Master thesis
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The Devil is in the details

A new proposition for the bespoke music strategy
consult of Kollekt.fm

Strategic product design
Delft university of technology

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Summary

Kollekt, a provider of background music for businesses positions itself in the competition heavy market landscape as a bespoke music strategy provider. Their personal and totally customized approach is what differentiates them from their competitors and helps them to deliver satisfying results to their clients. However, this amount of detailed attention causes unstructured processes and inefficient ways of working. This project structured and analysed the specific steps in the bespoke music strategy consult and simplified them. Moreover, using in-depth interviews with clients, seven design guidelines for the consult were constructed. These design guidelines were used to design a new service proposition, based on the newly structured consult, to guide the client during the process. This new proposition is the first iteration towards a client focussed consult experience, increasing the perceived value of the consult, while reducing work pressure for the Kollekt team. The concept has been validated and delivered promising results for the future. Recommendations for further development are discussed at the end of the report.

Contents

01

Introduction

This chapter introduces the assignment, the design process, methods used and personal project principles.

The first section introduces the assignment as was decided in the project brief. The second part describes the approach of this assignment and offers an overview of the process and methods used. Finally at the end of this chapter, the personal project principles of the author are presented.

Subsections in this chapter
1.1 Assignment
1.2 Process & Methods
1.3 Personal project principles
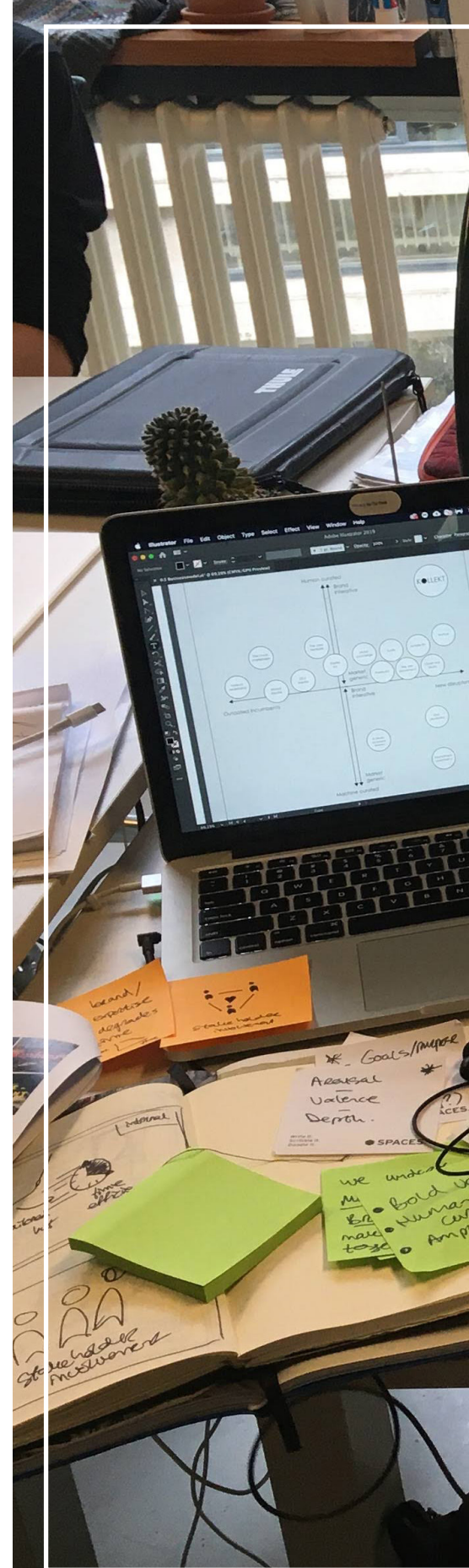
Image 1: *Impression of the author's workplace during the project >*

1.1
Assignment
The starting point.

This assignment was performed for a small music marketing start-up Kollekt.fm. Kollekt is a background music provider for small businesses that want brand-fit music in their stores. Kollekt creates bespoke music strategies for their clients that help strengthen the in-store brand experience of the client. This bespoke music strategy is co-created together with the client at the start of a collaboration between a new client and Kollekt. More background on Kollekt as a business can be read in chapter 3.1.

The process of forming the music strategy will from now on be referred to as 'The music strategy consult' or in short 'the consult'. However, at the start of the project there was no clear structure in this consult. The focus of this project has been around structuring and capturing the processes of the consult dealing with all the challenges that Kollekt has been facing in the past.

After understanding the assignment, the challenges and context of Kollekt in more detail it became clear that priority was on capturing the consult and becoming more professional without losing the personal interactions with their clients, the original assignment was adapted to match this challenge.

For an elaborate explanation on the assignment, a complete version of the original project brief can be found in appendix 1.

Design goal:

Capture and **structure** the process of the bespoke music strategy consult of Kollekt. Design a solution that helps Kollekt to **document** important steps in the process and supports the **expert image** of Kollekt as music strategy consultants while maintaining a **personal interaction** with the client.

1.2
Process & Tools
Used to approach the project.

	Designing the right thing.			Designing it right.	Testing.
Phase of the project	**Research** 1	**Focus** 2	**Ideate** 3	**Concept** 4	**Validate** 5	**Learn** 6
Chapter(s) in Report	2. Context 3. Research	4. Focus	5. Design	6. Concept	7. Validate	8. Conclusion 9. implementation
Tools Used	Journey mapping Creative sessions Contextmapping Interviews Desk Research Literature	Co-creation Creative sessions Desk research	Co-creation Creative sessions Clustering Rapid prototyping Desk research	Rapid prototyping Marvel MVP	Marvel MVP UX - Interviews	Rapid prototyping Reporting

Image 2: *The project approach*

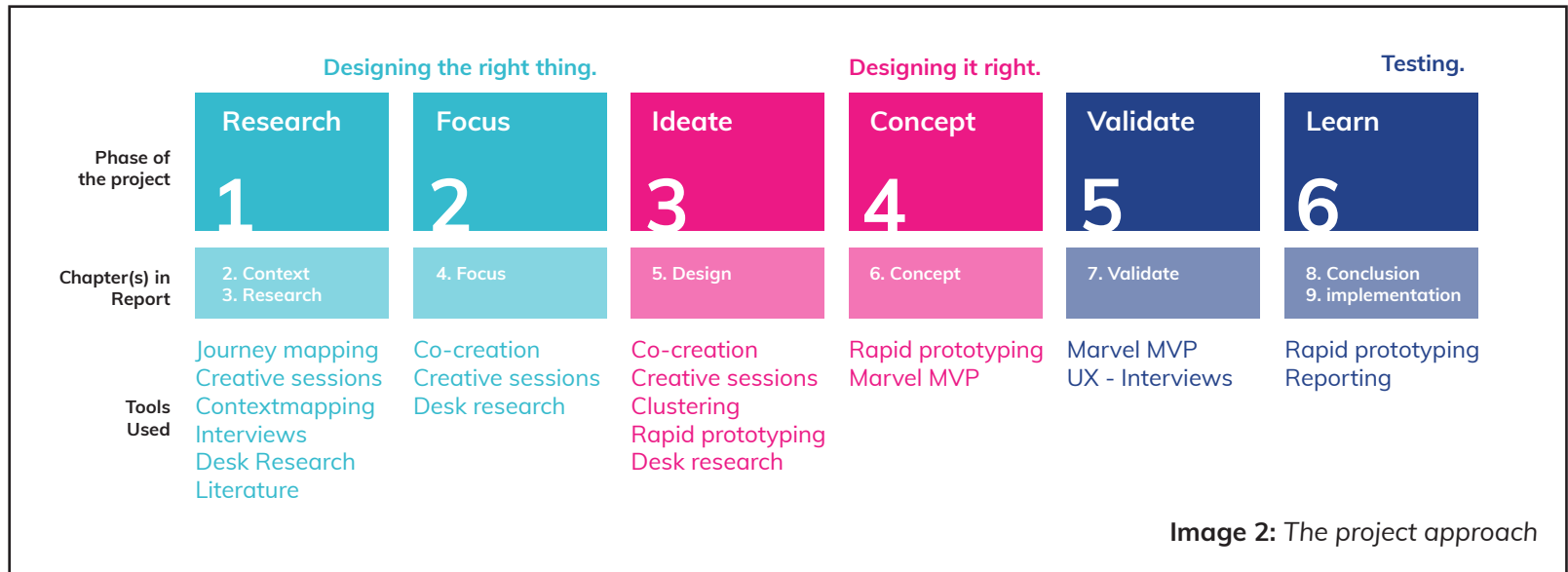Image 1 provides an overview of the project approach, described in six phases, the chapters in the report were these phases are documented and an indication of the various tools used in these phases.

1&2 Designing the right thing.
There are two phases to distinguish in this stage. In phase 1, the research phase, several methods such as context mapping, creative sessions and interviews were used to get a better understanding of the challenges for Kollekt, their clients and the context. In phase 2, the insights of the research are translated to design principles using an interaction vision.

3&4 Designing it right.
Also distinguishes two phases. In phase 3, Ideate,

the design principles were used to explore the solution space using co-creation with the Kollekt team and creative sessions with students. The ideas were clustered to get a better understanding of the solution space. In phase 4, Concept, rapid prototyping was used to explore the viability of promising ideas and to give direction in the creative process. Afterwards a concept was drafted into a minimal viable prototype.

5&6 Testing.
Testing consists of validation and learning. In phase 5, validate, the minimal viable prototype was used to test the concept with end users using Marvel and specifically set up UX-interviews. The concept was tested on the design principles from phase 2.

1.3
# Personal project principles
Rationale of the project approach.

Supported by the three design lenses, feasibility, desirability, viability that support the sweet spot of strategic design (Calabretta, 2017) the author came up with his own understanding of these lenses. Even though the theory tells us that we need all three lenses, when it comes down to manifestation of the lenses it is often a different story. To place the manifestations in perspective with this project, three personal project principles were constructed. These principles were used as a basis for decision making throughout the project.

Feasibility
Client is king

A client centric approach is key if you want to have a solution that resonates within the organisation. Therefore it is important to engage in conversation with Kollekt. Only they know their boundaries and what they are able to do as an organisation.
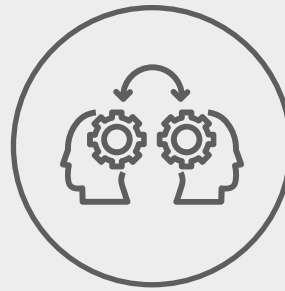
Desirability
The power of the crowd

A good creative project is never performed alone. The best ideas reside in the minds of the people that deal with the problems or products everyday. Therefore it is important to include them in the design process and make sure the project becomes something they would want. Use the power of the crowd.

Viability
Testing is key

Ideas need to be validated to know if they work. Without validation, an idea remains an idea. I want deliver useful results and to know if my ideas are useful I need to test them. Even if a solution does not work, it will provide me with valuable learnings why it would not work.

02

The Context

This chapter provides background information about Kollekt as a company and sheds light on the market of business to business (B2B) background music and Kollekt's positioning in it.

The first section briefly describes the history of Kollekt, provides insight on their current product portfolio and business model and elabourates on their assets, capabilities and ambitions for the future. The second section describes the B2B market and Kollekt's current positioning In this market. At the end of this chapter conclusions are summarized that are used as important takeaways for the final design.

Subsections in this chapter

Image 3: *The old Kollekt.fm playlist overview >*

☰ playlists   🎵 tracks   👥 users   💗 feeds
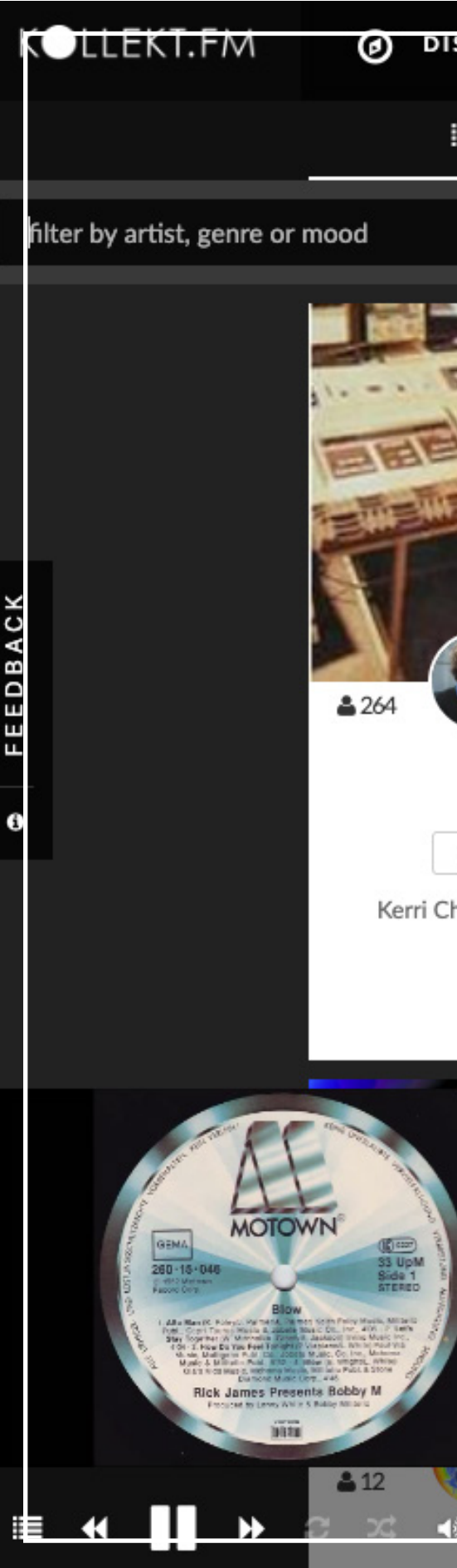
Q   techno   house   chill   deep house   electronic   deephouse   disco   tech ho

🎵 1359   👤 27   🎵 550   👤 54   🎵 141
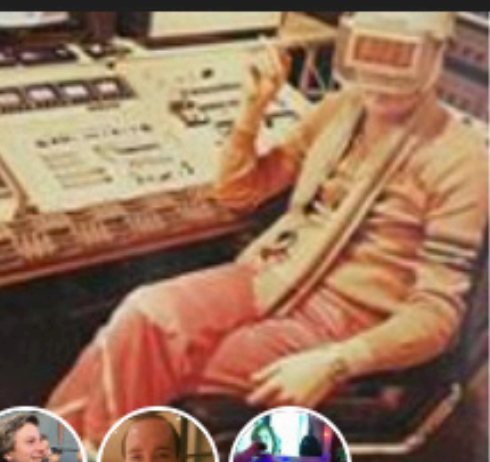
Lets call it HOUSE   Deep   Psychedelic Rock

house   hardcore house   deep house   chill   deep techno   rock   psychedelic   80s

andler / Rick Wade / Alex Agore   Joachim Pastor / Premiere / 16 Bit Lolitas   13th Floor Eleva... / Jefferson Airplane /

FOLLOW   FOLLOW   FOLLOW

SCLOSURE   BOY SLIM

BLACK MA
MIKE SER   ND   Sucker DJ's
Lotta Lovin'
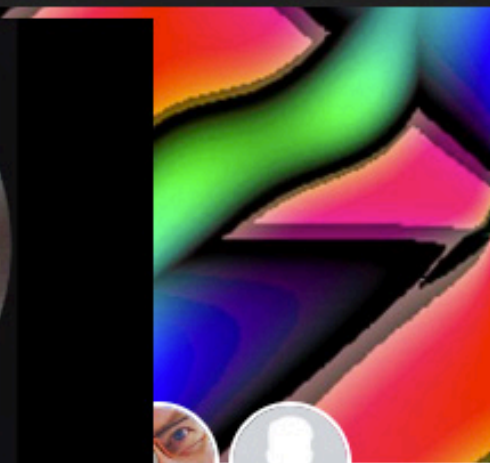
🎵 49092   👤 10   🎵 149   👤 3   🎵 145
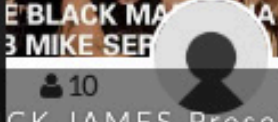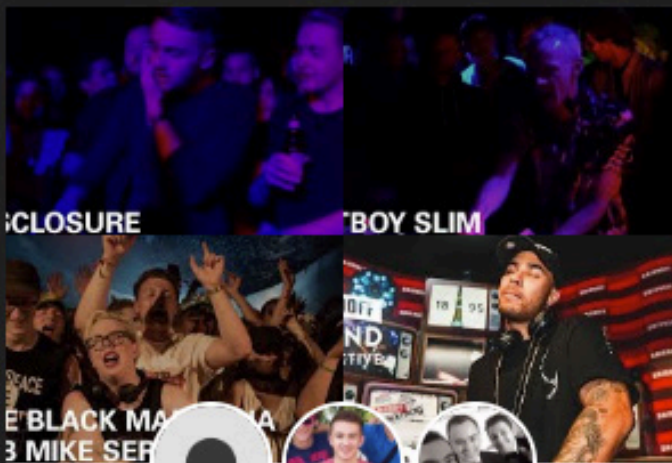
▶ RICK JAMES Presents BOBBY M - How Do You Feel Tonight [HQ]

1:23   6:3

2.1
About Kollekt

Get to know the business.

2.1.1. History

Kollekt started out in 2013 as a music discovery platform for consumers when the founders found each other through the internet. With their shared passion for music they saw the potential for a digital platform to unite people with shared music tastes where they could curate their music and share it with their friends. By uniting the music capabilities of SoundCloud and Youtube, and the connecting capabilities from Facebook, they realised Kollekt.fm, a platform that allows users to create, curate and share music. In less than two years their platform transformed into a social music community consisting of 18 thousand registered users of which 16 hundred active users per month. At that time their focus was on connecting people with music. They offered music fanatics a place to build playlists and share those with the community. See image 2 & 3 for pictures of the old platform.

KOLLEKT.FM

Music you like, by people like you.

f + You Tube + 🔊

Try it out, it's free

Image 4: *The old Kollekt.fm login page*

Eventually, they joined the Rockstart Web & Mobile Accelerator in Amsterdam in 2015 and there they discovered there was no viable business model possible around the consumer platform of Kollekt. Mainly due to legislation, Kollekt was not allowed to generate revenue by sharing music that was not theirs. Looking for other options to utilize the technology they had built they unveiled an interesting opportunity. The owners of local coffee bar Coffee & Coconuts asked a local DJ named 'DJ Moiety' to curate their music in the store using the Kollekt.fm platform. The bar owners recognized the positive effect of curated music on the experience of their customers and even paid Manel to do so. This inspired Kollekt to take on a new business opportunity: personally selected background music, brand-fit and curated by a DJ or artist. (Boom, B.P.C, 2016)

Early in 2016 Kollekt decided to flip their business model from delivering music to consumers to delivering background music to businesses. They removed the Kollekt.fm platform from the public and launched their new platform called Atmosphere instead. They decided they needed to differentiate themselves by focusing on personally curated content.
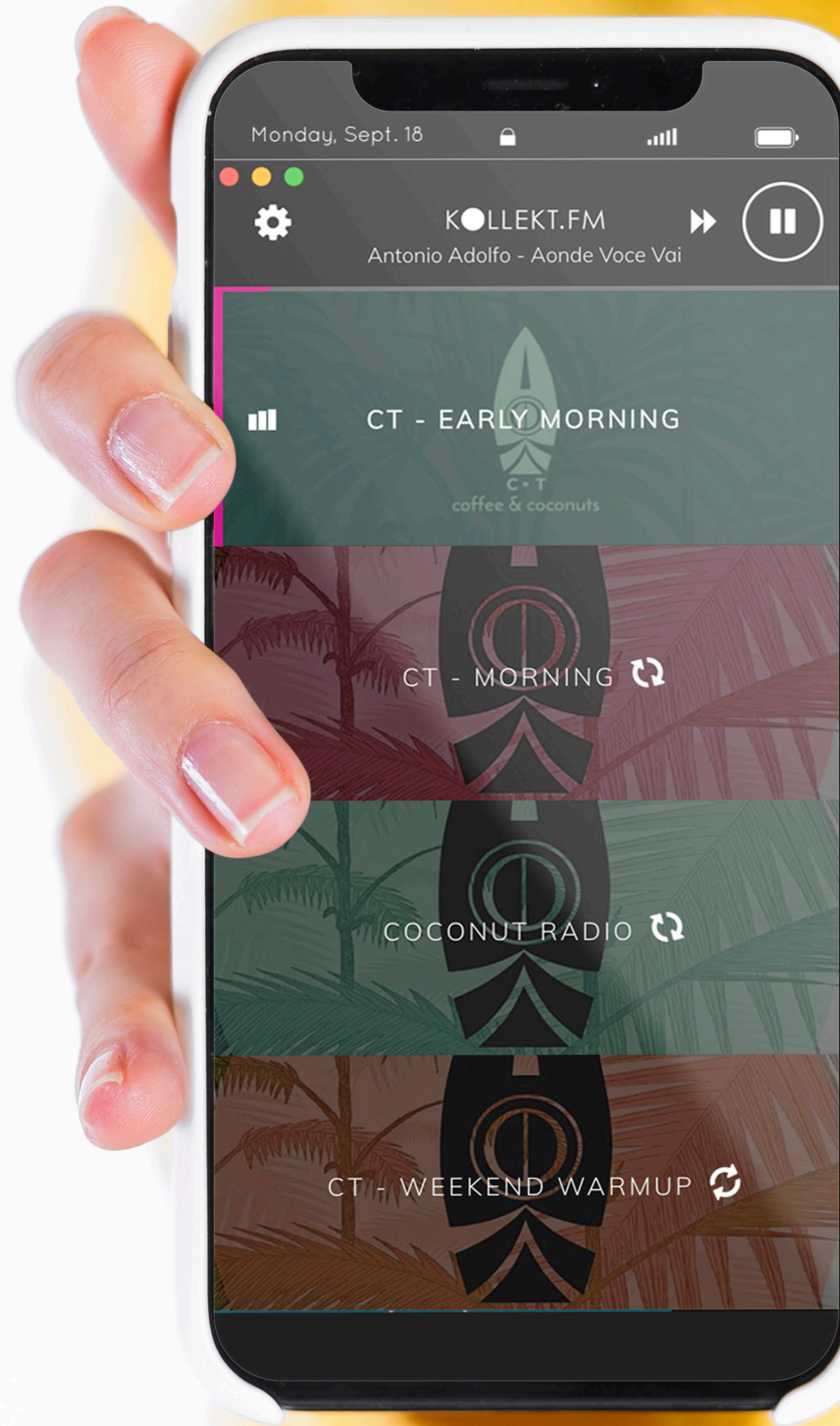
Image 5: The new Atmosphere application with Coffee & Coconuts playlists.

atmosphere

Playlists

Morning Coffee

Afternoon Productivity

Evening Drinks

French Toast

Morning Coffee
1108 tracks, 2 d 19 hr

Search

21.   Joao Donato - Sono   28   0:29

Tymon   Hey Guys, I've chosen this songs for an easy listening experience in the morning. Eventhough it might sound a bit stiff and some may say it's "elevator music" I'm curious if you'd find this suitable!   Nov 23, 2018

Arno   Hi Tymon, I like it. A full list of this would be too much probably but a song like this once in a while won't do any harm. Only thing I can image the horns might be annoying for some listeners and depending on the quality fo the speakers might come across a little sharp.   Dec 13, 2018

Tymon   I agree! every now and then should fill it up just nicely.   Dec 13, 2018

Write a comment..   Comment

Image 6: Backstage.Kollekt.fm the place were client and curator collaborate.

Atmosphere
Image 5 shows a representation of the atmosphere application for client. Atmosphere is the application that Kollekt uses to play music at their client's venues. This application works cross-platform and will make sure that there are always at least 30 songs of each playlist synchronized on the device itself, making sure the music will continue when the internet is failing. E.g. seamless playback.

Backstage
Image 6 shows a representation of the backstage area of Kollekt at backstage.Kollekt.fm. The client will use backstage to collabourate with their personal curator to curate the music together. Like you can see in image 6, this interface is rather simple and will only show you the playlists of your organisation on the left, and the songs belonging to those playlists on the right. In this particular playlist you can see a conversation about a song. Next to the name you can also see how many times the song was skipped in the store, in this case 28 times.

At the moment backstage is not very much used by the clients, It is a portal that is relatively unknown to them, some people don't even know that they can access it. The potential of backstage is untapped and a lot of clients don't have that much interaction with their curator. This causes more unnecessary work for the music Director of the Kollekt team.

2.1.2. Atmosphere: curated music service

A simplified version of the complete service that is delivered is shown in figure 7. It starts with what is defined in this project as: "the consult"

Consult
In this consultation, Kollekt and the client work together to reshape the brand identity of the client into a music identity, topics like brand values, vision and target audience are evaluated. Together with a collaborative listening session, a certain musical brief is formulated. This is often referred to as the Music Identity of the brand.

Match
With this music identity Kollekt matches a curator that curates music that is similar to this identity.

When a suitable curator has been found he or she becomes the personal curator of the brand and will take care of the playlist.

Service
Kollekt will deliver the Atmosphere application to facilitate a platform for the client to play curated music from and will arrange music licences for this music. The curator will also use Atmosphere to curate the playlists of the client. This curation will happen on a regular monthly basis, unless agreed upon otherwise. Next to Atmosphere, Kollekt offers the possibility to the client to set up a branded radio station using the same playlists as the stores.
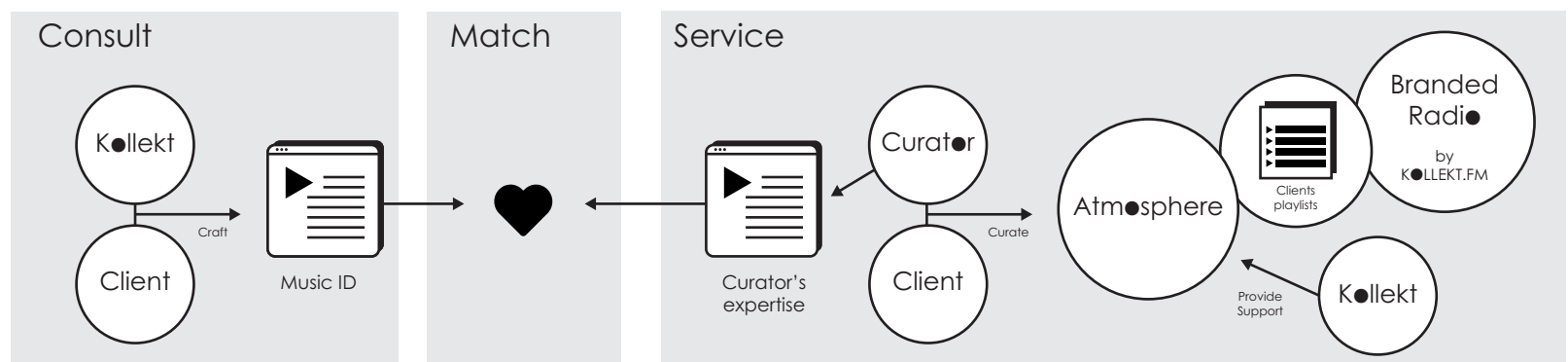

Image 7: Structure & relations of the new proposition.

Thijs van Scharen
Curator for Ellis Gourmet burger
Jazz Drummer at the
conservatory of Gent.
ex-programmer Studio K.

Max van Bosé
Curator for Vegan Junk Food Bar
Current Hip-hop Programmer
for pop podium Paradiso
Amsterdam

Titia van Beckum
Curator for BizDojo
DJ Titia, one of the most wanted Acid house
DJ's of the Netherlands. Experience in music
supervision for commercials.

Baris Akardere
Curator for The Student Hotel
DJ Beraber at label United Identities
Music composer for films
and commercials

Billy Burky
Curator for SUMO
Producer under the name Knight One.
Worked for music agency Sizzer.
Produces music for HBO series.

Pim Lauwerier
Curator for Domino's Pizza
Radio Host for Hip Hop station FunX.
Owner Artist Agency 'Nine and a Half'

Image 10: An impression of some of the curators of Kollekt and their music expertise.

