ISCTE Business School
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MARKETING STRATEGY FOR THE LAUNCH OF A MOBILE APPLICATION

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Resumo

Esta tese de mestrado é um projeto-empresa em colaboração com a Captain, uma empresa tecnológica cujo propósito é tornar a realização de desporto em grupo mais fácil numa lógica de *Software as a Service*.

O projeto consiste no lançamento ao público do primeiro serviço da Captain: a sua App para smartphones. Com vista a melhor realizar este processo, foi analisada a envolvente macroeconómica externa, o setor, a concorrência e o consumidor de forma a identificar todas as oportunidades e ameaças existentes.

Foi também realizada uma análise interna cuidada que permitiu identificar as principais forças e fraquezas da empresa e da sua equipa em conjunto com uma revisão de literatura com o propósito de melhor compreender os passos a tomar.

Foram identificadas duas áreas de ação: a definição da estratégia para a marca Captain como um todo e o plano de lançamento da App no mercado.

No que à estratégia de marca diz respeito foi definida a estratégia geral, os valores que se desejam associados à marca, a personalidade que se deseja percecionada nas interações dos stakeholders com a marca assim como os comportamentos-chave que a marca deve adotar.

O lançamento da App consiste, num primeiro passo, numa avaliação dos segmentos-alvo, construção de personas e no posicionamento do serviço no mercado. De seguida é elaborada a proposta operacional do Marketing Mix – que apesar de ser um Serviço não se enquadra no marketing mix de serviços – focado na área do produto e da comunicação.

Keywords: SaaS, Software as a Service, Lançamento de uma App, Marketing Estratégico.

Abstract

This master thesis is a company project done in cooperation with Captain, a technological company whose purpose is to make doing group sports a better experience in the context of *Software as a Service*.

The project consists in the public launch of Captain's first service: its mobile App. In order to accomplish this, the macroeconomic environment was analysed along with the sector, competition and the consumer with the purpose of identifying opportunities and threats.

Additionally, an internal analysis allowed to identify the strengths and weaknesses of the company and its team. Furthermore, a Literary review was performed with the purpose of better understanding the steps to take.

Two areas popped-up for intervention: the strategic definition of the brand Captain ad a whole and the plan for the launch of the App in the market.

In what concerns the brand, the general strategy was defined along with the values expected to be associated with the brand, the personality to be perceived in stakeholder interactions as well as key behaviours that the brand should adopt.

The App launch consists, on a first approach, in the assessment of the target-segments, construction of personas and the positioning of the service in the market. Past that, a proposal for the Marketing Mix is elaborated – which, despite being a service, does not match the Service Marketing Mix – focused in the product and the communication.

Keywords: SaaS, Software as a Service, Launching an App, Strategic Marketing.

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Lastly, I want to thank everyone who talked, discussed or simply was there for me in these last few months.

You are all rock stars.

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Table and Figures Index

1 Executive Summary

The digital technologies revolution has impacted several industries, especially in the communication sector. All in all, several generic solutions have come up that make it easy for people to interact and communicate almost immediately.

The natural course of that development is that the upcoming communication solutions become more specialized in specific sectors with the purpose to serve niche markets and therefore being specifically adapted to their situation.

Captain is a technological company established in Lisbon, Portugal. Thus, it aims to provide technological solutions with the purpose of making it easier for people to do group sports. It features a small team following *bootstrapping* methodology.

The challenge that makes the subject of this thesis is the market launch of the first company service, the Captain App along with the detailing of the brand management strategy for Captain as a whole.

The data collected by Captain and the conclusions of the extensive macro-environmental, sector, consumer and internal analysis, further consolidated and supported by the literature review, allowed for the identification of the business's major strengths, weaknesses, opportunities and threats.

Having that established, a strategy was designed to develop the brand of Captain and to perform the launch of the App in the market. The strategy involved the use to full extension of digital tools, principles of community building and event marketing in such a way that the brand building strategy supports the App launch and vice-versa.

The main objective is to develop the user base of the App to a critical mass point so that it allows the development of other features that can be monetised. With that in mind, an action plan based on the marketing strategy will be proposed.

2 Context of the Problem

2.1 Problem Presentation

Captain was launched in 2017 as a technological project with the goal of making it easy for groups of friends to schedule their football games. Once the project started to take shape and became real, two problems were observed: the *yet another App* issue that comes with developing an app in an already saturated attention market and the need itself to effectively place it out in the market.

The team, at this point, consisted of the founder, two programmers and two designers. There was a need to develop and execute a plan that could overcome the mentioned problems.

2.2 Objectives of the Study

Once the problem was identified, this study was brought together to evaluate the external context and the internal characteristics so that the most effective way to have a successful App launch could be proposed. Additionally, a strategy had to be set up to make sure that the brand Captain would not be held as hostage of that App, risking it to become what in the Venture Capital world is called a *Lifestyle business* – a business which makes about just enough money to get by.

This will be achieved through an analysis of the macroeconomics, of the sector, of the competitors, consumer which will provide a perspective of opportunities and threats. In parallel, an internal analysis will evaluate the characteristics of the company and its assets in order to identify its strengths and weaknesses. Once those are clear, a literary review will be made to extract ideas and conclusions that can be applied to the situation.

The knowledge obtained will be used to shape the brand Captain as well as the launch of the App into the consumer market with, hopefully, the best outcome possible.

3 External Context

Today's competitive market, especially in a such a crowded space as the technological platforms, requires companies to be aware of the macro-environment dynamics. The success of the business depends on a proper adaptation of the business strategic and operational decisions to the external environment, taking advantage of new opportunities and avoiding new threats.

3.1 PEST Analysis

The following analysis investigates the main external political/legal, economical, socio-cultural and technological factors influencing the digital platform sector in the context of group sports.

3.1.1 Political Environment

The Portuguese government features a series of agencies, each one with its own programs, whose mission is to foster the development of enterprise ventures. The *IAPMEI - Agência para a Competitividade e Inovação, I.P* features the Start-Up Voucher, the Incubation Voucher and the Entrepreneurship Voucher; the Start-Up Portugal agency focus on supporting entrepreneurs and assuring the survival of companies already created; the *Empreende Já* is a youth-tailored program focus on the launch of companies (Annex 2).

Additionally, Portugal features a series of tax and social security benefits for start-up companies such as: VAT exemption, corporate tax exemptions and Social Security payments exemptions. These benefits although complex and variable with the type of start-up, can be enjoyed up to 3 years into the foundation (StartUp Portugal, 2018).

From the local perspective, and according to *Instituto Nacional de Estatística*, Portuguese City Halls have invested an average of 10,3% of their budget in Sports and Cultural activities in 2017.

With regards to the political environment for sport activities, Portugal has a legal framework for sport, designed to define the policies of development of physical activity and sports in the country. This legal framework transposes what has been the European Union policy towards sports (European Union, 2018).

The first policy document addressing sport on behalf of the European Union has been the *White Paper on Sport*, issued in 2007 (European Commission, 2007). Built on those foundations, the article 165 of the Treaty of Lisbon has granted the EU competence to support sports policies.

Since then, the European Commission has adopted several steps such as the EU Work Plan for Sport 2011-2014, which further strengthened European cooperation on sport by setting priorities for EU-level work engaging the EU Member States and the Commission. Following a proposal from the Commission, financial support for sport is now included in the form of a specific chapter in Erasmus+, the EU programme for education, training, youth and sport for the period 2014-2020.

The latest EU Work Plan for Sport came into force in July 2017. It sets out the key topics that EU Member States and the Commission should prioritise up to 2020: Integrity of sport will focus on good governance, safeguarding minors, fighting match-fixing, doping and corruption; The economic dimension, focusing on innovation in sport, and the links between sport and the digital single market; Sport and society, focusing on social inclusion, coaches, media, environment, health, education and sport diplomacy. (European Union, 2018)

3.1.2 Economic Environment

Banco de Portugal (BdP) has projected an expansion of the economic activity of 1,7%, 1,6% and 1,6% for 2019, 2020 and 2021 respectively. In parallel, the private consumption is expected to increase 2,7%, 1,9% and 1,6% for the same time period (Annex 1).

The same report indicates that the unemployment rate will lower from 6,2% in 2019 to 5,5% in 2020 and 5,3% in 2021.

The overall conclusion of this outlook is that since overall economic conditions are improving (regardless of the speed) as well as consumption and unemployment rates, it seems likely that sports activity can only be positively affected.

When it comes to the environment for technological start-up growth, it was observed in 2017 that Portugal has raised over 350 million Euros in Venture Capital and achieved the 7 billion Euro mark in private equity (Armand-Delille, 2018). This indicates that there is an abundance of investors supporting the growth of technological start-ups.

3.1.3 Socio-Cultural Environment

The Socio-Cultural environment has an influence in the number of potential customers for any sports related service.

The 2018 Eurobarometer for Sport and physical activity tells us that 40% of the Europeans exercise or play sport at least once a week and that these values have remained stable since 2013.

In Portugal, the numbers are lower than the European average where only 36% of the population exercises or plays sport at least once a week. However, the usage of health or fitness centres has shown an increase of 10% between 2013 and 2018 up to 16% of the population (Annex 6 and 7).

The most common justification Portuguese people present not to do sports is the lack of motivation or interest (33%) with illness or disability coming second (10%) and not liking competitive activities third (8%) (Annex 3, 4 and 5).

A study done by ISCTE-IUL for the Lisbon City Hall application for European Capital of Sport in 2021 indicates that, on average, 30% of the sports practitioners are motivated by physical condition and 20% by the competition (Annex 1).

In the context of organized sports activities, the practitioners of federated sports have increased from 3% of the population up to 6,1% between 2000 and 2017 according to *Instituto Nacional de Estatística* (Annex 1).

In Lisbon, the city hall in its application for European Capital of Sport in 2021 reports the following numbers regarding sports infrastructure (Annex 8):

- 67 large football fields;
- 378 small football fields;
- 44 rugby fields;
- 113 tennis fields;
- 780 sport gymnasia;
- 45 Pools;
- 28 athletics tracks;
- 4 shooting ranges;
- 12 Nauti sports infrastructures.

3.1.4 Technological Environment

The Hootsuite digital report for Portugal in 2019 states that there are 7,13 million mobile internet users in Portugal (penetration of 69%) of which 6 million use mobile social media (this figure has grown 5,3% since January 2018). 67% of the population have access to a smart phone (Annex 11 to 16).

The top 5 websites in Portugal are: Google (search engine + e-mail + others), Facebook (social media), Youtube (TV and video), Sapo.pt (news) and live.com (e-mail). 90% of the internet users report using Facebook as a social media platform (Annex 1).

3.2 Immediate Analysis

The following chapter is divided in three sections: An assessment of the characteristics of sports management apps, a narrow analysis of the direct and indirect competition, an evaluation of the consumer pertaining its sports activities and use of apps for the purpose.

3.2.1 Known features of sport management Apps

Depending on the App and its business model some apps will have more or less features. Each App may present each one of these features individually or a combination of them.

Group Creation and Management

One of the most common sought-out features of Sport management apps is the maintenance of a rooster of players. Sub-features include notifications regarding addition, removal or events related to the group.

Communication

Another feature in high demand is a communication platform. It typically assumes one of two forms: either a message chat or a message board. Both versions have advantages and disadvantages with the message chat being more fluid and more flexible and the message board more organised and easier to retain relevant information. Individual communication between game organisation and player might be relevant as well.

Game creation and headcount

This feature consists in defining game characteristics (place, time, minimum and maximum number of players, etc.) and combining a list of names from a pool, gathering their confirmation and confirming the game.

Venue booking

This feature consists in facilitating the booking of a sports venue (football field, tennis court, paddle court, etc.). Comparatively to the other features, it is more complex because it requires sales, logistics and coordination with the venues – and any friction points that may result from the added complexity.

Game payment

Associated with most games there are costs connected to venue renting, material purchase, transportation and others. This feature consists in facilitating money collection from all game participants and possibly direct payment to the venue.

Player evaluation

A feature with competitive purposes which consists in having a set of criteria by which the players from a game are evaluated in order to define best in game, team or regarding a specific action.

Team assortment

A relatively uncommon feature is team assortment. It’s directly derived from the game headcount, but it has extra requirements such as a classification of the available players in order to balance the sorted team. This kind of feature typically requires a database with group player evaluation and all the logistical issues that come with it.

Fetching an extra-player

A more complex feature, it consists in supplying a game with any player that is missing for it to function. As with the previous feature, it can be complex because it not only requires all its characteristics, but it also needs them from any potential candidate to be added to the game as well as logistics regarding availability and confirmation.

Live tracking

A feature which consists in registering situations that occurred during the game that can be followed either during or after the game.

3.2.2 Competitors

This analysis will consider the competitors of the Captain App. For the purposes of this analysis, the competitors of the Captain App will be the Apps which provide any of the features discussed so far and have a visible representation in the Portuguese App market.

Still regarding competition, a sizable portion of the consumers uses a combination of WhatsApp, Doodle or Facebook groups to coordinate group sports. This modality is not considered a competitor because it exists not as an alternative to dedicated platform but in the absence in consumer mind of a dedicated platform. That is, consumers are not expected to opt between WhatsApp and Captain

3.2.2.1 Squadlinker

Figure 1 - Squadlinker logo

Squadlinker is a company launched in 2019 and built around an App which aims to be the “Tinder of Sports”. That is, it aims to bring together players who don’t necessarily know each other to play football games.

In terms of **service** provided, it consists mostly of a *fetching an extra-player* feature where a player books a football field and then sets up a call for players, who have the app installed in the region, to sign-up for the game.

Non-conformities (football fields not booked before game is hosted, players not showing up, etc.) are reported to the company and dealt accordingly – even if that is not very detailed (Annex 1).

When looking at the lifecycle stage, it seems to in the “Proving the Concept” stage. This conclusion is based on the fact that the main focus seems to still be user liquidity acquisition and possibly capital raise.

In terms of **pricing** system, it seems to be following the policy of not charging for service until critical user mass is reached.

In terms of **distribution**, it is available both in Appstore and Playstore.

In terms of **brand status assessment**, Squadlinker has attained some level of notoriety having been published in the Maisfutebol.iol.pt website as well as in Playboy magazine. They place emphasis on their positioning as the *Tinder of Sports*. They have attracted the attention, participation and investment of a famous former Football player, Hélder Postiga.

For the purposes of communication, the brand has performed some trade marketing activities in the FEUP (Faculdade de Engenharia da Universidade do Porto), organized a football tournament, a giveaway contest with tickets for a festival. It has also done an event marketing activity by organising a football game where Hélder Postiga participated.

The website reports that they have the support of *Start-Up Portugal* program, IAPMEI program and the *anje* company incubator.

With regards to their team, they report two founders and CEOs, one Marketing Manager, one Front-end developer, one Back-end developer and two Designers.

3.2.2.2 Chega+

Figure 2 - Chega+ logo

Chega+ is a Brazilian company launched in 2016 and built around an App whose purpose is helping the organisation of football games. The main value proposition is to bring together groups that already play together.

In terms of **service** provided, it has several features: Group Creation and Management, Communication, Game creation and headcount, Player evaluation, Team assortment, Game payment, Live tracking. It is one of the most complete platforms in the market.

When looking at the lifecycle stage, it seems to in the “Platform Maturity” stage. This conclusion is based on the fact that their main focus is the increase of core interactions between platform and users as well as in the monetization of the services.

In terms of **pricing** system, the platform follows a mixed approach:

- **Charging others for financing free platform services** – it charges Netshoes, Centauro and Nike brands for the sale of their products in the App.

- **Charging a subset of platform participants using “premium” services** – it has the paid “sócio jogador” service which removes advertising from the platform, gives the player veto power over evaluations given to him/her, provides a complete set of statistics, allows for performance comparison and gives discounts in purchases at partner stores. It has an annual cost of R$ 119,88 or R$179,88, depending on whether the payment is monthly or yearly.

Chega+ announced the goal of having at least 20% paying subscribers.

In terms of **distribution**, it is available both in Appstore and Playstore.

In terms of **market performance**, the App has registered over 520 000 downloads and has more than 75 000 football groups.

In terms of **brand status assessment**, Chega+ actions have been focused in Brazil where it has some notoriety. However, for the purposes of this analysis, it’s not relevant.

For the purposes of communication, the brand has a well-designed structure of organic content marketing both in Facebook and Instagram platforms balancing entertaining, promotional and educative content. It has organised event marketing activities which are typically football games.

The company is reported to have received on round of investment.

With regards to their team, the core team is composed by the founders, one focused in the technological implementation and the other in the design and communication.

3.2.2.3 Field

Figure 3 - Field logo

Field is a Portuguese company launched in 2018 and built around an App and it claims to be the “sports app for professional amateurs”. However, their central ideal might be slightly misleading.

In terms of **service** provided, it consists of a Venue booking, a Game creation and headcount and a Game payment feature. They apply for fields of different sports, not exclusively football.

When looking at the lifecycle stage, it seems to in the “Proving the Concept” stage. This conclusion is based on the fact that the main focus seems to still be user liquidity acquisition and possibly capital raise.

In terms of **pricing** system, Field adopted the model of **charging only when a transaction occurs on the platform**. That is, every time a venue is booked, and the game is played, upon payment fulfilment there is a service fee to be paid.

In terms of **distribution**, it is available both in Appstore and Playstore and it also has a Web Application. The sport venues to be rented are present in Lisbon, Porto, Guimarães, Braga and Aveiro.

In terms of **brand status assessment**, Field has attained a low level of notoriety having been published in some speciality blogs. They place emphasis on their social media paid strategy.

For the purposes of communication, the brand has invested in an organic content strategy – though not specially developed. It has also invested heavily in paid ads in social media.

3.2.2.4 Aircourts

Figure 4 - Aircourts logo

Aircourts is a Portuguese company launched in 2014 and it claims to be easiest and fastest way to book sports venues in Portugal.

In terms of **service** provided, it consists of a Venue booking and a Game payment feature. They apply for fields of different sports, not exclusively football.

When looking at the lifecycle stage, it seems to in the “Platform Maturity” stage. This conclusion is based on the fact that their main focus is the increase of core interactions between platform and users as well as in the monetization of the services.

In terms of **pricing** system, Aircourts adopted the model of **charging only when a transaction occurs on the platform**. The platform offers a venue management system to the sports venues and charges them a fee for every transaction booked.

In terms of **distribution**, it is available both in Appstore and Playstore and it also has a Web Application. The sport venues to be rented are present all over the country and also in Luanda, Angola.

In terms of **market performance**, the App has registered over 800 venues in Portugal and it has more than 180 000 users.

In terms of **brand status assessment**, Aircourts has a high level of notoriety, having been published in several press forms and even on national television.

For the purposes of communication, the brand has invested in an aggressive salesforce which adds sports venues to their roll. Additionally, they have been strong in regard to offline communication. As far as online goes, they have a moderate organic content policy where they focus mostly in announcing their partners and some occasional Newsjacking.

Aircourts has had an association with the mobility App Uber, having included the “call an uber” button to help players arrive at the location.

Rumours in the industry indicate that Aircourts may add a Game creation and headcount feature in the near future, possibly as response to the Field App building up in the market.

The team of Aircourts is small but composed by McKinsey & Co, Harvard Business School and PwC alumni with a strong business background.

3.2.2.5 Footinho

Figure 5 - Footinho logo

Footinho is a French company launched in 2015 and built around an App whose purpose is helping the organisation of football games. The main value proposition is to bring together groups that already play together.

In terms of **service** provided, it has several features: it consists mostly of a *fetching an extra-player* feature as well as Game creation and headcount and Player evaluation.

When looking at the lifecycle stage, it seems to in the “Building critical mass” stage. This conclusion is based on the fact that their main focus seems to be the acquisition and retention of users.

In terms of **pricing** system, it seems to be following the policy of not charging for service nor there seems to be a plan to start charging.

In terms of **distribution**, it has a Web Application.

In terms of **brand status assessment**, Footinho actions have been focused in France where it has some notoriety. However, for the purposes of this analysis, it’s not relevant.

For the purposes of communication, the brand has mostly erratic presence in social media. It has organised event marketing activities which are typically football games. It has been featured in French press frequently, however.

3.2.3 Consumer

In the sector of tech platforms, the switching cost is typically low, and the customers show high price sensitivity. However, that figure changes a lot when we talk about platforms designed to groups of people such as the ones with group sports: the barriers of adhesion are much higher, but the switching cost also climbs up due to the much higher attrition of moving several people.

First of all, the socio-cultural context already provided a broad picture of the sports paradigm in Portugal: only 36% of the population does sports. This measurement was similar to the one done by the survey performed by Captain (Annexes 18 to 38).

The same survey allowed to confirm the notion that the mainstream group sport in Portugal is football with 68% of the respondents indicating they practice it at least once a week. In second place came the Paddle players featuring 15% of the surveyed people who do sports.

Of the people who play football, 60% do it once a week and 24% do it twice a week.

The pains cited by these consumers are mostly related to player availability and contact, though the existence of spam in the communication channel also seems to be an issue as well as the game scheduling. Most consumers use more than one platform.

As for the platforms used so far for scheduling and organization, 74% of the inquired use WhatsApp, 61% use Facebook with e-mail and Doodle coming further down the chain. This indicates that, none of the competing platforms have managed to establish a foothold on the market.

With regards to what the consumer values the most in the platform, there’s the simplicity of use, followed with communication capacity and a clean user interface.

The population who plays football is overwhelmingly masculine – 98%. Its age range is primarily situated in the 25 to 34 years-old (55,6%) followed by 18 to 24 years-old (31,1%).

Most of the survey responders who play football are based in the Metropolitan Area of Lisbon (48,9%), followed by the centre of Portugal. The responders are either employed (83,3%) or Students (26,7%).

3.3 External Opportunities and Threats

After having analysed the external environment affecting the Captain App, it’s possible to identify the main opportunities and threats in this context:

Table 1 - Opportunities and Threats of Captain

Opportunities	Threats
The main competitor in terms of features are not targeting Portuguese market	Some of the competitors may start adding relevant competing features
The sport mainly played in Portugal is football	It can be difficult to make people start using the App
Once people start using the App, they typically stay	Other players are well financed
The Portuguese market players are focused on venue renting	

The investor activity is growing in Portugal	
Most people use platforms not related to sports management activities	
Group sports market is not expected to shrink anytime soon	
Increase on mobile, internet and social network usage by population	
Competitors have a strong friction point in their platforms: need to book a camp	

4 Internal Analysis

4.1 Captain's history

Captain is a business founded and owned by Manuel Rego, Networks and Communications Engineer trained by Instituto Superior Técnico.

