Explortists

Final bachelor project
by Tess Ernest

Round Ritchi
Trap/Hip-hop

Yola
Country soul

Mahalia
R&B / Jazz

Ally
Brook

Elderbro
House/Te

Explore new artist through Augmented Reality

Find your favorite genre

Explortists

Stakeholders:
Effenaar - Jos Feijen
Warner Music - Ilja Volkers and
Thijs Verhulst

Abstract

The goal of this project is to create a service for artists that helps to enlarge their audience. This will be done by making it easy to explore new artists by using Explortists. Explortists are cards linked to an Augmented Reality application. The cards should make listeners more aware of the artist and stimulate sharing music.

Outcomes of user-tests confirmed the willingness to explore via the cards. It also shows that using a newer technology for the applications, makes the features clear, fun and valuable.

Stakeholders such as artists, record labels and venue get profit out of the concept. They can implement personal branding and make a revenue out of using the cards.

Explortists

Motivation

The past few years I have been looking for my interests. I have had many small interests but had not find a link in these interest to find my general curiosity. I liked creating nice visuals; innovative/creative thinking to come up with a solution; Creating social inclusion; **Thinking about how it would be successfully implement.**

Transformative and inclusive practices is a squad with a wide range of project subjects. The main goal is to change users behaviour/attitude/routine/etcetera. This can be taken on in almost every subject and therefore also more in realistic business design.

I think my professional identity and vision say a lot about what I want to achieve during the project. " I think that my background in design processes could really help me to be the consultant I want to become. A consultant that successfully manages the work environment and is able to identify and respond to market opportunities. A consultant that focusses on the **all stakeholders and users.**" I want to consult. Consulting can be defined as advising, but also as **changing opinions/behaviour.**

I think my professional identity and vision link quite well to the squad's goal. Transformative and inclusive practices is about change and helping change. It is about successfully implementing change. It is about involving multiple stakeholders to get a mutually great result.

Transformative and inclusive practices is about change and helping change. It is about successfully implementing change. It is about involving multiple stakeholders to get a great results everyone is content about.

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The current music industry is going more and more towards new technology. Streaming has become an everyday routine, where playlists are commonly used. Listeners mostly use playlist made by Spotify based on moods or genre. Warner Music has a great influence on some playlists. Based on enthusiasm, grounded from available data, promotion stories and taste, some (upcoming) artists get to be placed in one of the playlists. But how does this influence the artist's branding?

In cooperation with the Effenaar I will conduct a design project to help unrecognised artist to become known.

Figure 1 - Experience layers: The Effenaar made a detailed model about current listening behaviour in general. The model shows the three stages of listening. The goal Effenaar strives for is to get people from the listening to the experience, and maybe even the connecting phase.
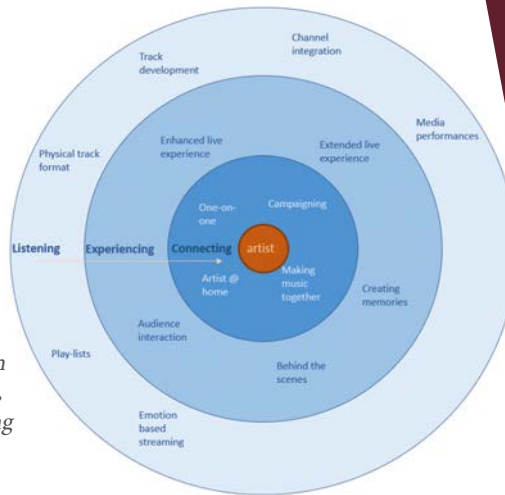
Introduction

The goal is to create a service for artists that helps to enlarge their audience.

I want to make listeners aware of the artists they often daily listen to. Songs that are actually liked, but of which the artist does not get much recognition.

Exploration

The exploration phase will help to define the problem statement and draw an initial plan.

This phase is divided into three parts: Talking with the client; Interviewing peers; Reading literature on the subject.

After combining the information gotten from this research, the problem is clearly defined. Then the ideation phase can start based upon the collected data.

Client interview

To get a better perspective on the problem Effenaar and Warner Music struggle with, a meeting was arranged at the Effenaar with Jos Feijen, Thijs Verhulst and Ilja Volkers. They explained the problem they are currently dealing with.

Context on the problem

How people stream nowadays often does not create fans. Warner Music's clients struggle with this problem. Streaming makes music listening less interactive and more passive. The company tries to get recognition for upcoming artists by placing them in popular playlists. However, the process to get in those lists is not only based on preference, also on promo story and data from previous successes. In addition, most playlists are made by algorithms. Warner Music helps its clients by building profiles on social media and by making their own playlists in Spotify (e.g. Topsify).

Desire of Warner Music

The record label's income relies for about 80% on streaming. However, Thijs also mentioned that for example Vinyl is still on the market in some genres. Warner Music would like to see if there is an opportunity to create a bigger market for tangible music again. "People used to buy cd's or cassettes because they were fan of this artist, now they just listen to the music without knowing who sings it." The company thinks that getting tangibility back will create fans again. They realize that CD's are not suitable anymore. They are curious if a newer form could catch on, for example by integrating current technology in the design.

Peer interview

To get some other perspectives/opinions on the problem besides the clients (Effenaar and Warner Music), three peer interviews were conducted. These interviews were semi-structured. The subjects that have been discussed are: past and current music listening behaviour; Artist recognition; Interest in older music; The need or absence of tangibility.

"Now a days it is less common to explore new artist because of the playlist that are made for everyone."

"It is a good thing to have a playlist, because of the diversity. "

"I mostly listen to music on my mobile phone with Spotify, when I am traveling."

To review the interview an analyses is conducted. The three interviews were transcribed (appendix A)and put into QDA Miner Lite (table 1). The codes were labelled into the following categories:

Collect - how people collect music,
How - how they explore or listen to artists,
Device - via which music channel they listen,
Price - the amount of money to spent on an artist related product/service.

Category	Code	Description	Count	∇ % Codes	Cases
Collect	Tangible		10	19,2%	3
How	Pre-made playlist		5	9,6%	3
How	Explore		5	9,6%	2
How	Unrecognized		5	9,6%	2
Collect	Songs		4	7,7%	3
Collect	Digital		4	7,7%	2
Device	YouTube		3	5,8%	3
Device	Spotify		3	5,8%	3
How	From others		3	5,8%	3
How	Unconsious		3	5,8%	3
How	Own playlist		2	3,8%	2
Price	Too much money		2	3,8%	2
How	Personal link		2	3,8%	1
Device	Radio		1	1,9%	1

Table 1 - Interview analyses:
The picture shows the quantitative result of the three qualitative interviews combined. In the table a list of codes and their frequency is shown. This is useful for indicating the importance of a feature/factor.

A lot of need for tangibility is shown in the interviews. In addition, the problem is recognized by the participants. The pre-made playlists are used a lot and artists are not known by listeners. However, there seems to be an interest in exploring music/artists. You can also see that in all three cases Spotify is the most used channel but YouTube is also still mentioned (because of the videos).

Literature review

To get to know more about branding in the past few years, and on how stakeholders deal with this, some research is done on solutions and insights on branding.

The consumption of visual and performing arts is typically regarded as an activity where the more you know about the subject, the more you enjoy consuming it.
~ Stigler & Becker (1977); Throsby (1994).

"Knowledge-enhancing consumption capital is acquired either by direct prior consumption experience or by learning about art from others."
~ Crain, & Tollison (2002)

Brands are symbolic cultural artefacts and branding is a way of expressing preferred values and meanings.
~ Endrissat, Kärreman, & Noppeney. (2017)

The superstar phenomenon exists when few people earn a huge amount of money since they are great in their field of expertise. Small differences in talent create a difference in amount of earnings"
~ Hamlen (1991)

"Rather than trying to convince employees to adapt to identities that are provided from the top down, organizations draw on employees' identities and lifestyle preferences (Land and Taylor, 2010), and their moral values (Jeanes, 2013) to build the brand from the outside–in."
~ Endrissat, Kärreman, & Noppeney (2017)

The quotes show that, branding is a form of identity translation in the form of music. The more unique this translation is, the more popular you can get. To get popular, an artist can, for example build his/her image from the perspective of the target group. To conclude, the project has to brand the artists in a unique way, with a personal touch.

Conclusion

Problem definition

To start of with the question stated in the introduction: "How does streaming influence the success artist's branding?". The answer seems to be, 'very much'. Why?

The world knows a lot of great artists, however most of them are not recognized by many music streamers. This is mainly because of the pre-made playlists. It has become a habit to stream recommended music instead of selecting it yourself. The awareness of the listeners in artist recognition is low. Most consumers do not know who they are listening to. The Effenaar and Warner Music struggle with this problem. High streamed artist often give low visited live shows, because of this unawareness.
Warner Music thinks that the unawareness is mostly because of the new technology. ''People used to buy CD's or cassettes because they were fan of this artist, now they just listen to the music without knowing who sings it."

Initial goal

Create artist recognition by a using a newer version of CD's that is more suitable for this time and age.

Options:
It could be interesting to see if knowledge about the new artist creates loyalty/fans. This knowledge could be transferred via the newer version of a CD. In addition, a wish is to get more interaction with the music. It would be interesting to implement this in the design.

During the process it would be interesting to work with the perspective of Warner Music and Effenaar Their experience in branding and marketing could help to make the project realistic.

Plan:
When my direction is clear I would like to meet with an artist to see his/her insights and what their interest. I hope to derive a design idea from this which I than pitch to Warner Music/Effenaar. The feedback I get from that will be implemented. Again I will pitch the idea. From this I would like to test the first prototype with potential users. Feedback will be implement. This process will go on until the client is satisfied.

Ideation

Now that the problem is clearly defined, research and brainstorming can be done on the solution.

Multiple ideas for the solution came forward from this research. The main ideas are shown in the next pages.

Eventually one of them is chosen as the best, this was done by using a rating system to get from ideation to the detailed design.

Figure 3 - Brainstorm
The picutere shows an
elaborated web of words
that are connected
with the problem of
artist branding. Some
words are highlighted
to mark their
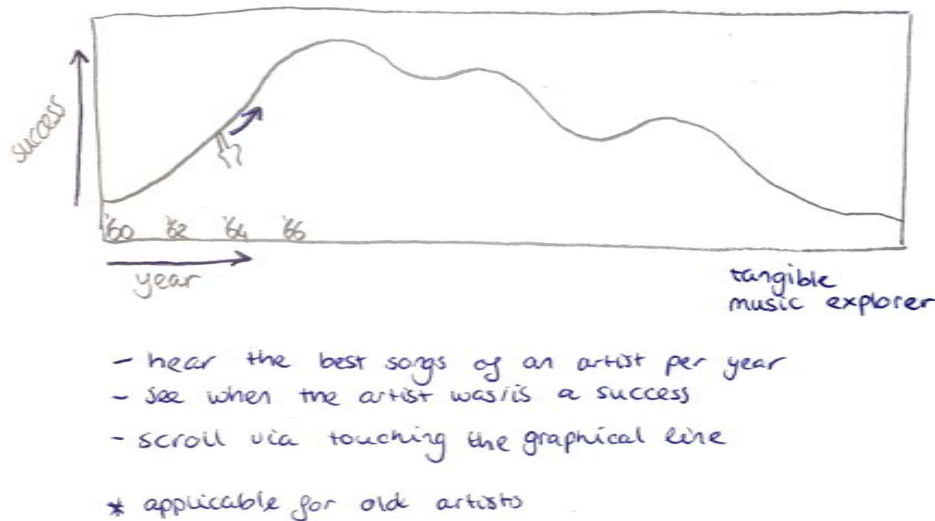*importance*

First idea - Touch pad

Figure 4 - Touch pad
This figure shows a sketch of the first idea in my ideation phase. The digital device should help people explore by getting to know a artist's musical past.

The first idea is related to the paper of Stigler & Becker (1977); Throsby (1994), where the importance of knowledge is stated, 'The more you know, the more you enjoy'. In this concept the product represents the history of the artist and therefore provides knowledge about the artist.

The history of the artist is displayed in success of the artist's albums over the years. By scrolling via touching the graph, the artist's music of that time is displayed.

Artist's histories would uploaded via a USB kabel.

Figure 5 - Music box
Three versions are drawn of the music box. The general idea is to get more knowledge about the artists in different genres/ years. The concept is inspired by MusicCube (Alonso & Keyson, 2005).

Version 1: Explore multiple unrecognised artists in the same genre.

Version2: Explore multiple unrecognised artists in different genres.

Version 3: Explore the songs of one artist. Every side shows songs of a different year. (This idea is linked to the first idea).
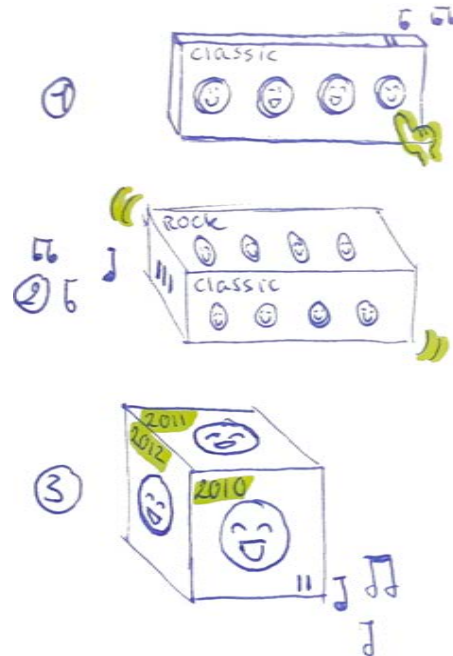
① classic
- One genre
- multiple artist
- click on the artist to hear music

② ROCK / classic
- multiple genres
- multiple artists
- click on artist to hear music
- shake the box to shuffle

③ 2011 2012 2010
- One artist
- unknown genre
- explore the artist development
  · listen to past songs
  · hear the change per year

Third idea - Exploration platform

The third idea is a personal platform for music exploration.

A user can upload your current music interest and the program will recommend artists in the same genre or music style. Users can also get recommendations from a friend.

To get your profile more valid, the platform asks users to reflect on the recommendations. When this is done, the platform can adjusts it's algorithm.

If you are satisfied with the music on your profile, you are able to upload it on your mobile phone or another tangible device.
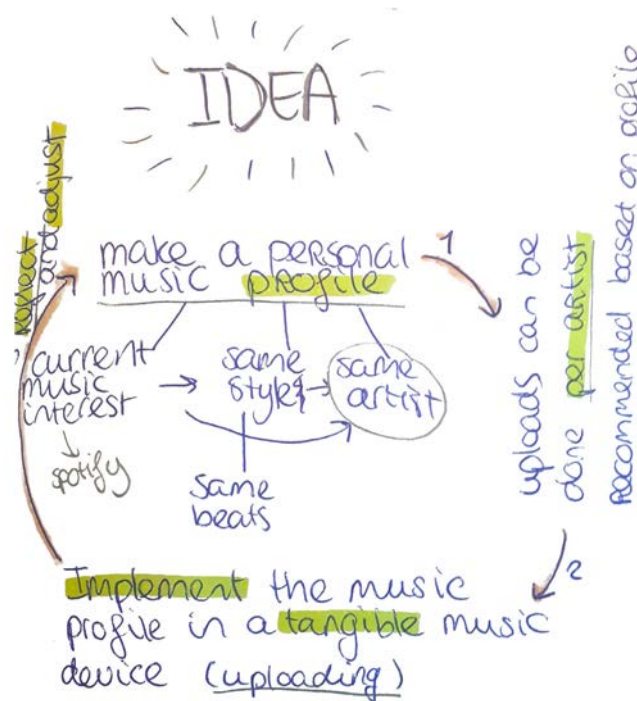

Figure 6 - Exploration platform

A online platform that gives recommendation based on your personal profile.

