



THE CUBAN HAT PROJECT

A case study on crowdfunding and audience
engagement for documentary films

by
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SUMMARY

The Cuban Hat Project (“CHP”) is a non-profit initiative that was founded in 2009 by Montréal-based creators Diego Briceño and Giulia Frati. Since 2009, CHP has allowed audiences and members of the documentary industry to participate in the selection of the best documentary pitches at different Canadian and international markets. The chosen projects have received awards in cash and in kind that were made up of contributions from both the observers and the decision-makers attending these markets. In 2011, the CHP collaborated for the first time with Doc Circuit Montréal, RIDM’s (Rencontres internationales du documentaire de Montréal) documentary market, to evolve the CHP market-grown initiative into a transmedia experience, where an online pitching contest allowed an open audience to vote for their favourite pitch and make a donation for the winner through the CHP website. The top 5 or 6 creators were invited to a live event, where they presented their pitches in person and where the attending audience and industry members voted once again to determine the final winners. This case study intends to explore the new avenues of social participation that the CHP offers as part of the evolving ecosystem of crowdfunding as well as other alternative means of funding and production in the documentary media markets of today.

Through the CHP online experience, it has become clear to us that there is a new and emerging type of media market, which has flourished mostly in cyberspace with its own stakeholders, funding sources and evolving set of rules. In this ecosystem, “the audience” and not just the broadcasters appear to be central in the decision-making process. Therefore, we decided to call this a **crowd-market**.

With the support of the Canada Media Fund, we set out to produce this qualitative and quantitative case study in an attempt to map a sample of this market reflected by the CHP. Through this study we try to measure and understand the level of audience engagement, the “return of investment” for the CHP’s key stakeholders (voters, private donors and sponsors) and follow some of its trends. Our raw data stems from the pitching contest at Doc Circuit Montréal 2012. To study it, we commissioned Adviso, a web marketing firm, to produce a crowd engagement survey, then we carried out one-on-one interviews with participating creators, sponsors and a handful of key industry members who attended the event. The final analysis and recommendations that are presented here are based on these results and on our own understanding of the documentary market in general.

1. A BRIEF HISTORY OF THE CHP

In May 2009, Diego Briceño and Giulia Frati were both attending the Hot Docs Forum as observers, trying to understand how to place their own projects within the international documentary television market. This renowned market brings together a selection of high-quality unfinished documentaries to be pitched at a round-table of “decision makers,” mostly Commissioning Editors representing public and private broadcasters from around the world and other funding agencies. Yet that year, it seemed evident that very little money was being exchanged or promised to the projects and often the greatest commitment a producer could hope for from the entire endeavour was a follow-up meeting at a future market or a non-committal exchange of emails at a later stage.

In an act of playful solidarity we decided to pass around a hat (which happened to be Cuban) to market attendees asking them to donate some spare change, and to vote for what they considered to be the best pitch. To our great surprise, we raised \$1,400 in cash for the winning project in just a couple of hours. Without planning it, our initiative was certainly part of a larger movement. Kickstarter was launched in April 2009, just a few days before the Cuban Hat was passed for the first time; now, social networks have become the natural place to share opinions, comments, new ideas and donations with peers.

In the following years, the CHP initiative was invited to attend other markets such as the IDFA FORUM in Amsterdam—the most important documentary festival and market in the world—, The Sheffield Meet-market in the UK, Doc-it in Italy and Sunny Side of the Doc in France.

Meanwhile, many public broadcasters started going through major cutbacks and have had less money to offer for documentary production. Even some of the countries with the strongest documentary film industries, like Finland and The Netherlands, have started to see drastic financial restructuring that has involved significant cutbacks to cultural funding, subsidies and programs. Canada’s public broadcasters have seen their own share of funding cutbacks in recent years. Since documentaries have traditionally been highly dependent on public funding, they have been among the first in line to absorb the impact of this global economic crisis.

Yet, since 2009, we have noticed that many of the major documentary film festivals have continued to see an increase in live audience attendance to docs screenings. Hot Docs had more than a 9% increase in 2013 after record-breaking attendances in 2012¹ and 2011. This has been the trend, at least since the CHP started. In addition, documentaries are the most and best funded category of films on Kickstarter, with over 42 million US dollars shared among almost 2,400 projects to date.² Finally, at the Hot Docs Forum in 2013, we noticed that almost half of the projects pitched included big contributions from private donors and crowdfunding campaigns in their financial structures. This was virtually unheard of in 2009.

There appears to be a disconnect between the fall in public funding for the genre and the rising engagement and interest of a segment of the audience: how can it be bridged?

2. THE CHP ONLINE EXPERIENCE AT DOC CIRCUIT MONTRÉAL 2012

This case study focuses on one of the CHP initiatives, which took place as a collaboration with Doc Circuit Montréal in 2012. This initiative consisted of a Canada-wide online contest for documentary projects of all genres and formats. From the beginning, the CHP has offered an opportunity for the industry to increase observer participation in the market process and to give the documentary community a chance to voice their opinion regarding the type of projects they want to support. With this initiative, the CHP was able to include the online community at large in the selection process, providing a greater degree of transparency and making the decision making more accountable. The top 6 project teams were chosen by balancing the popular online vote with a score given by a committee composed of peers and industry experts. These finalists were invited to attend the Doc Circuit market, where they could pitch their ideas in a live event that was accessible to market delegates and to an open audience alike. **The intention was to create a crossover between a crowdfunding campaign, a pitching forum and a broad networking experience.**

This gave Doc Circuit an opportunity to launch their own pitching event while offering an alternative venue that catered to emerging filmmakers with “auteur” films, a large share of productions that the established markets were having a harder time servicing. It was also an opportunity to attract new sponsors through the unique award system. Doc Circuit was able to court sponsors who were less interested in investing money but happy to contribute in kind, with equipment or services, to “the Hat.” In 2012, a total of over \$30,000 worth of prizes was collected in services, equipment and cash donations.