2.1.3. The Curators

Kollekt delivers their personally curated content using human curators. These curators consist of DJs, artists and music fanatics. In the beginning, most of the curators were sourced from their old consumer platform Kollekt.fm and Facebook groups, but over the years curators have joined via other means such as open solicitations and active acquisition. In the past year there has been focus on attracting curators with extensive experience In music curation or with a specific name in the music industry. The Job of music curation is immensely popular. With limited opportunities in the job market, the amount of open applications Kollekt receives monthly is overwhelming allowing them to be picky about their choices, selecting only the best curators.

Consult	Atmosphere	Curation	Branded Radio
Variable*	**€FIXED,-** per venue / month	**€Variable-** per month to the curator.	**€Variable*,-** per month
*Labour dependent		**15% fee** of each curation fee to Kollekt.	*country dependent

Image 11: The different monitizable services of Kollekt, prices hidden for competitive reasons.

2.1.4. Business model

Basically, you could see Kollekt as a service provider for both the client and the curators. There are four things to monetize on: the consult, the usage of the application Atmosphere, the curation and use of the branded radio channel. See image 9 for the complete overview.

Consult

At the start of this project, the consultation was hardly recognized as a service to monetize on, but in specific cases, some clients were billed for the advice Kollekt provided them concerning music identity.

Atmosphere

Main revenue comes from licences for the Atmosphere application that are billed per venue. These costs for the client include licensing of the music that is being played over the atmosphere platform on the basis of a so-called narrow-casting licence.

Curation

A big part of the curation fee goes directly to the curator, this fee is decided according to the amount of an agreement between Kollekt, the client and the curator about their price and the number of songs to be added every month. 15% percent of this monthly curation fee goes to Kollekt, for providing the curator with work and a platform to curate the music. Ten percent of this fee is invested back in the curators by organising activities like meet-ups.

Branded radio

Branded radio is an additional service that allows the client to market their branded music to their customers via a channel provided by Kollekt.

2.1.5. Assets & Capabilities

During the process the background research of Kollekt an analysis was made of their assets & capabilities that deliver economical value to them as a company. The page to the right shows an overview of the valuable resources, their Assets.

And below their assets their most important capabilities, the abilities they master. The combination of their assets and capabilities can be seen as the value they deliver to their clients, or are parts that give them a specific edge in the market.

Ace & Tate
curated by Sven & Gijs
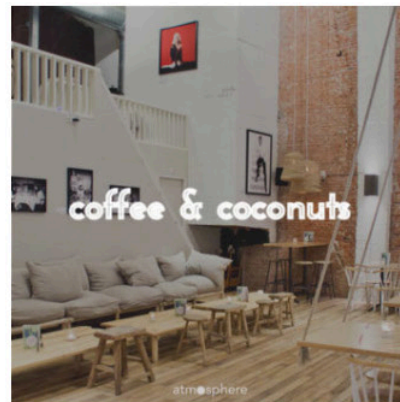
Coffee & Coconuts
Curated by Moiety
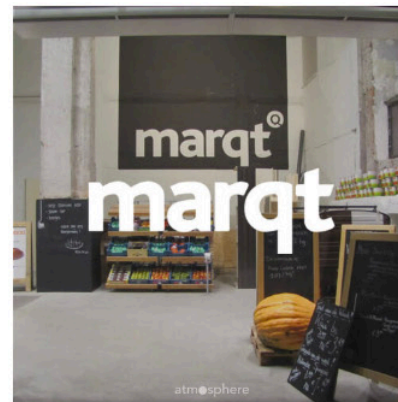
Marqt
curated by Julius

TrainMore
curated by Steve Rickinson
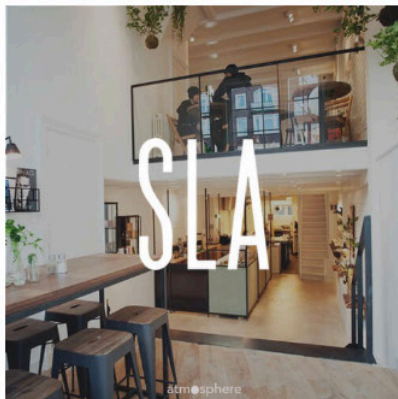
SLA
Curated by Guido van Dieren
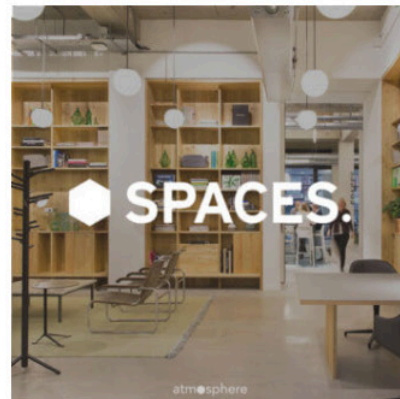
Spaces
curated by Tymon
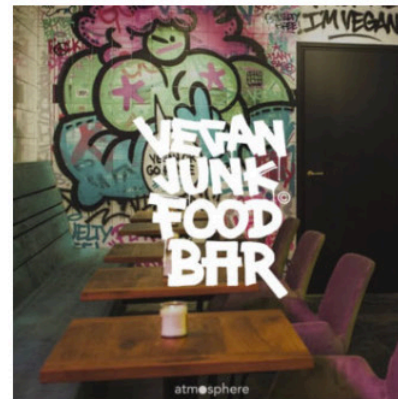
Vegan Junk Food Bar
curated by Max van Bossé
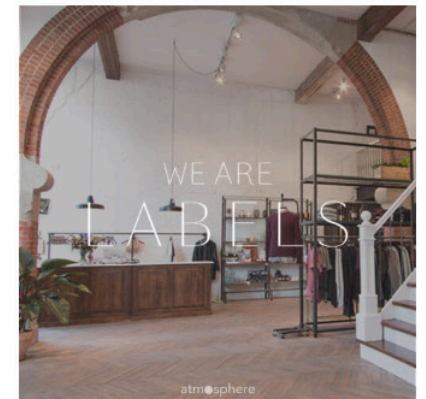
We Are Labels
Curated by Joakim

Image 12: An impression of some of the clients of Kollekt.

The atmosphere code & Application
The application is the technical core of what Kollekt provides to the client. The application and code act as a platform that unites the client and the curators for the personalised curation approach. The Application works on iOS, macOS, Windows and android or as web player on any other device and has a Sonos integration. This code can be copied by anybody with decent programming skills. See appendix 2 for an elaborate explanation on the software.

Narrowcasting license
Unlike Spotify, Apple Music and other consumer services. The music played through Atmosphere is licensed for commercial use environment. Except for the US, the business always needs to obtain the 'Public Performance License' with its local collecting society to play music in their environment. A narrowcasting can be obtained by anybody with a music streaming service.

Curator community
Their curator community started out at their old B2C platform, Kollekt.fm. Some of the people on Kollekt.fm were already curating music for brands and when they noticed this they approached the curators in their database to curate for their new platform. Over the years it turned out that curation is a highly popular profession, with almost weekly applications for new curators they managed to select a skilled group of curators with each their own style and music blend. Curators range from skilled amateur music enthusiasts to professional curators that have been curating for other inspiring curated brands like Boiler Room, 22tracks and renowned hip hop blogs.

Front runner image
A very important intangible asset they have is their perceived image. Since the beginning, Kollekt has been associated with big inspiring brands like Ace & tate, Trainmore, Spaces and Marqt. Also smaller brands like Coffee & Coconuts act as advocates for their image. It often happens that customers of those brands come up to them asking how they arranged their music, or that a new business lead presents itself after visiting one of the stores of current clients. (see image 12 for an impression of clients Kollekt works with.)

Capabilities

Brand/Music fit
Being able to speak the language of brands AND music, translating brand traits to music identity is something they are good at. Even though it is a time-intensive process, the results they created for their client portfolio have proven, based on client response, to be an intangible strength they possess.

Small team, fast response
Working in a small team brings some advantages for a company. For starters, decision making goes fast and easy since the team is often situated close to each other. Next to this, they are always updated on each other's work, and they can support one another by taking over if different expertise is needed. Next to their head responsibilities, their input sometimes mixes. This means that not only the salespersons meet with clients, but also developers, creating an overall personal connection with their clients. Downside to the small team is the limited capacity, with limited staff time being a valuable resource.

2.1.6 Ambitions & Goals

Since the implementation of a growth plan in 2018, the amount of subscriptions on their music service has doubled. With a projected growth to again double the amount of businesses in the coming years, their ambitions are high. Since their team has only expanded with 2 FTE the past years, the pressure on the team rises in line with the growth. During the strategy week of 2019 it was determined that Kollekt should continue serving bespoke music strategies that enforce their client's brand. To be able to do this on a larger scale a more structured and mature way of working is required. By focusing on self-serving solutions for specific parts of the product, a lot of unnecessary work for the Kollekt team could be removed. In this way they set themselves a goal to serve their clients in a more efficient way to be able to scale up to a mature level.

2.1.7. Key Takeaways

- The application and narrowcasting licence are **easy to copy by anybody** and therefore form no special USP for Kollekt.
- Kollekt's biggest strength is their **ability to translate brand traits to music.**
- Kollekt has a big curator community with **skilled curators** to translate and maintain the music identity in the playlists of their clients.
- They managed to establish **a front-runner image** due to the brands that collabourate with them.
- The small size of their team causes a **flexible and personal approach** towards the clients.
- Time is a valuable resource for the Kollekt team.
- Therefore the service should become more **self-serving** for the client and more efficient for the Kollekt team.

2.2
The B2B music Market

Exploring the competitor landscape.

2.2.1. Background music for businesses
Retailers have long been aware of the benefits of background music for their businesses. Early research in the eighties already indicated that consumers base their decisions on more than just the physical product or service offering (Milliman, 1986). Only two decades later, in a review of sixty published studies on the impact of the purchase and consumption environment, performed by Turley and Miliman (2000) it was noted that: "Music is the most commonly studied general interior cue".

Subsequently to this finding, a meta-analysis performed by Garlin & Owen (2006) made an attempt to identify common effects between the various dimensions of research that had been performed on the effect of background music in businesses over all those years. Their research showed a few general relationships related to arousal, patronage and pleasure related to music. They found that the mere presence of music has a positive effect on patronage or pleasure felt by the consumer. More recent research by Yi & Kang (2019) affirms the notion that background music can positively influence individuals' evaluation of the environment and enhance pleasure emotions. Retailers picked up on these findings and have been trying to take this into account for their store designs to enhance their in-store experience.

2.2.2 Brand-Music fit
In 1999 Pine & Gilmore brought the idea of staging experiences to readers as a new way of thinking about, and connecting with consumers, securing their customer loyalty. The introduction of the experience economy changed a lot. Nowadays, competition between brands is so fierce that flagship experience stores in many sectors are the norm (Jones et al., 2010). Every brand will aim to create a distinctive store experience and a format to differentiate from the norm. Together with the notion of omni-channel, taking a broader perspective on channels (Verhoef et al. 2015), and how shoppers are influenced and move through channels in their search of the buying process, it is hardly undeniable that background music can have an important effect on differentiation in the in-store experience.

Beverland (2006) argues that consumers view music as an important signalling cue to the brand's position, image and quality. Moreover, he argues that the mis-fit between brand-music can lead to counter factual thinking about the brand and thus in a decline in consumer-brand relationship. To be able to differentiate from the norm, brands need to build a consistent and outspoken personality, in-store music can reinforce the desired brand personality and help build this brand image (Morrison & Beverland, 2003).
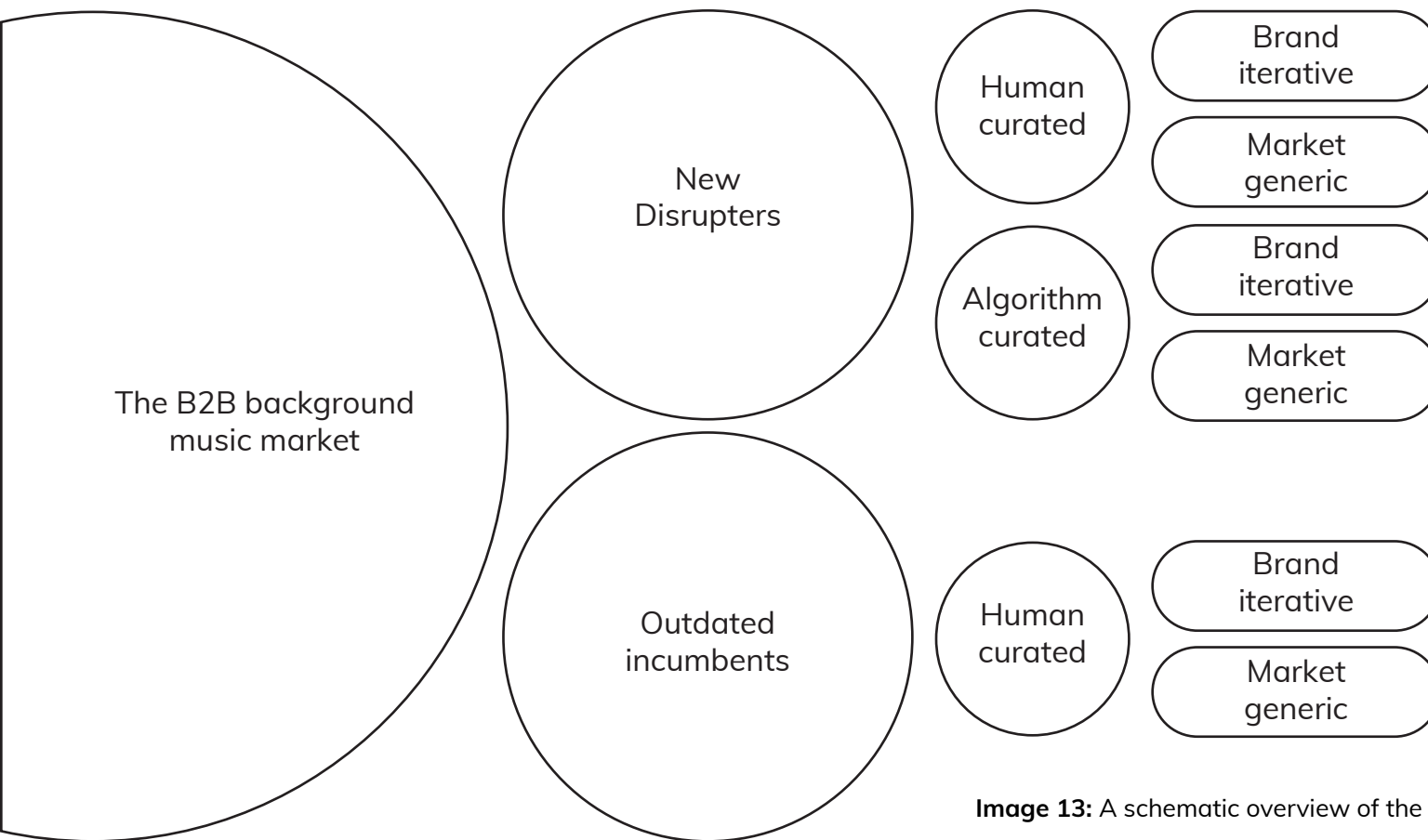
Image 13: A schematic overview of the market division

2.2.3 The market landscape

Over the past couple of decades, the background music market has matured. If the market would be need to be divided there are a few important divisions to be made. Image 13 shows a schematic overview of the most important ones. the first division can be made between *Outdated incumbent* and *New disrupter* players in the market. The second division can be made based on the method of how content is curated for the music service. There is a distinction to be made between three major groups *Human curated* content or *Algorithm curated* content. The last division can be made between *Brand iterative* curated content and *Market generic* curated content. What these divisions mean will be discussed in the following paragraphs.

Outdated incumbents

The outdated incumbents have mostly been dominating the market for the last decades with CDs and dedicated hardware players with subscription services. Apart from some minor incremental changes they made to the hardware and adding some functionalities, radical innovation stayed away. Instead, most music providers moved into other markets, diversifying their operations from background music marketing into other sensory marketing channels like visual and scented marketing.
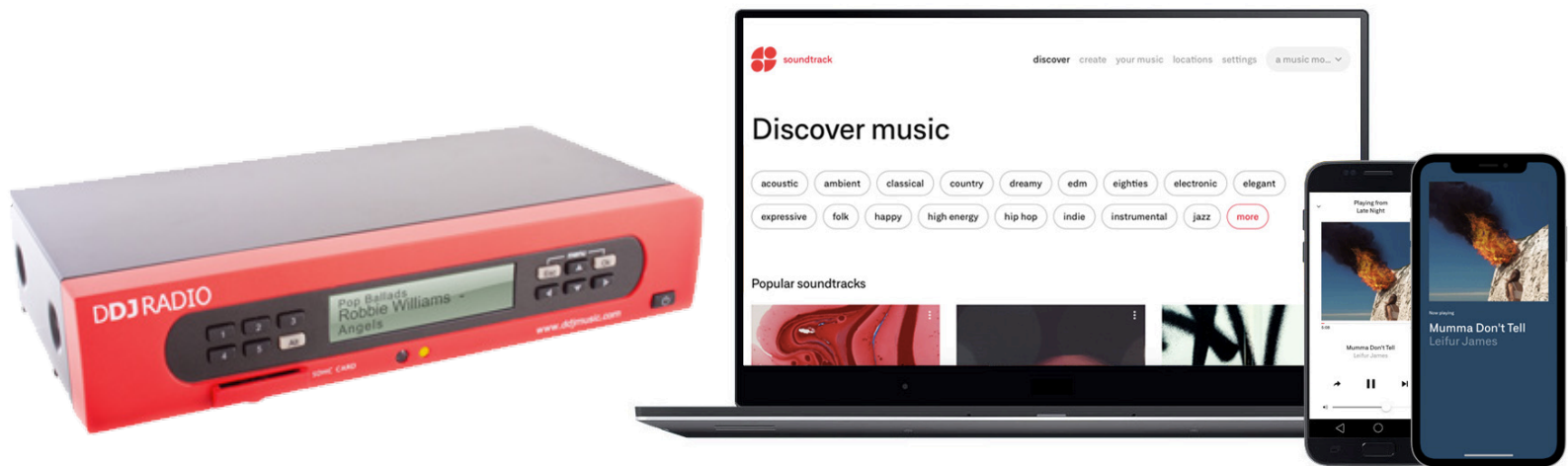
Image 14: Hardware used to stream media, on the left an outdated incumbent with a clunky media player. (DDJ Media) On the right, a New disrupter advertising with multi platform software. (Soundtrackyourbrand.com)

New disrupters

New disrupters shifted their focus towards less clunky hardware and mostly provide their service via streaming and software. Music is often delivered through applications and mobile devices owned by the client aiming to create a 'light' experience in ease of use. Important newer players in the market are the bigger consumer music streaming platforms like Spotify (Soundtrackyourbrand) and Apple music, with their expertise and brand awareness in the consumer market they pose a real threat in competition in the B2B music market.

Human-made Market generic

Probably the oldest way of composing music content, often in the shape of a CD, a playlist or a mixed set. The songs of these playlists are often hand picked and placed in a specific order in which the songs are played. Often these playlists are made dedicated to specific types of businesses (e.g. a coffee store playlist, or a rock bar playlist) or just based on a genre. (e.g. the pop playlist, or smooth & easy.) Recently Apple music launched their B2B music streaming service in collaboration with the Playnetwork and they curate their playlists using human curators on a large scale building generic playlists by hand.

Hand-made brand-iterative

In this method, content is curated by hand and tailored to specific brand needs. This being the most extensive method since tailoring on brand needs is not just static, it requires iteration with the client (the brand) to check the curated content on brand-fit, and therefore requires constant conversation about the curated content. Kollekt resides in this category, using artists that curate music for brands.

Algorithm curated

One of the more recent methods is content curation by algorithms. In 2013 Spotify for business was launched, now known as Soundtrackyourbrand. com. In 2017 they matured their product and since then they offer a music streaming service for businesses. For content curation, they use their B2C platform Spotify's playlists that are generated by Spotify's algorithm. (Farmbrough, 2018) They also offer the user two options to influence the music they are playing, one by influencing the algorithm and generating a custom playlist based on certain filters and second by uploading personal playlists from Spotify and turning them into new playlists suitable for Soundtrackyourbrand.
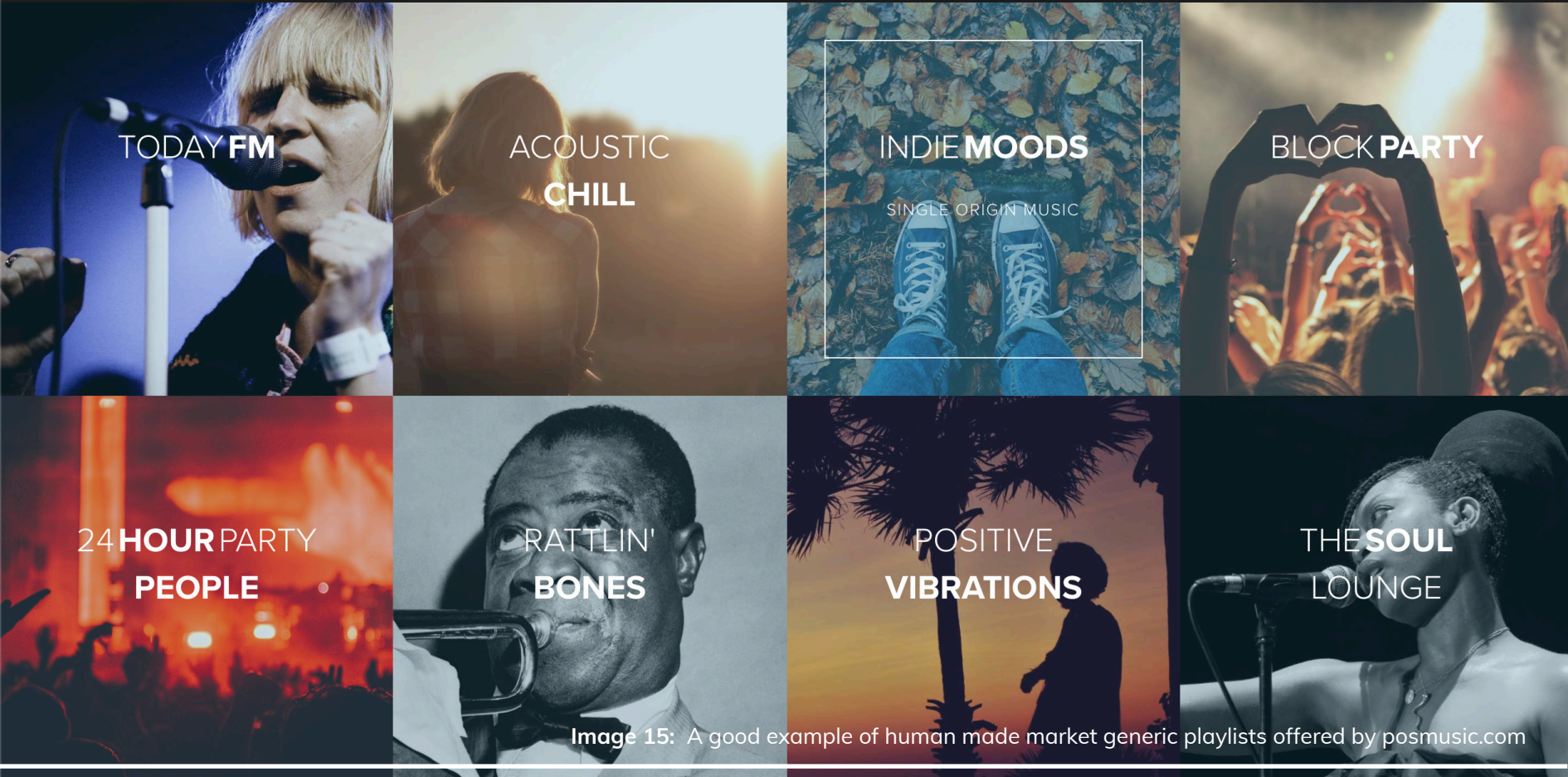
Image 15: A good example of human made market generic playlists offered by posmusic.com

Apart from these forms of differentiations there are two other important market forces that have influence on the market landscape and competition for Kollekt.

Re-sellers
There is a limited group of players in the market that provide a re-selling service for other companies' services, they could be seen as local product dealers. A good example of one of such companies is amusicmoment.com they basically provide businesses with a Soundtrackyourbrand licence and take care of setting up the accounts and selecting the right ready-made playlist. On their website they claim to be able to create brand fit music but since they use the standard channels of Soundtrackyourbrand they are limited in their tailoring options.

Unfair competition
Important to take into account is the unfair competition that still exists in the market. According to a market research performed by Nielsen for Soundtrackyourbrand, globally 83% of businesses illicitly use a personal music service (Marks, 2019). These services include Spotify, Apple Music, Tidal and other similar streaming services. Smaller businesses often don't know what the legislation is around streaming music from a consumer platform in the retail location of their businesses. This competition becomes unfair because artists don't receive their rightful share on licensing and because of the prices of consumer platforms being much lower in the competitive landscape. This does pose an opportunity since creating awareness will push more small business owners to find legal solutions to stream background music in their stores.
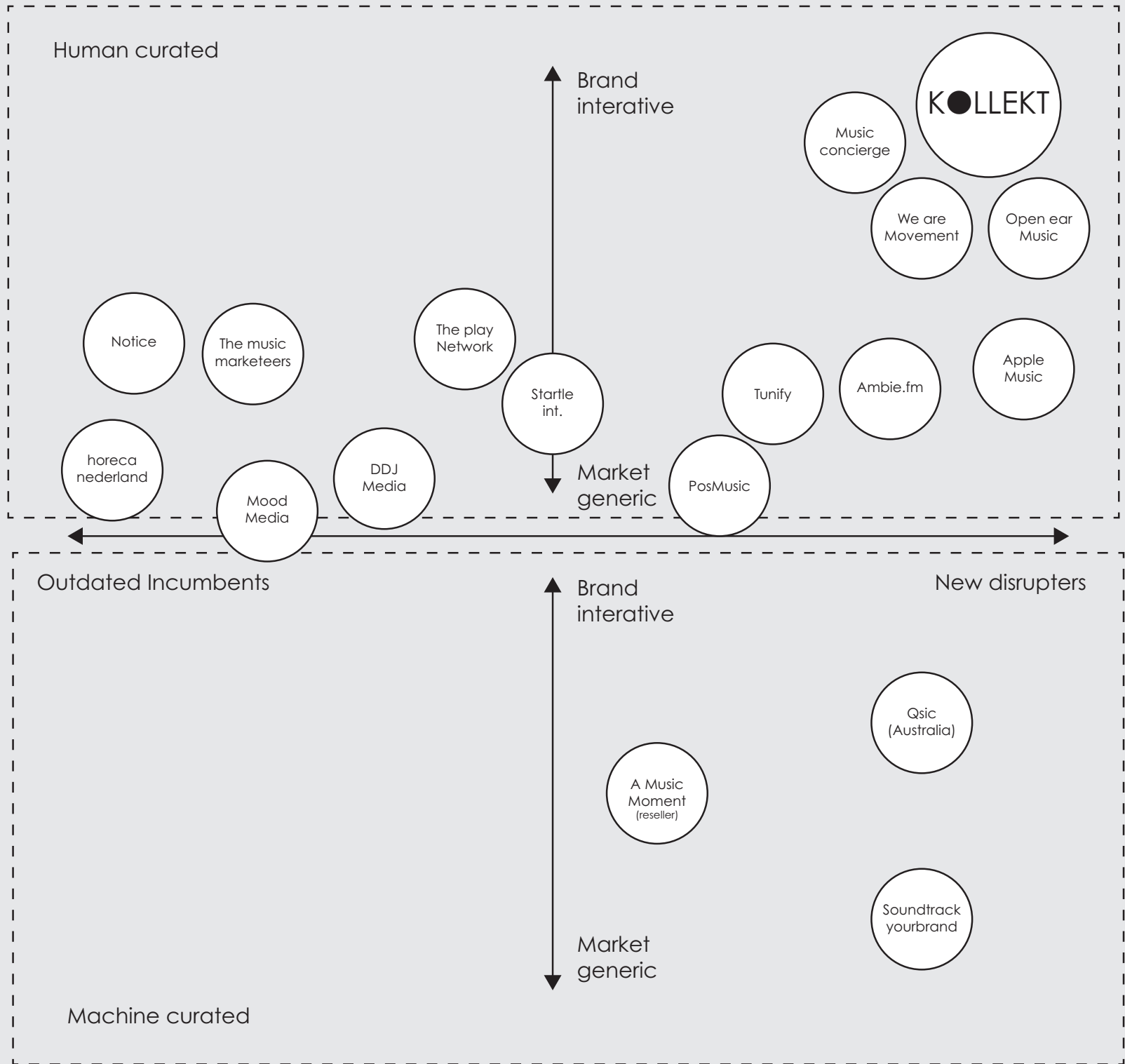
Image 16: A matrix to point out Kollekt's place in the market with the defined divisions of chapter 2.2.3.