Fourth idea - Branding cards

Branding cards are hip business cards for artists. The cards are based on the 'trading-cards' of Albert Heijn.

The cards have a photo and name of the artist printed on it. It also shows a QR-code, linked to the artist's Spotify page.

The cards have different colours. Every colour shows the kind of genre the artist is in.

To hear the top song of the artist, simply click on the picture and the music comes out. In addition, click on the heart to make this artist your favourite.
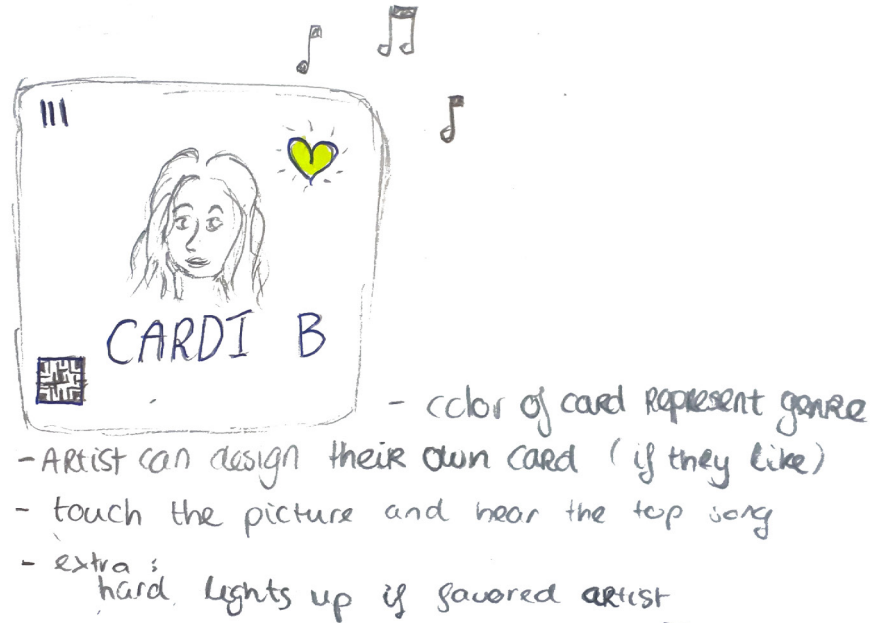

Figure 7 - Branding cards
A business card for artists. The card will be handed out at a public location. The card has multiple features to make exploring simple.

Choice criteria

Criteria are used to rate the concepts against each other. Every criterion has been given a level of importance. The criteria are based on literature research, practicality and the wishes of the client.

"Research shows that people tend to seek variety and that consumers experience pleasure from discovering something new that fits their tastes." (Laplante, 2012).
Criterion: Variety in artists recommended through the concept.

Friends play an important role in discovering new music (Laplante, 2008). Especially for adolescents, prefer friends and relatives over all other information sources (Agosto et Hughes-Hassel, 2005), even over music experts (Lee and Downie, 2004).
Criterion: Stimulates the opinion of friends.

"Active music information seeking was almost non-existent" (Lapante, 2012).
Criterion: Easy to find new interesting music.

Warner Music would like to see if there is an opportunity to create a bigger market for tangible music again.
Criterion: New form of tangibility for music

The client is curious if a newer form could catch on, for example by integrating current technology in the design.
Criterion: Opportunity to integrate technological features in the concept.

Criterion: Useful (The Technology Acceptance Model, (Davis, Bagozzi & Warshaw, 1989)).

Criterion: Easy to use/ understand(The Technology Acceptance Model, (Davis, Bagozzi & Warshaw, 1989)).

Criterion: feasible

CRITERIA	TOUCH PAD	MUSIC BOX	EXPLORATION PLATFORM	BRANDING CARDS
VARIETY *	1	2	5	3
OPINION FRIENDS***	1	1	3	5
EASY SEEKING **	2	4	5	4
TANGIBLE **	5	5	2	5
INTEGRATE TECHNOLOGY ***	4	3	4	4
USEFUL ***	4	3	4	3
EASY TO USE ***	3	5	3	4
FEASIBLE **	4	5	3	5
TOTAL	59	66	67	80

Table 2 - choice criteria
This table rates the 4 concepts of the ideation phase. The rating is from 1 (bad) to 5 (good).
Every criterion also gets a level of importance assigned. This is shown with the amount of stars ' * ' after the criterion.

One star = rating x 1
Two stars = rating x 2
Three stars = rating x 3

Conclusion

Four main concepts are rated on multiple criteria

The branding cards seem to be the best option to work with. They recommend artists in different genres. They are easy to get and simple to use. Due to the option of trading the cards, it has great opportunities for stimulation of music sharing via friends. Furthermore, the interview with peers and the client emphasizes the importance of tangibility. The cards are a simple tangible object with opportunities for integrating technology. Therefore the product is feasible to make and has a chance on the market.

To alpha test the product, a low fidelity prototype was made.

Conceptualisation

Now that the best suitable concept is chosen, the focus is on perfecting this concept.

This is done by a questionnaire; user-testing the concept in a small group; getting to know the point of view from multiple stakeholders; peer evaluation on the concept; user-testing on a bigger scale; doing a material and value test.

In the end, a great working product and service are delivered with a strong business opportunity for multiple stakeholders.

Concept iteration

Research in the field of audio cards

At first, some research was done on existing ideas on the chosen concept.

U.S. Patent No. 5,641,164 (1997) and U.S. Patent No. 5,938,199 (1999) show a great example on how to implement audio in a card. They show multiple drawing of a trading card capable of generating sounds comprised of thin housing. The power circuit and electrical components are shown in the drawings. Hence the patent, this concept form is not an option.

Graham, Hull, & Park (2003) developed 'Video Paper', a video service for newspapers. When a barcode is scanned the reader is able to see a video about the article linked to it. This is an interesting way to let people explore in a easy way.

Jordà, Geiger, Alonso, & Kaltenbrunner (2010) show a way to connect digital music with tangible interactions. They want to let users make their own music via audio sounds that are implemented in an interactive tabletop. By moving, caressing or rotating the tangible objects on the table, the audio changes. This project show a nice interaction between tangibility and digital services.

Graham, & Hull (2008) invented 'iCandy', an interactive music card. 'iCandy' plays music in your iTunes application when a card is scanned. 'iCandy' is the most compatible with my concept chosen in the ideation phase. Therefore, 'iCandy' and 'Branding cards' are compared to see what could be used and what could be improved.

Furthermore, using a clicking device is not an option anymore, so a new way of displaying audio should be figured out.

Evaluation of 'iCandy' and 'Branding cards'

iTunes ←→ Spotify		iTunes is only available for Apple, therefore would Spotify be a better option.
Albums/ Numbers/Artists ←→ Artist		The goal of this project is help artist get recognised, this is why the focus should be on them and not on all applications of a music streaming.
QR-code		'iCandy' plays there music via CR-codes. 'Branding cards' can broaden its options and look for other opportunities to play music.
Sharing cards		Since papers show the importance of music sharing, this feature should stay.
How to get the cards?		Both ideas do not show how users receive the cards. Finding the right channel for marketing the cards is an important step.
Exploration		It seems that 'iCandy' does stimulate exploring, but there is still a high threshold. To achieve the goal of the project, users should explore new artists. Therefore, exploration should have a low threshold.

After this evaluation, a few points had to be improved, therefore a reflection on the concept is done.

A new goal is stated that focusses more on the artist: **_'Create a service for artists that helps to enlarge their audience*.'_**

This goal should be achieved by stimulating sharing between friends, and also by making exploring simple. Furthermore, the cards should be handed out via a suitable channel. An advantage should be taken of the genre coding. When genres match a consumer might be more interested in the artist. Therefore, the cards should be handed out at a live performance of an artist in the same genre, thus stimulating easy exploring.

* Audience = music consumers that actively listen to or experience the artist's music.

Exploratory questionnaire

To see what music listeners prefer and how they act, a online survey is placed on Facebook to collect more information about: Sharing, collecting and new technology (appendix B shows this questionnaire and appendix C the responses). The fourty-two reactions to this questionnaire were evaluated in 'SPSS Statistics', which are to find in appendix C
The main points that came forwards were:

- Using newer technology for the concept seems to be not preferable. However, the client would like to try some improvements by technological features. Therefore user-tests with and without newer technology will be conducted.
- Collecting and sharing seem to be closely connected.
- People like to share their experience after a live performance.
- The design should be very clear in its functions and goal.

Meeting Rosemary & Garlic (singer and manager)

Rosemary & Garlic is a chamber pop band with 50000 monthly listeners on Spotify, yet not very know. They like personal contact with the audience after a show by, for example celling LP's).

A few questions were prepared before the meeting started. The responses of the singer and manager (Jasper) were very positive. Jasper says to takes his friends options about music very seriously, therefore he sees potential in trading the cards and recommending music. The singer also has some useful input. She mentions to be interested in seeing how newer technology can be implemented to brand their music. She also mentions that branding artists in the same genre is quite common, so their is no competition when using the cards.

In addition, both gave valuable tips for handing out the cards. A suitable place could be at the concert venue at the cash register, or wardrobe. Jos Feijen also mentions the opportunity for implementing Augmented Reality.

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First user-test

The received feedback from stakeholders and research have evolved the concept to be more concrete.

The cards will now be handed out based on genre. They will be tested with a QR-code that leads to Spotify. The cards will have clear instructions on usage, and sharing will be stimulated.

With this concept a user-test is conducted with eleven participants. They were asked to fill in a consent form and a short survey on beforehand. The survey contains the subjects: favorite artis, favorite genre, last three live shows you went to (see appendix B) Based on the answers, they will get five matching artists, including written instructions. The artists were chosen from a list that Warner Music had sent.

The participants are given five days to use the cards and then collect them again. After these five days, they were asked to answer some questions (appendix B).
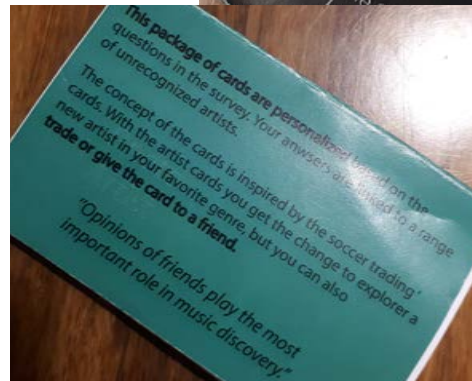

Figures 8 & 9 - User test artefacts

The participants got personalized artists to explore. The instructions show what they can do with the cards.

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Results first user-test

The results on listening and exploring behaviour is very positive (graph 2). Almost all participants listened to all recommended artists. Participants also recognized the artists names when they come up in our conversation. A mean of 2,8 artist is rated as interesting and some artists are even added to a playlist or followed on a music channel. In addition, a recommendation is made to a friend (for more results, see appendix C).

However, other results on sharing were extremely low. As you can see in the figure below, no cards were traded or given away. Furthermore, the participants seem to see no use in scanning the QR-code, they rather look for the artist themselves. Participants also mention that a online platform could help to collect the cards easier.
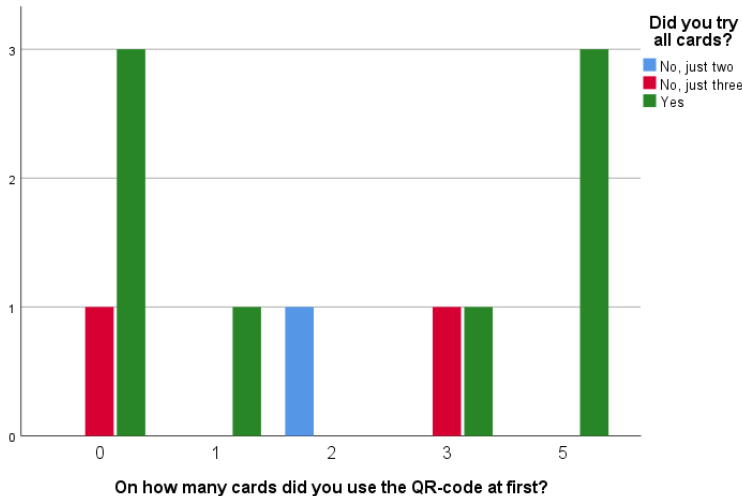
Graph 1 & 2 - The graphs show part of the results of the first user-test calculated in SPSS Statistics.
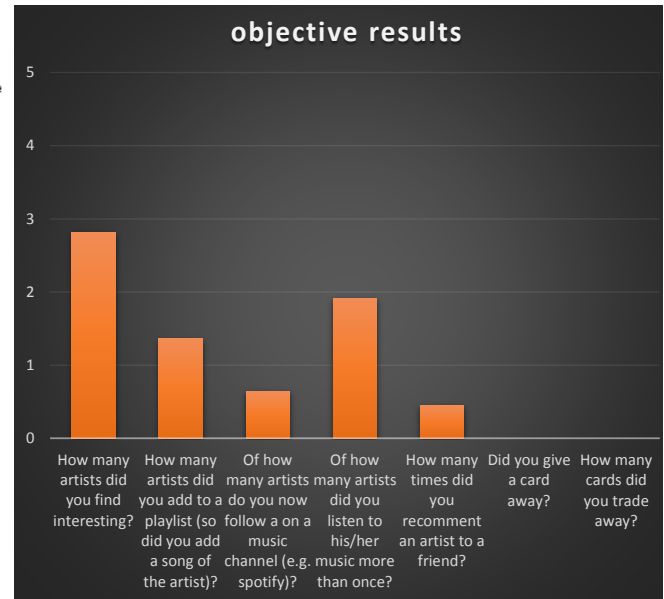
Midterm presentation

During the midterm presentation, two questions were prepared to get valuable feedback/tips.

How can I test on bigger scale and get those results?
If an application is made, it is possible to see how many users download the application. In addition, on the back of the cards, you can give instructions on how to get to a survey.

Would an online platform help to collect? How would it look?
Peers think this would be too much. The tangibility is a nice start and should be linked to a digital application, however an online platform makes the cards less special. For future work, it is significant to find a way to make the tangibility of the cards unique.

Furthermore, Jun Hu stimulates the use of Augmented reality and underscores the that Spotify should be well integrated in the application.