The original idea can be traced back to 2015, a time when Manuel was an engineer working for what was, at the time, Portugal Telecom. It consisted in creating an application that would make it seamless and easy to coordinate a group of people who wanted to do sports together. However, at the time and due to focus on other projects, the idea remained an idea.

It was only in 2017 that the first team started to be recruited in part-time: a back-end engineer to handle server capacity and a front-end engineer for the iOS application. Also, in 2017, Manuel was enrolled in the program *Empreende Já* of the Portuguese government – which offered 6 months of entrepreneurship training as well as 10.000€ in funding.

The project was developed throughout 2018 and it reached the *Minimum Viable Product* (MVP) phase. That is, a product was available with the minimum characteristics to test the market reception to it.

Having distributed Captain to friends and acquaintances who played football, the App was thoroughly tested by over 100 people and improved throughout the first semester of 2019.

At that point, the team has been expanded to acquire better capacities to tackle the market.

4.2 Company Assets

4.2.1 The team

As of June 2019, Captain has a team of 6 people, currently featuring:

- Manuel Rego – Founder, CEO and Android OS developer;
- A back-end developer;
- A front-end developer specialized in iOS;
- A marketing specialist;
- Two designers.

4.2.2 The Brand

Captain has been registered in the *Instituto Nacional de Propriedade Industrial* with the file number 580761.

Captain has no definite brand strategy and, up to July 2019, the brand elements were also improvised.

However, with the designers joining the team, a new set of Brand elements were created.

In terms of brand status assessment, Captain has been essentially non-existing as a brand in the market.

4.2.2.1 Name

The brand name "Captain" was chosen to highlight the importance of group sports for the company since most teams have a Captain. It is also a word that is easy to grasp to most Portuguese population while leaving the door open to an eventual foreign expansion.

4.2.2.2 Logo

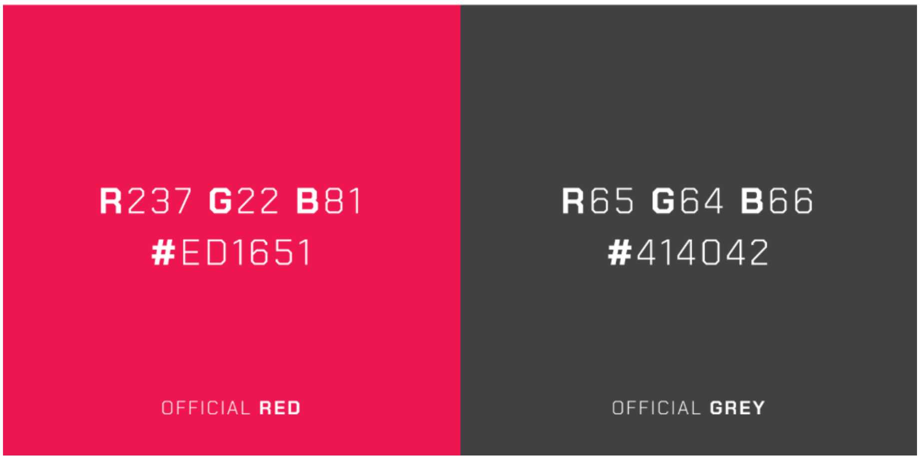
The logotype is the visual identity representing Captain in the app and other materials (such as business cards, media images, etc.).

Figure 6 - Captain brandmark

Figure 7 - Captain logotype

4.2.2.3 Colours

The colours for the Captain brand were chosen to make the brand distinctive of the competitors and support the process of construction of brand equity. At the same time, they were chosen for their flexibility in a range of applications.



4.2.2.4 Typography

The typography of Captain was chosen in order to support information hierarchy in a range of applications. The fonts are:

- Chakra Petch – Titles and Headlines
- Poppins – Text bodies.

4.2.2.5 Slogan

The Slogan chosen for Captain is one that highlights the nature of making group sports easy to do: **Less Talk. More Game.**

Figure 8 - Captain signature

4.2.3 The App

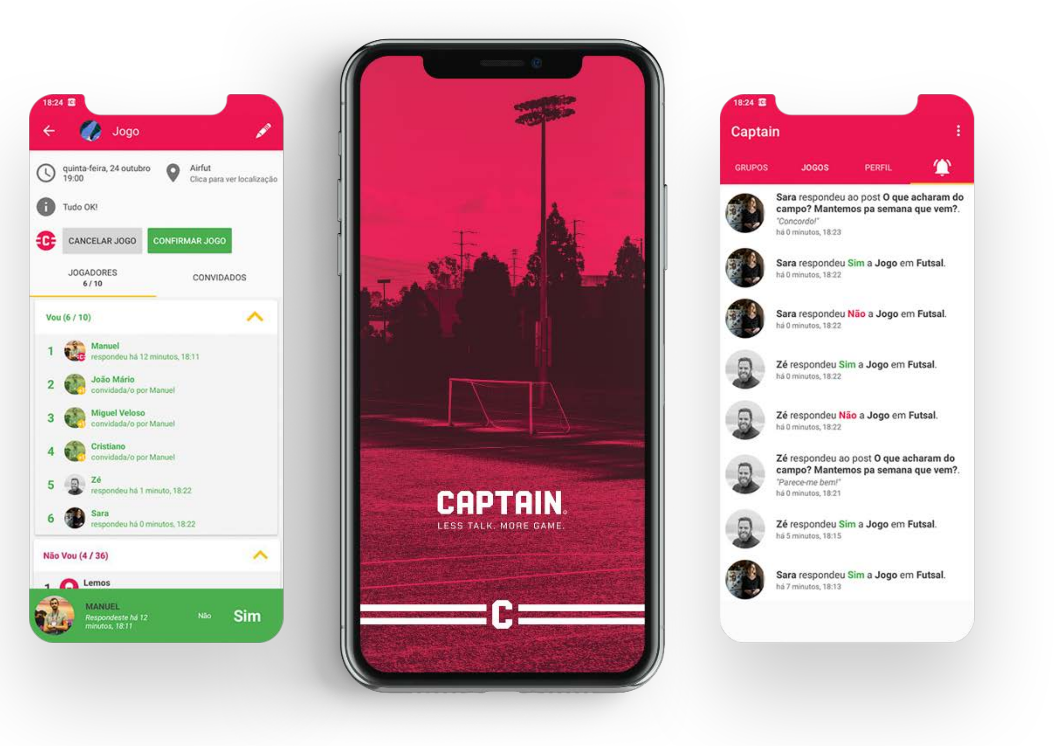


Figure 9 - Captain App

4.2.3.1 Product

In terms of **service** provided, the Captain App allows someone to have a sports group and manage game occurrences from there. It has several features:

Group Creation and Management.

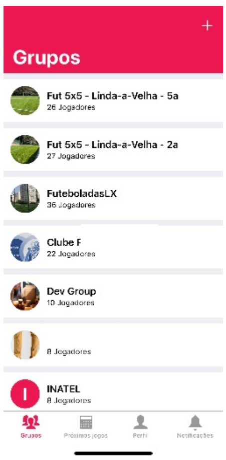


Figure 10 - Captain Group Management

Communication.

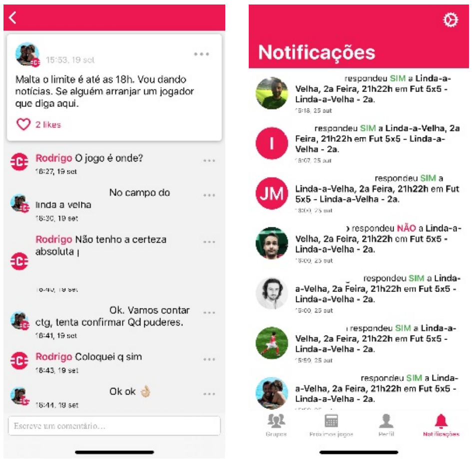


Figure 11 - Captain App Communication

Game creation and headcount.

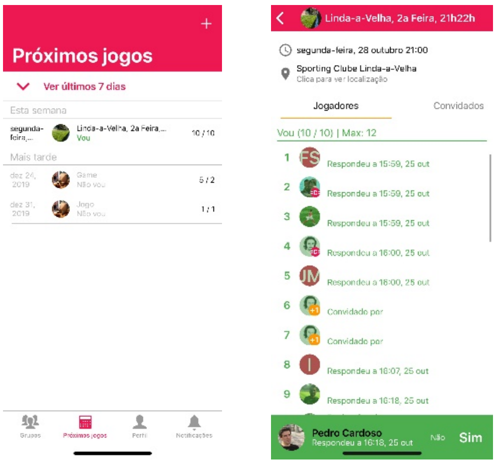


Figure 12 - Captain App Game Creation

Fetching an extra Player.

Figure 13 - Captain App fetching extra player

When looking at the lifecycle stage, it is at the end of “Proving the Concept” stage. This is because the main focus so far has been the fitting the platform to user needs and building some user liquidity.

4.2.3.2 Price

In terms of pricing system, the Captain App follows the policy of not charging for service.

4.2.3.3 Place

In terms of distribution, it is available both in Appstore and Playstore.

4.2.3.4 Promotion

For the purposes of communication, the brand has only performed spontaneous communication with little to no impact whatsoever. It has maintained a website with very simple features.

4.3 Internal Strengths and Weaknesses

After having analysed the internal aspects of the Captain App, it’s possible to identify the main strengths and weaknesses in this analysis:

Table 2 - Strengths and Weaknesses of Captain

Strengths	Weaknesses
IT team with solid experience	Brand is under-developed
New team members with missing skills	No strategy to place the app in the market
Product has been validated by users	User number is very low
Product is ready to start new stage of lifecycle	No employees working full-time
Combination of App features only has one actual competitor currently	Basic website
Gained support from a government agency	The company is built around the App only
A sizable part of the team are IST alumni	Lack of funds for investment
	Lack of a clear business strategy beyond developing an App

5 Literature Review

5.1 Platform Business

Traditional firms have followed a linear model based on the transformation of inputs into outputs. The concept of "value chain" was made popular by Michael Porter in his 1985 best Seller *Competitive Advantage: Creating and Sustaining Superior Performance*.

Porter introduced the notion that a business gains "competitive advantage" by performing primary activities (such as Inbound logistics, operations, outbound logistics, marketing and sales and service) and support activities (such as firm infrastructure, human resource management, technology development and procurement) either more cheaply than its competitors or in an unique way that creates superior customer value and commands a price premium – also known as differentiation.

However, the advent of platform businesses has demonstrated that the traditional management frameworks might not be suitable due to not requiring a physical location, stocking or manufacturing – and thus not fitting the linear model laid out by Michael Porter – and by creating communities that easily cross borders with minimum friction.

5.1.1 Platforms as Business Models

Reillier & Reillier (2017) propose a model for platform businesses based on the core activities of firms serving multisided markets.

They defined as life stages of a platform: Design, Test and Launch, Scale-up and Maturity.

They have also concluded that, to be functional business models, platforms need to:

1. Attract a critical mass of customers and producers.
2. Match the customers and producers.
3. Allow them to connect.
4. Enable them to transact.
5. Optimise the operations and the ecosystem iteratively.

These conclusions are reinforced by the research of Eisenmann, Van Alstyne, & Parker (2008):

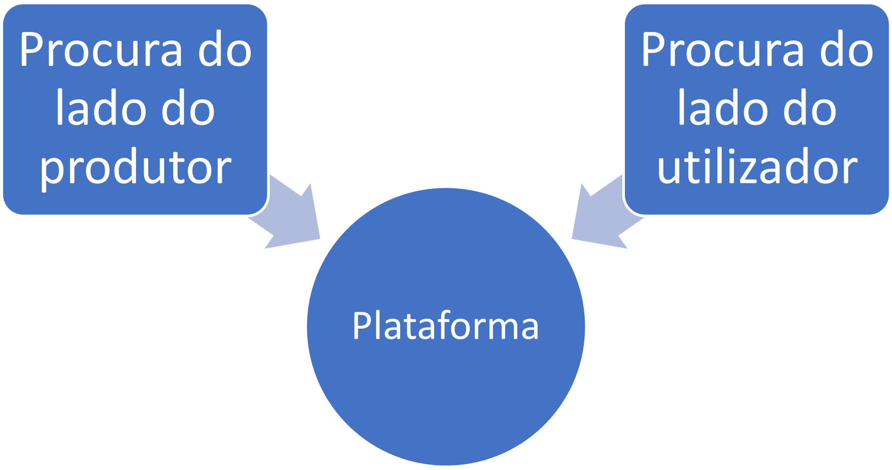


Figure 14 - *Elements of a platform-mediated network* (Eisenmann, Van Alstyne, & Parker, 2008)

5.1.1.1 Pre-launching the Platform

During the period of Pre-launch, the typical priorities are platform design, market sizing and prototyping.

Parker, Van Alstyne, & Choudary (2017) define that, within platform design it's necessary to understand the desired nature of user interaction and transactions and define key performance indicators.

Common decisions according to Eisenmann T. (2008) and Reillier & Reillier (2017) involve deciding the desired level of control from the platform, main flows, whether it's necessary to acquire infrastructure, rules of engagement for users, value distribution and what does the brand stand for and how does it translate into a visual identity.

5.1.1.2 Proving the Concept

In the period of Concept proof everything is built around the development of a Minimum Viable Product (MVP). The priorities become fitting the platform to needs, build user liquidity and raising capital.

Garud, Jain, & Tuertscher (2008) tell us it becomes necessary to adjust the platform in order to remove interaction bottlenecks, review rules and norms to encourage positive interactions and limit negative ones and begin attracting identifiable target communities.

Parker, Van Alstyne, & Choudary (2017) propose that the MVP should perform three functions: pull (be attractive to new users), facilitate (support the value creation by its users) and match (combining users and its functions efficiently).

Common aspects to focus are the optimization of User Experience to remove bottlenecks, implement a payment solution if necessary, upgrade infrastructure to support platform fitting, map key interactions between users and ensure the brand identity is aligned with the platform.

Metrics for this phase can be found in Annex 39.

5.1.1.3 Reaching Critical Mass

Once the business concept is proven, the next level growth stage might take years but it's critical for the platform success. The priorities are now making sure the customer transactions are growing, that the liquidity of users is increasing in balanced and relevant way and that the platform generates trust and loyalty in users.

It's still necessary to continue to clear core interaction bottlenecks and encourage positive interactions but the focus should be on participant acquisition and then retention.

Common aspects to focus, according to Evans & Schmalensee (Failure to Launch: Critical Mass in Platform Businesses, 2010) are the continuous improvement of the user experience to reduce friction, the scale up of IT infrastructure, adjusting governance principles for mass scale, automate conflict resolution, perform community management and consolidate the brand to appeal to mass market audience.

Metrics for this phase can be found in Annex 40.

5.1.1.4 Defending Profitable Growth

Parker, Van Alstyne, & Choudary (2017) and Reillier & Reillier (2017) propose that, when critical mass is reached, the energy required to sustain platform growth is proportionally smaller than the one to launch. The key priorities become Business Growth, profitability, platform power and an emphasis in the brand.

At this stage it's necessary to look at new markets and sustainable growth, maximize core interactions between users and monetize for profitable growth.

Common concerns are the simplification of user experience as more features are added to the platform, comparing the optimisation of payments to generate other revenue streams and consolidate the brand to appeal to new and existing audiences.

Metrics for this phase can be found in Annex 41.

5.1.2 Platform enablers

A platform business model is supported by key enablers across all the stages of its development. Reillier & Reillier (2017) identified these enablers as:

- Strategic Key Enablers:
    - Governance – specifically who is allowed on the platform, what behaviours are rewarded and how are disputes handled as private control is considered to have a faster impact than social control (Evans, Governing Bad Behavior by Users of Multi-Sided Platforms, 2012).

  - Trust – related to the established belief that the platform participants engaging with each other are perceived as reliable, credible and honest.
  - Brand – brand building for platforms tends to be a bit different than for other business models because much of the experience is directly influenced by other platform participants.
- Other Key Enablers:
  - IT Infrastructure – referring to the systems and software required to power the platform business.
  - User Experience – the user experience is made of customer journeys and touchpoints with the platform but, unlike linear businesses which have control on the user experience end-to-end, a big part of the user experience is delivered by the participants themselves.

5.1.3 Strengths and Weaknesses of Platforms Business Models

Platform Business models have their own set of strengths and weaknesses, especially when compared with traditional business models.

A comparative analysis of business models was done by Hagiu & Wright (2014) and can be summarized in the following table.

Table 3 - Economic Strengths and Weaknesses of business models adapted from (Hagiu & Wright, 2014)

	Platform	Retailer/Reseller	Input-Output / Manufacturing Business
Connects several groups of customers	+	+/-	-
Market discovery	+	+/-	-
Control of value chain	-	+	+
Control of customer experience	+/-	+	+
Supports long tail inventory	+	-	-
Potential for Hypergrowth	+	+/-	-
Management Complexity	+	+/-	-

5.1.4 Platform Pricing

One of the fields where companies often battle is the pricing. Most traditional businesses use a combination of cost-plus, value-base and competition benchmarked pricing approaches (Lendrevie, Lévy, Dionísio, & Rodrigues, 2015). This pricing strategy process can be quite complicated for traditional business to apply and yet often too simple to work with platform businesses.

While platform businesses deal with all the above, they also deal with unique features such as the ones identified by Reillier & Reillier (2017):

- The creation of value by customers for customers when using the platform, due to network effects.
- Pricing on one side of the platform often impacts the other side of the platform due to an effect named *cross-elasticity of demand across the platform*.
- A critical mass of customers may be required to make the platform valuable to other customers.
- Pricing in platforms truly shapes the behaviours of platform participants and it needs to be set to enhance the overall value proposition.

The challenge then becomes figuring out how to support rapid user growth while avoiding price *friction*, that is finding the best possible outcome between charging for services (without risking never reaching critical mass) and offering core platform services for free (and running the risk of not generating sufficient revenues to finance the platform itself) (Caillaud & Jullien, 2003).

A range of possible pricing models and combinations that can have different effects have been identified by Parker, Van Alstyne, & Choudary (2017) and Reillier & Reillier (2017):

- **Not charging for services –** the most effective method at growing active users in a platform but also one that is frequently at odds with monetizing customers' participation. Most platforms decide they try to reach a critical mass first and monetize later.
- **Not charging temporarily for services (trial period) –** Another traditional method of attracting users with minimal friction while monetizing afterwards is the simple "free trial" model.
- **Charging others for financing free platform services –** It is possible to monetize a platform by opening it to another side (such as an advertiser) rather than to charge existing platform participants.
- **Charging a subset of platform participants using "premium" services –** Another way to minimize friction is to only charge a small set of customers for advanced features while offering basic access for free. This model is, however, highly dependent on the balance between free and premium features.
- **Charging only when a transaction occurs on the platform –** Transaction fee models have been used to encourage participants to join the platform as they are only charged when they receive some sort of significant value from the platform.
- **Charing a membership fee irrespective of transactions on the platform –** where platforms seek reliable participants who will conduct a high volume of

interactions, they may charge joining or membership fees. This helps user liquidity as there is an incentive to use it as frequently as possible.

- **Charging a listing fee –** In some cases, platforms decide to charge for a listing of a service. Such fee is very common, and it generates revenue and a friction that can be used as filter in order to enhance the quality of the available listing.
- **Charging for several different things** – The above-mentioned pricing models are not mutually exclusive, and many mature platforms combine several pricing levers to achieve their objectives.

5.2 Branding

A brand can be considered the augmentation that the consumer perceives as bringing relevant, unique and sustained added value when compared to its competitors (Kotler, Keller, Mairead, Goodman, & Hansen, 2016).

This added value is referred as brand equity. Brand equity plays an important role in intangible consumption companies because it increases the customer trust in the *invisible* purchase. This is done by establishing an emotional connection with the consumer sparking feelings of closeness, affection and trust (Berry, 2000).

5.2.1 Digital Brands

Digital Branding is simply defined by the creation and management of brands using digital technologies (Kotler, Keller, Mairead, Goodman, & Hansen, 2016). That happens through design, content, technology platform, functionality and navigation – keeping in mind that the digital technology, through diverse touchpoints, is an application of the central idea (Wheeler, 2013).

A major difference from traditional branding is that the consistent and repetitive communication of a brand's position does not work anymore. It became all about the central idea, its expressions and applications (Kotler, Kartajaya, & Setiawan, Marketing 4.0, 2017).

The level of brand engagement can be influenced by the different types of characteristics associated to the brand itself (Keller & Swaminathan, 2019). The characteristics themselves are:

- **Brand Characteristics**: Certain types of brands have higher engagement, especially those with a more symbolic positioning and those with unique or differentiating attributes or associations.
- **Message characteristics**: Advertising by the brand, content created, or content curated and shared, sponsored blogs or news featuring the brand can impact brand engagement.
- **Medium characteristics**: The size of the audience and the strength of ties between the consumer and the audience can also impact the engagement of the brand message. The co-location of brands with other brand names

on the same medium or within the same message can also impact the perception of a given brand.

- **Consumer characteristics**: Several consumer characteristics have also been shown to drive brand engagement, including prior loyalty and identity goals, such as the consumers' desire to express themselves or to manage others' impressions of them.

Digital brand engagement is delivered through three types of digital channels: paid, owned and earned channels.