2.2.4 Positioning Kollekt

Plotting all the major competitors on a graph (see image 16) based on the division discussed in the previous paragraph it becomes clear that the market of B2B background music is competition heavy. Newer players like Apple music and Soundtrackyourbrand pose a huge threat since they already have big established brands in the consumer market. Therefore it does not make sense to compete with this, and Kollekt knows this. In the strategy week of 2019 Kollekt decided to maintain focus on Human curated, brand iterative content. But even in the corner of New disruptors, Human curated, brand iterative Kollekt does not stand alone. With a few other players claiming to deliver the same services as Kollekt it is more important than ever to differentiate themselves from the norm. In the strategy week it was decided that they will do so by doing what they do best: Delivering spot-on brand-fit music strategies. (see appendix 3 & 4)

Together with the key takeaway of chapter 2.1.7 it was decided that they will do so by maintaining a human approach. Human meaning having a personal and flexible approach towards their clients.

2.2.5 Key Takeaways

- Research shows that the right in-store music can **reinforce the desired brand personality.**
- Moreover, the **mis-fit between brand-music can lead to a decline** in consumer-brand relationship.
- The entry of well known brands Soundtrackyourbrand (Spotify) and Apple music in the B2B market pose a huge threat for competition, Kollekt **differentiating themselves from the norm** is more important than ever.
- Some players in the market claim to provide Brand-fit music by selecting ready made playlists from SoundtrackYourBrand to fit their client's business. For the clients it is **unclear when they get quality brand-fit music or not.**
- The high amount of unfair competition poses an **opportunity for new business.**

2.3
Context Conclusions
Most important findings.

C1 The entry of well known brands Soundtrackyourbrand (Spotify) and Apple music in the B2B market pose a huge threat for competition, Kollekt **differentiating themselves from the norm** is more important than ever.

C2 Kollekt's **biggest strength and differentiation is their ability to translate brand traits to music.** Supported by their community of highly skilled music curators that help them to maintain a brand iterative approach.

C3 Research shows that the right in-store music can r**einforce the desired brand personality.**

C4 Moreover, **the misfit between brand-music** can lead to a decline in consumer-brand relationship.

C5 Kollekt should emphasize their proposition as a **provider of a bespoke music strategy.**

C6 The small size of their team causes a **flexible and personal approach** towards the clients, they should maintain this.

C7 but this also causes scarcity in a valuable resource: **Time.**

C8 Therefore the service should become **more self-serving** for the client and the process more efficient for the Kollekt team.

03
Research

This chapter describes the research around The consult performed internally, with the members of the Kollekt team. And externally, with (potential) clients and other design agencies.

Internal research was performed using journey mapping to identify the current process of the music strategy consult, including pains, gains and needs. External research was performed using context mapping and in-depth interviews to identify the pains, gains and needs of the clients. Finally a benchmark was performed to learn from other design agencies to learn about their consultation practices. All findings of both the internal and the external research were captured in a customer journey to communicate a clear result towards the client. At the end of this chapter conclusions are summarized. These will be used as important takeaways for the final design.

Subsections in this chapter

Image 17: *Somewhere in the biggest moment of chaos during the research >*

3.1
Internal research

Understanding the current processes of Kollekt.

Introduction

The initial project brief, see chapter 1, describes the design goal and chapter 2 describes the context in which this project is performed. However, to understand the real barriers, research in the current context has to be done. To explore the internal context, two creative sessions with employees of Kollekt were organised to map and understand the current process they go through and to identify perceived barriers. In addition to these sessions, unstructured observations were used to add details to the exploration of internal context.

Research question:

"What is the experience of members of the Kollekt team during the whole process they go through with a new client, what are the perceived barriers?"

Research approach

3.1.1 Co-creation in creative setting.

The research question was answered using two creative sessions, two sessions were organised to map the process and identify pains, gains and needs of the Kollekt team. Both sessions were performed with two employees of Kollekt and facilitated by me.

Session 1: Sensitize & Map

When finalizing the project brief of this assignment, it became clear that the process steps Kollekt goes through were evident for themselves, but not clear. Because of this, a creative session of a sensitizing nature was planned, based on the context mapping approach. To sensitize literally means "making people sensitive for…" (Sanders & Stappers, 2012). The aim for this session was to map the process and for the Kollekt team to start thinking about their process and structuring it for themselves. (see image 18 for the schematic result of this session.)

Session 2: Map & Detail

After the first session, the Kollekt team was able to write down their process on paper (see appendix 8). Using this preparation, a second journey mapping session was held, focusing more on gains, pains and needs in this process. One wall of the meeting room was prepared as a boundary object, acting as a structuring tool (Mark et al. 2007) by setting the outlines of a journey. For this journey the phases that were generated with previous session were used together with the preparation of the Kollekt team and for every phase the activities, needs, pains and gain creators were identified. (see image 19)

> For more details on the co-creative sessions, read appendix 5.
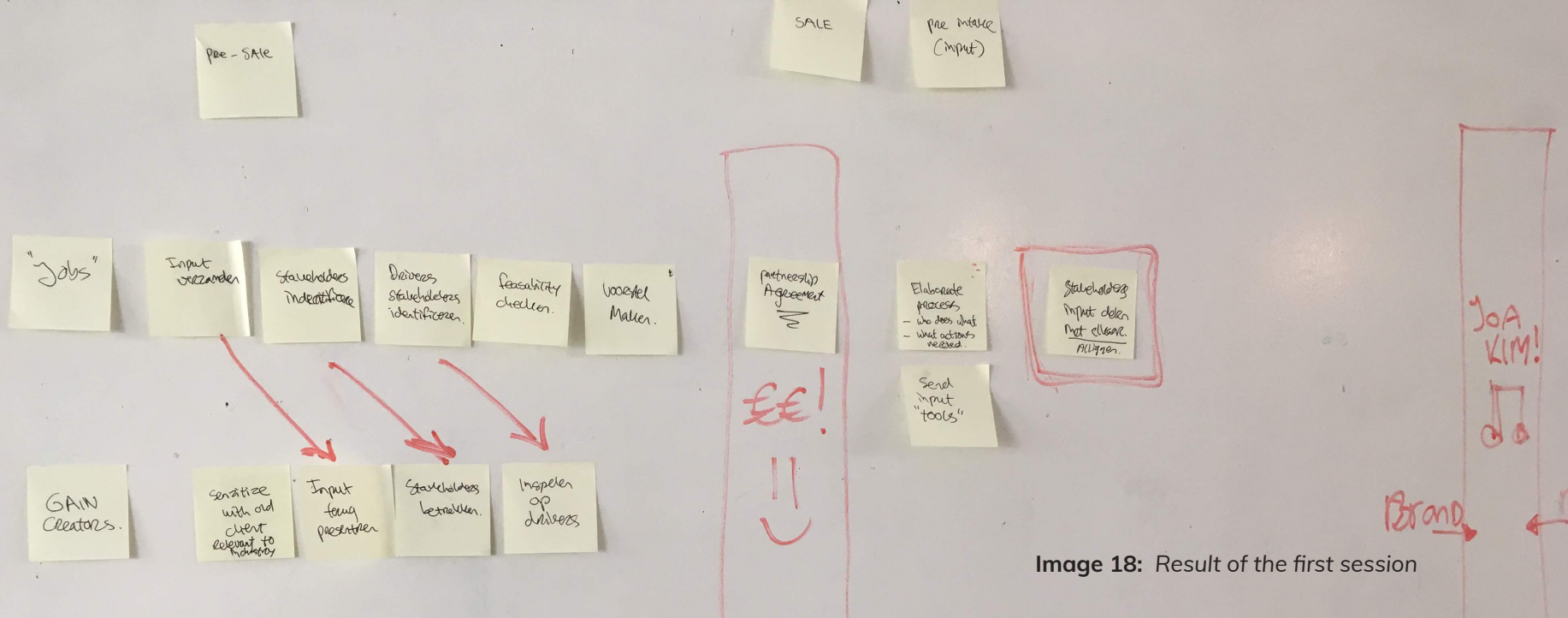
Image 18: *Result of the first session*

Pre-sale	Sale	Pre-intake (input)	Match & Listen	Pre-intake (output)	Intake (listening)	Handover
Involve **all** stakeholders		**Align** all stakeholders	K●LLEKT.FM Crafts the draft music identity	**New** Stakeholders introduced	**Align** all stakeholders	**Disappears** in someone's mailbox
Represent input to stakeholders		**Wait** for input slows process			**See** physical reactions of **all** stakeholders	
Tap into personal **drivers**		Input brandbooks are **too generic.**				

* Internal sessions, 16/05, 21/05, 05/09, Kollekt.fm

Image 19: *The result of the second session.*

3.1.2 Unstructured observations
Observatory notes were taken while being present at the Kollekt office, and during informal moments like coffee breaks, lunch or one-on-one conversations in between. (see appendix 6)

After conducting the research, all of the data was captured, visualized and analysed. The data of the unstructured observations was harder to capture in a dedicated location but was included in the insights in the takeaways in chapter.

3.1.3
Kollekt's journey

The complete research in an overview.

The result of the sessions and observations were all summarized in the customer journey of Kollekt. The journey was structured using the phases that were identified during the creative sessions. The phases are divided in several aspects:

- **Activities** describe what happens in this phase
- **Needs** describe the specific needs in this phase.
- **Gain creators** are actions that are beneficial to this part of the process.

- **Pains** describe the barriers or problems that are experienced in this part of the process.
- **The experience curve** describes the mean overall experience using a quote of this part of the process.

A more elaborate description of the most important phases can be found in appendix 7.

3.1.4 Key Takeaways

- It is **hard** for Kollekt **to communicate** the benefits they deliver towards the client compared to the competition **due to the in-clarity** of their own service offering and the intangible result.
- The brand re-framing consult is very time consuming. **Since a clear method is missing,** they keep re-inventing the wheel with every new client.
- Kollekt plays an important role in **aligning** all stakeholders during the consult since a lot of **clients don't know their own challenges** and have different opinions.
- The construction process to get to the music strategy is **missing clear documentation** in a **structured and substantiated** way.
- The value of the music consult at the start is often quickly forgotten by clients, Kollekt needs to **keep the music strategy alive.**

"Everytime we engage with a new client we go through the whole process again, it feels like a lot of unnecessary repeated work"

"We even sometimes had to re-do a consult…" (because they had no documentation from the last consult)

"We often get really positive feedback on what we create for the client, they especially like it when it is brand tailored to their own brand style."

" She just entered the call with a stretched leg and a bad mood. Suddenly everything we prepared had to be changed because she was not well prepared and we were not able to argue solid evidence for decisions made"

" Even if we prepare the listening session it can be very hard to align all stakeholders and to make sure they use the perspective of their brand instead of their personal opinion."

" After a while nobody remembers the value of the music consult that we delivered, they will start to wonder why they pay more than other suppliers in the market offer, perceived value is lost over time so to say…"

"We often get really positive feedback on what we create for the client but we notice that our Music ID often ends up in somebody's email box and just disappears."

3.2
External research
Understanding the client's experience.

Introduction

To understand the real barriers and motivations of the clients of Kollekt, research in the external context was performed. This research was initially set up with clients of Kollekt. To get a broader perspective on the context, later churned clients of Kollekt were interviewed. Churned in this context means that they either had a collaboration and discontinued collaboration, or that the client stopped the collaboration somewhere along the process.

Research question:

What is the experience of clients of Kollekt during the whole process they go through, what are the perceived benefits and barriers?

3.2.1 In-depth interviews with clients

To understand the motivations, desires and experiences of the clients, the method of context mapping was used. Context mapping is a procedure or method for conducting contextual research with your target group where tacit knowledge is gained about the context of use. It is a good way to involve and inspire stakeholders and the aim is not just on uncovering insights but also to carry those insights through in concepts and development of products (Sanders & Stappers 2009).

3.2.2 The Generative Tool

To prepare participants for the interview, a generative tool was used in the form of a slide deck with instructions. (See Appendix 12) In the instructions the participants were asked to express themselves on certain topics via drawings and writing. Apart from a 'classic' generative tool that is preferably on paper and with a lot of stickers and drawings, this slide deck version was adapted for the public it was presented to: Clients of Kollekt. To maintain the delicate and serious relationship with their clients, it was important to not overstep the boundaries of what fitted in the context. The digital tool was a good compromise and gave enough insights while maintaining a healthy relationship.
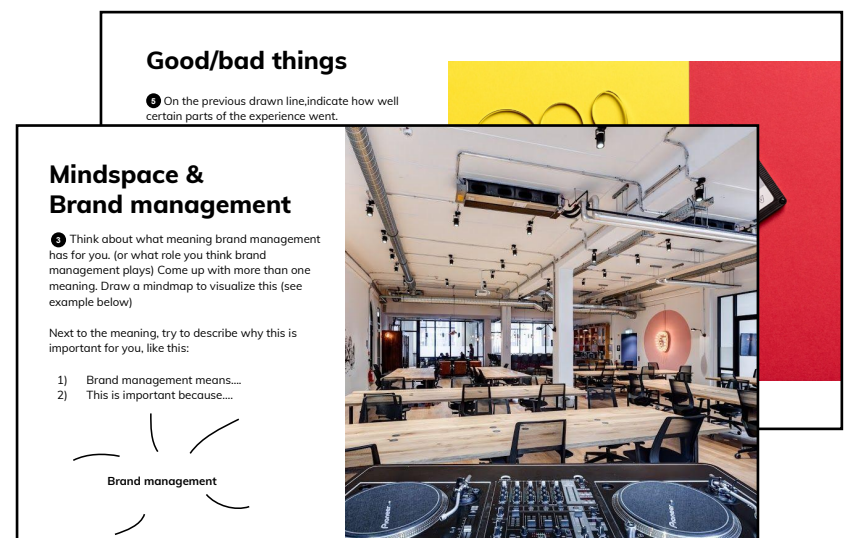
Image 20: *The generative tool. See Appendix 12.*

Ace & Tate	Mindspace	BizDojo	Simon Lévelt	George
Milan	**Lily**	**Sarin**	**Marique**	**Stephanie**
Data analyst & Music responsible	*Product owner*	*Product owner & Music fanatic*	*E-commerce & in-store experience*	*Product owner*

3.2.3 The Interviews

For the client interviews few different profiles of clients were chosen. There are different relationships with different clients and together with the Kollekt team was decided to interview the following clients:

- *An old client, with them from the start. In this case it would be Milan from Ace and Tate. For his long-term experience with Kollekt.*

- *A fresh client, just finished the whole consult. This would be Lily from Mindspace, they just finished setting up the curator and are now ready for implementation.*

- *A client that Kollekt never met in person, they performed the whole consultation with Sarin via Skype meetings and email contact, since Sarin was situated in New Zealand this was their only way of collaborating.*

- *A client they had a brief collabouration with,*

Marique. They used the branded radio station and played music from Kollekt in one of the pilot stores of Simon Lévelt here in Amsterdam. About her motivations to discontinue collabouration.

- *Finally Stephanie, a client that quite recently cancelled collaborations with Kollekt after the initial phase of the consult. Also about her motivations to discontinue the collabouration.*

Half of the interviews were performed on location with the client, the other half by phone or Skype session. Before the interview an interview guide was drawn up consisting of a list of topics to discuss (see appendix 11)

All interviews were recorded with permission of the interviewees. The recordings were not transcribed but insights were extracted in the form of notes after listening to the recordings and directly processed in the client journey. (see chapter 3.2.3.)

3.2.3
Client's journey

The external research in an overview.

The result of the sessions and observations were all summarized in the customer journey of the client. The Client Journey uses the same structure as Kollekt's journey to be able to match and compare Kollekt's experience with the client. Extra added in this journey is the "Dreams" section.

- **Dreams** list the dreams of the clients for every specific phase that they mentioned during the interviews.

A more elaborate description of the most important phases can be found in appendix 7.

3.2.5 Key Takeaways

- Clients **value the personal interaction** they have with Kollekt, often mentioned as 'very chilled' and 'normal people' instead of pushy marketeers.
- Clients highly appreciate the level of **detailed attention** that Kollekt spends on their brand.
- Clients **acknowledge the ability** of the Kollekt team to make brand-fit playlists and are very happy with the result.
- Clients need more **structure** and **instructions** during the consult to be able to know what to expect and to trust on Kollekt's expertise.
- Clients **want to have room for input**, and want to feel that this input is used in the process.
- Clients expect Kollekt to **guide them through the process** as experts of this process.
- Clients often face challenges with implementation, they see Kollekt as an outside authority that can **help them with the implementation** phase within their organisation.

"He already remembered the names of the CEO, like have you shown this to Dan. It was super personal, super good. Not corporate, more like a normal person"

"Sometimes I listen to our playlist and think: This is not music I would have selected myself, but it is very bold. I think it is super cool that I work for a brand that plays this music in their stores "

"I was struck positively that the brand guidelines we provided were so well reflected in the product that we got back"

"I think they are just so good at what they do, in terms of building those sonic brands, we gave them a little bit and they amplified it so well like they did"

" People get too personal about the music. It just needs to be kinda like more structured than an open conversation. It allows for too much freedom."

"A simple dashboard would be nice, like the amount of tracks listened and also the uptime per store, to make sure they do not play their own music."

"The instructions, preparation needs to be more strict in a way. Especially the busy people, it was not clear enough how much detail we are going into, and they didn't listen properly to the music."

3.3
Benchmark

To see how others do it.

Introduction
Kollekt is not the sole company that deals with stakeholder management, understanding challenges and creating products for clients. Therefore two interviews were set up with people from other agencies, to see the overall process structure of their consults.

Research question:

What kind of challenges do other agencies face when designing a brand identity for a client?

Research approach
Multiple agencies were approached with the question If they wanted to be interviewed about their brand identity forming process. For these interviews people within the network of the author were approached. Contact was made with Jeroen van Erp from Fabrique, who also has some experience designing sonic identities, and with Niels Korsten from Koos Service Design, who performed some brand positioning jobs using the service design method. Semi-structured interviews were used to interview both companies

Fabrique

koos service design
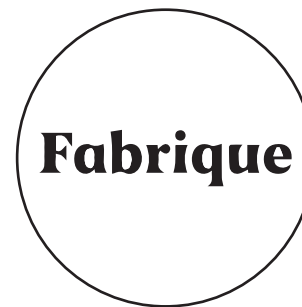
Fabrique
Jeroen van Erp
Partner

Koos service design
Niels Corsten
Service design lead

For both interviews an interview guide was constructed. The guide touched on topics like professionalism, methodologies, stakeholder management and a short overview of how they do it. Though it was a semi-structured interview the interviewees were left to do the talking and It was made sure that the relevant topics were discussed before the end of the conversation.

Both interviews were recorded with permission of the interviewees. The recordings were not transcribed but insights were extracted in the form of notes after listening to the recordings and important takeaways were combined to takeaways.

3.3.1 Benchmark Takeaways

- **Make ambiguous language sharp enough to design for.**
It is vital to create alignment between you and the client. Everybody has their own language and understanding when it comes to branding. Therefore it is essential to create a common understanding. When they say: it needs to be quirky, we need to ask them: what do you mean by that as often as possible until you really have something you can design with.

- **Ensure constructive decision making.**
You don't want to take a step back, therefore you need to identify all stakeholders in the process and make sure to co-create a logical reasoning with them. In this case you can keep them away from ambiguity and guide them through the process. Then, later in the process you can always return to the principles you all co-created to reflect on what is created and to reason your way to the most logical solution. The client sees you as the expert, act like it.

- **Start with your own branding first.**
Interesting insight in this interview for me was that when I thought of Kollekt, I could not draw up a strong brand model. Though this being essential to be able to build strong brands for others made me realise this is something Kollekt needs as well.

- **Don't forget the demand of the consumer.**
At koos they start with the customer in the middle of the attention. Never forget what the consumer actually wants. Listen to them and tailor to their needs to a certain extent. In this way you create solutions that resonate.

3.4
Research Conclusions
Most important findings.

R1 It is hard for Kollekt to communicate the benefits they deliver towards the client compared to the competition due to the uncertainty of their own service offering and the intangible result.

R2 The brand re-framing consult is very time consuming. Since a clear method is missing, they keep reinventing the wheel with every new client.

R3 Kollekt plays an important role in aligning all stakeholders during the consult since a lot of clients don't know their own challenges and have different opinions.

R4 The construction process to get to the music strategy is missing clear documentation in a structured and substantiated way.

R5 The value of the music consult at the start is often quickly forgotten by clients, Kollekt needs to keep the music strategy alive.

R6 Clients value the personal interaction they have with Kollekt, often mentioned as 'very chilled' and 'normal people' instead of pushy marketeers.

R7 Clients highly appreciate the level of detailed attention that Kollekt spends on their brand.

R8 Clients acknowledge the ability of the Kollekt team to make brand-fit playlists and are very happy with the result.

R9 Clients need more structure and instructions during the consult to be able to know what to expect and to trust on Kollekt's expertise.

R10 Clients want to have room for input, and want to feel that this input is used in the process.

R11 Clients expect Kollekt to guide them through the process as experts of this process.

R12 Clients often face challenges with implementation, they see Kollekt as an outside authority that can help them with the implementation phase within their organisation.

R13 Make ambiguous language sharp enough to design for.

R14 Ensure constructive decision making

R15 Start with your own branding first

R16 Don't forget the demand of the consumer

04

Focus

This chapter sets boundaries of the solution space guided by a clear vision, pragmatic design principles and concludes with a design goal for the ideation phase.

In the first part of this chapter, the current Kollekt-client interaction is explored and a new, desired interaction is determined. The second section proposes seven pragmatic design principles for the new interaction vision supported by the conclusion from chapter 2 and 3. The final part of this chapter was concluded with a clear design goal..

Subsections in this chapter
4.1 Vision
4.2 Design Principles
4.3 Design Goal

Image 21: *Boudwijn, Boris & Elger finding focus during the Strategy week 2019 >*

4.1
Vision

A direction for the design.

Introduction
Exploring the interaction vision of Kollekt with their clients helped to find a clear direction and helped to establish the right design guidelines.

4.1.1 Current interaction
To illustrate the current interaction the client has with Kollekt a session was organised together with Boris Boom to discuss a pre-made assumption of the current interaction between the client and Kollekt. The pre-made assumption was made on the basis of the exploratory research with clients as written in chapter 3 and during Kollekt's strategy week of 2019. The interaction was summed up in descriptive adjectives. In the session was decided together with Boris that some of the adjectives were more important for the situation and these are highlighted in image 22. Following these adjectives a complementary interaction vision was made about the current situation.

Chill	Tailored	Personal
Empathic	Ambiguous	Supportive
Relaxed	Detailed	Serving
Unstructured	Explorative	Complete

Tailored Everything they make is bespoke, so everything should be possible

Empathic Kollekt tries to think for the clients, how can we help them help us?

Serving Kollekt follows every step the client requires from them. Client is king.

Explorative There is still much uncertainty, they don't have a clear direction or method to follow.

< Image 22: The adjectives that describe the current interaction

Getting a suit fitted by a dedicated suit maker
current interaction vision

A dedicated suit maker is skilled at its job, has a keen eye for detail and follows up on the wishes of the client. The tailor makes suggestions on style choice but always leaves the customer to the end judgement. If you visit the suit maker often, it is inevitable that you gain a personal relationship with this person, since the process of measuring suits is very personal. At a certain point, your suit maker knows your style and size and is able to adjust your suits accordingly.

Image 23: The current interaction, a luxury suit maker

4.1.2 Desired interaction

Looking at the client interviews (chapter 3) and the session with Boris on the desired interaction of Kollekt and their clients, a new set of interaction qualities was described using adjectives. The most interesting ones displayed in image 24. In the session was decided together with Boris that some of the adjectives were more important for Kollekt and these are highlighted. Following these adjectives a complementary interaction vision was made about the desired situation.
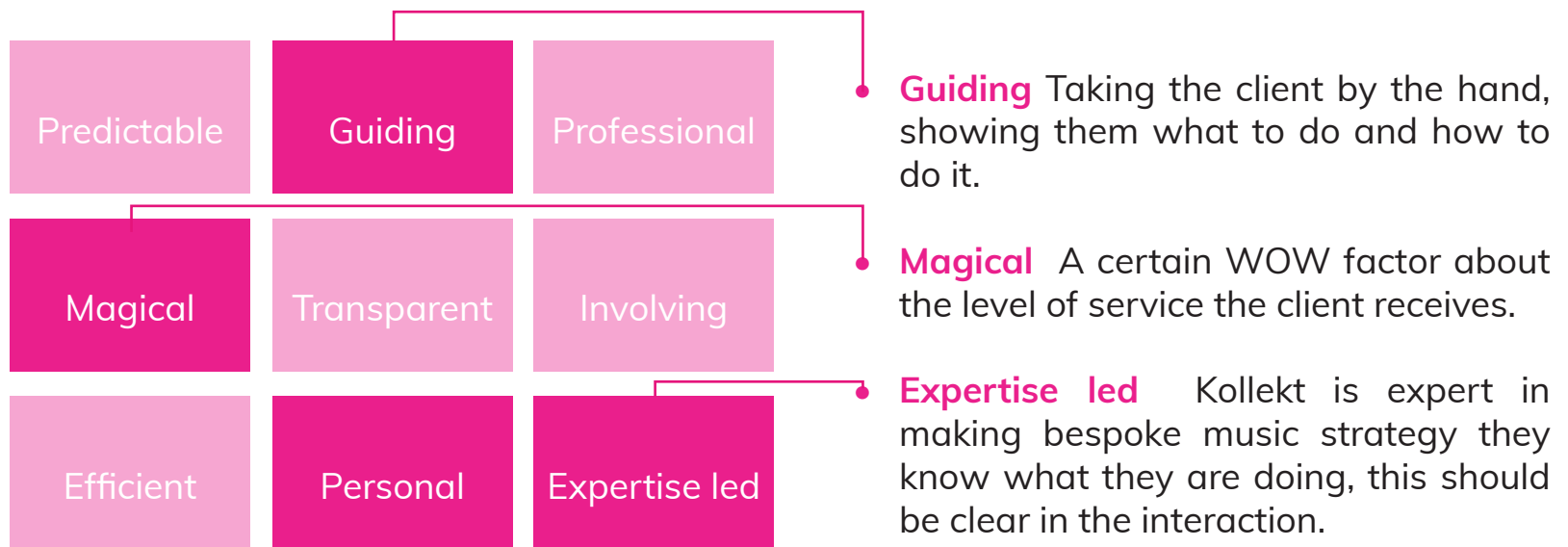
Image 24: The adjectives that describe the desired interaction

Predictable	Guiding	Professional
Magical	Transparent	Involving
Efficient	Personal	Expertise led

- **Guiding** Taking the client by the hand, showing them what to do and how to do it.

- **Magical** A certain WOW factor about the level of service the client receives.

- **Expertise led** Kollekt is expert in making bespoke music strategy they know what they are doing, this should be clear in the interaction.

- **Personal** Empathic and friendly, and easy approachable, especially for me.

Following Jack's magical compass
Desired interaction vision

Jack's magical compass is an important instrument in the Pirates of the Caribbean storyline. The compass is particularly interesting since it is not a compass that points north, it will always point towards the thing the user wants most in life. The compass is a bit mysterious, but since magic is real in the movie's reality, Jack trusts it blindly, expecting that the compass will use its "expertise" to lead him the way. The interaction clients have with Kollekt during the consult should feel the same, the solution should empower Kollekt to act as the compass. The interaction between Kollekt and the client could therefore be a bit mysterious, so that the clients do not really understand how Kollekt's expertise works. They don't need to because it is there and Kollekt will guide them to find out what kind of music they need most for their brand.