To summarize, the concept has iterated in its concreteness. The cards will now be handed out based on genre. In addition, the place of distribution is set at a music venue. They product will be lined to a service, created in Augmented Reality. The cards have clear instructions on usage, and exploring is easy and stimulated. Future steps are to implemented Augmented reality and find a way to stimulate sharing and make the cards special.

Service iteration

Starting with Augmented Reality*, some help was needed. Aitchison (2018) helped to get started in Unity and Vuforia. At first a turning cube with a picture was made. To get a character instead of an object, Mixamo (Adobe, 2019) has to be used. Adobe Fuse was used to give the character textures.

Figure 10 - dancing character
Via Mixamo a dancing character is shown when the picture is scanned.

The first problems were encountered. The character's music started right away, instead of when the character showed. Jingya Li helped me with this code (see appendix F).

In addition, the character also had a texture error and default arm. This problem was solved by exporting the textures from Adobe Fuse and importing it into Unity, and by enforcing a T-Pose on the character.

Figure 11 - First errors
As you can see in the picture, the texture has a error which make the skin point out. Fortunately, this error was fixed.

The next step is finding a way to integrate Spotify in the application. My meeting with Dutch Rose media helped to find out some options. They advised to implement a button that leeds to Spotify by using Visual Studio. Now the QR-code could be deleted.

Furthermore, to export this application for mobile usage, Ritesh (2018) helped to get the right setting for building for Android.
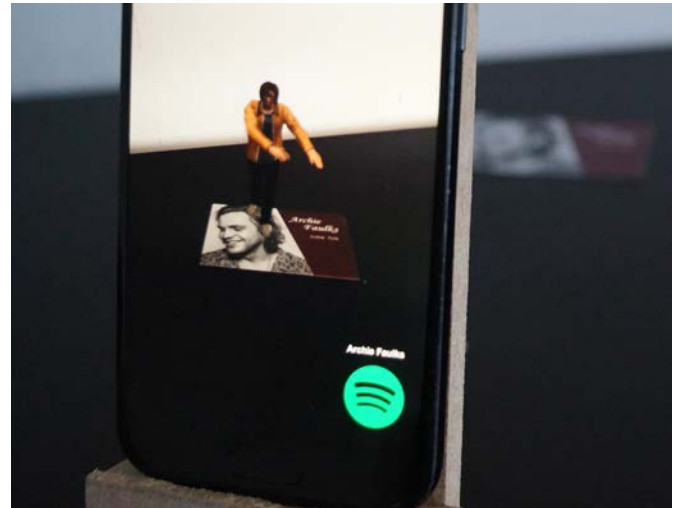

Since the application is developed quite far now, a meeting is arranged with Warner Music to see what they think of the design. Ilja Volkers and Thijs were very enthusiastic about the concept and saw many possibilities for implementing it in favour of their label.

They mentioned to be interested in testing the concept with their ideas.

Figure 13 - Integrated Spotify
The pictures show the option to click on the Spotify-button to go to the page of Archie Faulks

Second user-test

The application is developed thus far that it can be tested on bigger scale. Nils from Dutch Rose media helped me to get the application online for iOS, since a Macbook was needed for this. The application is made available for downloading via the 'Effenaar Experiences'- app. Jos Feijen had chosen a concert at Effenaar with 78 visitors of Nathan Ball. Four artists with the same music style were chosen to be shown on the cards and in the app: Archie Faulks, Patrick James, Pascal Pinon and JC Stewart. Together with two volunteers, the cards were handed out after the concert of Nathan.

To increase participants, Jos arranged four free tickets to win of future concerts at the effenaar. Participants had to leave their e-mail address behind or follow the instructions to get the survey (appendix B).
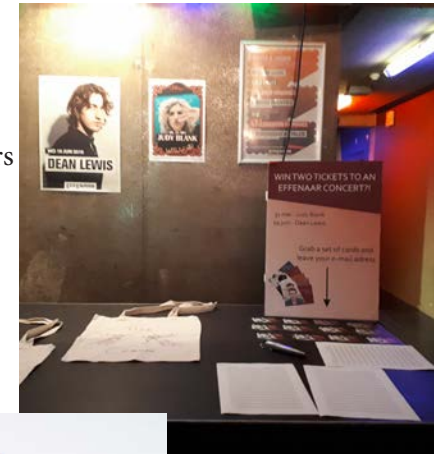
Figures 14 until 17 - second user-test

The picture show the set-up of the test; the performance of Nathan Ball; the front design and instructions of the cards used for the experiment.

Results second user-test

42 of the 78 people took the cards home with them. 19 of the 42 people actually downloaded the application. Unfortunately, only five of the 19 users replied to my online questionnaire. Therefore, the results were positive, however not very reliable according to Cornbach's Alpha test in SPSS Statistics (table 2). The features of the application did get mostly positively rated according to the set requirements (figure 22). One of the participants even gave a card away to a friend. More results are to find in appendix C.

Reliability Statistics

Cronbach's Alpha	N of Items
,582	17

*Figure 18 - Cornbach's alpha Reliability test of the results from the online questionnaire.*

Table 3 - rating of AR features

The mean shows a mostly positive result on the rating categories.

The character is the only one rated as less.

|	N	Minimum	Maximum	Mean	Std. Deviation
The features of the cards were...[confusing (1) - clear (5)]	5	3	5	4,60	,894
The features of the cards were... [boring (1) - fun (5)]	5	1	5	3,40	1,817
The features of the cards were... [useless (1) - added value (5)]	5	1	4	3,20	1,304
The Spotify link is .... [confusing (1) -clear (5)]	5	4	5	4,80	,447
The Spotify link is .... [useless (1) - added value (5)]	5	4	5	4,80	,447
The singing/dancing character is .... [boring (1) - fun (5)]	5	1	5	2,80	1,789
The singing/dancing character is .... [useless (1) - added value (5)]	5	1	4	2,60	1,517
The song playing when the card is scant, is .... [boring (1) - fun (5)]	5	4	5	4,20	,447
The song playing when the card is scant, is .... [useless (1) - added value (5)]	5	3	5	3,60	,894
Did the features increase your willingness to explore [totally not (1) - extremely (5)]	5	1	4	3,20	1,304
Valid N (listwise)	5				

Results do show a great exploring behaviour (Graph 3). Unfortunately, a small fault was made, participants could only select one artist at first. This was solved after the fourth responded.
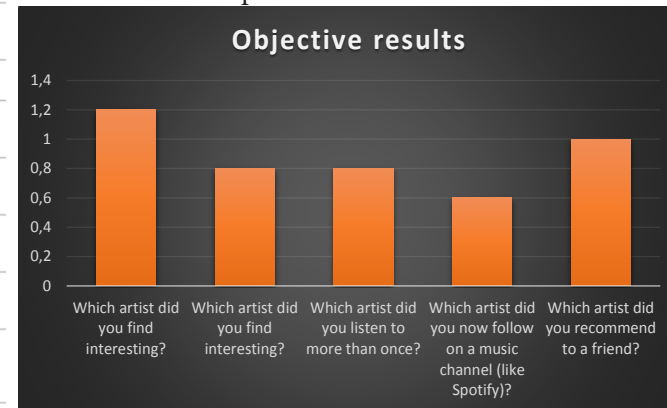
Graph 3 - Exploring behaviour of five participants
The graphs show the mean amount of artists per question.

Value iteration

Since Augmented Reality is working quite well there is only one task left: giving the cards more value which would make them more unique and therefore stimulate usage and sharing. This is why a value and a material test were conducted. The execution and results of the test are to find in appendix D.
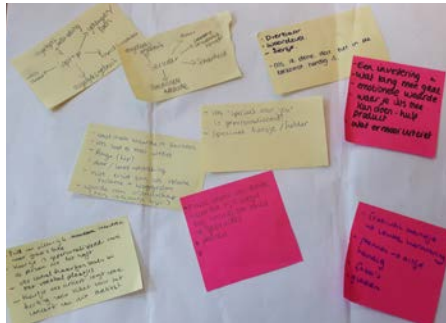
Value test

This focus group session is made up out of eight participants. The participants got the assignment to think of a valuable product they own. After a few minutes, they were asked write down the product and state its valuable features (figure 24). Afterwards a short evaluation was executed where some participants would explain to each other why the product is so valuable to them. After this part, the sessions focused more on the concept of Explortists to see how they would implement value in the product/service.

The results were evaluated in QDA Miner Lite (figure 25) and the following conclusions came forward: Explortists should have an attachment to a friend; Explortists cards should be graceful and have a sustainable material; Explortists' features should differentiate from other concepts that stimulate exploration, for example Spotify's pre-made playlists.Futhermore, an interesting remark one participant stated was: "It could be valueble if a discount is attached to the product".

33

Code	Description	Count	% Codes	Cases
Emotional		7	18,4%	5
Looks		5	13,2%	4
Unique		4	10,5%	3
Future		4	10,5%	3
Use every day		4	10,5%	3
Expensive		4	10,5%	3
Memory		3	7,9%	2
Need		2	5,3%	2
Handy		2	5,3%	2
Collect		1	2,6%	1
Leisure		1	2,6%	1
Discount		1	2,6%	1

Table 4- Results value test

The figure shows the frequency results of the value test in QDA Miner Lite

Material test

Six participants will get nine sample materials of printing paper. Every paper has the same design, but it does vary in thickness from 300 to 350 gram. The participants get the chance to feel the material for five minutes. In the mean time I have been observing what they do with the materials and which is hold for the longest time. Next, I have asked them a general question and some rating options based on the value test. The following options were asked:

How would you describe the materials?
Rate from expensive to cheap
Rate from pretty to ugly
Rate from valuable to non-valuable
Rate from suitable for picture to non-suitable

The results were in favour of 'machine coated'-coated. the participants rated this as expensive feeling, pretty looking and suitable for the cards. Some of the colours became too yellow, such as with cardboard.
Glossy came forward as pretty but non-suitable, because this is more suitable for the pop genre but not for a soul genre for example. However, this is a valuable insight and tip for the looks of the cards. The card's material can be adjusted per genre.
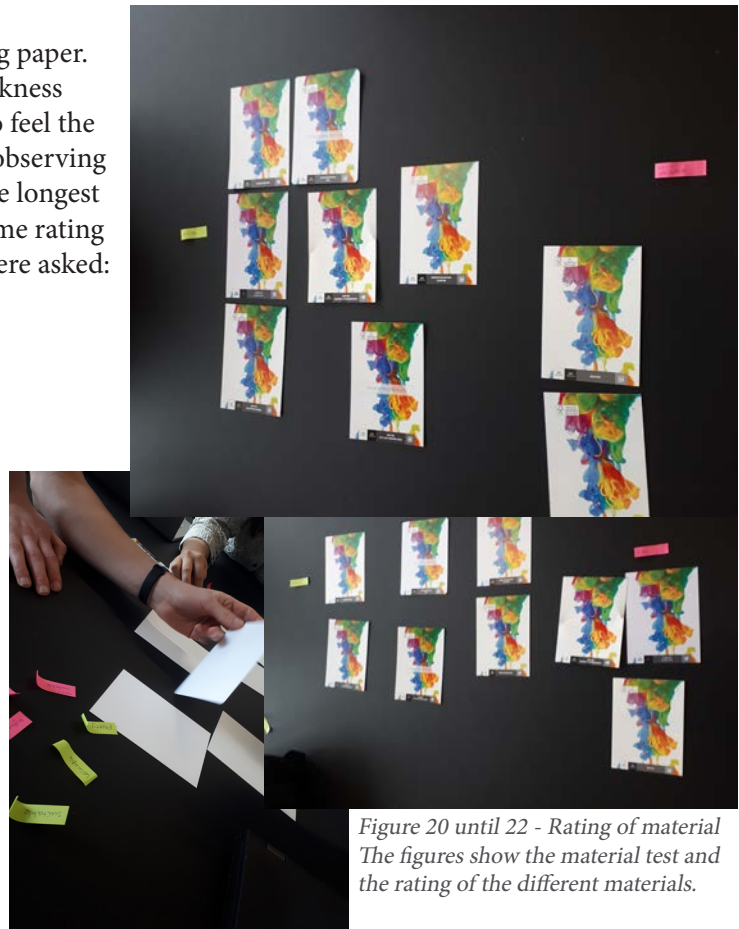

Figure 20 until 22 - Rating of material
The figures show the material test and the rating of the different materials.

Implementation

Reflecting on the conclusions of the value test, some changes are made.

1. Explortists' features should differentiate from other concepts that stimulate exploration, for example Spotify's pre-made playlists: This is already solved by implementing Augmented Reality and by getting a tangible exploring service.

2. Explortists cards should be graceful and have a sustainable material: this is solved by the material test and implemented in the cards (figure 24).

3. Explortists should have an attachment to a friend: which will be feasible ones sharing is more stimulated. The remark about discount could help to make this happen. To give the cards more meaning, one of the artists that will be handed out for exploring will have a unique discount code in the application (figure 23). If one of your friend likes this artist more than you do, you can choose to give the card, and therefore the discount code, to this friend. Thus stimulating sharing, and giving the card more value.
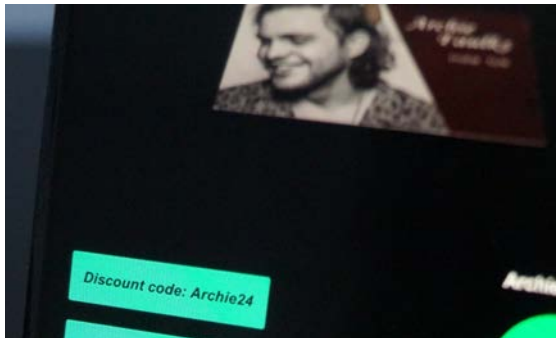
Figure 23 - Implemented discount code
The button leads to the ticket check out. When the discount code is filled in, you get a one time discount for the performance of the artist on the card.

Figure 24 - Material implementation
The coated cards are designed and ordered. The result is to see in this picture.

Business plan

During the whole process, I occasionally met with Jos Feijen to see how my project would work in the eyes of Effenaar. I also had mail contact with Thijs Verhulst from Warner Music, to prepare my second user-test and get some feedback on the process.

Since these contacts were very cooperative, I had a great chance to make a business plan. This plan is focussing on the stakeholders: Music venue, artist and record label.