1 <http://www.documentary.org/magazine/hot-docs-2012-soaring-attendance-toronto-plummeting-support-ottawa>

2 <http://www.kickstarter.com/blog/100-million-pledged-to-independent-film>

2.1 Who answered the call for projects?

The call for projects was open for one month and the CHP received submissions for 20 projects from all over the country. The creators were a mix of mostly emerging, but also some established, filmmakers plus a team of film students. The topics ranged from very politically engaged and connected to strong social issues, to more personal stories or related to very niche communities (local & global). One project had a very poetic and experimental approach.

2.2 Selection Process

The CHP set up a collaborative selection process that included 3 steps:

Step 1:

The **20 submissions** were reviewed by a pre-selection committee composed of the Cuban Hat team, the Doc Circuit Montréal Assistant Director, and the finalists from the previous year's Cuban Hat contest at Doc Circuit Montréal 2011. Each committee member gave a mark (out of 10) to each project, based on the established selection criteria; the **15 projects** that had the highest marks were chosen to participate in the online contest.

Step 2:

Each of the 15 projects had a dedicated profile page on the CHP website with their project info and their 3-minute video-pitch. Over the course of 2 weeks, the online community was able to vote for their favourite pitch. Each creator **stimulated his or her social networks**. Also, through the Cuban Hat and Doc Circuit Facebook pages, targeted emails and newsletters, Doc Circuit and CHP solicited the documentary community to watch all the pitches and vote for their favourite one.

Step 3:

The **top 6 projects** were selected based on a combination of the online votes (70%) and the pre-selection committee's initial marks (30%). The finalists were then invited to pitch in person at Doc Circuit in front of a panel of experts and an open audience of peers, cinephiles and industry delegates. The final winners were to be determined by a final round of voting on site (50%) and online (50%) immediately following the pitching event.

3. CREATORS' STRATEGIES FOR AUDIENCE DEVELOPMENT

When the 15 pre-selected projects were placed online for voting, each creator had to mobilize his or her own communities to gather votes. Here are the most common and successful strategies used by some of the finalists:

- A pre-planned marketing and outreach strategy
- Facebook and email, the most used, most effective tools (but some went as far as calling people on the phone).
- Community support: working in teams so other people were helping multiply and amplify the call to participate.
- Compelling, direct and relevant language and regular updates on the films and related issues, as well as the creator's process (instead of soliciting cash and votes).
- Pitching with self representation + trailer were essential.
- Combining online voting with a crowdfunding campaign (either before, during or after the CHP online pitching contest).

Appendix A presents a detailed record of the strategies used by each of the winning participants' to reach out to their audiences.

4. CONTEST RESULTS

After the pitch in person at Doc Circuit, a final round of voting took place to determine the final winners.

First place – *Plenty's Paradox: Canadian Mining in Africa* (by Tamara Herman & Susie Porter-Bopp), a feature-length political doc about Canadian companies investing in mining in Africa.

Second place – *Resistencia* (by Jesse Freeston), a feature-length socio-political doc about farmers in Honduras who are fighting to keep their land.

Third Place – *I've Seen a Unicorn* (by Vincent Toi), a feature-length character-driven POV doc about a young aspiring jockey in the most prestigious horse race in the Mauritius Island.

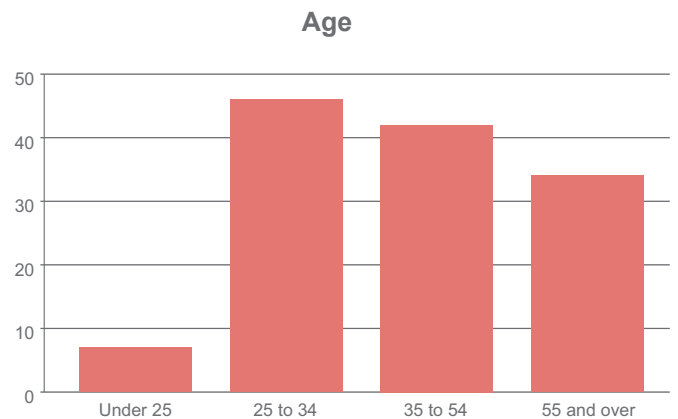
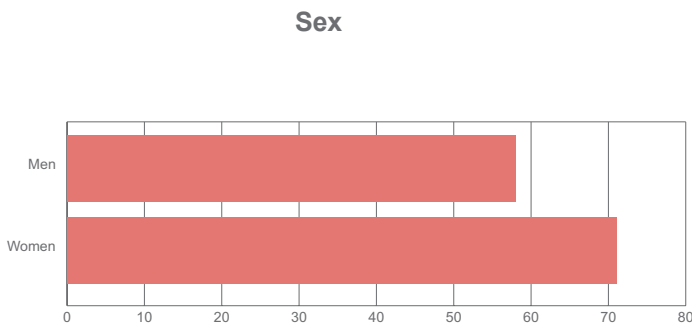
5. AUDIENCE ANALYSIS

