

**MEMÒRIA DEL TREBALL DE FI DE GRAU DEL GRAU EN  
NEGOCIS I MÀRQUETING INTERNACIONALS (ESCI)**

**FEDERICO BELTRAN MASSES,  
REMEMBERING THE FORGOTTEN:  
THE PURSUIT OF A DOCUMENTARY**

**AUTOR/A:** JULIA PETTERSSON SALOM

**NIA:** 2519

**CURS ACADÈMIC:** QUART

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**DIRECTOR/S:** ARIADNA CASASÚS BERNACHO

***“La gloria es como la rápida corriente de un río que se lleva las cosas. Esta corriente se lleva los hombres, es más peligrosa cuanto más rápida y muchas veces ver el destino, un remanso podrido sin salida donde se estanca lo arrastrado- otras, muy sanas van al mar infinito y grade.”***

Federico Beltran Masses, Reflexiones sobre la vida y la gloria

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## **1. Introduction**

The rationale behind doing this project about Federico Beltran Masses is purely personal. My link towards him is very strong; his paintings hanging on the walls of my home have been the background in my life. This is why my family and I have a pending matter with him: we must fight to get him the place he deserves in our time. What this project aims is to plan the project of the documentary about him as a way of getting his work distributed. I want to study how to develop the project of a documentary: the budget, timing, people needed, etc. I have decided to use Crowdfunding as the mean to finance the documentary. I will do an analysis of the different methods of Crowdfunding and different Crowdfunding websites. Upon the duration of my project I have interviewed and talked with a number of people that have guided me and given me knowledge. You can find a list of these people in Annex 1.

## **2. Background**

### ***Who Was Federico Beltran Masses?*<sup>1</sup>**

Federico Beltran Masses was born in Cuba<sup>2</sup> (1885) and was raised in Barcelona. He developed his artistic career in Paris, spending long periods of time in USA, and died in Barcelona (1949). He was married to Irene Narezo Dragoné (1891 – 1970), also a painter, and they died without descendants.

Beltran Masses studied art in Barcelona and spent some time in Madrid practicing with the impressionist painter Joaquin Sorolla. There was much scandal around his paintings. These are full of eroticism, promiscuity, and lack clarity around the gender of the person painted. Those elements shocked the society of his days, but did not stop him from becoming one of the most famous painters of his time, his work was exhibited in the same galleries as the work of Picasso. He was a *“superb colourist”* who *“loves artifice, ostentation and luxury that permeates his paintings populated by sensuous women (...), sometimes somewhat androgynous, in chic outfits and decorated with silks and jewels, to revive the splendours of Venetian or Byzantine magnificence”*<sup>3</sup>.

The people who knew Beltran Masses said he was a funny person with whom you could maintain interesting conversations, due to his good manners and knowledge. He had a big love, nearly obsessive, for beauty and aesthetics. In particular, Spanish aesthetics: bullfighters, red lips, *mantillas*, shawls and high combs. These elements are recurrent in his work. He painted from memory many times, which allowed him to dream about the character and the backgrounds.

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<sup>1</sup> You can find a contextual study of Beltran Masses in Annex 2

<sup>2</sup> Cuba remained a Spanish colony until 1898. It was one of the last colonies Spain lost.

<sup>3</sup> PÉREZ ROJAS, Javier. Op Cit, pgs. 255 - 258

He was an avid traveller. His exhibitions and clients allowed him to visit different countries in Europe, USA and India. Amongst his clients we can find: The Rothschilds, W.R. Hearst, the Pope Pio XII, the king Alfonso XIII of Spain, George VI of United Kingdom, the Sha of Persia, Charles Chaplin or the marquise Luisa Casati. Therefore, we can say that his clientele comprised monarchs, artists, aristocrats, politicians and bourgeois people. He had the habit of treating all his buyers in the same way. It did not matter if they were left-wing politicians or rich heirs. In 1924, in the Cote d'Azur, he met Mr and Mrs Rodolfo Valentino<sup>4</sup>. This was the start of a relationship that would last until the last days of the actor, who died young and abruptly. This friendship was vital to his professional career since it allowed him to get to know all sorts of important personalities from Hollywood's society of the time. The fact that Beltran Masses was an expert merchandiser made him his best art-dealer and in less than a year he was able to win the trust of the most influential people in the United States. He really integrated himself in the Parisian life, despite the fact he always highlighted that he was Spanish. He left Paris in 1944 due to health issues, after developing his artistic career there during thirty years. Beltran Masses then moved to Barcelona, where he lived in the Catalan *burguesia* of the After-War period during the last years of his life: 1946 to 1949. He stayed in the Ritz from 1946 until his death in 1949 when he died completely broke.

It was in Barcelona where my family knew him and built a strong relationship with him and his wife. When Irene Narezo became his widow, she lived with my family in Barcelona for twenty years, up to her death in 1970. My family keeps his personal archive and many of his paintings.

### ***Where can we see his paintings?***

An important part of his work is in private collections in Spain, mainly in Barcelona and Madrid. There are also some in London, in the United States and in Paris. The majority of his paintings are in private collectors hands, but some years ago the mission of bringing light in the internationalisation of the painter was started. A Parisian gallery, the Galerie Alain Blondel<sup>5</sup> and the Guy Stair Sainy<sup>6</sup> Gallery in London bought a very important part of this work from some of the owners. With those, they wanted to have a base of first-quality work to be able to spread it. There are also paintings in private collections and in museums, in Spain and abroad. Unfortunately, despite having works in their collections, these are not exposed to the public.

A more extended list of the owners of his painting and their location can be found in Annex 3.

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<sup>4</sup> Rodolfo Valentino was the biggest silent film masculine star of his time. His portrait can be seen in Annex 0.

<sup>5</sup> The press note done for the exhibition in the Gallery can be found in Annex 4

<sup>6</sup> The video for the presentation of the exhibition can be found in Annex 5

## ***How Have We Arrived To This Point?***

### **- Causes**

- 1) His artistic career was developed between the first (1914 – 1918) and second (1939 – 1945) World Wars in Paris. He was contemporary to the avant-garde<sup>7</sup> and to the informalists, which were artistic movements that really broke with the aesthetics that existed up to that moment. It was a complex artistic moment: on one hand there was Beltran dedicated his talent to make portraits of the society of his time, and on the other hand the avant-garde's and informalists fighting against the established society and were looking for new ways of expressing the artistic language. Beltran's style (or aesthetic sensibility) was classic and focused on being liked by his clients, who ordered portraits where they would look nice. He made portraits of powerful people who usually had right-wing opinions and were conservative. The avant-garde's broke all these ideals and fought for a new world with more progressive and left-wing ideals.
- 2) He never had, alive or dead, an Art Dealer<sup>8</sup> or a Gallery who would defend his work and try to sell it. Therefore, he became his own client-seeker. He was very sociable and got close to the society of his time. This meant that he looked for his clients, people who he would paint and then use that opportunity to sell them other types of paintings. This means that once dead, there was no one left for him to sell his work.
- 3) Another issue regarding the painter is that he was born in Cuba when it was a Spanish colony. His father was a Spanish military that went to Cuba. When the family came back to Barcelona, they thought they would be treated as heroes after having fought the war. On the contrary, they found a very Catalan-nationalist Barcelona and the militaries were considered "*españolistas*". This is the beginning of a complicated situation regarding where he belonged to: in Cuba he was Spanish, in Spain an exiled person, in France and in USA a foreigner and in Barcelona he is not considered Catalan. All this makes very difficult the vindication of the character.

All the factors mentioned above, caused that his art was forgotten when he died, despite the fact that he was very well recognised and known in his time.

### **- Other artists from his time who are highly valued**

- Other portrait painters: Joaquín Sorolla, Ignacio Zuloaga, Anglada Camarasa, Kees van Dongen
- Avant – gardes: Pablo Picasso, Joan Miró, Francis Picabia, Gustav Klimt, Man Ray, Olga Sakaroff

It would be interesting to make a comparison between Beltran Masses and another artists of his time who are well known. This comparison could be done with Zuloaga or with Sorolla. Zuloaga had a similar style to Beltran Masses, they both achieved a lot of fame in their time although Beltran

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<sup>7</sup> Avant-garde = "Vanguardistas", they make abstract art. They want to get far away from "reality".

<sup>8</sup> Art Dealer = "Marchante de Arte", "Persona que comercia especialmente con cuadros u obras de arte."

Masses' fame faded for the reasons mentioned before whilst Zuloaga's fame was maintained. Sorolla was obsessed with light, boats and the sea, things that are not present in Beltran Masses' work. They are contemporary and were very successful. If we compare Beltran Masses to Anglada Camarasa, another Catalan painter, we can see that Anglada's painting is more advanced, as he is a part of the new époque. Beltran dedicated his career more towards portrait painting and less towards inspiration paintings.

### ***How are we spreading his work nowadays?***

- In 2011 a series of exhibitions were done in Spain and abroad that allowed Beltran Masses' work to be shown, a list of this exhibitions can be found in Annex 6. They took place in Barcelona, Madrid, Paris, London and Monaco. The last exhibition where you can find a painting by Beltran Masses is in the Fortuny Museum in Venice, in an exhibition dedicated to the Marchesa Casati and before this the Centre Pompidou in Paris in the Exhibition Modernités Plurielles.
- Nowadays there is a lot of work carried out in organising his personal archive<sup>9</sup>, which includes: correspondence, photography, press clippings and other documents. The archive of his personal belongings will hopefully encourage the research of his life. There are students from the University of Barcelona and a specialist in Personal Archives helping to pursue this matter.
- With all of the objects, a Catalogue Raisonné<sup>10</sup> has been created. This catalogue includes a profound study of all of his works, painting for painting. In order to carry it out, you need to have the maximum information possible about the paintings and the exhibitions they have been in. To defend the work of any painter it is important that an exhaustive cataloguing exists. This allows the study of all of the work in a profound manner and the concretion of each of his paintings. A Catalogue Raisonné is a long process that gives seriousness to any economic purchase-sale movement since it is only made for serious artists. Having it, makes it easier to plan an exhibition in the future and to answer the specialist's questions. An example of a painting of the Catalogue Raisonné can be seen in Annex 8.
- As well as this, there is a [website](#) where people can find information about his story, see pictures and contact Maria Antonia Salom, specialist in Beltran Masses, in case of wanting their painting being recognised. There is also a [Facebook](#) page, where news related to the painter is posted, as well as pictures of his paintings and upcoming exhibitions. This opens a window to the diffusion of his work and allows the location of missing pieces.

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<sup>9</sup> You can find in Annex 7 the logo for Beltran Masses' personal archive

<sup>10</sup> Catalogue Raisonné: a historic analysis of each piece: collections where it has been, prices of the transactions, exhibits it has been in, etc. This is the international way of designing this analysis.

- The legal part of the management of the reproduction rights and copyright was prepared and made, which means facilitating the dissemination of the image of the work. The rights are transferred free of charge to any project that serves to increase awareness of the work.

### **3. Objectives**

#### ***Future Objectives To Spread And Value His Work***

##### **- Final objective of the Federico Beltran Masses Project**

The final aim is to revalue Beltran Masses' work and to be able to achieve a wider spread of his paintings. This objective is principally for a personal reason: my family took care of his widow for twenty years, until she died. She lived with them and they inherited the paintings that she owned, which creates a strong emotional link with Beltran Masses' work. As well as this, it does not seem fair that a painter that was so important in his time has fallen into the complete oblivion. The greater the exposure to the market, the higher the probability of the work's value to increase. We want his work to be known by specialists and museums, particularly those that own some of his paintings; in order to give the credibility and strength needed to go towards the greater public.

##### **- In which ways could we achieve this objective?**

- Writing analytic articles about his work and then publishing them in specialized magazines. Those can be distributed in Universities so that his work can be studied and he can be taken into consideration for future exhibits. → These have already been written. You can find the link to an example of one of these articles in Annex 9.
- Make a short video about the life of Beltran Masses → One has already been made, see Annex 5.
- Write a biography about his life → This is being done right now.
- Develop an inventory and a Catalogue Raisonné of all his known work → This is being done.
- Make a biographic film → Given the material we have and the fact that there are people that knew him who are still alive, we believe that a documentary is the best option.
- Make a documentary → This is the option taken into study in this project.
- Present ideas or projects of exhibits where there are some of his paintings included → This could be presented after launching the documentary and publishing his autobiography.
- Spreading information about him between historians, art critics and museums so that he is included in collective exhibitions. → We would have to present talks in specified congresses. This would be the next step after the biography and the documentary.



## **Target**

One of the main focuses will be those Museums that own some paintings by Beltran Masses but are not showing them to the public since he is not a known painter. The idea is to make specialists aware of the fact that Beltran Masses' work exists and that it is excellent, in his time his paintings were recognised enough for the museums to buy them. This would really help to revalorise his work, since it would put it back in the market. Therefore, the first target would be the specialists, historians, exhibition and museum curators. The second target would be the collectors. By targeting them, they would hopefully start buying the good work and placing it in important collections. That is why having the Stair Saintry Gallery<sup>11</sup> in London is so important. They move the work in the big international fairs, like Maastricht and Frieze.

Contacting these two targets has many advantages. The first one is that you can make use of a more professional language since they are experts in this field. Additionally, they usually move in the same circles of people and places, read the same magazines, etc. So for example, if there is an inauguration for a new exhibition it is likely that there are a number of people from the art-world. This is a good opportunity to explain and present the project. As well as this, people that own paintings by Beltran Masses will be highly benefited if his work gets the attention it deserves. The more people know him, the more demand is created and therefore the price increases. This is an advantage because it will make them more willing to support our campaign and to talk to others about the project.

