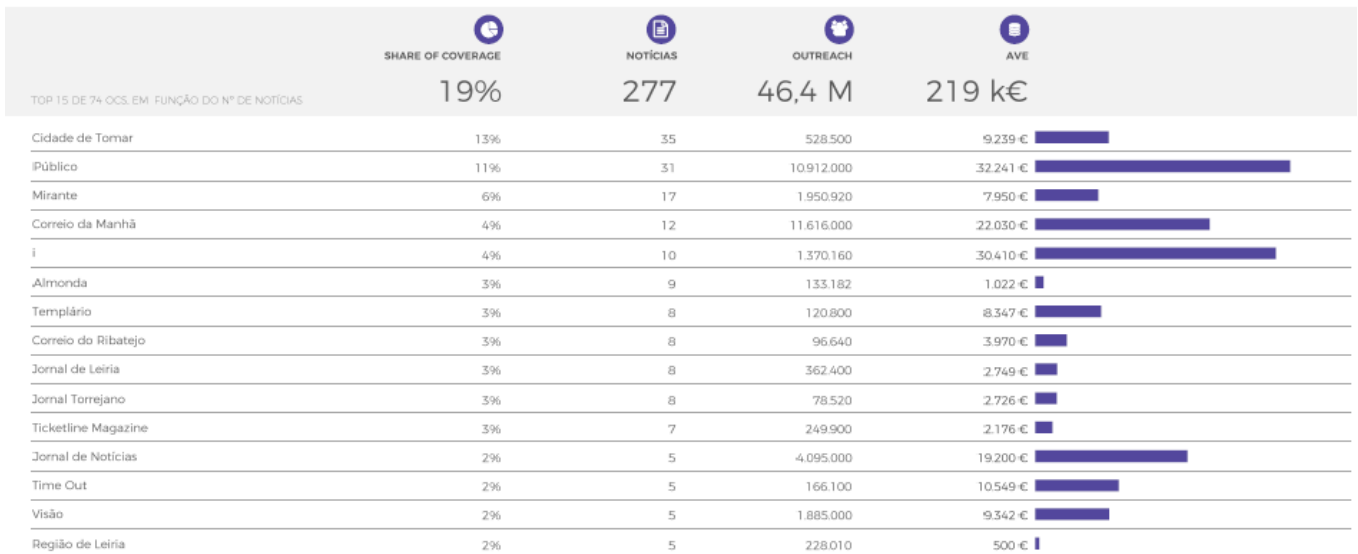
*2 OTS: Opportunities to see: average number of times that the message was exposed to a single person in the audience, based on the total of the audience of every media in which BONS SONS was present

*3 Engagement: average percentage of the people who reacted to the news and posts through comments, likes and other interactions

*4 AVE: impact calculated based on the money value of a news in terms of editorial space vs advertisement space

Source: 2018 Cision Report about BONS SONS media performance

Annex E. BONS SONS Media Performance Indicators: Press



Source: 2018 Cision Report about BONS SONS media performance

Annex F. BONS SONS Media Performance Indicators: online media

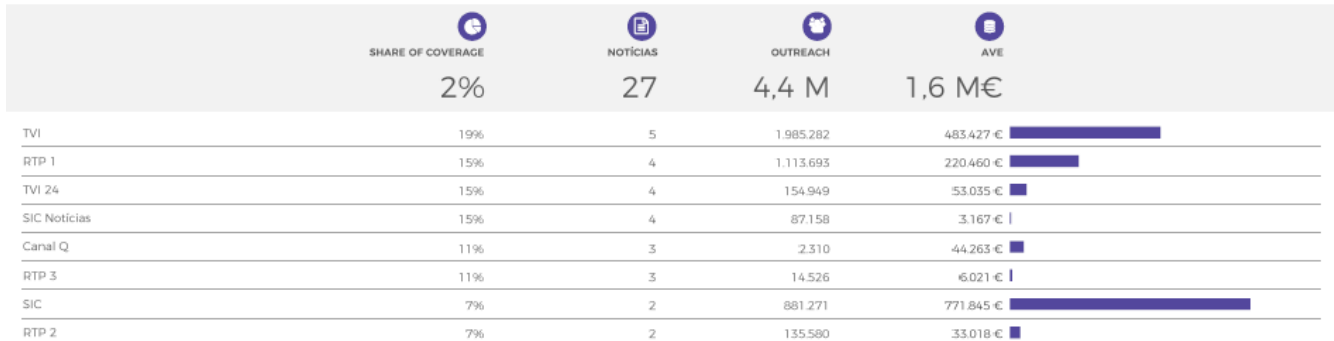


Source: 2018 Cision Report about BONS SONS media performance

Annex G. BONS SONS Media Performance Indicators: television



TELEVISÃO



Source: 2018 Cision Report about BONS SONS media performance

Annex H. BONS SONS Media Performance Indicators: radio

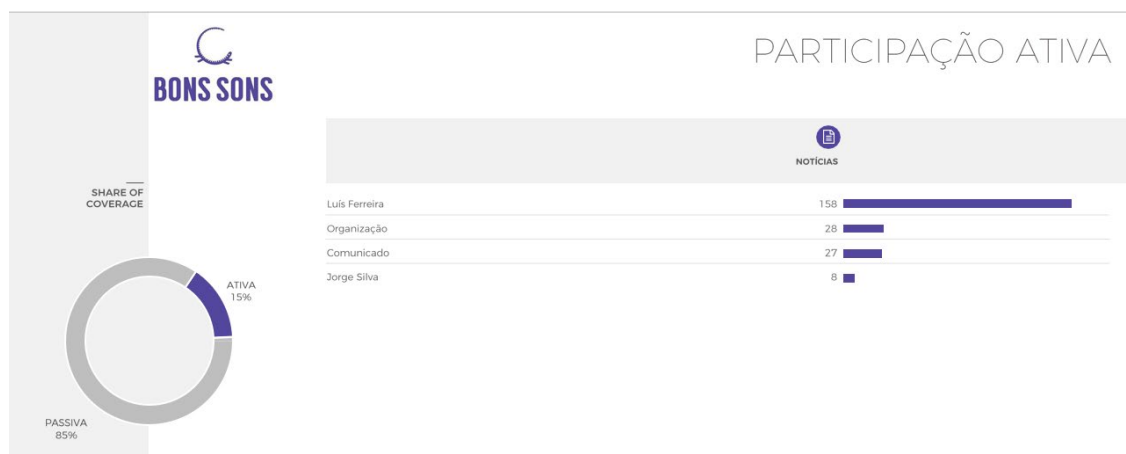


RÁDIO



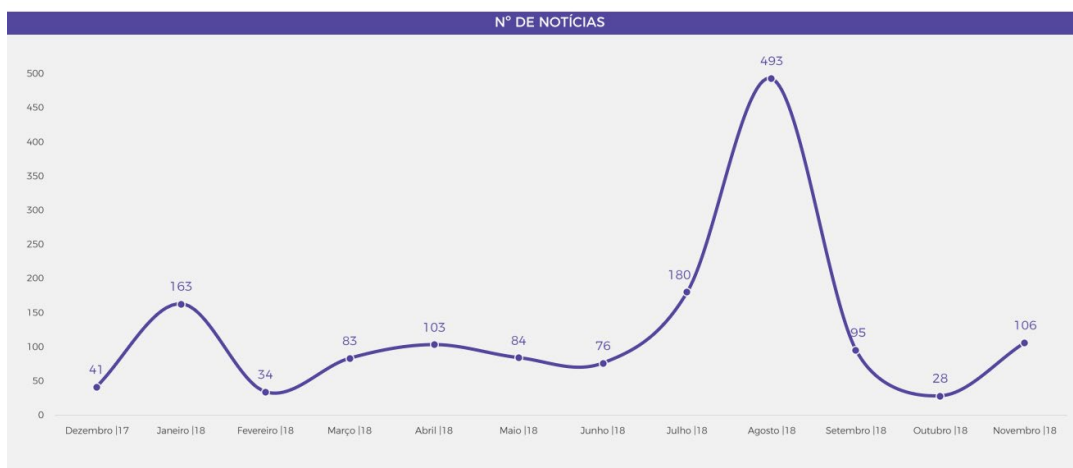
Source: 2018 Cision Report about BONS SONS media performance

Annex I. BONS SONS Media Performance: active vs proactive media results



Source: 2018 Cision Report about BONS SONS media performance

Annex J. Media coverage timeline vs number of news



Source: 2018 Cision Report about BONS SONS media performance

Annex K. 2019 BONS SONS Economic and Social Impact

SH/FTER ACTUAL RADAR INTEMPORAIS OPINIÃO MAIS ▾ EXCLUSIVOS **CONTRIBUIR**

ARTE

Bons Sons 2019 teve impacto de 3,5 milhões de euros na economia de Tomar

Valor resulta, em parte, da dinâmica gerada com base na atracção de visitantes ao concelho. Entre alojamento e restauração, os não residentes de Tomar terão gasto perto de 200 mil euros.

SHIFT

- 1 ONU aponta recomendações para evitar futuras pandemias e Áfr...
- 2 Anúncio de Bolsonaro sobre teste positivo para Covid-19 gera...
- 3 Foi a cidade que atropelou a Ana?
- 4 Swonkie Academy: uma academia online sobre o digital

Source: Shifter. <https://shifter.sapo.pt/2020/01/bons-sons-tomar-impacto-economico/>

Annex L. Interview with Cristina Ladoeiros, BONS SONS volunteer

Idade: 41

Origem: Lisboa

Ocupação atual: Técnica Superior na DGARTES

Maria Alves (MA): Como é que obtiveste conhecimento do Festival e há quanto tempo é que vens?

Cristina Ladoeiros (CL): Já ouvia falar do BONS SONS há uns anos, na Antena 3 e todos os anos pensava ir, mas nunca organizava as férias para que tal acontecesse. Este ano, em maio, decidi que não ia passar mais uma edição e fui à aldeia à procura de alojamento, pois fazia-me sentido ir ao festival, mas ficando alojada em Cem Soldos.

MA: Como é que surgiu a oportunidade de vires como voluntária ao BONS SONS?

CL: Quando cheguei à aldeia em maio, encontrei o Miguel, que faz parte da organização, e me disse que já não havia alojamento disponível... Mas falou-me na possibilidade de me inscrever como voluntária e foi o que fiz nesse mesmo dia, quando voltei para casa. E fui selecionada!

MA: Diz-me três palavras que associas ao BONS SONS, que o caracterizem?

CL: Aldeia; Música portuguesa; Tranquilidade

MA: Já tinhas visitado a região antes de vir ao Festival?

CL: Visitei quando fui a Cem Soldos procurar alojamento, em maio.

MA: Aproveitaste a vinda ao BONS SONS para visitar a região de Tomar?

CL: Durante os dias do festival não saí da aldeia, mas em maio aproveitei para visitar Tomar e o Castelo de Almourol.

MA: O que é que para ti distingue o BONS SONS dos restantes festivais?

CL: Para mim, o BONS SONS distingue-se por ser um festival dentro de uma aldeia, em que a mesma é fechada para que o evento aconteça e em que a população residente é uma parte integrante e importante para a sua diferenciação. É bom ver a heterogeneidade de pessoas que convivem dentro do recinto.

Annex M. Interview with Alexandre Santos, BONS SONS communication team

Idade: 25 anos

Origem: Cem Soldos

Ocupação: Consultor de media

Maria Alves (MA): Olá Alexandre, podemos começar por me falares um pouco sobre ti e como é que descobriste Cem Soldos e o SCOCS?

Alexandre Santos (AS): Sempre vivi em Cem Soldos e desde criança tenho acompanhado e participado nas atividades da associação local. O meu pai fazia parte da direção e eu, como gostava de o acompanhar, estava sempre dentro de todas as dinâmicas. Lembro-me das festas da aldeia, no final de agosto, cheias de gente que faziam sempre questão de todos os anos ir a Cem Soldos por ter das melhores festas de arraial do concelho, quase como se fosse uma romaria. Para além da festa, tenho memórias de vários torneios desportivos, das mostras de teatro e da carolice dos seus habitantes por acreditarem em supostos impossíveis e realizarem o impossível.

Atualmente, já tenho oito anos de casa, tendo entrado em 2011 como vogal. Hoje sou o secretário da associação.

Ora, mas voltando um pouco atrás, o percurso natural da minha vida não me permitiu ficar sempre na aldeia e senti necessidade de ir para fora, não só para me desenvolver intelectualmente, mas também para ganhar noção de outras realidades que não a minha. Entrei então na Universidade da Beira Interior para tirar o curso de Ciências da Comunicação. Quando acabei comecei a trabalhar como Media Researcher na IPG Mediabrands, ao mesmo tempo que estou a tirar o mestrado em Novos Media e Práticas Web, na FCSH – Universidade Nova de Lisboa.

MA: Que tipo de trabalho fazes na Associação? Só trabalhas para o BONS SONS?

AS: Atualmente sou secretário da associação. Este é um cargo com grande responsabilidade pois temos vários projetos ambiciosos. A equipa, ou o seu núcleo mais duro, tem de estar em constante comunicação, pois temos pessoas empregadas e várias atividades regulares com muitas pessoas

inscritas. No fundo, é quase como um segundo emprego, mas numa vertente voluntária. O BONS SONS é apenas “mais” uma das muitas atividades que temos ao longo do ano.

Só para te contextualizar um pouco, primeiro. Como sabes, fazemos parte de uma organização voluntária e amadora. Contudo, esse amadorismo tem sido reforçado ao longo dos anos pela persistência das pessoas e pela correção dos erros feitos anteriormente. Para além disso, profissionalizamos alguns pontos chave para otimizarmos mais o nosso trabalho e não andarmos até à última a acabar coisas. E isto aplica-se a todas as áreas de trabalho do BONS SONS. Na comunicação também é assim. Temos a nossa coordenadora que trata das parcerias (fotógrafos, equipas de vídeo, etc) e apoios à comunicação, medeia e agenda o contacto entre os meios e elementos da organização para entrevistas e afins, trata dos PR's, etc... Isto para te explicar muito resumidamente que muito do trabalho está centralizado numa só pessoa e que, por vezes não dá para tudo. Felizmente temos registado ótimos resultados, muito por culpa das boas dinâmicas criadas pelo festival e pela aldeia e suas gentes.

MA: Há algum outro evento que coloque Cem Soldos e Tomar no mapa como o BONS SONS?

AS: “Cem Soldos é uma aldeia que acredita e, por acreditar, faz!”. Esta frase não encaixaria melhor na definição do que é a relação entre Cem Soldos e sua comunidade. Respondendo diretamente à questão, não existe outro evento na aldeia com a dimensão a nível nacional e até internacional do BONS SONS. Ainda assim, durante o ano, são dezenas as atividades realizadas não só pela associação SCOCS, mas também por outros grupos da comunidade, como o Agrupamento de Escuteiros, a escola e a própria paróquia. Se olharmos apenas para eventos maiores, sem dúvida que são os realizados pela associação local, que tem o BONS SONS como evento bandeira. Para te dar um exemplo, temos em abril o Festival Por Estas Bandas, que apoia e divulga as bandas emergentes do Médio Tejo. Estas, no evento, entram em desafio com uma região convidada. Depois, o público é convidado a votar através de uma app na melhor atuação e a banda vencedora atua na receção ao campista do BONS SONS. Ao longo do ano temos tido também algumas sessões de stand-up comedy com ilustres conhecidos (Carlos Coutinho Vilhena, Pedro Teixeira da Mota, Dário Guerreiro, Manuel Cardoso, Daniel Carapeto, entre outros), torneios de futsal, a Mostra de Teatro anual (que já vai para a sua 24.^a edição consecutiva) e algumas festas temáticas que acontecem e são distribuídas por todo o ano. Existem também atividades da associação viradas mais para o presente e futuro da aldeia. Exemplo disso é o projeto Lar-Aldeia e a Escola-Aldeia. Estes são, sem dúvida, os nossos projetos mais ambiciosos que já estão a colher frutos. Não me posso esquecer também das atividades regulares da associação como a Ginástica de Manutenção, o Yoga, o coro, halterofilismo e o Judo (o SCOCS é campeão nacional e europeu em várias categorias nestes dois últimos desportos, o que é um grande motivo de orgulho).

Felizmente a aldeia não é apenas conhecida pelo BONS SONS. A escola e a forma como renasceu (esteve em vias de fechar) foi alvo de notícia e de louvores. Foi feito um esforço enorme por parte da população e associação de pais para que a escola se mantivesse viva. E graças às dinâmicas da aldeia, temos muita gente de fora a querer ir viver para Cem Soldos. Todas as nossas atividades, para além de nos colocarem no mapa, também alimentam estes projetos a longo prazo.