The first step was made by making a business model. This model was evaluated by Jos and Thijs. There tips are implemented which made the change to have three business models, focussing on the stakeholders separately. All versions of the business models are to find in appendix H.
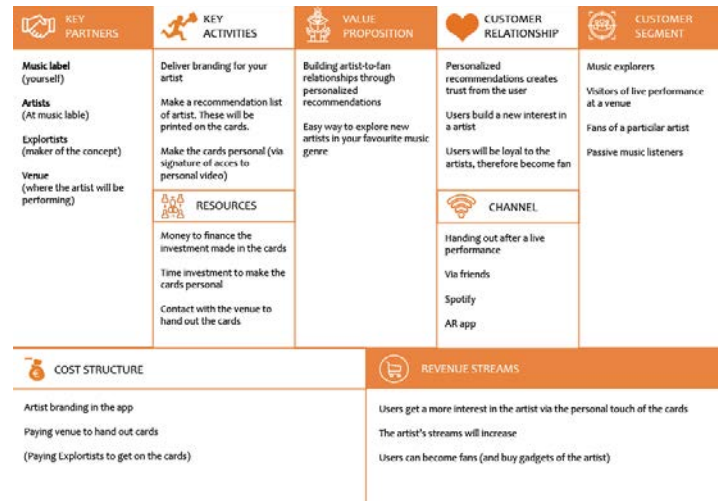

Figure 25 - Business model record label

The figure shows the final business model for a record label. The model is adjusted by the recommendations of Thijs Verhulst.

As mentioned in the business model, the application can be personalized. This is a great option to play with, specially for venues. Robert from Effenaar also saw this potential, therefore a promotion demo for the Effenaar was made (figure 26 & 27). By clicking on the button 'Upcomming at Effenaar', the user can see other artists performing soon at Effenaar.

Figure 26 & 27 - Venue promotion
The figures show a option to brand your venue's upcoming performances in the Augmented Reality application.
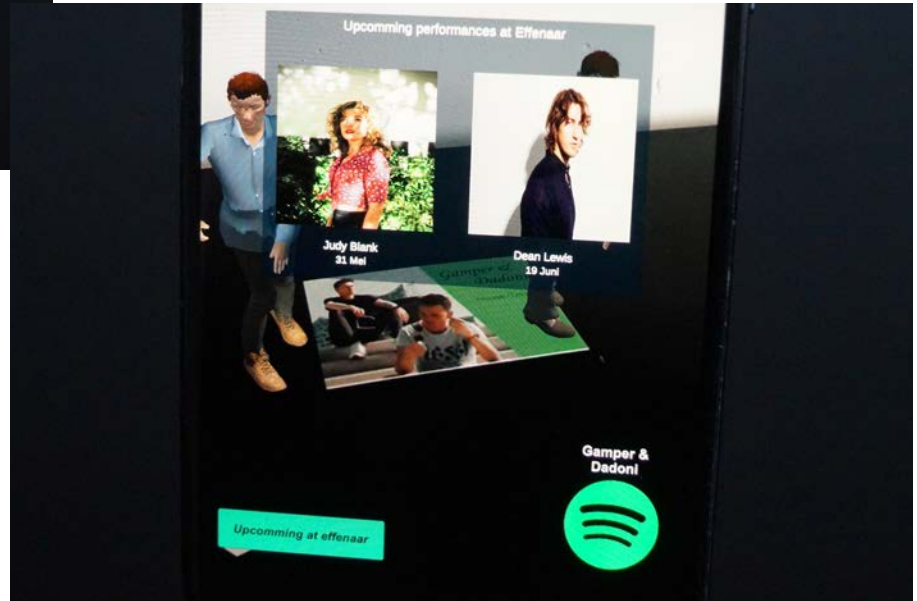
After the second user-test at the concert. Some statistics could be drawn from the results. These statistics give an overview of the success rate of Explortists and the potential for stakeholders. Therefore a schematic overview is made of the statistics (figure 28).
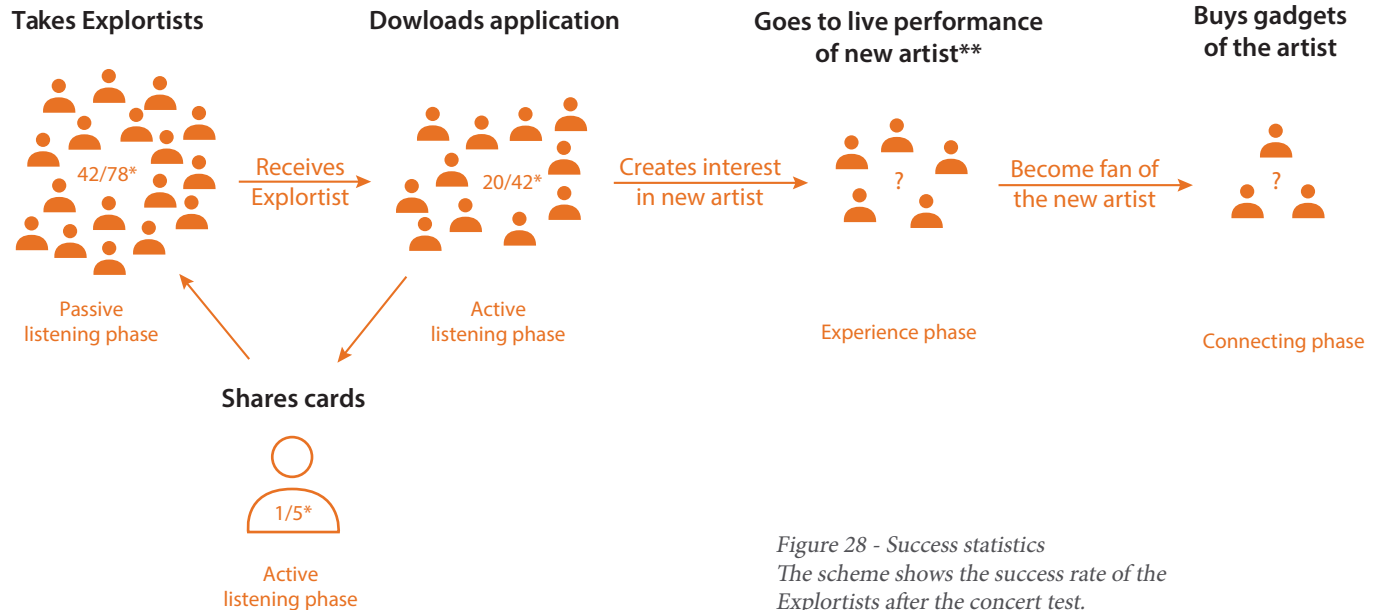

Takes Explortists

42/78*

Passive
listening phase

Receives
Explortist

Dowloads application

20/42*

Active
listening phase

Creates interest
in new artist

**Goes to live performance
of new artist****

?

Experience phase

Become fan of
the new artist

**Buys gadgets
of the artist**

?

Connecting phase

Shares cards

1/5*

Active
listening phase

Figure 28 - Success statistics
The scheme shows the success rate of the
Explortists after the concert test.

*According to the concert user test

**Can be tracked by seeing how many users use the unique discount code

In addition, after a phone meeting with Thijs Verhulst the idea came up to make a scheme of the money flow (figure 29). He mentioned that if Explortists become known/ popular, users should pay to get the cards or artists should even pay to get on the cards. In my marketing plan, based on the book of Fahy & Jobber (2015), this money flow is also mentioned. More on the marketing plan is in appendix H.
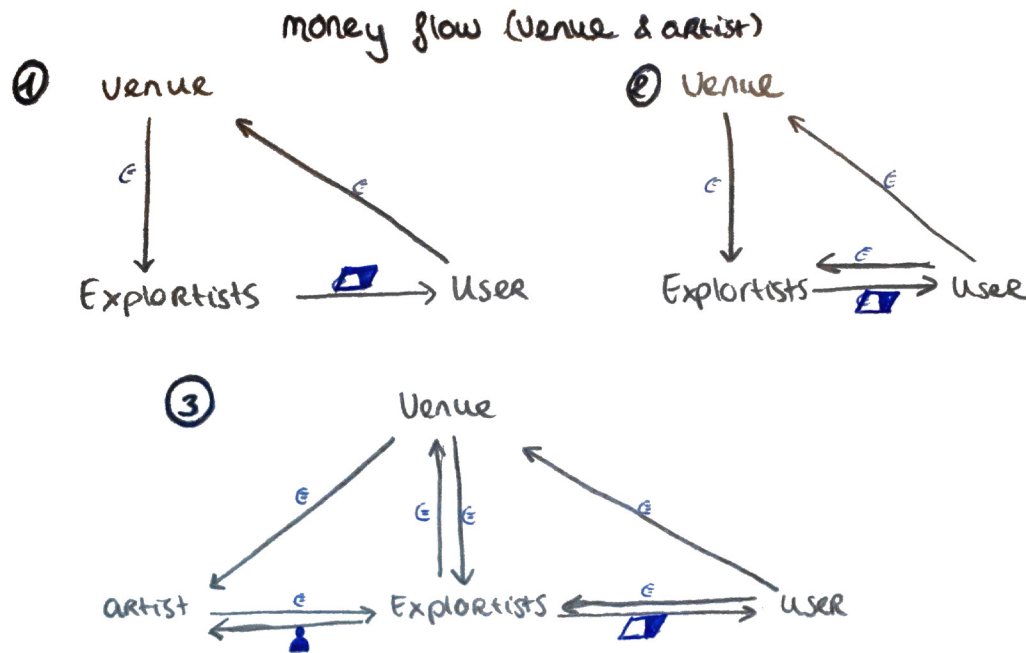

Figure 29 - Money flow

1. Explortists are free for users, but stakeholders have to pay the development costs.

2. When the cards become popular, customers will have to pay to get the cards.
For individual artists,

3.Explortists is paid by the artist to get on the card. Explortists will pay the venue to hand out the cards of the artist. This will hopefully create more fans for the artists, which will eventually pay off in the venue hiring the artist to perform.

Final deliverable & future

Figure 30 - Collecting box
The pictures show a way to keep your cards save for re-use. The cards are placed in a hard plastic cover. These are put in a box that has the possibility to separate, for example by genre.

The final deliverable contains a coated card with the name and photo of the artist(s). Attached is an application that uses Augmented Reality (figure 31&32). This service provides the song of the artist scanned, a replica character that dances, a link to the Spotify page of the artist, perhaps a discount code and/or branding for stakeholders. In addition, the cards can be collected as shown in figure 30.

Figure 33 - Evaluation of cards
The development of the form and function of the cards is shown in the picture above.
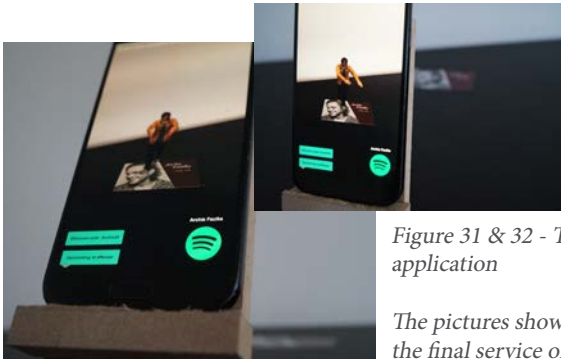

Figure 31 & 32 - The final application

The pictures show all features of the final service of Explortists.

Figure 34 - Final cards
This pictures shows the final looks of the cards.

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Demoday

During demoday, many positive reaction were given on the concept and execution.
The concept is very clear en has potential to be implemented in the music world. Warner Music still sees many potential in the service.

Figure 35 & 36 - Demoday setup
The photo's show my setup during demoday.

" This concepts is so concrete! I literally have no questions, that is rare for me." - Visitor of demoday

Future

During the process, I was curious of what the record label Warner Music would think of the project. This is why a meeting was arranged between us. Ilja Volkers, director commercial & business development at Warner Music Benelux, and Thijs Verhulst, Channel & Playlist Manager at Warner Music Benelux, had a positive image about the project. They saw multiple options to work with the Augmented Reality application and even offered to continue with me to see if the project has any potential for Warner Music. They wanted to test some options on a small scale in their business.

Thijs Verhulst visited the demoday and saw the final deliverable. He took some time with Ilja Volkers to look at this deliverable and give feedback on the service. The feedback given via Thijs was:

"We like the concert test and it's success statistics. We would like to try the concept on a live event in autumn.
I think improvements can be made in the customer journey after scanning the picture, and the application layout. As record label we have to see how to get value out of the opportunities:
- Where to can we direct the users?
- Is it possible to stimulate users to follow the artist by using a feature in the app?
- Is it possible for the record label to capture data, so that we can see when customers use the app?

These are the features that make the concept commercially interesting. We will implement this in the planned pilot.

Furthermore, I would like to test some other features, for example is the concept only available for live-events or is it also possible to use the application on other physical products?

With kind regards, Thijs Verhulst"

This are comments I will work on after the project, hopefully with Warner Music.

Discussion

In this discussion, a reflection on the project process will be done, by using the TP-Framework (Hummels et al., 2019).

I am proud of what this project has become.

Exploration

Looking back at the process, I am proud of what I developed. Starting off with the involvement of stakeholders in the process. During all phases of designing, opinions of users, artists, Effenaar or Warner Music were taking into account when reflecting (social entities). The help of users made the service feasible and concrete. The help of Rosemary& Garlic and their manager, gave insights in the world of artist branding and therefore improved the concept on sharing the cards. Effenaar en Warner Music gave different perspectives on the problem and their interpretation of the solution. All their perspectives helped to position and frame the problem, which finalized a successful exploration phase.

Ideation

The ideation started with collecting some ideas from papers on the topic. However, this research was not as thorough as it maybe should have been. The ideation would have been better if a more thorough research was done on existing solutions, such as iCandy. Furthermore, the ideas came quite fast. I was pretty enthusiastic about the branding cards and stopped my ideation there. An improvement for the process would be to broaden the options some more and therefore explore extra. So take some more time for positioning instead of fast framing. An nice touch about this fast framing, is that a low fidelity prototype was quickly made to get a better vision of the concept. Furthermore, in this phase, reflection is also used to look back at the goals/criteria of the project. This reflection caused the decision to go with the branding cards.

Conceptualization

The confrontation phase was very elaborative. Starting of with a concept user-test has been a good choice. The results were good to reflect on whether to adjust some features or requirements and if the concept has potential to work.

The application needed some time to get to a working Augmented Reality application. Many error where found, but fortunately also solved. In this phase using my contacts were very important. Jos Feijen and Jun Hu had a contact that could help to solve some problems that occurred. Therefore, communication about the process with the stakeholders has been a great choice.

The concert user-test have some points to reflect on. The service was almost not downloadable for iOS, this was something I had not taken into account when preparing the test. Some strings had to be pulled to get the application working. In addition, only five participants replied to the survey, which make the results not very reliable. In addition, the first four respondent could not choose multiple artists they liked/follow/recommended. This makes the objective results even less reliable. This is a good moment to reflect on the execution, but also on the choice of method. It would have been more valuable to get qualitative data from the five respondents instead of quantitative data.

At last, the reflection of Warner Music, gave some extra insight in the strengths and opportunities of the project. Next to the tips on the business plan they also gave other valuable insights. As they said, there are opportunities to look at, such as creating a customer journey by directing the users in different ways which are in advantage of the stakeholder. It is also very interesting for clients to get a platform profile to see how successful their investment is. In addition, it is interesting to test the application with other tangible elements.

The goal is to create a service for artists that helps to enlarge their audience.

Looking back at the project and it's results, the goal has a great potential to be achieved. The goal of the project is stated as a long-term goal, therefore the results can predict but can not confirm.