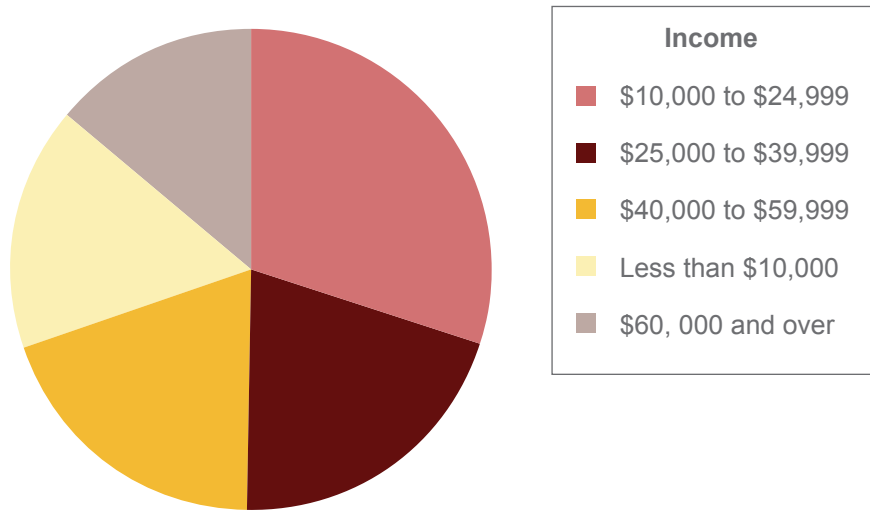
Why audiences engage with projects through CHP – Quantitative and qualitative analysis

This part of the study was carried out in large part by [Adviso](#), the web marketing firm we commissioned to do a survey on the CHP voters. More detailed results and their own final analysis can be found in the report in Appendix B (available in French). Their mandate involved qualifying the web audience of the Cuban Hat, asserting the “brand recognition” of the project and proposing ways to improve our online service. From a total of 2,825 emails sent to our database of voters, we received 227 responses (including 75 partial responses), or 8% of the total.

We knew the new audience, or crowd, was central to this new market, but who were they and how far were they willing to participate? The following is a summary of the most important points that came out of the survey and analytics.

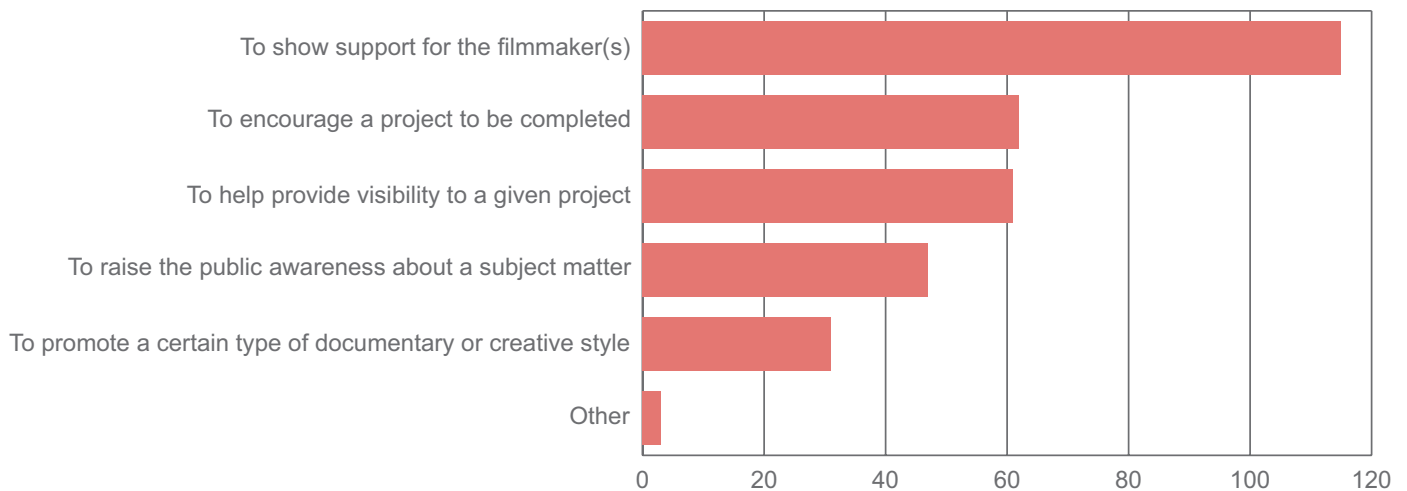
5.1 Who is the CHP crowd?





Most participants are women (25% more than men) between 25 and 34 years old, but followed closely by the 35- to 54-year-old category. There were also a fair number of participants aged 55 and over. The category of 25 years old and younger was the smallest. These numbers are consistent with some other studies of documentary audiences in Canada.³ It is worth mentioning that the CHP audience age bracket is younger than the average age bracket for audiences of documentaries on Canadian television. This could indicate that the CHP is reaching out to a predominantly late-twenties to mid-thirties generation with less access to or interest in traditional television. A large proportion of the voters have an annual income of \$60,000 and over, followed closely by the \$25–40K and the \$40–50K brackets. Most of them are independent professionals, some working in the audio-visual field. Many members of the CHP audience are also already occasional or regular contributors to crowdfunding campaigns.