Em Tomar, de quatro em quatro anos existe a Festa dos Tabuleiros, uma festa religiosa (relacionada com o Espírito Santo) que leva mais de meio milhão de visitantes ao concelho. Este é, sem dúvida, o evento principal do concelho.

MA: Têm um budget e targets definidos para comunicar com os segmentos do BONS SONS? Fazem campanhas de promoção digital, por exemplo? E utilizam o estudo de públicos para esse efeito?

AS: Nós, sendo de uma associação juvenil e cultural sediada numa aldeia, temos uma limitação muito grande nos orçamentos. Há uns anos (2012, mais precisamente), vivemos uma fase muito difícil e o próprio festival esteve em risco de continuar. Felizmente demos a volta e revertemos a situação. Contudo, e como disse, sempre estivemos algo limitados nisto. Com o curto orçamento para a comunicação, o dinheiro vai essencialmente para materiais de divulgação e pagamentos de uma ou outra

inserção em jornais regionais e nacionais. Em redes sociais, também não investimos muito, mas ultimamente temos aumentado aos poucos o investimento, nada de mais, uns 20€ ou 30€ a mais.

Nós não segmentamos os públicos na nossa comunicação, por isso, não fazemos esse cross de informação com o estudo de públicos. E uma vez que somos um festival para toda a família, não faria sentido estarmos a segmentar para um público em específico. Optamos pela abrangência na comunicação. Contudo, pode existir uma ou outra campanha mais virada para um determinado target (por exemplo IND 35+). E, depois, para equilibrar a balança, fazemos outra campanha nos targets abaixo. Mas é muito raro.

É também de frisar que a nossa comunicação é feita muito à base de parcerias (Antena 1, Antena 3, RTP, Gerador...). Sendo assim, todos os spots que passam na televisão são gratuitos, passando nas faixas horárias forem mais convenientes aos canais RTP. O mesmo se aplica à rádio, imprensa, etc. E se a imprensa estiver do nosso lado (são magníficos) conseguimos ter toda uma cobertura incrível, repleta de artigos que criam inveja a qualquer festival.

MA: Como é que o BONS SONS contribui e impacta o desenvolvimento da aldeia de Cem Soldos?

AS: Em cima referi que o BONS SONS é o projeto bandeira da associação por dar visibilidade a Cem Soldos e trazer valor acrescentado não só em dinheiro, mas também em notoriedade. E com a notoriedade vem a curiosidade e o interesse em querer saber mais. É sem dúvida uma iniciativa impactante pois nós, enquanto associação não pensamos apenas o momento. Temos uma visão alargada de futuro e estabilidade, como são exemplos os projetos Lar-Aldeia e Escola-Aldeia. No fundo, o BONS SONS e as restantes atividades do SCOCS alimentam estes grandes projetos de sustentabilidade e capacitação. As pessoas mais velhas podem viver descansadas nas suas casas porque, felizmente, ainda há quem pensa nelas. Neste projeto Lar-Aldeia, para te explicar resumidamente, o objetivo é que o lar seja a casa das próprias pessoas. Cem Soldos torna-se num imenso lar. Hoje em dia já entregamos comida nas suas casas e no futuro pretendemos ter serviços de enfermagem e cuidados 24 sobre 24 horas. Mas a verdade é que o BONS SONS dá aos habitantes da aldeia um orgulho e um sentimento de pertença enorme. As pessoas ficam com um ego mais trabalhado por serem da aldeia e ajudarem por vontade própria no “BONS SONS”. É um tema de conversa transversal em todas as mesas de café, durante todo o ano. É realmente incrível a forma como consegue reunir tanta gente em volta de um bem comum.

MA: E em Tomar? Consideras que o impacto é a nível da cidade e não se fica pela aldeia? Consegues dar-me exemplos concretos?

AS: Tomar também ganha com o BONS SONS. E muito. As unidades hoteleiras esgotam, as praias fluviais ganham uma nova força, os restaurantes e serviços têm mais clientes. Com tudo isto, estima-se que o festival gere mais de um milhão de euros para o concelho e região.

Quanto ao impacto, a aldeia ganha igualmente, mas não nos mesmos valores. O comércio local consegue rentabilizar-se e ganhar um balão de oxigénio para aguentar o negócio o resto do ano. E o impacto não é apenas monetário. Ver as pessoas felizes e a sentirem-se parte integrante disto é um grande ganho. Quando conto a determinadas pessoas que faço parte do SCOCS e do BONS SONS e que não ganho nada a nível monetário com isto, ficam surpreendidas. E eu respondo-lhes, genuinamente, que o nosso pagamento/ordenado é ver quem nos visita feliz, a falar bem do evento e da aldeia. Nadas nos dá mais orgulho que isso. E temos em consideração todas as críticas construtivas que nos dão, pois só dessa maneira conseguimos evoluir enquanto estrutura. No fundo, ganhamos todos.

MA: O ano passado tiveram, no total dos 4 dias, cerca de 38 500 pessoas e este ano decidiram baixar para 35 mil, valor que balizaram como lotação máxima. Uma vez que o BONS SONS já cresceu para lá dos limites da sua aldeia, qual é o próximo passo deste festival?

AS: Este ano fechámos um ciclo de 10 edições. Atingimos aquele que achamos ser o limite ideal de lotação para que quem nos visite tenha uma experiência plena no BONS SONS. O futuro passa pela

estabilidade do projeto, continuando sempre a inovar e apresentar projetos emergentes da cultura portuguesa. Se a aldeia quiser, existirá sempre BONS SONS.

MA: O que é o BONS SONS precisa de melhorar em termos de estratégia de comunicação? Achas que apostam o suficiente em digital?

No que concerne ao digital, seria interessante envolver ainda mais a comunidade na forma como comunicamos o festival. No entanto, tudo isto acarreta uma disponibilização de recursos que não conseguimos ter o ano todo. Ter uma equipa de vídeo e de fotografia dedicada a trabalhar não só o festival em si, mas toda a aldeia durante o ano. Isto seria muito interessante para se pegar. O potencial para a criação de novas narrativas seria enorme. Penso que estamos a evoluir nesse sentido, mas faltam-nos mais recursos para efetivar.

Annex N. Interview with Pedro Rebelo Pereira, Mêda + Festival Co-organizer

Idade: 28 anos

Origem: Mêda, Guarda

Ocupação: Consultor de Comunicação

Maria Alves (MA): Em termos financeiros, o Mêda + dependia das receitas do próprio festival, do apoio da Câmara e dos patrocinadores? Falta algum ou há aqui algum que não entre na equação?

Pedro Pereira (PP): Sim, dependia desses três fatores. Inicialmente as receitas próprias eram a maior fatia do bolo, mas nos últimos anos o apoio financeiro da Câmara aumentou e passou a ter mais importância.

MA: Sentias que o impacto do Mêda + era só visível na Mêda? E era algo sazonal ou ajudava realmente a dinamizar a região no resto do ano?

PP: O impacto do Mêda+ foi bom para a região, porque a valorizou a nível cultural e inspirou outras iniciativas no distrito. Nasceram alguns festivais aqui à volta depois do Mêda+ com programação inspirada neste.

MA: O que te faz dizer que o Mêda + se tornou "o maior ativo do Concelho"?

PP: Por uma questão de notoriedade. A marca "Mêda" nunca foi conhecida no país (ao contrário de outros municípios) e fomos o único evento capaz de transformar a Mêda numa marca nacional.

MA: Atribuis os "prejuízos da edição de 2018" ao facto de terem anunciado o campismo pago apenas a uma semana do início do Festival (e a outras restrições como a proibição de bebidas alcoólicas e colunas de som no recinto)?

PP: Não todos, na verdade, mas isso foi importante.

MA: Se sim, atribuis a culpa à Câmara por essas decisões tardias ou existiram outros factores para a edição desse ano ter tido prejuízo relacionadas com a gestão do festival?

PP: Houve outras razões: em 2017 eu tinha saído da organização do festival e ele já tinha tido um prejuízo na casa dos 5.000€. Em 2018 estávamos em fevereiro e ainda não havia nada preparado para esse ano. Reentrei quando soube que a Associação tencionava passar a responsabilidade de contratação de bandas para a Câmara Municipal. Esta edição foi preparada com muito pouca antecedência e sem espaço para negociar devidamente os cachets das bandas.

MA: Aurélio Saldanha, do CDS, referiu o apoio à iniciativa cultural como "irresponsabilidade na gestão de dinheiros públicos". O Mêda + gerava receitas à região ou apenas conseguia cobrir os custos do festival? Como é que interpretas esta afirmação?

PP: Aurélio Saldanha sempre teve uma agenda política contra o festival. O Mêda+ tinha como fornecedores dezenas de pequenas empresas do concelho e trazia um retorno financeiro brutal ao concelho (único evento capaz de encher o parque de campismo e logo durante 4/5 dias seguidos).

MA: Perderam o patrocinador principal de 2018 para 2019. Conseguiriam manter o festival este ano se não tivessem perdido o patrocinador principal? A perda deste patrocínio esteve, de alguma forma, relacionada com a Câmara ou foram apenas dois infortúnios não correlacionados?

PP: Por sermos um festival de entrada livre, o apoio Municipal era imprescindível para a realização do festival.

MA: "Os únicos esforços que conhecemos foi a tentativa de um patrocínio de uma marca grande recentemente, por causa desta iminência de o festival acabar." Uma vez que este apoio não chegou, faça-te uma questão fora do âmbito das outras: qual é a tua opinião em relação a marcas "grandes" decidirem não apoiar festivais mais pequenos pelo argumento de terem menos visibilidade?

PP: Percebo as marcas, não há quantidade de público suficiente que justifique o investimento. As marcas regem-se pelo mercado e não podemos esperar delas mais do que a procura do lucro. Por isso é que o investimento público nos territórios de baixa densidade se revela mais importante, como estratégia política de valorização regional. Mas em boa verdade também nunca tivemos a capacidade de procurar apoios privados, nunca foi uma "área" bem explorada na nossa Associação e a Câmara Municipal de Mêda nunca nos apoiou nessa procura através de contactos institucionais que tinha.

MA: À parte da estratégia de gestão cultural, financeira e logística do festival, consideras que o apoio das autarquias locais, dos órgãos governamentais, é imperativo para a sobrevivência deste tipo de festivais?

PP: É completamente imperativo, ainda para mais sabendo que estamos a falar de valores muito, muito baixos em comparação com outras iniciativas e completamente adequadas para os orçamentos municipais. E se o festival tem uma programação diferenciada e ocupa um espaço que ainda ninguém tinha ocupado, então faz todo o sentido. Não faria sentido, por exemplo, financiar uma associação/cooperativa/empresa que organizasse Feiras/Certames/Mostras Gastronómicas iguais às que as Câmaras já organizam.

Annex O. Interview with Jorge Silva, BONS SONS' Director

Idade: 40 anos

Origem: Lisboa

Ocupação: Consultor, Investigador, Psicólogo Social e Psicólogo Clínico, Coordenador Estudo de Públicos do Bons Sons, Diretor Bons Sons 2018/2019

Maria Alves (MA): Olá Jorge, muito obrigada por teres aceite o convite. Se calhar vamos mesmo começar por ti. O Luís Ferreira é diretor artístico do BONS SONS e tu és presidente do Sport Clube desde 2018, certo?

Jorge Silva (JS): Desde janeiro de 2018, exatamente.

MA: Qual era a tua função antes?

JS: Bem, a minha companheira é de Cem Soldos e essa é a minha ligação à aldeia. Desde 2007 que vou a Cem Soldos e desde essa altura que há um envolvimento da própria associação com os diferentes eventos, porque a associação tem esse papel cultural, esse cuidado, essa função. O BONS SONS também é um espelho, um rosto mais visível para fora, daquilo que é a atividade da própria associação. E desde essa altura, desde 2007 que me envolvo nas diferentes atividades. No BONS SONS, propriamente dito, comecei a colaborar em 2008, foi o primeiro festival em que participei.

MA: O Bons existe desde 2006, mas foi em 2008 que começaste a participar ativamente no festival.

JS: Exatamente, foi o meu primeiro BONS SONS. E nessa altura à escala do festival nós devíamos ter 30 pessoas na equipa. Obviamente, a aldeia estava disponível, mas era organizado por aquele grupo mais restrito que no fundo derivava da própria associação. Uma associação Jovem, chamada SCOCS, que é uma associação Juvenil que sempre quis ser uma associação que promove e empodera os jovens. No fundo, é um espaço de empoderamento individual, autodeterminação, ou seja, “se quiseres fazer faz”, que é um dos motes da própria aldeia. O BONS SONS acredita, ou melhor, Cem Soldos acredita e por acreditar faz, que é um bocadinho esta lógica: se tu tens vontade de fazer alguma coisa, nós damos-te as ferramentas para poderes fazer. A aldeia ficou expectante, na primeira edição, na segunda edição. É em 2010 que começo a integrar a equipa e a coordenar o estudo de públicos, por exemplo. Era uma das minhas funções, entre outras.

MA: O estudo de Públicos? Podes-me explicar o que é.

JS: Bem, o estudo de Públicos, o que é que nós fazemos? É exatamente isso. Desde 2010 que quisemos saber, mapear um pouco, perceber o perfil de pessoas que nos visitavam. “De onde é que vêm? Que motivações têm?”. E isso também estava relacionado com as minhas competências académicas e profissionais porque eu sou investigador, sou psicólogo social, também fazia investigações e, no fundo, foi traduzir isso para o próprio festival. No fundo é esta a lógica da Associação, cada um contribui com aquilo que sabe. No próprio BONS SONS é um pouco isso. Quem tem terrenos, cede os seus terrenos, quem tem as suas casas, cede algumas das suas casas para dormidas dos artistas, por exemplo. No fundo, cada um contribui com aquilo que tem, com essa generosidade. Se for condutor, conduz coisas...

MA: Portanto, à base do voluntariado.

JS: Sim, é essa a génese do próprio BONS SONS. O BONS SONS só cresce e só se estrutura e só se organiza e, no fundo, só se mobiliza, através do voluntariado. Não haveria outra hipótese. Porque as estruturas que existem noutros festivais seriam pagas, e nós não tínhamos esse financiamento. Porque o BONS SONS, mesmo até em termos de financiamento, e agora indo para um outro campo, a Câmara Municipal, nos primeiros anos, não reconheceu o valor, a marca BONS SONS.

MA: Então vocês não tinham, se quer, uma parceria com a Câmara? A Câmara de Tomar, neste caso?

JS: A Câmara de Tomar, exatamente. Havia alguns apoios em termos logísticos, em termos associativos, ou seja...a câmara apoia em termos associativos.

MA: “Permite fazer isto ou aquilo...”

JS: Permite fazer isto, “olha cedem-nos algumas grades?”, “precisamos de fazer uma terraplanagem num determinado local, vocês cedem-nos uma máquina e vamos lá nós fazer aquilo, é possível?”. Numa fase inicial, o envolvimento por parte da Câmara Municipal foi mais dentro desse registo, em termos de apoio logístico. De resto, foi sempre feito a braços, como hoje em dia ainda é feito a braços. De uma forma voluntária. A própria comunidade também está envolvida de uma forma voluntária. E eu em 2010, retomando, começo a fazer o estudo de Públicos. Começamos a perceber quem é que são as pessoas, de onde é que elas vêm, quais são as motivações, também juntámos algumas dimensões de perfil de consumo cultural: se é uma pessoa que habitualmente vai a festivais ou não vai a festivais, se vai mais a concertos ou não vai a concertos. E chegámos a publicar, eu e a Daniela, um artigo que saiu na Sociológica, da Faculdade de Sociologia da Universidade do Porto, em que no fundo depois travávamos dois perfis: um perfil mais regional e um perfil mais nacional. O regional era menos escolarizado, no fundo era o público daquela zona, que ia lá com base na curiosidade, “o que é isto que está a acontecer na aldeia”, e um outro que vinha já mobilizado, ou pelo cartaz, lá está, por exemplo em 2010 tivemos o B Fachada já na altura, ou os Dead Combo.

MA: Há muito muito tempo. Quando o B Fachada ainda era só quase conhecido ali na FCSH...

JS: Tal e qual. Agora sim, falas do B Fachada e quem acompanha um pouco a música sabe a importância ou o papel dele.

MA: E agora levas Slow J e Salvador Sobral...