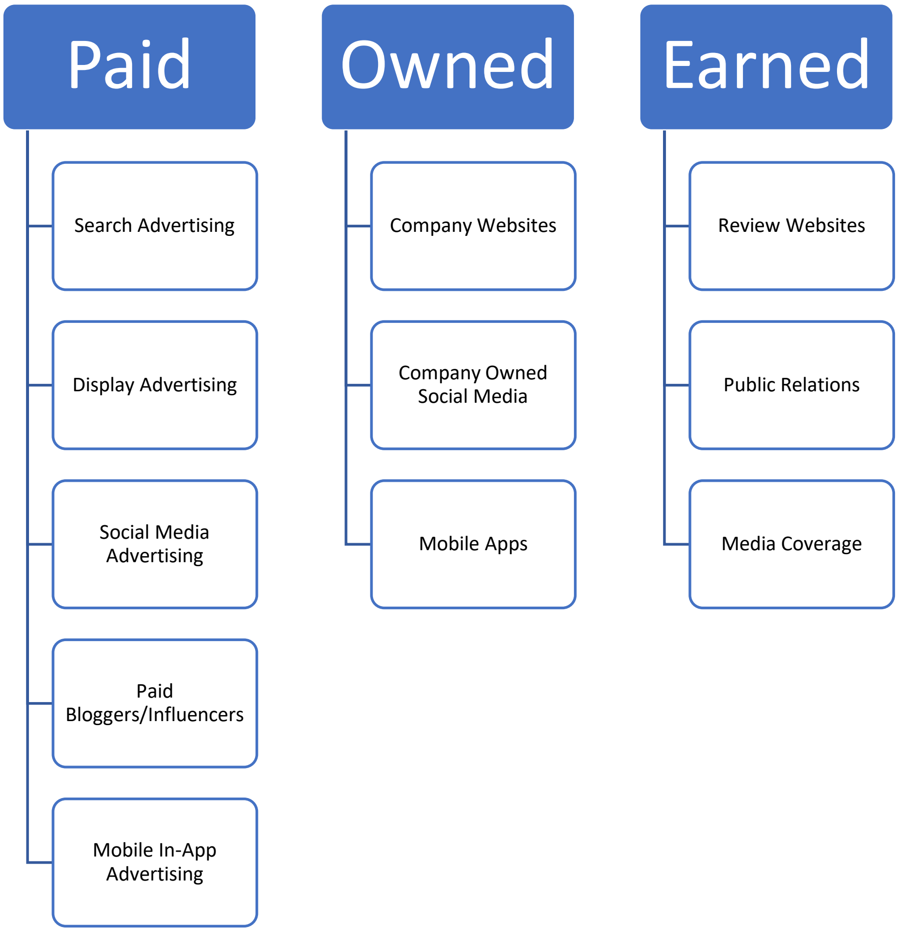


Figure 15 - Overview of Digital Channels (Keller & Swaminathan, 2019)

5.2.2 A Community approach to Branding

In the early 2000s, Muniz & O'Guinn (2001) proposed an approach to brand management based on the social perspective and which set the basis for the later development of tribal marketing.

While the relational marketing further constituted value as something co-created in a dialogue between marketer and consumer, the community approach added meaning found in the social interaction *among* dedicated brand consumers to the theories of how brand value can be created.

This theory asserts that the brand-consumer exchange is modified by the interactions between consumers who continue the dialogue long after the marketer believes the discussion is over.

The social benefits experienced by consumers in brand communities add significantly to brand loyalty but they also grant them a degree of autonomy which empowers them to *collectively* reject marketing actions (Heding, Knudtzen, & Bjerre, 2016).

The quantity and importance of these groups have exploded due to the impact of Web 2.0 and Social Media – along with behaviours such as “liking”, “commenting”, “sharing”, “repining”, “snapping”, “retweeting”, “friending”, “reviewing” and “blogging”.

The opportunities then become clear: there is a very clear possibility of moving investment from paid media (the traditional paid advertising on a variety of media) to earned media (the free media through editorial and social media). However, social media is not built for the good of commercial agents and therefore there needs to be a behaviour adjusted to the situation. Further along we will discuss a few strategies of non-interruptive marketing.

5.3 The Digital Customer

5.3.1 Segmentation in Digital businesses

Segmentation is a very well-established procedure within the marketing management (Kotler, Keller, Mairead, Goodman, & Hansen, 2016) and each segment consists on a group of customers who share a similar set of needs and wants.

Segmentation is, for consumer markets, built around the clustering of sub-variables from a set of major variables: geographic variables, demographic variables, behavioural variables and psychographic variables.

The last decade saw the rise of data processing algorithms, huge databases (Verhoef & Bijmolt, 2019) and the formation of digital tribes – “A group needs only two things to be a tribe: a shared interest and a way to communicate.” (Godin, Tribes: We Need You to Lead Us, 2008)).

This has opened possibilities for hyper-segmentation – the creation of profiles so segmented that the communication can reach a level where the segments are almost addressed as individuals (Halligan, 2012) – the representations of these hyper-segmented profiles are named *Personas*. This becomes a huge opportunity in terms of tailoring the ideal customer experience and creating better engagement.

Personas are semi-fictional representations of the ideal customer based on market research and real data. They help understanding the customers (and prospective customers) better: their challenges, their goals and their demographic traits. In turn, this makes it easier to tailor content to the specific needs, behaviours, and concerns of different types of consumers (Hubspot, 2019).

Buyer personas are created through market research, surveys, and interviews.

The usage of personas becomes especially useful because it allows for such a level of granulated targeting that it makes the content and its communication a seamless experience – thus avoiding the hazards of interruption and serving something that the consumer very likely wants and boosting levels of engagement.

5.3.2 Customer Journey

The consumer of digital products typically has a higher control of the information and the communication than the marketing managers (Kotler, Keller, Mairead, Goodman, & Hansen, 2016) (Kannan & Hongshuang, 2017). Throughout the last decades, new models were designed to translate the new journey taken by the consumer towards the purchase (Lemon & Verhoef, 2016).

These new models take into consideration that "pushing" marketing toward consumers at each stage of the funnel process to influence their behaviour is no longer effective. They consider that the decision-making process is a more circular journey, with four primary phases representing potential battlegrounds where marketers can win or lose: initial consideration; active evaluation, or the process of researching potential purchases; closure, when consumers buy brands; and post-purchase, when consumers experience them (Court, Elzinga, Mulder, & Vetvik, 2009).

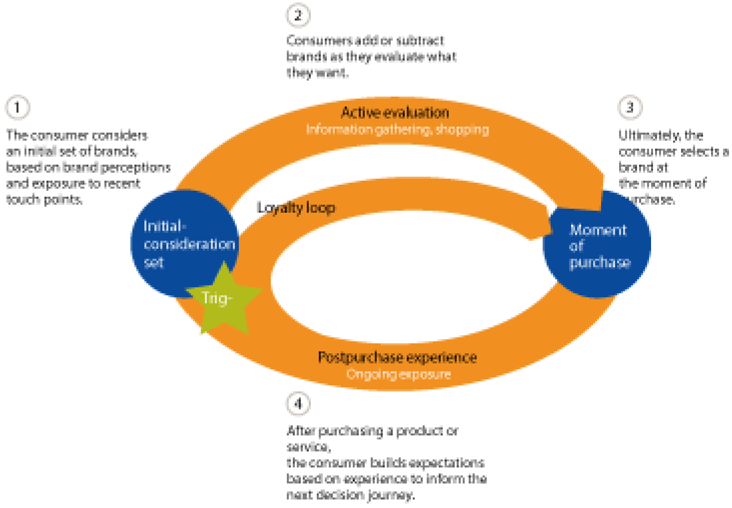


Figure 16 - Consumer Journey (Court, Elzinga, Mulder, & Vetvik, 2009)

Knowing how to engage consumers effectively may depend on the length of the consumer's journey with the brand. Consumer journeys may encompass interactions with multiple firms and can be often extended in time and initiate in distant places, with lagged effects on consumers' decision making with respect to specific products and brands. (Hamilton & Price, 2019).

Several authors such as Edelman (2010), Kotler, Keller, Mairead, Goodman, & Hansen (2016) and Court, Elzinga, Mulder, & Vetvik (2009) consider two aspects with regards to the consumer journey:

First, that marketers should target consumers in the specific stages of the consumer journey (Lemon & Verhoef, 2016). Traditionally, the effort has been placed in the consumer during the decision stage, disregarding the rest of the process.

Second, the focus should be placed on *owned media* – the channels the brand controls such as its website, blog or platform – and *earned media* – customer-created channels where brands earn the exposure – as opposed to *paid media*. There should be also effort put into *supportive spend* which is the resourcing of staff and technology to create and manage content which feeds the community.

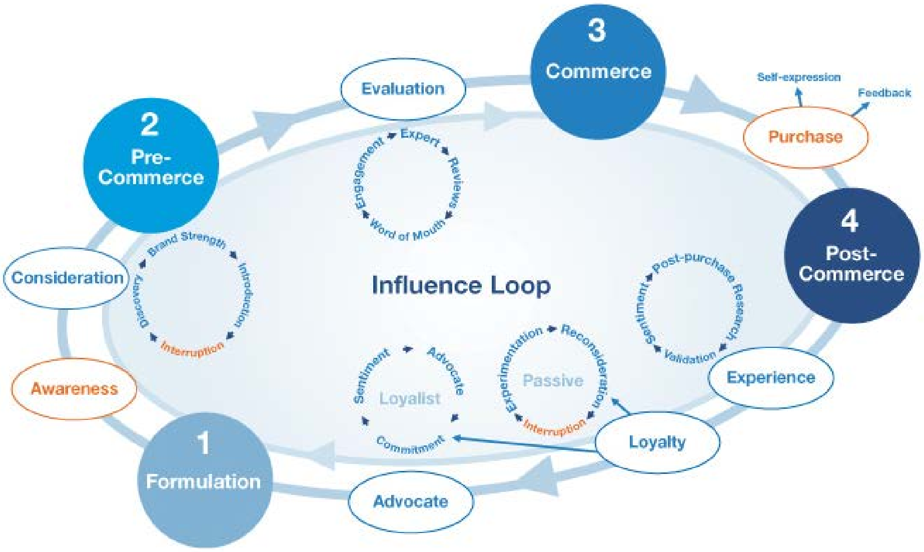


Figure 17 –Digital consumer journey (Solis, 2013)

Building on the model of Court, Elzinga, Mulder, & Vetvik (2009), Brian Solis (2013) proposes further modifications. It expands the traditional methodologies stated in the funnel but considers that every step is unique in contributing factors for how consumers discover, analyse, choose and, perhaps more importantly, share.

The key aspect of that model is how every stage will feed into a discoverable online repository of shared experiences that influence all those who embark upon a similar journey. The focus should, naturally, be on the positive experiences to boost preference and increase loyalty and advocacy.

5.3.3 Customer Experience

In the last decade, customer experience has taken over relational marketing and its concept of customer relationship management (CRM).

The interest in the "customer experience" was triggered by the limitations of the use of a CRM approach, particularly the focusing on the following points: the product and its tangible characteristics, quality improvement, sales increase through promotional strategies and the reward of customer loyalty.

The principles of experiential marketing assume that companies have evolved from a status of a producer of goods and services to the role of the "producer of experiences". In this perspective, the memorability of the consumption experience is a key element of success that is linked to consumer loyalty and positive word of mouth. (Batat, 2019)

Other authors such as O'Sullivan & Spangler (1998) propose that every experience should consider the following aspects: Customer Involvement (physical, mental, emotional, social and spiritual), Customer's co-participation in the product's offer, Importance of the product or service's symbolic value, Product or Service's multifunctionality and the Centrality of Experience in the consumption.

5.3.4 The Impact of Reviews in Digital Conversion

Reviews have been shown to have a growing and cumulative impact through several stages of the digital consumer. While the obvious point impact is the decision stage of the buyer journey, reviews also provide vital customer feedback and nurture brand loyalty.

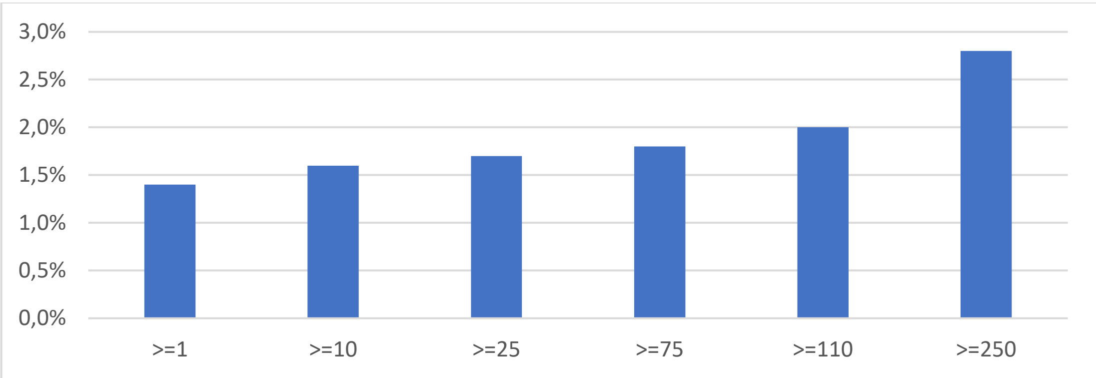


Figure 18 - Correlation between reviews and conversion rate (Chaffey & Smith, 2015)

Additionally, reviews behave as regular content which means that their potential for Search Engine Optimization is just as big as the number of reviews and the website where they are placed upon.

Minnema, Bijmolt, Gensler, & Wiesel (2016) found that overly positive review valence induces more purchases for new buyers and less expensive products. They also imply that the existence of online reviews has an impact in product return decisions should expectations not be met.

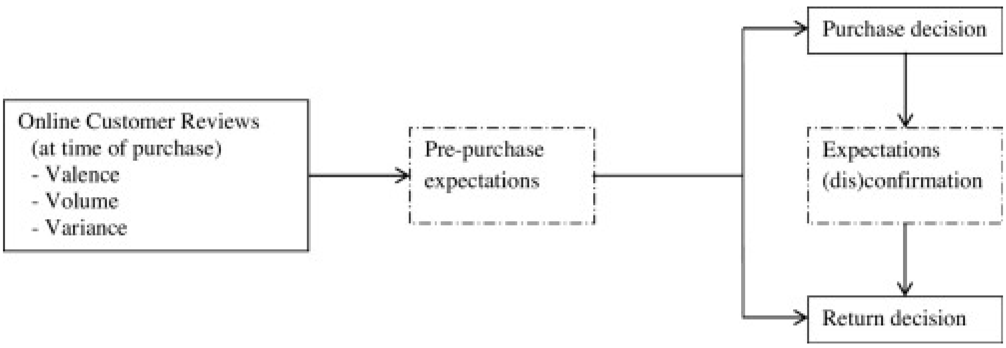


Figure 19 - Online Customer Review impact process (Minnema, Bijmolt, Gensler, & Wiesel, 2016)

5.4 Non-Interruptive Marketing

The traditional tactic of *push marketing* is outdated (Chaffey & Smith, 2015). Marketing brands towards consumers no longer just accept whatever is pushed into them through interruptive ads.

A first approach to the situation was the concept of Permission Marketing (Godin, Permission Marketing, 1999). It concluded that one should earn the right to push the sale and that there should be explicit or implicit permission from the consumer for it to happen.

At the time of its conception, it was mostly designed for e-mail marketing and, in a way, it was dependent on traditional marketing techniques in order to get the said *permission* (Krishnamurthy, 2000) before the concept could function on its own.

However, the rise of Search Engines and Social Networks caused – even if not exclusively – a change in the brand paradigm which aligned the concept of permission marketing with the construction of reputation through customer experience and the fight for attention through engagement.

Further changes have been noticed to be: transition from the focus on product to the focus on experience, movement from unique selling points to customer engagement points, establishing dialogues instead of shouting at consumers, moving from building an image to establishing a reputation, the understanding of the need to explore collaborations with other companies and consumers to improve consumer experience and increasing demand of real-time response (Kotler, Keller, Mairead, Goodman, & Hansen, 2016).

5.4.1 Content Marketing

Content marketing is a strategic marketing approach focused on creating and distributing valuable, relevant, and consistent content to attract and retain a clearly defined audience — and, ultimately, to drive profitable customer action.

(Content Marketing Institute, 2019)

Some authors such as Kotler, Kartajaya, & Setiawan (Marketing 4.0, 2017) also consider that Content Marketing is a type of Brand Journalism which develops stronger bonds between consumer and brand. They believe it is the future of publicity in the digital age.

A proposal by Pulizzi & Barrett (2009) for the definition of digital content marketing is “the creation and distribution of educational and/or compelling content in multiple formats to attract and/or retain customers”.

There are some ambiguities as to the nature of content, and the definition of content marketing. A good starting point for what digital content can be is the static content forming web pages, as well as dynamic rich media content, such as videos, podcasts, user-generated content and interactive product selectors (Chaffey & Smith, 2015). As a matter of fact, Baer (2012) suggests: "all companies now find themselves in two industries: the business they are actually in, and the publishing business".

The key objectives which have been identified by Rose & Pulizzi (2011) for Content Marketing are: brand awareness or reinforcement, lead conversion and nurturing, customer conversion, customer service, customer upsell and to generate passionate subscribers.

With regards to the relevance of content, there are suggestions by Peppers & Rodgers (2011) of elements that boost it: shared values (with the consumer), interdependence (mutual value in the relationship), quality communication and non-opportunistic value. Overall, the Content should be designed for the specific Buyer Persona in its specific position of the Buyer's Journey (Perricone, 2019).

On the topic of the purpose for content, it can be narrowed down (Perricone, 2019) to the following points: inform, entertain and connect.

The process of Content Marketing Creation and Processing has been discussed by several authors such as Kotler, Kartajaya, & Setiawan (Marketing 4.0, 2017) and Perricone (2019) and can be described as:

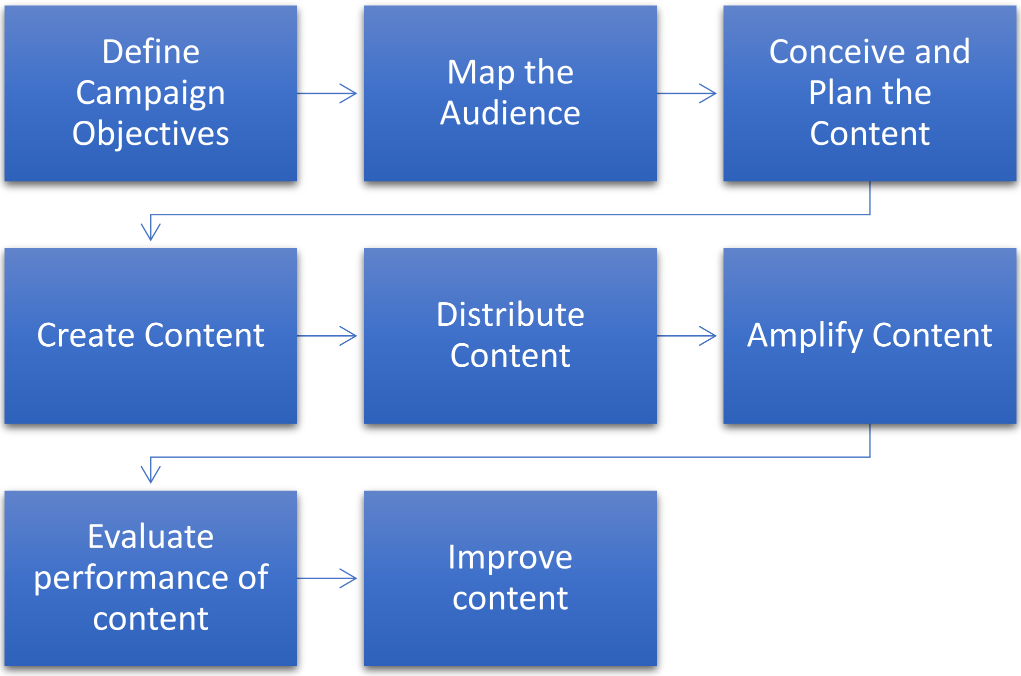


Figure 20 - General Process for Content Marketing (Kotler, Kartajaya, & Setiawan, Marketing 4.0, 2017)

Content marketing is distributed through both digital and non-digital channels: owned, paid and earned.

The metrics to analyse content depend very much on the type of content and its context but typical metrics can be considered: Page views, Organic Traffic, Bounce Rate, Conversion Rates, Engagement Rates and Audience Growth. (Perricone, 2019)

5.4.2 Co-creation and collaborative marketing

The concept of co-creation was described as a joint initiative through which providers and recipients create value together by Prahalad & Ramaswamy (2004). This definition emphasizes the importance of the internet and online platforms in the construction of the relationship between customers and firms.

The idea of co-creation has been a relatively new conception in the services marketing domains (Batat, 2019). Consumers have been more integrated in the process of designing products and services and therefore the innovations have become more consumer oriented (Gielens & Steenkamp, 2019).

Involving consumers in the co-creation of supply and consumption experiences is not an end in itself. A firm would engage in this process if the participation of the consumer is considered as value.

The value produced through a co-creative process can be achieved through the implementation of the DART (Dialog, Access, Risk-Benefits and Transparency) model developed in 2004 by Prahalad & Ramaswamy (2004):

1. **Dialog** – Dialog must centre around issues of interest to both—the consumer and the firm and must have clearly defined rules of engagement.
2. **Access –** In order for the dialogue to be productive firms need to facilitate access to data and information.
3. **Risk-Benefit** – For the decisions to be functional, there should be a properly clear assessment by the consumer of the risk-benefits of a course of action and decision
4. **Transparency** – For the dialogue to be meaningful there should be transparency of decisions and information.

Co-creation can be harnessed through collaborative marketing. This means, actively consider customers as partners and actively engage them in the creation of the offer – transforming the co-creation process into a business model.

These exchanges can be performed through platforms such as social media and other technologies which create a base for the exchange between the firm and the customer.

Customers interested in the collaborative process can be involved in all the stages of product development: production and proposal of ideas, validation of products and prototypes and communication and promotion.

The ownership of the project by the consumer is suitable to generate loyalty and advocacy towards the project itself.

5.4.3 Brand Culture emphasis and storytelling

The general desire of customers to live experiences with the brands that are charged with meaning has been causing a shift from the focus in branded content to Brand Culture (Batat, 2019).