Image 25: The desired interaction, Jack's magical compass

4.1.3 Interaction Vision

The interaction needs to <u>mature,</u> it needs to show the client that the Kollekt team are <u>experts</u> at what they do and it should take them by the hand to <u>guide them</u> through the process of the music strategy consult. It should maintain <u>detailed attention</u> and a <u>human interaction</u> towards the clients.

4.2
Setting Design Principles
Fundamentals for the design.

Introduction

Seven design principles were shaped after combining the context conclusions, the research conclusions and the design vision of this project. The design principles will be used later in this project to give direction to the ideation phase and will eventually be used to test the design during using a minimal viable prototype.

The solution should...

D1: Facilitate common language

Following research conclusions **R1, R3, R13**
Common language will make sure that ambiguity is made sharp enough and understandable for all stakeholders involved.

The solution should be...
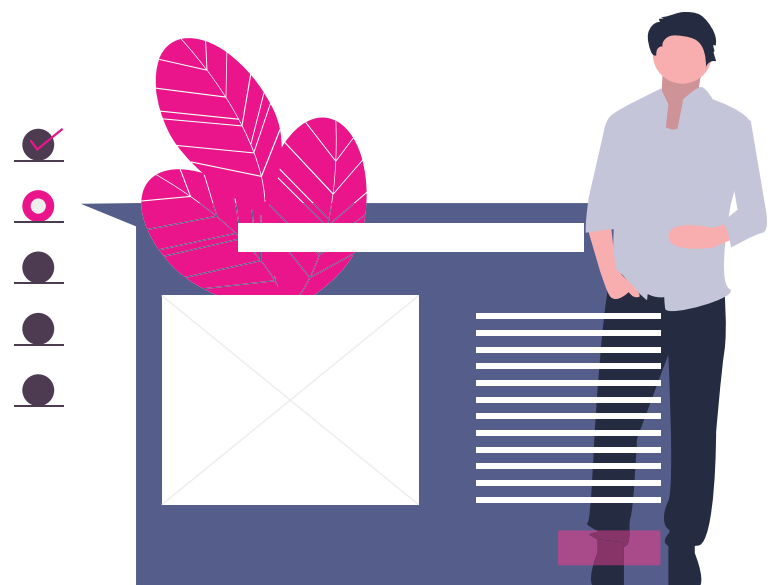
D2: Orchestrating & instructing

Showing a clear method and structure of the process, so the client knows what to do, and how to do it. Managing expectations for future Following research conclusions **R2, R9, R11,** and the **Vision**.

The solution should be...
D3: Easy & labour light
For both the Kollekt team and the client. Ease of use and access are a must to deliver a solution that resonates. Following context conclusions **C7, C8** and the **Vision.**

The solution should...
D4: Involve & align stakeholders
From the very start. The process should be a collabouration with the client, making sure that ownership lies also with the client. Following research conclusions **R3, R10**, and the **Vision**.

The solution should be...
D5: Capturing & constructive
To make sure that there is clear documentation of the process and that there is a logical reasoning behind every decision. Following research conclusions **R4, R14.**

The solution should deliver...

D6: Customer delights

In the shape of strong bespoke music strategies that resonate well with the client's brand DNA, complementing Kollekt's main strength. Following research conclusions **R8, R16,** and context conclusions **C2, C6.**

The solution should maintain...

D7: Personal interaction

Resonating with Kollekt's human positioning and the level of detailed attention that is needed to deliver the right music strategy. Following context conclusion **C6,** research conclusions **R6, R7** and the **Vision.**

4.3
Revisited design goal

A starting point for ideation.

"**Design a mature solution** for the bespoke music consult of Kollekt that **guides** the client through the process, while maintaining **detailed attention** and a **human interaction**."
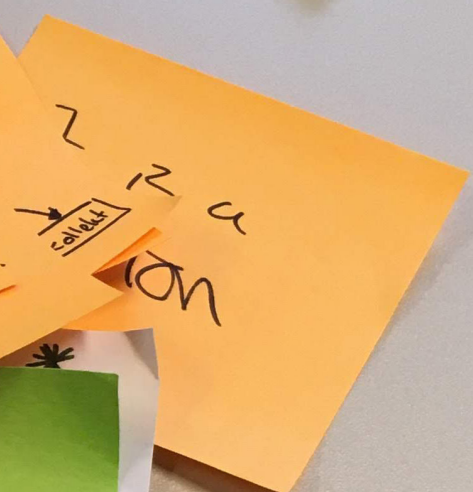
This solution should:
- D1: Facilitate common language
- D2: Be orchestrating & instructing
- D3: Be easy & labour light
- D4: Involve & align stakeholders
- D5: Be capturing & constructive
- D6: Deliver customer delight
- D7: Maintain personal interaction

make a
MUSIC
VISION

we need
be
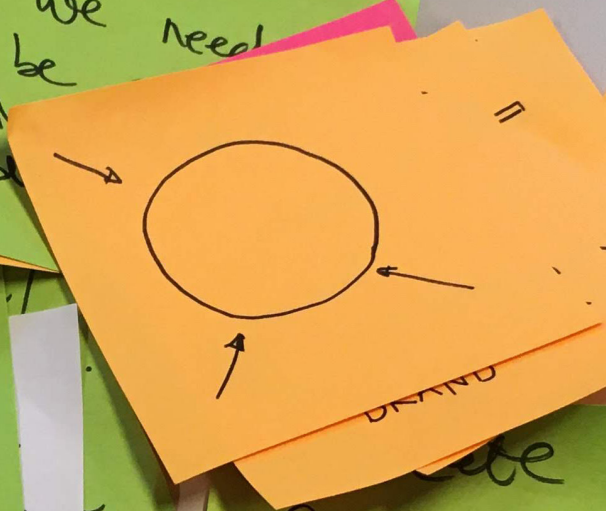
MUSIC ID

we amplify
your message
through music

we

common
language
about
Brands

Instructions
- How to listen
and to what
and why?

Write it.
Scribble it.
Doodle it.
SPACES.

BRAND

05

Design

This chapter provides an overview of all the ideation activities that were performed leading up to the concept design.

In the first part of this chapter elaborates on the creative sessions that were performed with design students and the Kollekt team. After exploring the seven design principles the most promising ideas were selected that delivered insights for the final design. In 5.6 the process was simplified by structuring the consult and at the end of this chapter the design activities were concluded.
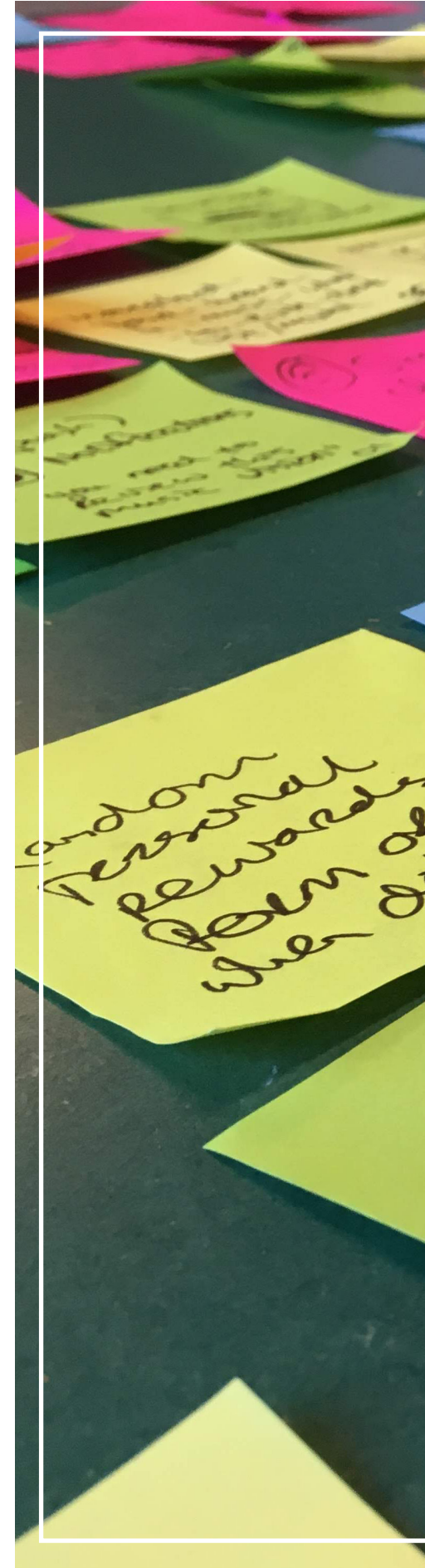
Subsections in this chapter

Image 26: Some of the vast amount of post-its after the ideation phases
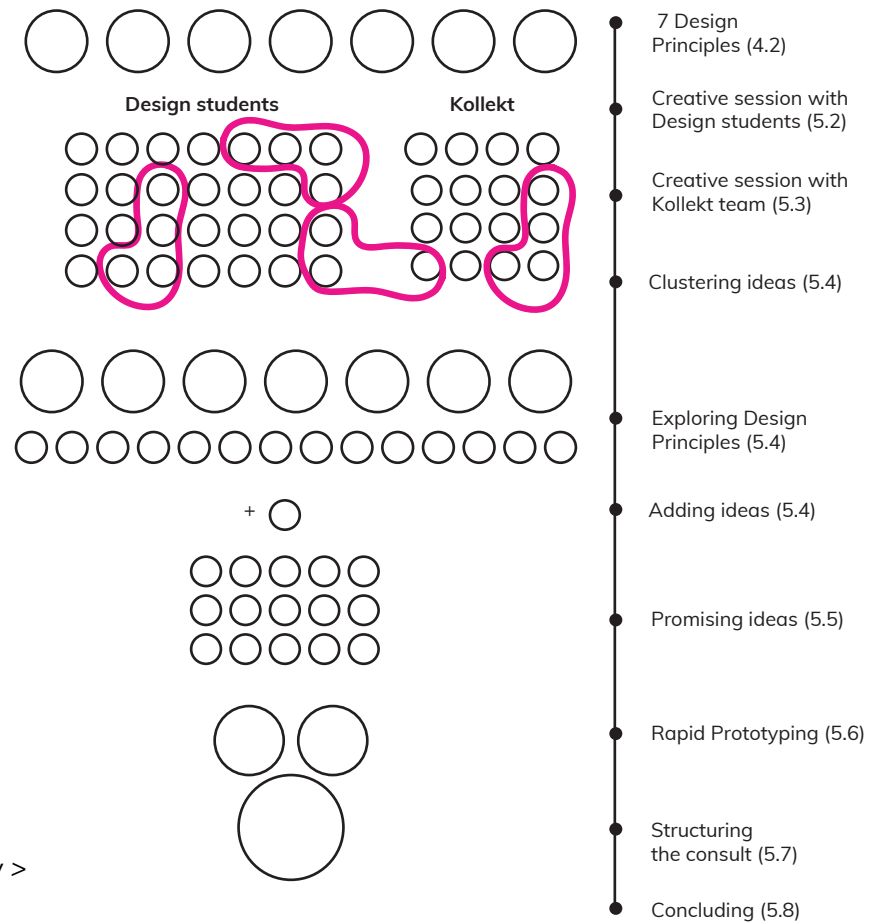
5.1
Design activities

An overview of the design activities.

Introduction

Image 27. Provides an overview of the ideation activities in chronological order, starting with the seven design principles from chapter 4.2. Using the principles, a creative session with design students was held (5.2). The ideas of the students were made more fitting in a creative session with the Kollekt team (5.3). Afterwards the ideas were clustered (5.4), providing ideas and examples that provided ideas and examples for exploring the 7 design principles in more detail (5.5). In-between, new ideas are added. From all the ideas promising ideas (5.6) were selected which were used for a rapid prototype (5.7). Insights from this prototype led focus back to structuring the consult (5.8) leading up to conclusions (5.9).

Image 27: *The different design activities in an overview >*

Design students   Kollekt

7 Design Principles (4.2)

Creative session with Design students (5.2)

Creative session with Kollekt team (5.3)

Clustering ideas (5.4)

Exploring Design Principles (5.4)

Adding ideas (5.4)

Promising ideas (5.5)

Rapid Prototyping (5.6)

Structuring the consult (5.7)

Concluding (5.8)

5.2
Creative sessions with designers
Gathering lots of ideas.

Introduction

A group of Industrial design students was invited to brainstorm ideas based on the design guidelines. The guidelines (D1 to D7) were simplified in simple how-to questions to brainstorm on. The simplified questions used were written in Dutch:

- **D1** Hoe kan je Communiceren?
  How to communicate?
- **D2** Hoe kan je Begeleiden?
  How to guide?
- **D3** Hoe kan je iets makkelijk laten lijken?
  How to make it seem easy
- **D4** Hoe kan je (mensen) betrekken?
  How to involve?
- **D5** Hoe kan je (dingen) bewaren?
  How to capture?
- **D6** Hoe kun je iets magisch maken?
  How to make it magical?
- **D7** Hoe kan je iets persoonlijk maken?
  How to make it personal?

Goal

Exploring the solution space based on the design guidelines by generating a lot of ideas.

Method

A creative session to come up with as many creative ideas based on the design principles as possible, and to try to combine the ideas with the design focus and make an attempt at creating feasible solutions. This session means quantity and diverging for the design process.

The group consisted of the three master disciplines in Industrial Design Engineering to get a broader perspective on the solution space:

- Three master students Design for interaction
  User focus
- Two master students Strategic product design
  Business focus
- Two master students Integrated product design
  Product focus

A space at the IDE faculty was prepared with the necessary design materials. (Sheets of paper, post-its, pens, sandwiches and apples) acted as a creative facilitator and case owner during the session. I used a designed session plan according to methods learned at the course Creative Facilitation and based on techniques provided in the book Creative Facilitation (Tassoul, 2012). See image 28 for my session plan.

Image 27: *Creative session with design students.*

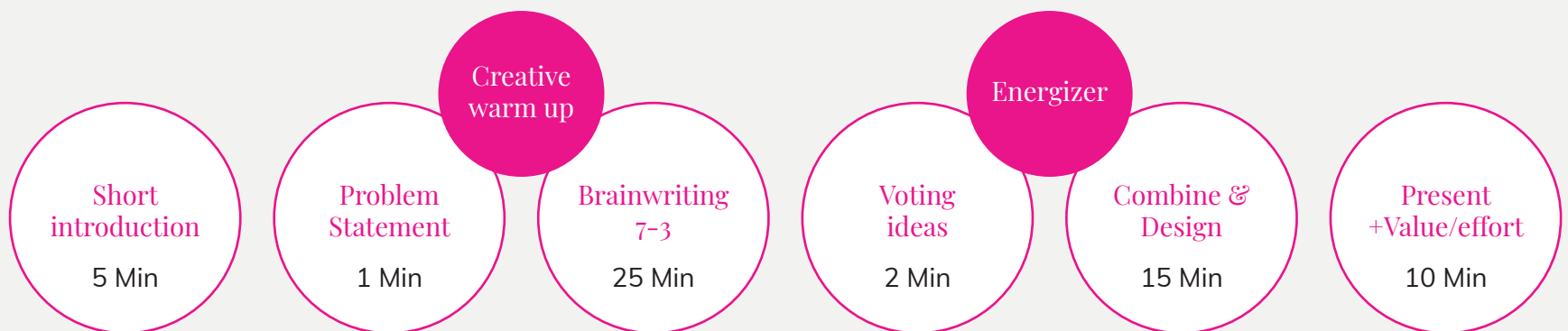| Short introduction	Problem Statement	Creative warm up / Brainwriting 7-3	Voting ideas	Energizer / Combine & Design	Present +Value/effort
5 Min	1 Min	25 Min	2 Min	15 Min	10 Min

Image 28: *The session plan of the creative session.*

5.3
Creative session with Kollekt

Making the ideas more specific.

Introduction
Using the ideas of the previous session a session was organised with the relevant stakeholders at Kollekt to generate more ideas and making them more specific to our needs.

Goals
- Creating more specific ideas that could result in promising concepts.
- Creating support within the Kollekt team for the various ideas.

Method
A creative session to narrow down the amount of ideas and to use the expertise of the Kollekt team to create more feasible solutions for their process. This session has a strong focus on quality but still diverging, creating more ideas.

The session was performed with the two relevant expertises within the Kollekt team:

- Boris Boom,
  Client's Brand identity perspective

- Joakim Lindthout
  Client's Music identity perspective

A meeting room space at TQ, Kollekt's office was prepared with the necessary design materials (post-its, sheets of paper, pens, snacks)

Collaboratively all the ideas generated by the design students were discussed and the most promising ones were selected. Using a time-box of 5 minutes per promising idea, a brainstorm was performed to make the idea more specific.

5.4
Exploring design principles

Manifestations of the design principles.

Introduction
The design principles were further explored using the ideas from both creative sessions. Pragmatic ideas were clustered to form new ideas and examples for viable translations of the design principles. To accompany these, examples of real life events were sought where similar principles would apply.

Research questions
- *How can tools and strategies be used to facilitate common language?*

- *How can tools and strategies be used to orchestrate and instruct people?*

- *How can tools and strategies be used to make the experience feel easy and labour light?*

- *How can tools and strategies be used to involve and align the various stakeholders?*

- *How can tools and strategies be used to constructively capture information?*

- *How can tools and strategies be used to make the experience feel personal?*

- *How can tools and strategies be used to add a touch of magic to the experience?*

Approach
Clustering was performed using different techniques.
Some literature research was performed on the principles of gamification benchmarking the Octalysis framework (Y. Chou, 2015) developed by Y. Chou and looking at nudges from the behavioural intervention design tool kit (A. van Lieren,2017) created by Anne van Lieren during her Graduation at the Faculty of Industrial Design Engineering in 2017.

D1: Facilitates common language
A: Ambiguous questions
There are multiple strategies to facilitate a common language. In psychology they have a test called the Rorschach test (Urist, J. 1977) where they use ambiguous images in the shape of ink spots to analyse the perceptions of the image. Psychologists said to have identified perceptions that would lead to an indication of a certain mental disease. The same technique is applied by Gerald Zaltman with ZMET (Coulter, R. H., & Zaltman, G. 1994). A technique that asks people to gather a set of images that represent a topic and asking them to elabourate about it. In both cases the pictures facilitate common language for the researcher on the topic.

B: Exploring boundaries
Setting expectations using a shared common goal or making a shared common goal could very well help in facilitating a common language. In the same way, design agencies use templates to set expectations with their clients. For example: At Koos Service design they use an in-scope/out-of-scope template to discuss these things with the client during the intake meeting. This prevents misalignment on the outcome of the assignment and facilitates common language on the outcome of the project.

C: Clear outcomes
The results of every phase need to be documented in a clear specifically designed result. Like in the Duo lingo application (Duolingo, 2019) where you have certain levels that describe your level of mastering in the language, in this way logical marks of process can be set in the process.

D2: Orchestrating & Instructing
A: Logical structured process
Showing the overview of the process, clarifying what is done and showing what needs to be done in the future. This can be done using a complete overview of all steps in the process or to link those steps to a model. Either way the process or model shows all the possibilities but also indicates a clear sequence of activities to follow towards the end. A good example is found in the process of setting up a personal TV and internet service at T-Mobile thuis (T-mobile, 2019). They provide you with an overview of all the activities needed to get you online and indicate which steps are your responsibility and which ones are theirs.

Image 29: *Images used for the Rorschach test*

B: Clear instructions

To guide clients in this logical structured process it needs to be clear for them how to perform each activity. This means clear language, clear instructions on how to prepare. In our case this could mean: how to listen to the music the clients need to evaluate. This also means that we tell them how to give feedback and how their feedback is processed. A good example of this is for example the CONTROL feedback checklist that is presented at the course Context and Conceptualisation in the master of Industrial Design Engineering at the TU Delft. With a short explanation and a reference list of important details to keep an eye out for the checklist guides the evaluation and as a bonus the outcomes of the evaluation become more structured.

C: Expertise-led suggestions

When a customer is dealing with a service or product that requires actions that are quite unknown to his own skill set it could help to indicate suggestions on the right things to choose. You can see this in software installation processes where they often provide the user with multiple options but recommend one that has all the standard instructions. Even if the user clicks on the advanced option, the installation wizard will still guide him/her with some questions to make sure that all important settings are addressed. More personal consumer software like streaming services Spotify and Netflix recommend their users content based on their previous consumption behaviour: by knowing something about the user they are able to give suggestions on what the user will probably like too. Kollekt as the expert of the brand-fit music process and having experience with handling music for stores and restaurants can use their expertise and experience to recommend their clients likewise.

CRITERIA FOR (EMPATHIC) REVIEW: CoNTRoL

Image 30: *The CoNTRoL reference card from the guide of authors & reviewers 2017-2018.*

Image 31: *Spotify's 'expert'-recommendations.*

D3: Easy & labour light

A: Expectation management

Certainty provides ease of mind. The blog Medium (Medium, 2019) does this quite well by indicating the estimated reading time of each post in minutes. In this way the reader knows exactly what to expect beforehand and this will make the reading a lot easier to start.
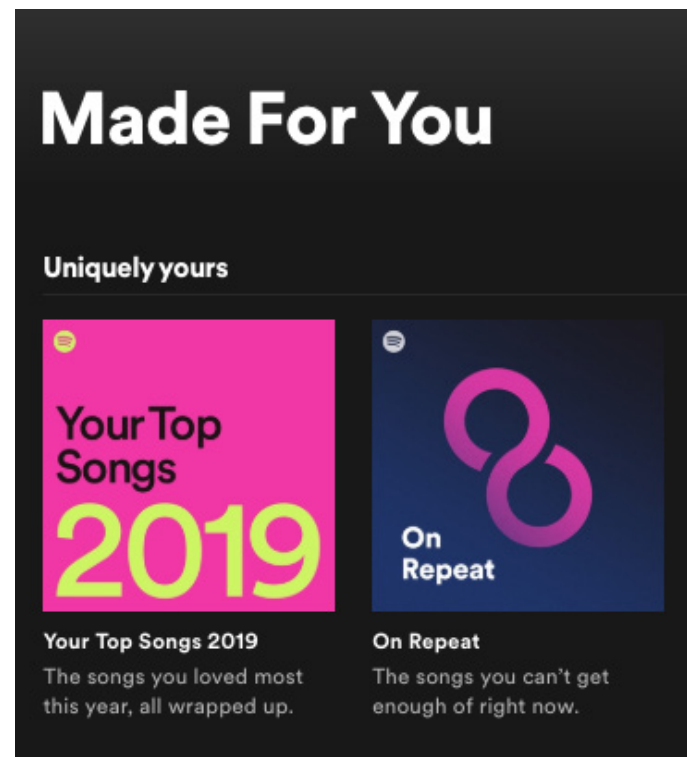
B: Using small steps; Chunking

Bigger jobs are easier when they are split up into manageable smaller tasks. A lot of applications and websites use the principle of chunking (Mühlfeld, 2019) to split a process up into smaller easier steps. For example: when buying a ticket for the cinema you first choose the movie (step 1), Then choose your seat (step 2) and afterwards pay (step 3). By dividing the whole job-to-do in these logical steps, the job feels less labour heavy.

C: Give a head start

Similar to expertise led suggestions, giving a head start will make the user feel empowered. So when information is already known or decided upon before it is sometimes easier to ask for confirmation of this information. A head start also helps to engage people, since it gives them the feeling they are already on their way, why not finish it? In nudging this is a known phenomena, for example a stamp card for the car wash (van Lieren, 2017). The customer gets the first two stamps for free, delivering him/her the feeling that they are already some steps ahead. This principle also applies when pre-selecting the most logical option for the consumer. At Independer you get a recommendation for an insurance coverage after filling out the licence plate number of your car (Independer.nl, 2019). By knowing some details about your situation they are able to make you feel empowered to choose the right option.

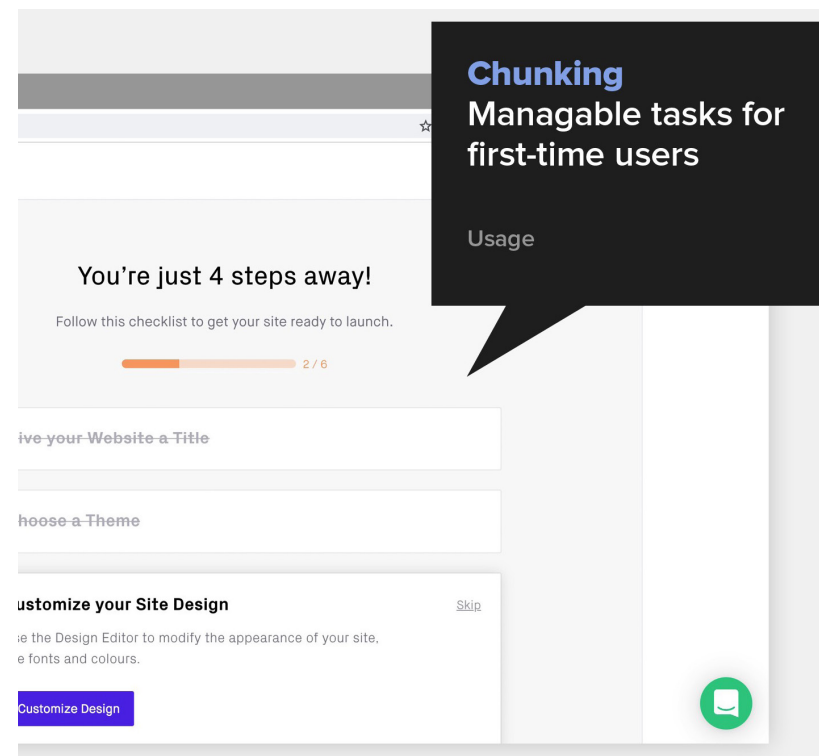**Image 32:** This Medium article is a seven minute read.

Image 33: An example of chunking by format.com

D4: Involves & aligns stakeholders

A: Mobile first

It needs to be as easy as possible for stakeholders to participate or to give feedback. To lower the level of engagement the tools that are provided to the client are preferable mobile first. Applications like Duolingo (Duolingo, 2019) work so well since people are able to perform their daily learning session during a commute or during lunchtime.

B: Channels for involvement

By providing multiple channels the effort for the stakeholders becomes lower. This for example by providing shared, collaborative Spotify playlists (Spotify, 2019) or providing them with a Whatsapp for business channel for information and support (Whatsapp, 2020).

D5: Is capturing & constructive

A: Centralized data storage

A process backlog provides a central place where all decisions made are documented and can be read back later in the process. For example: In some design agencies they use a document that is often referred to as the "project status document"(Projectmanager, 2020) this is often an excel sheet with documentation on the status of a specific design project where the outcome of important decisions is documented. This document can be referred to when certain argumentation on choices is needed.