JS: Ou o Conan Osiris o ano passado, por exemplo, que ainda não estava, digamos... bem, quando ainda só havia um grupo mais restrito que o ouvia. Para quem acompanha se calhar vai reconhecendo no cartaz os nomes. Depois a partir de 2012 comecei a ser o coordenador dos voluntários, sou eu que faço a seleção dos voluntários externos. Ou seja, aquelas pessoas que, generosamente, querem vir ser voluntárias no Festival BONS SONS.

MA: Que outro impacto é que vocês sentem que o BONS SONS tem tido ao longo dos tempos? Se é local, se é só em Cem Saldos ou se se estende a Tomar...

JS: Bom, nós este ano, no estudo de Públicos, temos, pela primeira vez, umas métricas de impacto económico. Isto é, por exemplo, como é que um festival que tem o apoio financeiro por parte da Câmara Municipal, que retorno é que depois gera para a própria comunidade em termos financeiros. Foi a primeira vez que o fizemos, já tinha pensado nisso anteriormente, mas por variadíssimos motivos nunca se proporcionou, só agora em 2018. E deu para perceber, obviamente, que atualmente, BONS SONS não se fica apenas pela cidade de Tomar. Há territórios ali à volta, por exemplo, pequenas comunidades, Vila Nova da Barquinha, conselhos como Ferreira do Zêzere, que já beneficiam de um projeto âncora ali naquele contexto, naquele território. Porquê? Porque, imagina, pessoas como tu, que já não querem ir para o campismo, ou outras que são um pouco mais velhas, porque o BONS SONS é bastante eclético em termos de público. Tanto tens o adolescente de 16, 17, 18 anos que está completamente à vontade e quer ir para o campismo e está ali à procura da Elsa a partir das 5 da manhã (risos)... Como tens já um outro público que traz os seus filhos, quer dar-lhes um outro contexto, que tem programação logo a partir das 10h da manhã para eles e que se calhar já não quer ficar no campismo e de repente começa à procura, no contexto à volta, de outros lugares para ficar. E isso é um impacto que o BONS SONS traz em termos de território que já vai para além da própria aldeia.

MA: Vocês sentem que esse impacto é sazonal?

JS: Quero medir, em 2019, esse efeito. Ou seja, porque nós sabemos que há pessoas que vêm pela primeira vez ao BONS SONS e que provavelmente vão comentar com alguém. E haverá outros momentos em que a pessoa, não vindo ao festival BONS SONS vai querer passar, por exemplo, por Tomar, ou recomendar alguém a passar por Tomar. Portanto, há sempre um efeito de spin off que depois se vai prolongar ao longo do ano. Mas neste momento o que podemos dizer é percetivo. Podemos dizer que a própria cidade tem uma visibilidade que de outro modo a Câmara Municipal não teria. Nós temos métricas, por exemplo, através da Cision. Em termos de exposição mediática que a cidade tem com o evento BONS SONS e o nome associado teriam que gastar à volta de 1 milhão e meio de euros para ter o mesmo tipo de visibilidade.

MA: Tiveram 1 milhão e meio de AVE, de retorno de media, portanto.

JS: Exatamente.

MA: Voltando atrás, vocês já conseguem empregar pessoas na estrutura que é a organização do Festival?

JS: Isto é um meio termo. Há áreas que temos que contratar, obviamente, e foram aprendizagens que fomos fazendo ao longo das edições. Por exemplo, em 2008 quando tínhamos convidado os Deolinda, que foi o ano em que eles tiveram pela primeira vez no festival BONS SONS, percebemos que havia ali questões técnicas que tínhamos que melhorar. Mesmo em termos de som, tínhamos mesmo que melhorar, só que isso tinha custos. Foi a primeira vez que passamos de um festival gratuito, 2006, 2008, para um festival que era pago, em 2010.

MA: Então 2010 foi a primeira edição paga.

JS: Sim. Não porque nós quisésemos, porque foi sempre um dos objetivos por parte da direção e por parte do SCOCS, que era fazer chegar a cultura de uma forma mais gratuita possível às pessoas. Isto é, expor-te à cultura. O facto de viveres numa aldeia, não tens de viver atrás do sol posto, pelo contrário. E é possível haver produto de qualidade, podemos fazê-lo. Que não seja pelo dinheiro que tu não acedes à cultura, ou a uma proposta cultural com qualidade. Mas tivemos de o colocar. Porque havia esses

custos e nós não tínhamos fontes de financiamento. Só muito tardiamente é que começámos a ter marcas associadas ao BONS SONS e a reconhecer o valor do BONS SONS. Porque se nós pensarmos isto foi bastante ousado. Em 2006, se fores fazer o mapeamento de quantos festivais dedicados à música portuguesa existiam não havia nenhum.

MA: Pelo menos totalmente dedicados à música portuguesa.

JS: Sim. É o primeiro, numa aldeia do ribatejo, fora dos circuitos urbanos, e com nomes que ninguém conhece. Porque mesmo naquela altura tu podias fazer um festival de música portuguesa já com nomes reconhecidos, digamos assim. Chamavas os Xutos e Pontapés, chamavas os GNR, Clã...por exemplo. Mas o BONS SONS, desde a sua génese, sempre foi isso: um espaço de palco, dar visibilidade aos músicos emergentes, e ser eclético nos diferentes registos.

MA: Boa, isto leva-me à próxima pergunta. O BONS SONS é um festival de música ou um festival cultural? Como é que vocês se posicionam?

JS: (risos) Muito bem. Eu penso que, e este ano vais ver esse reforço, vai ser a décima edição e o nosso mote vai ser o manifesto. Vamos ter um manifesto com 10 pontos que, no fundo, vai espelhar para fora, reforçar ainda mais para fora aquilo que são os valores da própria associação e do próprio festival. Queremos reforçar isso porque foi sempre assim que o festival se organizou. Isto é, não é só discurso. Porque às vezes podia ser “vamo-nos colocar desta maneira...” mas não. O BONS SONS traduz exatamente essa imagem e os valores da própria associação, da própria aldeia, e queremos reforçar isso, e esse papel. Nesse sentido, o BONS SONS junta essas duas coisas. No fundo, talvez amadurecendo o projeto de proposta enquanto festival passar também e reforçar o lado dos valores, daquilo que ele também está a dizer e utilizar essa plataforma para passar essa mensagem, outras mensagens.

MA: Portanto, é mais do que um festival de música?

JS: Muito mais. É também um festival de valores. Se é que se pode dizer assim, em que aproveitamos aqueles momentos para passar essa ideia de que é possível fazer outras coisas de maneira diferente. Portanto, este é o nosso reforço. Não é apenas um festival de música, nunca foi. As pessoas têm a ideia de que o BONS SONS, tu viste se calhar que o BONS SONS é um festival de cartaz, de música e bandas, mas depois também tem programação para crianças, tem teatro, tem dança, jogos tradicionais, tem curtas metragens, tem cinema, e este ano vamos também ter esse reforço de cinema e a ligação com cinema documental. E isso sempre lá existiu, para quem é visitante, sempre ficou exposto a isso. Claro que em termos de dimensão, num auditório só consegues ter capacidade para 100 pessoas, 120. Não podes ter dança contemporânea para toda a gente do festival, é impossível, claro, mas essa proposta está lá.

MA: Mas esse também é o modelo do festival, e aliás, há outros festivais que são apenas festivais de música e que também têm esse modelo, como o Super Bock em Stock. Se o concerto é aqui e a sala tem x lotação, só estas pessoas é que assistem ao concerto. É algo natural.

JS: Sim, isso resulta de outra especificidade do BONS SONS, que é: o festival é construído com base nos recursos existentes, do território, da própria aldeia. Isto é, se só tens aquele terreno, o que é que nós podemos fazer com aquele terreno? O que é que podemos colocar aqui? Se alguém nos cede aquele espaço o que é que podemos fazer? Estamos sempre a pensar não em fazer nada de novo, não acrescentar nada de novo nem em fazer nada de pastiche, mas com o que ali está e o que podemos fazer dentro dessas dinâmicas.

MA: Eu sei que nós já falamos um bocadinho sobre o vosso target, mas qual é que tu achas que é o vosso e que pessoas é que vocês pretendem captar?

JS: Isso é muito complicado. Nós somos abertos à diversidade. Se há coisa que nos dá um grande gozo sentir é que há pessoas aos 50 ou aos 55 anos a descobrir o que é um festival música, por exemplo.

MA: Então mais do que o que vocês querem captar qual é que tem sido o vosso target?

JS: Bom, nós não temos procurado um target especificamente. Nós temos uma proposta e essa proposta depois ressoa em determinado perfil de pessoas e no fundo elas acabam por ser seduzidas e atraídas pela própria proposta e depois vai fazendo, através do “boca a boca”, caminho, e isso é muito interessante. E

o que nós temos visto é: pelo menos numa fase inicial, num core, são pessoas ligadas à cultura, ou que gostem de estar expostas à cultura, ou à diferença, ou à inovação, ou à proposta diferente. E isso para nós sempre foi o nosso objetivo. Mais uma vez, seria fácil fazer um festival com nomes reconhecidos, um festival de cartaz, em que chamas aqueles nomes mais salientes e está feito, geras ali uma série de receitas. Mas o BONS SONS é mais do que isso, é também expor a quem vem ao BONS SONS, por exemplo, música etnográfica, que se calhar nós não iríamos ver noutra contexto. Mas no BONS SONS nós queremos expor a isso. Desde o cante alentejano, desde outras experimentações que são também nossas, de raiz, e isso também é importante. Nesse sentido, aquilo que nós queremos quando se programa é um meio termo entre o que é reconhecível, como é óbvio, mas dar visibilidade e expor, a quem nos visita, coisas novas.

MA: Sendo que há sempre uma predominância de pessoas com certas idades que vocês têm, certo?

JS: Sim, o nosso perfil de público, o que é que nós temos? Temos um público à volta dos 25, 26 anos, mais ou menos em termos médios, de faixas etárias. É mais escolarizado, portanto, estamos a falar de pessoas com licenciaturas, mestrados. Pessoas ligadas a perfis culturais, de consumo de cultura bastante acentuado e diversificado. Mas não podemos nunca esquecer, e posso dizer-te que houve anos em que nós estávamos sempre a trazer muita gente de fora. E em 2012 percebemos que estávamos a ter poucas pessoas dos conselhos à volta, locais. E isto não podia acontecer. Então em 2014 fizemos um reforço de comunicação junto desses conselhos.

MA: E refletiram isso na oferta cultural?

JS: Não, isso não. O que fizemos foi dizer que também estávamos para eles, na forma como comunicámos o próprio festival e nesse reforço de comunicação do próprio festival em termos de locais, fizemo-los sentir que aquele também era um festival deles. Que não era só apenas de uma aldeia de Tomar e que em certa medida, que eles deviam também participar, deviam também vir e descobrir e conhecer o próprio festival. E o que nós temos visto é essa estabilização em termos de público local, que andarà à volta dos 30%, e depois cerca de 70% são nacionais. E aqui o local estamos a falar à volta de um raio de 50km, é o que consideramos como local ou regional.

MA: Mas aquela faixa etária, ou a faixa etária do vosso target também é importante para o Luís, por exemplo, definir um cartaz cultural ou a oferta musical do BONS SONS, certo?

JS: Claro que depois quando se está a programar Slow J não é de certeza para... (risos) ou pode ser até, no fundo, é aqui um jogo, é uma dança que se faz. Quando estás a programar Gisela João é para quem gosta, obviamente, de fado, ou já reconhece aquela voz, mas estás a expor os mais jovens à Gisela João.

MA: Mas sabes que tens o target da Gisela João lá.

JS: Sim, como é óbvio. Também estás a querer comunicar para eles. Também estás a querer programar para eles. Mas estás a expor aos outros. E vice-versa. E é por isso é que tu tens uma particularidade no BONS SONS, que é não teres concertos sobrepostos. É mesmo para obrigar a que todas as pessoas tenham a oportunidade de ver todos os concertos. Muitas vezes as pessoas acabam por descobrir coisas muito interessantes. Porque como no fundo estão ali para conhecer novas bandas e nunca ouviram, acabam por descobrir outros registos e outras propostas e isso é muito importante. Mas sim, há essa preocupação, claro. Não tens lá Carlão, digamos assim, para as pessoas da aldeia. Isso dificilmente, não é...

MA: Isto é engraçado porque viemos tocar assim, organicamente, à minha próxima pergunta. O que é que diferencia o BONS SONS de outros festivais e de outras alternativas, dos vossos concorrentes?

JS: Nós, obviamente, desde sempre, íamos vendo outros festivais a aparecer. Não vou nomeá-los, mas eles têm aparecido. Nós temos, segundo a APORFEST, cerca de 300 festivais, o que é extraordinário e ficamos muito contentes com isso. E para nós, muitas vezes, posso dizer-te, no caso dos voluntários, os voluntários externos, os tais que vêm de fora para nos ajudar durante aquela semana, muitos deles vêm de locais ou de contextos também do interior e querem perceber como é que isto acontece aqui um

festival quando se calhar no seu contexto não conseguem ter uma coisa deste género. “O que é que vocês têm aqui que está a acontecer?” E o que nós fazemos, e eu tive sempre esse cuidado, foi passar a mensagem de que o BONS SONS nunca pode ser replicado, primeiro. Porque é BONS SONS, porque é Cem Soldos e, portanto, nesse sentido estamos sempre confortáveis porque há um contexto que é de Cem Soldos, mas que seja inspirador para outros. Isto é, que seja possível perceber que noutros contextos, de acordo com as características desses mesmos lugares se poder trabalhar as identidades e as matrizes desses mesmos contextos. Portanto, em certa medida, para nós não há concorrência, em certa medida. No entanto, há dimensões que nós gostamos de trabalhar; essa questão de ser ligado à música portuguesa, essa questão dos valores, desde a sustentabilidade, que fomos também acompanhando com o Andanças a questão do plástico, que hoje em dia se começa a generalizar. Como a questão das canecas, as taças. Isso para nós era muito importante, porque tínhamos aquele mar de plástico e achávamos que não podíamos fugir a essa responsabilidade e também temos de passar isso ao nosso público. E claro a questão dos valores, esta ideia de que podemos viver no interior, numa aldeia, e podemos ser contemporâneos. É possível fazer isso, e isso também é uma mensagem.

MA: A vossa vantagem competitiva...

JS: Sim, até porque depois, enquanto proposta, se quisermos pensar noutros festivais, nunca sentimos uma ameaça em termos do Sudoeste, por exemplo, porque são propostas diferentes. Até podemos ter público sobreposto, e há quem vá ou possa ir ao sudoeste e possa depois ir também ao BONS SONS mas estamos a falar já de expressões diferentes daquilo que é o self individual. Eu se calhar quando vou ao Sudoeste expresse-me de uma determinada maneira, mas eu quando vou ao BONS SONS já capto outra coisa, apesar de serem festivais de música. Os festivais, podemos vê-los também como expressões daquilo que são os valores de cada um e, portanto, o BONS SONS possibilita, no fundo, envolver-te a ti enquanto visitante, de uma determinada forma, que um Sudoeste não envolve, por exemplo.

MA: Quando pensam em festivais que possam ser vossos concorrentes, consegues dar-me alguns exemplos que vocês considerassem?

JS: Há dimensões que são muito próprias do BONS SONS e que depois outros festivais começaram também a ter. Por exemplo, o NOS Alive começou também a ter a parte dedicada à música portuguesa, com bandas portuguesas, e era engraçado nós vermos alguns cartazes do BONS SONS e no ano a seguir serem cartaz, por exemplo, num NOS Alive. E isso foi importante, trabalhar essa dimensão dedicada à música portuguesa e aos artistas portugueses, nos diferentes géneros. E há vários, por exemplo, o Sol da Caparica...

MA: Vocês estão inseridos na categoria de média dimensão, certo?

JS: Sim, nós quisemo-nos colocar nessa categoria.

MA: Mas foi uma opção vossa?