Looking at the success statistics of the concert-test and the positive results on exploring behaviour during the first user-test, the project seems to be increasing exploring. It also seems to create active listeners, since participants recognized the artist's names.

Effenaar and Warner Music are the clients, yet also important stakeholders. Since they see opportunities for their firm to cooperate with Explortists, it seems that the service is very feasible and interesting for businesses. Therefore, I managed to get this project where I wanted it to be: It is unique due to the implementation of Augmented Reality; It is attractive due to the pretty looks; It is due to good usage of the stakeholders perspective and the users input. In short, Explortists are a great invention for unrecognised artists.

Conclusion

Acknowledgements

I would like to thank multiple people who helped me throughout the project.

At first I would like to thank my project coach Jun Hu, for his advice, critical view, tips and faith in my skills.

Secondly, I would like to thank Jingya Li, for her willingness to help with Unity.

Next, I would like to thank Dutch Rose media for advicing multiple options for an Augmented Reality application. I would especially like to thank Nils, for helping me to realise the application for iOS.

Furthermore, I would like to thank Thijs Verhulst and Ilja Vokers from Warner Music, for their valuble insights and feedback on the project.

At last, I would like to thank the leason from Effenaar, Jos Feijen. Thank you for the constant help with design decisions, business perspectives and all the connections I could use to make this project happen.

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Appendix

Index

Appendix A - Interview

Participant 1

I mostly use Spotify, except when I want to see a video clip then YouTube is more suitable. I also go to some concerts or festivals but not that much. I mostly listen to music when I am going somewhere or when I am studying. I like to listen to my own made playlist but occasionally I want to explorer some new music, then I use the recommended list on Spotify. The genres I listen to are Dutch, 'foute' sing-alongs, '00 is my time, '90 '80 is good music and also some dance.

When I was younger I was a great fan of 'Kus'. Now I listen a lot to 'Mr. belt en Wezol', I have a t-shirt of them. And 'BLØF', I listen a lot of their music recently, every day I play some songs. I find older music very interesting, my mother likes it very much and I listen to it when I am with her. I am interested in listening to it more often. The old time with CD's is also very interesting. It was nice to collect them and wait for a new cd to come. But in the current music world it can be found everywhere immediately. Something tangible of my music would be nice, however it is not necessary anymore. Furthermore, I find it fun to develop interest in new music and musicians. It is nice to find something new. However, now a days it is less common to explore new artist because of the playlist that are made for everyone. You do not search the name anymore so you do not notice the artist that fast. Most people only search for artist when someone recommends it or when you already know the artist. There is less awareness for artist. It is hard to find a solution for this because this is the development the music world is going through via social media. Streaming is the trend and Spotify does not focus on artists but on songs, with YouTube this is more the case. It is interesting to look at sale stunts, such as the annoying commercial of tele2 of which 'Ronnie Flex' made a song.

Participant 2

I mostly listen to music on my mobile phone with Spotify, when I am traveling. I have no premium account, so sometimes I use YouTube when I search for specific music. I mostly search for music and sometimes for musicians. I do use playlists when I do not have the inspiration. I change the genre per mood I am in. I listen to hits casually, women musicians when I am happy and classical music when studying.

I do listen to some old famous music, but I do not specifically explore old music. I did not know that the music of the 'Vinyl-time' is available on Spotify. I would like to have an LP, but I think I will not use it much. I understand that collecting would be nice! I collect books, it is nice to have something tangible.

I really like linkin park and Nirvana, but it is not music that I am always in the mood for, because it is quite heavy. I used to be a fan of Krezip and K3, I had all CD's of K3 en listened to them right after school. I also had posters and bed cover. I do think that when the more you become adults the more you like to experience instead of have fan-products. I would like to have something tangible after a concert, but it is not that affordable. If there is a device that lets you explorer artists it would be nice, but then I would like to know for sure if I actually like the artist. It has to be based on artist I already know (link to Spotify account). I almost never look to an musicians name. I already know the name or here it on the radio.

Participant 3
I mostly listen my music on Spotify, sometimes on the radio (in car) or YouTube. I listen to music unconsciously, mostly when I am doing something like cooking studying etc. This is to make the activity more fun. I mostly listen to pre-made playlists by Spotify or friends. My Genre defers per mood, but I mostly listen to 00's music or peaceful music (for studying).

I was fan of one direction and followed all their media. Jamie Collin and Ed Sheeran were also favourites of which I listened to the music very often. I did have some collectors items like posters and CD's. But I mostly did not buy it myself.

I actually do not see a problem in the current digital music world. I hear about the streaming problem for some artists, but I do not think this is really a problem. There are a lot of other ways to make money. I think it is more about the music you make than the opportunities you get. Spotify is very accessible and has no mass production. It is a good thing to have a playlist, because of the diversity. I do think it is cool to have something tangible again, but it would be another form of listening (more conscious).

Category	Code	Description	Count	% Codes	Cases	% Cases
Collect	Tangible		10	19,2%	3	100,0%
How	Pre-made playlist		5	9,6%	3	100,0%
How	Explore		5	9,6%	2	66,7%
How	Unrecognized		5	9,6%	2	66,7%
Collect	Songs		4	7,7%	3	100,0%
Collect	Digital		4	7,7%	2	66,7%
Device	YouTube		3	5,8%	3	100,0%
Device	Spotify		3	5,8%	3	100,0%
How	From others		3	5,8%	3	100,0%
How	Unconsious		3	5,8%	3	100,0%
How	Own playlist		2	3,8%	2	66,7%
Price	Too much money		2	3,8%	2	66,7%
How	Personal link		2	3,8%	1	33,3%
Device	Radio		1	1,9%	1	33,3%

Figure 37: results of the peer interview via QDA miner lite

Appendix B - Questionnaires

Exploratory questionnaire

1. Age
2. Gender
3. I have a background in music.
4. I think that I have a lot of knowledge about music quality.
5. I think that I have a lot of knowledge about music styles.
6. I think that I have a lot of knowledge about artists.
7. I like to listen to music on the background.
8. I like to listen consciously to music.
9. I like to listen to pre-made playlists.
10. I like to make my own playlist.
11. I like to listen to music of certain artists.
12. I like to explore new artists.
13. I recognize a lot of artists.
14. I recognize a lot of popular artists.
15. I recognize a lot of less popular artists.
16. My top 3 favorite artists are...
17. I know a lot about my top 3 artists.
18. How many hours do you think you listen to the music of these artists per week?
19. How many live performances have you been to in the past year?
20. What is the reason of going to these performances?
21. Of how many artists do you consider yourself a fan?
22. What items do you have linking to this artist you are a fan of?
23. How do you listen to music?
24. I would like to have something tangible related to an artist.
25. I would like to have something tangible related to an artist I can buy online.
26. I would like to have something tangible related to an artist I can get online for free.
27. I would like to have something tangible related to an artist I can get after a concert.
28. I would like to have something tangible related to an artist I can get after a concert for free.
29. I would like to collect music.
30. I would like to share music.
31. I would like a product to collect music.
32. I would like a product to share music.
33. I would like a product to listen to music.
34. I would like a product to explore artists easily.
35. I would like a music product that has current technological features (e.g. VR, AR, hologram).
36. How much would you be willing to pay for such a product?

User-test 1 - survey up-front

1. First name
2. Who is/are your favorite artist(s)?
3. What is/are your favorite genre(s)?
4. What where the last three live shows you visited? Please also name the artist (for a festival you can name the artists you liked)

Questions user-test 1

Ones the participants were done with their time with the cards, I approached them and asked for feedback. I made a survey for myself to keep simple track of their answers, but I also payed attention to what they said next the the asked questions stated below.

1. Did you try all cards? How many [Yes/No,...]
2. If 'no', why not?
3. Did you use the QR-code at first? [Yes/No]
4. How many artists did you find interesting?   [0-5]
5. How many artists did you add to a playlist (so did you add a song of the artist)? [0-5]
6. How many artists do you now follow on a music channel (e.g. spotify)? [0-5]
7. Of how many artists did you listen to his/her music more than once? [0-5]
8. How many artist did you recommend to a friend?   [0-5]
9. How many recommendations did you make? [0-5]
10. Would you recommend an artist?   [Yes/No]
11. Did you give a card away?   [Yes/No]
12. Did you trade a card away? [Yes/No]
13. Do you have tips/tops for the concept?
14. Do you have tips/tops on how the test was conducted?

Questions user-test 2

Ones the participants were done with their time with the cards, I approached them and asked for feedback. I made a survey for myself to keep simple track of their answers, but I also payed attention to what they said next the the asked questions stated below.

'For the project 'How to brand streaming' of the Eindhoven Univeristy of Technology, I am conducting research on exploring unrecognized artists. As part of this research I will be testing the concept designed to help you explore.

You have been invited to take part in this study, to give insight about the features and usability of the product. In order to investigate this, you will be asked to use the product and give feedback via this survey.

You are not obligated to participate in this research or to answer the questions of the students. In case you want to withdraw from the study you can mention this to the researcher at any time. Collected information will be treated confidentially, unless you indicate that it can be made publicly.'

1. I have read and understand the consent form [Check]

2. [I DO give permission, to my data being used for the purpose of this research. I understand that this data will be processed anonymously./ I DO NOT give permission, to my data being used for the purpose of this research. I understand that this data will be processed anonymously.]

Questions user-test 2 follow up

3. Gender [Male/Female/Other]
4. Age
5. Did you try all cards? [Yes/No]
6. If 'no', why not?
7. Which artists did you find interesting? [Archie Faulks /Patrick James/JC Stewart/Pascal Pinon/None]
8. Which artist did you add to a playlist (so, did you add a song of the artist)? [Archie Faulks /Patrick James/JC Stewart/Pascal Pinon/None]
9. Which artist did you listen to more than once? [Archie Faulks /Patrick James/JC Stewart/Pascal Pinon/None]
10. Which artist did you now follow on a music channel (like Spotify)? [Archie Faulks /Patrick James/JC Stewart/Pascal Pinon/None]
11. Did you show (the features of) the card to a friend? [Yes/No]
12. Which artist did you recommend to a friend? [Archie Faulks /Patrick James/JC Stewart/Pascal Pinon/None]
13. How many recommendations did you make? [0-5]
14. Which artist would you recommend to a friend?   [Archie Faulks /Patrick James/JC Stewart/Pascal Pinon/None]
15. Did you give a card away? [Yes/No]

16. The features of the cards were...
[Confusing (1) - Clear (5)]
[Boring (1) - Fun (5)]
[Useless (1) - Added value (5)]
17. The Spotify link is ....
[Confusing (1) - Clear (5)]
[Useless (1) - Added value (5)]
18. The singing/dancing character is ....
[Boring (1) - Fun (5)]
[Useless (1) - Added value (5)]
19. The song playing when the card is scant, is ....
[Boring (1) - Fun (5)]
[Useless (1) - Added value (5)]
20. Did the features increase your willingness to explore?
[Totally not (1) - Extremely (5)]

'Thank you for your participation!

If you already filled in your email and preference after the performance of Nathan Ball, you need to leave your name/mail, but you can leave the favor of artist blank.

As a reward of participating in this project, you get the chance to win two tickets to a concert at the effenaar. To get this change, leave your email adres and your preference of artist.

31 may - Judy blank
19 june - Dean Lewis'

21. Which artist do you prefer? [Judy Blank/Dean Lewis]
22. What is your email address?

Appendix C - Results Questionnaires

Exploratory questionnaire

At first, the non-nominal answers are evaluated. Most participants seem to go to live shows because of the experience of seeing the artist perform; These participants do have some collectables of their favorite artists; Thirty-nine out of forty-four participants seem to use Spotify as music channel; Almost all participants are willing to pay for a music device that has current technological features implemented.

Next, the nominal/categorical answers will be processed. This is done in SPSS Statistics of which the results are shown in figures below. First it is important to test the reliability of the results. This is done by using Cornbach's Alpha in SPSS. As you can see, the reliability is very high (0.902) and can even be increased by deleting some questions, for example ''I like to listen to pre-made playlists.'' However, since the internal constancy is already quite high, deleting questions is not necessary for the results to be reliable. (figure 38 & 39)

The independent t-test shows multiple outputs which indicate an insignificant difference between male and female. However, men do seem to be more willing to explorer new artists. Since the mean is significantly higher from women's. (figure 40 & 41)

Using newer technology in the exploring device seems to be unnecessary. The correlation between this and all goals of the project (sharing music, collecting music, exploring new artists) is mostly negligible (correlation between 0.143 and 0.377) and insignificant (p-value between 0.014 and 0.865). This is why the tests are conduct with and without new technology. (figure 42)

Collecting and sharing music seem to have a moderate/high positive relation, which indicates that the combination could be important. This is a good reason to look into a collection tool. In addition. The correlation between collecting and sharing seems to be higher if there is a product involved. This indicated that tangibility is preferable. The significant correlation of 0.543 between a product for sharing music and getting a product after a concert is something interesting. This relationship indicates that people do like to share their experience of the concert and the music with other people. This sharing concept is very important in this project. In addition, sharing music via a product and exploring artists also have a good correlation (0.496). This supports the idea of sharing and trading the branding cards again. (figure 42)

The Pearson correlation between getting a free product after a concert and exploring new artists is very low. In addition, the Pearson chi-square between the two factors is insignificant. A conclusion can be made that people see no relation between getting a product after a concert and exploring an artist with it. However, this conclusion is very speculative, since the test is insignificant. Yet it is still important that the product clearly indicates it's intentional usage so that the consumers understand the usefulness of the cards. (figure 42 & 43)

To see all responses of the questionnaire, follow this link: http://bit.ly/AppendixExplortists

Meaning results	
Sig. or p-value:	
Not significant	> 0.05
Significant	< 0.05*
Very significant	< 0.01**
Cornbach's Alpha:	
Questionable reliability	0.6 – 0.7
Good reliability	> 0.7
Correlation coefficient:	
Little/ no correlation	< 0.3
Low correlation	0.3 - 0.5
Moderate correlation	0.5 - 0.7
High correlation	0.7 – 0.9
Very high correlation	0.9 - 1.0

Case Processing Summary

		N	%
Cases	Valid	42	97,7
	Excluded[a]	1	2,3
	Total	43	100,0

a. Listwise deletion based on all variables in the procedure.

Reliability Statistics

Cronbach's Alpha	N of Items
,902	29

Figure 38 & 39- Cornbach's Alpha reliability test
The left table shows the reliability of the results. The table beneath shows the reliability if a question is deleted, which means that yo ucan see which questions answers are lesser reliable.