D6: Customer delights

A: Surprise element

According to literature the element of surprise contributes to customer delight in many settings (J.C. Crotts et al., 2011). Looking at magic tricks a lot of tricks are based on the principle of distracting the viewer (J. Lehrer, 2016). Guiding the attention of the viewer away from the real action often results in a surprise reaction during the outcome of the trick. This 'magical' outcome is something people are delighted about and has kept magicians in business ever since the art of surprise exists.
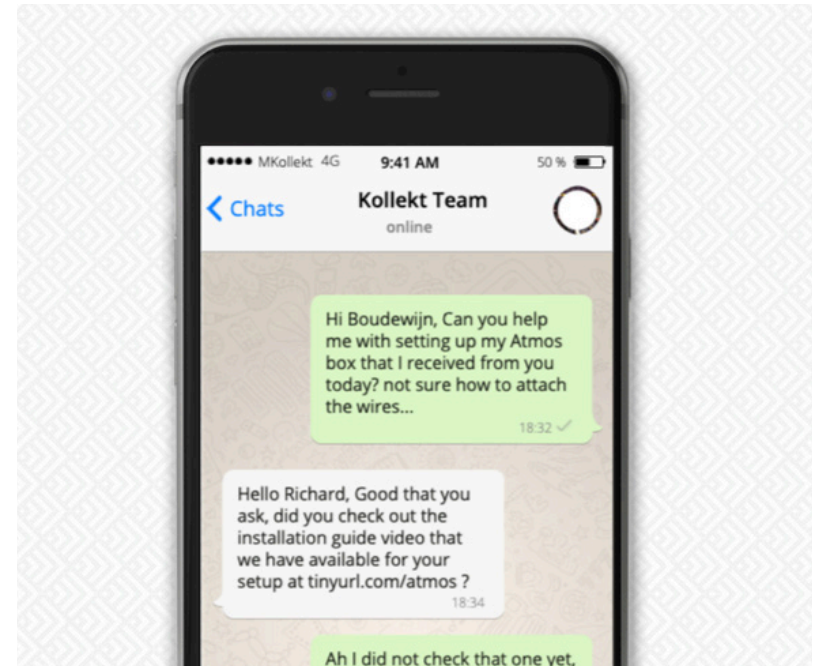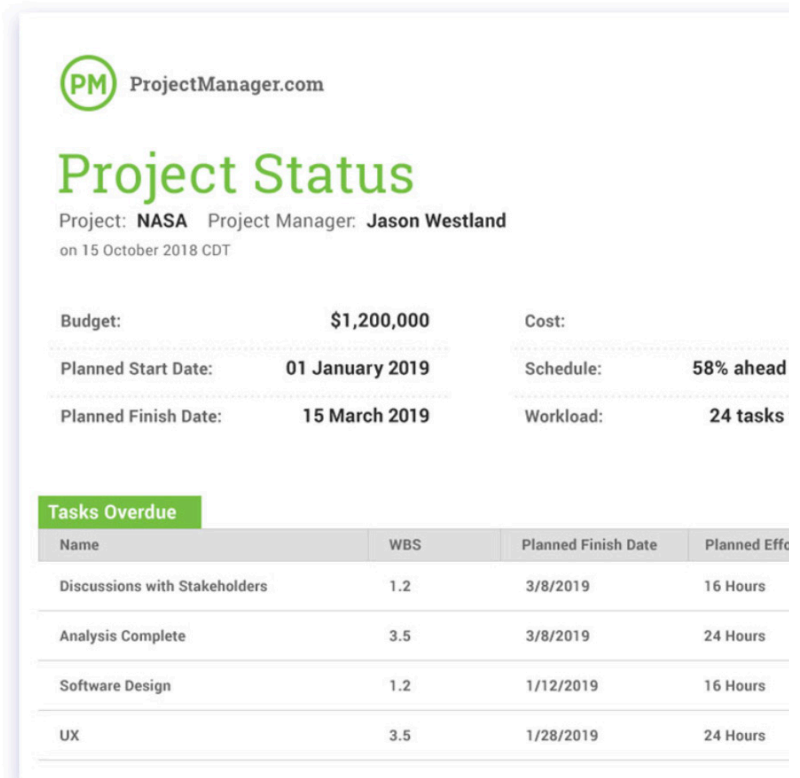

Image 34: Representation of Kollekt using Whatsapp for business

Image 35: A Project status document,

B: Over-delivering

Quite closely related to the element of surprise is the notion of over-delivering. When the result is much more than the viewer expected this can be quite enchanting and feel delightful. A good example is to be found when you order a Coffee at Onan in Leuven, Belgium. Apart from a great cup of coffee you get to choose a nice piece of Belgian chocolate for free. Especially first time customers experience this over delivery which delivers a delightful feeling about the experience they have, drinking coffee at Onan. Another good example is getting something extra for free. At Independer they offer free car theft insurance with the cheapest WA-insurance, which normally only covers damage to others. The free theft insurance feels like a nice free extra.(Independer.nl, 2019)

D7: Personal interaction

A: Personal notes

Interaction that feels personal without facing a person, there are multiple ways to achieve this, but one of the most obvious ones is to keep it as personal as possible by including personal notes. A good example of this is often seen with buying items online, the vendor includes a handwritten note to the order addressing the buyer as if they know each other. A note is just such a detail that is needed to make the non personal touch point feel personal.

B: People visible

Another way of inducing a personal interaction is by encouraging to engage in personal interaction by making the people visible. At Independer they do this by showing a picture, with names and an indication of loyalty of some of their employees (Independer.nl, 2019). This way you get the chance to become as personal as you need it to be and it feels very human and approachable.

Gratis PlusPakket alleen bij Independer

Als je bij Independer een autoverzekering afsluit krijg je altijd een aantal extra's. Bijvoorbeeld gratis Diefstaldekking of gratis Extra Zorgdekking.

Bekijk details

Image 36: A free extras package you get at independer.nl

Nog ergens hulp bij nodig?

Damai, Erwin en Mijke
Samen 9 jaar Independer

WhatsApp
Snel antwoord op je vraag

Image 37: Independer.nl showing faces, names and experience of their support team.

5.5
Promising ideas

A selection of ideas that delivered insights.

Ideas from the brainstorm with **design students**

Ideas from the brainstorm wit**h Kollekt**

Ideas added **after exploring design principles**

MusiC VISION as Result

music vision linked to company goals → upfront/ASAP 01

Based on design principle:
D1: Facilitates common language
D6: Customer delights

Insight:
During a co-creative session with the client, the outcome should be decided together. This can for example be a shared music vision.

Based on design principle:
D2: Orchestrating & instructing
D3: Easy & labour light

Insight:
Kollekt needs a place where the client can perform all the tasks we give them and where all information will be kept in a central place.

Mobile First (+1) on app mobile 03

G6 klant portal

done NOW todo Blocked/grey still to do. 06

model grebruiker 03

Based on design principle:
D2: Orchestrating & instructing
D3: Easy & labour light

Insight:
By making the process more transparent and consisting of specific steps the process is easier to follow and there is more overview. A process manages expectations about what is coming.

(micRodosing)
Waine
stoppen
Transparant
① 2min — ② 5min

01
Wij geven
advies over
de stoppen +
hoelang het
duurt.

Based on design principle:
D2: Orchestrating & instructing
D3: Easy & labour light

Insight:
The process should consist of small manageable steps. Kollekt should manage the expectations of their clients with time indication and explanations on the process specifics.

Based on design principle:
D7: Personal Interaction

Insight:
Personal contact is not only facilitated through face-to-face contact with our client. If it comes down to the details personal notes, small phone calls or showing our faces might be enough.

NEED HELP?
Peter vis
Fish expert
[Help]
↑ support with
personal faces

personal-Note
Can you
please do
this? !!
— Boris
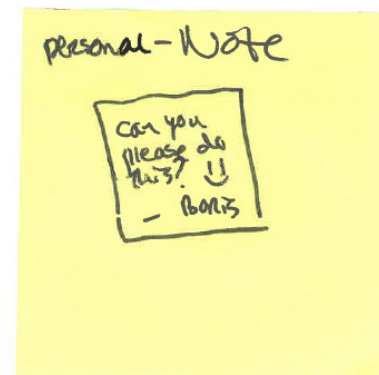
📶 Shared 05
client Spotify
playlist.

05
whatsapp 4
Business Brood-
Cast naar
alle Stakeholders

Based on design principle:
D3: Easy & labour light
D4: Involves & aligns stakeholders
D7: Personal Interaction

Insight:
There are many, already existing, channels we could use to involve our clients more in the process. We just need to figure out which ones suit us best.

Stappenplan 01
Road map
met timing

Time boxen
12:34
01

Based on design principle:
D2: Orchestrating & instructing
D4 Involve & align stakeholders

Insight:
By time boxing certain tasks It is more evident what and when the responsibilities are due.

Based on design principle:
D2: Orchestrating & instructing
D4: Involves & aligns stakeholders

Insight:
Information gathered in the process should be clearly saved in milestones. These special gates form the end of a phase and highlight a specific decision moment.

High Light
Deadlines
01

speciale "poter"
in het process
om dinger vast
te leggen

Persoonlijk telefoontje
vooraf
02

05
Bedanken
na input

Based on design principle:
D6: Customer delights
D7: Personal Interaction

Insight:
Personal interaction finds itself in the smallest gestures, like an honest thank you after delivering input.

Image 38: The pile of idea's sorted per design principle during a last brainstorm session.

5.5
Structuring the consult
The logical steps of the process

Introduction
During the ideation it became clear that a logical clear structured process would be an essential part of the process. Therefore the consult structure was restructured.

Using the old journey (see appendix 17) as a guideline and many iterations from drawing in a notebook later it was time to decide on a final structure of the consult in understandable phases.

The goal was to make this process understandable, less detailed but wholesome. Certain phases from the old journey were combined to overarching themes with clear results after each phase in the shape of a milestone.

Phase Customer journey	Phase Consult	Milestone
Pre-sale		
Sale		
Synthesize	1: Understand	Debriefing
Intake		
Brand re-framing		
Debrief		
Craft Music ID	2: Make	Boundary tracks
Prepare		
Collab. listening session	3: Workshop	Shared music vision
Hand over	4. Music identity	Final music strategy
Curator matching	5. Curator Matching	Personal curator
Roll-out & implement.	6. Implementation	Start music experience!
Service	7. Maintenance	
Retain		

Image 39: Structuring of the consult using the steps identified for the customer journey.
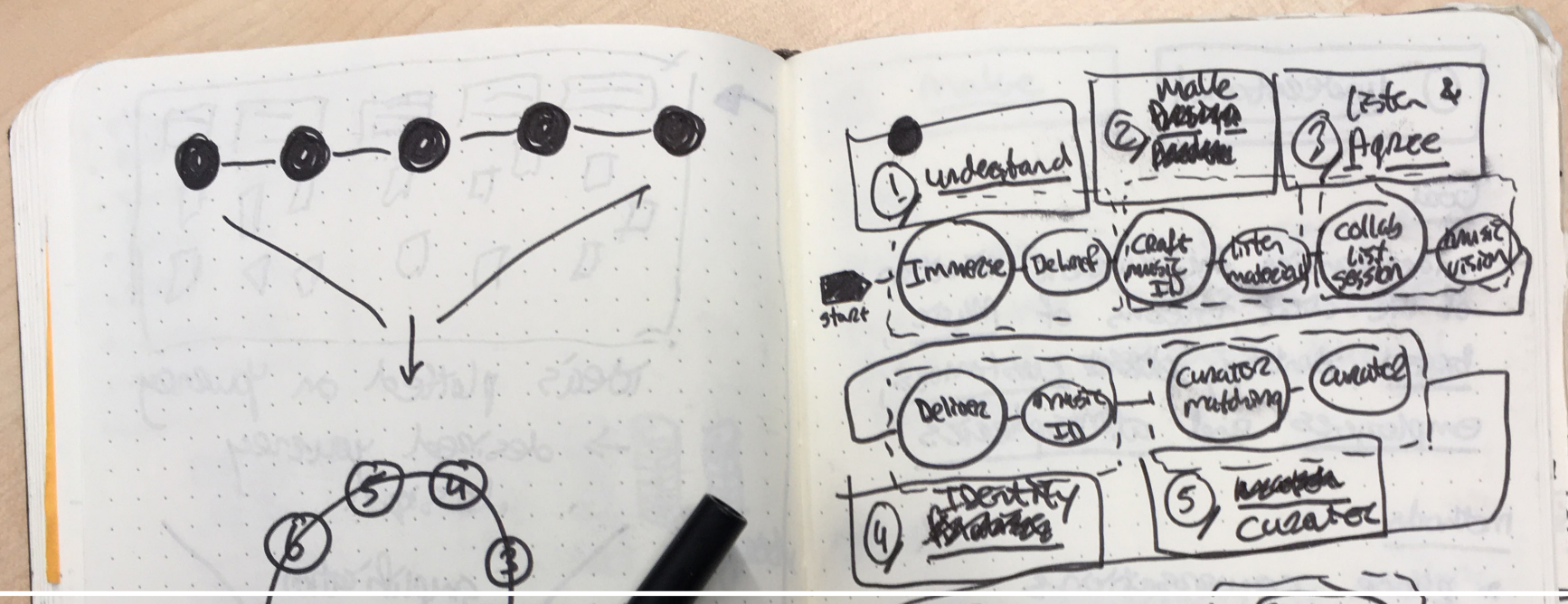
Phase 1: Understand
Combines all the steps in the process that are needed to fully understand the client. This phase ends with a debriefing moment where Kollekt presents their understanding of the client's brand and design goal for the music strategy back to the client.
Milestone: Debriefing

Phase 2: Make
Combines all steps that are between the debriefing and the workshop. In this phase the music director drafts a music identity and prepares boundary tracks for the workshop.
Milestone: Boundary Tracks

Phase 3: Workshop
This step combines all activities necessary for the workshop. From preparation to documentation. At the end of the workshop Kollekt and the client are on the same page and they translate this common understanding into a music vision.
Milestone: Shared music vision

Phase 4: Music Identity
Includes all steps in the process that are needed to transform the music vision into a music identity. This could take several iterations before it's done and results into a final music strategy consisting of a strategy and a music identity for the client.
Milestone: Final music strategy

Phase 5: Curator Matching
Combines all steps necessary to find and match a fitting curator for Kollekt's client. From sourcing to the moment the curator signs an agreement. This phase ends with an agreement between Kollekt, the client and the curator around their collabouration.
Milestone: Personal curator

Phase 6: Implementation
Combines all steps in the process that are needed to get the Atmosphere application up and running in all the stores/venues of the client. From delivering hardware to software implementation, initial music curation and support. This phase ends in an official launch of the new music experience. This is the moment that every store/venue is 100% up and running and enjoying their bespoke music playlist.
Milestone: Start music experience!

Phase 7: Maintenance
Everything that comes after the launch. All steps required to maintain a working product. This means software updates, support and playlist developments. This phase only ends when the client decides to discontinue collabouration in the long run.

5.7
Design conclusions
The building blocks of the concept

Summary of ideation activities:
- In a creative session with design students a lot of ideas were generated using the 7 design principles as a starting point for ideation (5.1).
- These ideas were elabourated on in a session with the Kollekt team, to create complementary ideas that fit better within the organisation (5.2).
- By clustering and exploring other tools and literature, the design principles were elaborated on using examples. (5.3)
- A last ideation session was done to add interesting ideas that came up during the exploring of design principles. (5.3)
- The most promising ideas were selected and placed in an overview accompanied by useful insights. (5.4)
- The phases of the journeys from the research phase (chapter 3) were (re)structured to form the main phases of the bespoke music consult, including clear milestones at the end of each phase.
- This structure will function as the base of the concept development.

Elements to take to the concept
During the process, image 41 was constructed to envision a result with all the important elements necessary to bring into the concept design. Image 41 was used to highlight these elements, to conclude the ideation chapter and to give a general idea of the concept direction.

Image 41: Sketch of the composer tool, an embodiment of multiple elements from ideation. >
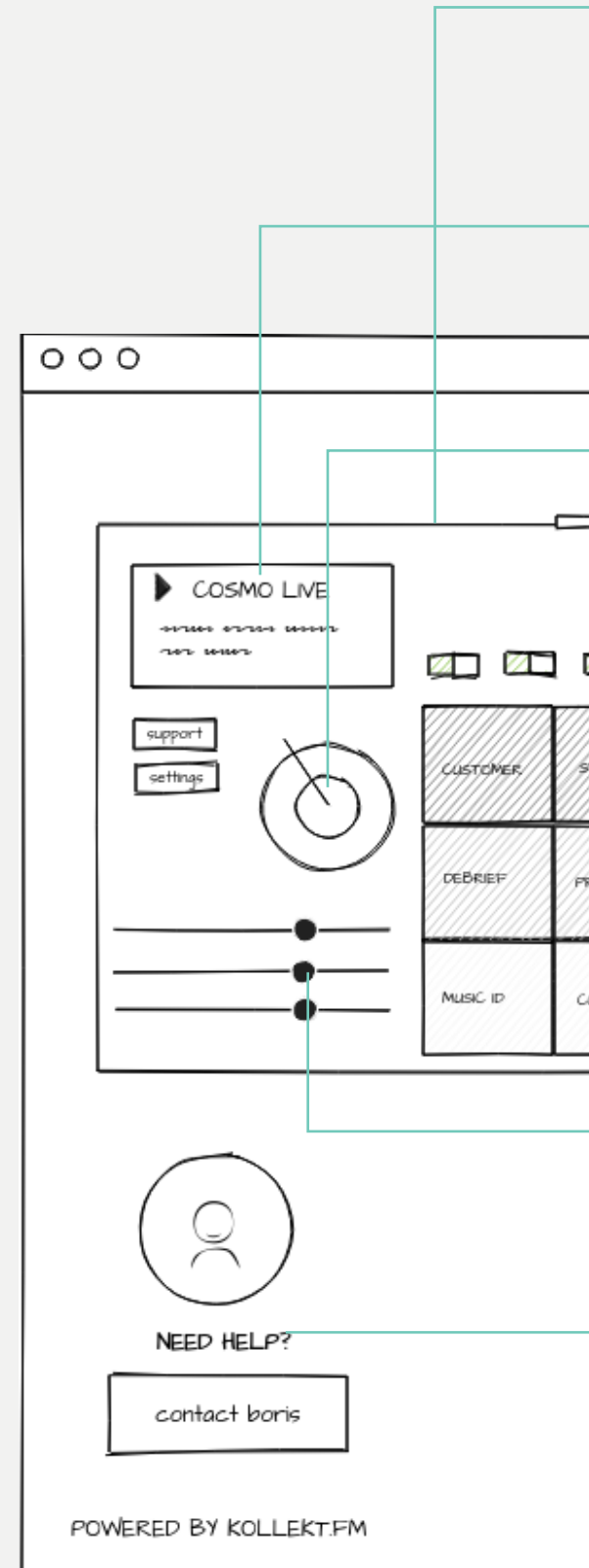
A central place
All the activities have to be centralized in a central designated place. Easy to find back, clear overview of the whole process

Especially for you
The personal touch should be obvious, changing a name, a background image. Make it special for the client.

Composer @ kollekt.fm

< Hi Erik!
Welcome to the composer by Kollekt.fm!

TORE | BRAND | 1
REPARE | LISTEN SESSION | 2
URATOR | MAINTAIN | 3

CLICK ON THE BUTTONS TO START
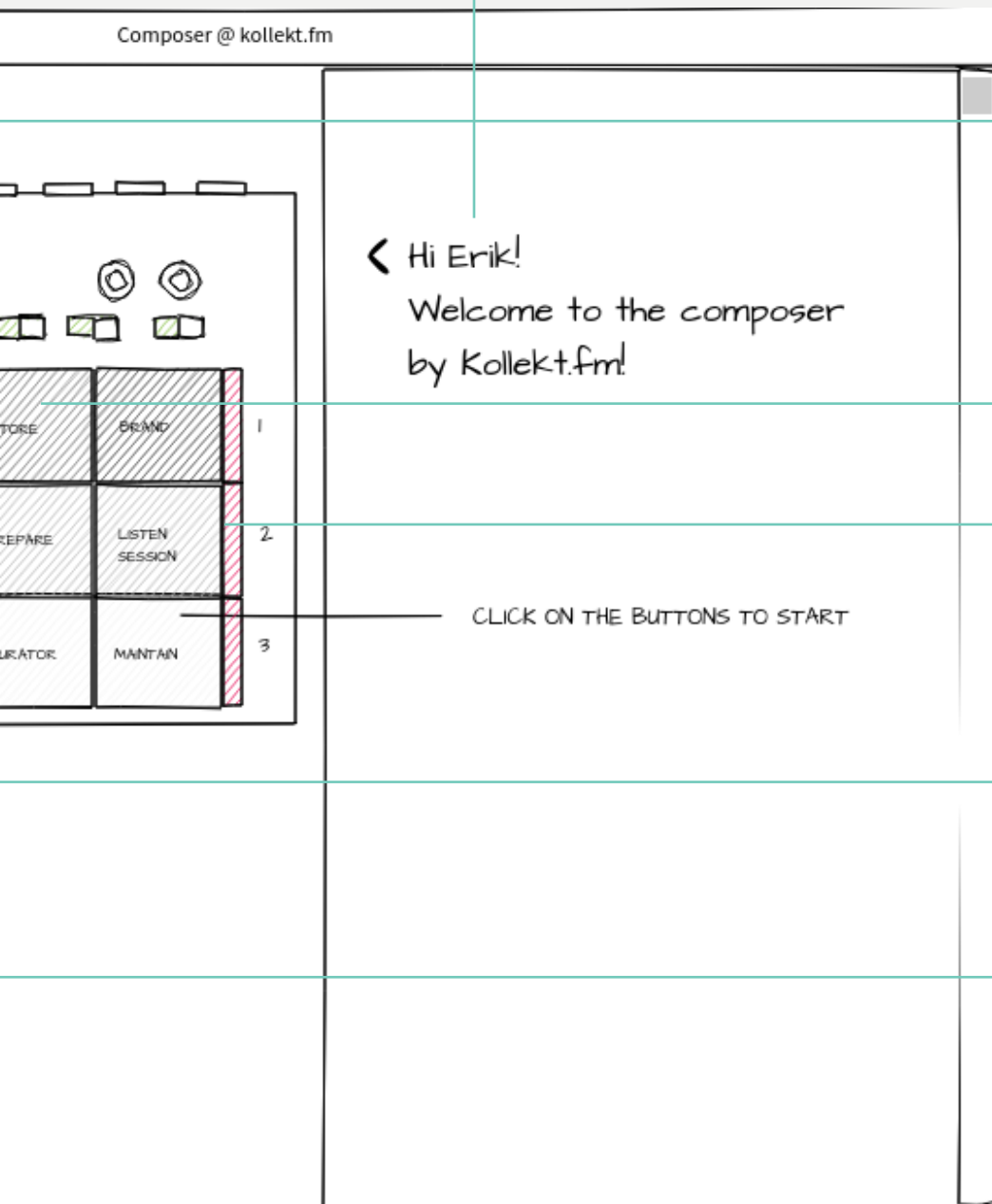
Clear timing
It should be clear to the client when certain tasks are due and how much time the process will cost them.

Structured process
Using the process steps from chapter 5.6 should form the basis of the steps in the consult. Managing expectations of the client about the process.

Clear milestones
After each phase the actions performed need to be summarized in a result that sits like a conclusion at the end.

Channels for involvement
The solution should offer multiple channels for involment of the clients with the process.

People visible
For personal connection, it is important to keep people visible. Support should be as easy as talking on the phone, or easier.

06

Concept

This chapter introduces the new proposition for the bespoke music strategy of Kollekt.

The first part of this chapter introduces the new structure of the proposed bespoke music strategy process. The second part introduces a clear overview of the consult to communicate the process to clients. The third part is a proposition for future development of backstage.Kollekt.fm to compliment the new bespoke music strategy consult. The last part introduces a central place to store all knowledge of the Kollekt team about their work in the details wiki on Google G-suite.

Subsections in this chapter
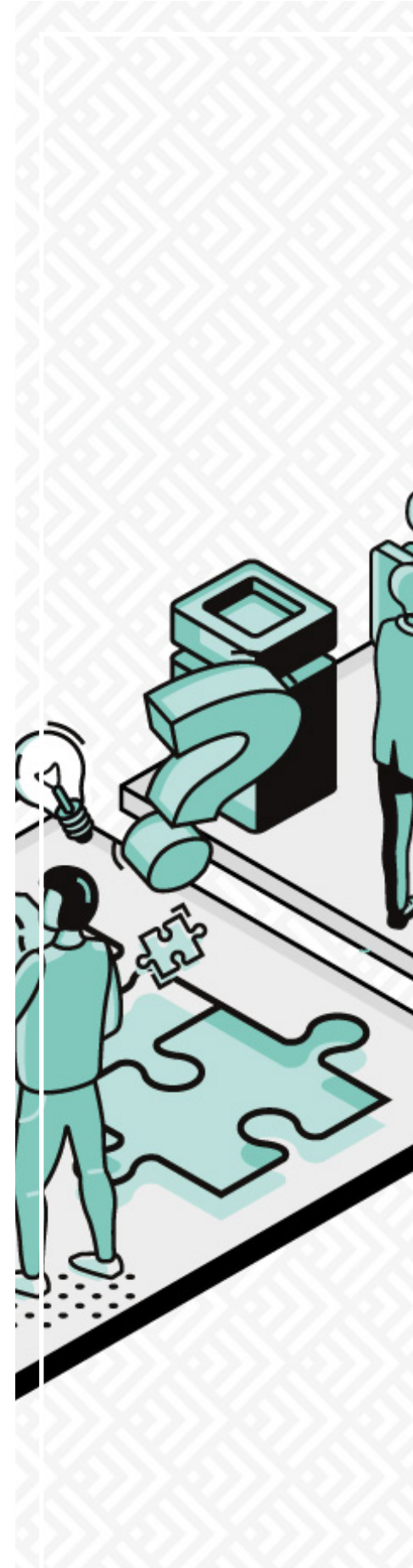
Image 42: *Some of the graphics of the bespoke music strategy consult.*

6.1
The proposition

The bespoke music strategy consult.

Introduction

The previous chapters described the research, the focus and the ideation leading up to this result. Kollekt needs to mature their approach during the intake process while keeping a human interaction and maintaining detailed attention towards the client. The result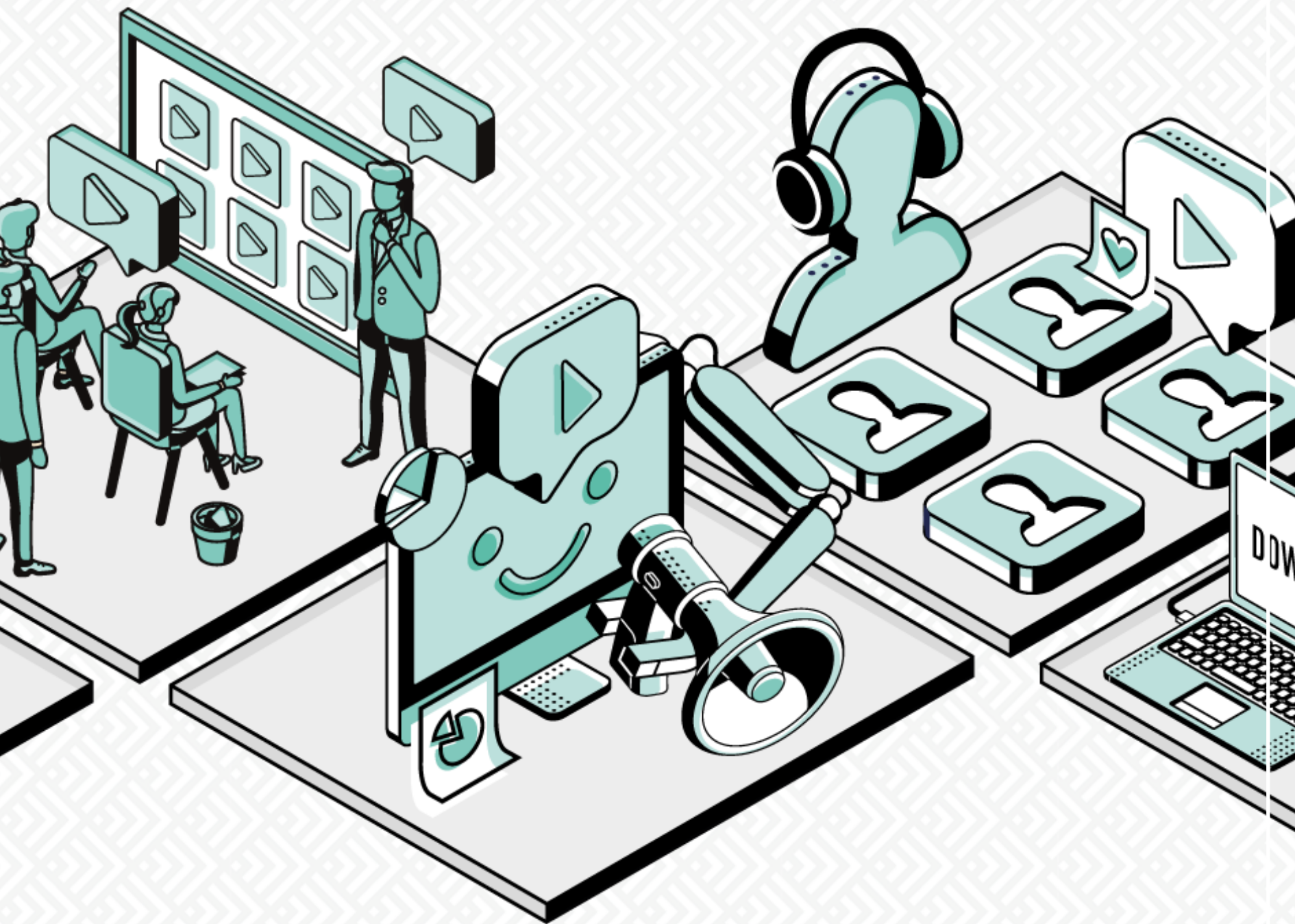 of this need is the new proposition for the bespoke music strategy consult. The final design provides a structure and details of the bespoke music strategy consult of Kollekt. The concept consists of three parts:

6.2 A clear overview

A simplified version of the consult, the basis of the process. The process is divided into a few simple phases with clear projected outcomes. This overview is designed to be shared with the client and to give them a sense of understanding of our process.