These targets cannot be measured in an exact manner. In the case of the collectors and specialists, Beltran Masses could be inside a wide number of categories. For example Collectors of Portraits or Specialists of Art done by Spanish artists in the last Spanish colonies. The number of museums that own paintings by Beltran Masses can be measured, a list of which of those possess paintings by him can be found in Annex 3.

## **5. Analysis of the Topic**

### ***Why a Documentary?***

It is an easy and graphic way of telling a story and arriving to a wider public. His life was very interesting, there are many stories waiting to be told. For instance, he was in the Hollywood of 1925 with Rodolfo Valentino, Charles Chaplin and Marion Davis. He was a friend of R.W. Hearst<sup>12</sup>, whom

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<sup>11</sup> As seen before, this gallery together with the Alain Blondel Gallery in Paris bought paintings to spread his work.

<sup>12</sup> The person which "Citizen Kane" is based upon

he accompanied in some of his trips around Europe where he went to purchase art. Anita Delgado<sup>13</sup> and Beltran Masses also shared a friendship that made him travel to the India of 1927. He painted portraits of great actors such as: Rodolfo Valentino, Joan Crawford, Douglas Fairbanks, Pola Neri and famous families from the time: the Rothschilds, the Morgans and the Peugeots.

### **Advantages of a documentary**

Taking into consideration what I have read about documentaries and after interviewing people I have arrived to the following advantages of doing a documentary:

- If the promotion is carried out well, it has a broad diffusion.
- It is perceived as being more serious than a film, and people believing in its content.
- A documentary can be uploaded to the Internet, allowing it to become viral.
- It can be done in an inexpensive way, a film would be much more expensive.
- Despite having a variable duration, documentaries are usually shorter than films.
- It may suit the tastes of our target better: collectors and specialists.
- There are a lot of people who are very enthusiastic about documentaries.
- They take a longer time to become old-fashioned.

It is important to take into account that the people that knew him and that are still alive are quite old. This means that there is not a lot of time left to do a documentary with them.

### ***The Documentary***

First of all, we should start by defining what a documentary is. A documentary is a non-fictional film that aims to, to one extent or another, document reality. A lot has happened since the Lumière brothers invented the video, digital equipment has improved and the way of telling stories has changed. We can see documentaries about all sorts of subjects: philosophy, nature or politics screened in several places such as cinemas, TV or the Internet. Different types of documentaries exist, and new ones arise each day. I have taken an online-course from the Universidad Carlos III of Madrid, from February to March where I have learnt about the documentary's history and the different types of these that exist nowadays.

- **In which language?** Due to his life, English, Spanish and French are the best language to use for the Documentary. His artistic life was developed in Paris and the vast majority of his clients were American and English.

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<sup>13</sup> The Maharani of Kapurthala. You can see the painting in Annex 0

- **Where should it be filmed?** It should be filmed in Barcelona and Paris. We want to get interviews from people who knew him and are still alive. The idea is to review his life through the other people's life and the personal archives we have that belonged to him: letters, pictures, etc.

- **Duration?** Documentaries usually have two standard durations: of 27 and 55 minutes. A possible idea could be to make both varieties. Edit the footage in order to have a longer documentary of 55 minutes and another one of 27. Should this not be possible, it would then be 55 minutes long.

- **Who is needed?** The team will have two subgroups. On one hand, the people that will be working full time for the whole duration of the project:

- A scriptwriter, the person must write the script and adapt it to reality.
- A producer, who starts the project, who finds the money, the people and material. The producer must also commercialise the documentary.
- A director, the person that gives the concept a visual form.

On the other hand, other workers that will be needed in certain moments of the project:

- Camera operator, since technology has made cameras much easier to handle, we can now find a person that manages camera, lighting and sound.
- Director assistant: this person will be necessary depending on whether the camera operator is qualified to also be an assembler.

As well as this, short trips to Paris, Madrid and London are vital in order to film some emblematic things regarding the life of Federico Beltran Masses.

- **Budget** Below you can see a table with an approximation of what will be needed for the documentary. This has been self-elaborated after talking to a producer with 27 years of experience and a graduate in Cinema by the ESCAC (Escola Superior de Cinema i Audiovisuals de Catalunya).

Camera operator, camera and auxiliary luminous material	4.200 €
Director	10.000 €
Producer/script person/documentalist/directing assistant	10.000 €
Hiring of specific material	1.000 €
Graphic artist and special effects postproduction	2.000 €
Music, cover and all things related to design	2.000 €
Archive material owned by others and documentary rights	6.000 €
Trips, transport and diets	4.000 €
Purchase of data storage	600 €
Promotion <sup>14</sup>	1005€
<b>TOTAL: 40.805 €</b>	

Therefore, we will need nearly 41.000€ in order to complete the documentary.

<sup>14</sup> Explained further in *How will we promote it?*

As you can see, it is not a part of the budget hiring actors or clothing. This is due to the fact that it will be made with interviews of people that knew him and specialists. Material from his Personal Archive will also be used, such as: Photographs, letters or objects. All this material is free of rights.

#### **- Timing**

- Two weeks of preproduction: The preproduction is the preparation of the documentary. The most important part is the script. It must be divided into sections that will decide the filming days, the places and the timings. The director and the producer are in charge of this. Once the script is ready, the filming calendar is complete. All the places that need to be filmed will be identified in order to see the material that needs to be hired as well as the permits needed to film in these locations. In this stage the teams are built, you contract people to work with the project and draft all the contracts. Since the team will have to travel (the exact dates are specified in the script) you must take care of administrative tasks such as buying the tickets or booking hotels.

This stage is all about planning in order to make the filming process as short as possible.

- Two and a half weeks filming: This is the filming period. It will be interviews done in interiors and some exteriors. The material will also be filmed: photographs, letters, etc. There will be trips to Paris, Madrid and London. But the main filming will be in Barcelona. In this process it is very important to have a backup of everything. The director can cut some of the interviews done in order to make the editing process easier.
- Three weeks and a half of postproduction: The narration is built in this stage. If the director has cut some of the filmed material it will be easier. The idea is to put order in all the images. The script will be adapted to what has been filmed. The materials (photographs, letters, etc.) will be included to enrich the narrative of the story. Visual effects make the image prettier and the documentary easier to understand, as music and sound. The cover is designed in this stage, the title of the documentary and its presentation, as well as inserting the credits with all the people that have taken part of it.

#### ***Why Crowdfunding?***

Since 2006 we are living an economic recession. This has had a lot of effects on the economy and consequently, on the population. The banks are not granting loans to people with projects or entrepreneurs. Despite this fact, ideas keep arising in the brains of people with energy and determination to fight for their project. From situations like these, new ways of financing projects have been created, and Crowdfunding is one of them. I have chosen this method to finance my

project and to (hopefully) change the status from project to reality. This would be the first method of financing I would use to push the project towards reality. I think it has a social component that will make it more gratifying. The fact that a group of people have helped me achieve my dream because they also believe in it, is amazing. In case of not being able to achieve my goal, I would study other methods of financing: asking for grants from state, to private and public televisions, asking for a loan, etc.

For the creators, it is a way of financing projects with the sum of individual contributions. For the people pledging, it is the opportunity of getting unique products and experiences related to the projects, as well as helping someone achieve their dream. Crowdfunding goes much further than just money; it is a way of creating a community around your project and to create links between them. This community is one of the most important (and difficult) things to build in any project and Crowdfunding allows us to do it. Crowdfunding for visual arts is growing. In the *Festival de Málaga de Cine Español*, there were two films financed with Crowdfunding in 2014. This number has increased to five films in the 2015 edition.<sup>15</sup> A study conducted by RTVE about cultural projects done, with information from the Crowdfunding Website Verkami can be found in Annex 10.

### **What is Crowdfunding?**

Crowdfunding is the method that finances projects by means of different micro investors, typically using websites. You present a project in one of the Crowdfunding websites and people that are interested in your project, or feel they want to help, can put money in it, usually from 20€ upwards. Crowdfunding is done online and with a lot of support from social media platforms, such as Facebook, Twitter or Instagram. Catalunya is the autonomous community with more Crowdfunding projects. They have an average of 82.19% of success (the largest percentage in Spain) and represent a 52% of the total of Spain.<sup>16</sup> In 2013, 1.2million cultural, business and social projects were financed by means of Crowdfunding.<sup>17</sup> In 2014, it grew in a 144%, and nearly arrived to three thousand million Euros. It is believed that in 2015 it could arrive to seven thousand million Euros.<sup>18</sup>

According to Javier Martín, author of the book “Emprender Ligero”, financed with Crowdfunding,

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<sup>15</sup> <http://www.verkami.com/blog/18563-el-crowdfunding-arrasa-un-ano-mas-en-el-festival-de-malaga>

<sup>16</sup> According to a study about: ¿Funciona el crowdfunding cultural en España?, done by RTVE (Annex 10) <http://lab.rtve.es/crowdfunding-espana/>

<sup>17</sup> Source: Asociación Española de Crowdfunding:

<http://web.spaincrowdfunding.org/wp-content/uploads/2013/09/informaci%C3%B3n-b%C3%A1sica1.pdf>

<sup>18</sup> According to the first pan-European comparative study of alternative financing produced by the new Center for Alternative Financing from the Judge Business School at the University of Cambridge and professional services company EY. <http://issuu.com/cambridgejbs/docs/2015-uk-alternative-finance-benchmark?e=1935864/11498153#search>

and Internet businesses entrepreneur: “[Crowdfunding is] People with money that trust in people with ideas and work together to materialise a project”

It is very important to keep in mind is that Crowdfunding is not easy. It requires constant dedication and communication. At times it may seem like we are getting nowhere, but we mustn't lose hope. There are studies that state that only between 1 and 5% of visitors are going to pledge and that we should fit the ideal timing of 30-90-100, which means reaching 30% of the objective in the first week, 90% in the second week and 100% in the third week.<sup>19</sup>

Crowdfunding is used for projects of all types: business ideas, products, hotels, concerts, events, etc. The majority of the websites only release the money received in case of arriving to the objective the project has instead of releasing the money raised, this is the “all or nothing” policy. There are different types of Crowdfunding, depending on the benefits the person financing the project has. According to the graph that can be found in Annex 11, the following types of Crowdfunding have been organised from more to less average growth in the past years in Spain:

<b>TYPE OF CROWDFUNDING</b>	<b>WHAT IS IT?</b>	<b>VOLUME (in €)</b>	<b>AVERAGE GROWTH RATE</b>
Reward-based Crowdfunding	Whoever is financing your project will receive some type of reward (usually the reward is proportional to the amount they invest). This type of Crowdfunding was the most popular in 2014 <sup>20</sup> .	35.1m	111%
Loans or P2P Business Lending	The person is investing money but expecting to get the money back with an interest	13.7m	363%
Shares or Equity-based Crowdfunding	This is more focused on business-projects, in this case the person investing money into the project will receive a number of shares of the company	10.5m	234%
Donation	The person financing the project is giving you the money and expects nothing in return	0.8m	71%

I have decided that my project will be financed by means of Rewards. I feel like it is a very attractive method in cultural projects and proof of this is that it is the most used method by the Crowdfunding websites<sup>21</sup>. As well as this, it is a good way of motivating people to give money, since they will get something in return. This is explained in more depth in “Federico Beltran Masses: remembering the forgotten in Verkami”.

<sup>19</sup> Information from the Interview with Valentí Acconcia, creator the Crowdfunding platform Projeggt.

<http://www.crowdacy.com/sabemos-hacer-buen-crowdfunding-entrevista-a-valenti-acconcia-vanacco/>

<sup>20</sup> Article based on a study conducted by the University of Cambridge and *The Asociación Española de Crowdfunding*  
[http://economia.elpais.com/economia/2015/02/24/actualidad/1424767665\\_251209.html](http://economia.elpais.com/economia/2015/02/24/actualidad/1424767665_251209.html)

<sup>21</sup> According to the study done by Spaincrowdfunding.org about “What type of Crowdfunding is your platform dedicated to?” found in Annex 12

**- Which are the basic steps in a Crowdfunding process?**

- 1) The person with the Project presents it to the Crowdfunding website. This presentation must be very explicit: the financial objective, where the money will go to, a description of the project, the rewards, etc.
- 2) In general terms it is the project managers of the website who study the project and decide on whether to launch it or not. There are other websites that present the project and allow the public to assess it.
- 3) If the website/public decide the project is worthy, this is uploaded to the website. A timeframe is agreed upon; this can go from 30 to 120 days. A good idea is to make the beginning and end of the projects coincide with the beginning of the month, which is when people get paid and will be more generous.
- 4) The objective is to arrive to a large number of people so that they know about the project, and hopefully decide to finance it.
- 5) After the time decided on is over, you have either arrived to the objective amount or not.