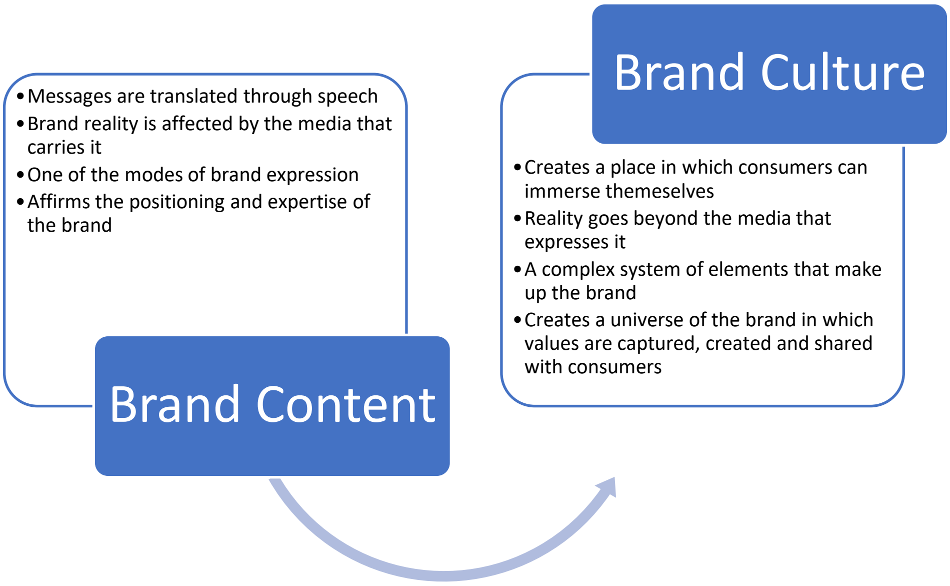


Figure 21 - Evolution from Brand Content to Brand Culture (Batat, 2019)

Brand culture is becoming a central element in building a strong brand since it co-constructed by injecting cultural meanings embedded within different consumption experiences.

To do so, it's necessary to identify mechanisms behind brand culture in a community and the characteristics of these cultural elements to design suitable and meaningful customer experiences.

The development and implementation of brand culture can be supported by the activity of Story Telling. The idea behind story telling is to influence the consumer through his/her feelings by using solid expressive associations that the story delivers.

The process can be defined as it follows:

1. Definition of brand identity and values;
2. Definition of the relationship with the customers and shared values;
3. Construction of the brand story and myth;
4. Translation, personification and incarnation of the brand story.

5.4.4 Tools of Non-Interruptive Marketing

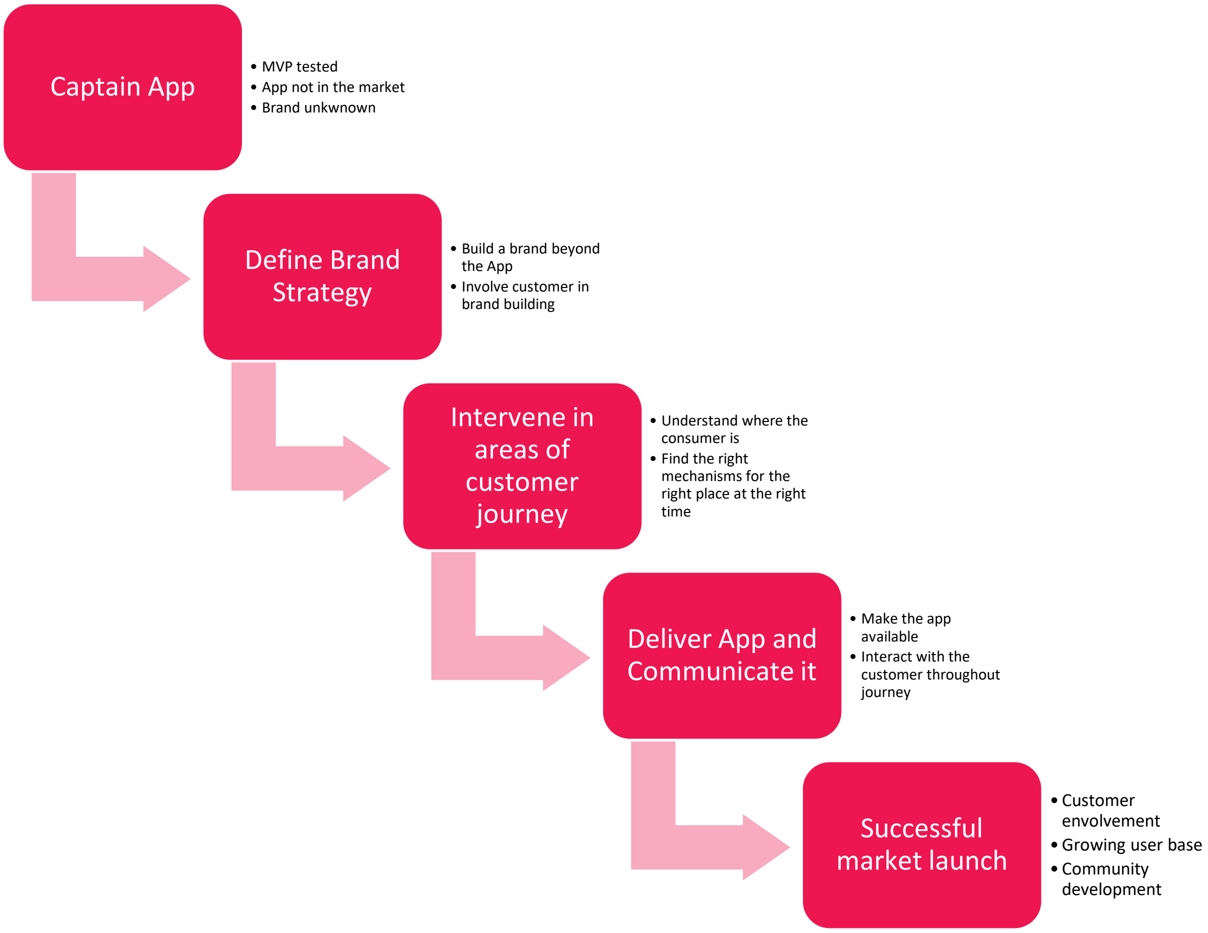
Having defined a strategy for non-interruptive marketing is essential for it to work but it requires a set of tools to leverage that strategy (Chaffey & Smith, 2015).

These tools become essential for what is referred as Zero Moment of Truth (ZMOT) (Google, 2011), an online moment that happens in real-time, under complete control by the consumer and is a multi-way conversation. The ZMOT is triggered by online searches, talks with friends/family, online store comparisons, websites, product reviews or simply content following.

Many of the tools that trigger the ZMOT can be:

- **Owned Media:**
  - Website;
  - Mobile platform;
  - Appstore;
- **Social Networks:**
  - Facebook;
  - Instagram;
  - LinkedIn;
  - Twitter;
- **Search Tools:**
  - Google Search Engine;
  - Google Places;
  - Google Product Search;
  - Youtube;
  - Bing;
- **Social Streaming:**
  - Youtube;
  - Facebook;
  - Instagram;
  - Spotify;
  - iTunes;
  - Vimeo;
- **Knowledge:**
  - Wikipedia;
  - Quora;
  - LinkedIn;
  - Article Websites;
- **Blogging:**
  - Company Blog;
  - Company Forum;
  - Facebook;
  - LinkedIn;
- **Customer Service:**
  - Own support;
  - Facebook;
  - Twitter;
  - Appstore.

5.5 Conceptual Framework



6 Strategic Directives

After having analysed the external and internal context, identified the strongest competitors, acknowledged the sector's critical success factors and also after having documented what does the consumer most value when selecting an App for organising sports activities, the following strategic directives were concluded:

Table 4 - Strategic Directives

	Opportunities	**Threats**
Strengths	• Position the product as the first of its kind in the market • Market the product first to football players in Lisbon District	• Develop a brand strategy • Establish a versatile feature development plan
Weaknesses	• Involve consumers in product Development • Develop a multi-channel strategy • Stay away from sports venue booking	• Develop Awareness stage strategies • Develop Word-of-Mouth strategies

7 Marketing Strategy

7.1 Brand Strategy

In this sub-chapter, we will propose the positioning strategy for the brand Captain and how it will interact with the market in order aiming to improve its brand equity towards the stakeholders.

7.1.1 Captain: a brand

A common issue plaguing tech companies, start-ups and others, is that their brand is pegged to the platform itself in an almost inseparable way. The typical consequence is that, if the company wants to launch an alternative business line, it requires the creation of a new brand – Uber and Uber Eats, TripAdvisor and The Fork or Twitter and Periscope.

A more efficient (and effective) way to generate brand equity is to place the efforts around a central idea of the company of which the platform is one of the services.

As such, the strategy adopted will avoid the speech of "*Captain is an App that…*" and instead adopt the central idea that **Captain is a brand that helps people do group sports**.

With this positioning, we intend to:

- Tackle the customer pain that are the difficulties in organising group sports activities;
- Re-enforce the simplicity and the ease as part of the customer experience;
- Position Captain as the *brand-to-go* when you plan to organise a group sports activity.

7.1.2 Brand Values

Brand values drive the brand actions and affect how the business acts in every sense. They are the compass of the company actions. As such, the brand values of Captain are the following:

- Customer-centrism – all the interactions of the brand are designed to involve the customer as much as possible;
- Simplicity – all the interactions of the brand will take the simplest, straightest path towards the goal;
- Security – the brand will always put an emphasis in security and privacy of the stakeholders.

7.1.3 Brand Personality

Consumers express themselves through consumption of brands and ascribe personality traits to them. A brand with a strong personality effectively speaks to the consumer and is an important driver of the emotional bonding between brand and consumer.

As such, it's necessary to identify the personality traits to be communicated and built into the brand behaviour.

In the specific case of Captain, the choice is to establish the brand as a *leader by example*. It should be seen as that **person who cares a little bit more than everyone else** about the success of the team and makes an effort to make sure the things are well done in order to achieve success in all the dimensions possible.

7.1.4 Brand Behaviours

The practical application of the brand personality comes in the form of brand behaviour, which is the concrete actions in every interaction. Captain's brand behaviour is the following:

- **Sincerity** – the brand is very straightforward and honest about what happens, whether it's good or bad;
- **Proximity** – the brand has a down-to-earth approach and uses informal vocabulary as a materialization of the desired relationship with the stakeholders;
- **Wholesome cheerfulness** – the brand won't take itself too seriously nor its interactions with people in general; always communicating with good humour;
- ***Woke*** **–** Captain has a sense of wokeness and sees sports as a platform where people with different opinions can find a common ground.

7.1.5 Brand Stakeholders

Brand Stakeholders are all the entities who, in one way or another, are impacted by the brand Captain. The current list of stakeholders is:

7.2 Marketing Strategy for the Captain App

Having the strategic aspects of the brand considered, it's necessary to define the marketing plan for the launch of the Captain App in the market – the transition between the stages of Proving the Concept and trying to build Critical Mass – that is, the point where the network becomes self-sustainable.

7.2.1 Critical Success Factors of the App Marketing Strategy

The identification of the critical success factors of the sector is fundamental to help determining the where the business should keep its focus in order to create greater advantages towards its competitors.

For this type of intermediary digital business to be successful it needs to focus on the following aspects:

Customer value – Logically, the potential customers already use a competing platform (or a set of other platforms not designed for the purpose) to the Captain App in order to organise their games. Due to the attrition and resistance to change that affects large groups, the customer value needs to be very evident in order to make them move.

Adaptability – In the highly dynamic environment of the digital platforms, it's necessary to be able to detect, develop and implement change as fast as possible – and, if possible, even drive the change.

Customer experience – Customer experience is the key factor in any digital platform. It applies throughout the whole customer journey and it has a strong impact on customer loyalty and advocacy – that is, it doesn't just retain customers, it helps expand the network.

Flexibility – The platform needs to deliver the said customer experience when one is not sure what kind of device it will be consumed on. There's an almost infinite number of combinations of screen size, orientation, hardware spec, operating system (OS) and carrier network.

Analytics embedding - Mobile provides an opportunity to capture and analyse the user interactions. These insights allow to segment users more effectively, understand their behaviours and preferences, and then develop marketing actions.

7.2.2 Objectives

The Objectives are the short-term financial and non-financial guidelines for the Marketing Strategy.

- Financial Objectives
  - Maintain the Customer Acquisition Cost under the 0,01€;
- Customer Objectives
  - Have a *weekly active user* growth of 900%;
  - Having 80% of the new users as active;
  - Reaching 15% of reviews per download;
  - Maintain an average Appstore/Play store rating above 4.25;
- Corporate Objectives
  - To be accepted in an accelerator program;
  - Receive an investment proposal.

7.2.3 Segmentation

As identified in the objectives, there are different targets which need to be reached with the marketing policy. As such, it's necessary to segment the market according to specific criteria in order to better design the marketing policies.

Table 5 - Consumer Segmentation

Geographic	Region (NUTS II classification)	AM Lisboa, AM Porto, Algarve, Alentejo, Centro, Norte, Açores, Madeira
Demographic	Age	[0-13], [14-18], [19-24], [25-34], [35-44], [45-54], [55-64], [65+]
	Gender	Male, Female
	Benefits	Communication, Entertainment, Information, Comparison, Online Marketplace

	Usage status	Non-user, ex-users, potential users, first-time users, regular users
	Customer Journey stage	Awareness, Consideration, Evaluation, Download, Experience, Loyalty, Advocacy
	Frequency of Usage	Heavy users, Medium users, Light Users
Psychographic	Lifestyle	Culture oriented, Outdoor oriented, Sports oriented
	Activities	Play football, play handball, play basketball, play rugby, play paddle, play tennis, play volleyball, play squash

7.2.4 Targeting

The segmentation allowed the definition of two types of targets: people who are not yet users of the App and can become customers and people who are already users of the App and can become promoters.

The segments were narrowed down based on age groups, higher population density (when relevant) and other characteristics.

Their characteristics are the following:

Table 6 - Target #1, football players in Lisbon

Geographic	Region (NUTS II classification)	AM Lisboa
Demographic	Age	[19-24], [25-34], [35-44]
	Gender	Male
	Benefits	Communication
	Usage status	Non-user
	Customer Journey stage	Awareness, Consideration
	Frequency of Usage	-
Psychographic	Lifestyle	Outdoor oriented, Sports oriented
	Activities	Play football

Table 7 - Target #2, Captain App users

Geographic	Region (NUTS II classification)	-
Demographic	Age	-
	Gender	Male

	Benefits	Communication, Entertainment, Information,
	Usage status	regular users
	Customer Journey stage	Loyalty, Advocacy
	Frequency of Usage	Heavy users
Psychographic	Lifestyle	Sports oriented
	Activities	-

7.2.5 Positioning

The positioning strategy involves the design of the market offering and image in order to occupy a distinctive place in the minds of the target markets. This requires the similarities and differences between products to be defined and communicated (Kotler, Keller, Mairead, Goodman, & Hansen, 2016). Specifically, it requires the definition of a frame of reference based on target markets and competition and identifying the ideal points-of-parity (associations that the product must possess to be considered part of the category) and points-of-difference (associations unique to the product that the consumer will not have towards the competitors).

Captain App's belongs to the category of Communication Apps. It's competitive frame of reference is to facilitate the organisation of group sports activities.

The points of parity can be divided in two types: Category and Competitive. The first are essential for the consumer to see the product as legitimate, the second are associations designed to negate competitors' points-of-difference.

Table 8 - Points-of-parity

Category points-of-parity	Competitive points-of-parity
Fluid and fast communication	Ease to use
Group messages	Ease to contact people
	Creation of groups
	Possibility to confirm participation

Table 9 - Points-of-difference

Points-of-difference
Simple process
Support the scheduling of the event
Only relevant communications
Real-time information of participation
Manage the game process

Based on this, the positioning statement for the Captain App is the following:

To group sports players, the Captain App is a Communication App that allows you to organise your activities by making the process simple, efficient and by bringing together all the features you need in one platform.

7.2.6 Strategy Implementation

7.2.6.1 Product

The core of the product to be marketed to the public is the one exposed in the internal analysis. As such, the product strategy in the short-medium term is based in two aspects: adjusting to customer feedback and the implementation of a co-creation and collaborative marketing program.

Customer Feedback

Customer feedback is information provided by clients about whether they are satisfied or dissatisfied with the product. The immediate utility of this is naturally the improvement of the service itself, the measurement of satisfaction, the valorisation of customer opinion and the overall consequence of creating a good customer experience.

Customer feedback will be presented in two types of channels:

- Public:
  - Appstore and Playstore reviews;
  - Facebook page comments and reviews;
  - Instagram comments;
  - LinkedIn comments;
  - Twitter comments.
- Private:
  - E-mail;
  - Facebook messenger;
  - Twitter direct message;
  - Instagram message;
  - WhatsApp message.

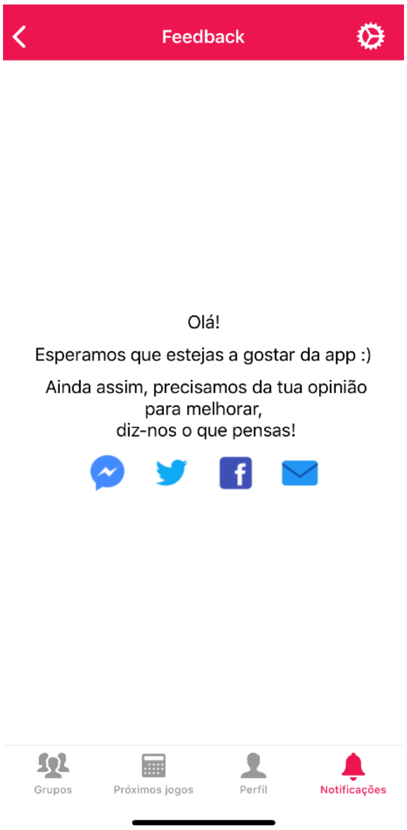


Figure 22 - Captain App feedback screen

In both cases, there will be an appropriate protocol to reply to customers in a way that is coherent with the brand strategy. Additionally, a system will be implemented where the provided feedback is processed automatically and, depending on whether it is a feature suggestion or a functionality correction, converted into the adequate type of issue to be included in the programmer cue and therefore, if pertinent, released in the upcoming App build.

Collaborative Marketing program

As discussed in the literature review, the collaborative marketing consists in the integration of consumers in the product design.

The program in question will be aimed at Target #2, doing a crossover with the communication strategy for that target group whose strategic functioning will be discussed further ahead.

For the purposes of product strategy, the relevant part is related to collaboration. This collaboration consists on having the consumers getting involved in the design of new features.

This happens through two mechanisms:

- Active collaboration where, on a regularly scheduled manner (e.g. monthly), a program is launched where consumers will pitch ideas for new features, vote on the best alternatives, test and validate the new features and accompany the process of development and implementation;

- Passive collaboration where the consumers will give their opinion on the steps of the other mechanism.

Customers who collaborate will receive rewards in parallel with their involvement.

7.2.6.2 Price

The price strategy for this phase will remain stable: not charging for service. Once critical mass has been reached other pricing alternatives will be considered, in particular:

Charging a subset of platform participants using "premium" services – which will imply the development of the subset of services that will be "premium";

Charging only when a transaction occurs on the platform – which will imply developing transaction features such as the feature of fetching a player external to the game/group, for example, to cover for someone missing in a game.

7.2.6.3 Place

As identified in the business internal analysis, the Captain App is available both in the Apple Appstore and the Google Play Store.

Its position and visibility in both stores are maximized through techniques of App Store Optimization (ASO). These will consist of:

- Optimization of App name, title and URL with relevant key words;
- App rating and reviews generation and handling;
- Deep linking within the App;
- Indexing the App in Google search engine results pages;
- Optimizing Click Through Rate.

Additionally, there will be investment in Apple Store Ads in order to place the App at the top of the search for specific key words.

The metrics for App Store Optimisation will be: Ranking, Impressions, Shares, Engagement (reviews/ratings) and Downloads.

7.2.6.4 Promotion

The Captain App is being marketed in two different ways to two different targets:

- Target #1, football players in Lisbon
- Target #2, Captain App users

For this reason, the App will keep integrated communication strategies, media strategies and creative strategies individually for the Target #1 and Target #2.

Captain is building its business through a bootstrapping approach (launching a business with little or no outside cash or other support). The immediate consequence is that it does not have the capacity to use any of the most expensive communication tools to reach mass market.

7.2.6.4.1 Communication Strategy for Target #1

The communication strategy for the Target #1 will be based in the following objectives:

- Promote the product trial;
- Stimulate the download;
- Generate conversions;
- Generate leads.

The positioning that the communication should transmit is that: **Captain App is the App that makes it easy for people to do group sports**.

7.2.6.4.1.1 Press and Internet releases

The press release will increase the overall visibility of the Captain app and distribute information about it to journalists and news outlets. Additionally, being present in multiple online publications will also have a positive impact in the internet structure and Search Engine Optimisation.

The press release will be targeted at sports journals, technology publications, mainstream media and blogs & speciality publications.

7.2.6.4.1.2 Digital Advertising

Advertising will be accomplished through digital channels: Facebook & Instagram Ads, Google Ads and Appstore Ads. Facebook & Instagram and the Google Ads will direct the consumers to a Landing Page designed specifically for the purpose while the Appstore Ad will prompt to the download page.

Facebook & Instagram Ads will feature both Feed Ads and Story Ads.

The Ad targets are based on a lookalike audience to the MVP users of Captain constrained in the location of district of Lisbon and the chosen age range. They are Pay per Click (PPC) based on the amount of people who follow down to the landing page.

Figure 23 - Instagram Story Ad

The Google Ads are distributed to the Targeted profile around the usage of the following keywords: "*captain*, *schedule football games*, *schedule games*, *organise group sports*, *organise football games*, *group sports*, *football team*, *schedule group sports*, *Aircourts*, *fieldapp*, *Chega+*, *Squadlinker*".

The Appstore Ads use the same process than the Google Ads.

7.2.6.4.1.3 Offline Communication

The offline advertising will happen through the dispersion of Posters in key football fields and Flyers within locker rooms of a broader target of football fields.

These materials will include the value proposition, highlight the benefits and include a trackable QR code directing towards the landing page.

Figure 24 - Captain Poster + Flyer

7.2.6.4.1.4 Website and Landing Page

A new website has been created, designed and is ready to be deployed. The website was designed in terms of content following Content Marketing guidelines and by the Designer team in graphic terms.

Additionally, to effectively carry the consumers through the consumer journey, a Landing Page was also created. This landing page will also allow to accurately measure the effectiveness of the Advertising Campaigns (both digital and offline).

The website will be installed in: https://captain.pt

The landing page in: https://captain.pt/app

7.2.6.4.1.5 Digital Organic Content Strategy

As observed in the Literary Review, in order to achieve consistent results in the long term, it is necessary to implement a sustainable Organic Content Strategy. This means a Content Strategy that people look up to, what to interact and engage with and share.