5.2 Why do they want to support a particular project?

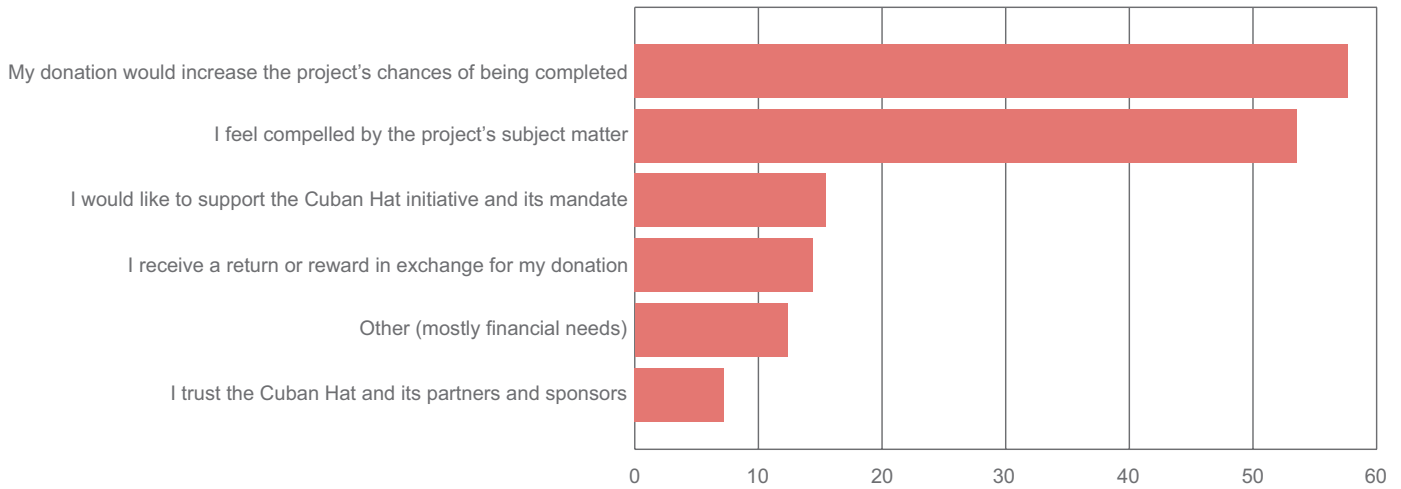


Most participants choose to support a particular filmmaker and/or project for which they were solicited based on their interest in the subject matter, their own personal taste, the quality of the video-pitch and what can be called “the filmmaker’s ability to convey their needs and goals.” In other words, most voters choose a project if the creator was able to communicate in the video-pitch the relevance and importance of the film, as well as what she or he requires to make it possible. Trusting the creators’s vision and ability to carry it out is as important for the online audience as it is for broadcasters. Interestingly, the desire to provide visibility via the outreach campaign of a given project comes in close third place as a reason to vote. This highlights the fact that voters are ready to become champions to support and promote the films they choose and believe in. To galvanize this potential, it is important for creators to have a well-prepared strategy and relevant marketing tools and be ready to share them with their audiences from the get go.

³ http://www.omdc.on.ca/Assets/Research/Research+Reports/Getting+Real+An+Economic+Profile+of+the+Canadian+Documentary+Production+Industry/Getting_Real_1239914.pdf.pdf

It is also important to note that participants don't always vote for their friend's project. Some of them are curious about other projects and once they are on the CHP website, they are willing to look and consider other projects as well. Over 80% of participants said they viewed 2 pitches or more on the site.

5.3 Why would the crowd donate in the future?

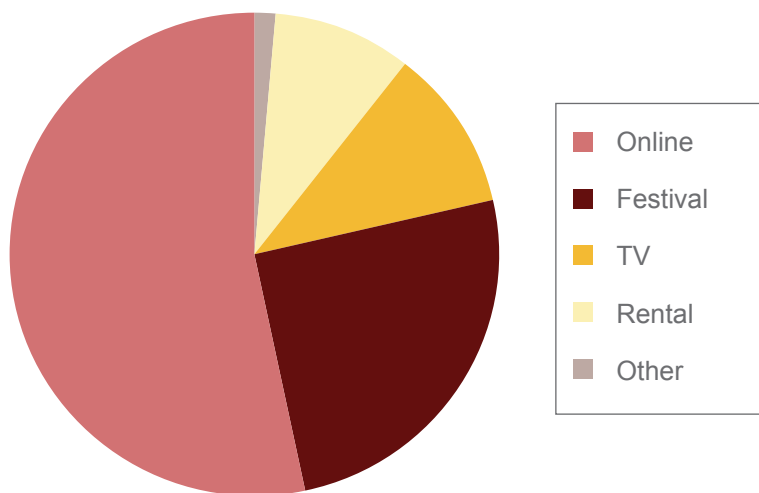


Two distinct reasons seem to compel CHP participants to donate more in the future. The first is along rational or strategic lines, in the sense that their investment would support a film with a high potential of being completed. The second is more emotional: the donor's connection with the subject matter. This suggests that the CHP donor base is engaged in the projects they support and would like to see them through to the end.

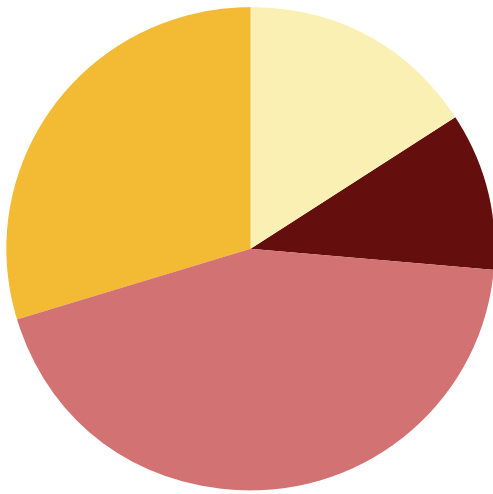
Participants generally want to track the project they supported and engage in the evolution of the making of the final film. They also want to follow and track the overall winner of the contest, even if it's not a project for which they voted. So, this crowd is committed and a large majority expects to be kept in the loop about multiple documentary projects.