**- Advantages:**

- The creation of a dissemination plan which is adequate for our target and will not only serve for the Crowdfunding campaign, but also for the Documentary. Creating accounts in social media will help us define our image and tone.
- There are some websites that offer a personalised advice and counselling from their team. This is especially interesting due to the fact that we do not have previous experience with Crowdfunding campaigns.
- You are already covering a great part of the marketing that will be necessary for your project. All the efforts made when looking for founders for the Crowdfunding campaign is promotion that you will not have to do when the documentary is done.
- You are testing the market, to see whether people like your idea or not. If they really like it, they will invest money on it. In other words: you are measuring the success of your idea.
- It will be very gratifying to collaborate in a social initiative.
- It is a good way of increasing your network, maybe someone sees your project and decides to take part in it, and this does not have to be monetary. I can meet someone that has paintings or letters by Beltran Masses, someone that is willing to give me their time to contribute in the project, etc.
- It may be the only way of being able to get funding since we are living a recession and Culture is one of the things in which the Government has cut the budget.
- If you do not succeed in your Crowdfunding campaign, you will have no compromise and

therefore you can rethink the approach.

- Everyone that has an Internet connection and a bank account can access the Crowdfunding campaign. It is a simple method, which means that everyone can understand it. The websites are quite easy to understand.

**- Disadvantages:**

- It is very hard to inform the amount of people needed about the Project. Making the conversion from people that you have informed to people who pay is very hard.
- You are explaining details of your project before they are a reality. You are giving a lot of information about your project in an early stage, which can be risky.
- It is hard to make a prediction beforehand of how many people are interested in the project and will therefore fund it.
- The balance between what you need and what is possible is difficult.
- Most of the Websites have an “all or nothing” policy, this means that if the campaign doesn’t arrive to the minimum they will not get the money. The reasoning behind this is that if you are asking for a minimum to be able to make your project, you will not be able to conduct it if you do not arrive to this number.

***Crowdfunding websites market analysis***

In Crowdacy’s website<sup>22</sup> I have found the most precise list of all Crowdfunding websites in Spain. I have gone through all of the websites that are still open. I made my decision to arrive to these three based of some criteria which I have found important and people I have talked to<sup>23</sup> related to Crowdfunding have recommended to me, such as: Do they finance exclusively Cultural projects? What type of reward do they offer? Are they Spanish? Are they Catalan? Is the website attractive and easy to use? In what language do they have their information?

After evaluating the websites, answering the questions and thinking about the answers, the three Crowdfunding websites that I felt were the best match for my documentary were Verkami, Goteo and Fundedbyme. The study of the advantages and disadvantages for Fundedbyme and for Goteo can be found in Annex 13. Here are the conclusions extracted:

- From Fundedbyme I liked the fact that it was international, which meant that we could appeal to a broader public. But the disadvantage is that it is harder to know which tone to use. As well as this, they do not offer personal counselling, which I find very necessary since it will be our first project in Crowdfunding.

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<sup>22</sup> [www.crowdacy.com/crowdfunding-espana/](http://www.crowdacy.com/crowdfunding-espana/)

<sup>23</sup> See interviews in Annex 1 to have more information about this



- As for Goteo, even though they have characteristics that I find very positive: personalised counselling, being local and just having creative projects, their commission is very high (10%). I believe Goteo would be a better choice if our project had a stronger social component.

Study of Verkami:

<b>VERKAMI</b>	
<b>Which means “lover of the creation” is a website from Mataró. They are therefore specialised in creative projects</b>	
<i>Advantages</i>	<i>Disadvantages</i>
It is a Catalan website, which will maybe make people more linked to the project since it is a Catalan project	Verkami charges 5% + VAT on the money collected, as well as this there is a 1.35% + VAT commission paid for making transaction by means of credit cards. To sum it all up: the total commission will be of 6.35% over the money collected in case of success of the campaign  The maximum amount they have collected in documentary film projects is 348.830€ from a total of 409 projects.
They have experience in making documentaries, two films who were later nominated to a Goya were financed in Verkami ( <i>Stockholm</i> and <i>El Paraguas de Colores</i> )	
Exclusively fund creative projects	
The creators keep the 100% of the rights and the property of the work	
You are given a personalised counselling from their team of experts from the Cultural industry.	
Verkami counts with a blog where they explain the news of the website, Crowdfunding, tips, interviews with people with projects, etc. They also have a Facebook account, with 28,245 likes and a Twitter account with 12,000 followers.	
They received in 2013 the International World Summit Award given by the United Nations. This award values the quality of the digital contents, the quality of the projects published and the technological platform they have.	
There is a Q&A part in the project’s website which is very interesting in order to make the patron <sup>24</sup> feel involved	

After considering the advantages and disadvantages related to the three Crowdfunding<sup>25</sup> websites, my final choice would be to use Verkami<sup>26</sup> for the project. Verkami has an attractive and easy website to use, it will be simple for people in our target. They also offer a personalised counselling which will be very useful for us since it is the first project we are Crowdfunding and they have experience in this matter. The fact that it is a Catalan website will be very attractive for Catalan’s who will see the documentary as a Catalan/International project and this may be an incentive to

<sup>24</sup> Patron = mecenas. The person paying to get the reward and therefore support the project

<sup>25</sup> The tables for Fundedbyme and Goteo can be found in Annex 13

<sup>26</sup> Data about Verkami can be found in Annex 14

spend more money. As well as this, as you can see in Annex 10, Catalunya is the place in Spain where more cultural campaigns with Crowdfunding are funded, since there is a tradition of supporting cultural projects. Anyone who wants to finance a cultural project will go there since it is the only type of project they finance, which means that our tone can go more directed to a cultural sector. One of the most important things is that we keep 100% of the rights of the documentary and it is the Crowdfunding website which keeps the lowest commission, which means a larger quantity of the collected money will go to the project. Verkami is also the Crowdfunding platform with more followers in social media, especially in Facebook. I find this especially attractive because it means that there is a lot of people out there that know about Verkami and that have an interest in their projects, since they see the projects in their newsfeed.

#### **- Budget 2:**

As shown in the table in the “Budget”, we need a total of 40,805€. This would cover all of the costs of the Documentary. After giving it much thought, I believe that asking for 40.805€ is too much. After searching the projects in Verkami I have arrived to the conclusion that asking for 20.000€ is more realistic, since the companies have a policy of “all or nothing” we really need to think about the money we are asking for and make sure this number is realistic. In 2013, the average was 4.200€ asked for in Verkami<sup>27</sup>. The Beltran Masses project is something very personal for me and those around me, but it is not a social matter that moves a large quantity of people and can move masses to spend money. Many projects do not fund 100% of the project with Crowdfunding; they fund a smaller percentage with Crowdfunding and the rest by other means. For example, *Cerca de tu casa* financed 13% of the Film with Crowdfunding. We will first see if we can reach the 20,000€ with Crowdfunding and then search other financing methods, such as asking for a loan or selling a painting. Therefore we are going to ask for 20,000€ in total.

We must take into account the different items we must subtract from the money raised as said in the Verkami website:

- Verkami has a fee of 5% and there is an extra 1.35% for the Banks. This will mean a total of 6.35%. We will be able to deduct the fee to Verkami as an expense of the business activity<sup>28</sup>.
- From a fiscal point of view, Reward-based Crowdfunding is not seen as a donation. Since the patrons are getting goods or services in return, they are paying for something they will get in the near future. We, as the creator, will have to pay a tax upon the earned income as well as the VAT

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<sup>27</sup> According to an interview with Jonas Sala, cofounder of Verkami in an interview done in October 2013 for [www.crowdacy.com](http://www.crowdacy.com)

<sup>28</sup> Company tax = impuesto sobre sociedades

(which can be deducted). We will work as a business associated to a production company, like Bausan Films that is Loris Omedes<sup>29</sup> company. As well as the VAT, which is 21% and deductible, we will have to pay 25%<sup>30</sup> in taxes because it is the general rate for the earned income for 2016, since the patron's money is seen as an income.

Therefore, we will need to do a simple equation to find the quantity we must ask for in order to obtain minimum 20.000€:  $x - 0.0635x - 0.25x = 20,000 \rightarrow x = 29,133.3€$

We will round up this number to 30,000€. By asking for this money we achieve the aim of having more than 20,000€ collected (20,595€).

### ***Beltran Masses: Remembering the Forgotten in Verkami***

The chosen website will be Verkami. Inside this website we intend to write the proposal in Catalan, Spanish, French and English in order to appeal to people in these language areas, the principal language being Spanish. These four languages have a direct relationship with Beltran Masses, as seen earlier. When thinking about the presentation it is important to give as much information as possible, making it very personal. The closer people feel to Beltran Masses the more willing they will be to spend money on the project. For instance, someone in Paris will want to fund the campaign if they know where Beltran Masses lived. In order to do this, we plan to release weekly videos or texts in the different social media platforms (Facebook, Twitter and Instagram) explaining different parts of Beltran Masses' story. An example would be to upload a map marked with the different places where Beltran Masses lived.

The different things to take into consideration:

**1. The target:** Considering our target, I must make sure we use an appropriate tone when presenting the Crowdfunding campaign. I must appeal to their sensitive fibre so that they see the existing personal connection with Beltran Masses, and hopefully make them contribute to help the documentary. The tone must be personal but formal. We first need to convince our family and friends, if we are not able to convince them to help us in our project, it will be very hard to ask for strangers to spend money.

**2. Money options:** It is important not to confuse the patrons with too many options; this is why I have chosen to have six options. They are: 25€, 50€, 75€, 100€, 200€ and 500€. Having a big gap between different pledges I believe is good, since it will clearly define the level of interest the person has in the project.

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<sup>29</sup> In Annex 15 you can find the interview done to Loris Omedes

<sup>30</sup> According to the *Agencia Tributaria* website visite done May 2015

**3. Rewards:** When thinking about the rewards, it must be something that has value for the patrons but is not very expensive for us. The big price will be a drawing by Federico Beltran Masses valued in 2000€. Each participant will get a certain number of online tickets (proportional to the amount pledged) and they will have a chance to winning the drawing. This has no cost for us since we already own it and the tickets will be virtual.

- 25€: this person will get their name in the credits, a big thank you and one ticket.
- 50€: the same as the 25€ people but they will also get a link to be able to view the documentary online and two tickets
- 75€: the same as those that pledge 50€, with a personalised thank you note and three tickets
- 100€: the same as the people of 75€, they will be invited to the premiere of the documentary and 4 tickets
- 200€: this person will get the same as those that give 100€. They will get an exclusive meet and greet with Maria Antonia Salom, maximum expert of Beltran Masses, where she will show them some paintings of Beltran Masses and they will get the opportunity to ask the questions they may have and six tickets.
- 500€: the same as those that pledge 200€, and will have the opportunity to see the personal archive of the painter with the explanations of Maria Antonia Salom. Viewing the personal archive is a unique opportunity to travel to the high society of the interwar period. You can see objects belonging to Rodolfo Valentino, considered the most famous silent film actor, pictures and letters that will later on appear in the documentary. They will get eight tickets.

All the rewards will be accompanied by an email thanking the person and showing them how their money will be valued and used.

**4. Keeping the patrons informed:** The key thing to do is to make our patrons feel important. Rather than offering highly priced rewards, showing to them that there is a lot of work, passion and love behind every part of the project. Keeping them informed of everything is highly valued by them. It is key to constantly thank people for the help. Many times, making them see how grateful we are will be sufficient for them. We will keep them informed through a blog where we will write updates about our project. Any changes or news will be posted there. Entertaining material will find a place there: for example interviews with people in the team or pictures of a filming day. The Q&A part of the project's website will be a very good way to allow patron's to have a voice and be able to write comments and questions regarding the campaign. We will answer their inquiries the quickest possible.

The official logo for the personal achieve which will be used for the documentary can be found in

Annex 7. This is a way for people to associate the logo with the official Beltran Masses matters. It is a way of validating authenticity.

The different steps in Verkami are as follows<sup>31</sup>:



In Annex 16 you can find Federico Beltran Masses: Remembering the forgotten in Verkami.

### ***How will we promote it?***

We must find ways of informing people about our campaign. We must take into account that we want to think of low-cost methods. It seems a bit hypocrite to, for example, have an event to promote the campaign. This event will most likely cost money and that is exactly what we are asking for. We have estimated to spend 1005€ on promotion. Therefore the preliminary ROI is of 3.35%<sup>32</sup>.

These are the ways in which we will promote it:

- Sending emails to all our friends to ask them to contribute in our project. We will write a friendly mail and ask them to share it with their networks.
- Create a Twitter, Instagram and Facebook accounts where we will post daily updates on the campaign and post pictures. As Loris Omedes told us in his interview, which can be found in Annex 15, online campaigns gave much better result than press articles or appearances on news programs and television. Social media is also free and cheaper, and you must not convince anyone to create it.
- We will ask friends of ours who own galleries to put up posters about the campaign. We have a friend that will design them and we estimate that the cost of printing them will be 720€<sup>33</sup>.
- We will do press releases so that our project is introduced, this will be sent to all our friends via email.
- Press releases and mailings will be prepared to send to those museums, foundations, institutions, academies, universities or private owners with paintings by Beltran Masses. They will have a separate mail to talk to them about how creating this documentary is a step towards giving value

<sup>31</sup> <http://www.verkami.com/start>

<sup>32</sup> ROI = Return on investment = total spent in promotion/money asked for = 1005 / 30.000 = 3.35%

<sup>33</sup> Printing each poster costs 16€, we will print 45 units. 16x45=720€

to his work and therefore increasing the sale price. We want to make the most of all open channels of communication, for instance in the Universities they have mailings, we want to be in these mailings so the campaign is presented to Culture-related degree's students.

- In Facebook<sup>34</sup> with a budget of 14€ daily we can arrive to 29 – 116 daily likes. This is a good idea in order to give the first push. We can start with 14€ and decrease the amount as soon as we see it works. With 5€ we can arrive to 10 – 41 likes a day. We expect to pay 285€<sup>35</sup> for this.