JS: Não, quero dizer, a Aporfest definia até 30 mil visitantes e nós tivemos 38 mil e 500 visitantes no último ano, ao longo dos 4 dias. E, portanto, quando apareceu, por exemplo, o Sol da Caparica, que trabalha o quê? Música Portuguesa, ou de língua portuguesa, é melhor assim. E se formos ver em termos de cartaz, houve ali momentos próximos, em termos de proposta. Mas depois o que é que tu vês? Vês depois praia, e vês depois campo, em termos de background onde o festival decorre. E eu nunca senti como ameaça o Sol da Caparica porque o core da pessoa que vai ao Sol da Caparica não é o mesmo, não é a mesma coisa. Em termos de experiência não é a mesma coisa. Até podem estar a querer trabalhar ou comunicar o mesmo, a lusofonia, a língua portuguesa, as bandas portuguesas, dar essa visibilidade, era um pouco isso que eles trabalhavam. Ou outros festivais, que trabalhavam também esse core. Portanto, para nós, essa nunca foi uma preocupação porque, acima de tudo, era sedimentar a nossa proposta. Sedimentar a proposta e que ela seja consistente. Porque depois quem nos vem visitar, como é esse o público mais ligado à cultura, que depois também reconhece os nomes dos próprios palcos, como um Lopes Graça, sei lá, percebe essa dimensão e o que é que nós estamos a querer comunicar. Os nomes atribuídos aos próprios palcos também estão a comunicar coisas. A forma como nós encaramos...

Ou um Giacometti. Quem está ligado à música ou quem goste um pouco mais de música, mais aprofundadamente, sabe qual é o papel e a importância de um Giacometti ou de um Zeca Afonso. Mas para muitos outros, no fundo, e um público mais jovem, que é importante nós expormos enquanto proposta cultural, porque é também isso que o BONS SONS procura ser, mesmo não reconhecendo aqueles nomes, nunca foi uma ameaça. Mas temos que estar atentos, claro...

MA: Mas é engraçado porque quando pensas em BONS SONS, e em concorrentes do festival, não pensas em festivais de menor dimensão, como o Méda +, no interior. Pensas mais nestas ofertas de maior dimensão?

JS: Bem, se fores ver em termos de notoriedade o BONS SONS está nos 12 festivais com maior notoriedade. Depois se fores ver há outras propostas bastante interessantes. Vou-te dar outro exemplo, o festival do Crato. Se calhar tem ali proximidades com aquilo que estamos a trabalhar porque é num contexto de interior, também se trabalha a dimensão do regional, do local, do português, mas depois em termos de programação já é outra coisa. Noutras especialidades e outros exemplos, por exemplo, o Festival F, que veio dizer publicamente que o BONS SONS é uma grande inspiração. Mas está em Faro. O que pode acontecer enquanto proposta é captar um público mais local que nós não conseguimos captar. Aqui as questões geográficas podem interferir um pouco.

MA: Há bocado falaste de marcas e falaste de sponsorship, vocês não tinham nenhum patrocínio. Têm, neste momento, algum patrocínio de uma marca, seja um main sponsor ou não?

JS: Curiosamente, agora na próxima sexta-feira, no Talkfest, vou estar numa mesa a falar exatamente sobre as marcas e o seu papel. Vai ser curioso. Porque nós sempre tivemos um enorme cuidado na relação com as marcas. As marcas para nós são importantes, ou seja, há espaço para as marcas, mas elas também têm que traduzir ou estarem alinhadas com o que são os valores do festival. E nesse sentido nunca comprometemos o festival e os valores do festival pela questão do envolvimento monetário que advém e que ajuda na própria organização do festival. E tivemos alguns, por exemplo, a própria EDP, que foi nossa parceira institucional durante alguns anos. Mas a forma como ela depois se colocava ou estava presente era ajustada àquilo que é o festival BONS SONS. Muito diferente da expressão que ela tem, por exemplo, no Rock in Rio ou noutros festivais. E todas as marcas que quiseram e querem estar no BONS SONS têm de estar de acordo com aquilo que são os valores do BONS SONS, até porque o nosso público depois tem uma expectativa e as marcas não querem ficar mal vistas perante o nosso público. No fundo o que querem é aproximar-se ao nosso público e essa aproximação tem que ser feita com sensatez.

MA: Mas têm patrocínios?

JS: Temos, temos a Super Bock, por exemplo, agora recentemente. Foi uma outra transição, enquanto diretor executivo renegocie esse acordo. O anterior parceiro esteve connosco durante muitos anos, mas pareceu-nos que não tinham ainda percebido o que era o próprio festival, o que é que ele estava a querer comunicar, enfim, mas isso já são outras questões... No caso da Super Bock, qual era o objetivo deles? Eles queriam aquilo cheio, permanentemente, com muitos “blinks blinks, e isso não funciona tão bem. Pela vontade deles, achavam que isso era positivo, muita exposição visual. E há um trabalho com eles de lhes dizer que talvez menor, criem um menor ruído, e isso tem um maior impacto junto do próprio público.

MA: Mas continuam a ter a Super Bock, não a perderam?

JS: Não, continuamos a ter a Super Bock, está connosco. E essa era uma outra coisa que nós queríamos também, são parcerias, mais do que o patrocínio. Para teres uma ideia, neste momento temos uma parceria com o IPT, o Instituto Politécnico de Tomar, que sempre teve um envolvimento financeiro. Em termos locais, eles sempre nos apoiaram logisticamente, numa ou outra dimensão. Mas achámos, por exemplo, que isso devia ser reforçado, que isso não era suficiente. E este ano, como eles têm um curso de cinema documental e um curso de fotografia, nós fizemos foi “então vamos programar, vamos fazer uma coisa mais interessante”. De repente os alunos estão a “panicar” porque estamos a desafiar-los para

trazer coisas mais interessantes para um festival já com esta dimensão e com esta responsabilidade... Mas lá está, é um envolvimento que vai para além da dimensão financeira, estão também envolvidos na parte da programação.

MA: Então não existe aquele main sponsor que existe em outros festivais? Completamente assumido.

JS: Não, isso não, e dificilmente iria acontecer. Porque como o festival foi sempre construído em termos voluntários, começámos a ir fazendo, fazendo e fazendo, logo a dependência face a receitas financeiras nunca foi muito grande. Apesar de a viabilidade financeira ser sempre “ela por ela”.

MA: Pois, eu ia perguntar isso. Como é que vocês mantêm o vosso modelo de negócio, uma vez que não têm grandes patrocinadores.

JS: Há aqui um fator que é o voluntariado. Isto é, as horas que eu dou, as horas que o Luís dá, as horas que a equipa core, que está ali a trabalhar, que somos quatro, cinco, seis, sete, isso não é remunerado. Depois mesmo durante os dias do festival aquilo também não é remunerado. Portanto, tu só consegues manter esta estrutura e oferecer isto ao público, e só consegues assegurar durante muitos anos a partir do voluntariado. Só a partir de... isto também é público, portanto eu posso dizê-lo, porque nós fazemos questão de no dia aberto, que é o evento da associação perante a comunidade, em janeiro, comunicar o que aconteceu durante o ano, todas as nossas atividades, um balanço, o que é que nós pensamos fazer no ano seguinte e fazemos um balanço do BONS SONS. Portanto, em termos públicos, só em 2014, agora não tenho bem presente, é que o BONS SONS deu lucro pela primeira vez, 5000 euros. Até lá estivemos a afinar o modelo porque as nossas fontes de financiamento são duas: as receitas das bilheteiras e os nossos restaurantes.

MA: Os restaurantes pertencem à associação?

JS: Sim, pertencem à associação. Todo o dinheiro que é gerado pelo festival BONS SONS vai para a associação, tirando as pessoas que recebem. Por exemplo, os técnicos, se contratamos, por exemplo, as casas de banho, essas coisas todas, claro que essa parte é paga, não é voluntária. Há ali um valor base que temos de assegurar. E o que fizemos nas nossas reuniões com a Câmara Municipal foi pedir um envolvimento. A atual presidente da Câmara foi capaz de reconhecer o potencial do festival e começou a envolver-se pessoalmente e isso também ajudou.

MA: Nessa altura, em 2014?

JS: Em 2014, sim. É quando começamos a ser um festival anual, demos esse salto. Houve várias decisões ao longo dos anos. De 2006 para 2008, de 2008 para 2010, tivemos que melhorar em termos de equipamentos. Em 2010 fechámos a aldeia, foi uma outra decisão, ou seja, vamos pôr bilhetes porque não podemos manter o festival. Em 2012 tivemos um ano desafiante em termos de custos. E em termos de marcas e o envolvimento de potenciais parceiros não podíamos continuar a ser só de dois em dois anos, teria que ser anual, então tomámos essa decisão. Mas a aldeia também aderiu, também está disponível, e é engraçado tu perceberes isso em termos de evolução. Pensarmos no número de pessoas que estavam envolvidas em 2010, por exemplo, éramos umas 60 ou 70 e agora são 420. Fomos capazes de trazer mais pessoas e mais pessoas e mais pessoas. Agora pensando em termos de modelo de negócio, só era sustentável porque tínhamos aquela rede, a “safety net”, em termos de alguns apoios logísticos e financeiros por parte da Câmara Municipal e do próprio IPT, numa escala que nos permitia assegurar, juntamente com as receitas das bilheteiras, o pagamento da estrutura do festival, tudo o resto era voluntário. Depois aos poucos e poucos, trazendo outros parceiros esse é um valor que depois acresce ao bolo e aí sim geramos receitas e começo só a gerar receitas a partir dessa altura.

MA: Muito bem. Agora vou-te ler uma frase que o Luís disse numa entrevista ao Jornal de Leiria “queremos fazer algo inverso aos outros festivais que só querem crescer, crescer, crescer. Não temos marcas a apoiar-nos e isso dá-nos liberdade”. Pergunto-te: o BONS SONS não quer crescer mais do que os limites da aldeia de Cem Soldos?

JS: Não, nunca. Eu dizia isto à própria equipa. O BONS SONS, ao longo dos anos, quando tu ainda estás naquela fase da visão. Hoje em dia o BONS SONS já está maduro, digamos assim, naquele ponto, enquanto modelo, enquanto proposta está mais maduro, mas naquela fase de visão eu dizia “o Festival Bons Sons vai ser um festival gourmet” no sentido em que quem cá vem sabe e vem pela experiência. Nunca será de massas, não é possível, e nós não queremos levá-lo para outro lado porque será uma outra coisa qualquer.

MA: Então não pensam, se quer, em escalabilidade?

JS: Não.

MA: Levá-lo a outras aldeias, talvez às próprias aldeias, mas não será o BONS SONS...

JS: Sim, até porque tem a ver com essa lógica... Bom, se nós pensarmos até podia ser engraçado, agora estamos aqui a pensar em voz alta, seria interessante se nós pensarmos que os valores BONS SONS não são só apenas de Cem Soldos e podem ser também de outras aldeias, o BONS SONS pode existir noutras aldeias, mas nesse sentido mais abstrato, enquanto valor, enquanto visão. Mas aí seria, eu acho que em termos da visão partilhada, tanto minha como do Luís, o que nos daria mais gozo, era haver outros BONS SONS com outros nomes, noutros contextos. Ou seja, que isso fosse inspirador para outros, noutros lugares. Mas... e eu sou mais ligado às marcas do que o Luís, se calhar há aqui uma oportunidade a explorar (risos). Mas estamos muito confortáveis e por isso mesmo não queremos crescer, e tanto assim é que nós o ano passado tivemos a melhor edição de sempre em termos de visitantes e a primeira coisa que nós fizemos no ano a seguir foi “vamos baixar o número de pessoas” porque estava muita gente.

MA: Okay, aquela delimitação de bilhetes que vocês fizeram este ano foi porque sentiram que a edição do ano passado teve pessoas a mais para a capacidade do local?

JS: Foi a melhor e maior edição de sempre, em termos de número de pessoas presente, e sentimos que houve ali uma pressão muito grande. Também teve a ver com a logística e o espaço. Este ano já estamos a pensar como é que vamos estender ali as pessoas num sítio que era nevrálgico porque nós comprimimos um pouco os diferentes palcos e isso criou ali uma dinâmica que concentrava demasiadas pessoas. Mas nós não queremos isso, queremos que seja uma experiência, lá está. E se isso implicar termos menos pessoas, que seja. Claro que depois mais à frente se tivermos que aumentar o preço dos bilhetes, como compensação, isso é outra coisa. Mas acima de tudo que tu tenhas a experiência, isso é o mais importante para nós, mais do que a questão da receita.

MA: Já que disseste que és muito mais de marcas do que o Luís, faço-te uma pergunta: como é que tu vês este novo conceito de festival ligado à experiência através da digitalização e da tecnologia, e do entretenimento através da tecnologia?

JS: Bom, isso é uma pergunta muito injusta até porque eu não estava nada preparado para responder a essa questão. O ano passado introduzimos, pela primeira vez a primeira, as pulseiras, o cashless, no festival BONS SONS.

MA: Sim, porque o que eu senti foi que vocês têm tecnologia no BONS SONS, claro que sim. Acho que esse sistema de cashless é o melhor, há outros festivais a fazê-lo, mas não estava à espera de o encontrar no BONS SONS. Mas a minha pergunta é numa ótica de entretenimento que até muda conceitos de festival quando pomos estes temas em cima da mesa, quando trazemos este tipo de abordagem.

JS: Bom, aqui teria que te dar duas respostas. Uma enquanto diretor executivo do Festival BONS SONS e outra enquanto visitante de outros festivais. Eu se calhar estou disponível para perceber até que ponto é que isso pode ou não fomentar a minha experiência e a minha relação com o próprio festival onde eu estou e eu não vejo nenhum problema em a tecnologia mediar essa relação. No entanto, em termos de festival BONS SONS, eu acho que gosto mais do cheiro da Terra, gosto mais que as pessoas passem a mão por cima do burro, que as pessoas explorem e que arranquem ervas e descubram qual é aquela planta. Ou seja, no BONS SONS não sei até que ponto a tecnologia só poderá estar presente se ela, no

fundo, sublinhar ou realçar aquilo que já são as dimensões existentes. Mas lá está, estou disponível para encontrar aqui um equilíbrio porque ela está, a tecnologia existe, e nós podemos aproveitá-la desde que não desvirtue o próprio conceito do festival.

MA: Como é que esta distinção agora dos Iberian Festival Awards influencia ou muda as próximas edições do BONS SONS?

JS: Para nós, a equipa, é um grande orgulho e de recompensa e aqui temos que alargar a toda a aldeia. Ficam todos muito felizes e contentes. Por exemplo, o senhor que deu o terreno para o palco Zeca Afonso, que para nós foi uma novidade ter aquele palco este ano, estava super orgulhoso. Lembro-me de me cruzar com ele “não se importa, o que é que acha de nós termos ali no seu terreno aquele palco”, “okay, tudo bem”, e ele no fim ficou super orgulhoso. Era o terreno dele, com umas oliveiras, que estava ali a proporcionar uma experiência única aos visitantes. Estava mesmo com algumas lágrimas, muito sensibilizado por aquela oportunidade. Portanto, para todos, para toda a comunidade, ser possível verem o nome de Cem Soldos reconhecido, para eles é um enorme orgulho, para todos nós. Em termos de equipa, acho que já estamos naquele ponto em que há uma expectativa lá fora que nos obriga a trabalhar e a melhorar. Por exemplo, este ano em termos de campismo vamos ter de melhorar. Há coisas que nós teremos sempre que melhorar e as distinções, no fundo, são o reflexo do trabalho passado e uma responsabilidade para o trabalho futuro. Em termos de programação não está dependente dos prémios. Nós já estávamos a pensar fazer algumas alterações muito importantes independentemente dos prémios recebidos. Aquilo é um momento de reflexão para todos, mas já estávamos a preparar a edição deste ano e o que vamos fazer de diferente.

MA: Para encerrarmos, vocês lançaram um manifesto e uma nova cara, uma nova imagem este ano, o BONS SONS é uma marca?

JS: (risos) Se ela for uma marca é uma marca orgânica. Ou seja, é algo que tu tocas. Não é um produto apenas que está ali na prateleira. É uma coisa que tu tocas, que tu experimentas e sentes. E nesse sentido... não sei, e eu agora estou mesmo a refletir contigo aqui em voz alta... Nós nunca pensamos em termos de marca, mas se calhar aquilo que nós estamos a fazer com o manifesto não diria que é posicionar a marca, mas é reforçar valores que, se calhar, no fundo, contribuem para uma marca.

(Questions sent later by e-mail)

MA: Qual é a vossa dimensão (nº de espectadores)

JS: Somos um festival considerado de Média Dimensão (segundo critérios APORFEST que assim considera todos os que tenham até 10.000 pessoas dia). Em 2018 tivemos 38.500 visitantes ao longo dos 4 dias de BONS SONS;

MA: Qual é o grau de notoriedade entre os festivais portugueses e quais são os fatores que o inserem nesse grau?