Item-Total Statistics

	Scale Mean if Item Deleted	Scale Variance if Item Deleted	Corrected Item-Total Correlation	Cronbach's Alpha if Item Deleted
I have a background in music	92,98	326,073	-,060	,906
I think that I have a lot of knowledge about music quality	90,50	304,988	,528	,898
I think that I have a lot of knowledge about music styles	90,50	295,866	,657	,896
I think that I have a lot of knowledge about artists	90,83	294,386	,703	,895
I like to listen to music on the background	89,40	317,515	,212	,903
I like to listen consciously to music	89,79	305,538	,496	,899
I like to listen to pre-made playlists	90,69	330,365	-,160	,910
I like to make my own playlist	89,74	307,710	,417	,900
I like to listen to music of certain artists	89,45	313,376	,375	,901
I like to explore new artists	89,90	304,381	,580	,898
I recognize a lot of artists	90,62	300,827	,593	,897
I recognize a lot of popular artists	90,43	314,300	,270	,902
I recognize a lot of less popular artists	91,02	297,243	,640	,896
I know a lot about my top 3 artists	90,48	296,499	,598	,897
How many hours do you think you listen to the music of these artists per week	90,64	312,138	,210	,905
How many live performances have you been to in the past year	91,93	304,409	,362	,902
Of how many artists do you consider yourself a fan?	91,64	290,089	,565	,897
I would like to have something tangible related to an artist	90,83	298,874	,668	,896
I would like to have something tangible related to an artist I can buy online	91,02	299,243	,601	,897
I would like to have something tangible related to an artist I can get online for free	90,43	300,495	,480	,899
I would like to have something tangible related to an artist I can get after a concert	90,50	292,890	,707	,894
I would like to have something tangible related to an artist I can get after a concert for free	90,19	297,865	,532	,898
I would like to collect music	90,31	300,073	,538	,898
I would like to share music	90,33	297,789	,626	,896
I would like a product to collect music	90,74	287,564	,751	,893
I would like a product to share music	90,83	292,825	,671	,895
I would like a product to listen to music	90,24	322,576	,029	,907
I would like a product to explore artists easily	90,26	304,686	,473	,899
I would like a music product that has current technological features (e.g. VR, AR, hologram)	91,10	306,820	,373	,901

Group Statistics

	Gender	N	Mean	Std. Deviation	Std. Error Mean
I like to explore new artists	Male	19	4,26	,806	,185
	Female	24	3,63	1,013	,207
I would like to collect music	Male	19	3,84	1,068	,245
	Female	24	3,25	1,327	,271
I would like to share music	Male	19	3,68	1,108	,254
	Female	24	3,42	1,283	,262
I would like a product to collect music	Male	19	3,42	1,346	,309
	Female	24	2,83	1,373	,280
I would like a product to share music	Male	19	3,16	1,344	,308
	Female	24	2,92	1,316	,269
I would like a product to explore artists easily	Male	19	3,95	,911	,209
	Female	23	3,26	1,251	,261

Independent Samples Test

		Levene's Test for Equality of Variances		t-test for Equality of Means					95% Confidence Interval of the Difference	
		F	Sig.	t	df	Sig. (2-tailed)	Mean Difference	Std. Error Difference	Lower	Upper
I like to explore new artists	Equal variances assumed	1,142	,291	2,239	41	,031	,638	,285	,063	1,214
	Equal variances not assumed			2,300	40,996	,027	,638	,277	,078	1,198
I would like to collect music	Equal variances assumed	1,967	,168	1,580	41	,122	,592	,375	-,165	1,349
	Equal variances not assumed			1,621	40,980	,113	,592	,365	-,145	1,330
I would like to share music	Equal variances assumed	,842	,364	,721	41	,475	,268	,371	-,482	1,017
	Equal variances not assumed			,733	40,646	,468	,268	,365	-,470	1,005
I would like a product to collect music	Equal variances assumed	,016	,900	1,406	41	,167	,588	,418	-,256	1,432
	Equal variances not assumed			1,409	39,093	,167	,588	,417	-,256	1,431
I would like a product to share music	Equal variances assumed	,201	,657	,591	41	,558	,241	,408	-,583	1,065
	Equal variances not assumed			,590	38,384	,559	,241	,409	-,586	1,069
I would like a product to explore artists easily	Equal variances assumed	8,529	,006	1,993	40	,053	,686	,344	-,010	1,383
	Equal variances not assumed			2,054	39,447	,047	,686	,334	,011	1,362

Figure 40 & 41 - Independent T-test
The figures show the results of an independ-
ent T-test of which the gender is compared to need for

Correlations

		I like to explore new artists	I recognize a lot of less popular artists	I would like to have something tangible related to an artist	I would like to have something tangible related to an artist I can get after a concert for free	I would like to collect music	I would like to share music	I would like a product to collect music	I would like a product to share music	I would like a product to explore artists easily	I would like a music product that has current technological features (e.g. VR, AR, hologram)
I like to explore new artists	Pearson Correlation	1	.568**	.406**	.369*	.277	.248	.469**	.448**	.408**	.241
	Sig. (2-tailed)		.000	.007	.015	.072	.110	.001	.003	.007	.124
	N	43	43	43	43	43	43	43	43	42	42
I recognize a lot of less popular artists	Pearson Correlation	.568**	1	.451**	.268	.334*	.316*	.441**	.361*	.347*	.143
	Sig. (2-tailed)	.000		.002	.083	.029	.039	.003	.017	.024	.366
	N	43	43	43	43	43	43	43	43	42	42
I would like to have something tangible related to an artist	Pearson Correlation	.406**	.451**	1	.444**	.524**	.322*	.450**	.285	.255	.284
	Sig. (2-tailed)	.007	.002		.003	.000	.035	.002	.064	.104	.068
	N	43	43	43	43	43	43	43	43	42	42
I would like to have something tangible related to an artist I can get after a concert for free	Pearson Correlation	.369*	.268	.444**	1	.225	.410**	.494**	.543**	.271	.336*
	Sig. (2-tailed)	.015	.083	.003		.146	.006	.001	.000	.083	.030
	N	43	43	43	43	43	43	43	43	42	42
I would like to collect music	Pearson Correlation	.277	.334*	.524**	.225	1	.594**	.626**	.371*	.210	.027
	Sig. (2-tailed)	.072	.029	.000	.146		.000	.000	.014	.182	.865
	N	43	43	43	43	43	43	43	43	42	42
I would like to share music	Pearson Correlation	.248	.316*	.322*	.410**	.594**	1	.660**	.653**	.408**	.137
	Sig. (2-tailed)	.110	.039	.035	.006	.000		.000	.000	.007	.388
	N	43	43	43	43	43	43	43	43	42	42
I would like a product to collect music	Pearson Correlation	.469**	.441**	.450**	.494**	.626**	.660**	1	.786**	.437**	.180
	Sig. (2-tailed)	.001	.003	.002	.001	.000	.000		.000	.004	.254
	N	43	43	43	43	43	43	43	43	42	42
I would like a product to share music	Pearson Correlation	.448**	.361*	.285	.543**	.371*	.653**	.786**	1	.496**	.377*
	Sig. (2-tailed)	.003	.017	.064	.000	.014	.000	.000		.001	.014
	N	43	43	43	43	43	43	43	43	42	42
I would like a product to explore artists easily	Pearson Correlation	.408**	.347*	.255	.271	.210	.408**	.437**	.496**	1	.322*
	Sig. (2-tailed)	.007	.024	.104	.083	.182	.007	.004	.001		.038
	N	42	42	42	42	42	42	42	42	42	42
I would like a music product that has current technological features (e.g. VR, AR, hologram)	Pearson Correlation	.241	.143	.284	.336*	.027	.137	.180	.377*	.322*	1
	Sig. (2-tailed)	.124	.366	.068	.030	.865	.388	.254	.014	.038	
	N	42	42	42	42	42	42	42	42	42	42

**. Correlation is significant at the 0.01 level (2-tailed).
*. Correlation is significant at the 0.05 level (2-tailed).

Figure 42 - Pearson Correlation
The figure shows the correlation between the answers of different questions. It also shows the significance of this answer.

Chi-Square Tests

	Value	df	Asymptotic Significance (2-sided)
Pearson Chi-Square	21,982[a]	16	,144
Likelihood Ratio	20,452	16	,201
Linear-by-Linear Association	5,715	1	,017
N of Valid Cases	43		

a. 23 cells (92,0%) have expected count less than 5. The minimum expected count is ,05.

Figure 43 - Pearson Chi-square test
The figure shows the correlation between getting a free product after a concert and exploring new artists. The assumption that the cells have an expected count less than 5 is violated, since the percentage of cells is higher than 20 (92%). So, we will work with the likelihood ratio. Unfortunately, this is also insignificant.
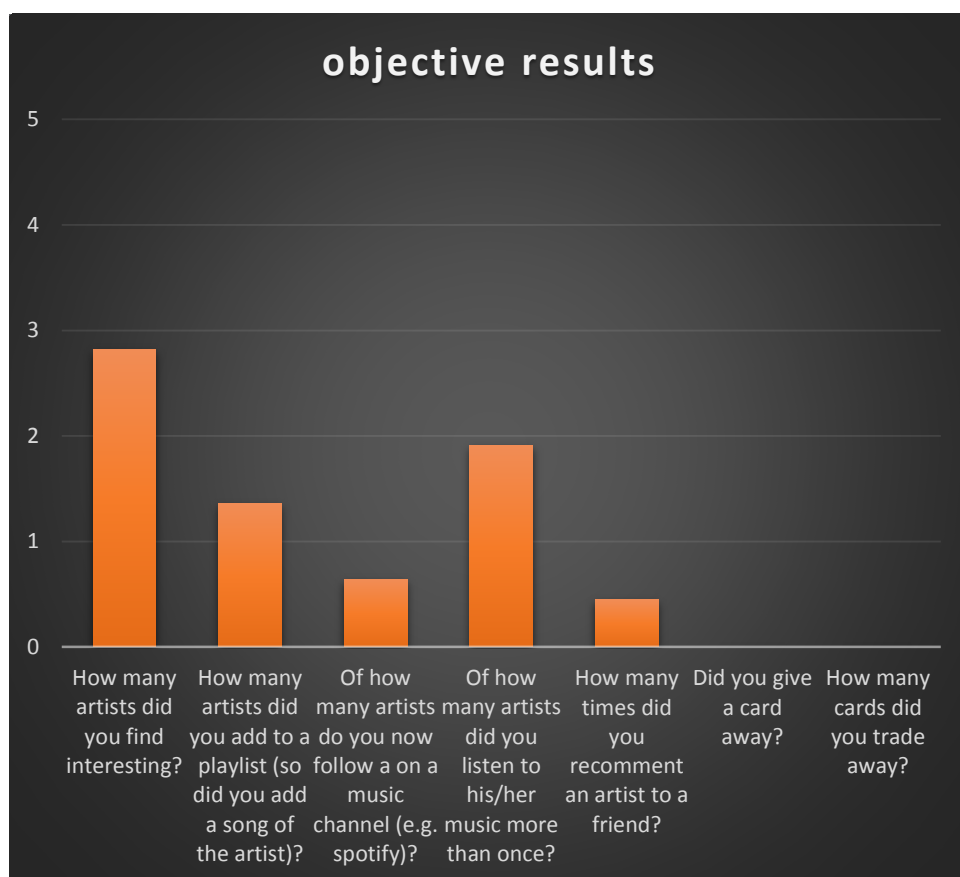
Results user-test 1

To see the answers and analysis of user-test 1, follow this link: http://bit.ly/AppendixExplortists

Figure 44 - Quantitative results of the first user-test

The results show nice exploratory behaviour but no trading or giving away cards. This has to be stimulated in others ways
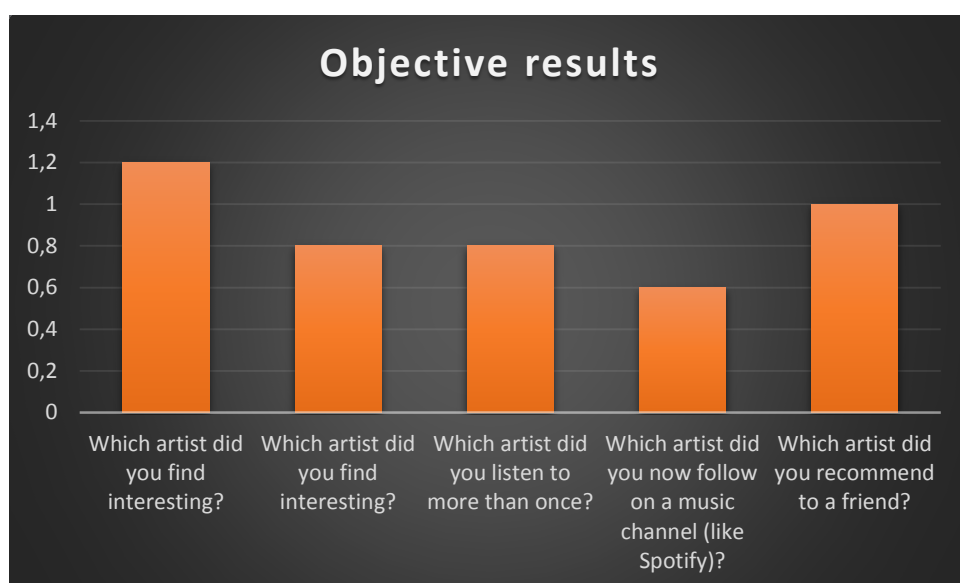
Results user-test 2

To see the answers and analysis of user-test 2, follow this link: http://bit.ly/AppendixExplortists

Figure 45 - Quantitative results of the second user-test

The results show nice exploratory behaviour. The y-as stands for the amount of artists chosen per question.

The singing/dancing character is …
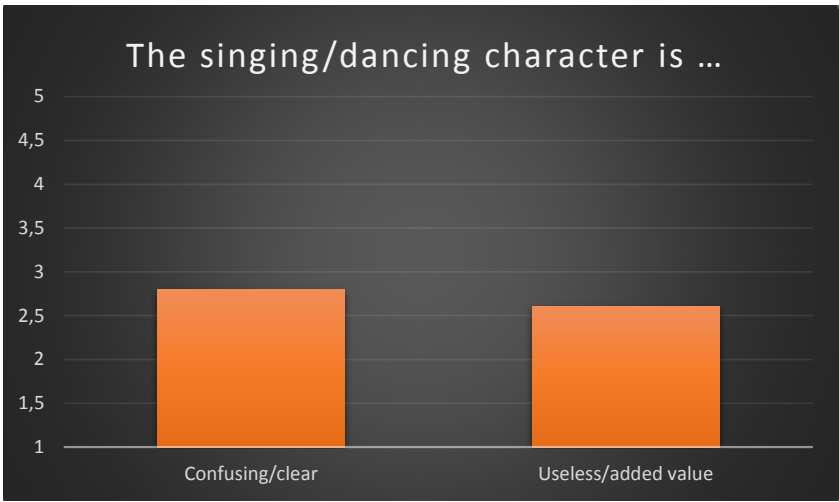
Figure 46 until 49 - Evaluation results of the application's features

Every graph shows the mean of the rating per statement per category. Confusing, boring and useless are rated as 1 and increase until 5, which means clear, fun or added value respectively.

The first graph shows results that are not that positive, other graph do have positive results.

The graph above shows slightly negative results. The users see no real value in the character, which makes it confusing. However, the character could be useful for making a lowerthreshold to share music. Showing the character to a friend as a cool feature is simple, in the mean time you listen to the music and therefore explore the artist.