As for Verkami, it will appear in their social media and website. Their social media platforms are very popular: they have a Facebook account, with 28,245 likes and a Twitter account with 12,000 followers. This means that by publishing the work there we will automatically reach those people.

## **5. Conclusions**

My project is divided into two main axes: the documentary about *Federico Beltran Masses: Remembering The Forgotten* and Crowdfunding. These two converge to prepare the Crowdfunding campaign for the documentary.

My original objectives were to study on one hand the project of a documentary, focusing on things like budgets, duration or people needed. On the other hand, to analyse how Crowdfunding works and the best-suited way of preparing the project for a Crowdfunding website.

The conclusions have been to make use of a reward-based Crowdfunding. By doing so people will have more incentives to give money since they will feel attracted towards the rewards. I have also decided not to ask for the total cost needed to make the documentary (40,805€), but ask for 30,000€ to arrive to the new amount of 20,595€, which will cover 50.47% of the costs. Once we manage to raise this amount, we can think about ways of financing the other 49.53%, such as selling a painting or asking for a bank loan. The best suited website for the project is Verkami, many aspects regarding the way of managing projects are very interesting and it adjusts to the profile of our documentary. The promotion mechanisms for the campaign will be low-cost, and account for 3,35% of the 30,000€ pledged for.

According to studies I have read, the ideal is for the project to raise 30% of the money in the first week, 90% in the third week and 100% in the last week according to the 30-90-100 rule<sup>36</sup>. We hope to post our project in Verkami in 2016 and be successful in our amount asked for.

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<sup>34</sup> Information extracted from the Facebook website.

<sup>35</sup> 14€ for 15 days = 210€, then 5€ for 15 days = 75€. TOTAL: 285€

<sup>36</sup> One of the "20 Golden Rules of Crowdfunding" by Valentía Acconcia

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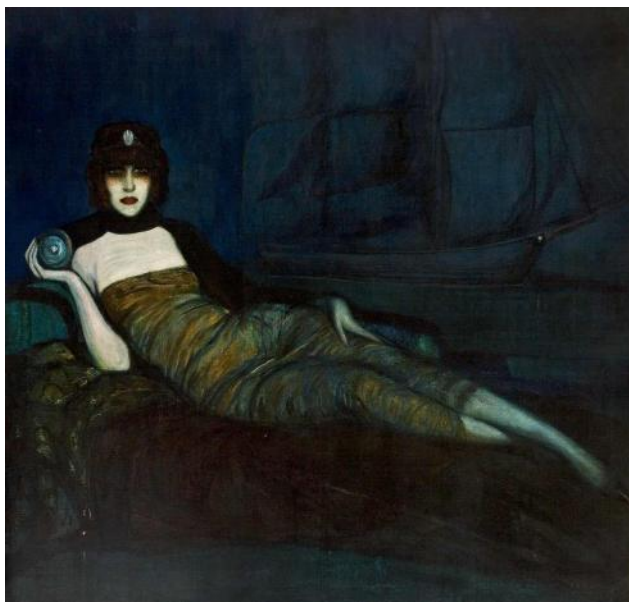
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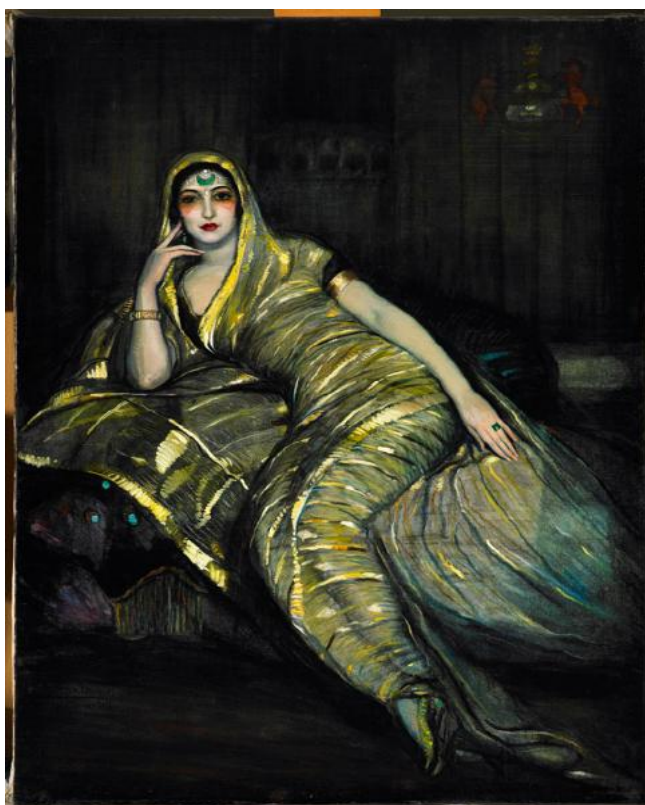
**Annex 0: Pictures of paintings by Federico Beltran Masses**



Marchesa Casati, 1920.  
159 x 178 cm



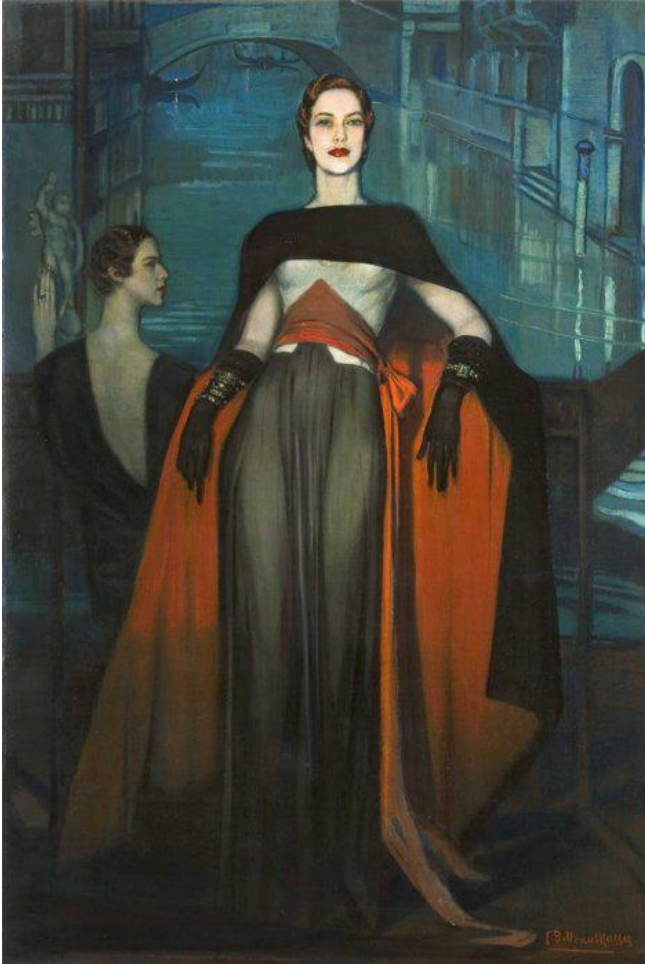
Las Ibéricas, 1924.  
165 x 180 cm



Anita Delgado, maharani of Kapurtala, 1919.  
214x161 cm



King George VI, 1937.  
100 x 81cm



Madame Bonnardel, Countess of Montgomery,  
1934. 195 x 135 cm



Caballero Jerezano (portrait of Rodolfo  
Valentino), 1925. 214 x 160 cm

### ***Annex 1: People I have interviewed***

- *Carme Basté*: director of 6 editions of La Marató de TV3, subdirector of the Televisió de Catalunya and Director of Programs and Programming. She now works in the journalistic department en the Blanquerna Univeristy. → I spoke with her at the beginning of my project and she guided me and gave me some very good ideas.
- *Artur Joaniquet*: recently graduated from Cinema from ESCAC → has helped me with the format and budget.
- *Yolanda Ochando*: producer of the recently presented documentary about 25 year of the death of Jaime Gil de Biedma → has helped me decide the format of the documentary.

- Loris Omedes: producer of the film *Cerca de tu casa*, financed successfully with Crowdfunding. He has many films on his CV and was nominated for a Goya for Best Documentary for *María y yo* and was a finalist for the Oscars with *Balseros*. → The interview can be found in Annex 15.
- María Victoria Salom: Gallery owner, PhD in Art History and writer of the Doctoral Thesis about Federico Beltran Masses. → Has helped me corroborate some information about the painter and his context.
- María Antonia Salom: TV producer, Art critic and maximum specialist in Federico Beltran Masses → she has allowed me to have access to the documentary basis of the painter, giving me information about the location of this work and letting me to see the Catalogue Raisonné of the painter, an extract of this can be found in Annex 8. She has also counselled me about the documentary format and the budget.

## ***Annex 2: Contextual study***

### **POLITICAL:**

#### Barcelona

1898 Spain loses one of its last colonies: Cuba. Beltran Masses' father was a Spanish military in Cuba. Therefore the family goes back to Barcelona.

1900 and 1908 militaries that come back to Barcelona are considered pro-Spain and in Barcelona they are living a moment with a lot of Catalan independence and the working class is gaining a lot of power

1909 the "Semana Trágica" occurs when the Prime Minister Antonio Maura decides to send troops to Morocco. This means that he needs soldiers for the war. You can pay for not going to the war, which means that the rich people pay and it is men from the working classes who go to the war leaving families behind without resources.

#### Paris

1916 Beltran Masses moves to Paris

1914 – 1918 First World War takes place. Spain is not in the war but France is. It is strange that Beltran moves to Paris in this moment, since many artists (including Pablo Picasso who moves to Barcelona) leave France to go to Spain or Switzerland.

When the war ends, rich Americans come to Europe. This is positive for Beltran Masses because he makes portraits of rich Americans that come to Paris with a lot of money

1925 He travels to USA, where he has contacts through the people he knows in Paris. He does take part in exhibitions in New York and Los Angeles, starts a friendship with H.R.Hearst (Citizen Kane) and because of his friendship with Rodolfo Valentino he paints portraits of some Hollywood artists

1927 he travels to India because of Anita Delgado, the Maharani of Kapurthala, whom he had portrayed in 1919. They shared a great friendship

1936 – 1939 Spanish civil war occurs. Beltran Masses gets closer to the right hand ideas. From Paris he helps refugees.

1939 – 1945 Second World War. Spain is not in war because they have just suffered from the Spanish Civil War whereas France is a part of it. It is possible that when he was in Paris, he collaborated with the Germans painting some portraits for them in exchange for money.

1944 Liberation of Paris and some time later he decides to move back to Barcelona where he installs himself, with Irene, in the Ritz Hotel to live. In Spain, we are living the after war period and in the Franquist society he finds some clients for his portraits

1948 he dies in Barcelona

## **ECONOMIC**

1909 *Semana Tragica*

1914 – 1918 First World War. France and Germany have a lot of debt and USA lends money for the war. In 1918, when the war ends, they have to give the money back to USA which makes the Americans rich, who travel to Paris and London to spend money and have fun.

1921 Annual Disaster, Spanish troops lose the Rif and other Moroccan possessions, basically the mines which provokes an economic depression.

1920 – 1929 Europe and USA have a lot of money and there is a generalised aim of having fun. We are in the Roaring Twenties, Beltran Masses sells a lot and he had a solo exhibition in the Biennale of Venice. In 1929 there is the Crack of the 29

1930 The Great Economic Depression

1936 – 1939 in Spain the Civil war from. We live the post-war in 1940, which means it starts before than in Spain.

1939 – 1945 Second World War. After the war comes the after-war period

## SOCIAL

- There is a change of Century, from the 19th to the 20th. This causes transformations and it is a slow transition in things like the structure of the social organisation. There are protests and classes struggles. There is a change from the old world to the new world.
- With the Russian Revolution there is a social change. We now have Lenin and Stalin, New communist parties start and the Zar of Russia and the Romanov family is killed
- It is a period of many wars, which has a lot of psychological effects. People that escape, broken families and society judges a lot other people according to their ideas.
- In Barcelona and Paris social classes do not exist. They have "burguesia" and proletariat. Barcelona tries to copy Paris. But in 1900 there are 3.5Million people in Paris whereas there are 500,000 in Barcelona. The *Passeig de Gràcia* tries to be like the *Champs Elysées* in Paris and the *Paral.lel* the *Montmatre*. Picasso moves to Paris in 1904 and in 1917 he goes back to Barcelona.
- In the 20s we are living the Belle Époque and the armed peace. There is an obsession with the idea of beauty. Society escapes from reality to pursue beauty.
- Venice, Vienna and Budapest are the centre of the society.
- In 1910 the Noucentisme starts in Catalunya
- In music, Enric Satie and Jazz are the most famous things.
- Expressionist cinema starts. In USA cinema is consolidated through humour, Charles Chaplin is a key actor in this.

## TECHNOLOGICAL

- There are a lot of improvements with the radio, electricity, photography (starts to be considered Art) and cinema.
- In 1909 the North Pole is discovered and in 1911 the South Pole.
- 1912 the Titanic sinks which is a shock for many since it was a symbol of modernity and technical skills.
- Newspapers have a great rise.
- Freud is also starting to share his ideas.

### ***Annex 3: Owners of his paintings***

Federico Beltran Masses' work is primarily in private hands. There are some unique collectors of his work, but generally his work is scattered in plural collections. Given the data protection law I have not been able to find out the names of the collectors, but only the places of residence.