6.3 Backstage 2.0

A conceptual proposal for the development of backstage. At the moment backstage is just a place where the client can manage playlists (see chapter 2.1.1.) In backstage 2.0 the phases of the bespoke music strategy consult are hosted in a familiar place to provide all the necessary actions, dates and tools for the client during every phase.

6.4 The Details wiki

A bespoke music strategy only works when all the details fit together. To make a perfect music strategy the process needs to be perfect as well. Therefore all the important details of the process also have to be captured as well. To remind employees of Kollekt or instruct potential new colleagues of Kollekt of all these important details a central place is needed to store these details.

In the complete design of the consult the design principles of chapter 5 were used. In the following chapters the all three parts will be explained in more detail.
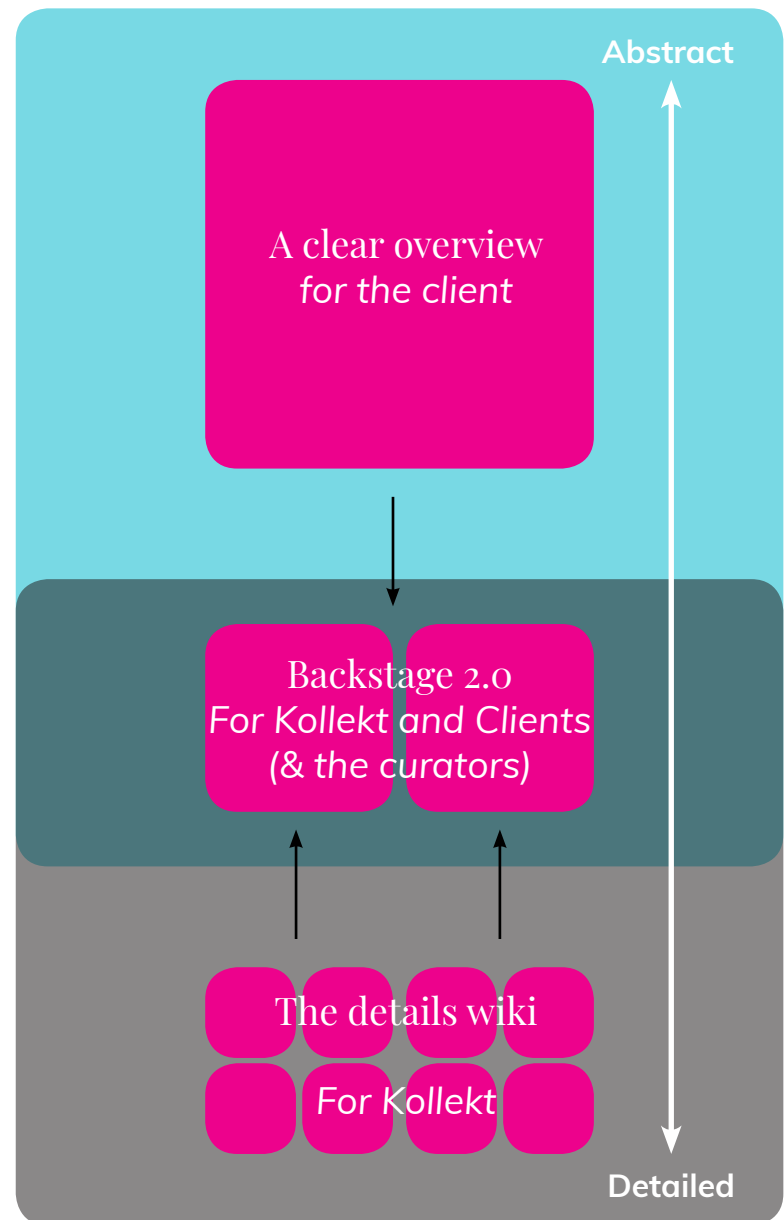
Image 43: The levels of abstraction of the concepts, and the relevant stakeholders for the solution.

6.2
A clear process

A visual, easy to communicate overview of the consult.

Introduction
The first part is the overall structure of the process. This structure, derived from iterations of the journey, is restructured to serve the right public: the clients of Kollekt (see chapter 5.5). With visually attractive images, indication of weeks and a short description this is the basis of the bespoke music strategy consult.

Rationale
This manifestation of the process could be used to communicate the process of the music consult to clients, managing their expectations about the length of the process in an indication in weeks, and providing some insight into the specific steps of the process in short descriptions and the milestones that summarize the end of a specific phase. The visualization shows the client that Kollekt has a solid process and it should feel consolidated.

Design principles that apply
- D3(A,B): Easy & labour light
- D2(A): Logical structured process

Vision: Displays expertise through a mature process.

The next pages describe in more detail the specifics of the different phases of the consult.

Image 44: The poster overview of the bespoke music strategy consult.

1. Understand

Week 1
To be able to set you up with the right music we first need to make sure that we understand you. We will make a design scope by exploring the following topics: Customers, Employees, Atmospherics & store design, Brand identity, Brand strategy, Music history.
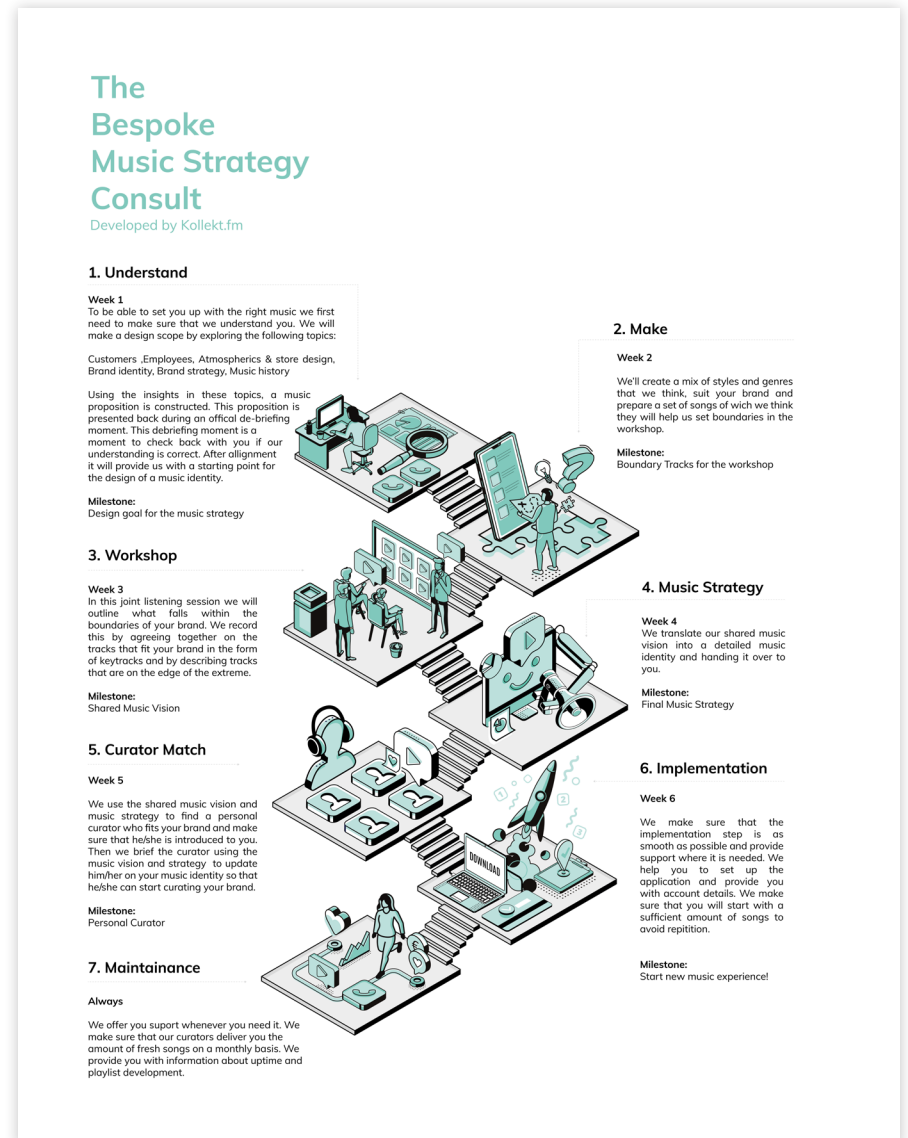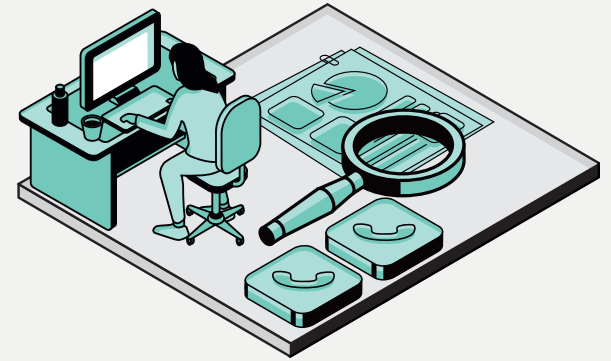
Using the insights in these topics, a music proposition is constructed. This proposition is presented back during an official de-briefing moment. This debriefing moment is a moment to check back with you if our understanding is correct. After alignment it will provide us with a starting point for the design of a music identity.

Milestone:
Debriefing

Rationale
The understand phase is essential for the right music strategy. Since music is often something quite personal for clients Kollekt has to show them that they capture the essence of their brand and that the music strategy in the end is based on the brand DNA of their company and not on personal taste. It is essential to document the rationale behind important decisions to be able to convey to the client why certain choices are made. Even tough the understand phase consists of a lot of small activities for Kollekt, the

purpose of the activities are all around understanding the main challenge of the brand, why they need a bespoke music strategy. This understanding is summarized towards the client in the Debriefing moment, an official moment where Kollekt rhymes the goal of the collabouration with the client.

2. Make

Week 2
We'll create a mix of styles and genres that we think, suit your brand and prepare a set of songs of witch we think will help us set boundaries in the workshop.

Milestone:
Boundary Tracks for the workshop

Rationale
When the right goal or understanding of the collabouration is found a suitable solution is composed consisting of specific music styles and strategy. This is were the experience of the Kollekt team comes in to play. Using experience and knowledge Kollekt comes up with an unique proposition that suits the client and it's challenges. To support this proposition a list with tracks is made with a hidden agenda, or assumptions, that can be used during the workshop. The aim for these tracks is to explore the boundaries of what fits within the proposition. For example: this can be done by presenting the client with tracks that Kollekt thinks are spot-on the music identity and by testing tracks they already assume will give bad responses during the workshop.

3. Workshop

Week 3
In this collaborative listening session we will outline what resonates within the boundaries of your brand. We record this by agreeing together on the tracks that fit your brand in the form of key-tracks and by describing tracks that are on the edge of the extreme.

Milestone:
Shared Music Vision

Rationale
The workshop is another essential moment of the process. This phase is important for stakeholder involvement and ownership of the music identity. During this meeting the Kollekt team engages in conversation about the proposition made in phase 2.

During the workshop Kollekt plays an important role in preparing the client to listen for the right things and from the right perspective. It is very important that personal opinions are left behind, and the understanding from phase 1 should be leading in the discussion around the proposition. All the agreements made during this meeting need to be carefully written down for argumentation of the music identity and will be done by forming a shared music vision before the end of the workshop.

4. Music identity

Week 4
We translate our shared music vision into a detailed music identity and handing it over to you.

Milestone:
Final Music Strategy
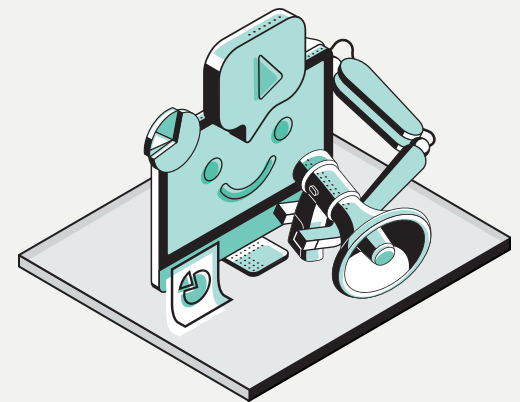
Rationale
Often the final music identity will require some tinkering before it can be finalized. Using the music vision and the input from the workshop a final music identity is constructed and proposed to the client. This proposal is supported by tracks that convey the right feel for each proposed playlist or style and some guidelines for the curator. Eventually the client will receive their identity in an understandable format that they can use to communicate towards their own organisation or their customers.
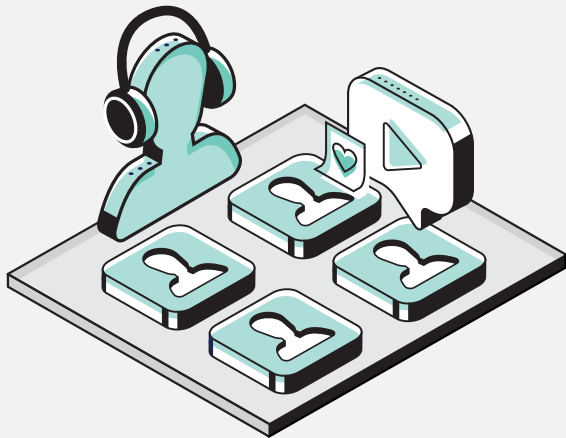
5. Curator match

Week 5
We use the shared music vision and music strategy to find a personal curator who fits your brand and make sure that he/she is introduced to you. Then we brief the curator using the music vision and strategy to update him/her on your music identity so that he/she can start curating your brand.

Milestone:
Personal Curator

Rationale
Using the music strategy a curator is sourced from Kollekt's network of curators or a new curator is attracted by means of a specific profile. A proposition is made towards the client with one or more curator profiles. The client will choose the curator that they think will suit them best and a curator agreement is made. When the curator is introduced an agreement is made on the cold-start of the playlist, meaning the amount of songs from the moment of implementation. The curator will start to curate these tracks before the moment of implementation.

6. Implementation

Week 6
We make sure that the implementation step is as smooth as possible and provide support where it is needed. We help you to set up the application and provide you with account details. We make sure that you will start with a sufficient amount of songs to avoid repetition.

Milestone:
Start new music experience!

Rationale
Implementation consists of all the actions needed to get all the stores of the client online and playing music. Since every client will have a different hardware setup this can be quite challenging. Kollekt provides the client with all the support needed to get all the locations online. By providing understandable installation guides and live support the client should in the end have a full working new music experience.
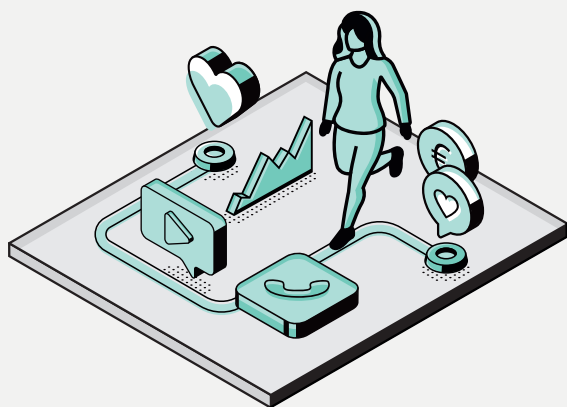
7. Maintenance

Always
We offer you support whenever you need it. We make sure that our curators deliver you the amount of fresh songs on a monthly basis. We provide you with information about uptime and playlist development.

Rationale
When the new music experience is up and running it is important that it will stay like that. Therefore Kollekt delivers continues support on uptime and other support. In the background they will make sure that the curator will do his/her job and the client gets what he pays for. Kollekt will monitor how the service performs and provide the right tools for the curator and the client to collabourate and keep the music identity alive.
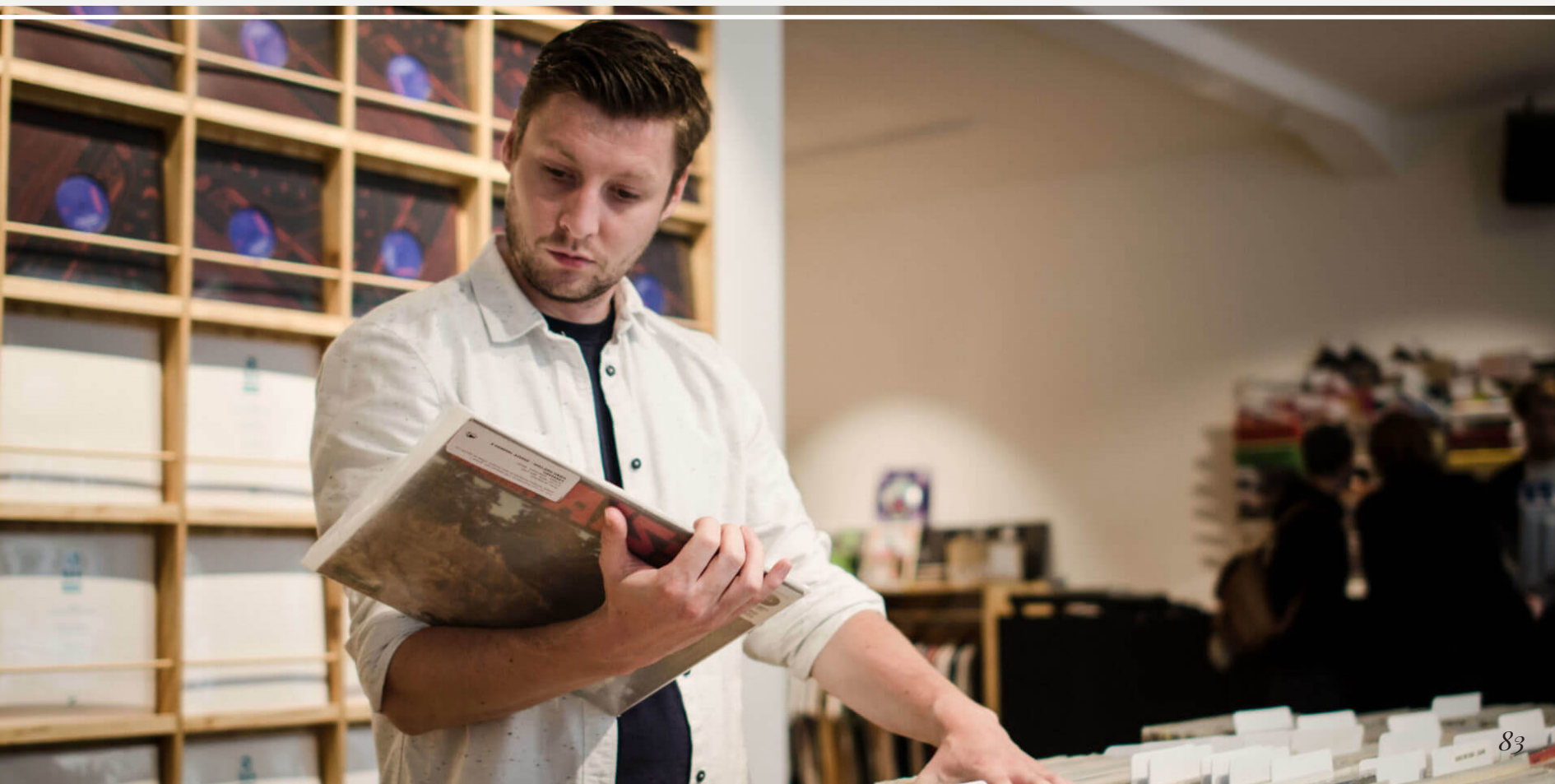
6.3
Backstage 2.0

A central place for collaboration with the client.

Introduction
In the second part of the new proposition, the details of the process come to the surface. These details are presented to the client using backstage.Kollekt.fm. Currently backstage is a place for the client to exclusively manage their music playlists. Image 44 (left) shows the current interface of backstage for the client.

The new interface of backstage 2.0 (image 44, top) will involve clients in an earlier stage of the collaboration. By involving backstage

from the start of the consult the clients are on-boarded to backstage during the consult.

Backstage will act as a central place for the client to experience the intake consult. Using the design principles from chapter 5.3 and the vision (4.1) a more mature experience around the consult is set up. The new interface offers more room for development of functionalities. The next pages will walk you through some of the screens and the added functionalities.
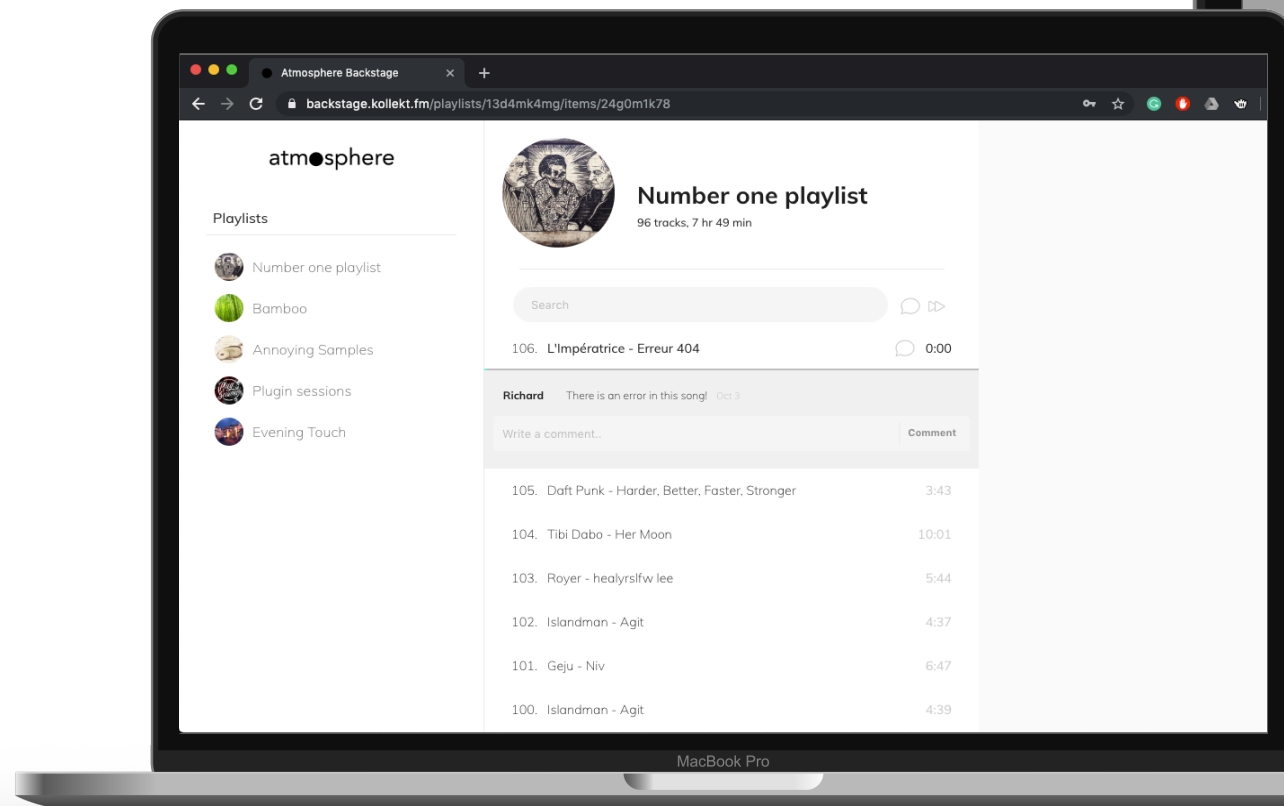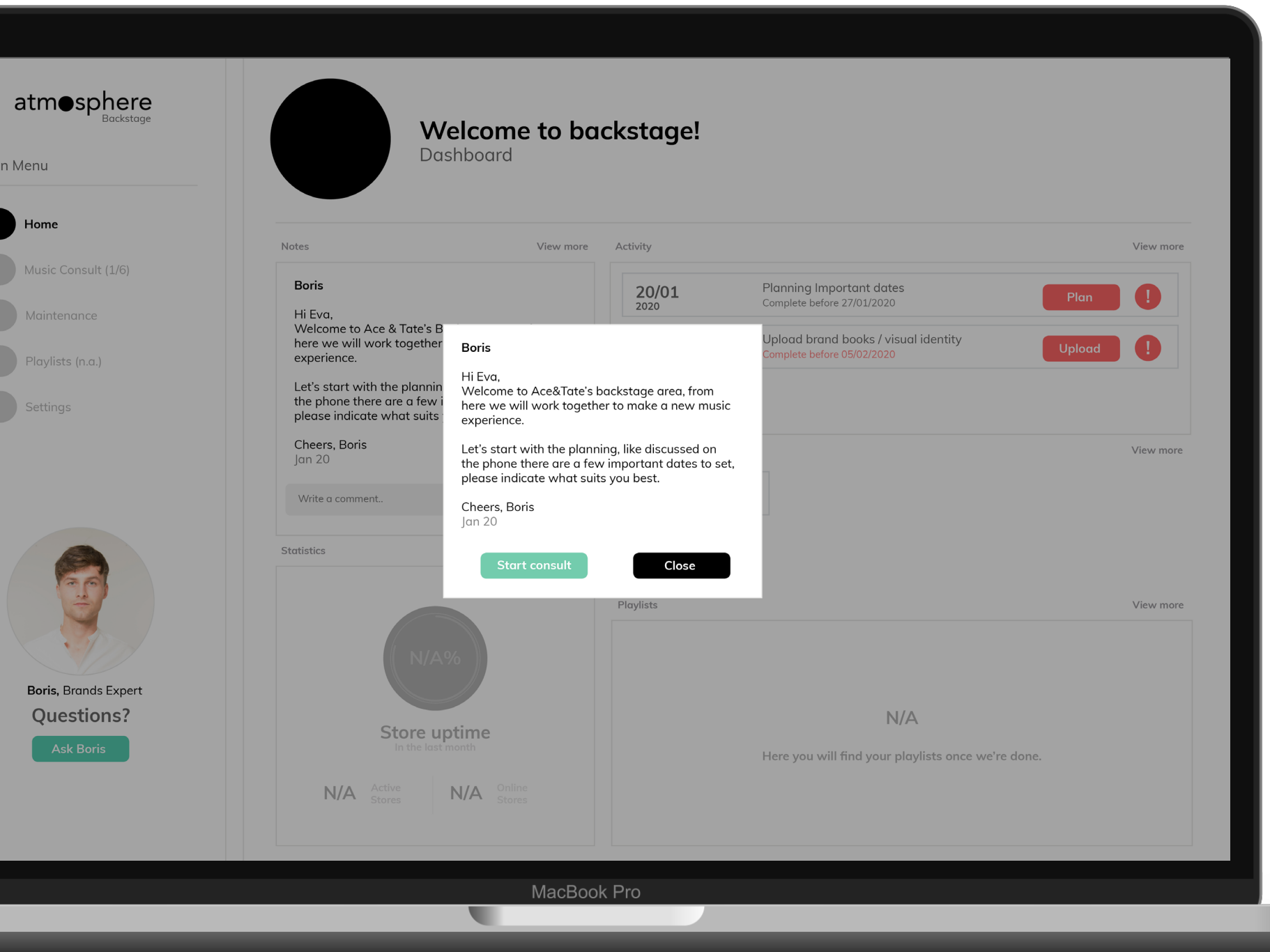
Image 45: (Left) What the backstage.Kollekt.fm interface currently looks like for the client.
(Top) A representation of the new proposition for backstage 2.0

Start of use

When you log on in backstage 2.0 for the first time, a similar screen like image 44 will show. On the left you can see a menu, and below the menu people are made visible to lower the threshold of support. Kollekt needs to be as approachable as possible. Next you see a personal message written by someone of the Kollekt team, this is a personal call to action and leaves space for personal recommendations or simple messages. in the background you can already see some of the actions that are to be completed.