JS: Abaixo segue uma descrição dos fatores que distinguem o BONS SONS. Em termos de notoriedade, o BONS SONS, segundo a monitorização “Maratona dos festivais” entre 2017 e 2018, foi o 12º Festival com mais exposição mediática e notoriedade, apenas suplantado pelos festivais com mais budget em comunicação.

De referir que, este ano, o BONS SONS esteve nomeado para 8 categorias nos IBERIAN FESTIVAL AWARDS, promovido pela APORFEST, entre 9 possíveis, tendo ganho:

“Melhor Recepção e Acolhimento” nacional

“Melhor Festival de Média Dimensão” em termos ibéricos, contando com PT e ES;

Em anos anteriores temos ganho sempre prémios em diversas categorias;

MA: Tens dados sobre as vendas dos últimos anos do Festival? (receitas, vendas)

JS: É confidencial.

MA: Qual é o impacto na comunidade (% que investem na comunidade...) ou outro dado que reflita o vosso investimento na comunidade.

JS: Internamente, procedemos a um inquérito sobre quais as perceções relativas ao BONS SONS por parte da população de Cem Soldos; 95% consideram que teve efeitos muito positivos e querem que se mantenha;

JS: Existem vários jovens que têm tido a oportunidade de, através do BONS SONS, desenvolver competências que posteriormente foram reconhecidas profissionalmente e academicamente; temos jovens que iniciaram o seu contacto com o Vídeo e a Comunicação no BONS SONS e foram para universidades continuar a desenvolver essas capacidades e outros estão a trabalhar nessas áreas;

JS: Outros desenvolveram competências na área dos camarins e em Produção, tendo tido colaborações com outros eventos e festivais;

JS: Aumento da procura de habitação em Cem Soldos, tanto por Cem soldenses que saíram e querem voltar à aldeia, como de população sem ligações familiares;

JS: Investimos 100% das receitas do BONS SONS nas atividades desenvolvidas pelo SCOCS.

Existe o projeto Escola- Aldeia nos quais estão a ser investidas receitas do BONS SONS, seja através da contratação de pessoal para o Escola Aldeia, seja na produção do EIRA – Jornada Educativa de Cem Soldos (evento que se dedica a fazer a discussão e reflexão sobre a educação e propostas educativas para o Sec. XXI em contexto rural, alargado para a comunidade local e regional);

O Projeto Escola Aldeia tem na sua génese a ideia de que para se educar uma criança é precisa toda uma aldeia (inspirados num ditado africano); desse modo, devemos e temos a responsabilidade de oferecer às crianças de Cem Soldos uma oferta educativa e pedagógica de Sec. XXI;

Temos um ATL que recebe 30 crianças, na qual temos investido em equipamentos, melhoria de espaço físico, na contratação de pessoal; para além destes pontos temos canalizado receitas para melhorar a formação pedagógica das funcionárias;

No projeto e o Lar-Aldeia- que incide sobre a população sénior da aldeia temos procurado melhorar os equipamentos de rua; além disso, canalizamos receitas para assegurar a existência do Centro de Saúde em Cem Soldos e desse modo existir médico sem que a população tenha que se deslocar para outra localidade;

Em 2018, e com parte das receitas obtidas no BONS SONS, procedeu-se a um melhoramento das instalações da Associação SCOCS, com atenção especial na construção de casas de banho para pessoas com mobilidade reduzida e construção de novas salas para futuras atividades ambicionadas pela atual direção do SCOCS, nomeadamente para Formação e áreas para atividades físicas dos associados. Desde 2018 temos feito um reforço do trabalho junto da população jovem de Cem Soldos, entre os 12 e os 20 anos, com o Programa SAITE, cujas ações procuram trabalhar competências de autonomia, empoderamento e capacitação dos jovens, dando-lhes responsabilidades e, através de processos de *mentoring*, vamos acompanhando o seu progresso, dando-lhes uma rede de experimentação e segurança para que possam fazer aprendizagens.

MA: Quais são os vossos parceiros?

JS: CM de Tomar; Junta de Freguesia; IPDJ; Fajudis; Agrupamento de Escolas Nuno de Santa Maria; APEECS – Associação de Pais e Encarregados de Educação de Cem Soldos; Turismo do Centro (BONS SONS); IPT- Instituto Politécnico de Tomar; Antena 1; Antena 3; Público; Turixpresso; CP; Blogs dedicados à Música e à Cultura.

MA: Qual é o vosso target?

O BONS SONS não foi definido tendo um target a atingir, mas sim como uma ideia e uma proposta assente na no manifesto de que uma aldeia não tem de ficar cristalizada em representações pastorais e bucólicas idealizadas mas deve ser contemporânea, tão contemporânea como uma cidade, e evidenciando as vantagens e benefícios do contexto rural. Outra nota importante é perceber que o BONS SONS sempre foi mais do que um Festival de Música, que incluía uma dimensão cultural para além da

musica e que incluísse diferentes públicos ou “targets”. Nesse sentido o nosso “target” foi sempre todas as pessoas que quisessem “vir viver a aldeia” e para quem a ideia estimulada no imaginário permitisse uma vontade de viver a aldeia e de se identificar com os valores fomentados.

MA: Qual é o vosso fator de diferenciação?

O BONS SONS tem oito fatores diferenciadores distintos, que fizeram com que se diferenciasse de outras propostas:

- Decorre numa aldeia (onde o perímetro do recinto é definido pelas entradas de Cem Soldos).
- Ser totalmente dedicado à música Portuguesa (sendo que em 2006 fomos o primeiro a fazê-lo e a ter a visão para nos colocarmos desse modo, dando assim o devido destaque que a música portuguesa merecia).
- Ser eclético em termos de géneros musicais (nunca ficando circunscrito num único género musical e alargando ao longo dos anos os géneros de música que se podem ouvir).
- Não repetir nomes de bandas ou artistas (durante 10 anos nunca se repetiu um nome de uma banda, para não se estar a chamar sempre os mesmos ou de quem nós gostássemos, e desse modo implicar uma atenção à programação e a conhecer novas propostas).
- Ser um festival voluntário (isto é, os habitantes da aldeia envolvem-se de modo voluntário, oferecendo o seu tempo em prol de uma ideia de comunidade, sem receberem nenhum valor monetário).
- Ser um festival comunitário (a aldeia envolve-se, na cedência de terrenos, na partilha dos recursos existentes, dando o que cada um pode dar para um bem comum).
- Não ter fins lucrativos (o BONS SONS não tem como objetivo fundamental gerar receitas, mas ser uma plataforma de capacitação de pessoas).
- As receitas reverterem na totalidade para a associação da Aldeia (as receitas geradas são geridas pelo SCOCS para fomentar projetos em Cem Soldos e desse modo combater a desertificação do Interior; de mencionar que 2014 foi o primeiro ano a gerar receitas positivas de 4 mil euros).
- Ser um projeto de capacitação das pessoas na aldeia (sendo produzido pelas pessoas da aldeia são elas que assumem papeis de liderança e de coordenação, aprendendo em tarefa, mas ao mesmo ganhando competências que são uteis para as suas vidas pessoais e profissionais, com especial incidência e efeitos nos voluntários e habitantes mais jovens).
- Restauração Local (procuramos desde sempre ter gastronomia local que evidencie e potencie a experiência que vai para além da música).

MA: Quantas pessoas empregam atualmente?

JS: O SCOCS emprega 6 pessoas e 1 estagiário.

MA: Quantos voluntários tiveram na última edição?

JS: Tivemos 420 voluntários envolvidos no BONS SONS durante os 4 dias do festival nas diferentes escalas para as diferentes áreas existentes. Contamos e temos necessidades para 2019 nessa ordem de grandeza

MA: A maioria dos voluntários vem de fora?

JS: Dos 420 voluntários envolvidos cerca de 130 são voluntários externos, isto é, são voluntários que foram selecionados através de um processo de candidatura e entrevista presencial de modo a aferir das motivações que os levam a serem voluntários no BONS SONS; só após esse processo é que haverá uma seleção de candidatos para integrar a equipa de Voluntários BONS SONS. São voluntários de âmbito nacional, vindos de todas as partes do país, com menor expressão do Sul e com mais presença do Norte, Centro e área metropolitana de Lisboa.

Annex P. Interview with José Gonçalves, BONS SONS production team

Idade: 38 anos

Origem: Amarante

Ocupação: Formador, Produtor e Escritor

Maria Alves (MA): Podemos então começar pelo início e explicares quem és, de onde vens e qual a tua ocupação atualmente. Depois, qual é a tua ligação ao BONS SONS, o que fazes para o projeto e há quanto tempo. Um bocadinho da tua história com Cem Soldos e com o BONS SONS, por assim dizer :)

José Gonçalves (JG): Sou de Amarante, e atualmente distribuo a minha ocupação em várias frentes: como formador, como programador cultural, investigador no âmbito do meu Doutoramento e dedico-me, também, à escrita. Em breve lançarei um livro que nasce da minha proficua relação com Cem Soldos e as suas gentes. O BONS SONS aparece na minha vida há 8 anos. Despoletou em mim um interesse que se baseava no seu conceito e na vontade que em mim tinha e ainda mantenho em aprender com os outros. O conceito do BONS SONS levou a que me candidatasse a voluntário para ajudar na construção do festival e, ao mesmo tempo, conhecer um povo que sabe o que quer para si e para os seus, através das várias dinâmicas culturais e outras que ao longo do ano promovem. Um modelo de comunidade que se reinventa e que não perde os seus valores.

Depois de alguns anos como voluntário, ajudando na construção do festival e nos dias do mesmo focado mais nas Atividades Paralelas, como foi o caso das direcionadas para os bebés e crianças, foi-me lançado o desafio para pertencer à Produção, onde estive responsável pelo Voluntariado e nesta última edição Coordenador das Atividades Paralelas e Especiais.

MA: O que é que para ti distingue o Bons Sons dos restantes festivais?

JG: O enraizamento do BONS SONS no seio da aldeia, onde efetivamente se aprende e apreende os seus. O BONS SONS é alicerçado e construído pelos habitantes da aldeia, fruto da sua vontade de querer um espaço e tempo melhor para eles e para quem os visita.

MA: Como é que o Bons Sons contribui e impacta o desenvolvimento da aldeia de Cem Soldos?

JG: Há um crescimento mútuo, entre os visitantes e os habitantes de Cem Soldos, através da partilha de saberes e de afetos. Cem Soldos tem no BONS SONS talvez o jusante do que ao longo do ano é pilar fundamental: diversidade e dinâmicas culturais locais, incentivando o encontro intergeracional e o respeito entre todos, onde todos parte fazem desta construção e notório o orgulho quando a aldeia se apresenta com o BONS SONS. Os 10 pontos do Manifesto são fundamentais para a compreensão do Viver a Aldeia e a questão colocada.

MA: Achas que o impacto se estende às aldeias da freguesia e até a Tomar? Como?

JG: O impacto poderá ser no Âmbito do incentivo a criar e a estimular eventos com identidade e raiz, onde as pessoas não são esquecidas e se envolvem. Certamente as populações limítrofes se revêm no BONS SONS e nas políticas comunitárias de Cem Soldos e o visitar a Aldeia é o atestar desse facto.

MA: E em Tomar? Consideras que o impacto é a nível da cidade e não se fica pela aldeia?

JG: Tomar acaba por ser ainda mais visitado, a meu ver, pelo facto de em si ter uma Aldeia como Cem Soldos. Eu quando conheci a região, parti de Cem Soldos e só depois Tomar. Aqui se vê que não se reduz uma aldeia a um território que pertence e está dependente de. Cem Soldos é Cem Soldos por si e pelo que faz e tantos atrai.

MA: Ao que é que atribuis o sucesso do BONS SONS?

JG: A realidade, a dedicação, a vontade, a essência, a liberdade, ao saber ser e ao saber fazer. Outro ponto importante é a generosidade das pessoas que abraçada ao esforço que é erguer um festival como o BONS SONS permeia uma experiência térrea, sem maquilhagem.

MA: O ano passado tiveram, no total dos 4 dias, cerca de 38 500 pessoas e este ano decidiram baixar para 35 mil, valor que balizaram como lotação máxima. Uma vez que o BONS SONS já cresceu para lá dos limites da sua aldeia, qual é o próximo passo? Continuar a delimitar as entradas? Qual é que achas que deve ser o caminho a seguir?

JG: O BONS SONS nesta sua 10ª edição refletiu sobre essa questão, daí se ter diminuído a lotação máxima para 35 mil. No ano anterior foi um ano de enchente. Mas apesar de diminuído o número de entradas a aldeia mantém os seus limites físicos como o tem vindo a fazer nestes anos. A diminuição permite um melhor absorver do que se dinamiza ao longo dos 4 dias de festival e com maior qualidade e acesso às atividades. A sustentabilidade do festival é algo que se tem em conta e este viver a aldeia tem de o ser pleno, ou aí estaríamos a caminhar para o contraditório.

MA: **Como residente de Amarante, vou-te fazer algumas perguntas sobre o Festival Mimo. Podes falar-me um pouco acerca do Festival? Que tipo de festival é e quais são, para ti, as razões do seu aclamado sucesso?**

JG: A gratuitidade do festival leva a uma chamada maior ao público que frequenta festivais. Como residente e atento a estes movimentos, noto que muitos são os que vêm por vir. Apesar de um cartaz com qualidade artística, o maior ganho do mimo é o seu enquadramento geográfico. A cidade e o Rio Tâmega.

MA: **A Diretora do Festival afirma que o objetivo é depender de investimento privado a longo prazo, ou seja, o Mimo está a depender de investimento público desde o início e já vai na suaª edição em Portugal. Consideras imperativo o apoio das autarquias locais para este tipo de festivais?**

JG: As autarquias considerando uma mais-valia para a região a existência do Festival, devem envolver-se neste âmbito. Não obstante importante é verificar, num país imenso em festivais, se é viável esse esforço financeiro. Sinceramente não considero que uma autarquia tenha um retorno efetivo e gratificante aquando da aplicação de mais de 1 milhão de euros com um Festival que se faz gratuitamente e subaproveita uma cidade como Amarante.

É possível fazer mais, com menos investimento público, autárquico e se o produto é realmente apelativo e eficaz e merecedor de confiança, a diminuição do capital municipal acompanharia o aumento do investimento provado.

MA: **Tens alguma ligação ao Andanças ou ao Milhões de Festa que te possa elucidar sobre a razão de ambos os festivais terem sido cancelados este ano?**

JG: Nunca fui a qualquer um dos festivais, mas cheguei a candidatar-me e a ser selecionado para Voluntário no Andanças na área da Proteção Civil. Por motivos profissionais tive de declinar esta possibilidade.

MA: **É possível notar cada vez mais uma tendência que já não é assim tão recente na indústria dos festivais de música. O festival que se assume como festival de música, mas que oferece outras formas de entretenimento e experiências, que usa a tecnologia para as obter (gaming, por exemplo) e branding massivo. Qual é a tua opinião sobre este tema e como é que o relacionas com o BONS SONS?**

JG: O BONS SONS apesar de ter uma forte componente musical, é um festival que leva as pessoas a vivenciar outras experiências, sendo que a música se cruza com elas, também. Exemplo disso são as Atividades Paralelas disponíveis e nesta edição as Atividades Especiais no âmbito da comemoração das 10 Edições. Foi um ano imenso em atividades, mas que coesão dão ao Manifesto e o traduz na experiência vivida entre as famílias que visitam Cem Soldos e fazem do BONS SONS uma experiência única no país e assim sendo, vivem verdadeiramente a Aldeia.

MA: **Achas que é um caminho natural a seguir quando um festival ganha dimensão ou não é um caminho que consideres, de todo, para o BONS SONS?**

JG: O BONS SONS fala por si e o caminho trilhado assim nos permite perceber a sua rota. Sendo sempre fiel a um projeto de capacitação.

MA: **Por fim, na tua opinião, porque é que não existem mais iniciativas como o BONS SONS no interior do país?**

JG: O BONS SONS é feito de pessoas e da vontade que as move. Não havendo tal constatação, por consequência não se manifestam nessas zonas experiências como a que o BONS SONS premeia junto de quem nos visita.

Annex Q. Interview with Diogo Moura, production team/intern at SCOCS

Idade: 21 anos

Origem: Tomar

Ocupação: Estudante

Maria Alves (MA): Podemos então começar pelo início e explicares quem és, de onde vens e qual a tua ocupação atualmente. Depois, qual é a tua ligação ao BONS SONS, o que fazes para o projeto e há quanto tempo. Um bocadinho da tua história com Cem Soldos e com o BONS SONS, por assim dizer.