- The majority of his work is in hands of descendants of the Salom family, the one's that took care of Irene Narezo, Beltran Masses' widow. These paintings are in Barcelona, Madrid and London.
- In Barcelona and Madrid, where he had several exhibitions, there is a large number of work owned by particular people, as can be seen in the number of works that often go on sale in different auctions. There are also paintings in particular collections in San Sebastian, Zaragoza, Valencia and Las Palmas, amongst other.
- There are a large number of pieces in Paris, mainly in hands of the gallery owners Alain and Michel Blondel. It was them who organized, together with Maria Antonia Salom, the last exhibition in Paris. There are others in private hands in Paris which have not been located yet.
- In London there is also a gallery owner: Guy Stair Sainy, who possesses a large number of work and has them in sale. There are also private collectors.
- In the USA, there are paintings mostly in Los Angeles, where Beltran Masses lived, as well as in New York.

In regards to the Public Collections and Museum the following can be highlighted:

- In Barcelona: in the Collection of the *Josep Suñol Foundation*, in the *Vila-Casas Foundation* and in the *MNAC*.
- In Madrid we find paintings in the *Centro de Arte Reina Sofía*, in the Collection of *Carmen Thyssen Bornemisza* and in the collection of *the Patrimonio Nacional de España*.
- In the Museum of Art Nouveau from the Casa Lys of Salamanca, in the Museo de Bellas Artes of Malaga and in the Néstor Museum in the Palmas of Gran Canaria.
- The Collection of the Casa de Alba also has a painting in their *Palacio de Dueñas* in Seville.
- In France, the Georges Pompidou Museum and in the Université de la Sorbonne.
- In Italy, the portrait gallery of the Museo Degli Uffici
- In the USA, the Utah Museum.
- In the Museo Nacional de Cuba and in the National Museum of Fine Arts in Bucarest.

The process of informing about the cataloguing process is slow and work locations are spotted slowly. In the majority of the cases, since the works are unknown, these have been stored in warehouses, which make the localisation hard.

#### ***Annex 4: Press note written for the exhibition in the Galerie Alain Blondel, Paris***

Federico Beltrán-Massés

In the rather false prosperity of Paris in the 1920s, exoticism was very much in vogue; in literature, cinema, painting, and of course, what we now call “Art Deco”. Just as the beautiful Lempicka, with her untamed Russian accent and excessively rolled R’s, made use of her cold seduction, so this second artist made the most of the warm harmony of his Catalan sonorities in the salons where he encountered models and customers.

Born in 1885 in Cuba, he had spent his youth in Barcelona, arriving in Paris in 1916 where he settled with his wife Irene. By this time, he had an international career. He exhibited in Munich in 1909, in Buenos-Aires in 1910, in Madrid and London in 1911. In 1920 he occupied a space of thirty metres at the Venice Biennale and in 1921 his exhibition at the Georges Petit gallery established his reputation in Paris.

It was in 1924 that he met Hollywood’s “The Great Lover” — Rudolf Valentino, his alter-ego as a purveyor of starry dreams, fandangos, and mythical Orients. This meeting on the French Riviera was like a revelation. They recognized each other: using different means, they each had the power to give life and contour to innermost passions and the most tumultuous of collective dreams. Convinced by the one who called him “my brother” of the glory that awaited him in the New World, Beltrán-Massés boarded the Leviathan on 3rd November 1924 in Cherbourg, bound for New York. In the months that followed, the Wildenstein gallery devoted a major exhibition to him. The year that followed went like a Scott Fitzgerald novel: in Hollywood he would meet Charlie Chaplin, Gloria Swanson, Joan Crawford, and Douglas Fairbanks, among others, with whom he established lasting relationships, proving the admiration really was mutual.

Through his meeting with actress Marion Davis, he got to know her wealthy and celebrated lover, press magnate William Randolph Hearst who, over and above the interest he immediately showed in his own work, placed trust in him as his artistic advisor. Thus it was that they would go all over Europe on a sort of tour guided by Beltrán-Massés, taking them to Germany, France, and England.

There the millionaire took advantage of his visit to acquire a number of works from the greatest art dealer of the time, Sir Joseph Duveen.

There were triumphant retrospectives in London in 1929 (New Burlington Galleries, with the patronage of HM Alfonso XIII), 1934 (RWS Galleries, Pall Mall) and acquisitions by, among others, Carmen Thyssen-Bornemisza, Madeleine Vionnet, the Musée du Luxembourg (now the National Museum of Modern Art) and the Madrid Museum of Modern Art (now the Reina Sofia). Having reached the pinnacle of the vanities of this world, Beltrán-Massés would gradually become the most sought-after portraitist of the international high society. But in this exhausting but pointless whirl, he sadly abandoned the intensely sensual inspiration of his works in the early 20s that had brought him worldwide fame. He died in Barcelona in 1949, ruined and forgotten ... at the Ritz.

***Annex 5: Video about Federico Beltran Masses for the Stair Saintry Gallery exhibition in London 2012:***

<https://vimeo.com/52843686>

***Annex 6: List of exhibitions:***

**2014**

‘La Divina Marchesa. Arte e vita di Luisa Casati dalle Belle Époque agli anni folli’. Palazzo Fortuny, Venecia, 4 octubre 2014 al 8 marzo 2015.

Col·lecció d’Art Modern, MNAC. Octubre 2014

**2013**

“Modernités Plurielles de 1905 à 1970”, Centre Pompidou, París, 23 octubre 2013 al 26 enero 2015.

“Extraordinary women”, Maison de l’Art, Montecarlo, mayo 2013.

**2012**

“Federico Beltran Masses – Blue nights and Libertine Legends. Nocturnas and Portraits in the Jazz Age”, Stair Saintry Gallery, Londres , Octubre –Noviembre

Galerie Alain Blondel, París

“Castizo cosmopolita” Real Academia de San Fernando, Madrid

**2011**

“Federico Beltrán Masses, un pintor en la corte de Hollywood”, Museu Diocesa, Barcelona

**2008**

“Federico Beltrán Masses” Torreón de Lozoya, Segovia

**2007**

“Federico Beltrán Masses – Enigma y Sensualidad”, Castellón de la Plana

“Federico Beltrán Massés – Enigma y Sensualidad” Museo Casa Lys, Salamanca



### **Historical View Of Exhibitions**

**1906** Exposición Nacional, Madrid  
Ateneo Barcelonés, Barcelona  
**1907** Exposición Internacional de Barcelona  
Salón Parés , Barcelona **INDIVIDUAL**  
Palacio de Bellas Artes de Barcelona  
**1908** Exposición Nacional, Madrid  
**1909** Exposición Racional Gallega, Santiago  
Compostela  
Calle Orfila 9, Madrid **INDIVIDUAL**  
Exposición de Munich, Munich  
Circulo de Bellas Artes, Madrid  
**1910** Salon Parés, Barcelona **INDIVIDUAL**  
Exposición de Buenos Aires, Argentina  
Exposición Internacional de Bruselas, Belgica  
Exposición Española de Arte e Industrias  
decorativas, México  
**1911** Exposición Internacional de Barcelona  
Exposición de Londres, Londres  
Exposición Nacional, Madrid  
Salón Parés, Barcelona  
**1913** Exposición Internacional, Gant, Belgica  
**1914** Salon Parés, Barcelona **INDIVIDUAL**  
**1915** Exposición Nacional, Madrid  
**1916** Hotel Palace, Madrid **INDIVIDUAL**  
**1919** Exposiciones de Johannesburgo y Durban,  
South-Africa  
Exposición Española en Petit Palais, París  
Exposición Hispano-francesa, Zaragoza  
**1920** XII Biennale de Venezia, Italia  
**1921** Galeries George Petit , París **INDIVIDUAL**  
Salon de la Societé National des Beaux-Arts ,  
París  
Salon annuel Tunisien,  
Cercle Interallié, París **INDIVIDUAL**  
**1922** Galerie Devambez, París  
Exposition Internationale des Beaux Arts,  
Bruselas, Belgica  
**1923** Societé des Beaux-Arts, Niza  
**1924** Galeria Trotti, Place Vendome,  
París **INDIVIDUAL**

Claridge, París **INDIVIDUAL**  
Wildenstein Galleries, New York **INDIVIDUAL**  
**1925** Whitehall The society of Arts Palm  
Beach, Palm Beach, USA **INDIVIDUAL**  
Stendhal Art Galleries, The Ambassador Hotel,  
Los Angeles, **INDIVIDUAL**  
**1926** Societé del Amis des Arts de Bordeaux,  
Salon du Franc, París  
**1927** Expo International des Beaux Arts.  
Centenaire de Goya, Bordeaux  
Exposition Multinational Bernheim-Jeune,  
París  
**1928** Exposition Internationale, Tourcoing,  
Exposición de pintura y escultura, Bruselles,  
Belgique  
Exposición de pintura y escultura. La Haya y  
Amsterdam  
**1929** Galería Javal et Bordeaux ,  
París **INDIVIDUAL**  
Galerie Javal et Bourdeaux – Illustrations du  
Triomphe de la mort – Gabriel D’Annunzio,  
París **INDIVIDUAL**  
New Burlington Galleries, London **INDIVIDUAL**  
**1932** Galeries George Petit, París **INDIVIDUAL**  
**1933** Galeries Jacques Seligman,  
París **INDIVIDUAL**  
**1934** R.W.S.Galleries Pall Mall East,  
Londres **INDIVIDUAL**  
Arlington Galleries, 220ld Bond Str,  
Londres **INDIVIDUAL**  
Galerie Charpentier, París **INDIVIDUAL**  
**1935** Exposición Universal, Bruselles, Bélgica  
Societé des Beaux Arts, Boulogne sur Mer,  
France  
Jeu de Paume, Exposition d’Art espagnole,  
París  
Galerie Bernheim-Jeune & Cie,  
París **INDIVIDUAL**  
Maison des artistes, París  
Gueules Cassées, París **INDIVIDUAL**

Exposición pintura española, Buenos Aires, Argentina

**1936** Hotel Georges V, París **INDIVIDUAL**

**1937** Sala Le Journal, París **INDIVIDUAL**

**1938** New Burlington Galleries, Burlington Gardens, Londres **INDIVIDUAL**

Galleries Jacques Seligman, París **INDIVIDUAL**

Galerie Borghése Charnps-Elysées,

París **INDIVIDUAL**

**1940** Musée du Glasgow, Glasgow, Gran-Bretaña

**1942** Hogar Español, París

**1943** Exposición de Lyon

Hotel Palace, Madrid **INDIVIDUAL**

Galerias Pallarés, Barcelona **INDIVIDUAL**

Hotel Drouot, París **INDIVIDUAL**

**1945** Exposition Hotel Drouot, París

Galerie Roquépine , París

**1947** “Exposicion de retratos”, Hotel Ritz, Barcelona **INDIVIDUAL**

**1948** “Exposicion de pinturas de F Beltrán Masses”, Hotel Ritz, Barcelona

**1950** “Expo retrospectiva del pintor cubano F.Beltrán Masses” Patronato de Artes Pláticas Lyceum. Varadero-Havana, Cuba **INDIVIDUAL**

**1956** “Un siglo de arte español”, Madrid  
\* información extraida de la tesina de M.Victoria.Salom Vidal “ Iniciación a la pintura de Federico Beltrán Masses”. Trabajo presentado para la Licenciatura de Filosofía y Letras, Sección de Historia. Dirigido por el profesor doctor Don José Guerrero Lovillo. Barcelona 1966.

SOURCE: <http://www.beltranmasses.com/exposiciones-beltran-masses/>

**Annex 7: The logo of the Federico Beltran Masses personal archive**



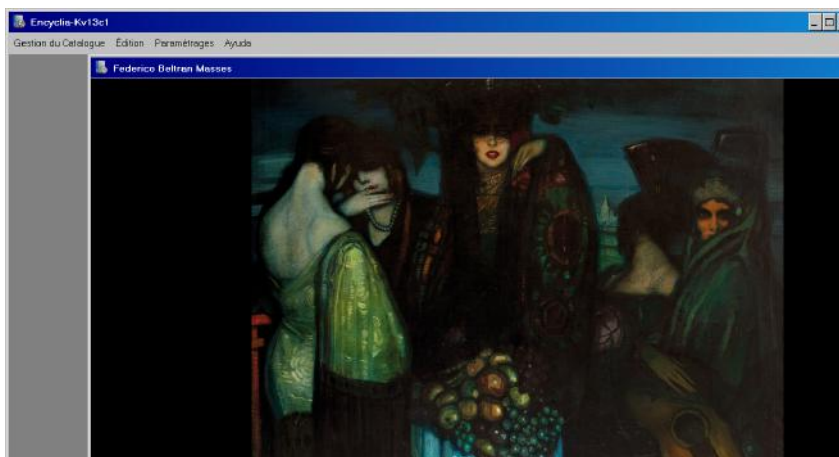
## Annex 8: Catalogue Raisonné

There are a large number of paintings, in the Catalogue Raisonné 600 paintings have a file, but not all of those are located. There are many more paintings that have not yet been found.