Consult

When starting the consult, each phase will have a similar interface as shown in the picture above. On the left you track your progress in the process (1), and at (2) again easy access to personal support, important detail here is that the person most logical to be responsible for this phase is your direct line of support. In this way the personal aspect is reinforced. Above (3) is a short description of the phase for the client. Then all the important dates and actions are shown in chronological order. If there are tasks for the client to perform they will show up here (4). Also results from certain steps can be found here. At the end of each phase, the phase is concluded with a milestone (5), in this case the Debriefing. This is also the place where you can find the document back later on in the process.

For a click-able prototype of backstage 2.0, go to:
https://marvelapp.com/6fihd8d

Rationale

On the left, a menu of the process can be found. This menu offers a logical structured process, captures and tracks progress and divides the consult in manageable chunks, managing the expectations of the client. The menu shows you how far you are in the consult.

Design principles that apply
- D2(A): Orchestrating & instructing
- D3(A,B): Easy & labour light
- D5(A)Capturing & constructive

Underneath the menu you can find easy access to support in shape of a team member of Kollekt. This should lower the threshold to approach the team for support and maintain the personal feel.

Design principles that apply
- D3(A): Easy & labour light
- D4(B): Involves & Aligns stakeholders
- D7(B): Personal interaction

The top of the page shows the title of the phase and a short description. This helps the client to understand what is going to happen and to make the process more transparent. Underneath the text there are dates and milestones. The dates describe all the actions that are done or that require some attention. The overview shows deadlines and captures important steps in the process like the results of a questionnaire.

Design principles that apply
- D2(A,B): Orchestrating & instructing
- D3(A,B,C): Easy & labour light
- D5(A)Capturing & constructive
- D7(B): Personal interaction

At the end of the phase, the results are documented in the milestone of the phase, in this case a debriefing. This milestone can be revisited to understand rationale behind decision making later in the process.

Design principles that apply
- D5(A)Capturing & constructive

Image 46: A representation of the interface of the consult for the Understand phase and the Music identity phase.

A central place for collabouration

When the consult is finished and all stores are up and running, backstage 2.0 will provide the client with a 1-look overview of all necessary details. At the top there is still room for some personal notes to maintain the personal connection. This could be in the shape of recommendations or functional messages. Below the messages. Some statistics can be found about the stores. At the top right the most recent activities since last login are shown in the shape of actions that require attention. Below the activities some important links are placed, consisting of some milestones and software. And at the bottom right you can preview the playlists. Black balls wit numbers indicate how many songs were added since your last visit.

Setting backstage up with a dashboard will provide the client with a central place for limited control over their service. Having a dashboard will at least give a better sense of control over the service.
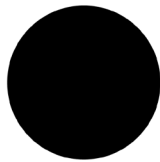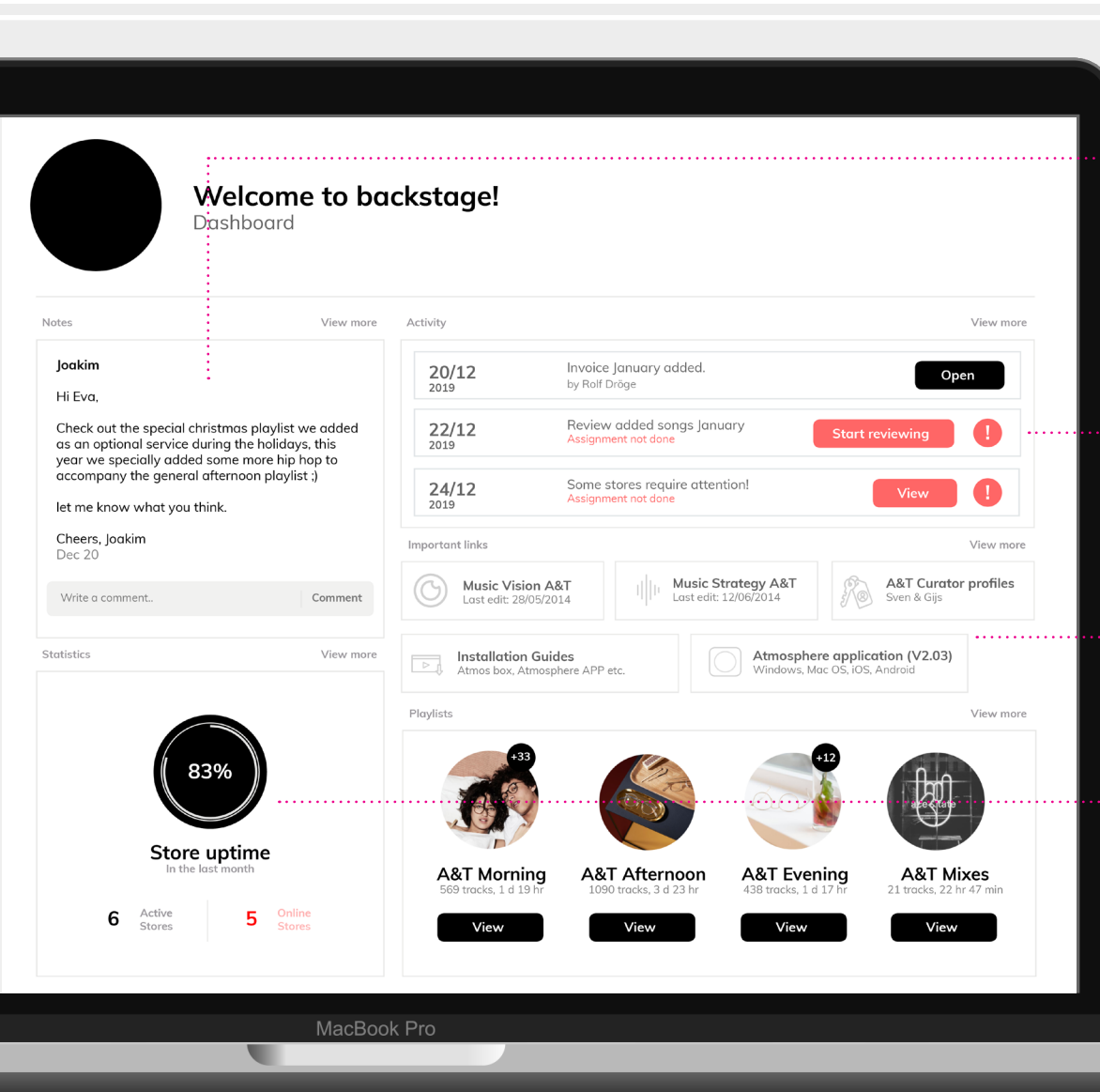

Personal messages for recommendations, extra services or just a friendly gesture.
Design principles that apply
- D2(B,C): Orchestrating & instructing
- D7(A,B): Personal interaction

Total overview of all actions that still need attention or that recently happened.
Design principles that apply
- D7(A,B): Personal interaction

Easy access to links that are most often used.
Design principles that apply
- D3: Easy & labour light

Some statistics on the performance of the service at the stores of the client.
Design principles that apply
- D7(A): Personal interaction
- D4: Involves & aligns stakeholders

Image 47: The dashboard of backstage 2.0, everything in a central place.

Self service
Adding a settings page to backstage will immediately provide a higher sense of control over the service. Kollekt should use this and implement small self serving tasks that currently are still performed by the Kollekt team. A good example of this is adding new stores to your service. This is a basic feature of the service and currently still performed by hand. By offering the opportunity to the client to do it by themselves it might decrease the work load on the Kollekt team.

The same principle applies for support. If support can be more self serving it might become less labour heavy for Kollekt. By providing clear installation guides and step by step installations of hardware this might help the client to solve the problem themselves.

Of course, if the client still struggles there is always the option to contact the designated contact person. (in this case Rolf)

6.4
The details wiki

A central place to capture internal knowledge.

Introduction
The details wiki is the third part of the concept. Designed to be used internally, it holds all the information and details about the process that happen behind the scenes of the client experience. The wiki acts as a tool to help the Kollekt team gather specific details that are so important to use or know about their own process. In this way the process becomes documented and can mature on its own to a better version over time.

Storing this information in a central place also makes sure that the process is less people dependent. Where the process used to reside in the minds and habits of the employees the wiki will allow any new stranger to be included in the process with all the valuable details gathered over time.

For now the wiki only hosts information on the consult process that was designed for this graduation, but there is room for further development and to add different streams of knowledge to the wiki. In the end this could become the internal guidebook for all Kollekt employees.

This website is situated within the G-suite of Kollekt
https://sites.google.nl/Kollekt.fm/wiki

(without Kollekt account no access)
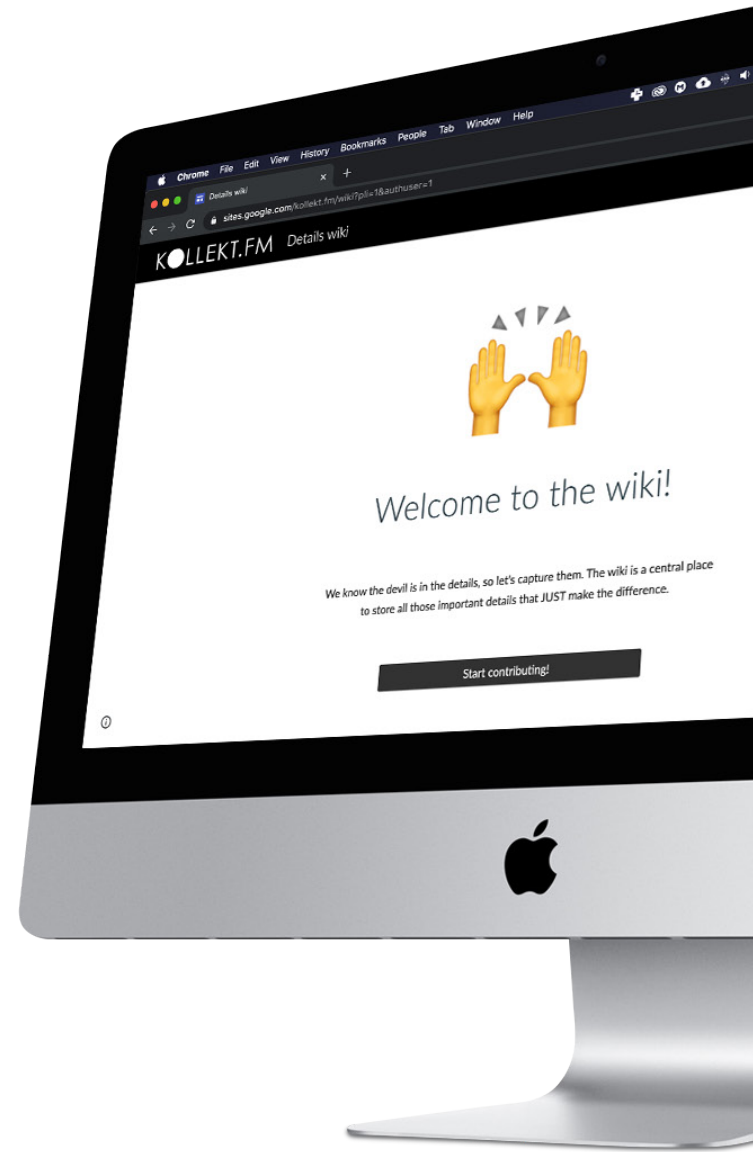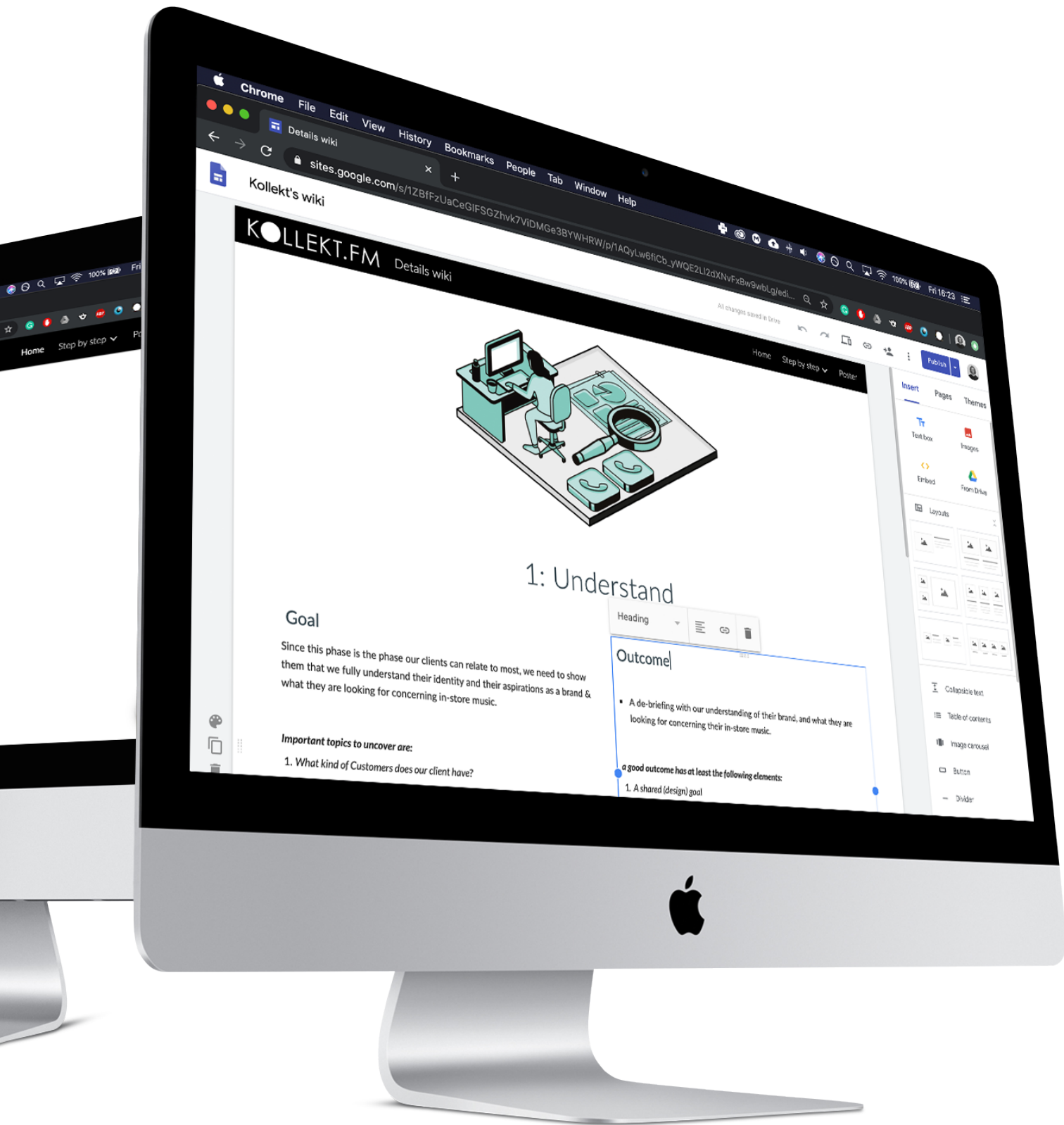
Image 49: The homepage of the wiki (Left) and a page in edit mode. (Right)

When clicking on one of the phases of the process it displays details about this specific part of the process. The details page is divided in several parts:

Goal
The goal focusses on the goal of each phase with complimentary questions that will help uncover the topics that needed to uncover.

Outcome
The projected deliverable of the phase, supported by an explanation when a outcome fits the requirements that are needed to continue in the process. Some elements are listed that will help to deliver a good result. There could also be room for bad examples to show what is NOT an ideal outcome.

Actions
A first set up of all the actions needed to understand the client. These need to be prioritised and can deliver input, or building blocks of activities that can be performed to -in this case- understand the client.

Details that matter
A place to capture all those important details about this specific step in the process. Ranging from how to approach the client to extras that could be delivered to the client for the special wow factor.

Tools (not in the image)
In the back-end of this process Kollekt uses a few tools like for example Type-form for the brand questionnaires. Tools lists these tools per phase with potential additional pages to explain the use of the tool.

KOLLEKT.FM   Details wiki

1: U

Goal

Since this phase is the phase our clients can relate to most, we need to show t that we fully understand their identity and their aspirations as a brand & what are looking for concerning in-store music.

Important topics to uncover are:

1. *What kind of Customers does our client have?*

2. *How important are the Employees of our clients?*

3. *What are the store atmospherics?*

4. *What is the perceived Brand identity?*

5. *What are the aspirations of our client, image wise?*

6. *Is there already music present? How important is this music for the new identity?*

Actions

- Gather all knowledge from Sales & other previous conversations
- Send out Questionnaires to all stakeholders
- Visit stores (if possible)
- Formal phone interviews with various stakeholders
- Scan Social media, website & News messages
- Scan Brandbooks & other brand related material
- Scan already present music
- Find brand relevant tensions
- Make a debriefing with our understanding of the process.

Image 45: The details page of the wiki of the Understand phase (left), The overview page of phases (right)

3: Workshop

Week 3

In this joint listening session we will outline what falls within the boundaries of your brand. We record this by agreeing together on the tracks that fit your brand in the form of keytracks and by describing tracks that are on the edge of the extreme.

Milestone:

Shared Music Vision

Go to details & Nudges

---

nderstand

Outcome

hem
they

- A de-briefing with our understanding of their brand, and what they are looking for concerning their in-store music.

a good outcome has at least the following elements:

1. *A shared (design) goal*
2. *Statements on what it SHOULD be and what it SHOULDN't be. (succes indicators)*

Details that matter

- Prepare Interviewees with an informal email
- Mobile first solutions for busy people (typeform)
- Chunking: split everything up in steps
- Highlight deadlines
- Use the client's network to gather more information: like access to employees.
- Personal phone calls
- A personal notes to instruct or emphasise details.

MacBook Pro

4: Music identity

Week 4

We translate our shared music vision into a detailed music identit

Milestone:

Final Music Strategy

Go to details & Nudges

MacBook Pro

The web pages of the Wiki are editable by members with a Kollekt account in G-suite. See image 49 (right) for a representation.

07

Validation

This chapter describes the user tests that were performed to validate the new proposition.

The first part of this chapter describes the approach that was used for the validation, the second part describes the test results of the validation. The last part concludes this chapter.

Subsections in this chapter
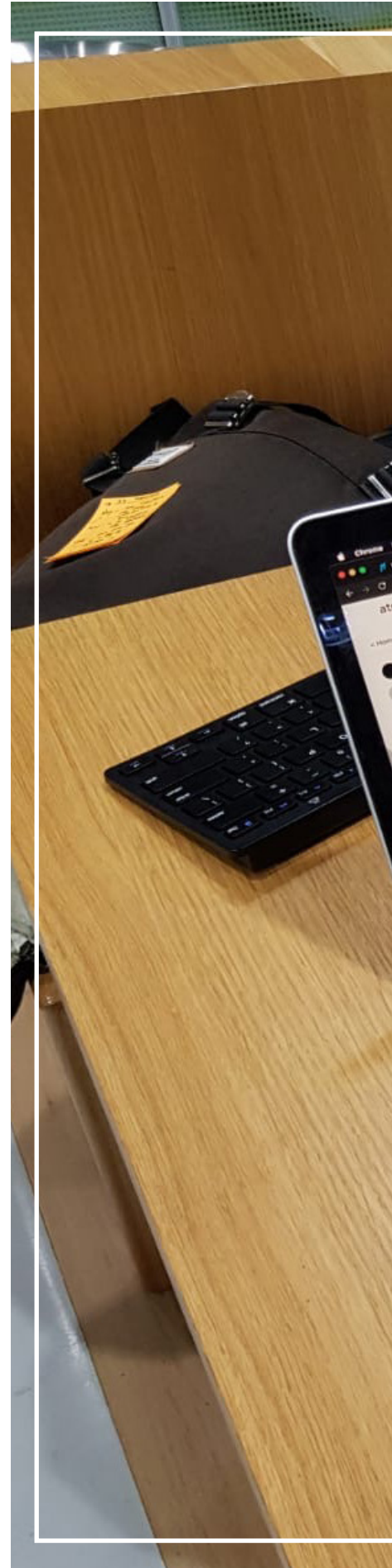
Image 51: A student performing a user test using the minimal viable prototype.

7.1
Validation approach

How to go about validating.

Introduction
To validate the concept two methods were used. A discussion with employees of Kollekt, to check the correctness of the process and to provide the details wiki with more details. And a test was performed with a simulated potential client to check the effect of backstage 2.0 and the bespoke music strategy consult on the client's experience.

Research questions
- RQ1: Does the new approach of the bespoke music strategy consult help Kollekt to mature their consult approach while keeping personal interaction and detailed attention?

- RQ2: Is the new approach of the bespoke music strategy consult a contribution to the overall client experience?

Sub-questions
Based on the design principles (chapter 5), sub-questions for the user test were constructed, these sub questions were tested on both research questions :

- Does the new proposition facilitate common language?
- Is the new proposition orchestrating and instructing?
- Is the new proposition easy to use and labour light?
- Does the new proposition involve & align stakeholders?
- Is the new proposition capturing & constructive?
- Are customer delights taken into account in the new proposition?
- Does the new proposition maintain a personal interaction?

Approach
RQ1: Discussion with Kollekt
Discussion at Kollekt was performed with team members with different disciplines: Music director, Brand manager, Programmer. Before the discussion a presentation was held about the new proposition.

A discussion was initiated to get feedback on the new proposition about:
- The Feasibility to include the new proposition in backstage.
- The Viability to adopt this new proposition in their way of working
- The Desirability to work with the Details Wiki and store knowledge this way.

7.2
Test results
Perspectives on the concept.

RQ2: User test with design students
The user test with design students was performed with two IDE students. The students were asked to empathize with the role of a new client of Kollekt using a short scenario. The user test aims to envision the new situation with clients using the new proposition. For the test a simulation of the new proposition is run using the minimal viable prototype created for the concept (see chapter 6.3). The MVP will be altered to fit the client, making the simulation more personal and realistic. Next to this the clients are questioned about their understanding of the process according to the poster that was created for the bespoke music strategy consult. Afterwards the clients are interviewed about their experience and understanding using the sub questions as a guidance for the interview.

This test was an attempt to measure, in a qualitative way, the desirability of the new proposition. The interviews were recorded with consent of the interviewees. The results were captured in notes during the interviews and while listening to the recordings.

Important note: with only two role-playing students as a client, the validation part from the client side is quite weak. Tough it provides the concept with an external perspective from people that have never seen it before.

Introduction
The results of the test are documented using quotes from the design students and the Kollekt team that convey important critics on the concepts. Per concept the perspectives of the client and the Kollekt team are presented in the shape of actual quotes during validation.

After the quotes on each concept a conclusion is made on the new proposition of the bespoke music strategy concept.

- **7.2.1 Test result: A clear overview**
- **7.2.2 Backstage 2.0**
- **7.2.3 The Details wiki**

7.2.1
Test result: A clear overview
Perspectives on the concept.

The client's perspective

Positive feedback

- " The poster provides a nice clear overview of all the steps in the process."
- "Before this image I would have never guessed that the process is so extensive."
- "I like the fact that it gives me an indication of the time: does every phase really takes one week?"
- "The descriptive texts are quite clear."

Kollekt's perspective

Positive feedback

- "Very nice graphics of the process."
- "Clear process structure for internal use + clear process structure for communication to the customer. It communicates part of our USP so it will also be used for New Bizz."
- "A better understanding for our clients of the process that is needed to get started in the right way. This upgraded our way of communicating in regards of that process. Plus I love the visuals!"
- "Clear, sellable, 'brandable' process to present to both curators and customers."

The Bespoke Music Strategy Consult
Developed by Kollekt.fm

1. Understand

Week 1
To be able to set you up with the right music we first need to make sure that we understand you. We will make a design scope by exploring the following topics:

Customers ,Employees, Atmospherics & store design, Brand identity, Brand strategy, Music history

Using the insights in these topics, a music proposition is constructed. This proposition is presented back during an offical de-briefing moment. This debriefing moment is a moment to check back with you if our understanding is correct. After alignment it will provide us with a starting point for the design of a music identity.

Milestone:
Debriefing

3. Workshop

Week 3
In this joint listening session we will outline what falls within the boundaries of your brand. We record this by agreeing together on the tracks that fit your brand in the form of keytracks and by describing tracks that are on the edge of the extreme.

Milestone:
Shared Music Vision

5. Curator Match

Week 5
We use the shared music vision and music strategy to find a personal curator who fits your brand and Make sure that he/she is introduced to you. Then we brief the curator using the music vision and strategy to update him/her on your music identity so that he/she can start curating your brand.

Milestone:
Personal Curator

7. Maintainance

Always
We offer you suport whenever you need it. We make sure that our curators deliver you the amount of fresh songs on a monthly basis. We provide you with information about uptime and playlist development.

Image 52: *A poster showing the process of the consult used for testing. >*

Critical notes

- *"The terminology of the text is sometimes maybe a bit too professional or hard to understand."*
- *"Especially for the milestones; it is already unclear to me what a 'milestone' is."*
- *"The milestones are quite vaguely described, what do I get?"*
- *"You would need some sort of introduction about what you are going to see before you see this, else I would have no idea what I am looking at."*

2. Make

Week 2

We'll create a mix of styles and genres that we think, suit your brand and prepare a set of songs of wich we think they will help us set boundaries in the workshop.

Milestone:
Boundary Tracks for the workshop

4. Music Strategy

Week 4
We translate our shared music vision into a detailed music identity and handing it over to you.

Milestone:
Final Music Strategy

6. Implementation

Week 6

We make sure that the implementation step is as smooth as possible and provide support where it is needed. We help you to set up the application and provide you with account details. We make sure that you will start with a sufficient amount of songs to avoid repitition.

Milestone:
Start new music experience!

We need this.
Mail: Boris@kollekt.fm
Phone: (+31) 20 2615268
Web: Getatmosphere.com/

7.2.2
Test result: backstage 2.0

Perspectives on the concept.