5.4 Where do they watch their documentaries?

Finally, it is important to note that the CHP crowd is no longer watching documentaries on TV. An overwhelming majority consumes their documentary content online and at festivals. Only 11% continue to watch documentaries on TV.



Main sources of online documentaries:



- Free video-sharing platforms
e.g. Youtube or Vimeo
- Paid or subscription video-streaming websites
e.g. Netflix, Hulu
- Specialized platforms (paid or free)
e.g. tou.tv, nfb.ca, mubi.com
- Download from file-sharing sites (both legal and illegal)

6. KEY LEARNINGS

- Creative control is a central motivation for the creators taking part in the CHP and in crowdfunding processes in general. Their ability to find funding, new audiences and production means in general is empowering for them.
- Success in the CHP mainly relies on three variables: 1) the creator's already-built social capital; 2) the creator's capacity to communicate effectively the project's relevance, needs and goals to the audience; and 3) the inherent value of the project.
- Within the CHP context, the types of project most likely to succeed are: 1) first-person journeys; 2) issue-based docs with high social or political stakes.
- New forms (transmedia projects, interactive webdocs) are gaining in popularity and need to build their audience base and a business model outside of traditional media. Crowdfunding and crowdsourcing are interesting ways to connect with these "new audiences."
- Putting together a crowdfunding campaign and maintaining the audience's interest for it during its full length is a lot of work. Therefore, it was observed that teams tend to be more successful than solo creators for the CHP process.
- It pays to involve the audience as soon as possible in the creation process. Traditionally many filmmakers worked in isolation to research, write and even produce films. The new media environment allows for audiences to be integrated in the process early on in the development of the project.
- In the CHP process, other creators proved to be a significant audience. The advantage with peers is that their potential engagement in the project goes beyond voting and donating. They can also offer collaborations, pledge skills and advice that can be more valuable than money.
- Video-pitches and trailers are essential tools of pitching and their relevance is directly linked to the success of the crowdfunding initiative. It seems important that the video-pitch communicate clearly the needs and objectives of the project. The creators' presence (on camera or as a narrator) in the video is highly recommended since it helps the audience connect with the project and feel concerned and involved.
- Creators gain by knowing and understanding their audience early in their creative process, instead of waiting until the end, at the marketing stage of the project.
- The culture of sharing is growing in Canada. Currently, crowds (audiences) seem to be more often solicited to give and less often to share. We believe there is space for media creation within the context of the new sharing economy.
- Misconception about crowdfunding, 1 of 2: "Crowdfunding is a popularity contest." In the CHP experience, two years in a row, crowd and industry experts agreed on three out of the top five projects. In 2012, the crowd and the experts agreed on the best pitch. The crowd and industry's choices are, more often than not, well aligned.
- Misconception about crowdfunding, 2 of 2: "Crowdfunding is all about raising money." Yes, the most visible aspect of a crowdfunding campaign is the money, but, apart from that, crowdfunding and crowdsourcing are also very much about building a community of fans and ambassadors around a project or a common interest.

APPENDIX A

Descriptions of Doc Circuit 2012 winning projects and their outreach strategies:

– ***Plenty's Paradox: Canadian Mining in Africa***, by **Tamara Herman & Susie Porter-Bopp**

Feature-length documentary / HD / To be delivered early 2014

Tamara and **Susie** planned and carried out together a very well thought out strategy to solicit votes. They took it on as a part-time job. Their background in social advocacy (outside of filmmaking and radio) really proved to be useful for the online voting portion. They sent out 2 major emails to about 200 people. In the first one, they explained what the Cuban Hat is, why it is such a rare opportunity for young up-and-coming filmmakers, why people should care about their project, what issues their project was tackling and why documentaries are important in general. They made it very easy for people to learn about their project and vote for it. Their emails were crafted with a simple step-by-step structure. **They also created different events on Facebook to highlight their milestones and set up Facebook pulses throughout the campaign.** Finally, they created different photo essays about their project and sent these out to people in their networks with the mention “just for our supporters” to give them a “*behind the scenes look at of the making of the film.*” Together, they worked on their campaign daily for an average of 15 hours per week over the 2 weeks of the online voting time period.

When they made it to the final stage, they sent out their second email. At this point, their language changed. They wrote: “Look what we’ve done so far, we made it to the finals, be part of the movement.” They were already soliciting voters to vote for the second round on the pitch night. As soon as they left BC for Montréal on their way to Doc Circuit, they sent out messages to their networks keeping them posted on their travels and adventures. They created a Facebook event just for soliciting voting on the day of the final pitch. Finally, about **10 of their friends created a phone tree by texting people**, saying “*tonight's the night! you've got 2 hours to put in your vote online!*” Asking for votes was easier for them than asking for money. Now they plan on launching a crowdfunding campaign to follow up with all the people who already voted for them.

Tamara and Susie received **337** votes out of the total **2,229** votes we received, placing them 2nd for online votes. In the pre-selection committee’s ranking, they placed 6th. At the pitching event, the film ranked 1st.