In the program we can first see a list of all the paintings that have a file:

Nº inv.	Nº inv. (orig.)	Título	Fecha	Clasificación	P. Ctr. Cr. Tip.
1	0	Retrato de Sta. Magdalena Rosa	vers. 1924	Colección	*
3	0	La Anatólica	1923/24	Allegoría erótica	*
4	0	Salmón	1918	Allegoría erótica	*
5	0	Pierrot enfermo - Pierrot malade	vers. 1920	Allegoría erótica	*
6	0	Retrato de Nélida	1924	Colección	*
7	0	Tropical	1930	Allegoría erótica	*
8	0	Piñal	1929	Allegoría erótica	*
9	0	El sueño de Don Juan	1938	Allegoría erótica	*
10	0	La Mujer Melada	1918	Mujeres con mantilla y peine	*
11	0	Retrato de Rodolfo Valentín en caballo Jerezano	1925	Colección	*
12	0	Carnaval	1925	Toreros, majas y flamenco	*
13	0	La Novia del Legionario - La Fiancée du légionnaire	1923	Mujeres con mantilla y peine	*
14	0	La Beata ensadenada	1924	Allegoría erótica	*
15	0	Las Amazonas	1924	Allegoría erótica	*
16	0	La Reina de Saba	1924	Allegoría erótica	*
17	0	Plaza de Valencia	1916	Vida cotidiana	*
18	0	Jugos en el paraíso	1928	Vida cotidiana	*
19	0	La Triana	1915	Toreros, majas y flamenco	*
20	0	Retrato de un Village (Horas españolas)	1916	Toreros, majas y flamenco	*
22	0	Lady Michelham	1920	Portrait de commande	*
23	0	La Marquesa Casati	1920	Portrait de commande	*
24	0	El Rey Alfonso XII	1922	Colección	*
25	0	Almond Oddey	1924	Portrait de commande	*
26	0	Viva María	1929	Obras	*
27	0	El Mantón de Manila	1930	Mujeres con mantilla y peine	*
28	0	Retrato de Federico Beltrán Masses	1925	Colección	*

We can then select a painting, for example “Las Ibericas”:



Then we can see the different files about the painting which give different details of the piece:

**Inventaire Federico Beltrán Masses (446/446)**

page 4 description N° de copie: 44 N° rasomé: 0

Título report: [no catalog]

Título obra: **Las Ibericas**

Médon:  Disco sobre tela

Categoría: Pinturas

Formato:  F  H  L  R

163 x 178 x 0 0

641/8 x 701/2 x 0 0

Date répertoriée: [empty]

Date estimée: [empty]

Authenticité: Partante

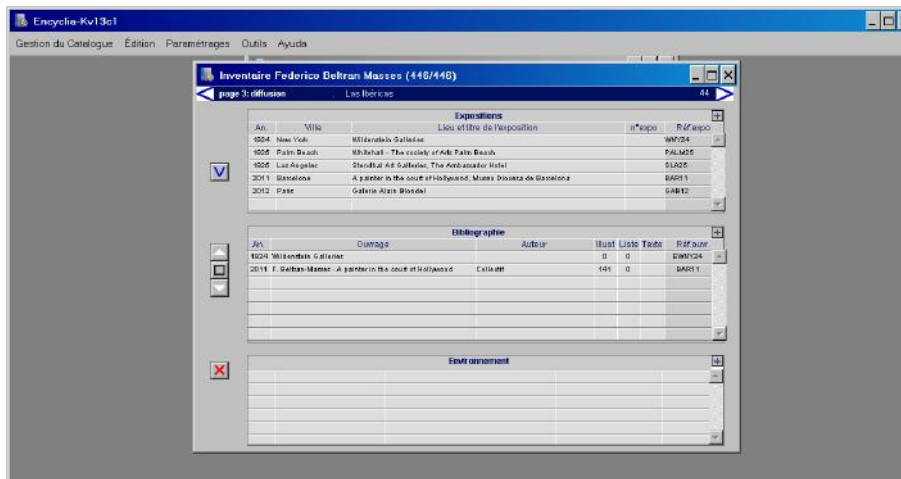
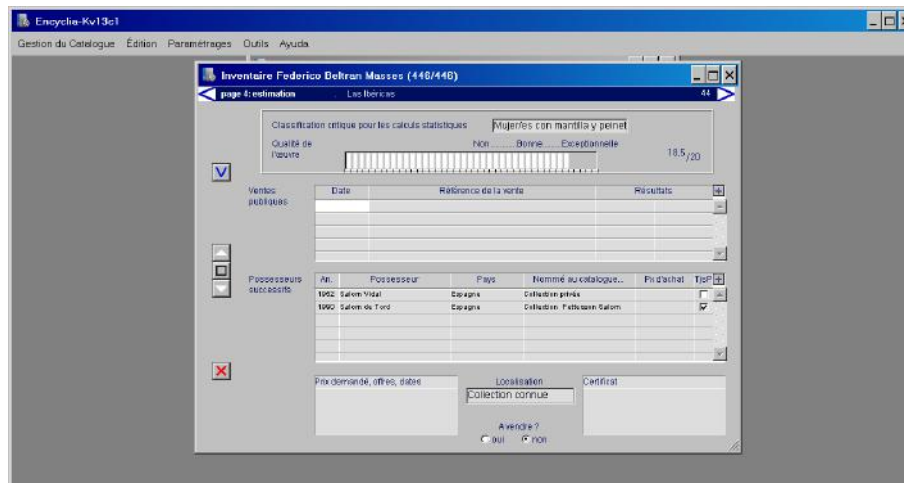
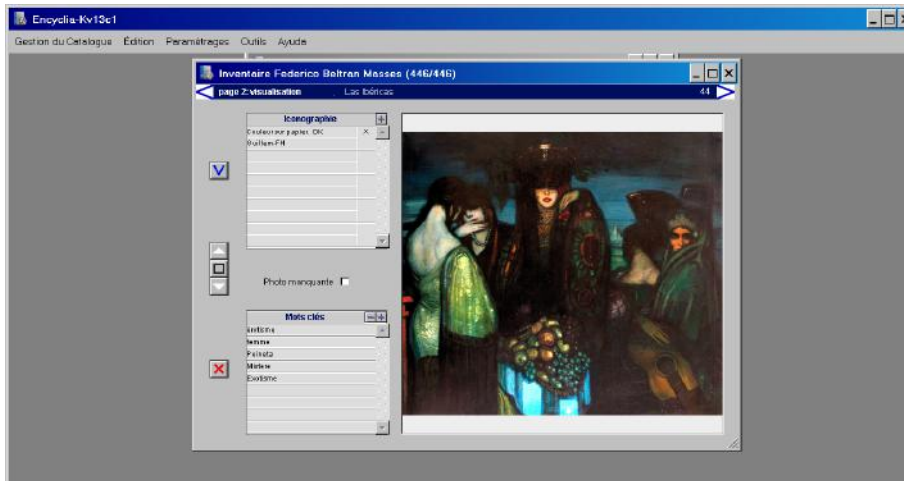
Complément document: [empty]

Sign. à inscrire: Inferior derecha

Réplique du n° de saisie: 0

Références: [empty]

Notes: Regalo de Irene Beltrán a Jaime Soler y Maná de Tord por su boda. Las Ibericas, etimológicamente son las hispanas, es decir, mujeres de la península ibérica. Representa la esencia y el misterio de la mujer hispana. Las 1000 labados por un envase de la mantilla, las mujeres de la zona del cuadro habiéndose secretas en sus baos, el lujo de las ibéricas, la guturales únicamente insinuada en la parte inferior derecha. Es como si el pintor hubiera querido celebrar la vida únicamente en los labios de la mujer (y en la boca del azul) buscando de la vida que recoge los frutos carnosos y sensuales que aguarda. Es de remarcar la destreza en la pintura de la tela de mujer de la vida.



**Annex 9: Article by Maria Antonia Salom in the specialised Art magazine Emblecat:**

*La Maja maldita de Federico Beltran Masses: la seducción por la modelo M. Antonia Salom de Tord*  
Associació Catalana de Crítics d'Art

Abstract: La Maja maldita by Federico Beltrán Masses: seduction by the model In the Paris of 1918, Federico Beltran Masses met the Spanish dancer Carmen Tórtola Valencia, whom he portrayed in the painting La maja maldita (The Wicked Maja). This study is an approach to the pictorial process for this painting with a comparative analysis between the first phase of the painting and the final result. The personality of the model, who was an icon of that decade, was the prototype of a Spanish woman that charmed and influenced a large number of artists of the period.

Keywords: Federico Beltran Masses, maja, Tórtola Valencia, Art Decó, peineta, mantilla

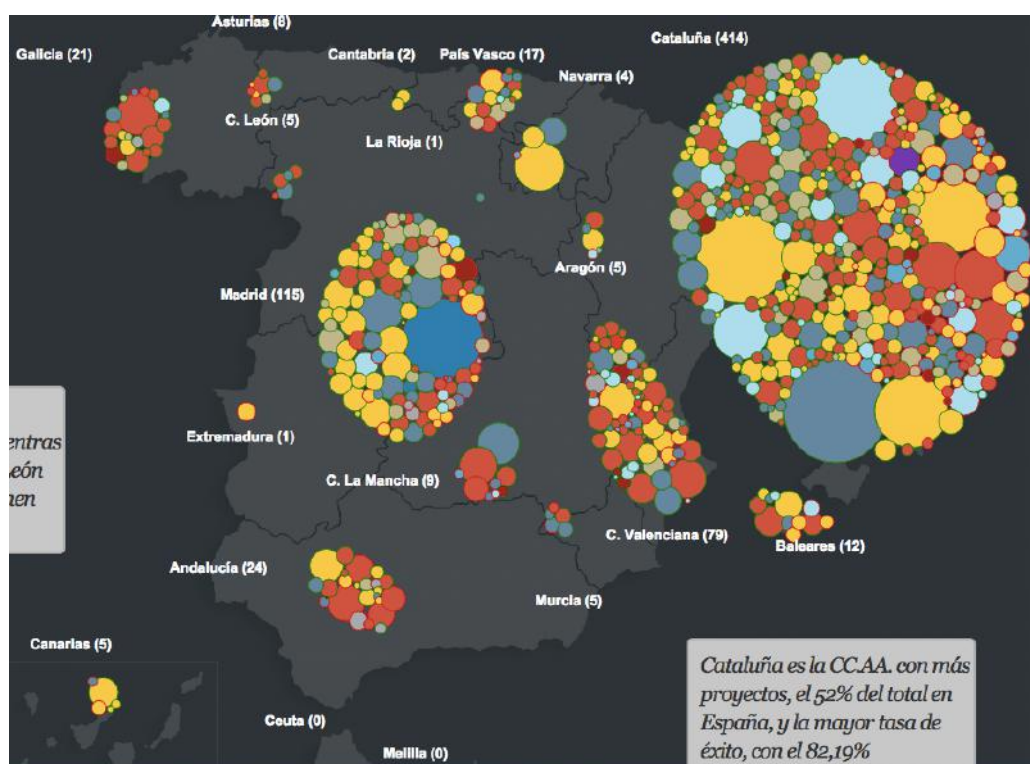
SOURCE: [www.emblecat.com/wp-content/uploads/2015/01/salom.pdf](http://www.emblecat.com/wp-content/uploads/2015/01/salom.pdf)

**Annex 10: A study conducted by RTVE about the cultural projects done by means of Crowdfunding**

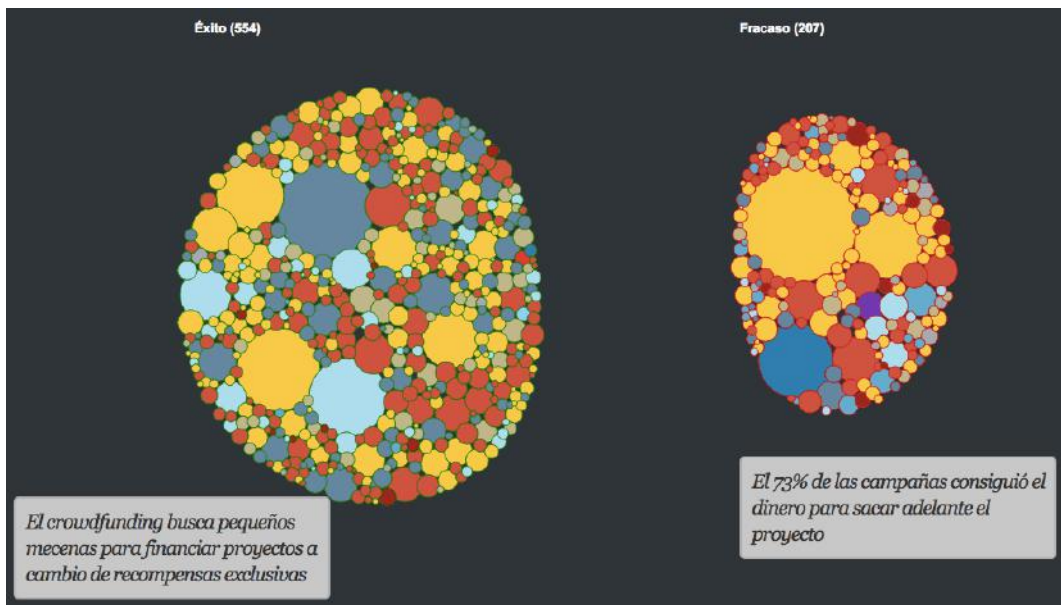
*¿Funciona el crowdfunding cultural en España? Study from October 2012, Information given by the Crowdfunding website Verkami.*

SOURCE: [lab.rtve.es/crowdfunding-espana](http://lab.rtve.es/crowdfunding-espana)