The channels chosen for the content distribution are:

- Facebook;
- Instagram;
- Twitter;
- LinkedIn.

The types of posts will be Promotional (relative to Captain), Informative and Curated (content from external credible sources). The posts will be group by cluster depending on the channel.

Table 10 - Organic Content Strategy

Type of Post	Facebook	Instagram	Twitter	LinkedIn
Informative	Newsjacking Company News		Newsjacking	Industry News How-tos and Tutorials
Promotional	Behind the scenes	Repost de User-Generated Content Behind the scenes	Newsjacking	Company News Behind the scenes Blog Posts and Articles
Curated	Blog Posts and Articles			Blog Posts and Articles How-tos and Tutorials

7.2.6.4.1.6 Event Organisation

Some elements of Target #1 will be going through the consideration stage and, in order to engage with them and give them insight to the solution of Captain App, some activities of event marketing will be designed.

These activities will imply games or tournaments (football and other sports) involving groups (university student association, company personnel groups, company departments).

The strategy will imply the use of Captain App to manage the games during these activities in order to trigger the consideration of the App as a suitable solution for sports group management.

7.2.6.4.2 Communication Strategy for Target #2

Target #2 consists of Captain App users and the challenge here is to work them through community marketing so that they assume the roles of initiators, influencers and prescribers with the people around them.

The objectives of this strategy are:

- Sharing experiences;
- Mobilizing;
- Generate engagement;
- Get people to know the App.

The positioning that the communication should transmit is that: **Captain App is a Sports organisation App built by its users**.

However, the benefits go further along the communication through viral branding and Word-of-Mouth to expectations of crowdsourcing and boosting loyalty.

Overall, the people involved in a community will dedicate time and effort to development of the brand which means they might become *brand missionaries*.

The platform used to sustain the community will be **Facebook** since it has been designed to associate communities to brands.

The members of the community will be recruited from the active users of Captain through an in-App message.

In order to foster interaction between community members, community responsibilities will be delegated in its elements.

There will be an activity calendar which will be mostly regular to promote the creation of habits and rituals. The activities will be designed to foster intra-community member interaction and not necessarily brand promotion.

These activities can be:

- Activities related to the new App releases – including competitions about the new features.

- Events destined to build the Captain Community;

Additionally, the community will have a set of rules to manage the flow of interactions. The role of the brand should mostly facilitator with careful and discrete manner. This means letting the consumers be co-creators of the brand.

8 Action Plan

Framework	Action	Activities	Schedule
Product Policy	Development of a system to receive and apply customer feedback	• Create a protocol to receive feedback • Develop a system to automatically process feedback	• October 2019 • February 2020
	Develop a Collaborative Marketing Program	• Prepare a calendar for the development of features involving users	• November 2019
Place Policy	Implement App Store Optimisation processes	• Optimise App name, title and URL • Establish deep linking within the App • Index the App in Google Search engine result pages	• September 2019
Promotion Policy	Reach Media and Press	• Build a list of adequate media contacts • Build a list of influencers • Build a list of non-media stakeholders • Develop a Press Release for each one of them	• October 2019
	Launch Digital Ads	• Prepare Ad briefing • Develop Ad creativity and design • Launch Ads	• September 2019 • October 2019 • November 2019
	Implement Offline Communication	• Develop Poster and Flyer Briefing • Develop respective creativity and design • Produce Posters and Flyers • Distribute them in Sports venues	• September 2019 • October 2019 • October 2019 • November 2019
	Launch Website and Landing Page	• Develop content and content briefing • Design Website and Landing Page	• September 2019 • September 2019

		• Web develop Website and Landing Page	• October 2019
	Implement Organic Content Strategy	• Initiate the calendar of publications in social media	• December 2019
	Organise Events	• Investigate possible partners • Develop Event framework • Deploy Event	• December 2019 • February 2019 • March 2019
	Launch the Captain App Community	• Build Community guidelines • Prepare calendar for community oversight • Invite Captain users	• October 2019 • November 2019 • December 2019

8.1 Monitoring and Control

In order to properly assess the effectiveness of the marketing plan, the following metrics should be tracked and followed:

- **Product Metrics**:
    - Growth rate of active users;
    - Growth rate of interactions in the App;
    - New/marginal user feedback;
    - User retention;
    - Liquidity failures (e.g. number of users who are not active or do not participate in games);
    - Time spent in the App;
    - Reviews per customer;
    - Ratio of positive to negative reviews;
    - % of issues successfully resolved;
    - Response rate and time;
- **Place Metrics**:
    - Appstore and Playstore Impressions;
    - Downloads per week;
    - Conversion rates;
    - Appstore and Playstore ranking;
- **Communication metrics**:
    - Press and Internet Releases:
        - Opening;
        - Publishing to open;
    - Digital Advertising:
        - Social Media Link Clicks;
        - Social Media Impressions;
        - Social Media Reach;
        - Social Media Cost-per-Click;
        - Google Ads Link Clicks;
        - Google Ads Impressions;
        - Key-word-based link click;
        - Google Ads Cost-per-Click;
    - Offline Communication:
        - QR code conversions;
    - Website and Landing Page:
        - Page views;
        - Traffic origin;
        - Link clicks;
        - Conversions;
    - Digital Organic Content Strategy:
        - Impressions;
        - Engagement;
        - Link Clicks;
        - Likes, Comments, Shares;
        - Referrals;

- Event organisation:
  - Participation;
  - App retention rate post-event;
- Community building:
  - Amount of user-generated content;
  - Active to inactive members ratio;
  - Engagement.

9 Conclusion

Having validated the MVP of the Captain App, Captain already had the basis to perform a launch a successful App in the market. However, the company lacked a brand structure and a plan to effectively market the App. It was, therefore, necessary to define a strategy to build the brand and to make the App available to the main consumer.

The brand strategy was built around the intended position of the Captain brand and how it was desired that it would be perceived so that the following actions could be shaped in alignment with it.

With this in mind, Captain aims to build its user base in order to reach critical mass and, to do that, it relies on the development of the Awareness and Consideration stages of the consumer journey as well as the Loyalty and Advocacy ones.

For the first two, a combination of digital and traditional techniques were put together in order to make both types of touchpoints support each other mutually through the development of paid, owned and earned channels.

The segment targeted refers to Football Players in the area of Lisbon according to the Captain's survey on the topic as well as the conclusions extracted from external research.

With regards to the Loyalty and Advocacy stages, Captain aims to nurture and develop a community that is involved in the development of features and processes of the brand's central idea: to make it easy for people to do sports.

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Annexes

External Analysis

1. Economic Projections of Banco de Portugal

	Pesos 2018	BE outubro 2019 (Contas nacionais base 2016)					BE junho 2019 (Contas nacionais base 2011)		
		2017	2018	2019 (p)	2019 S1	2019 S2 (p)	2017	2018	2019 (p)
Produto interno bruto	100,0	3,5	2,4	2,0	2,0	1,9	2,8	2,1	1,7
Consumo privado	64,8	2,1	3,1	2,3	2,3	2,4	2,3	2,5	2,6
Consumo público	17,0	0,2	0,9	0,5	0,5	0,5	0,2	0,8	0,5
Formação bruta de capital fixo	17,6	11,5	5,8	7,2	9,5	5,0	9,2	4,4	8,7
Procura interna	99,9	3,3	3,3	2,9	3,5	2,4	3,0	2,8	3,5
Exportações	43,5	8,4	3,8	2,3	2,3	2,3	7,8	3,6	4,5
Importações	43,4	8,1	5,8	4,6	5,8	3,4	8,1	4,9	8,0
Contributo para o crescimento do PIB, líquido de importações (em pp) (a)									
Procura interna		1,6	1,7	1,6	1,7	1,5	1,3	1,3	1,3
Exportações		1,9	0,8	0,4	0,3	0,4	1,5	0,8	0,4
Emprego (b)		3,3	2,3	0,9			3,3	2,3	1,3
Taxa de desemprego		8,9	7,0	6,4			8,9	7,0	6,3
Balança corrente e de capital (% PIB)		2,1	1,4	0,5			1,4	0,4	0,1
Balança de bens e serviços (% PIB)		1,5	0,8	-0,7			1,8	1,0	-0,5
Índice harmonizado de preços no consumidor		1,6	1,2	0,4			1,6	1,2	0,9

Fontes: Banco de Portugal e INE. | Notas: (p) – projetado, p.p. – pontos percentuais. Para cada agregado apresenta-se a projeção correspondente ao valor mais provável condicional ao conjunto de hipóteses consideradas. (a) Os agregados da procura em termos líquidos de importações são obtidos deduzindo uma estimativa das importações necessárias para satisfazer cada componente. O cálculo dos conteúdos importados foi feito com base em informação relativa ao ano de 2015. Para mais informações, ver a Caixa "Atualização dos conteúdos importados da procura global para a economia portuguesa" do *Boletim Económico* de março de 2019. (b) Emprego total em número de indivíduos de acordo com o conceito de Contas Nacionais.

2. Description of Entrepreneurship programs in Portugal

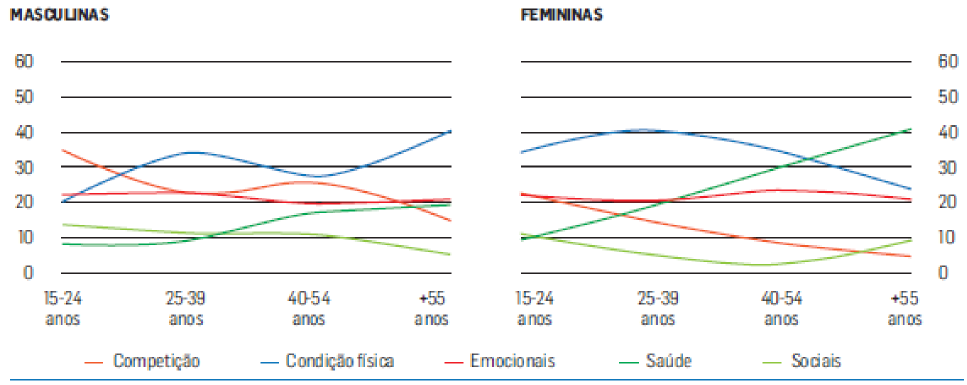
Startup Voucher Apoio destinado ao desenvolvimento de projetos empreendedores na fase da ideia, que apoia a fase de projeto. Consiste na atribuição de diversas ferramentas técnicas e financeiras, que incluem um subsídio mensal de cerca de700 euros, destinadas a viabilizar a criação de novas empresas inovadoras por jovens empreendedores.

Programa Momentum Apoio destinado a recém-graduados e finalistas do Ensino Superior que tenham beneficiado de bolsas de ação social durante o curso e que, no final dos estudos, querem desenvolver uma ideia de negócio, através da candidatura a um conjunto de apoios que viabilizem o seu projeto. Este programa promove a igualdade e a inclusão, garantindo que nenhum jovem deverá deixar de desenvolver as suas ideias de negócio por falta de condições financeiras.

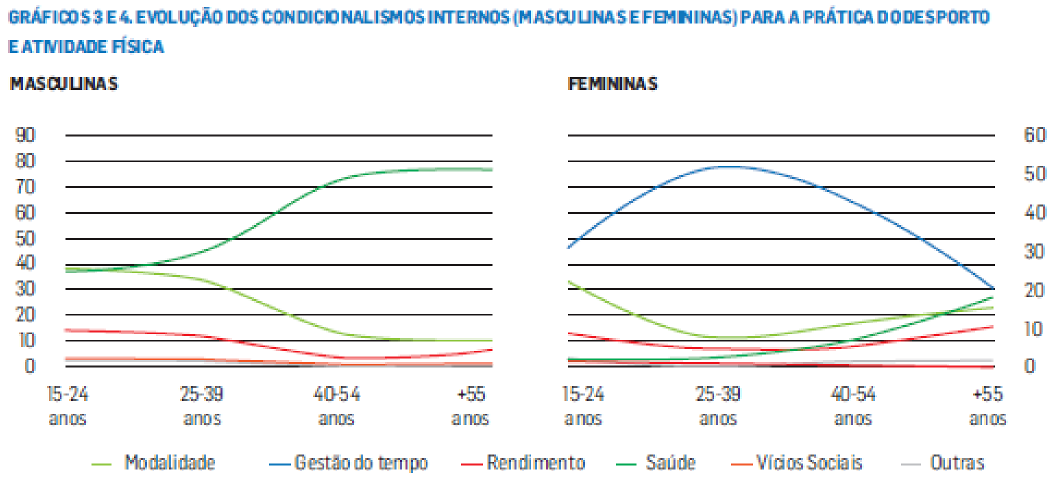
Vale Incubação Apoio a empresas com menos de um ano na área do empreendedorismo, através da contratação de serviços de incubação prestados por incubadoras certificadas. Os apoios incluem: serviços de gestão, serviços de marketing, assessoria e apoio jurídico, apoio à digitalização e proteção da propriedade intelectual, e apoio a candidaturas a concursos de empreendedorismo e inovação.

Empreende Já Pretende promover uma cultura empreendedora centrada na criatividade e na inovação através do apoio ao desenvolvimento de projetos que visem a constituição de empresas ou de entidades da economia social;

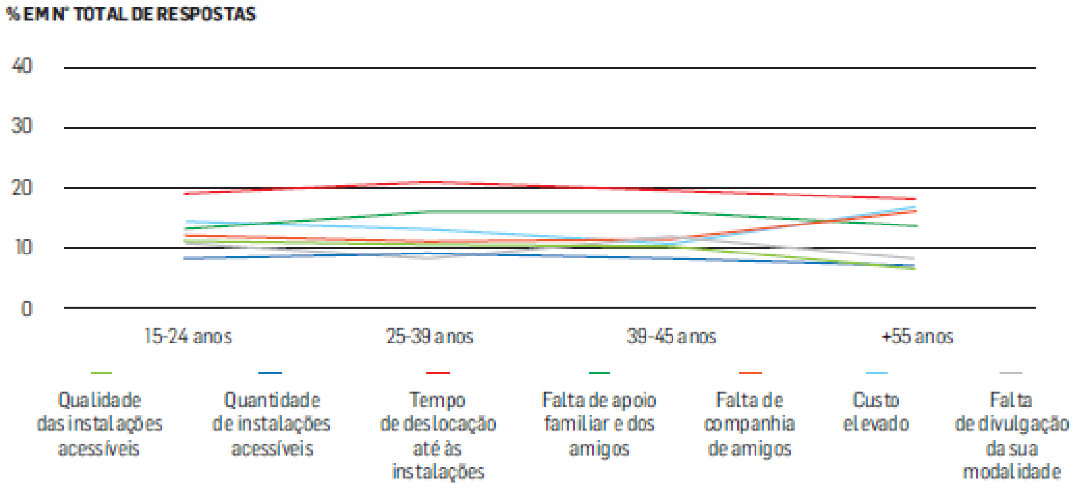
3. Motivations for sports practice in Portugal



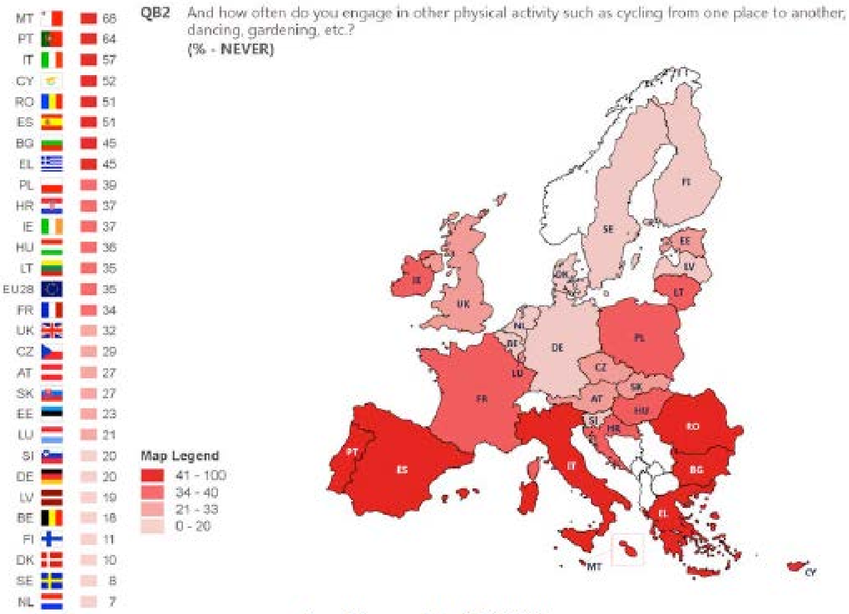
4. Limitations to sports practice in Portugal



5. External Limitations to sports Practice in Portugal

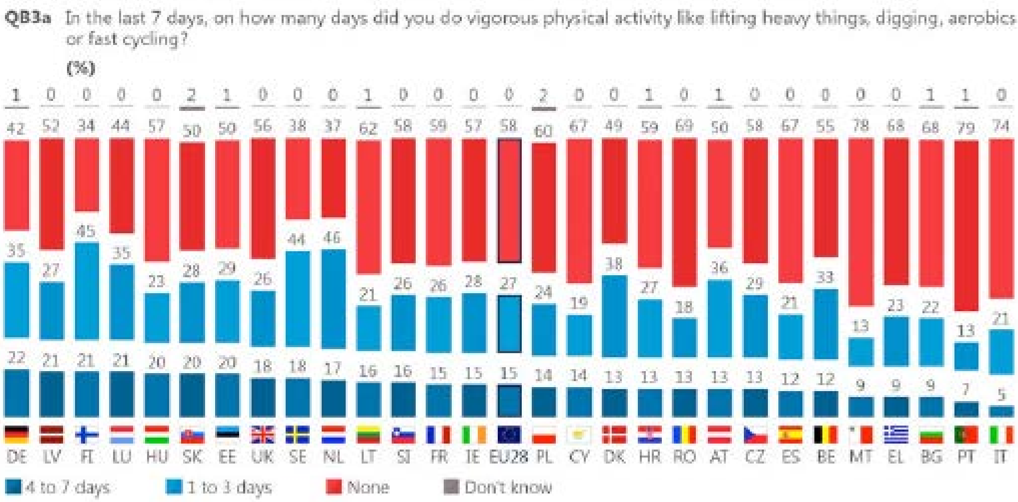


6. Eurobarometer European distribution of sport activity



Base: All respondents (N=28,031)

7. Eurobarometer frequency of vigorous sport activity in europe



Base: All respondents (N=28,031)

8. Lisbon City Hall Study about Sports

Em Portugal, o acesso ao desporto é um direito fundamental, consagrado na Constituição da República Portuguesa. O conteúdo dos documentos legais, que orientam a política nacional reflete as grandes preocupações existentes no que concerne à relevância da atividade física e desporto e sobretudo na perspetiva de melhoria da qualidade de vida.

Em 1990 foi publicada a primeira Lei de Bases do Desporto com revisões em 1996, 2004 e 2007, cujo objeto tem sido a definição das bases das políticas de desenvolvimento da atividade física e do desporto em Portugal. Neste diploma estão descritos os princípios orientadores do sistema desportivo nacional, nomeadamente os princípios da universalidade e da igualdade, sendo ainda referido que "incumbe ao Estado, às Regiões Autónomas e às autarquias locais, a promoção e a generalização da atividade física, enquanto instrumento essencial para a melhoria da condição física, da qualidade de vida e da saúde dos cidadãos" (artigo 6.º).

Em Portugal, o acesso dos diversos segmentos da população às práticas desportivas informais e de lazer ativo tem vindo gradualmente a crescer, embora mantendo índices de participação ainda longe dos desejáveis. De acordo com os resultados da última sondagem *Eurobarómetro Desporto e Atividade Física*[1], 64 % dos portugueses nunca praticam exercício ou fazem desporto, 20% fazem-no com alguma regularidade, ao passo que 8% o fazem raramente. Apenas 8% dos portugueses referiu prática regular (pelo menos 5 vezes por semana). Estes indicadores confirmam os resultados do estudo realizado em Portugal. Em todos os grupos etários da população, a atividade sedentária é superior a 60% e as taxas das atividades realizadas com intensidade moderada e vigorosa são inferiores a 6,1 %[2].

No distrito de Lisboa, o tempo de registo dos jovens, das pessoas adultas e idosas de ambos os sexos é ocupado sobretudo por atividades de natureza sedentária (67,5% em mulheres; 67,4% em homens). Para homens e mulheres de todos os grupos etários, o tempo gasto em atividades realizadas com uma intensidade moderada e vigorosa é inferior a 6,7% (3,6% em mulheres; 5,3% em homens), valores um pouco acima da média nacional.

"Uma vez que a atividade física de intensidade moderada e vigorosa representa, aproximadamente, 4,5% do tempo de registo total da população adulta e em homens idosos (que variou entre os 823 e os 872 minutos), é possível perceber que continuam a ser cumpridas as recomendações mínimas de 30 minutos de atividade física diária."[3]

Ainda assim, continuam a não existir dados sobre o concelho de Lisboa, razão pela qual o município encomendou um estudo[4] à Faculdade de Motricidade Humana da Universidade de Lisboa, que tem como objetivo a avaliação da atividade e aptidão física da população residente em Lisboa, tendo em vista a conceção e implementação de estratégias de promoção de estilos de vida mais ativos e, consequentemente, da saúde e capacidade funcional. A avaliação encontra-se concluída somente para as crianças do 1º ciclo (7 aos 10 anos) e embora os dados ainda não tenham sido devidamente analisados evidencia-se uma diminuição dos níveis de atividade física contrariando as recomendações da Organização Mundial de Saúde.

No sentido de melhor compreender e descrever a prática desportiva dos lisboetas, a Câmara Municipal de Lisboa encomendou outro estudo que procurou identificar as motivações e condicionantes individuais e do meio envolvente que, na perceção de treinadores e dirigentes, levam os cidadãos a aderir ou a abandonar a prática desportiva.

1. European Commission, Directorate-General for Education and Culture, Special Eurobarometer/412. Sport and physical activity. REPORT, March 2014.

2. Estudo realizado pelo Observatório Nacional da Actividades Física e do Desporto, entre 2006 e 2009, abrangendo a avaliação de 6.299 portugueses de 10 ou mais anos de idade com funcionamento físico independente, de ambos os sexos, residentes nos 18 distritos das 5 regiões de Portugal Continental (NUTS II). Instituto Português do Desporto e Juventude. *Livro Verde da Atividade Física*, 2011.