– ***Resistencia***, by **Jesse Freeston**

Feature-length documentary / HD / To be completed in November 2013

Jesse used mostly Facebook and email. His best tool was his email list, which has around 4,000 names, acquired to a large extent from his work as a journalist and activist. Among them, there are also 315 funders from a successful crowdfunding campaign he did on Indiegogo 6 months before the Cuban Hat contest. He was already sending them regular updates about his project, so he sent a customized newsletter asking them to vote and spread the word. Jesse’s first Facebook post invited supporters to vote either for himself OR two of his friends who were also in the competition. This was unique and reflected positively on him and his project. **Jesse didn’t post or email people just to solicit votes.** Rather, he found ways to post diverse news about the film and its issues in order to keep his Facebook timeline interesting and engaging. His followers kept coming back for more news and so they were more inclined to vote for him as they were already engaged in the project. Overall he invested around two hours per day of his time writing the posts, emails and translations during the online voting time period.

Jesse received **445** votes out of the total **2,229** votes we received, placing him 1st for online votes. In the pre-selection committee’s ranking, he also placed 1st. This is arguably one of the most interesting aspects of this experience. Both the popular and the committee vote coincide. Finally, at the pitching event, *Resistencia* ranked 2nd.

– ***I've See the Unicorn***, by **Vincent Toi**

Feature-length documentary / HD / To be delivered by the end of 2013

Vincent looked at videos on Kickstarter to get inspired on how to plan his video-pitch. He already had a strong trailer and he decided to split it up into 3 segments. In between, Vincent and his producer pitched the project in front of the camera: first they did an intro of the story, then they gave some info on the filmmakers and, finally, they explained where the film was at at that time, why they needed people to vote for them and what the Cuban Hat could bring them. They chose to alternate between languages (French and English). “*It's such a common thing now, putting yourself out there like that, having a video, showing yourself, so there was no problem at all.*” To reach out to his voters, Vincent used mainly Facebook. He was in school at the time, so he had his school friends passing the word, and then he had a team of 7 designated people helping

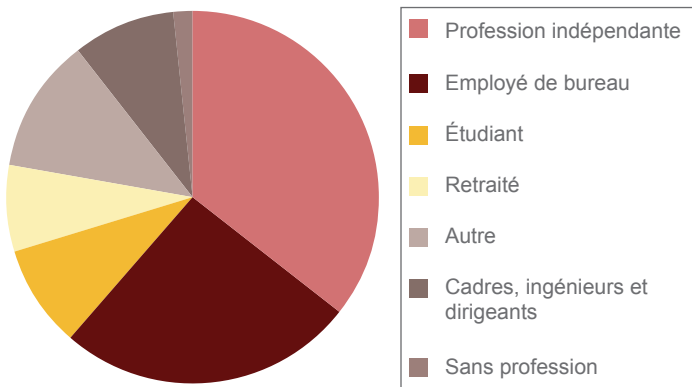
him by posting, sharing and re-posting on their Facebook. His producer sent out some emails to her family and Vincent also sent an updating email to his community in Mauritius. His goal was for everyone on his team to reach 30 people each who would keep promoting his project. And they were successful. He feels that the video-pitch was essential as it portrays the personality of the filmmakers, the personality of the project and the tone. "*All this would be impossible from just written material.*" As an unexpected positive outcome of his online voting campaign, **Vincent** was contacted by a well established producer in Montréal who had liked his video-pitch and who offered to help and support him in his project.

Vincent received **197** votes out of the total **2,229** votes we received, placing him 5th for online votes. In the pre-selection committee's ranking, he also placed 5th. At the pitching event, the project ranked 3rd.

Rapport d'analyse de données primaires de l'expérience Cuban Hat

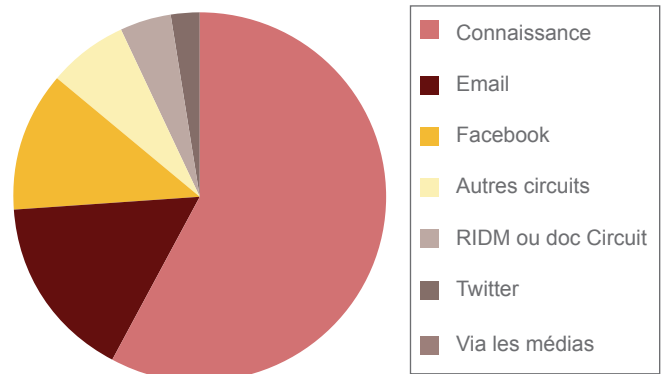
A. Vue d'ensemble

Comment les votants ont eu connaissance de l'initiative Cuban Hat?