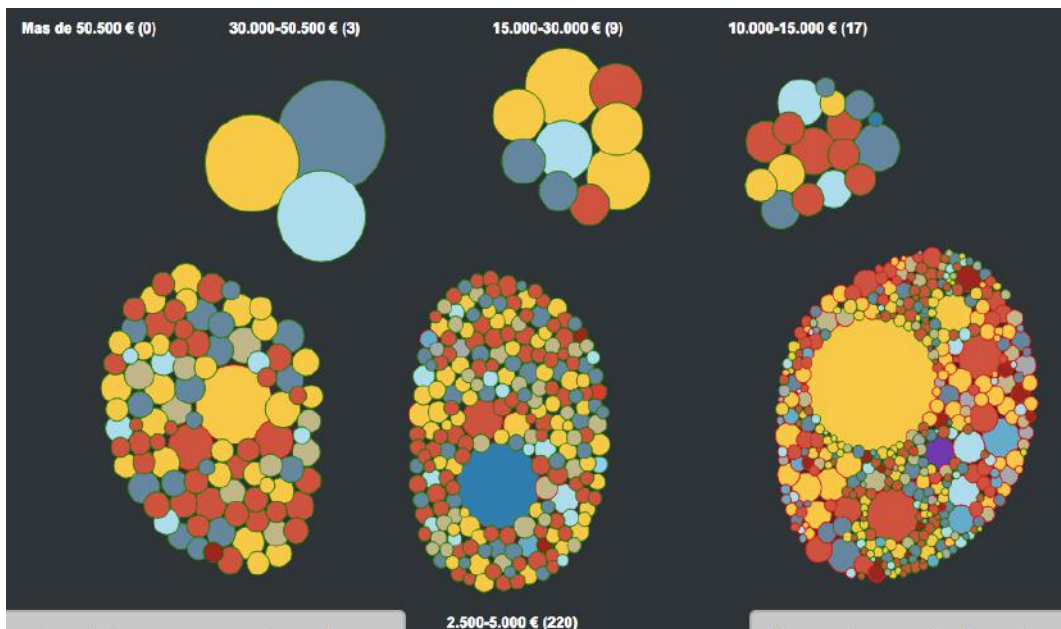
By Communities:



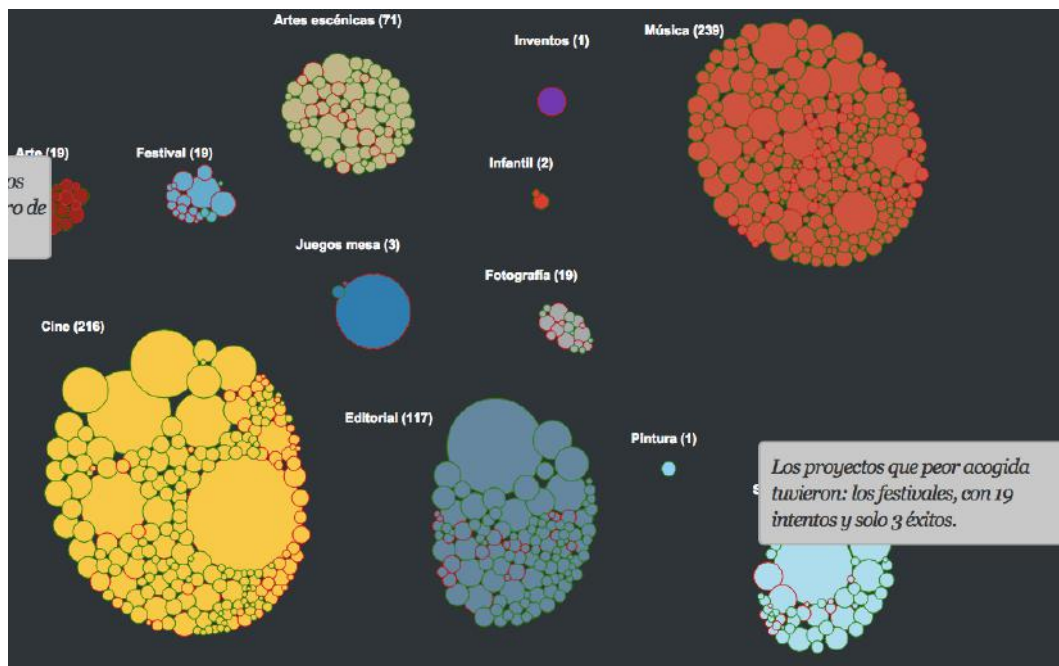
## Success and Failure



## Money Raised

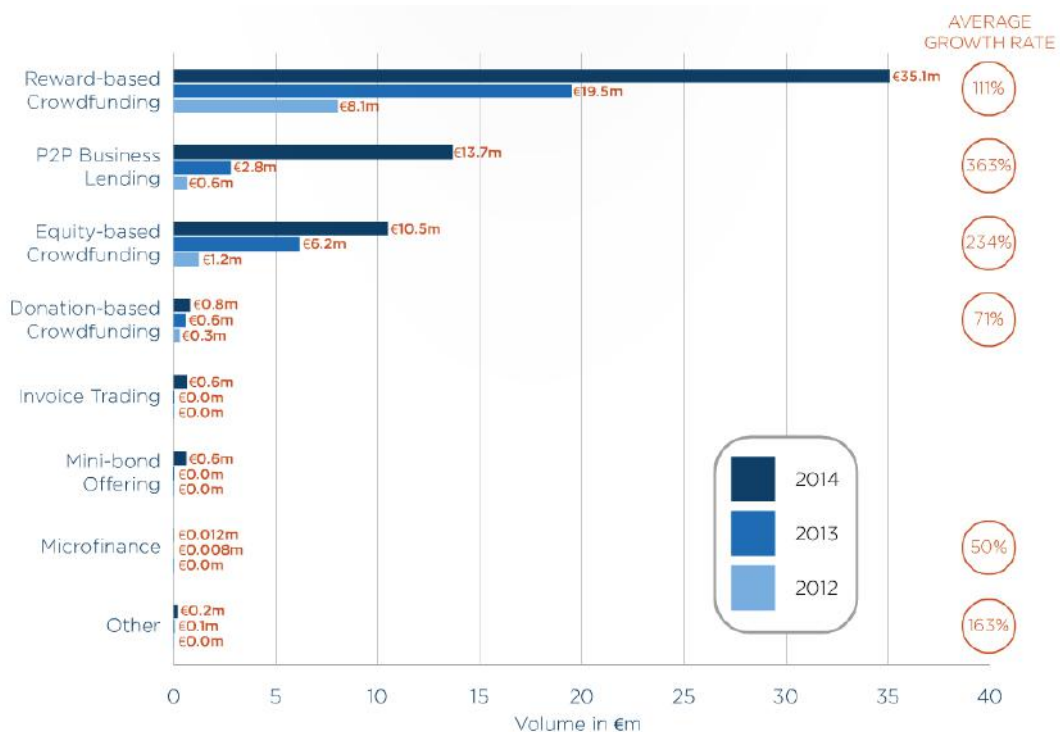


## By Theme



### Annex 11: Money raised by means of Crowdfunding:

From the article “A View From the Field – Spain” (page 33), by Daniel Oliver, president of the Spanish Crowdfunding Association, Board Member of the European Equity Crowdfunding Association and Founder of Creentuproyecto.com and CapitalCell.net. This article is part of the Study “Moving Mainstream” It is the first comparative pan-European comparative study of alternative financing produced by the new Center for Alternative Financing from the business school Judge Business School at the University of Cambridge and professional services company EY.



## Key statistics: 2014

**€2,957 million**

Total transaction volume of the online European alternative finance market

**144%**

Growth of the online European alternative finance market compared with 2013

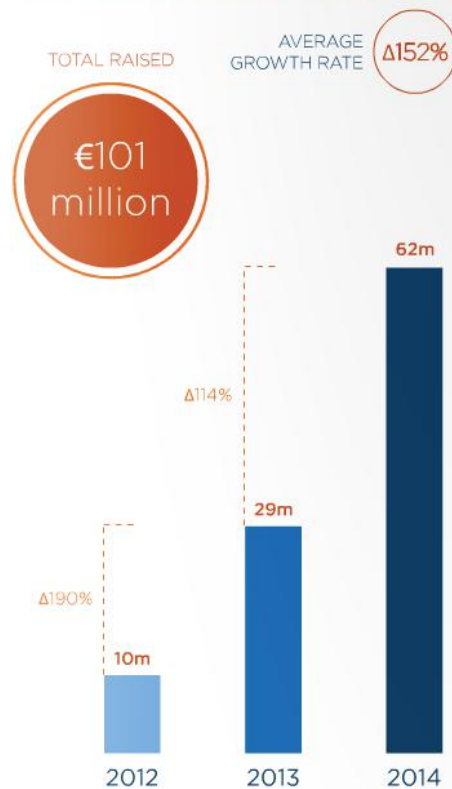
**€620 million**

Total transaction volume of the online European alternative finance market excluding the UK

**€201 million**

Early-stage, growth and working capital funding provided to European start-ups and SMEs through alternative finance platforms

Total Spanish alternative finance market size in €m



SOURCE:

<http://issuu.com/cambridgejbs/docs/2015-uk-alternative-finance-benchma?e=1935864/11498153#search>

### Annex 12: To the question: "What type of Crowdfunding is your platform dedicated to?"

You can read more about how the study was conducted here:

SOURCE: <http://web.spaincrowdfunding.org/wp-content/uploads/2014/06/INFORME-DE-LA-ENCUESTA-DE-LA-ASOCIACION-ESPAOLA-DE-CROWDFUNDING.pdf>

### Tipos de plataformas de crowdfunding 2014



Gráfico 1. Elaboración propia a partir de encuesta online propia

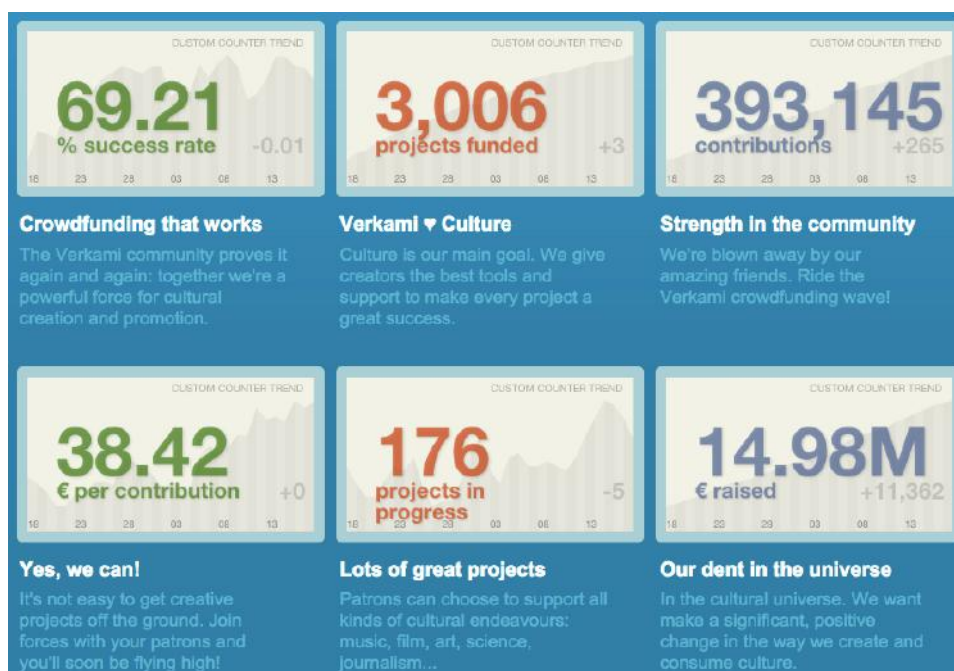


**Annex 13: Analysis of Fundedbyme and Goteo**

<b>GOTEO</b>	
<b>Is a website managed by the Goteo Foundation, a non-lucrative entity. They have creative and innovative projects in their website who offer collective returns, which means that the projects must have some benefit to society (in our case: to expand their knowledge and culture)</b>	
<i>Advantages</i>	<i>Disadvantages</i>
It is a Spanish website which creates stronger relations with Spanish people and will hopefully make them put money into the project.	8% commission + 2% for economical transactions
People can collaborate in two ways: by giving money or by offering help (for example write the subtitles of the film or being an 'extra').	You loose the money if you don't manage to arrive to the minimum quantity in time
There are two rounds. The first round is about achieving the minimum money needed. In case of arriving to this number or passing it, you would go to the second round that is done in order to achieve the optimal amount. The minimum represents those costs that are essential to carryout the project whereas the optimal costs are those that you would incur in case of wanting to increase the quality of the project.	There are 29 projects about documentaries, since 2011. 17 of those have failed, but 12 have succeeded. From those, the maximum money raised was 21,000€
You receive personalised counselling in order to help you communicate your project. It allows you to become a part of a community.	
It is a foundation	
Their most active social media account is Twitter where they count with 16,000 followers, their Facebook page has 10,361 likes and Google+ has 548 followers. These numbers prove how active they are in social media. This means that if they would post our project we would access all these people. They also have a blog, which serves as a communication method with their followers.	