3. idem

4. Estudo (a decorrer) realizado pela Faculdade de Motricidade Humana da Universidade de Lisboa, abrangendo a avaliação de 1.700 pessoas residentes em Lisboa a partir dos 6 anos de ambos os sexos selecionados aleatoriamente a partir da fonte de dados Censos com funcionamento físico independente. Os dados apresentados, resultam do relatório preliminar que teve por base a avaliação de 91 crianças até 15 de maio de 2017.

9. Registered Sports Practitioners in Lisbon

	PRATICANTES ATÉ ESCALÃO JÚNIOR	PRATICANTES ESCALÃO JÚNIOR	PRATICANTES SÉNIORES	PRATICANTES VETERANOS	TOTAL PRATICANTES
DISTRITO DE LISBOA	48.792	9.887	29.678	13.747	102.104

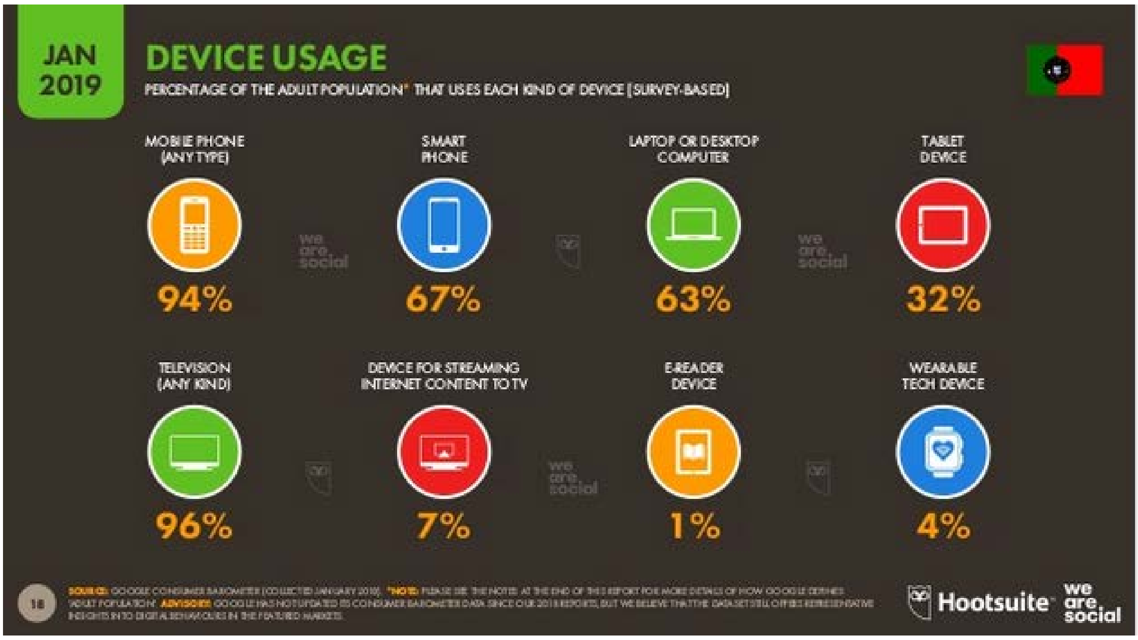
Fonte: IPDJ (2017)

10. Average of Portuguese city hall expenses in Sports by Region

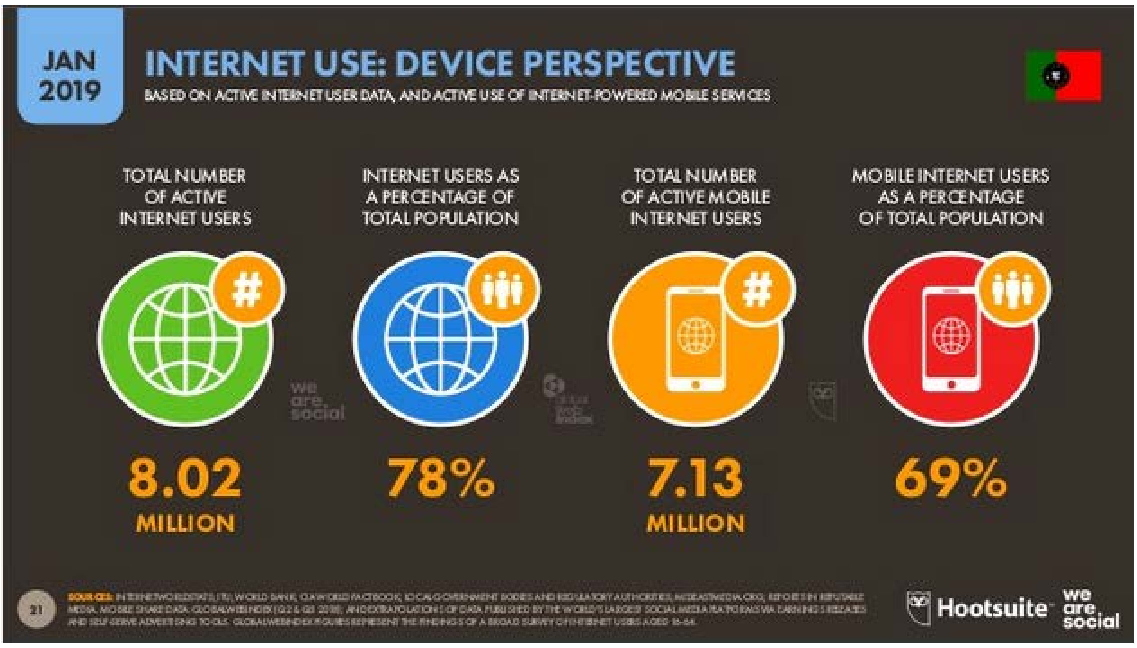
Anos	2018
Portugal	10,1
Norte	11,0
Centro	11,5
Área Metropolitana de Lisboa	7,0
Alentejo	12,4
Algarve	11,0
Região Autónoma dos Açores	12,1
Região Autónoma da Madeira	6,7

Despesas das Câmaras Municipais em cultura e desporto em % do total de despesas
Fontes de Dados: INE - Inquérito ao Financiamento Público das Actividades Culturais das Câmaras Municipais (até 2012) | Inquérito ao Financiamento das Actividades Culturais, Criativas e Desportivas pelas Câmaras Municipais (a partir de 2013) DGO/MF - Base de Dados DOMUS (2009) | Contas de Gerência do SIIAL - Sistema Integrado de Informação da Administração Local (a partir de 2010)

11. Hootsuite's Digital Portugal 2019 Device usage statistics



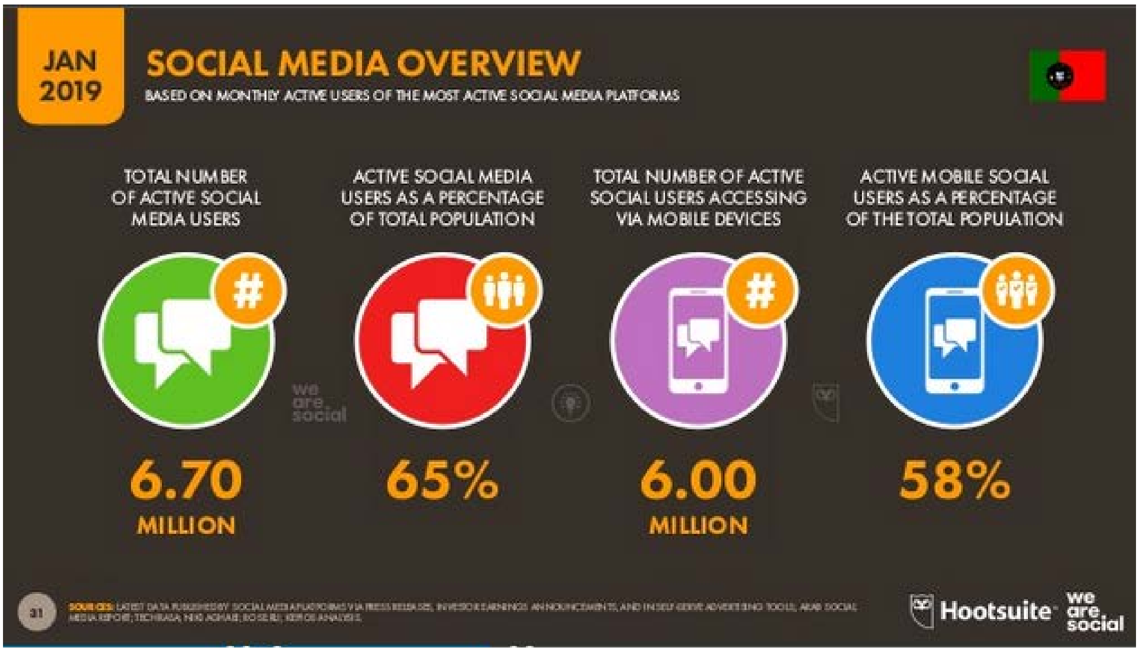
12. Hootsuite's Digital Portugal 2019 Internet use by device



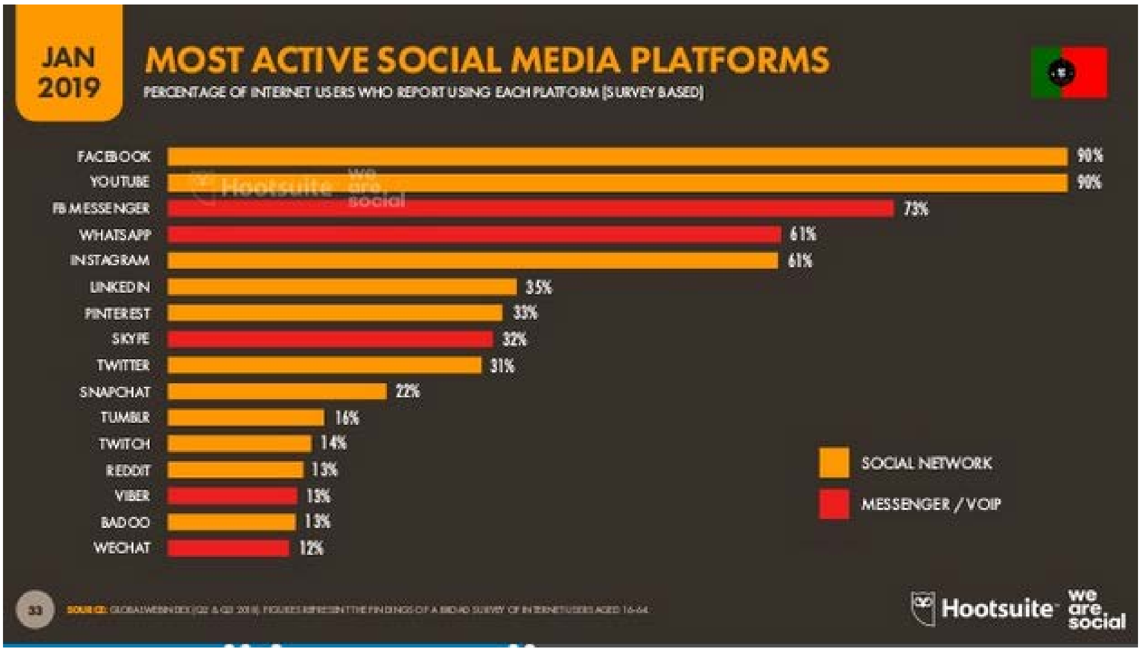
13. Hootsuite's Digital Portugal 2019 Website ranking by traffic

#	WEBSITE	CATEGORY	MONTHLY TRAFFIC	TIME PER VISIT	PAGES PER VISIT
01	GOOGLE.COM	SEARCH	189,400,000	09M 32S	10.0
02	GOOGLE.PT	SEARCH	184,700,000	09M 39S	7.8
03	FACEBOOK.COM	SOCIAL	136,200,000	13M 18S	13.0
04	YOUTUBE.COM	TV & VIDEO	120,200,000	23M 58S	9.9
05	SAPO.PT	NEWS	51,300,000	07M 29S	6.9
06	LIVE.COM	EMAIL	24,200,000	06M 48S	8.5
07	WIKIPEDIA.ORG	REFERENCE	23,900,000	03M 48S	3.0
08	ABOLA.PT	NEWS	18,100,000	10M 03S	6.2
09	INSTAGRAM.COM	SOCIAL	17,500,000	07M 28S	21.1
10	OLX.PT	SHOPPING	16,400,000	08M 40S	11.9

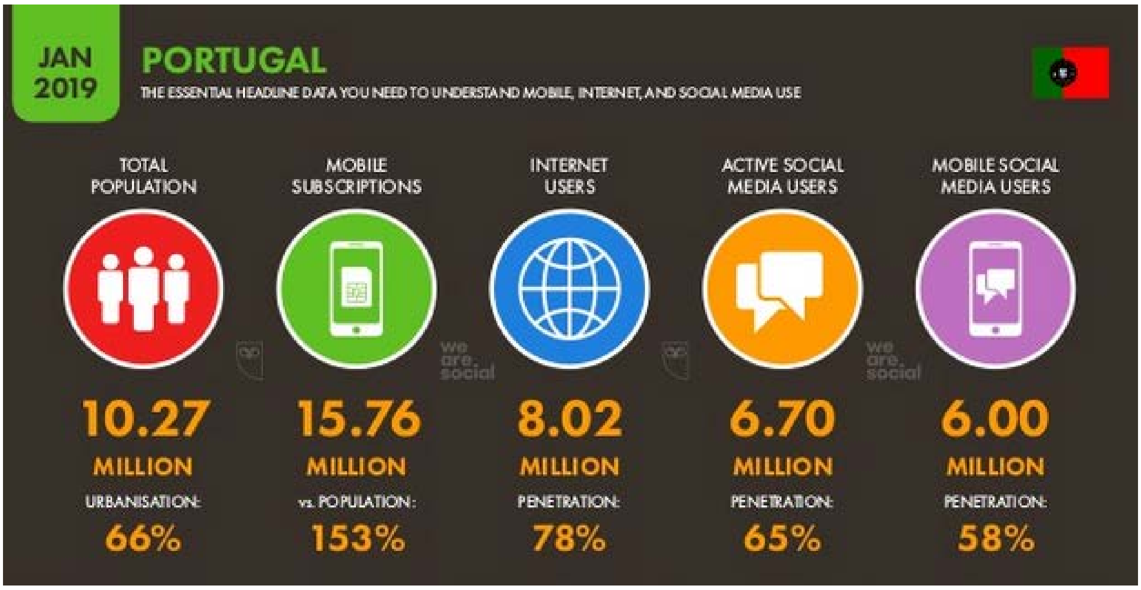
14. Hootsuite's Digital Portugal 2019 Social Media Overview



15. Hootsuite's Digital Portugal 2019 Most Active Platforms



16. Hootsuite's Digital Portugal 2019 Internet Summary



17. Squadlinker's Kit for Game Organisation

SquadLinker - Kit do Organizador de Jogo

Se vais organizar um jogo, fica a saber o que precisas para que tudo corra como pretendido do primeiro ao último minuto.

Como organizador de jogo, és um membro especial da SquadLinker, não só deves cumprir o nosso código de conduta, como também dar o exemplo aos outros jogadores para que estes sejam “fairplayers”.

1. Criar um Jogo

Para criares um jogo, basta ires à página de jogos da SquadLinker, carregar no ícone “Mais” (+) e colocar as informações referentes ao jogo que pretendes criar. Clicando finalmente no botão “Criar”.

Mas atenção!

Antes de procederes ao anúncio do jogo certifica-te que já entraste em contacto com o campo, e que já tens o jogo reservado na hora que vais anunciar na plataforma da SquadLinker.

Garante também que respeitas o “Código do Organizador de Jogo”

2. Editar um Jogo

O jogo apenas pode ser editado se não tiver nenhum jogador inscrito para além do organizador.

Para editar o jogo basta “clicares” na opção “Editar Jogo”, que se encontra na página de jogo que criaste.

3. Responsabilidades do OJ

Como organizador de jogo desempenhas um papel chave na comunidade SquadLinker. Antes de criar um jogo, certifica-te que estás ciente das tuas responsabilidades, apresentadas no “Código de Organizador de Jogo” que está nas nossas FAQS.

As minhas obrigações: Reserva o campo antes de o anunciares na comunidade SquadLinker. Casa não o reserves antes, estarás a pôr em risco o teu jogo e o de outras pessoas. Deves, então, escolher uma hora no campo que queres ao entrar em contacto com o seu responsável.

Atenção: Não marcar um jogo e anunciá-lo na comunidade é uma das coisas mais graves que podes fazer na SquadLinker, podendo levar ao bloqueio de conta.

Com grande respeito e responsabilidade, vem também grandes deveres no que toca cuidar dos outros utilizadores da SquadLinker. Não uses esta comunidade da forma errada e o teu proveito será enorme!

Um organizador deve, também, garantir a existência de bola para o jogo e assegurar o bom funcionamento do jogo, cumprindo a conduta de “fair play” da SquadLinker.

4. Marcar Um Jogo Privado

Como organizador de jogo tens a possibilidade de realizar jogos privados só para ti e para os teus amigos, para que isto aconteça, deves selecionar a modalidade de jogo “privado” no menu de criação de jogo. Atenção, se selecionares “jogo privado” o jogo não estará disponível para os jogadores que não conhecerem o Código de Jogo, portanto terás de ser tu a enviar código aos teus amigos através do botão de partilha de página do teu jogo. Podes também enviar um convite a um membro da tua squad e este nem vai ter de colocar o código.

5. Remover Um Jogador do Jogo

A SquadLinker é uma comunidade pública, portanto está ao dispor de todo a gente. Não é possível remover jogadores do teu jogo. Se quiseres escolher os jogadores que vão jogar contigo seleciona a modalidade “jogo privado” no menu de criação de jogo.

6. Denunciar Um Jogador

No final de cada jogo terás a oportunidade de o classificar e/ou denunciar qualquer tipo de situação, quer seja relativa ao campo, a um jogador ou a outro fator. No caso de denúncia, deverás detalhar o sucedido para que a SquadLinker possa tomar as medidas adequadas.

7. Como Proceder Se Um Jogador Não Comparecer

Se um jogador não compareceu ao jogo em que estava inscrito sem qualquer tipo de aviso, comprometendo a sua realização, deves ir à sua página de “Perfil” carregar no ícone “Reticências” e de seguida na opção “Denunciar”. A SquadLinker tomará as medidas necessárias para punir este tipo de comportamentos.

Online Survey by Captain Annexes

18. Captain Online Survey

Survey: Captain

Bem-vindo à survey da Captain! Precisamos da tua ajuda para, em cerca de 20 perguntas, ficarmos a saber um pouco mais sobre como fazes desporto e sobre como podemos tornar isso mais fácil!

Os dados desta survey são completamente anónimos, prometemos!

Section 1: Desporto ou Não Desporto, eis a questão

Depois, uma pergunta simples: Praticas desporto em grupo?

Section 2: Vamos falar um pouco sobre as tuas práticas desportivas...

	Nunca	1	2	3	4	+ 4
Quantas vezes jogas futebol por semana?						
Quantas vezes jogas basquetebol por semana?						
Quantas vezes jogas andebol por semana?						
Quantas vezes jogas Padel por semana?						
Quantas vezes jogas Ténis por semana?						
Quantas vezes jogas Voleibol por semana?						
Quantas vezes jogas Rugby por semana?						
Quantas vezes jogas Squash por semana?						
Quantas vezes, por semana, fazes algum outro desporto que não tenhamos listado até agora?						

Section 3: Ok, então e, quando vais a esses jogos, que dificuldades costumas ter?

	Nunca	1	2	3	4	Frequentemente
Costuma ser difícil contactar os jogadores?						
Costumas ter Spam no chat onde combinas os jogos?						
Costumas usar várias plataformas?						
As aplicações costumam ser difíceis de usar?						
Costumas ter problemas com a disponibilidade das pessoas?						
É difícil marcar o campo?						
A marcação do jogo costuma ser confusa?						

Section 4: Fantástico. Vamos falar um pouco sobre as plataformas que usas para combinar os teus jogos...

Quais são as plataformas que costumas usar para marcar os teus jogos?

- Facebook
- Whatsapp
- E-mail
- Doodle
- Sportsday
- Outro

Ok, quais os aspetos mais práticos que encontraste em cada uma das plataformas que usas?

E quais são aqueles que só complicam o processo de marcar o jogo?

Section 5: Vamos só olhar para as características que valorizas numa App de organização de jogos.

	Nada	1	2	3	4	5	6	Muito
Facilidade de utilização								
Simplicidade da Interface								
As notificações serem relevantes								
Conseguires comunicar com toda a gente								
Conseguires publicar o que quiseres								
Espírito de comunidade								

Section 6: Obrigado! Agora só temos mesmo umas perguntas sobre ti.

Qual é a tua idade?

- Menos de 14 anos;
- 14 a 18 anos;
- 18 a 24 anos;
- 25 a 34 anos;
- 35 a 44 anos;
- 45 a 54 anos;
- 55 a 64 anos;
- Mais de 65 anos.

De que zona do país é que és?

- Área Metropolitana de Lisboa
- Algarve
- Alentejo
- Área Metropolitana do Porto
- Centro
- Açores
- Norte

- Madeira

Qual é o teu género?

- Masculino
- Feminino
- Outro

Qual a tua situação profissional?

- Empregado por conta de outrem
- Empregado por conta própria
- Empregado em part-time
- Desempregado
- Sem trabalhar / Sem procurar emprego
- Estudante
- Reformado

Qual o teu nível de escolaridade?

- Abaixo do Ensino Secundário
- Ensino Secundário
- Licenciatura
- Mestrado
- Doutoramento

19. Survey methodology and sample

In this chapter it will be described the objectives of the research and the studied variables; the chosen methodology and the tool selection; and, finally, the population and reasoning that lead to its type and dimension.

Furthermore, there will be a result presentation and a conclusion based on them.

Objectives and Methodology

This study aims to:

- Understand how frequently the sample participates in group sports activities;
- Learn which group sports activities and how often they are practiced;
- Understand which platforms are used and their respective benefits and disadvantages;
- Characterize which aspects the sample values in a sport scheduling App.

The methodology is based in a descriptive research design applied in a single occasion which allows for the quantitative analysis and evaluation of the collected data with the purpose of drawing conclusions about the consumer and the market.