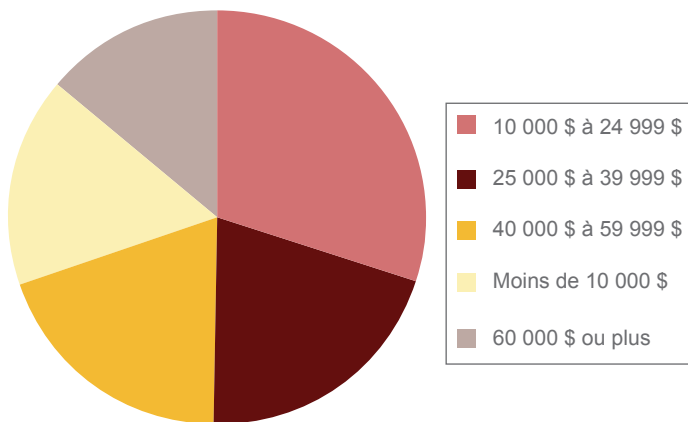
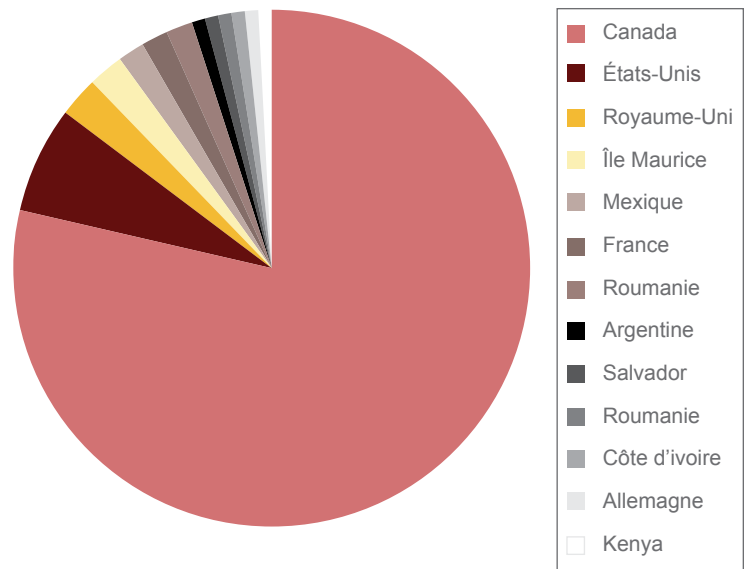
- En observant la répartition par grandes catégories d'emploi, on se rend compte que ce sont les professions indépendantes qui l'emportent (48 répondants);
- Ces professions recensent pour la plupart des métiers dans le domaine du cinéma (producteurs, cinéastes, etc.);
- La 2e catégorie la plus importante est celle des employés de bureau;
- Il y a également une bonne proportion d'étudiants et de retraités;
- Ces constats confirment la force du réseau quant à la connaissance de l'initiative Cuban Hat.

Moyens	FR	AN	TOTAL
Connaissance	56	20	76
Email	11	10	21
Facebook	13	3	16
Autres circuits	3	6	9
RIDM ou doc Circuit	5	1	6
Twitter	3	0	3
Via les médias	0	0	0



Le graphique nous montre que les votants ont connu l'initiative Cuban Hat en majorité par leurs connaissances. Cela indique l'importance du réseau dans le domaine, mais aussi le potentiel non exploité pour les autres avenues.

- Sans surprises, la majorité des votants proviennent du Canada (97 participants);
- En 2e position, on retrouve les États-Unis. S'en suit l'Angleterre, l'île Maurice, le Mexique et la France;
- Pour les autres pays, ils sont représentés chaque fois par un seul vote;
- Ceci démontre le côté international du projet. L'initiative Cuban Hat est soutenue au-delà des frontières canadiennes;
- Cependant, gardons en tête que les votes sont principalement en provenance du Canada.

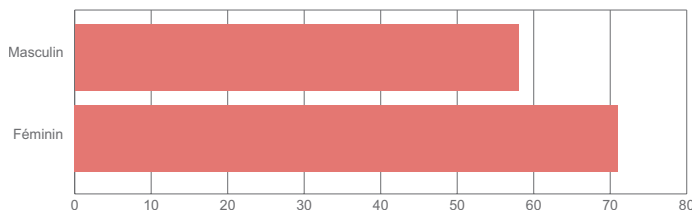


- Concernant les revenus, la majorité des répondants se situent entre 10 000 \$ et 24 999 \$ annuellement;
- Une partie des participants aux votes (20) entre dans la catégorie des revenus à moins de 10 000 \$/an et 17 votants ont un revenu de plus de 60 000 \$/an;
- Nous pouvons dire qu'il y a une bonne diversité de profils de revenus. En d'autres termes, l'initiative Cuban Hat possède un auditoire diversifié.

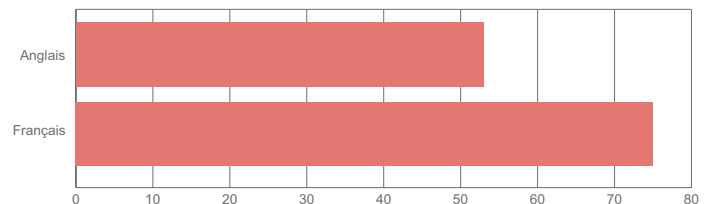
Profil des votants en ligne

- Les professions ont été regroupées par grandes catégories.
- La provenance des votants a été regroupée par pays.

Sexe



Langue



- On note qu'il y a plus de femmes qui ont participé au vote que d'hommes.
- La principale langue de communication est le français, même si en prenant les données de Google analytics la plupart des visiteurs naviguent au travers de la version anglaise du site.

Âge	FR	AN	TOTAL
Moins de 25 ans	4	3	7
25 à 34 ans	33	13	46
35 à 54 ans	28	14	42
55 et plus	24	10	34

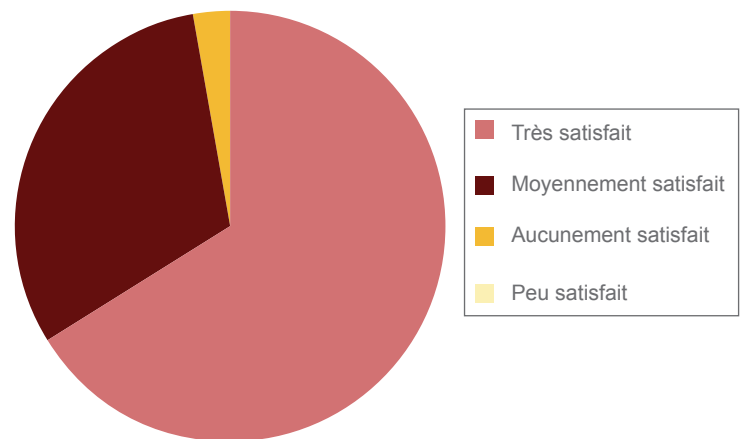
- L'audience de Cuban Hat est principalement âgée entre 25 et 54 ans.