Diogo Moura (DM): O meu nome é Diogo, sou de Tomar, tenho 22 anos e estou de momento a estagiar no Sport Club Operário de Cem Soldos.

Este estágio integra-se no âmbito dos estágios profissionais do IIEFP e vem no seguimento da conclusão da minha licenciatura em Estudos Artísticos no ano de 2018 pela Faculdade de Letras da Universidade de Coimbra.

DM: A minha decisão de integrar um estágio antes de seguir para mestrado deve-se essencialmente à minha necessidade de querer estar inserido no mundo do trabalho uma vez que era um contexto que nunca experimentara e o qual eu sabia que seria fundamental para adquirir outro tipo de competências e para perceber como as mesmas são utilizadas a um nível mais prático.

No que diz respeito à minha relação com o Sport Club Operário de Cem Soldos, esta acontece quando, juntamente com um grupo de amigos decido ir pela primeira vez ao Festival BONS SONS, em 2012, que, para além da proximidade com Tomar que facilitava muito toda a aventura, apresentava um cartaz com muitas das bandas que na altura estávamos a acompanhar. Foi assim que estabeleci o primeiro contacto com o que estava a ser feito em Cem Soldos e senti o que era “Viver a Aldeia”. A partir desse momento e, claro, por toda a experiência vivida ter sido incrível, fui acompanhando as diversas atividades promovidas pelo SCOCS que se estendem para além do BONS SONS, desde as amostras de teatro, às formações sobre temas como a educação ou a saúde, workshops, torneios de futsal, o festival Por Estas Bandas, entre muitas atividades desenvolvidas no decorrer dos anos, sempre surpreendido e entusiasmado com tal dinâmica.

No momento de escolher uma instituição para realizar o meu estágio tentei de imediato contactar o SCOCS, enviando um e-mail a explicar a minha situação profissional e manifestando também a admiração e curiosidade por todo o trabalho desenvolvido pela associação, sendo depois convocado para uma entrevista com o Jorge Silva – atual Diretor Executivo do Festival BONS SONS e Presidente do SCOCS.

MA: Em relação ao teu estágio no SCOCS, que tipo de funções desempenhas? O que fazes para o BONS SONS e para outras iniciativas ao longo do ano?

DM : Sendo que a licenciatura em Estudos Artísticos incide nas diversas áreas e práticas artísticas como a Música, o Teatro, o Cinema, a Fotografia, a Performance, e apresenta ainda uma introdução à programação cultural, os objetivos do meu estágio prendem-se sobretudo por desempenhar tarefas que acrescentem e desenvolvam essas bases adquiridas no curso, de modo a potencializar o meu know-how na minha área.

Dessa forma, o meu estágio no SCOCS passa por desempenhar variadas tarefas, multidisciplinares e colaborativas com a restante equipa do SCOCS, com vista à concretização dos planos e atividades definidas anualmente.

Para atingir estes objetivos e assegurar a respetiva produção cultural, o meu estágio passou primeiramente pelo trabalho de backoffice, onde tive oportunidade de aprender e desenvolver as ferramentas de comunicação necessárias para criar a ponte entre a associação e as entidades/artistas/parceiros e ocupando-me das questões que surgiam no correio eletrónico e via telefone, iniciando também paralelamente o contacto com os processos de candidaturas para apoio e financiamento para o desenvolvimento dos planos e atividades.

Já numa fase seguinte, já mais familiarizado com a dinâmica e gestão da associação, fui conciliando o trabalho de backoffice com o “trabalho de campo” ajudando na produção dos eventos, seja a nível de infraestruturas, logística e outras estruturas básicas necessários para a sua concretização.

No caso específico do BONS SONS, para além de todo o trabalho prévio de backoffice e trabalho de campo descrito anteriormente, estive como coordenador de um grupo de voluntários designados para o serviço de autocarros – transferes - que faziam a ligação entre as estações de comboio de Tomar, Cem Soldos e Paialvo e que permitiam aos festivaleiros circularem entre a cidade e a aldeia.

MA: Existem pessoas a trabalhar no SCOCS o ano inteiro? Ou seja, o SCOCS é um empregador?

DM: Sim, não sei precisar o número, mas há pessoas a trabalhar no SCOCS e nos núcleos a si agregados, como é o caso do Jardim de Infância, da Escola Primária e do ATL.

MA: O que é que para ti distingue o BONS SONS dos restantes festivais?

DM: Em primeiro lugar, o que distingue o BONS SONS dos restantes festivais é o seu espírito comunitário. É o conseguir juntar cultura e diferentes gerações numa aldeia do interior do país que abre as suas portas e convida todas as pessoas a fazer parte dela.

O BONS SONS é acima de tudo um festival feito de pessoas para pessoas, onde os cem soldenses a título de exemplo se unem para criar algo único e que por isso dão “o corpo ao manifesto”, cedem terrenos, montam infraestruturas, limpam, costuram, cozinham, abrem a porta da sua casa. É notoriamente um evento de raízes fixas e visíveis e um exemplo de como potencializar o espaço rural sem abdicar da sua identidade.

Destaca-se também o programa de voluntariado que conta anualmente com cerca de 400 inscrições, dos quais 300 são os habitantes da aldeia e os outros cerca de 100 são voluntários externos, que se envolvem nas mais diferentes tarefas, sendo uma excelente oportunidade de conhecer pessoas de todo o país, com diferentes interesses e de viver por dentro um festival com esta dimensão.

Para além desta simbiose tão singular entre o festival e as suas gentes, o BONS SONS a cada edição conta com uma programação cultural de excelência, exclusivamente dedicada à cultura portuguesa, trazendo ao público tanto artistas de renome como projetos emergentes e que vai muito para além da música, apresentando um diverso leque de propostas, que vão desde espetáculos de dança, exposições de curtas-metragens, exposições de fotografia, percursos artísticos, visitas orientadas, conversas e debates com temas pertinentes como “Territórios e Interioridade” e “Artes e Produção Cultural” - como no caso desta 10ª edição - bem como atividades direcionadas para as famílias como sessões e oficinas de música, passeios a burro, os “jogos do Hélder”, entre outros, que revelam o interesse de manter os costumes de outrora aliados à contemporaneidade dos dias de hoje. O BONS SONS distingue-se assim pelo seu cuidado de pensar numa cultura para todos e afirmando-se como um espaço de partilha, diversidade e descoberta.

Além disso, e não menos importante, O BONS SONS distingue-se também pela sua aposta na sustentabilidade com medidas que visam a diminuição da pegada ecológica na aldeia, ativando o seu papel de consciencializar o público através da adoção de boas práticas ambientais. O Plano Ecológico do BONS SONS implementa, portanto a cada edição novas estratégias que visam o seu crescimento

sustentável, através da poupança dos seus recursos, da reutilização dos materiais, da diminuição da produção de resíduos e da implementação sistemas de recolha e tratamento mais eficientes.

MA: Como é que o BONS SONS contribui e impacta o desenvolvimento da aldeia de Cem Soldos?

DM: O BONS SONS tornou-se sem dúvida o ex-libris de Cem Soldos e dessa forma contribui exponencialmente para a prossecução dos objetivos do SCOCS, que passam pela criação de infraestruturas, projetos e incentivos que visam o desenvolvimento local.

Desta forma, o envolvimento da comunidade, tem como meta a formação e o estímulo dos jovens para a atuação da cultura local bem como para a promoção do envelhecimento ativo.

De realçar, que sendo o SCOCS uma associação sem fins lucrativos, todo o dinheiro gerado no BONS SONS e demais eventos é devolvido à aldeia para desenvolvimento de atividades e projetos que colmatem as necessidades da comunidade, promovendo o seu bem-estar, a qualidade de vida e por sua vez a fixação dos mais jovens. De entre os projetos em desenvolvimento destacam-se: O Lar Aldeia que é um projeto que tem como missão a criação e o desenvolvimento de condições necessárias para responder às necessidades inerentes à terceira idade, tendo em vista o seu bem-estar e integração na comunidade cem-soldense, recuperando-se para esse efeito algumas zonas habitacionais que receberão serviços de apoio ou que servirão para o desenvolvimento de atividades com os mesmos; O CAAL-Casa Aqui ao Lado que pretende recuperar uma habitação para albergar residências artísticas e que possa igualmente servir como unidade de alojamento turístico.

MA: E em Tomar? Consideras que o impacto é a nível da cidade e não se fica pela aldeia? Consegues dar-me exemplos concretos?

DM: Sim, o Festival BONS SONS tendo já alcançado a dimensão que tem, atingindo o limite máximo de 38.500 pessoas em 2018, traz milhares de pessoas à região de Tomar, tendo por isso grande impacto económico. Segundo o estudo de análise do público do Festival BONS SONS feito pelo SCOCS no ano de 2018, houve um impacto económico para a região na ordem dos 4 milhões de euros, que repercutiu em “receitas de cerca de 200 mil euros para o sector hoteleiro da região.” Todo este impacto económico direto bem como o indireto, seja através dos media, das publicidades, dos artigos, das reportagens, das publicações, eleva o nome do BONS SONS, de Cem Soldos e de Tomar a outro patamar, aumentando assim a sua visibilidade e atraindo, por conseguinte, mais pessoas para a região, que mesmo sendo sazonal é sempre significativo.

MA: Há mais pessoas como tu a estagiar no SCOCS? Consideras que o facto de o SCOCS ter jovens como tu a estagiar é um dos indicadores do impacto que o BONS SONS tem em Cem Soldos?

DM: Sim, no decorrer do meu estágio estiveram mais 2 pessoas também a realizar o seu estágio e é uma prática que a associação atenta e que tem vindo a incentivar.

Um dos objetivos do SCOCS está incutido no próprio programa de Voluntariado BONS SONS, ou seja, a capacitação dos habitantes de Cem Soldos através do seu envolvimento com o festival e demais atividades, onde adquirem experiências e competências para determinadas tarefas e para superar certos desafios. Portanto, esta relação que o BONS SONS procura estabelecer entre os jovens e a aldeia é sem dúvida um fator impactante para a dinâmica da associação, pois as tarefas e desafios referidos em cima e que o BONS SONS propõe, gera por sua vez um sentimento de pertença à aldeia, de propósito para com ela e de camaradagem com a restante comunidade que inevitavelmente traz benefícios que sem estendem para além do nível pessoal influenciando também a nível profissional.

MA: Ao que é que atribuis o sucesso do BONS SONS?

DM: Na minha opinião o sucesso do BONS SONS está relacionado com diversos fatores, mas sobretudo a um que é transversal a todos eles, que é a autenticidade.

É impossível alguém lembrar-se do BONS SONS unicamente na perspetiva dos concertos, sem se lembrar da aldeia e das pessoas que a compõe. E aí está o grande elemento diferenciador do BONS SONS em relação a outros festivais, é que não se pretende apostar apenas num ambiente de música e de

espetáculos, mas também de confraternidade e de partilha - de impressões, de experiências, ideias, possibilidades. Não esquecendo a feliz influência da hospitalidade e do compromisso que os cem soldenses voluntariamente assumem com a sua terra e com os que as visitam, para um bem maior que é o vitalizar a sua identidade e o seu contexto e o abrir as suas portas para expandir os seus horizontes.

E tudo isto por mérito próprio, sem se submeterem a grandes patrocínios que sustentem tudo, mas antes por dedicação e esforço da própria comunidade e da visão consciente e criativa do seu território e dos recursos que dispõem. Para mim é este espírito emancipado característico do BONS SONS e de Cem Soldos que atraí e inspira quem por lá passa.

MA: O ano passado tiveram, no total dos 4 dias, cerca de 38 500 pessoas e este ano decidiram baixar para 35 mil, valor que balizaram como lotação máxima. Uma vez que o BONS SONS já cresceu para lá dos limites da sua aldeia, qual é o próximo passo? Continuar a delimitar as entradas? Qual é que achas que deve ser o caminho a seguir?

DM: O limite de lotação deverá manter-se de modo a não haver saturação do espaço nem dos serviços, prezando a total experiência do festival e o conforto da mesma. Contudo, isso não invalida o BONS SONS continuar a apostar em novidades, seja a nível de programação ou mesmo a nível de palcos, como foi o caso desta edição, passando de 8 palcos para 10, aumentado assim a zona de circulação no recinto. Portanto o caminho a seguir deverá ser neste sentido, mantendo os valores e objetivos inerentes ao que é “viver a aldeia”, mas talvez arriscando outros desenhos e logísticas. Acima de tudo, privilegiar cada vez mais a qualidade invés da quantidade.

MA: É possível notar cada vez mais uma tendência que já não é assim tão recente na indústria dos festivais de música. O festival que se assume como festival de música, mas que oferece outras formas de entretenimento e experiências, que usa a tecnologia para as obter (gaming, por exemplo) e branding massivo. Qual é a tua opinião sobre este tema e como é que o relacionas com o Bons Sons?

DM: É normal que cada vez haja maior tendência para incluir tecnologia nos festivais, uma vez que as gerações mais novas estão apegadas a esse tipo de contacto e é um fator que apela à sua participação e que garante o seu entretenimento.

Já no uso do branding massivo, também é compreensível o seu uso, uma vez que um evento de grande escala obviamente tem mais holofotes virados para si e é por isso apelativo para as marcas criarem a sua montra e fazerem o seu negócio.

No entanto, em ambos os casos e dependendo claro, do festival em si e dos seus objetivos, pode desvirtuar o foco do festival para um papel secundário e ser mais uma experiência superficial do que imersiva. No que diz respeito ao BONS SONS acho que essa excessividade de tecnologia e de branding não se aplica, uma vez que a experiência que se quer proporcionar está relacionada com o contacto com a terra, com os animais, com a natureza, com as pessoas, com a cultura e por isso é um relacionamento mais intimista e direto. Claro que há apoios de marcas e porventura tecnologia, mas algo muito ligeiro e que não ofusque os valores assentes na identidade do BONS SONS. Não é de todo ideal do BONS SONS apelar ao consumo desenfreado, antes pelo contrário, há toda uma preocupação em apelar para a sensibilização dessas questões. O BONS SONS procura criar mais memórias afetivas do que materiais.

MA: Por fim, na tua opinião, porque é que não existem mais iniciativas como o BONS SONS no interior do país?

DM: O BONS SONS acontece num determinado contexto, com as suas especificidades e valores. Por isso tem uma essência e meta pessoal que diz respeito ao pensar o planeamento do território onde está inserido. Dessa forma será sempre um evento único e inimitável, como todos os outros o são. No entanto, claro que está inserido na etiqueta de eventos de música portuguesa que decorre no interior do país e dessa forma, pode sim servir de exemplo de como potencializar o desenvolvimento local através da cultura. Mas obviamente que não há um plano perfeito que faça tudo resultar, principalmente no meio cultural, onde há imensas adversidades, nomeadamente a nível económico, sendo por vezes insuficientes

os apoios e financiamentos para a criação e programação artística e depois juntando-se também, neste caso específico, os problemas relacionados com a desertificação do interior do país. Desta forma, estes eventos no seu geral vêm-se incapacitados e a sua concretização torna-se insustentável, não havendo talvez por isso mais iniciativas semelhantes ao BONS SONS. É necessário correr alguns riscos que nem todos estão dispostos, mas também é fundamental ter uma comunidade unida e participativa como acontece em Cem Soldos, onde existe “uma aldeia que acredita e por acreditar faz”.

Annex R. Interview with Ana Alves, BONS SONS volunteer

Idade: 29 anos

Origem: Tomar

Ocupação: Estudante e Vice-Coordenadora do GAIC (Grupo Amnistia Internacional Coimbra)

Maria Alves (MA): Há quanto tempo vens ao BONS SONS?

Ana Alves (AA): Desde a primeira edição, mas como voluntária só há três anos.

MA: Na altura como é que tiveste conhecimento do Festival?

AA: Sendo aqui de Tomar é natural que tenhamos uma maior proximidade com o festival, e a publicidade mais facilitada, porque sendo escuteira tinha vários contactos e amigos em Cem Soldos. Além disso, tenho um primo que chegou a atuar no festival numa banda de animação de rua, do género de Kumpania Algazarra, chegamos a vir vê-lo atuar durante a tarde, era um festival pequeno, organizado de dois em dois anos, era visto por nós como uma festa em Cem Soldos e acabámos por passar a vir sempre.

MA: O festival quase que começou como uma festa de aldeia, então?

AA: Era praticamente isso, tanto que nós íamos beber à tarde, depois voltávamos para Tomar e à noite vínhamos só nos, ou eramos capazes de vir com os nossos pais, era mais ou menos isso.