The song playing when the card is scant, is …

The features of the cards were …

The Spotify link is …
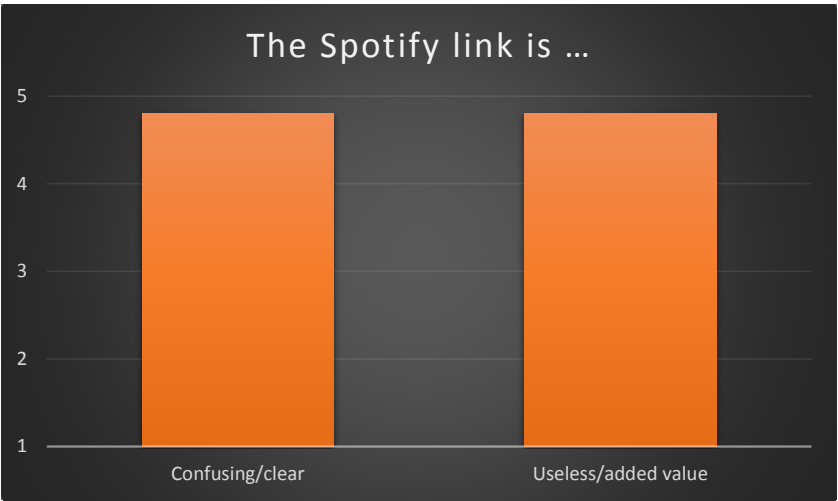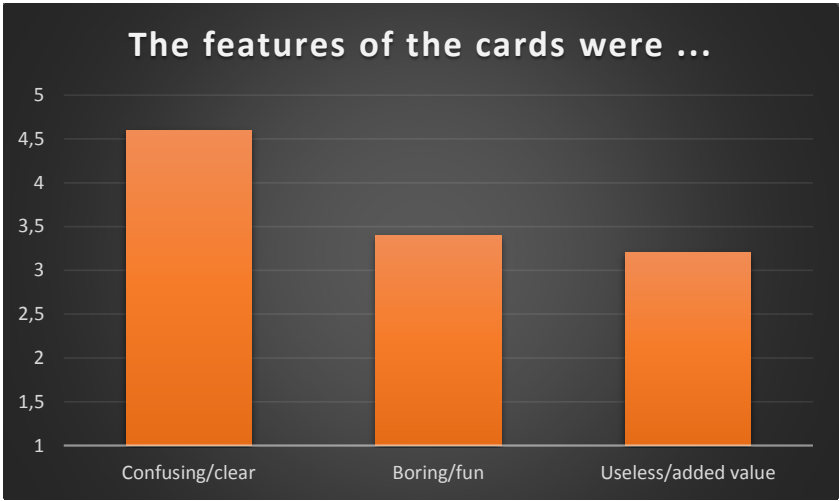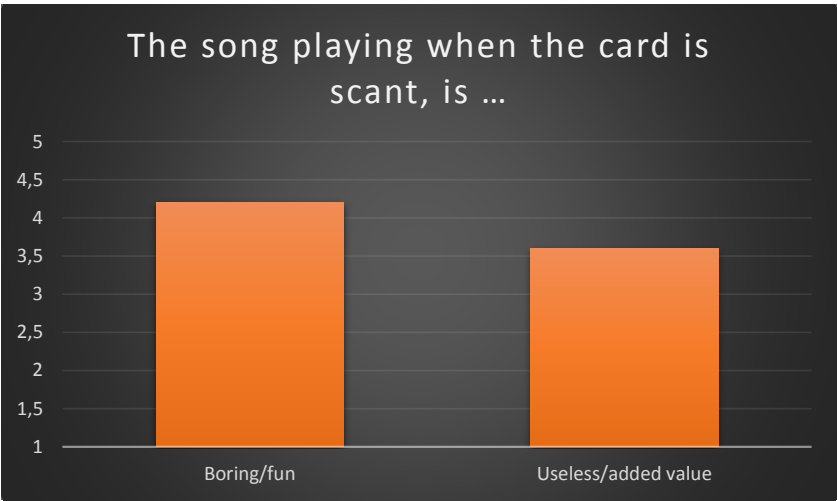
Appendix D- value and material test

Value test setup and results

The problem in this stage is that users do not keep/collect the cards. They see no value in keeping it with them or trading the cards with another user. Therefore Explortists has to become special in looks and functions.

To give Explortists a unique and sustainable element a change in the material had to be made, therefore I conducted a focus group session. The session is made up out of eight participants of which one also participated in the first user test of the concept. The participants got the assignment to think of a valuable product they own, something they would never throw away. After a few minutes, they were asked write down the product and state its valuable features. Afterwards a short evaluation was executed where some participants would explain to each other why the product is so valuable to them. After this part, the sessions focused more on the concept of Explortists. Questions were asked, such as: ''What would you After this part, the sessions focused more on the concept of Explortists to see how they would implement value in the product/service.

Remarks:
To get a better overview of the session, all features of the participants are stated and coded in QDA Miner Lite. However, before getting quantitative data out of this analyses, some remarks are interesting to recap. One of the participants stated that festival bracelets give a valuable memory which makes the participant to keep this product. Furthermore, another participant stated the opportunity for discount. ''If a discount is attached to the product, e.g. get discount for a live performance''.

Category	Code	Description	▽ Count	% Codes	Cases	% Cases
Value	Emotional		7	18,4%	5	55,6%
Fun	Looks		5	13,2%	4	44,4%
Value	Unique		4	10,5%	3	33,3%
Useful	Future		4	10,5%	3	33,3%
Useful	Use every day		4	10,5%	3	33,3%
Value	Expensive		4	10,5%	3	33,3%
Value	Memory		3	7,9%	2	22,2%
Value	Need		2	5,3%	2	22,2%
Useful	Handy		2	5,3%	2	22,2%
Value	Collect		1	2,6%	1	11,1%
Fun	Leisure		1	2,6%	1	11,1%
Useful	Discount		1	2,6%	1	11,1%

Figure 50 - Results Value test

This are the frequencies of the categories of value test in QDA Miner Lite

The analyses in QDA Miner Lite show a clear need for emotional value. The participants talked about having a value of a friend or relative attached to a product. The product therefor gives a memory of this person/moment. This is why Explortists should create an emotional connection of a friend.

The second most important feature is looks. Most participants mention the importance of beauty in the value of a product. This is often stated in combination with the code 'expensive'. The grace and financial value of jewelry ensures that customers will keep the product. In addition, the code 'Future', meaning sustainable or for future use, can be linked with expensive. Participants see a product as expensive when the material is sustainable. So, if Explortists are graceful and have a sustainable material, the cards have potential to be collected.

Participants also mention that a unique product gives more value. Therefore, Explortists' features should differentiate from other concepts that stimulate exploration, for example Spotify's pre-made playlists.

Material test setup and results

Six participants will get nine sample materials of printing paper. Every paper has the same design, but it does vary in thickness from 280 to 350 gram. The participants get the chance to feel the material for five minutes. In the mean time I have been observing what they do with the materials and which is hold for the longest time. Next, I have asked them a general question and some rating options based on the value test. The following options were asked:

How would you describe the materials?
Rate from expensive to cheap
Rate from pretty to ugly
Rate from valuable to non-valuable
Rate from suitable for picture to non-suitable

The materials that were tested are:
- Cardboard 300gr
- Recycling paper 300gr
- Biotop 300gr
- Natural cardboard 300gr
- Synaps 300gr
- Coated (UV varnish glossy) 350gr
- Coated (coated polished) 350gr
- Linen 280gr
- Premium Block out 350gr

The ratings were respectively...
From expensive to cheap:
Linen- coated glossy - coated - natural cardboard - premium block out - recycling paper - synaps - cardboard - biotop.
From pretty to ugly:
Linen - coated - coated glossy - natural cardboard - cardboard - recycling paper - synaps - biotop - premium block out.
From valuable to non-valuable:
Coated - premium block out - linen - natural cardboard - synaps - coated glossy - cardboard - biotop - recycling paper.
From suitable to non-suitable:
Natural cardboard - coated - synaps - coated glossy - linen - recycling paper - cardboard - biotop - premium block out.

The results were in favour of 'machine coated'-coated. the participants rated this as expensive feeling, pretty looking and suitable for the cards. Some of the colours became too yellow, such as with cardboard.

Glossy came forward as pretty but non-suitable, because this is more suitable for the pop genre but not for a soul genre for example. However, this is a valuable insight and tip for the looks of the cards. The card's material can be adjusted per genre.

Appendix E - Consent form

Eindhoven University of Technology, 14 maart 2019

Consent form

For the project 'How to brand streaming' of the Eindhoven Univeristy of Technology, I am conducting research on exploring unrecognized artists. As part of this research I will be testing the concept designed to help you explorer, this is done by a field test of 7 days.

You have been invited to take part in this study, to give insight about the features and usability of the product. In order to investigate this, you will carry the product around for 7 days. During this time, I will track your usage via the QR-code. I will also ask you to fill in a survey and maybe take a picture.

You are not obligated to participate in this research or to answer the questions of the students. In case you want to withdraw from the study you can mention this to the researcher at any time. Collected information will be treated confidentially, unless you indicate that it can be made publicly.

☐ I do give permission, to publicly publish photos and videos of me on the internet and social media. Next to this, my data may also be used for the purpose of this research. I understand that this data will be processed anonymously.

☐ I do not give permission, to publicly publish photos and videos and photos on the internet or any other media. My data may only be processed anonymously for the purpose of this research. I will not be seen or heard in any photos and videos.

I understood this 'consent form', and voluntarily take part in this interview. I understand that my permission does not damage my legal rights in case of negligence or other legal fault of anyone involved in this study.

Data: ……………………………………………………

Name participant: ……………………………………………………

Signature participant: ……………………………………………………

Date: ……………………………………………………

Name student: ……………………………………………………

Signature student: ……………………………………………………

Appendix F – Augmented Reality

You can see the finished version of the Unity document via this link: http://bit.ly/AppendixExplortists .The steps in short that have to be taken to make the application work as it is right now are:

1. Install all the AR camera
2. [Vuforia] Get a licence code in the licence manager on Vuforia. Put this code in the inspector of the AR camera, by clicking on 'Open Vuforia Engine Configuration'.
3. [Vuforia] Go to target manager, add your targets <single image>. Download the databas and drag this download in Unity. Add an image target by right clicking in the 'Hierarchy'<vuforia engine, image>. Choose the right image by going to the image target behaviour in the inspector.
4. [Fuse] Make your character in Adobe Fuse. Export the textures form fuse and import them into Unity.
5. [Mixamo] Send your Fuse character to Mixamo. First download the character in 'FBX. for Unity' then go through with the character in mixamo. Choose a dance that suits the music of the artist and save the character FBX without skin.
6. Import the FBX. for Unity and the FBX without skin into Unity in Assets. Click on the files go to the inspector and go to Rig, <Animation type: Humanoid> Go to Animation <check loop time, root transformation rotation: based upon original> Go to Rig again <Configure: Pose: Enforce t-pose>.
7. Stay in the inspector of the 'FBX. for unity'. Go to materials<Location: Use embedded materials> <extract textures: choose the right textures map, extract materials: choose the right materials map>.
8. Drag the 'FBX. for unity' in the 'Hierarchy'- box under the right image target. Diffuse all materials of the character in the inspector.
9. Add audio to the image target adding the component 'audio source' to the character.
10. Make the character pop-up ones the image target is scanned by adding some lines to the script 'DefaultTrackableEventHandler' (figure 51). Now go to the script in the inspector of the image target and drag the character into the empty boxes. Then un-check the character under the image target. Now the music will play when character is shown.
11. Add an animator controller in the assets. Drag the controller into the inspector of the character. Go to Animator, drag the 'without skin.fbx' in the animator. Now the character will dance.
12. Import the Spotify logo into Unity* go to the inspector <texture type: sprite 2d and UI> Make a canvas in the character file an add a script (figure 52).
13. Make another separate canvas and add a UI button. Position this button in the inspector. Add a UI panel. Add a pop-up script to the button (figure 53). Now the screen has a pop-up screen when the button is clicked.

*Spotity [Illustration] Retrieved from https://www.spotify.com

```
#region PROTECTED_MEMBER_VARIABLES

protected TrackableBehaviour mTrackableBehaviour;
protected TrackableBehaviour.Status m_PreviousStatus;
protected TrackableBehaviour.Status m_NewStatus;
public GameObject Character;
public GameObject Character2;




#region PUBLIC_METHODS

/// <summary>
///    Implementation of the ITrackableEventHandler function called when the
///    tracking state changes.
/// </summary>
public void OnTrackableStateChanged(
    TrackableBehaviour.Status previousStatus,
    TrackableBehaviour.Status newStatus)
{
    m_PreviousStatus = previousStatus;
    m_NewStatus = newStatus;

    if (newStatus == TrackableBehaviour.Status.DETECTED ||
        newStatus == TrackableBehaviour.Status.TRACKED ||
        newStatus == TrackableBehaviour.Status.EXTENDED_TRACKED)
    {
        Debug.Log("Trackable " + mTrackableBehaviour.TrackableName + " found");
        OnTrackingFound();
        Character.SetActive(true);
        Character2.SetActive(true);
    }
    else if (previousStatus == TrackableBehaviour.Status.TRACKED &&
             newStatus == TrackableBehaviour.Status.NO_POSE)
    {
        Debug.Log("Trackable " + mTrackableBehaviour.TrackableName + " lost");
        OnTrackingLost();
        Character.SetActive(false);
        Character2.SetActive(false);
    }
}
```

Figure 51 - Character shows and music plays when picture is scanned
DefaultTrackableEventHandler script is changed. The changes are bold in the script.

```
using System.Collections;
using System.Collections.Generic;
using UnityEngine;

public class SpotifyArchie : MonoBehaviour
{

    public void ArchieMusic()
    {
        Application.OpenURL("https://open.spotify.com/artist/2hCzdMMvBblxJRezKNz5BY");
    }

    public void ArchieDiscount()
    {
        Application.OpenURL("https://www.effenaar.nl/tickets");
    }

    public void PatrickMusic()
    {
        Application.OpenURL("https://open.spotify.com/artist/02rbtsxmzmlWKtEZ4DLZr8");
    }

    public void JCStewartMusic()
    {
        Application.OpenURL("https://open.spotify.com/artist/2TAqN8fwfaKauvviN4pOsv");
    }

    public void GamperMusic()
    {
        Application.OpenURL("https://open.spotify.com/artist/6HQ6vf4AloXyVNdyJhrX1J");
    }

    public void DannyMusic()
    {
        Application.OpenURL("https://open.spotify.com/artist/3FffC7t4yWwOUr0S5fFbkW");
    }

    public void ChrisMusic()
    {
        Application.OpenURL("https://open.spotify.com/artist/3zDRCqOhJXJfS2YWOEwGMC");
    }

    public void RoddyMusic()
    {
        Application.OpenURL("https://open.spotify.com/artist/757aE44tKEUQEqRuT6GnEB");

    }

}
```

Figure 52 - Spotify links
This is the script to link the button to the right Spotify page or to get to the site of Effenaar to buy tickets with discount.