1. Vote

Cette section recense l'ensemble des caractéristiques des personnes ayant voté. Cela inclut l'ensemble des personnes ayant effectué des votes, qu'elles aient donné ou non.

1.1. Expérience générale de vote

	FR	AN	TOTAL
Très satisfait	75	27	102
Moyennement satisfait	28	20	48
Aucunement satisfait	2	2	4
Peu satisfait	0	0	0



Globalement, l'expérience de vente est très satisfaisante. Plus de 102 votants ont trouvé l'expérience de vote très satisfaisante. Cependant, 48 votants ont été moyennement satisfaits, ce qui est non négligeable puisqu'il s'agit de personnes qui ne sont pas satisfaites complètement quant à leur expérience de vote en ligne. Cela laisse donc place à amélioration.

Il serait pertinent d'identifier quelles en sont les raisons et de recueillir leurs commentaires ou leurs idées lors d'une démarche d'amélioration de processus de vote en ligne.

1.2. Intérêt pour les projets

Intérêt post projet

Nombre de projets visionnés	FR	AN	TOTAL
1	18	7	25
2 à 4	45	20	65
5 à 7	19	6	25
Plus de 8	15	10	25
répondants			140

- En majorité, les participants au vote visionnent entre 2 à 4 projets.
- On constate qu'un peu plus de 35 % des répondants à cette question visionnent plus de 5 projets. Cela souligne le fort intérêt pour les projets en général.
- Cependant, on note que malgré le fait que 76 votants souhaitent connaître le statut et l'évolution des gagnants, 52 désirent uniquement connaître le gagnant final du concours et rien d'autre.

1.3. Principales raisons de vote

Raisons de vote	FR	AN	TOTAL
Apporter du soutien au(x) réalisateur(s)trice(s)	77	38	115
Donner de la visibilité au projet	39	22	61
Sensibiliser le public au(x) sujet(s) évoqué(s)	30	17	47
Promouvoir un style de documentaire ou de réalisation	25	6	31
Favoriser l'aboutissement du projet	44	18	62
Autre, svp précisez :	2	1	3
	répondants		319

- La principale raison de vote est l'apport de soutien au(x) réalisateur(s) trice(s); la seconde est de favoriser l'aboutissement du projet;
- Cela dénote de la dynamique compétitive du concours. Les votants souhaitent vraiment voir le projet gagner et se réaliser;
- On note également qu'il n'y a pas d'aspect qui est ressorti plus que d'autres quant au choix du projet;

2. Don

Cette section reprend l'ensemble des personnes ayant effectué un don ainsi que les raisons qui ont poussé les personnes à ne pas donner. Sur 146 répondants, il y a eu 32 donateurs contre 114 non-donateurs, donc une majorité de personnes n'a pas effectué de dons.

2.1. Expérience de don

A. Nature des dons

—> *Se référer aux dons que Cuban Hat a obtenu.*

B. Principales raisons

- Les principales raisons motivant le don sont en accord avec les principales raisons qui poussent au vote; à savoir l'intérêt pour les projets ainsi que de donner la possibilité à un projet de se réaliser.

Préférences de dons, si possibilité de donner directement au projet	FR	AN	TOTAL
Argent	7	8	15
Services ou équipements	5	3	8
Aucune préférence	6	5	11
	répondants		34

- Le tableau ci-dessus nous montre que si le don effectué allait directement au projet souhaité, les répondants donneraient majoritairement de l'argent plutôt que des services ou de l'équipement. Une bonne partie, toujours sur l'ensemble des répondants, n'a aucune préférence.
- De la même façon, si le don était directement imputé au projet choisi par les votants, ces derniers seraient enclins à donner plus.

2.2. Personne n'ayant effectué aucun don

—> *Rappel : 114 participants au vote n'ont pas effectué de dons, sur un total de 146 répondants.*

A. Principales raisons

- La principale raison pour laquelle les participants n'ont pas effectué de dons est le manque de **moyens financiers**, en accord avec le profil des participants (voir section revenus)
- La seconde raison est le manque d'informations quant aux bénéficiaires du don – il y a clairement matière à amélioration sur ce point.
- En prenant en considération le fait qu'une majorité des participants n'ayant pas effectué de dons ont déjà donné auparavant pour un projet de type média, il y a donc des donateurs potentiels qui restent à convaincre.

B. Motivations à effectuer un don

Raisons qui posseraient à donner	FR	AN	TOTAL
Si j'ai la certitude que mon don augmentera les chances de réalisation d'un projet	34	22	56
Si les sujets traités m'intéressent	26	26	52
Si j'ai confiance dans les partenaires/commanditaires du concours Cuban Hat	6	1	7
Si je reçois une reconnaissance en retour de mon don	8	6	14
Si je souhaite soutenir l'initiative et le mandat du concours Cuban Hat	7	8	15
Autres (principalement moyens financiers)	6	6	12
	répondants		156

- Le tableau ci-dessus nous indique que les principales raisons qui motiveraient à faire un don sont les chances d'aboutissement du projet choisi ainsi que l'intérêt pour les sujets;
- Par ailleurs, sur 113 répondants, 32 procèderaient au don s'il était déductible d'impôts.