MA: Achas que o BONS SONS é importante para a aldeia?

AA: É, porque origina muito trabalho comunitário. No sentido em que a maior parte dos trabalhadores são habitantes da aldeia, temos cá os voluntários, mas mesmo a maquinaria e os restantes postos que tu podes ver são compostos por habitantes locais. Depois é a questão de envolver a comunidade no que diz respeito ao comércio, ao merchandise que são as senhoras que fazem. Muito do dinheiro é aplicado nas escolas, nos eventos realizados, etc.

MA: Conheces bem o SCOCS (Sport Clube Operário de Cem Soldos)?

AA: Conheço sobretudo através do Facebook, o SCOCS organiza imensos eventos, a minha mãe costuma frequentar os workshops de comida vegetariana, que são muito bons, descobres coisas maravilhosas. Ao longo do ano tem festivais, concertos, tem as festas do vinho em outubro, por exemplo.

MA: E falando do BONS SONS mais especificamente?

AA: Acaba por ser tudo aplicado e em prol do festival, o dinheiro proveniente do BONS SONS acaba por ser aplicado sempre na comunidade.

MA: Achas que o BONS SONS tem um impacto para além da altura em que é realizado, ou seja, sem ser no verão?

AA: Não, não vejo isso a acontecer tal como em nenhum outro festival, julgo eu. Além da aldeia não há nenhum marco histórico que se destaque pela atenção de turistas ou algo que se assemelha, acredito mais que tal aconteça em Tomar ou nos arredores do que propriamente em Cem Soldos.

MA: E em Tomar, sentes que o impacto extravasa a aldeia?

AA: Segundo o que fui percebendo ao longo dos anos, assim que isto começou a ganhar mais força, a cidade tentou puxar o festival para eles. Tentaram associar o nome do festival mais a Tomar do que a Cem Soldos, e apesar de nunca ter acontecido, houve a possibilidade de o festival se expandir para lá dos limites atuais. Como disse, nunca aconteceu e ainda bem porque ia deixar de ser o festival que é e

o espírito da coisa podia perder-se. Mas o BONS SONS gosta de se manter sem grandes patrocínios e marcas, aqueles que vêm noutros festivais.

MA: Achas que Tomar sentiu essa necessidade pelo impacto que o festival causa?

AA: Sim. No sentido em que o Festival já é conhecido e a cidade queria poder associar o BONS SONS a Tomar, apesar de dizer sempre lá Cem Soldos, Tomar. De resto, das pessoas que vêm assistir, mais à sexta ou ao sábado muitas são da cidade e vêm como que para uma festa e não levam tanto o evento como um festival, ainda por cima com música portuguesa.

MA: O BONS SONS mexe com comércio e turismo?

AA: Não se nota muito porque o pessoal quando vai lá, por norma, é quando precisa de ir ao supermercado reabastecer, não tanto para passear, e o que eu tenho ouvido é que, como disse, não tem grande influência, se bem que acredito que aconteça mas é difícil de distinguir de dentro de um grupo de pessoas, o propósito da sua vinda, é algo complicado de se verificar.

MA: O que é que te faz vir como voluntária ao BONS SONS?

AA: São as pessoas, eu sou daqui de Tomar, podia perfeitamente e faria muito mais sentido eu só comprar o bilhete ou vir cá uma vez por outra, mas vim pelo contacto e pelas experiências e fazer a diferença através da montagem do projeto todo, sabes que contribuístes para tudo isto.

MA: Como público, o que te faria escolher o BONS SONS em detrimento de outros festivais?

AA: Por norma, os concertos e o ambiente, é diferente dos outros festivais em que há sempre um grande barulho de fundo. Aqui sentes realmente que vieste para os concertos, mas que estás numa espécie de festa da aldeia, beber um copo, consegues estar a ver um concerto e a ter uma conversa, acaba por ser algo mais familiar, mais próximo, sem grande aparato e confusão.

MA: Tu que já acompanhas o festival desde o início, que tens a dizer sobre a evolução do BONS SONS? Achas que vai acabar algum dia ou extrapolar os limites da aldeia?

AA: Eu espero que nunca acabe, mas só depende das pessoas que cá estão e dão continuidade ao festival. Há muitas pessoas que vêm de fora, namorados, maridos e já se sentem como se fossem da aldeia, esperemos então que nunca pare e que haja sempre alguém que dê seguimento ao trabalho já feito, se me perguntares por onde é que o festival pode crescer mais, não te sei dizer. Com o aparecimento dos novos palcos tanto no ano passado como no presente, até concertos feitos em varandas de casas, tu nunca sabes o que pode aparecer mais, a aldeia é pequenina, mas tudo é possível. Honestamente, eu acredito que seja possível o festival crescer ainda mais.

MA: Isso não descaracterizaria o festival?

AA: Desde que continue a ser aqui próximo e dentro da aldeia, não. Desde que se baseie na proximidade, palcos pequenos, nas pessoas em conjunto acho que o espírito continua.

MA: Se tivesses de classificar a tua experiência no festival e o festival BONS SONS entre medíocre, insuficiente, suficiente, bom e muito bom, qual escolherias?

AA: Eu aponto para um muito bom. Se formos a avaliar os parâmetros típicos de um festival como possibilidades, condições, etc, o BONS SONS não fica aquém. Mas é uma pergunta um bocado complicada porque eu normalmente não me importo onde estou mas sim com quem estou, portanto é sempre fácil fazermos uma festa, mas aqui temos acesso a tudo, temos cultura, divertimento, eventos, cinema que não tens noutros festivais, além disto, em termos de organização não me lembro de nenhuma falha maior da parte do festival. Há estacionamento e segurança (privada e GNR). Já vi muita animação, pessoal muito divertido, entreajuda com boleias, por exemplo, um grande ambiente festivo em geral, todas as pessoas que tenho trazido de fora adoraram a experiência.

Annex S. Interview with Diogo Sousa, BONS SONS volunteer

Idade: 23 anos

Origem: Lisboa

Ocupação: Estudante de Arquitetura

Maria Alves (MA): Como é que tiveste conhecimento do BONS SONS?

Diogo Sousa (DS): A partir de um primo meu que me aconselhou vivamente depois de ter estado cá a voluntariar há dois anos.

MA: Podes apontar algumas características que te façam escolher o BONS SONS em detrimento de outro festival?

DS: É um sítio espetacular, autêntico, um ambiente muito local, genuíno. É a impressão que me dá só de estar aqui a fazer voluntariado, a construir o projeto, que está numa vila e não num grande festival, sentes que há uma proximidade entre todas as partes.

MA: Porquê a decisão de ser voluntário?

DS: Não tinha nada para fazer e tinha a curiosidade de um dia estar por dentro do projeto da organização de um festival, foi-me recomendado vir cá, um conjunto de circunstâncias, no fundo.

MA: Já conhecias Cem Soldos antes? E Tomar?

DS: Cem Soldos não e Tomar sim.

MA: Acreditas que um evento destes pode potenciar o crescimento da região?

DS: Acredito, mas não se isto é o que se pretende fazer com este festival, não sei se o que pretendem fazer é chamar à atenção de Tomar ou Cem Soldos em si mas para a ideia de um festival local, com o conceito todo por trás que é a música portuguesa em que o festival em si não tem as características base de um grande festival, e nessa medida, traz outro tipo de ambiente, outro tipo de pessoas, há uma maior segurança, mais amigável, e torna toda a sua dinâmica e todo o seu ambiente completamente diferentes. Por outro lado, chama atenção para Cem Soldos, mas não sei se é esse um dos objetivos.

MA: Mas provavelmente é um dos objetivos.

DS: Eu acho que dá, sem dúvida, para conhecer a vila, mas a vila vai estar associada ao festival e nunca à vila em si. Mas se calhar estás à procura de explorar a ideia de que isto dinamiza a zona, não?

MA: Eu sou um pouco “suspeita” em relação a isso porque já li o que é que a direção pretende com a criação do BONS SONS, que são sobretudo desconstruir estereótipos da ruralidade, que uma aldeia também pode ser um exemplo de cultura para atrair e reter os jovens de Cem Soldos para combater a desertificação e promover o desenvolvimento local.

DS: Isso foi-nos dito, de certa maneira dinamizar o local, não deixar envelhecê-lo, dar outra vida.

MA: Aproveitarias a visita ao Bons para Sons visitar para visitar as redondezas da região como por exemplo Tomar e Cem Soldos?

DS: Sem dúvida, ao estar aqui e ao veres o espaço onde tá a acontecer o festival, dá-te imediatamente vontade de explorar o que está em redor, sobretudo Tomar até porque ouves histórias e relatos de pessoas que descrevem os locais e o que há de melhor aqui e claro que isso te dá um interesse e curiosidade de conheceres a zona.

MA: Como é que avalias o ambiente presente aqui entre medíocre, insuficiente, suficiente, bom e muito bom?

DS: Muito bom, não estava à espera que fosse tão bom, mas toda a gente interage e está a bem, toda a gente ajuda, tem o seu objetivo comum, portanto estamos todos na mesma página.

Annex T. Interview with Mónica Ventura, Cem Soldos local

Idade: 43 anos

Origem: Castelo de Vide

Ocupação: Dona de loja local

Maria Alves (MA): A Mónica é de Cem Soldos?

Mónica Ventura (MV): Sim, de perto.

MA: Nasceu onde?

MV: Em Castelo de Vide.

MA: Como é que veio para Cem Soldos?

MV: O meu marido trabalha aqui perto, depois fiquei com o trespasse desta loja.

MA: O mini-mercado é seu, portanto?

MV: Pago renda, mas na altura tive de pagar o trespasse.

MA: Há quanto tempo está em Cem Soldos?

MV: Há nove anos.

MA: Já se ambientou à aldeia, gosta de estar cá? Do ambiente?

MV: Gosto bastante.

MA: Ou seja, acompanhou quase todas as edições do BONS SONS?

MV: Sim, exato.

MA: E o que acha do festival? O que é que o festival traz à aldeia? Qual o impacto?

MV: É bom para a aldeia. Gosto da confusão, quando se aproxima o festival vejo muita gente a trabalhar no duro, mesmo pessoas aqui da aldeia.

MA: Acha que é bom para os negócios locais?

MV: Fazem mais negócio, o festival mexe com tudo, tanto em Cem Soldos como em Tomar. E sei que se nota porque tenho amigas que trabalham no Modelo e dizem que notam em muitas pessoas com a pulseira do festival lá, até aqui no mercado à saída de Tomar também dizem que o festival mexe muitas pessoas.

MA: Acha que as pessoas vão lá sobretudo com o intuito de fazer compras ou de visitar a região?

MV: Tanto uma como a outra.

MA: A Mónica sente que o BONS SONS tem impacto no seu negócio?

MV: Durante o festival há mais clientes, muitos mais.

MA: Há pessoas a alugar casas durante o festival cá em Cem Soldos?

MV: Não acontece muito, é difícil encontrar casas aqui para alugar.

MA: Sente que o BONS SONS ajuda a que os jovens fiquem na aldeia de alguma maneira?

MV: Há aqui uma boa presença da juventude, mesmo antes de chegarem os voluntários penso que há um bom número de jovens cá.

MA: A Mónica conheces o SCOCS? O que achas do seu trabalho?

MV: Conheço, acho que é bastante bom para a aldeia.

MA: As pessoas em geral sabem do seu trabalho e do impacto que têm?

MV: Penso que sim, que as pessoas sabem que o que o SCOCS contribui para a aldeia.

MA: Se pudesse avaliar o festival entre medíocre, insuficiente, suficiente, bom, ou muito bom, qual escolheria?

MV: Bom ou muito bom. Mesmo as pessoas que vêm de fora são educadas e nunca tive razão de queixa de ninguém.

MA: Portanto não acha que as pessoas da aldeia fiquem preocupadas ao ver que a dada altura, há uma maior circulação de pessoas, e ao ver a confusão.

MV: Não, até as pessoas mais idosas gostam, não é muito comum, eu acho que não há discriminação alguma.

Annex U. Interview with Maria José, Cem Soldos local

Idade: 70 anos

Origem: Cem Soldos

Ocupação: Reformada

MA: A sua filha mora em Tomar e a Sr^a. Maria aqui, correto?

MJ: Sim, a minha filha mora com o marido em Tomar.

MA: E a Sr^a Maria, cresceu aqui em Cem Soldos?

MJ: Nascida e casada cá.

MA: Gosta do BONS SONS?

MJ: Muito, gosto de cantar e é muito bom para a aldeia, é um sítio pacato durante o ano.

MA: **Vê muito jovens por aqui?**

MJ: Alguns, por vezes a passar na minha rua, a brincar e tudo mais.

MA: **Repara na decoração que o BONS SONS faz? As pinturas e as frases pelas paredes?**

MJ: Sim, a minha casa por exemplo, uma das paredes foi pintada. Eu gosto, a aldeia fica bonita.

MA: **Acha que o Bons traz dinheiro à aldeia?**

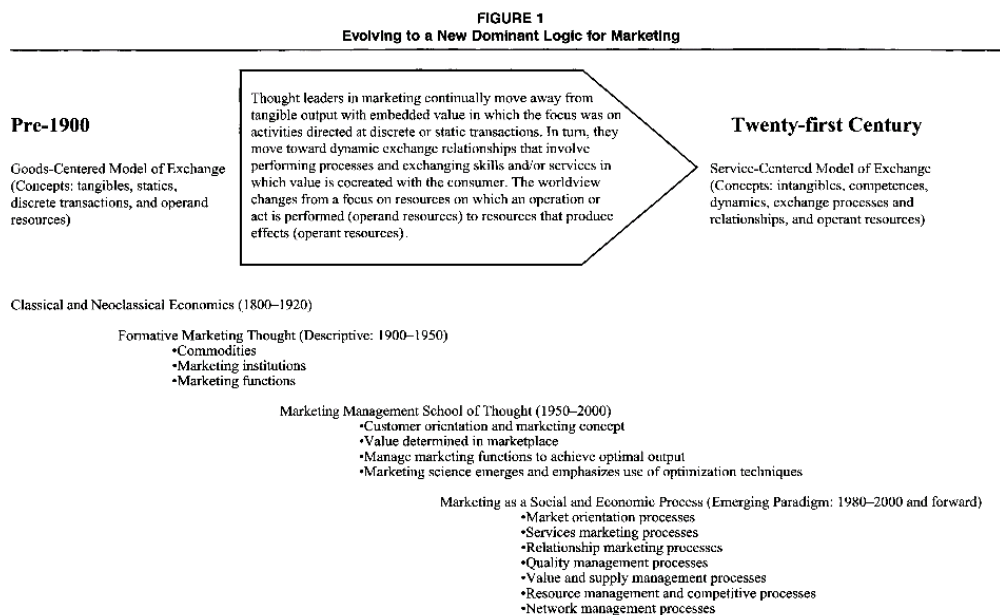
MJ: Eu penso que sim, é muito bom o que fazem ano após ano.

MA: **E as pessoas gostam todas?**

MJ: Do que vejo é um bom costume. Parece-me que sim.

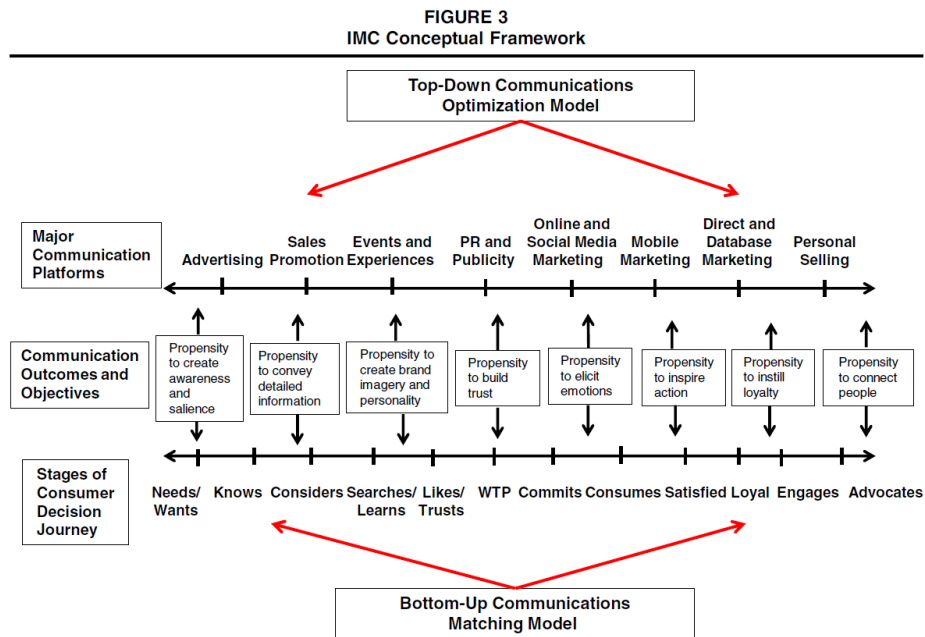
Annex V. New Dominant Logic for Marketing

4 / Journal of Marketing, January 2004



Source: Journal of Marketing, July 2016, Vargo & Lusch, (2004).