The client's perspective

Positive feedback

- *"I feel that I am in control of my own service."*
- *"I like the personal touch of the custom messages that know who I am."*
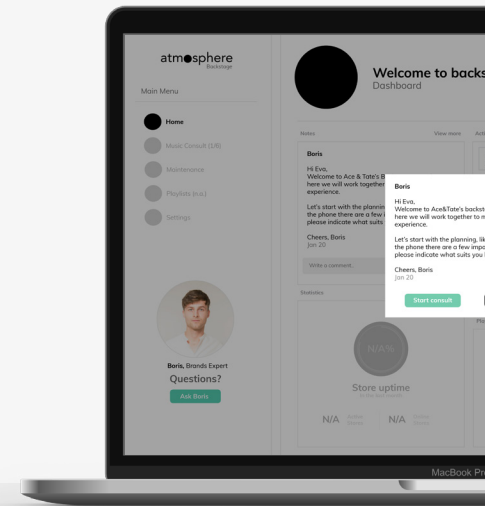- *"I think that I'd need some sort of push notifications for me to be reminded about tasks that I need to perform on the platform, but that could work pretty well."*
- *"It is quite clear that some things still have to be done, and others are already completed."*

Kollekt's perspective

Positive feedback

- *"This concept is the embodiment of what we have been talking about for a long time, it is really nice to see it like this, in the shape of an addition to backstage."*
- *"It is super nice we have a starting point to continue development on the customer side of the consult."*
- *"Perceived value for our customer goes up because our tailored experience lives on in backstage. New client setup experience becomes more "pro" (even more perceived value). Hopefully the client will be able to do a lot of things in backstage, which saves tech support and music support."*
- *"Very valuable to have 1 place with all the information about the process"*
- *"Having an one stop place for ourselves and most importantly the client, improves the overview of the project for both parties involved. Also, this way the client doesn't need to keep track of anything, they only need to save the link. This makes the internal communication to all stakeholders an easier and more efficient endeavor."*
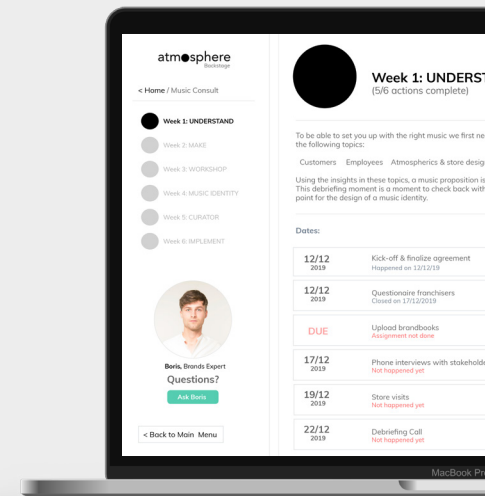
Image 53: Screenshots of the minimal viable prototype at work.
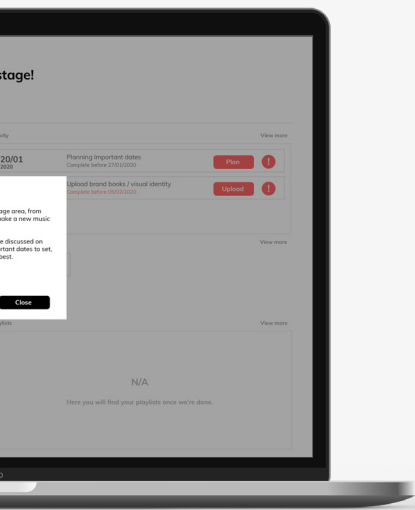
Critical notes

- *"I hope that the personal help - Boris - is not a robot. Maybe show if he is online with a status symbol."*
- *"Sometimes a bit text heavy, I am not sure if I would read all of this."*
- *"Some of the information is a bit overdone, maybe you can hide it behind an info button."*
- *"It is unclear who has to perform the tasks right now."*
- *"An overview on the first page of what we are going to do might be nice. Maybe put that in between to guide the client even more in the process."*
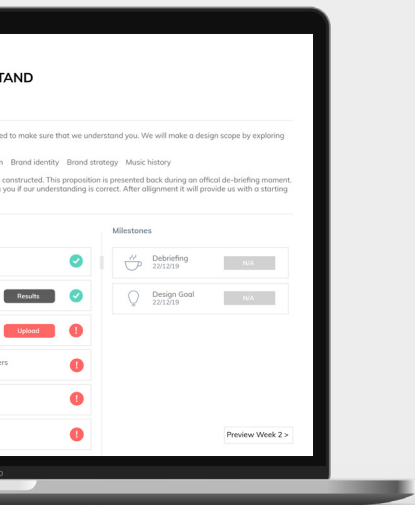
7.2.3
Test result: The details Wiki

Perspectives on the concept.

Kollekt's perspective

Positive feedback

- "A central place for the most important company process information and general knowhow from the employees. This ensures a continuation of gathered company knowledge is protected for all future changes of personnel. Something we didn't have before."
- "Think that the format of the wiki fits very well with what we need; it works simple and is very low barrier."
- "Super valuable if we make sure that in our internal process we schedule an evaluation moment after each client and update the Wiki."

Critical notes

- "How are we going to keep the Wiki alive, we tried this before."
- "We need a clear structure on were we will put all the details other parts of our operation,this might be a bit too -consult specific-"
- "I think that on the wiki + backstage 2.0 the visual language can be translated to what our service really looks like, so with mock-ups and photos. You don't find our streaming app, the real hardware, our atmosphere interface or the images and vectors back in the wiki."
- "I see this as a 'living document' / playbook with the best-practises of our (internal) processes. I would like to see more interactive myself, like Asana: actionable to-do's and a place where project planning can also be delegated."
- "A big hurdle is the time it takes to transfer all knowledge and know how to this page. Time we don't have at this point. A point of attention on how to easily transfer all knowledge from Google Drive to Wiki would be helpful."
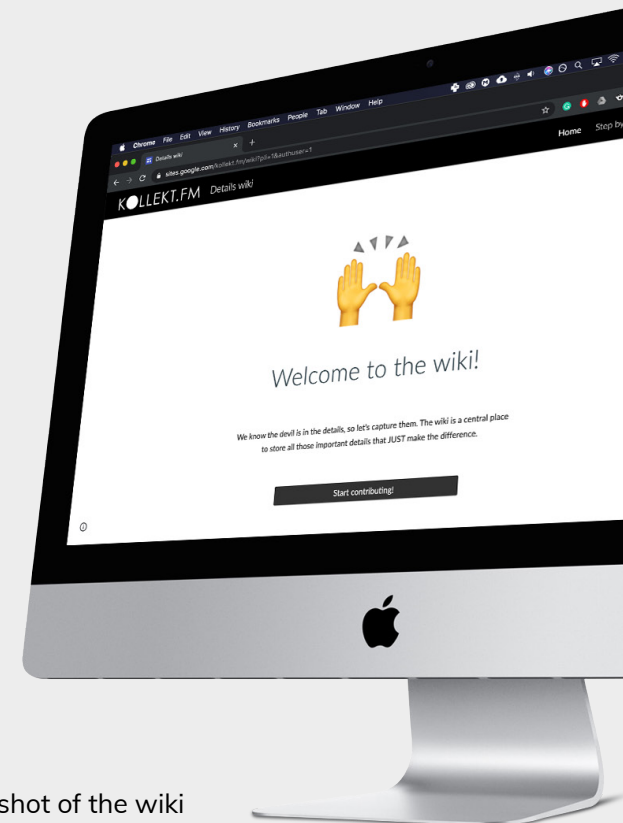

Image 54: Mockup with a screenshot of the wiki

7.3
Concluding Validation
So what?

A clear overview
The new structure of the process provides a clear overview of all the steps in the process, the graphics support the look and feel of the process. For Kollekt this process is ideal for sales since it communicates their USP and has the look and feel to convince. Though, for it to have effect a second look should be taken at the specific terminology of the phases and the amount of text that describes them could be reduced to fit sales purposes. For the client the milestones could still be quite unclear so these need to be explained better or with different wording.

Backstage 2.0
The new proposition of backstage gives the client and Kollekt both a central place to collaborate and find all the details of the consult. For the client this provides them with a sense of control and personal attention. In the prototype it was not always clear who the owner was of specific tasks and an improvement surely can be made here. It is for both parties very clear what tasks are still there to be performed and when they are scheduled to be performed, though a nice overview of the complete process would have been nice. For Kollekt the new proposition makes sense, it is a direct on-boarding to their current platform and encourages the client to use this in the early phase of collaboration. All the agreements and important documents are captured on the platform this makes communication with clients

a whole lot easier. They hope that this new proposition is a start that could facilitate a more self serving approach and are excited about further development.

The curator side of the platform is still missing though, and for it to be complete this definitely should be added since this is a very important part of the brand image of Kollekt. Moreover the platform would need to be tested with real clients and the UI/UX design could use a major upgrade, it feels too cluttered right now and the design should be more clean and simple to feel as light as was envisioned.

The Details wiki
The team was very enthusiastic about professionalizing the internal knowledge storage and the fact that the wiki could provide one central place for all the important company know how. By storing the information online this ensures a continuation of gathered company knowledge, something they didn't have before. There are some challenges though, moments have to be planned to transfer all the already known knowledge from the Google drive to the wiki and a wiki hierarchy needs to be designed. Furthermore Kollekt needs a routine or agreement about when, how, and what to store information in the drive. The document needs to become as interactive as possible for it to work properly.

08

Implementation

This chapter describes future development of the proposition and current impact.

The first part of this chapter decribes the roadmap towards implementation of this project by the Kollekt team, the second part suggests recommendations for future development and the last part describes the current effect of this project on Kollekt.

Subsections in this chapter
8.1 Roadmap
8.2 Recommendations
8.3 Current effect

Image 55: *Designing a minimal viable prototype in Marvel. >*

6% [GPU Preview]

|80 |100 |120 |140 |160 |180 |200 |220 |240 |260 |280 |300 |320 |340 |360 |380 |400 |420 |440 |46|

0 pt   4,233 mm   100%   Auto-Fit

× +

oject/4636076/screen/65214727

▶ Play

s_RF

C

phere
Backstage

Welcome to backstage!
Dashboard

| Notes | View more | Activity | | | View more |

Boris

Click & drag to draw a hotspot

Welcome to Ace & Tate's B
here we will work together
experience.

Let's start with the plannin
the phone there are a few i
please indicate what suits

Boris

Hi Eva,
Welcome to Ace&Tate's backstage area, from
here we will work together to make a new music

| 20/01 2020 | Planning Important dates Complete before 27/01/2020 | Plan | ! |

| | Upload brand books / visual identity Complete before 05/02/2020 | Upload | ! |

reen Transition
None

Action
Click or tap

atmosphere

Welcome backstage

Screenshot 2020-01-06 at 17.57.07

atmosphere

Welcome to backstage!
Dashboard

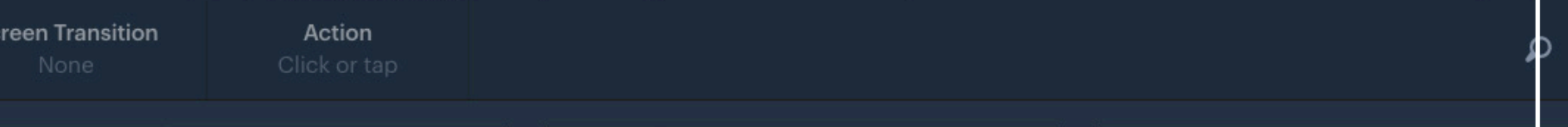Boris

Current Image

Boris, Brand Expert
Questions?

Model_pages_RF

atmosphere

Welcome to backstage!
Dashboard

Boris

Store uptime   N/A

N/A   N/A
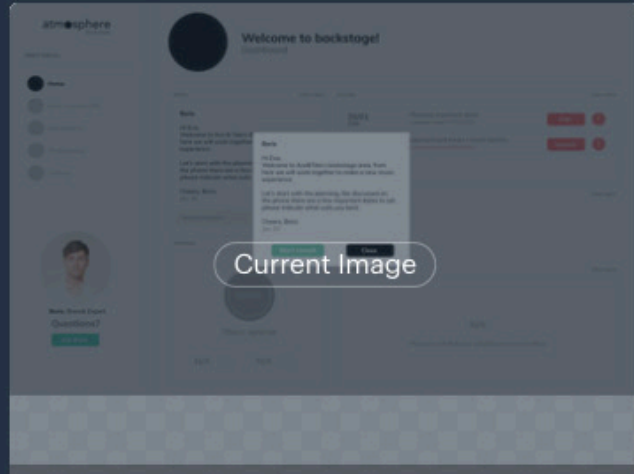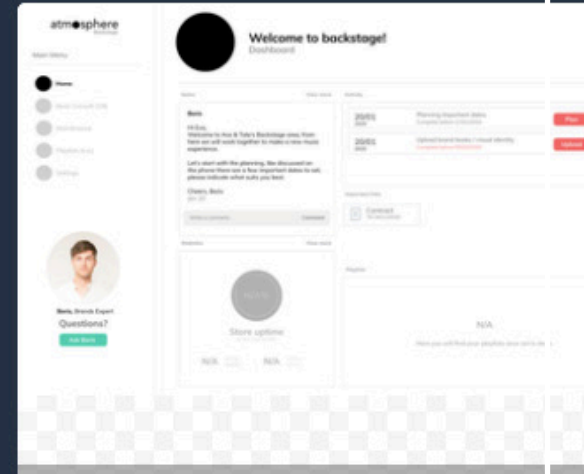
Model_pages_RF2

8.1
Roadmap

For development.

1. Iterate idea	2. Build MVP	3. Execute pilot	4. Build concept
april'20 *may*	*June* *July*	*aug.* *sept.*	*oct.* *nov.*
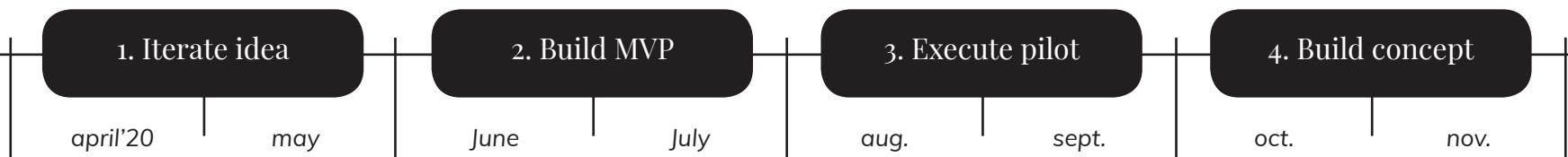
introduction
This project offered a good start for the improvement of the bespoke music strategy consult of Kollekt, but to realise this project a few important stages have to be completed. Now the basis is there, Kollekt can use this basis to continue development.

1 - Iterate idea
As can be read at chapter 7.3, the concept needs further development. The idea needs to be shared with the whole team and different aspects that were not in the scope of this project need to be included such as:

Curator environment
How can we place the curator in better connection with the client and how can we use the platform to have a solid curator experience when curating with Kollekt. Kollekt needs to make sure their experience is measured and design decisions take the curators into account.

Authorisation layers
The different interfaces for various authorisation layers have to be put into the concept. What happens when a client wants to share a specific part of their music identity process with

their employees or how can they involve their employees in the process of the music identity. These are questions that have to be explored.

2 - Build MVP
Alternative MVP software needs to be explored and a prototype build to be able to test minimal viable prototypes of the final design with real clients. Therefore it needs to fit into the style of working of Kollekt and it would need a minimal level of functionality that current MVP software Marvel can't deliver right now.

3 - Execute pilot
Kollekt needs to find new clients that would be eligible for a beta track, meaning that we would test out the new music strategy consult process with them while managing their expectations around being in a beta. Then tests have to be setup that will provide Kollekt with useful insights on the right design solutions and the usefulness of certain features.

4 - Build product
After the right tests and learnings the development team can start with the challenge of development of an integration in the current backstage platform of Kollekt. (backstage.Kollekt.fm)

8.2
Recommendations
For idea iterations

Part 1: A clear overview
Targeted design
Use the visuals that were designed for this project to communicate the process. A stripped down version of the process needs to be designed that applies to a specific need. For example: When these visuals are used for marketing purposes the poster of image 52 might be too text-heavy.

Part 2: Backstage 2.0
Redesign UI/UX
the UI/UX needs a redesign to be able to facilitate the type of interaction that was envisioned in chapter 4. It would be recommended to hire a UI/UX design graduation student from the DFI master to design an interaction around the vision as soon as the working specifics of the extension to the platform are decided upon. What needs to be tested in the future is if people also use backstage more after a smooth on-boarding process.

Design standardised phases
The phases that are described in part 1: a clear overview were made up from existing processes within the company. Especially since the 'Understand' phase is an essential part for a good music strategy more research can be performed on how to perform this phase right. By tracking the process from different consults over a longer period of time the common factors can be determined and used to construct a framework that can help in the design of this phase. This design could directly be implemented on the consult environment of backstage 2.0.

Design standardised outcomes
The deliverables of each phase, the milestones used as outcomes of each phase should be designed to have Kollekt-style outcomes. For example the final music strategies: the past music ID that were delivered have been PDF documents with varying styles and content. To have a more effective work flow these elements need to be standardised so no time is lost to the design of the structure of the outcomes. If a design is made this can also result in a nice integration in backstage 2.0

Part 3: The Details wiki
Fixed feedback moments
To make sure that the wiki becomes a living document the Kollekt team should decide on a fixed moment and format when information is captured in the wiki. This could for example be during the Monday morning week start of Kollekt or when

Drive transfer
A lot of knowledge is now stored on the drive of Kollekt in G-suite, this knowledge should be transferred to the wiki and a structure should be designed to have a clear overview over all the relevant information of the business. This is a time intensive project. Time should be reserved to do so.

8.3
Current effect

what already happened.

introduction
In the last week a short evaluation happened with Boris from the Kollekt team. The aim of this evaluation was to capture the tangible and intangible effects on Kollekt as a business during this graduation project. The effects discussed in this evaluation were captured and written down to give an indication of the effect of a graduation project on a start-up like Kollekt.

Outsider perspective
The role as a graduation student offered room to find an outside perspective on the process for the team. By the questions that were asked to map the process the team was challenged to step outside their daily routine and to surface the knowledge that was already available in their minds but never out in the open.

Structuring tacit knowledge
Building upon the outsider role, by speaking to all the team members of the Kollekt team, all different opinions and knowledge were gathered. By asking the right questions some tacit knowledge reached the surface and was communicated over the team. This facilitated alignment within the team about the way of working and the structure of the consult.

Real client feedback
According to Boris, the interviews were the most valuable part of the process. By talking to the clients in interview style, this project facilitated a real connection with the clients that was not based on assumptions but using their own words and uncovering specific needs.

Company principles
For Kollekt important insights already came halfway the project. After presenting the insights of the interviews and setting design principles a certain foundation was set that will not only apply for this project. About the design principles Boris said: "*Actually they are almost our company values, we should put them up on the wall*". It made them realise that a design student also delivers results during the project and not just at the end.

Continuation of the project
In the second to last week of the project it was decided that Kollekt will continue developing the concept in the direction that was designed in this graduation project.
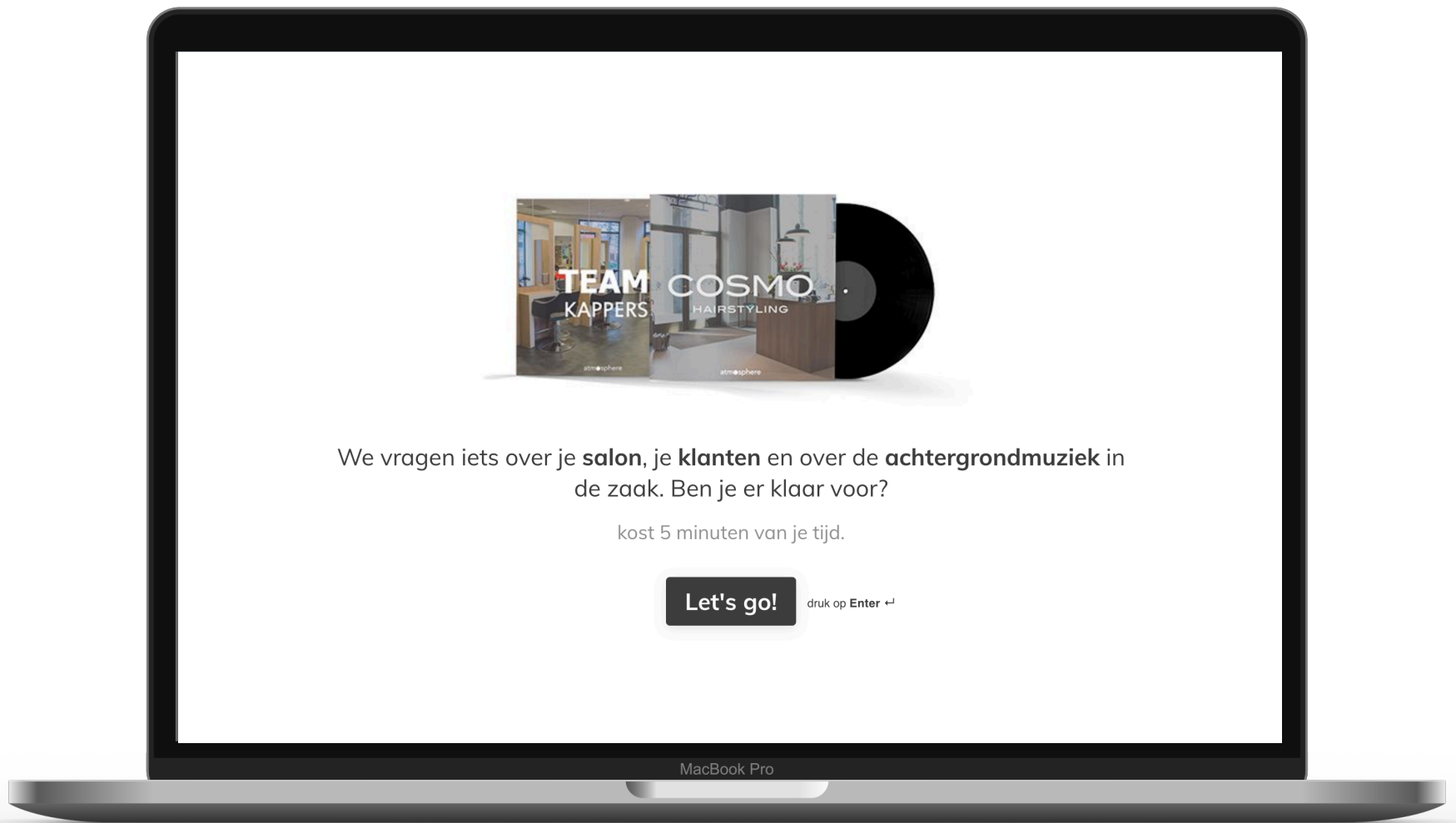
Image 56: *Screenshot of the Typeform design for recent clients Cosmo hairstyling & Team kappers*

Tools

This project shed some light on different tools that used to be unfamiliar to the Kollekt team. Using sensitizing tools for the interviews, Typeform to build questionnaires and marvel to make minimal viable prototypes. Especially the minimal viable prototype tools are a good addition to Kollekt. The MVP tools enable for easy testing of minimal viable concepts and gathering real user feedback on a design before to build it. Next to the MVP tools the Typeform is already been in good use. In the latest project the Typeform has been used to gather information on the client and this has been an upgrade in look and feel of the questionnaire compared to the G-suite version. The team indicated to further explore the Typeform as well as the MVP tools for future development.

9.
Conclusions

Introduction
The project started out with a design goal and after the research this design goal was altered slightly to give direction to the design. The conclusion is based on the initial design goal, the revisited design goal for the design and the design principles supporting the revisited design goal.

Initial design goal
Capture and structure the process of the bespoke music strategy consult of Kollekt. Design a solution that helps Kollekt to **document important steps** in the process and supports the expert image of Kollekt as music strategy consultants while maintaining a personal interaction with the client.

Revisited design goal
"Design a **mature solution** for the bespoke music consult of Kollekt that **guides the client** through the process, while maintaining **detailed attention** and a **human interaction**."

This solution should
- D1: Facilitate common language
- D2: Be orchestrating & instructing
- D3: Be easy & labour light
- D4: Involve & align stakeholders
- D5: Be capturing & constructive
- D6: Deliver customer delight
- D7: Maintain personal interaction

Captured & Structured process
This project provides Kollekt with a clear overview of the consult that Kollekt delivers to their clients in understandable steps and with clear outcomes at the end of each step in the shape of milestones. (see chapter 6.2)

Official outcomes
The milestones act as official gates for documentation during the process. Important stages for alignment in the process are documented in the milestones. (see chapter 6.2)

Backstage 2.0
A new proposition for backstage was designed that uses the newly captured steps in the process to structure the consult and to capture all the process steps in a central place. The steps are used to guide and instruct the client on the relevant steps of the consult, appointments, tasks and provides a central place for important data and files. (see chapter 6.3)

Embodiment of the service
The new proposition creates more embodiment and a feeling of control for the client. Next to the centralized consult approach this is done by introducing more self serving options (like adding stores to your account) and providing the client with some statistics on how their service is performing. (see chapter 6.3)

Bespoke- especially for you
By maintaining the personal approach that Kollekt already had and emphasizing this using backstage as an easy access point for support and personal interaction during the consult the level of attention for details remains the same.

Design principles

The design principles that were constructed based on the research have been processed in the design of backstage 2.0. During testing it was hard to directly test if the principles were facilitated by the design since the tests could not be performed with real clients in a running project. But, based on the results of the test the following assumptions on the conclusions can be made.

D1: Facilitate common language

By splitting the process up in seven, clear to understand phases and clear outcomes the test participants indicated that It was clear for them where to find specific information and that the milestones acted as a summary of each phase. When asked to revisit information they indicated towards the milestones.

D2: Be orchestrating & instructing

Because the process is guided by specific tasks it was for the test participant very clear what tasks to perform and which tasks were already done. The change in colour in the menu also made clear what stage they were at in the process.

D3: Be easy & labour light

Especially this phase is questionable, since the responses form the test participants and the collect team often mentioned too much text and unclear UI/UX. This design principle needs attention in further development.

D4: Involve & align stakeholders

Extra thought needs to be spend on how the different hierarchies of clients would work together on the platform, but this was not in the scope of the project. A well thought trough hierarchical system would benefit the involvement, even so if the final platform has an option to send push notifications or emails when new tasks arise. Nevertheless the concept of a central access point to perform all tasks of the consult seemed to resonate with test participants and Kollekt.

D5: Be capturing & constructive

All steps in the process are captured in the milestones. The design of these milestones will make the difference if these will contribute to the capturing factor of them. This needs further attention in the future.

D6: Deliver customer delight

Backstage 2.0, delivering more control and insight in the service performance will offer the client with more perceived value as was acknowledged by the test participants.

D7: Maintain personal interaction

Since a lot of the process will remain like they were the personal interaction maintains. Though the parts that become less personal are made as personal as possible. One test participant indicated that this might even lower the barrier of personal interaction.

In general

This project set out to capture and structure the process of the music strategy consult of Kollekt. During the process seven design principles were identified that are not only useful for this project but also for further development and for future propositions. The concept that was delivered showed in the tests a promising contribution to the overall service experience during the consult. It even shows signs of an increased usage of the platform after the consult and poses opportunities to make the service more self serving and less labour heavy for the Kollekt team, while offering more perceived value to the client. Definitely more testing with real clients need to be done but Kollekt indicated that they are willing to pursue this project and continue collabouration with the author to realise a wholesome client experience using backstage.

10.
Personal reflection
My perspective on the project.

Introduction
The process of this project started very strong, with interviews with clients of Kollekt in the first few weeks I managed to gather a lot of data in a very short time frame. I now realise that my project has been very research-heavy and I have mainly been producing a lot of data during this project. Especially when I look back at all the research that was performed that never made my coach--meeting presentations or this final report since it was not relevant enough. Even though the original design goal was quite similar to the revisited design goal I felt a bit lost on my goal till I decided to write this revisited design goal. I think that, since I constructed this assignment myself, I had the feeling that I first needed to prove that this assignment would make sense for Kollekt. Once I found the assignment back, I had generated so much data that I had a hard time narrowing all this data down. The classic kill-your-darlings barrier got me there. Because of this barrier I had problems making choices and narrowing down. I am very happy that I eventually managed in the long run.

On personal project principles
At the start of the document you can find my personal project principles. Those were about involving the client, involving people in the design using co-creation and testing as much as possible. I think I did a pretty good job at involving the client but I must also give credits to the Kollekt team. The atmosphere at Kollekt is really open (pun intended) and I never had the feeling I was bothering people with my project, therefore I could always closely involve them with important stages like validation or when I wanted to talk about a more company fit solution. I had many small sessions with a coffee that helped me get to where we stand right now and I think the fit of my concept in Kollekt is a beautiful result of this collabouration. Testing was a bit harder during this project. The reason for it probably because I made this project research heavy and continued to produce data instead of taking good ideas for a test spin.

On learning goals from the project brief (Appendix 1)
In the project brief I described some personal goals. One was testing, I already briefly talked about this but I now also realise that my focus was in the first place on managing this project. One other important goal was my personal project planning. At the start of the project I promised myself to not work overtime for this project. The work of 100 days should be contained within the working hours of a working day and weekends are not counted within these 100 days. In the end I think I spend maybe two or three evenings working overtime. I think I managed my planning quite brilliantly and for a bad planner like me I see this as a victory. The last learning goal of the project brief described the golden match

between service design and UX using minimal viable prototyping. I think I made quite good use of this combination by using the insights from my service design trajectory to design features that were tested using a MVP.

New challenges identified
The most important challenge that I identified for myself is that I need to trust my ideas more to be able to make choices. Kill your darlings is never easy but when it was over it made a whole lot of sense. And even when it didn't, when I was working on an extensive questionnaire for Cosmo using my design principles it became clear quite fast that this was not the direction to go for. Making choices is essential. I think that testing might be quite in line with this new challenge. Another interest I gained over this project is the ability of design students to bridge the gap between concept and validation. I'd like to learn more on how to validate concepts. My next challenge would be to further explore tools that enable designers to build minimal viable prototypes with certain functionalities. For example: in FramerX designers can build easy applications that have some automatically coded functionalities and these can be used to test certain propositions with real clients.

11.
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"True enough, this compass does not point north, It points to the thing you want most in this world."

Jack Sparrow