Jayanam. (2018, September). *Unity Tutorial: Open Panel on Button Click* [YouTube]. Retrieved from https://www. youtube.com/watch?v=LziIlLB2Kt4

```
using System.Collections;
using System.Collections.Generic;
using UnityEngine;

public class popup : MonoBehaviour
{
    public GameObject Panel;

    public void OpenPanel()
    {
        if(Panel != null)
        {
            bool isActive = Panel.activeSelf;

            Panel.SetActive(!isActive);
        }
```

Figure 53 - Pop-up screen
This is the script to pop-up a screen via a button.

Appendix G - Credits photo's AR

Figure 54 - Photo JC Stewart
JC Stewart Upstairs @ Whelan's [Photograph] Retrieved from http://thethinair.net/category/guide/gig-guide/?event_id=5589

Figure 55 - Photo Patrick James
 [Photograph] Retrieved from http://austintownhall.com/2015/05/07/easy-indie-rock-from-patrick-james/

Figure 56 - Photo Archie Faulks
Wilkinson, F. (2019, January 25). Catch me live www.archiefaulks.co.uk tickets on sale 9am 25/1/19. [Photograph]
Retrieved from https://www.facebook.com/archiefaulks/photos/a.689324461132556/2290099121055074/?type=1&theater

Figure 57 - Photo Gamper & Dadoni
(2018, August 29). [Photograph] Retrieved from https://www.facebook.com/
gamperanddadoni/photos/a.154623754676836/1103070136498855/?type=1&theater

Figure 58 - Photo Danny Worsnop
(2019, April 11). [Photograph] Retrieved from hhttps://substreammagazine.
com/2019/04/danny-worsnop-releases-tasty-new-solo-single-best-bad-habit/

Figure 59 - Photo Christopher
(2019, July 2). [Photograph] Retrieved from http://elbroide.com/2018/07/02/
christopher-sings-about-true-love-on-groovy-new-single-monogamy/

Figure 60 - Photo Roddy Ricch
Mazur, K. (2019, July 2). Roddy Ricch performs during the 2018 Made In America Festival on Sept. 1, 2018 in Philadelphia.
[Photograph] Retrieved from http://elbroide.com/2018/07/02/
christopher-sings-about-true-love-on-groovy-new-single-monogamy/

Marketing plan (Fahy & Jobber, 2015)

Business mission
Customers using Explortists for artist exploring in a unique and easy way.
The three value disciplines (Treacy & Wiersema, 2006) can all be connected to this goal:
-        Customer intimacy, knowing what to recommend to a user by linking his/her music taste to new artists. Good matches makes the user trust the system of Explortists and therefore create a closer relationship.
-        Operational excellence, the product is cheap and effective. The cards are made on bigger scale, the design is the same and a routine of steps have to be made to make Augmented Reality work. This makes the product streamlined and minimized in costs.
-        Product leadership, the products main asset is the innovation. Augmented Reality is not exploited yet, so it has a real chance of becoming very popular in a short amount of time. Using this newer technology in a fun and interactive way increases the chance of success.

Marketing audit
Internal
-        Low visited concerts
-        Low name recognition
-        Relative low income due to streaming instead of buying a tangible music device (e.g. CD)
External (5 forces of Porter)
-        Treat of new entrants: Artist marketing is an ongoing business, since everyone has its own strategy, there is no real threat for new entrants.
-        Power of the supplier: There are multiple suppliers for the product realization. Augmented Reality is a less know skill however, more people are starting to learn how to work with it.
-        Power of buyers: The buyers have a onesided power on the price. The buyer has no influence on the price at first, since the client will finance the cards. However, if the cards are a success, venues or other clients may ask a price for receiving the product.
-        Threat of substitutes/industry competitors: An alternative for using the cards is using your own initiative in exploring music. This can be done, for example via Spotify, but Explortists is a linked to this music platform and is a more unique and less time consuming way of exploring. However, new substitutes can always be a threat.

SWOT analysis
Strength
-        Use of AR
-        Tangibility
-        Easy way of exploring
-        Fun
-        Personalizing for multiple stakeholders
Weakness
-        Have to download the app (and give permission)
-        Make new design every time
-        Easy to lose the cards
Opportunity
-        Active listening
-        Branding for venue
-        Branding via friends
-        Applicable at festivals
Threats
-        Streaming platforms (Spotify)

Marketing objectives
According to the Ansoff matrix stated in the book of Fahy & Jobber (2015), Explortists are in the field of new product development. The process for this structure starts with a fuzzy front-end, which are the requirements such as easy exploring, tangible, using Augmented Reality, etc.. The next step is product design, which entails the more detailed and finalized concept. This is followed by product implementation, implementation of technology (Augmented Reality). The last step is commercialization, which will

Target market and positioning
The overall target group is 'all music listeners', which is sub-grouped into 'music streamers' and 'concert visitors'. The eventual goal is to reach both subgroups, however the most feasible target group to start with are the concert visitors, which is a market segmentation with clustered preferences. Therefore the cards will be handed out in favor of the clustered target group, so by genre. Via spreading of the cards ' music streamers' will be reached.
The segmentation is mostly depended on psychographic elements, such as lifestyle (explorative, music lovers) and personality (agreeable, open). Explortists should be positioned as representation for people who like to explore more and are open to opinions of others.

Marketing mix
Product: decisions refer to choices that are made regarding the products/services and benefits that are going to be offered to a particular customer group.
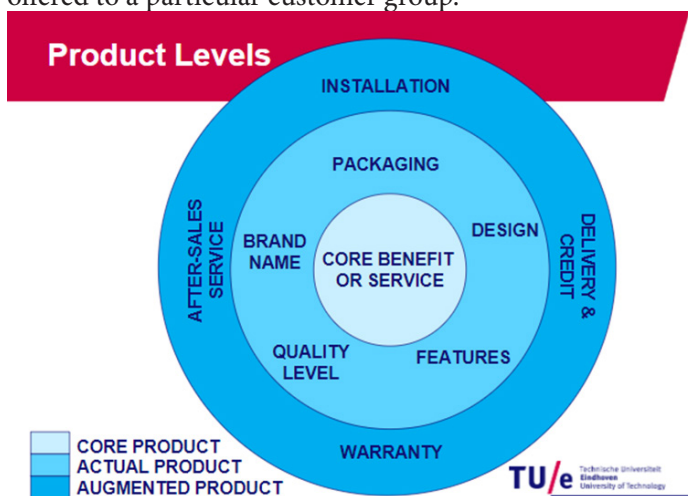
Figure 61 - Production levels
The figure show the production levels for a product. The slide is taken from the course 'new product marketing'.

The benefits of the customers are mainly in the actual product(/servic).

Promotion: refers to all decisions regarding promotion, sponsoring, using social media etcetera.
The promotion starts by talking to stakeholders. Ones stakeholders are interested in the service, they can implement this for artists. Next, the promotion becomes the task of the stakeholder, which has to make sure the cards are handed out. This can, for example, be done by informing the audience up-front about the exploring cards. Ones the cards are received, the features should impress the user. The user shows his friends and so it spreads.

Price: refers to all the decisions that are made regarding the different price points used for products in the company's range as well as those decisions regarding the raising or reducing of prices in response to competitor activity and consumer demand. Look at the value flow in figure 29 of the report.

Place: refers to distribution activity, that is, the processes by which products and services are delivered to customers

Distribution channel length:
1.   Explortists > retailer (venue) > user
2.   Explortists > retailer (artist) > user
3.   Explortists > Wholesaler (label) > artist (retailer) > user

Distribution channel width:
It would have the most effect on explorative behaviour if the width is intensive (on bigger scale).

Business models

KEY PARTNERS	KEY ACTIVITIES	VALUE PROPOSITION	CUSTOMER RELATIONSHIP	CUSTOMER SEGMENT
Effenaar - client (Jos Feijen) **Warner Music** - client (Thijs Verhulst) **Other concert/festival locations** **Artists** (labeled at Warner Music)	Promoting the cards Explaining the concept clearly Matching corresponding artists	Easy access to the music page of an artist via the QR-code Low threshold for exploring Artist branding Creating active music listeners Stimulates interaction with other customers	Get attention due to free product Interest users due to interesting artist recommendation Grow due to collecting an trading the product	Music explorers Concert/festival visitors
	RESOURCES Money to make the cards Cooperation with artists/concerts/festivals An algorithm that calculates matches between unrecognized artists and the artist playing in concert/festival		**CHANNEL** Handing out after a live performance Via friends Spotify (Online/website/app)	

COST STRUCTURE	REVENUE STREAMS
Production of the cards Staff to design the cards Staff to hand out the cards Staff to make the algorithm for right matches of artists playing live	Users will listen to new artists and add a song to a playlist or follow them on a streaming site (e.g. Spotify) Creating fans for unrecognized artists More people will visit lconcerts of festivals of an artist promoted by the cards

Figure 62 - First version business model. General business model, no focus on stakeholders.

KEY PARTNERS	KEY ACTIVITIES	VALUE PROPOSITION	CUSTOMER RELATIONSHIP	CUSTOMER SEGMENT
Music label (yourself) **Artists** (At music lable) **Explortists** (maker of the concept) **Venue** (where the artist will be performing)	Deliver branding for your artist Make a recommendation list of artist. These will be printed on the cards. Make the cards personal (via signature of acces to personal video)	Oppertunity for branding of your artists in Augmented Reality Opportunity to promote other channels where the artist is available (like playlists) Cards can be customized for the artist (signature/ link to youtube page) The performing artists (idol) can recommend friend via the cards Opportunity to keep track of the statistics via a tracking website	Get attention due to free product Get interest by idol recommendations Grow due to recommendating artists to friends	Music explorers Visitors of live performance at a venue Fans of a particilar artist Passive music listeners
	RESOURCES Money to finance the investment made in the cards Time investment to make the cards personal Contact with the venue to hand out the cards		**CHANNEL** Handing out after a live performance Via friends Spotify AR app	

COST STRUCTURE	REVENUE STREAMS
Artist branding in the app Paying venue to hand out cards (Paying Explortists to get on the cards)	Users get a more interest in the artist via the personal touch of the cards Users will buy tickets to the live performance of the artist Users can become fans (and buy gadgets of the artist)

Figure 63 - Second version business model. Focus on the artis/record label stakeholder, after advise of Jos Feijen.

KEY PARTNERS	KEY ACTIVITIES	VALUE PROPOSITION	CUSTOMER RELATIONSHIP	CUSTOMER SEGMENT
Venue (yourself)	Deliver branding for your venue in the app	Oppertunity for branding in Augmented Reality	Get attention due to free product	Music explorers
Explortist (maker of the concept)	Come up with discount actions for in the app	Opportunity to promote upcoming performances of an artist in your venue	Interest users due to interesting artist recommendation and due to handing out discount	Visitors of live performance at a venue
Artists (performing at the venue)	Choose the artists that will be shown on the cards		Grow due to trading the product	
	Hand out the cards			
	RESOURCES		**CHANNEL**	
	Money to finance the investment made in the cards		Handing out after a live performance	
			Via friends	
			Spotify	
			AR app	

COST STRUCTURE	REVENUE STREAMS
Branding in the app	Users buy tickets via branding or discount
Giving away discount	More audience per show (especially for some unrecognized artists)
Choosing the artist that will be shown on the cards	More awareness of upcoming shows due to branding
Staff to hand out the cards	

Figure 64 - Second version business model. Focus on the venue stakeholder, after advise of Jos Feijen.

KEY PARTNERS	KEY ACTIVITIES	VALUE PROPOSITION	CUSTOMER RELATIONSHIP	CUSTOMER SEGMENT
Music label (yourself)	Deliver branding for your artist	Building artist-to-fan relationships through personalized recommendations	Personalized recommendations creates trust from the user	Music explorers
Artists (At music lable)	Make a recommendation list of artist. These will be printed on the cards.	Easy way to explore new artists in your favourite music genre	Users build a new interest in a artist	Visitors of live performance at a venue
Explortists (maker of the concept)	Make the cards personal (via signature of acces to personal video)		Users will be loyal to the artists, therefore become fan	Fans of a particilar artist
Venue (where the artist will be performing)	**RESOURCES**		**CHANNEL**	Passive music listeners
	Money to finance the investment made in the cards		Handing out after a live performance	
	Time investment to make the cards personal		Via friends	
	Contact with the venue to hand out the cards		Spotify	
			AR app	

COST STRUCTURE	REVENUE STREAMS
Artist branding in the app	Users get a more interest in the artist via the personal touch of the cards
Paying venue to hand out cards	The artist's streams will increase
(Paying Explortists to get on the cards)	Users can become fans (and buy gadgets of the artist)

Figure 65 - Last version business model. Focus on the record label stakeholder, this after advise of Thijs Verhulst.

KEY PARTNERS	KEY ACTIVITIES	VALUE PROPOSITION	CUSTOMER RELATIONSHIP	CUSTOMER SEGMENT
Explortist (maker of the concept) **Artists** (Yourself)	Deliver branding for in the app Hand out the cards personally	Creating more artist recognition by creating active listeners Easy way to explore artists by using a personal contact in combination with the AR application.	Get attention due to interesting recommendation via the card Personal contact with the listener	Music explorers Visitors of live performance at a venue

RESOURCES

Money to finance the investment made in the cards

Time investment to make the cards personal

Contact with the venue to hand out the cards

CHANNEL

Handing out after a live performance

Via friends

Spotify

AR app

COST STRUCTURE

Making of the cards

Making of the application

Service costs

REVENUE STREAMS

Users get a more interest in the artist via the personal touch of the cards

More audience per show (especially for some unrecognized artists)

Recognition for the artist

Figure 66 - Last version business model. Focus on the artist stakeholder, this after advise of Thijs Verhulst.

KEY PARTNERS	KEY ACTIVITIES	VALUE PROPOSITION	CUSTOMER RELATIONSHIP	CUSTOMER SEGMENT
Venue (yourself) **Explortist** (maker of the concept) **Artists** (performing at the venue)	Deliver branding for your venue in the app Come up with discount actions for in the app Choose the artists that will be shown on the cards Hand out the cards	Creating better visited performances by branding in the AR application Easy way to explore new artists by using a interactive AR application	Get attention due to free product Interest users due to interesting artist recommendation and due to handing out discount Grow due to trading the product	Music explorers Visitors of live performance at a venue

RESOURCES

Money to finance the investment made in the cards

CHANNEL

Handing out after a live performance

Via friends

Spotify

AR app

COST STRUCTURE

Branding in the app

Giving away discount

Choosing the artist that will be shown on the cards

Staff to hand out the cards

REVENUE STREAMS

Users buy tickets via branding or discount

More audience per show (especially for some unrecognized artists)

More awareness of upcoming shows due to branding

Figure 67 - Last version business model. Focus on the venue stakeholder, this after advise of Thijs Verhulst.