Annex X. IMC Batra & Keller's Conceptual Framework



Source: Journal of Marketing, Batra & Keller (2016)

Annex W. Stages of Consumer Decision Journey

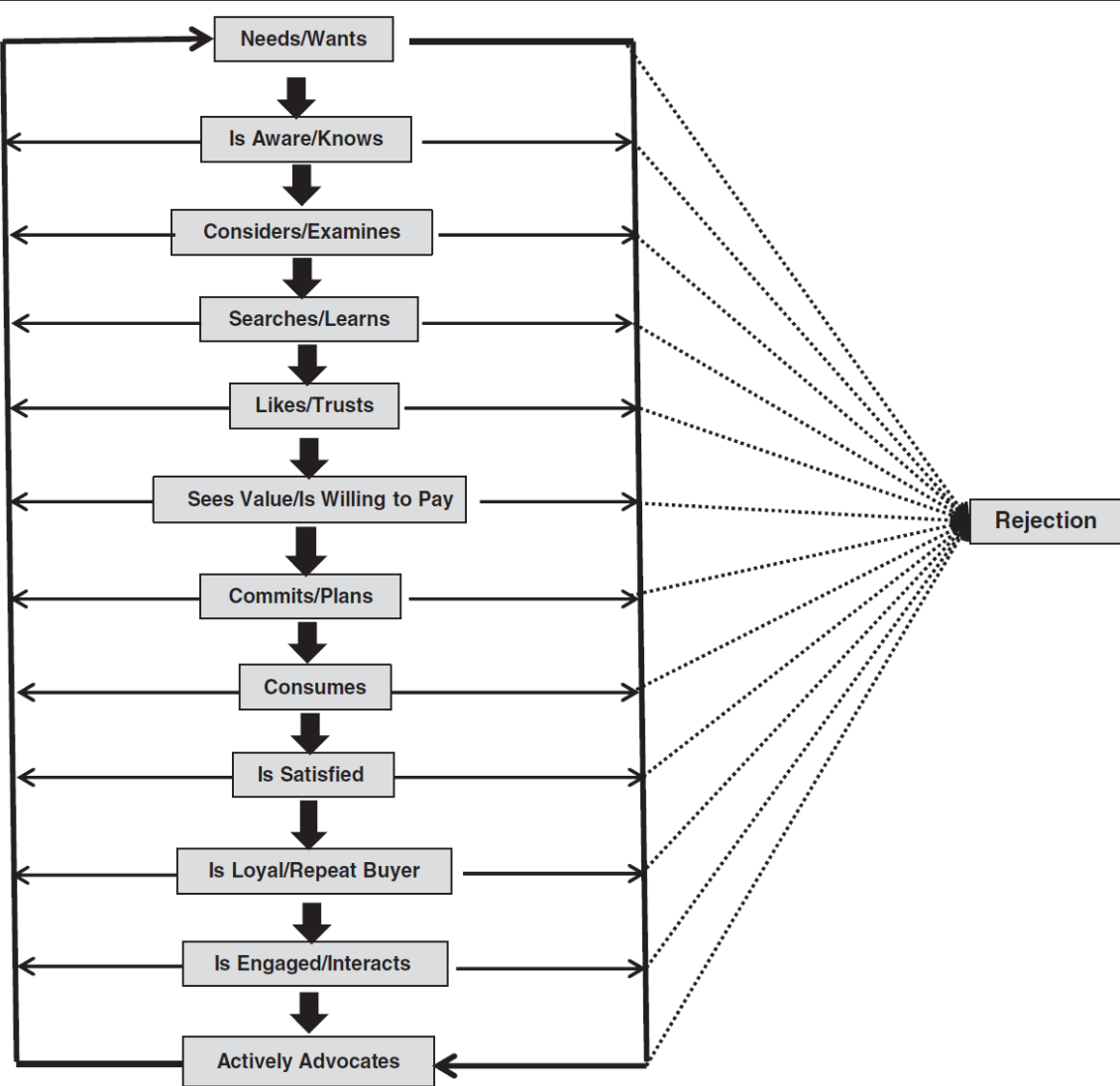
Appendix B: Potential Stages in an Expanded Consumer Decision Journey

1. Feels a need or want for it (at a category level)
2. Knows about it (sufficient brand awareness in terms of recall and recognition)
3. Actively considers it (examines attributes and benefits)
4. Searches for more information, learns more about it, and begins to critically evaluate it (builds brand knowledge)
5. Likes it and has trust/confidence in it (has functional and nonfunctional brand associations that are strong, favorable, and unique)
6. Is willing to pay (more) for it (high perceived brand value based on functional, emotional, social, and symbolic benefits)
7. Chooses to try it soon and knows where, when, and how to get it (high desire to act)
8. Consumes it (timing, frequency, and amount of consumption)
9. Is satisfied with it (has positive thoughts, feelings, and experiences)
10. Is loyal repeat buyer of it (both attitudinal and behavioral loyalty)
11. Is engaged and interacts with it (participates in both online and offline brand-related activities)
12. Is an active advocate for it (both offline and online with social media)

Source: Journal of Marketing, Batra & Keller (2016)

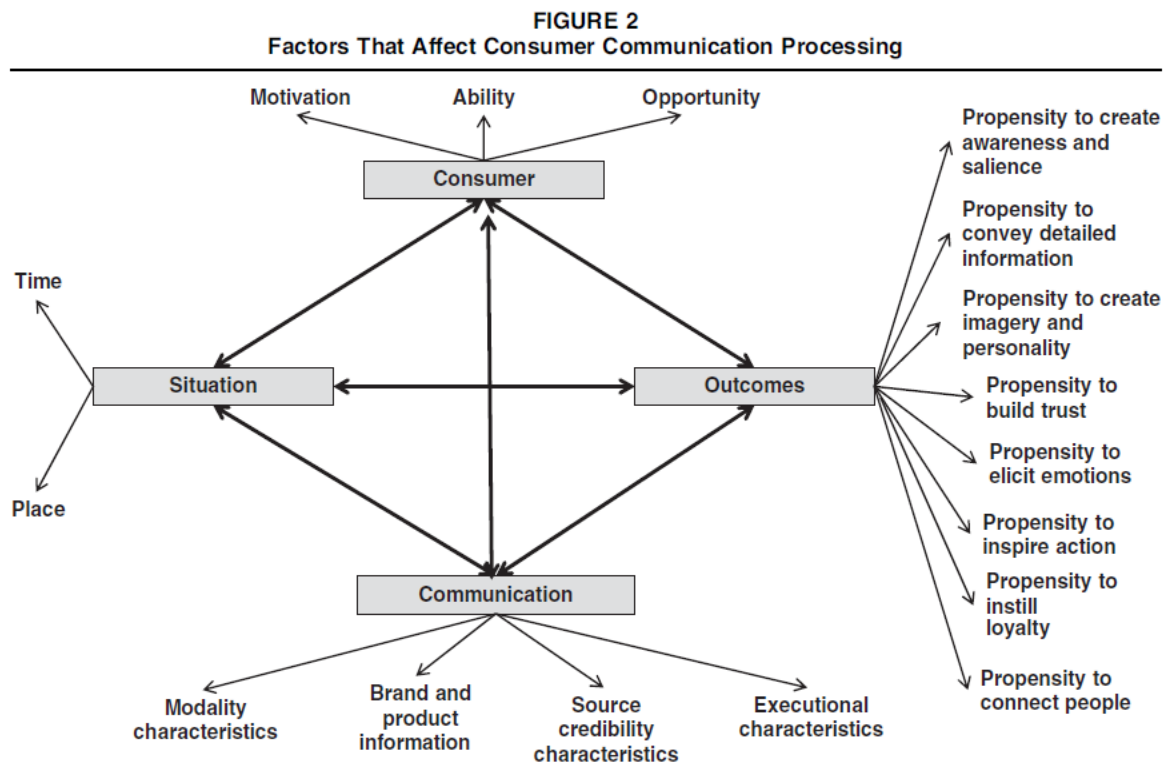
Annex Y. Consumer Decision Journey

FIGURE 1
A Dynamic, Expanded Consumer Decision Journey



Source: Journal of Marketing, Batra & Keller (2016)

Annex Z. Factors that affect consumer communication processing



Source: Journal of Marketing, July 2016

Annex A.A. Communication outcomes from different communication options

TABLE 1
Research Propositions Concerning Likely Communication Outcomes from Different Communication Options

Communication Outcomes	Communication Options										
	TV	Promos	Events	PR	Social Media	Website	Search	Display	Mobile	Direct	Selling
Create awareness and salience	+++	++	++	++	+++	++	+++	+++	+++	++	+
Convey detailed information	+	+	+	+	++	+++	+	+	++	+++	+++
Create brand imagery and personality	+++	++	++	++	+++	++	+	+	++	+	+
Build trust	+	+	+	+++	+++	+	+	+	++	+	+++
Elicit emotions	+++	++	+++	+++	+++	++	+	+	++	+	+
Inspire action	+	+++	+	+	+	++	+++	++	+++	+++	+++
Instill loyalty	++	+	+	+	++	++	+	+	++	++	++
Connect people	+	+	++	+	+++	+++	+	+	+++	+	+

Notes: +++ = greatest influence; ++ = medium influence; + = least influence.

Source: Journal of Marketing, July 2016

Annex A.B. Possible Communication Needs and Objectives at Different Stages of the Consumer Journey

TABLE 2
Research Propositions Concerning Possible Communication Needs and Objectives at Different Stages of the Consumer Decision Journey

Decision Journey Stage	Communication Needs and Objectives							
	Awareness	Information	Imagery	Trust	Emotion	Action	Loyalty	Connect
Needs	+++	+++	+	++	++	+	+	+
Is aware	+++	+++	+	+	+	+	+	+
Considers	+++	+++	+++	++	+	+	+	+
Learns	+++	+++	+++	+++	+	+	+	+
Likes	++	+++	+++	+++	+++	+	+	+
Will pay	++	+++	+++	+++	+++	+	+	+
Commits	++	+++	+++	+++	+++	+++	+	+
Consumes	+	++	+++	+++	++	+++	+	+
Is satisfied	+	++	+++	+++	++	++	+++	++
Is loyal	+	+	+	++	++	+++	+++	++
Engages	+	+	+	++	++	+++	+++	+++
Advocates	+	+	+	++	++	+++	+++	+++

Notes: +++ = greatest influence; ++ = medium influence; + = least influence.

Source: Journal of Marketing, July 2016

Annex A.C. Propositions concerning relative strengths of different communication options across consumer journey decision

TABLE 3
Research Propositions Concerning the Relative Strengths of Different Communication Options Across the Consumer Decision Journey

Decision Journey Stage	Communication Options										
	TV	Promos	Events	PR	Social Media	Website	Search	Display	Mobile	Direct	Selling
Needs	+++	+	+	++	++	+	+++	+++	++	+++	+++
Is aware	+++	++	+++	++	++	+++	+++	+++	+	+++	+++
Examines	++	++	+	+	++	+++	+++	+++	++	+++	+++
Learns	++	++	+	+	++	+++	+++	++	+++	+++	+++
Likes	+++	++	+++	++	+++	+++	+	+	+++	++	++
Will pay	+	++	+	++	+	++	+	+	++	+++	+++
Commits	+	+++	+	+	+	++	+	+	+++	+++	+++
Consumes	+	+++	+	+	++	+	+	+	++	+	+
Is satisfied	++	++	+	++	++	++	+	+	++	+	+
Is loyal	++	+++	+++	+	+++	++	+	+	+++	+++	+++
Engages	+	+++	+++	+++	+++	+++	+	+	+++	+++	+
Advocates	+	+	+++	++	+++	+++	+	+	+++	+	+

Notes = +++ = greatest influence; ++ = medium influence; + = least influence.

Source: Journal of Marketing, July 2016

Annex A.D. Trends of a post pandemic, the “new normal”



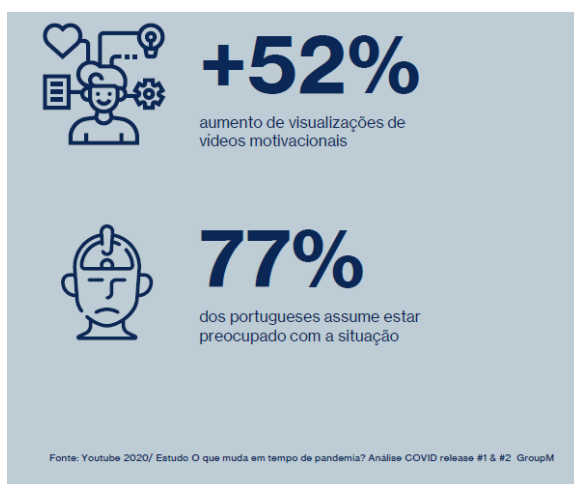
92%

dos portugueses assume que vai continuar a preferir comprar em comércio de bairro após o confinamento Covid-19

84%

dos portugueses refere que vai continuar a utilizar serviços de *delivery* após o confinamento Covid-19

Fonte: Estudo O que muda em tempo de pandemia? Análise COVID Release 1 e 2/ GroupM

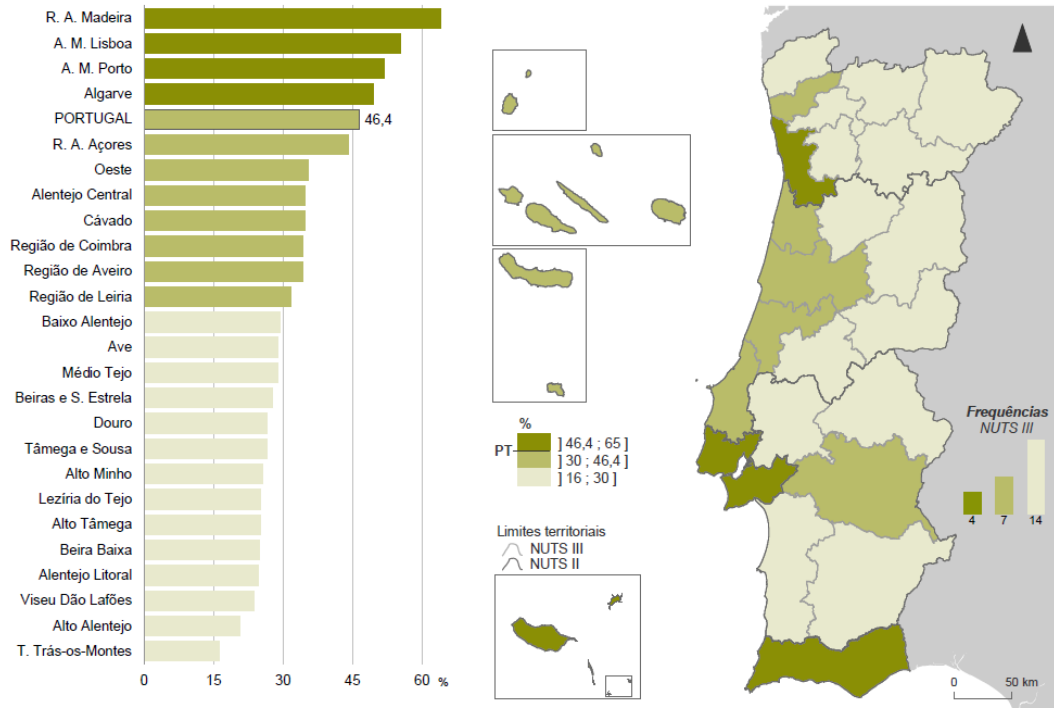


Source: WWP Study

Annex A.E. Occupation rate in touristic accommodation sites

Figura I.26

Taxa líquida de ocupação-cama nos estabelecimentos de alojamento turístico, Portugal e NUTS III, 2016



Fonte: INE, I.P., Inquérito à permanência de hóspedes na hotelaria e Outros Alojamentos.

Source: INE, 2017