<b>FUNDEDBYME:</b>	
<b>It is a Swedish global platform. The website offers guidance in the aspects of Crowdfunding process and social media to entrepreneurs and investors. They fund all types of projects.</b>	
<i>Advantages</i>	<i>Disadvantages</i>
It is international, since our documentary is very related to Paris and USA, this will help us appeal to people from different countries. People from all around the globe can put money.	The fact that it is so international can be a disadvantage because it is difficult to make a general message for everyone. You are not sure who you are talking to
The average amount of money people ask for is usually higher	6% commission on the money raised in case of the campaign succeeding.
They back up entrepreneurs in marketing-related issues. Their Facebook page is liked by 14.238 people, making it the most active social media platform they have. They also have a Twitter account where they have 6.001 followers and update about their website and some campaigns, LinkedIn account with 999 followers and Google+ with 174 followers.	The website is not in Spanish, therefore the project will be presented in English which might create less connection with people in Spain. They started having office in Spain recently; therefore they have not yet had the opportunity to become very famous in Spain. Since April 2014 only four projects have been closed successfully
They have a blog where they share tips about what to take into consideration when uploading a campaign, the disadvantage of this is that it is not personalised.	There are very few projects from Spain, since April 2014 only four projects have been closed satisfactorily from a total of 7 Spanish projects. From these 7, 4 were Reward-based and 1 of them successful.

#### **Annex 14: Data about Verkami (2015)**



SOURCE: <http://www.verkami.com/page/stats>

**Annex 15: Interview with Loris Omedes, producer of the film “Cerca de tu casa” about the evictions in Spain. The film was successfully financed by means of Crowdfunding**

The film’s Crowdfunding campaign: <https://goteo.org/project/cercadetucasa/>

**J: ¿Por qué os decidisteis por Crowdfunding en vez de otras formas de financiación?**

L: Nos decidimos por el Crowdfunding como otra vía para completar el plan de financiación. Si te fijas en el plan de financiación en <https://goteo.org/project/cercadetucasa> verás que la partida de Crowdfunding representaba el 13% de la financiación.

Los objetivos con la campaña de Crowdfunding fueron dos: la más obvia es completar el plan de financiación y la segunda era obligarnos a generar contenidos de la película en la red que ayudasen a dar a conocer la película. Para producciones pequeñas como la nuestra, hoy en día el boca/oreja cuando estrenas es insuficiente. Con la campaña hemos conseguido que ya se empiece a hablar de la película.

**J: ¿Por qué utilizasteis GOTEIO como plataforma para lanzar vuestra campaña? ¿Qué otras webs valorasteis? ¿La recomendáis?**

L: La diferencia entre Goteo y las demás plataformas es que Goteo se nutre sobre todo de temas sociales. Además también se diferencia de las demás porque es una fundación.

**J: De las promociones que hicisteis de la campaña, ¿cuál os dio un mejor resultado? ¿cómo lo cuantificáis?**

L: Las campañas en la red, dieron mucho mejor resultado que los artículos en prensa o las apariciones en informativos y programas de cine en televisión.

**J: ¿Vuestra película también ha seguido la tendencia de los dos picos de aportaciones: una al principio y otra al final?**

L: No, ha sido bastante sostenido durante toda la campaña.

**J: ¿Qué tono crees que es mejor utilizar, que sin las ayudas el proyecto no sale adelante o que el proyecto sale adelante pero en mejor forma si obtienen ayuda? Se que vosotros hicisteis la segunda opción, pero quizás puedes comentarme algo de la primera.**

L: No tengo ni idea de cómo hubiese sido la primera. En nuestro caso, con un proyecto superior al millón de euros de presupuesto, hubiese resultado imposible pedir esa cifra completa.

***J: ¿Cuánto tiempo recomiendas tener la campaña abierta?***

L: La duración de la campaña la pone el portal. En este caso Goteo te da 40 días para obtener el mínimo y si lo logras te da otros 40 días de propina (óptimo)

***J: Haciendo un repaso por el número de cofinanciadores, veo que la mayoría hizo una aportación de 20€, a pesar de no ser la más baja. ¿Por qué crees que se debe?***

L: No lo tengo analizado pero supongo que con 20 € ya pueden ver la película aunque sea online.

***J: Las personas que han puesto 1.000€ (9 personas) y 5.000€ (9 personas) ¿son conocidos vuestros que sienten que tienen que ayudaros? ¿gente anónima que quiere hacer uso de la recompensa tan especial que se le otorga por poner estas cifras?***

L: Los de mil son conocidos y adoran a Silvia Perez Cruz. Los de cinco mil creen en el proyecto y se han convertido en productores asociados.

***J: ¿Qué recomendación me darías para diseñar una acción de Crowdfunding exitosa?***

L: Si es una campaña de poco dinero recordar que Verkami o Goteo son como los reyes magos: Son los padres. Por tanto yo escribiría mails personalizados a toda la familia y a todos mis amigos.

***Annex 16: Federico Beltran Masses: Remembering the Forgotten in Verkami***



**Documentary:  
Beltran Masses, remembering the forgotten**

**Presentation of the project:**

Federico Beltran Masses was born in Cuba in 1885 and was raised in Barcelona. He developed his artistic career in Paris, spending long periods of time in USA, and died in Barcelona (1949). He was married to Irene Narezo Dragoné (1891 – 1970), also a painter, and they died without descendants.

Beltran Masses studied art in Madrid, with the impressionist painter Joaquin Sorrolla. There was much scandal around his paintings. These were full of eroticism, promiscuity, and absence of clarity around the gender. These elements shocked the society of the time, but this didn't stop him from becoming one of the most famous painters of his time, his work was exhibited in the same galleries as the work of Picasso.

His exhibitions and clients allowed him to visit different countries in Europe, USA and India. Amongst his clients we can find: The Pope Pio XII, the king Alfonso XIII of Spain, George VI of UK, the Sha of Persia, Charles Chaplin or the marquise Luisa Casati. In the Cote d'Azur he met Mr and Mrs Rodolfo Valentino. This was the start of a relationship that would last until the last days of the actor, who died young and suddenly.

He left Paris due to health issues. He lived in the Catalan *burguesia* of the After-War period during the last years of his life: 1946 to 1949. He died broke and living in the Ritz, where he had been staying from 1946 until shortly before his death in 1946. It was in Barcelona where my family knew him and built a strong relationship with him and his wife. When Irene Narezo became his widow, she lived with my family in Barcelona until her death in 1970. My family keeps his personal archive and some of his paintings.



**Where can we see his paintings?**

An important part of his work is in private collections in Spain, mainly in Barcelona and Madrid. There are also some in London, in the United States and in Paris.

This is a list of collectors that have work by Beltran Masses; there are many more that are not in the list:

- Public collections: Museo Casa Lis (Salamanca), Museo Nacional Centro de Arte Reina Sofía de Madrid (Madrid), Museu Nacional d'Art de Catalunya (Barcelona), Musée National d'Art Moderne Centre Georges Pompidou (Paris), Museo Nacional de Bellas Artes de la Habana (Cuba), Utah Museum of Fine Arts (USA), Museo de Zaragoza (Zaragoza), Instituto Cervantes, Fundació Vila Casas (Barcelona), Fundación Suñol (Barcelona).
- Private collections: Amongst these we can find: Carmen Thyssen-Bornemisza (Madrid), Josep Suñol (Barcelona) and the Casa de Alba (Sevilla).

DOCUMENTARY #FOLK #SONGWRITER  
**"Beltran Masses, remembering the forgotten"**

0€ 20.000€

"Beltran Masses, remembering the forgotten" is a documentary about the painter who lived both World Wars and who met all the interesting people of his time all around the world: Los Angeles, India, Paris, etc.

It's a documentary about love, passion, beauty and life.

**Make a pledge**  
There are 22 days left to support it.

**Pledging €25**  
71 PATRONS

Your name will appear in the credits, you will get a big THANK YOU and 1 ticket

Pledge €25

**Pledging €50**  
40 PATRONS

Your name will appear in the credits, you will get a link to see the documentary and 2 tickets

Pledge €50

**Pledging €75**  
10 PATRONS

Your name will appear in the credits, a link to see the documentary online and 3 tickets

Pledge €75

**Pledging €100**  
35 PATRONS

Your name will appear in the credits, a link to see the documentary online; you will be invited to the premier and 4 tickets

## Why is he not famous nowadays?

His artistic career was developed between the first (1914 – 1918) and second (1939 – 1945) World War in Paris. He was contemporary to the Avant-garde and to the Informalists, which were artistic movements that really broke with the aesthetics that existed until that moment. It was a complex artistic moment: on one hand Beltran Masses' dedicated his talent to make portraits of the society of his time, and on the other hand we have avant-garde's and informalists fighting against the established society and were looking for new ways of expressing the artistic language.

Beltran Masses' style (or aesthetic sensibility) was classic and was focused on being liked by his clients, who ordered portraits where they would look nice. He made portraits of powerful people that usually had right-wing opinions and were conservative. The avant-garde's broke all these ideals and fought for a new world with more progressive and left wing ideals.

He never had, alive or dead, an Art Dealer<sup>1</sup> or a Gallery who would defend his work and try to sell it. Therefore, he became his own client-seeker. He was very sociable and got close to the society of his time. This meant that he looked for his clients, people who he would paint and then use that opportunity to sell them other types of paintings. This means that once dead, there was no one left for him to sell his work.

Another issue regarding the painter is that he was born in Cuba (when Cuba was a Spanish colony). His father was a Spanish military that went to defend Spain in Cuba. When the family came back to Barcelona, they thought they would be treated as heroes after having fought the war. On the contrary, they found a very Catalan-nationalist Barcelona and the militaries were considered "españolistas". He then developed his artistic career in Paris during thirty years. Although he really integrated there, he always highlighted the fact that he was Spanish. He also had a lot of relationship with the United States and came back to die in Barcelona. This makes his situation complicated, in Cuba he was Spanish, in Spain an exiled person, in France a foreigner and in Barcelona he is not considered Catalan. All this makes very difficult the vindication of the character.

All the factors mentioned above, caused the fact that when he died, despite the fact that he was very well recognised and known in his time, his art was forgotten.



## The documentary

After analysing different ways of promoting his work, we have concluded that a documentary is the best mean to use. This documentary will be made up of all the amazing things that are in the personal archive the painter kept. Letters, pictures, memories from very interesting people of his time. As well as this, we would do interviews with people that knew him and his wife.

The documentary will be done with trips to Paris, Madrid and London. But the main part will be filmed and done in Barcelona.

The schedule is the following:

- 2 weeks of preproduction: the preparation. The script is the most important part of this stage.
- 2 and a half weeks of filming: the interview, exteriors and materials will be filmed.
- 3 and a half weeks of postproduction: editing the material we have.

Pledge €100

### Pledging €200

4 PATRONS

Your name will appear in the credits, will get a link to view the documentary online, you will be invited to the premier, you will be able to have a meet and greet with Maria Antonia Salom, specialist of FBM. You will have a personalised visit to one of the major collections. 6 tickets

Pledge €200

### Pledging €500

0 PATRONS

Your name will appear in the credits, you will get a link to see the documentary; you will be invited to the premier. You will be able to have the exclusive opportunity to see the original personal archive (which includes letters from Rodolfo Valentino) of the painter and the explanations of everything by Maria Antonia Salom. 8 tickets

Pledge €500

0€

0€



Make a pledge

There are 22 days left to support it.

## Project creator



### Julia Pettersson Salom

I'm 22 years old, in the last term of International Business and Marketing in ESCI. I have always had an intense passion towards art and cinema. I also have strong family ties that unite me with Beltran Masses and his story. I need your help to develop what I feel is my duty!!

## Our relationship with FBM:

I am Julia Petterson Salom. It was my great-grandfather who had Federico Beltran Masses in his arms whilst he lay dying and promised him to take care of Irene. I can't imagine a home in my family without a Beltran Masses painting. The final aim is to put in value Beltran Masses' work and to be able to achieve a wider spread of his paintings. This objective is principally for a personal reason: my family took care of his widow for twenty years, until she died. She lived with them and they inherited the paintings that she possessed, which creates a hard emotional link with Beltran Masses' work.

As well as this, it is not fair that a painter that was so big in his time has fallen into the complete oblivion. The greater the exposure to the market, the higher the probability of the work's value to increase.

We want his work to be known by specialists and museums, particularly those that own some of his paintings; in order to give the credibility and strength needed to go towards the great mass.



Louella Parsons, Marion Davis, Beltrán-Massés, Charlie Chaplin, Rudolph Valentino in California

### We need you!

In order to pursue this aim we need your support! We know we are living hard times but we also know that I am sure you are all against unfair situations. We must let people enjoy of Beltran's work and life. We need your money to assure that the documentary is done in the best possible way possible.

We need a total of 30,000€ from you. We know it is a lot of money but we believe that if we all get together we can achieve it!

Your money will serve to pay:

**PROMOTION → 1005€**

**TRIPS, TRANSPORT AND DIETS → 4000€**

**MUSIC, COVER AND ALL THINGS RELATED TO DESIGN → 2000€**

**CAMERA OPERATOR, CAMERA AND AUXILIARY LUMINOUS MATERIAL → 4200€**

**GRAPHIC ARTIST AND SPECIAL EFFECTS POSTPRODUCTION → 2000€**

**ARCHIVE MATERIAL NOT OWNED BY US AND DOCUMENTARY RIGHTS → 6000€**

**HIRING OF SPECIFIC MATERIAL → 1000€**

TOTAL: 20205€

The rest of the money (9795€) will be used to pay taxes and commissions.

**WHEN PLEDGING FOR OUR PROJECT YOU WILL GET SOME TICKETS (PROPORTIONAL TO THE PLEDGE MADE) THAT WILL ALLOW YOU TO ENTER THE CONTEST OF GETTING A DRAWING BY BELTRAN MASSES!**

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## Q&A<sup>(0)</sup>

 No questions

If you want to know more, [Ask a question](#)