The information gathering was done through a form in the shape of a *web-based survey*. This method was chosen based on the easy of data management, on the reduced variability of results, on the relative security in data treatment and the possibility of gathering anonymous answers.

The survey consisted of 31 questions, of which 29 were closed divided in nominal non-comparative scales, Likert scales, multiple choice questions and a dichotomic question. The question landscape was:

- 1 question assessing group sport participation;
- 9 questions assessing which group sport was practiced and how often;
- 7 questions assessing typical pains the consumer faces when practicing group sports;
- 1 question assessing which platforms the consumer typically uses;
- 2 questions assessing benefits and problems with those platforms;
- 6 questions assessing favourite benefits in sports scheduling platform;
- 5 questions pertaining socio-demographic aspects.

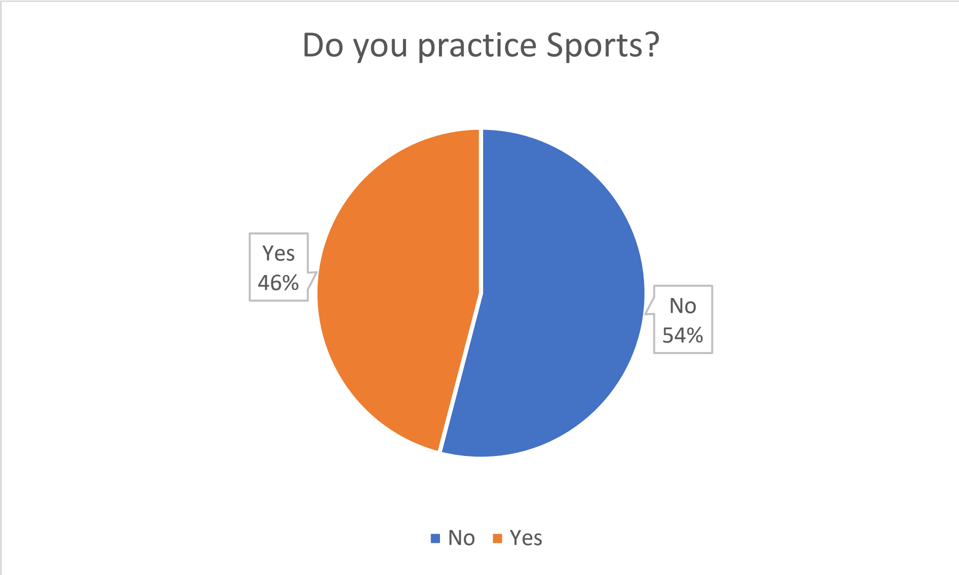
Universe and Sample

Since the purpose of this exploratory study is to characterize the consumer of a group sports organizing application, the natural criteria of the members of this universe is their participation in group sports activities.

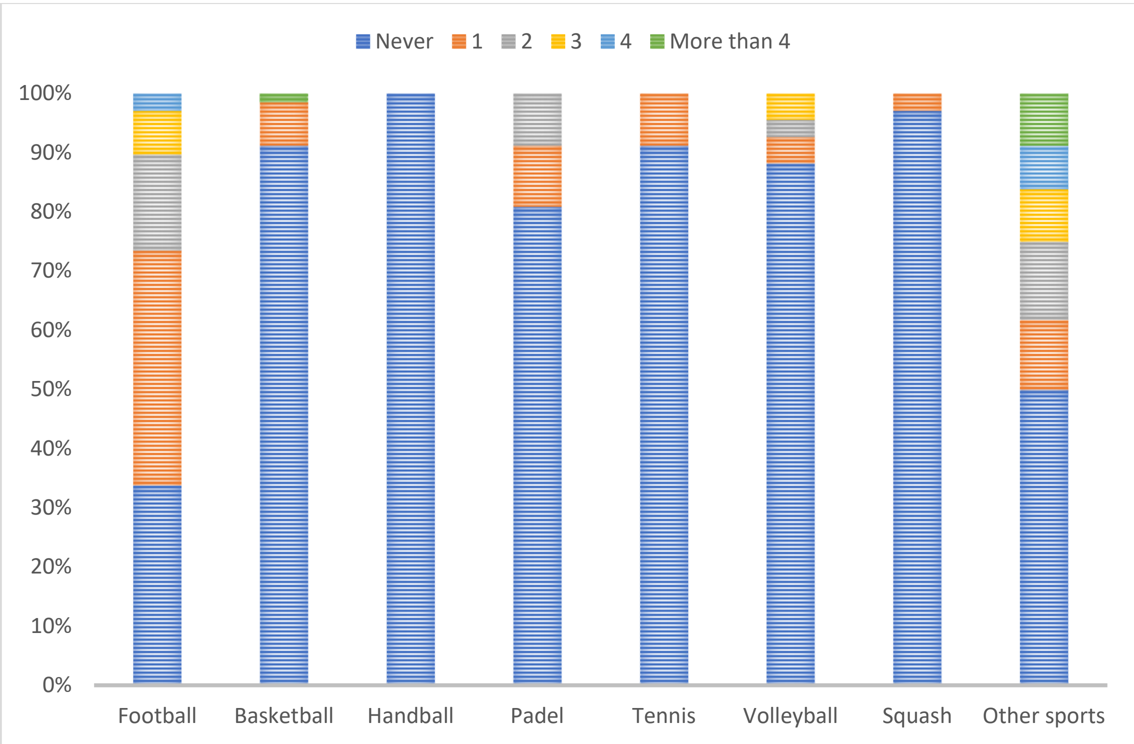
The sampling places were different social media channels (Facebook, WhatsApp, Instagram, Twitter) as well word-of-mouth spreading by team elements of Captain.

As such, the sample was defined through a non-probabilistic sampling technique featuring a total of 148 replies. Of these replies, 68 declared they practice group sports while the other 80 declared they don’t.

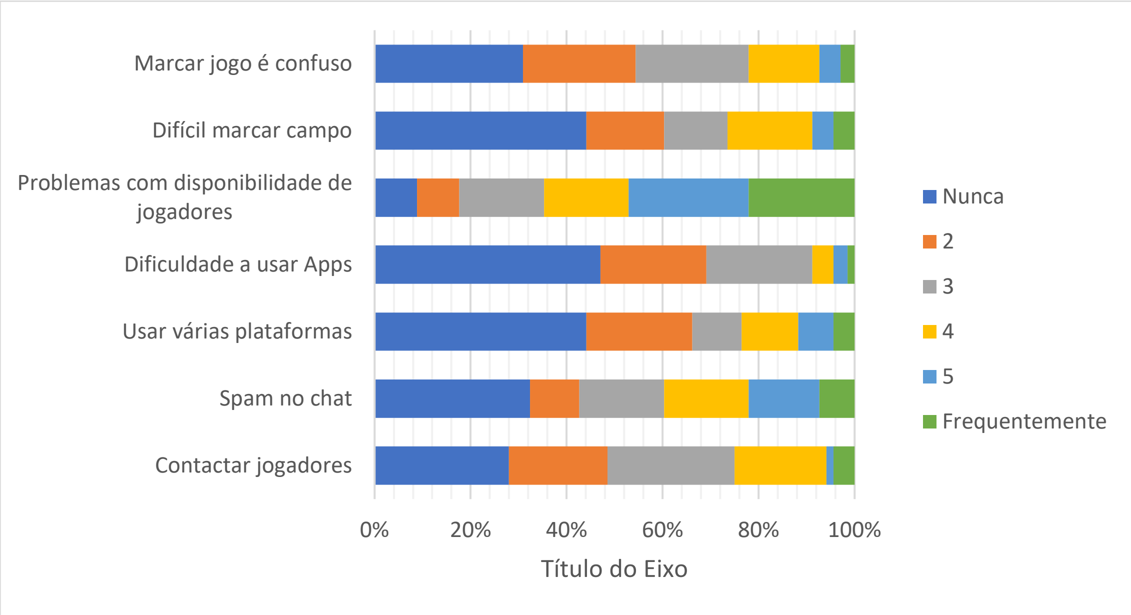
20. Group sports practitioners



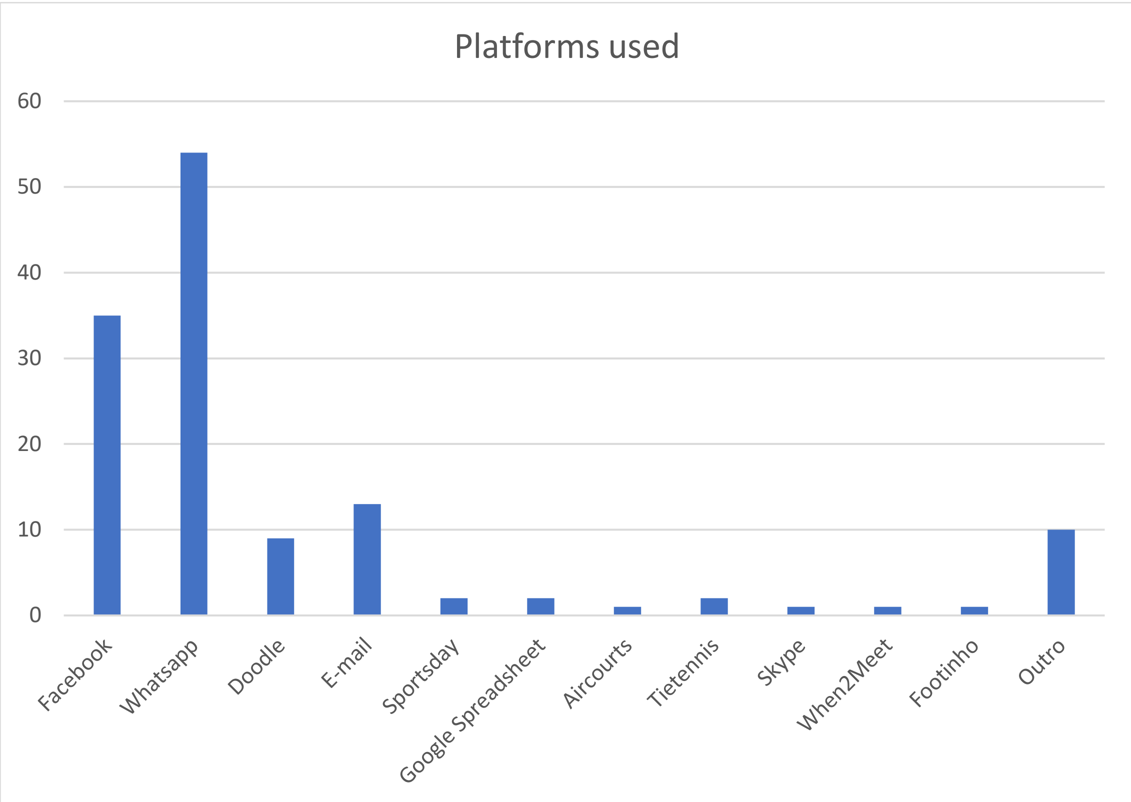
21. Group sports practice and frequency



22. Issues found in practicing group sports



23. Platforms used for scheduling group sports



24. Positive aspects found in platforms used

Useful aspects of the platforms they use:

- Easy Access

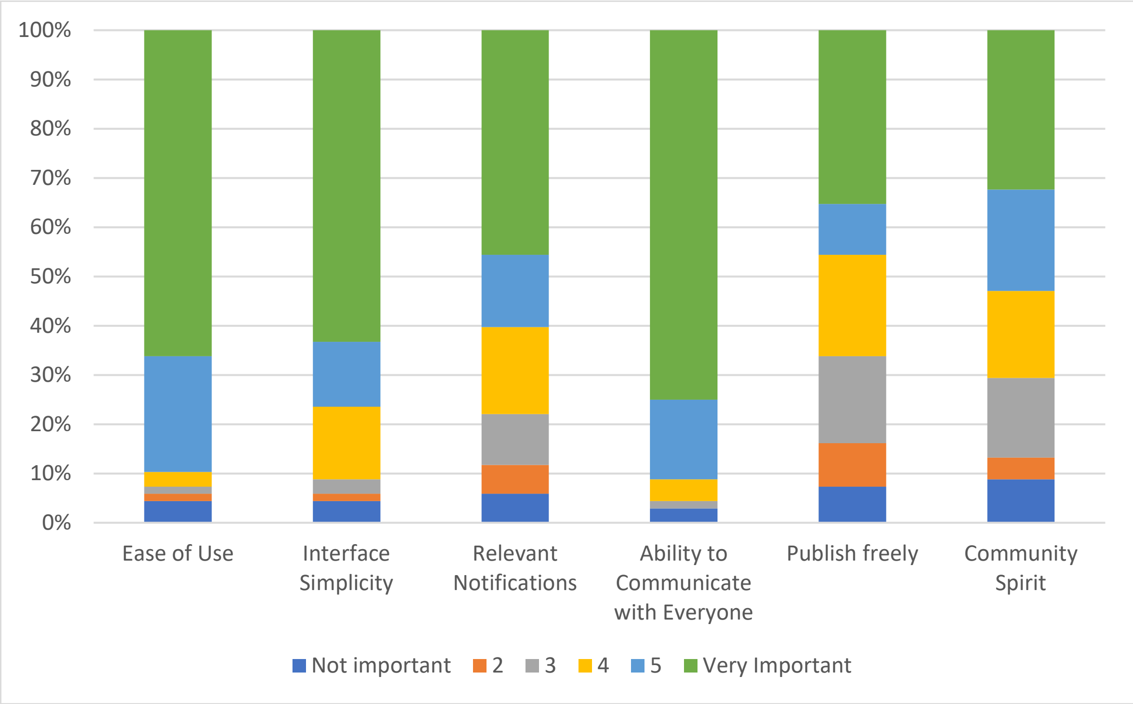
- The ones WhatsApp has
- Quick replies, people check WhatsApp
- The chat
- Collective chat and immediate reply from elements
- Communication and organization
- Free communication, practical and with room for conversation besides game scheduling
- Easy accounting of replies
- Easy contact with people
- Group chat
- Creating groups and ease of access as well as notifications
- Possibility to have everyone in the same place
- Availability of all the elements in those platforms
- Doodle makes it easy to see the availability
- Facebook and Instagram are easy to communicate with everyone
- It’s very adaptable to what’s needed to organize games weekly
- Automatic e-mail to all players and notifications of who confirms
- Facebook events allow for confirmation
- Easy access
- Easy communication
- Easy conversation
- Easy scheduling
- Easy access and everyone has the platform
- Easy to contact several people simultaneously
- Easy to access contacts for game creation
- Fluid communication
- A large group of people using the platform
- Group messages
- An easy access place that can be checked quickly
- WhatsApp allows you to see who saw what you write so you can know if everyone knows the information
- The capacity to communicate and know who is going to the game
- Doodle makes it easy to visualize who’s available
- To be able to communicate simultaneously with all the elements
- Quick access
- Quick access with the relevant people
- Reach and the availability to poll
- Effectiveness
- The only people in the group are the ones who play
- Real time
- Tietennis is connected to the clubs
- Visibility of field availability, instantaneous game scheduling and discussion in real time with players
- Fast communication

25. Negative aspects found in platform use

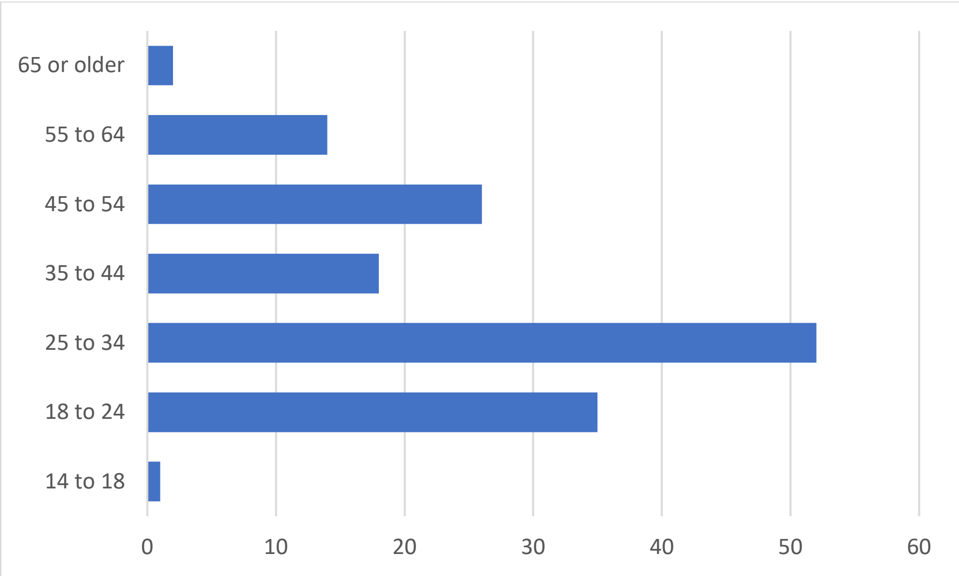
Aspects that complicate the use of platforms:

- Players quitting last minute and lack of certainty of the necessary number of players
- The presence in the venue
- Getting schedules right
- Failure sending e-mails
- People
- Some venues are repeated and it's necessary to repeat form filling every week
- Game location
- Chat
- Knowing who already replied that is going
- Conversations get "lost" easily
- Off-topic conversations
- Sideways conversations
- Too much fool around
- Too much information
- Too many messages
- Availability
- E-mail
- App failure
- Facebook
- Messages get lost
- Payment part doesn't work
- Inventory of replies is not done
- It doesn't make the management of the player replies and it doesn't generate teams
- Not everyone uses social media or reply
- Not knowing if people read the e-mail
- Lack of flexibility in the options
- Too much spam in WhatsApp group
- The players themselves
- Difficulty synching schedules
- Spam
- Group people Spamming
- WhatsApp Spamming
- Doodle for cell phone is bad
- Spam

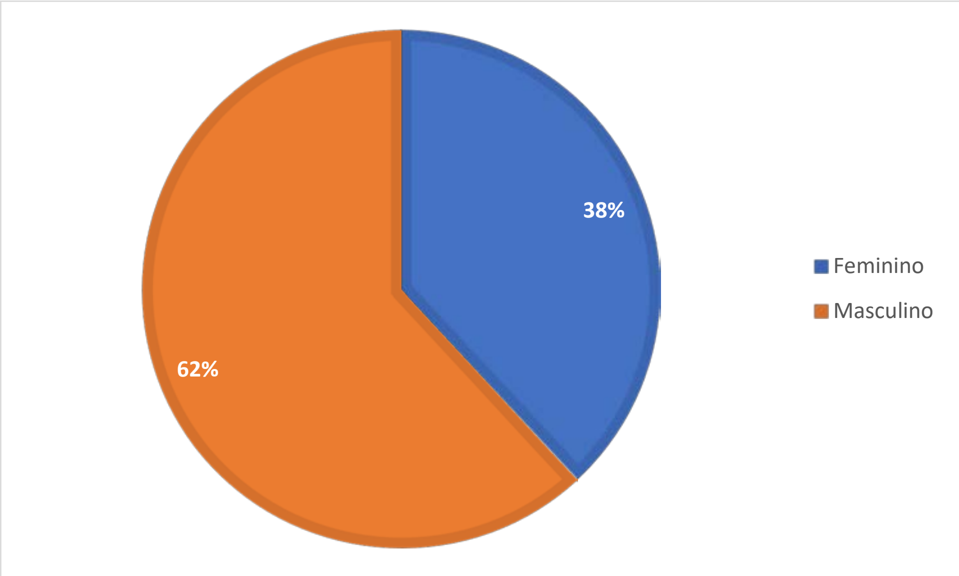
26. Importance of features in platforms



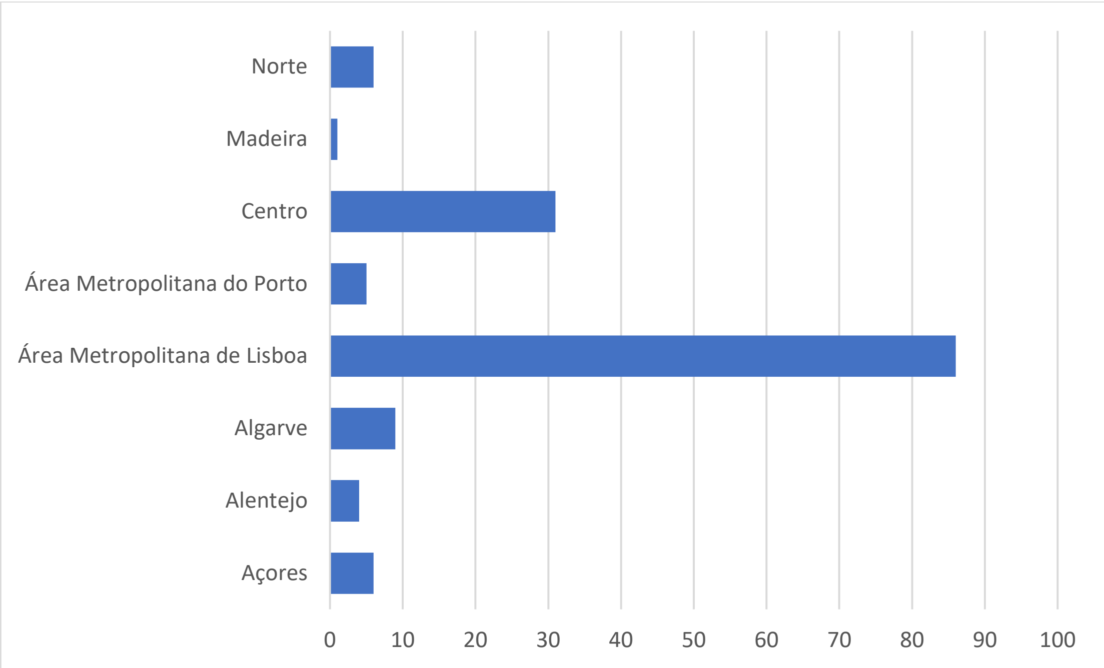
27. Age distribution of survey responders



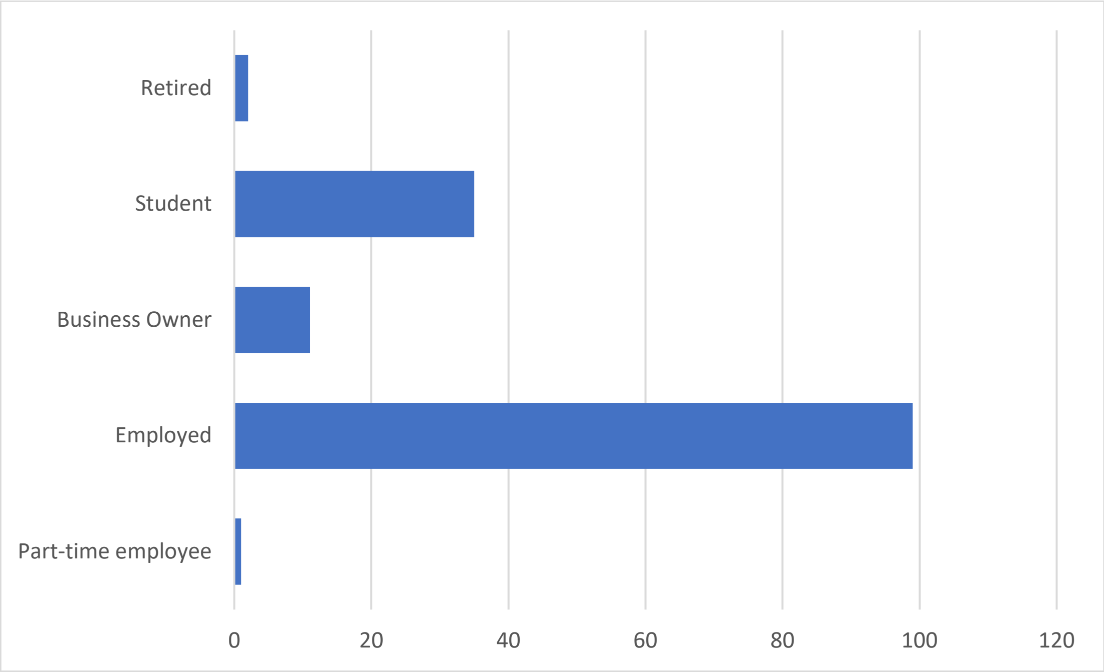
28. Gender distribution of survey responders



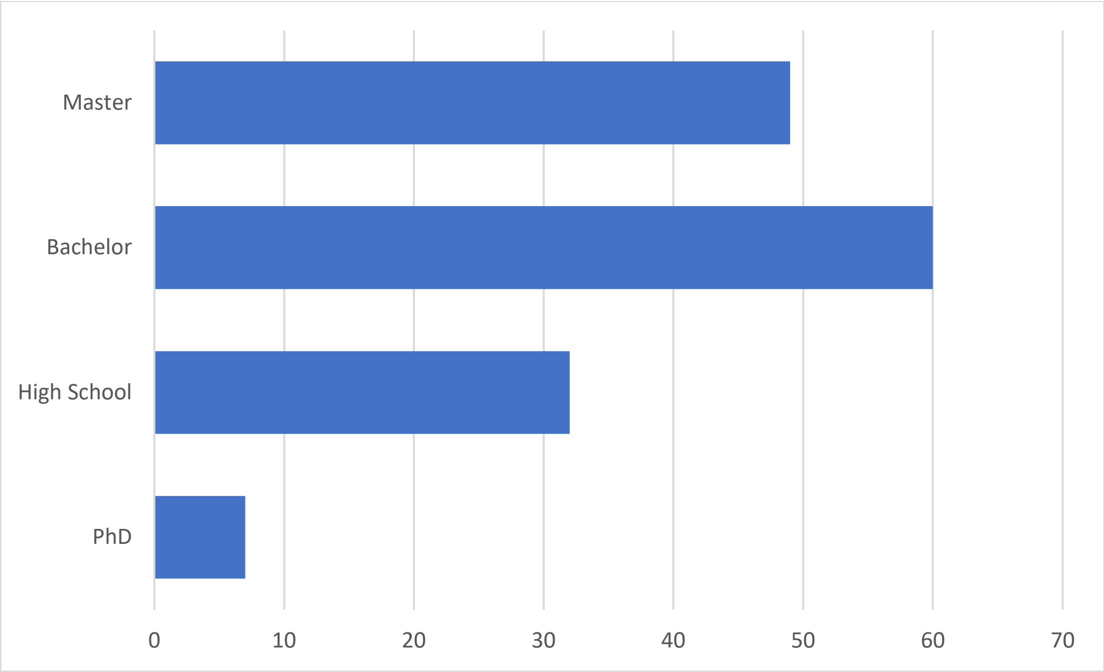
29. Geographical distribution of survey responders



30. Employment distribution of survey responders

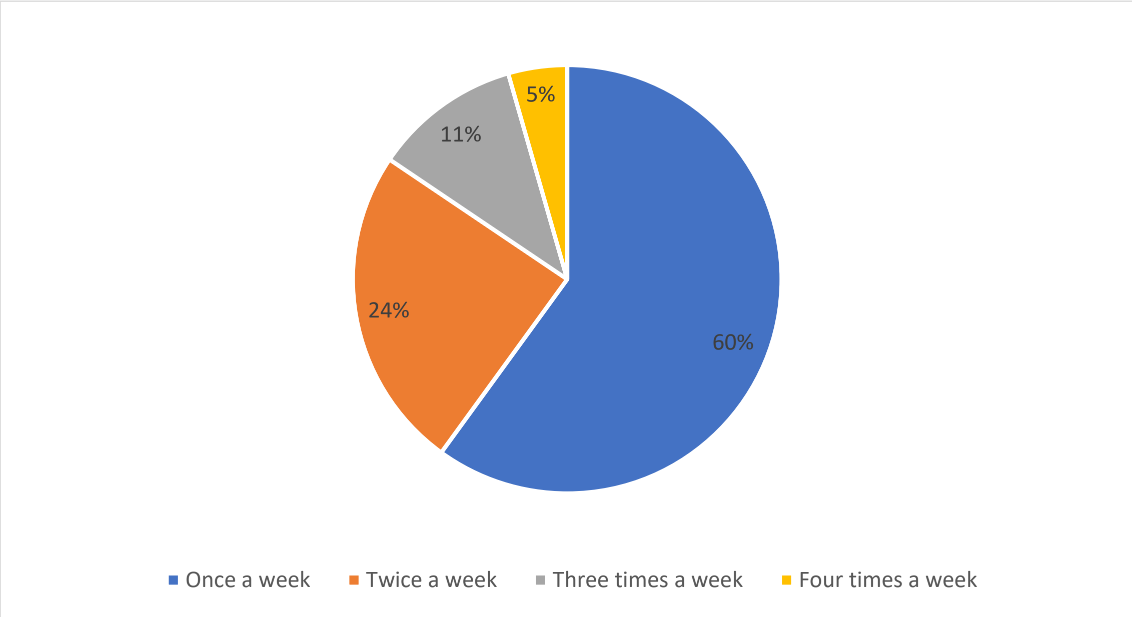


31. Education distribution of survey responders

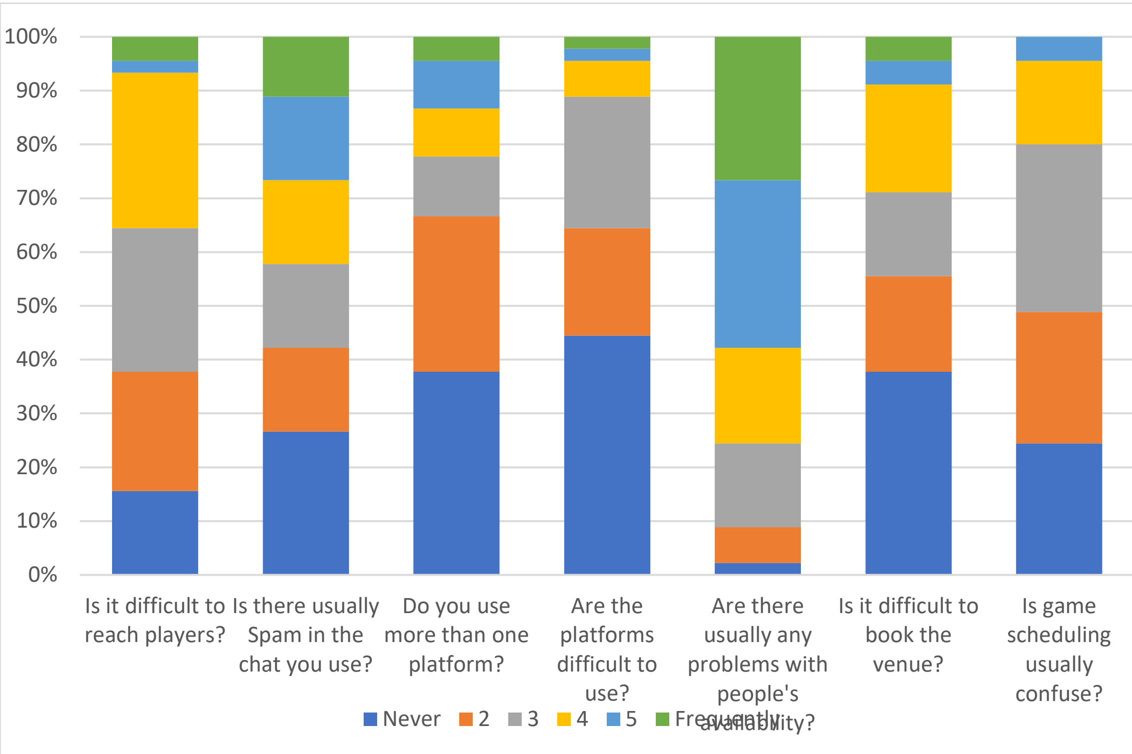


Since most of the respondents are football players in the regional area of Lisbon, this prompted a more granulated analysis of the consumers who practice this sport in this region.

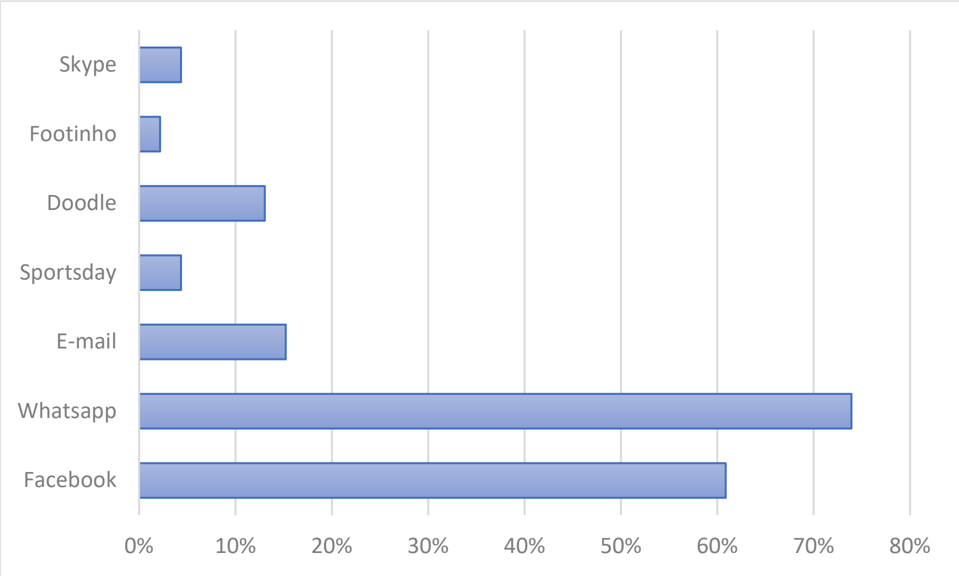
32. Frequency of Football practice weekly



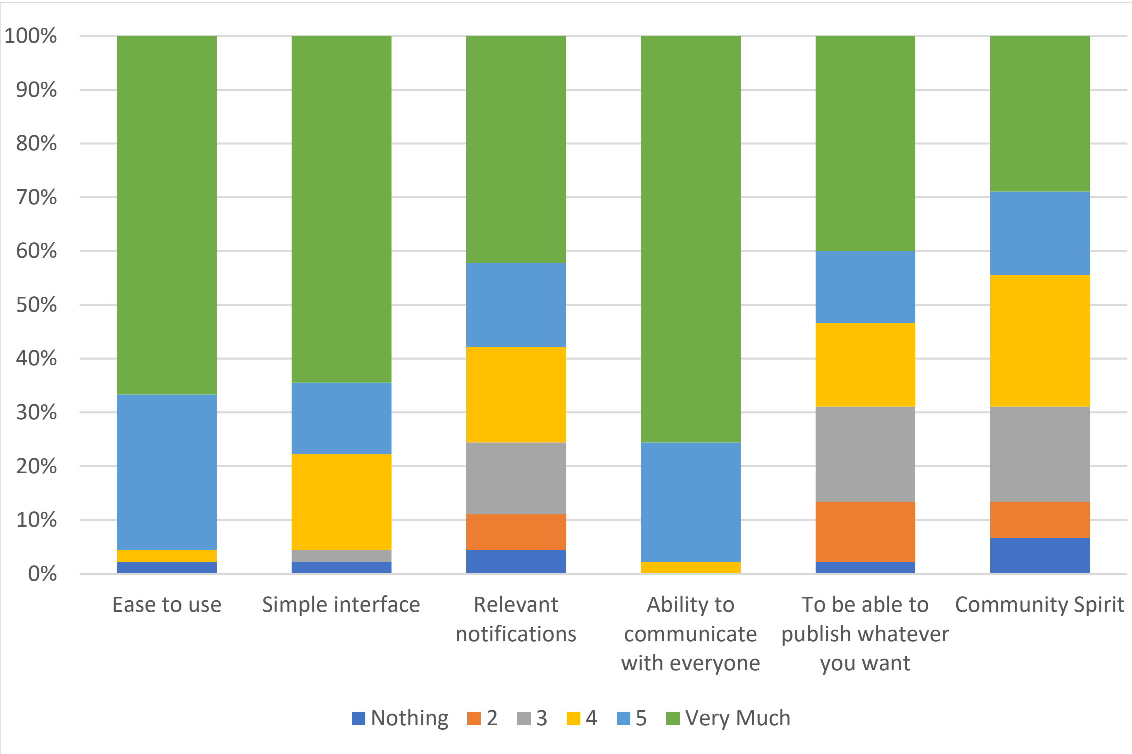
33. Issues typically faced by football players



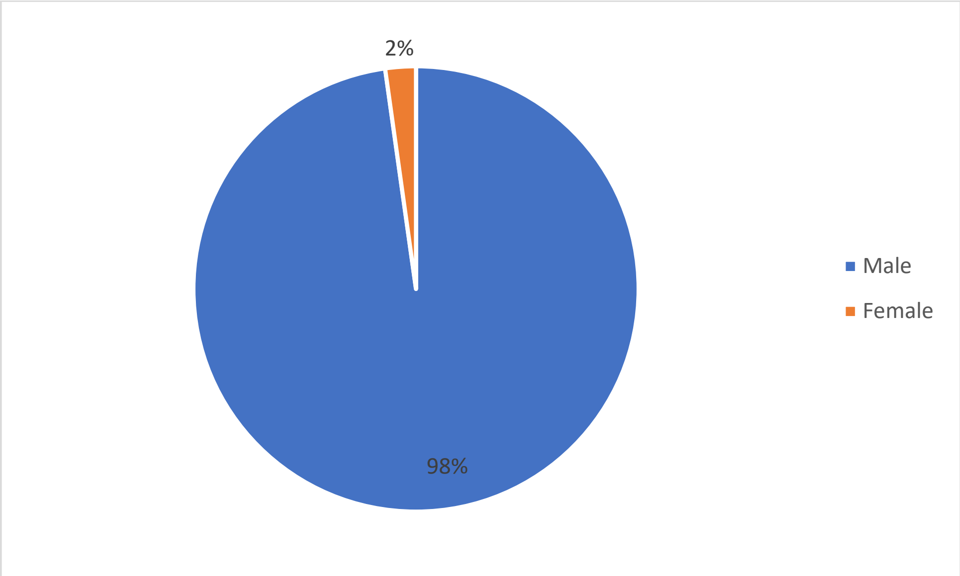
34. Platforms used by football players



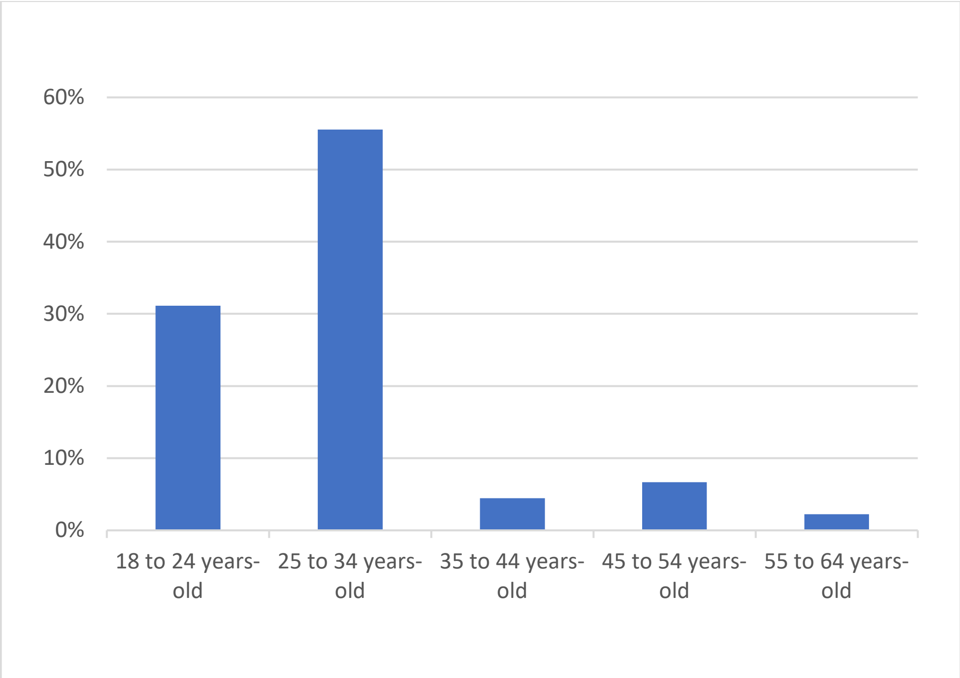
35. App aspects valued by football players



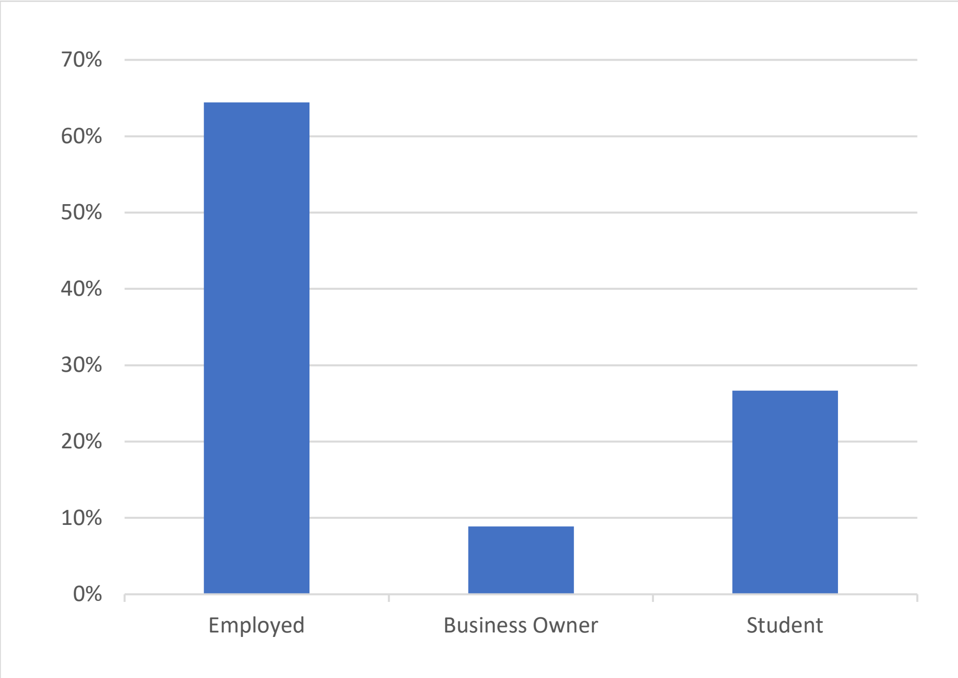
36. Gender distribution of Football Players



37. Age distribution of Football Players



38. Professional distribution of football players



Literary Review

39. Performance metrics related to concept proof (Reillier & Reillier, 2017)

Platform fit
• Engagement: % of sign-ups that search, connect, transact • Customer feedback: qualitative feedback • Customer retention: % of users that remain active
Removing interaction bottlenecks
• Ratio of active users to total users • Number of active users vs minimum liquidity target • On-boarding completion rates • Ratio of nil return search queries to total search queries
Metrics to raise capital
• Growth rate of active users • Viral coefficient and breakdown of paid vs organic viral growth • Speed to saturation in targeted niche markets • Super user segments • Revenue proxies

40. Performance metrics for platform scaling (Reillier & Reillier, 2017)

Attracting Participants
• Growth rate of interactions • Growth rate of active users

• Cohort analysis of growth, % of interactions from new users • New/marginal user feedback • Viral coefficient • Retention curves
Liquidity and balance
• Liquidity failures • Growth in listings per supplier • % of listings that receive no interaction
Connection effectiveness
• Interactions: impressions, downloads per week, conversion rates • Consumer side: time spent in the platform; time spent fulfilling goal • Other user side: % of listings with no matchings/views
Trust, customer experience
• Reviews per customer transaction • Ratio of positive to negative reviews • Average ratings • Ratio of complaints of fraud to core transactions • % of disputes successfully resolved • % of transactions preceded by review viewings • Net Promoter Score

41. Performance metrics at platform maturity (Reillier & Reillier, 2017)

New markets and ongoing growth
• Geographic market coverage • User growth • Effectiveness of notifications for prompting transactions • Disintermediation metrics
Monetization/profitability
• Revenue/profit per core transaction, customer lifetime value • Customer acquisition costs • Organic vs paid growth • Ancillary revenue growth
Metrics for customer success
• Metrics to assist users optimize their contribution • % of downloads preceded for review viewings • Net Promoter Score
Innovation
• Understanding how users are creating new value on the platform • Developer activity • Growth in new transaction categories