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Master's Thesis

Design for Mutual Development of Amateur Artists
- Planning of Online Communication Platform for Amateur Artists

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2019

Design for Mutual Development of Amateur Artists

- Planning of Online Communication Platform for Amateur Artists

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Design for Mutual Development of Amateur Artists

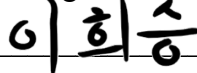
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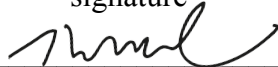
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EXECUTIVE SUMMARY

The purpose of the research is to develop an art platform for the mutual development of Korean amateur artists. The process of this project consists of literature and case studies to clarify the situation of the target, three times of MVP production and testing and a co-design workshop that was conducted with artists to derive the final concept and content of the service. The user experience of the service contents was evaluated through subsequent prototype development, and a final conclusion has been reached.

Through the literature and case studies an issue was found that the problems of the ‘amateur artists groups’ in Korea were largely divided into two: economic issues and art-related issues. Unlike economic issues, there were no institutions or platforms that focused on ‘art-related issues’, and those who work ‘part-time’ to make a living while continuing their artistic activities are not fully able to focus on their art due to the poor environment.

To overcome this problem, the production and testing of MVP has taken place in three different sequences. The first MVP was designed to evaluate the service content of ‘collaboration of different amateur artists’, but it ran into an issue of ‘service not sustainable’. To solve this issue, a content called ‘inspiration story’ was introduced in the second MVP test. Finally, a third MVP test - which was designed to identify the overall service content experience -, reached a conclusion of ‘the service matches the topic of ‘mutual development, but it did not do much on helping the amateur artists overcome their difficulties’.

Based on this, the ‘inspiration story’ content was expanded to the main content. In addition, by combining the factor of ‘communication between artists’, the service contents were modified to allow free communication between artists about their work and inspiration. Later, through the Co-Design Workshop, ‘communication point system’ and a new service business model of ‘combination of ads and posting fees’ had been suggested. Since then, the service was named IBA (Interaction between Artists), based on its main contents and concept - ‘Artistic communication between amateur artists’ -.

Through evaluation, it has been predicted that the ‘story of inspiration’ content of IBA would let people understand the artist and their work more deeply, while having other positive effects such as better communication between the artists, improved quality of art-based dialogue, inducing mutual artistic empathy, and providing artistic inspiration.

Given that the main target user base of IBA does not usually have many opportunities to get feedback from others about their work, IBA is expected to provide a ‘variety of high-quality communication opportunities’ to the amateur artists, fulfilling their ‘desire to communicate’ successfully. This helps artists to form bonds with other artists and exchanging artistic inspiration. These kinds of merits are expected to play a positive role in developing the artistic creativity, sensibility and expressions of many amateur artists of Korea. Also, as IBA is a platform that

covers all kinds of genres in art, it is also expected to assure diversity and expand the sectors of art while making it easier for artists to come up with new and innovative form of art. Based on these points, it is believed that IBA will have a positive impact on the mutual cooperation and development of amateur artists.

But one important issue is that the platform is limited to artists only. Though the user base of IBA is limited to artists only, the artists constantly showed their needs that the public should be included as a stakeholder for the service.

In this regard, it is important to seriously consider how IBA will be introduced to the general public who are not artist, giving an answer about what kind of role they will play inside the platform. Additional research should be focused on how the platform will balance itself between 'professional communication between artists' and 'the reaction from the general public' and support the artistic independence of each individual artists.

EXECUTIVE SUMMARY IN KOREAN

이 프로젝트의 목적은 한국의 아마추어 예술가들의 상호 협력적 발전을 위한 예술 플랫폼을 개발하는 것입니다. 이 프로젝트의 프로세스는 타겟의 처지를 파악하기 위한 사용자 및 문헌 · 사례조사, 발견한 문제 해결과 설정한 목표를 달성할 수 있는 서비스 콘텐츠를 제안하기 위한 세 번의 MVP 제작과 테스트, 최종 서비스 콘텐츠와 컨셉을 도출하기 위하여 예술가들과의 진행한 Co-Design Workshop 로 구성되어있습니다. 이후 프로토타입 개발을 통해 서비스의 콘텐츠에 대한 사용자 경험이 평가되고 결론이 도출되었습니다.

사용자 및 문헌 · 사례조사에서는 국내 아마추어 예술가 집단의 문제가 크게 ‘경제적 문제’와 ‘예술 관련 문제’ 두 가지로 나뉜다는 것이 발견되었습니다. ‘경제적 문제’와 달리, ‘예술 관련 문제’에 초점을 맞춘 제도 및 플랫폼은 아직 부족한 실정이고, 생계와 지속적 예술 활동을 위해 ‘겸직’을 하는 이들은 온전히 ‘본인의 예술’에 집중할 수 없는 환경 속으로 내몰리고 있음이 드러났습니다.

이를 극복하기 위해, MVP 의 제작과 테스트가 세 번에 걸쳐 진행되었습니다. 첫 번째 MVP 는 ‘아마추어 예술가들의 콜라보레이션’이라는 서비스 콘텐츠를 평가하기 위해 제작되었지만 ‘서비스의 지속성 없음’이라는 문제에 부딪혔습니다. 이를 극복하기 위하여, 두 번째 MVP 테스트에서 ‘영감 이야기’ 라는 콘텐츠가 도입되었고, 전체적 서비스 콘텐츠 경험을 파악하기 위하여 제작된 세 번째 MVP 테스트를 통해 ‘이 서비스가 상호 협력적 발전이라는 토픽에는 부합하나, 아마추어 예술가들의 ‘어려움 극복’ 효과는 크지 않다’라는 결론이 도출되었습니다.

이에 기반하여, 서비스 내에서 ‘영감 이야기’가 주요 콘텐츠로 확대되어 적용 되었습니다. 또한 ‘예술가 간의 소통’을 결합함으로써 작품과 영감에 대한 예술가들간의 자유로운 소통과 피드백 등이 가능하도록 서비스 콘텐츠가 수정되었습니다. 이후 Co-Design Workshop 을 통해 ‘소통 포인트 제도의 도입’과 ‘광고와 게시료가 결합된 서비스 수익 모델’이 제안되었습니다. 이후 작품과 영감이야기를 기반으로 한 ‘아마추어 예술가들간의 예술적 소통’을 그 핵심 콘텐츠로 하는 이 서비스의 이름은 IBA (Interaction Between Artists)로 설정되었습니다.

Evaluation 에서 IBA 의 영감 이야기는 예술가와 예술 작품을 더욱 깊이 이해하게 하는데 도움을 주고, 소통을 유도하며, 예술적 대화의 질을 높이는 것에 긍정적으로 기여하고, 상호간의 예술적 공감을 유도하거나 영감을 제공하는 등 예술가들의 창작활동과 발전에 긍정적 영향을 미칠 것으로 드러났습니다.

IBA의 주요 사용자 층은 평소 자신의 작품에 대한 다른 사람들의 의견을 들을 수 있는 기회가 많지 않다는 점을 고려할 때, IBA는 사용자들에게 ‘다양하고 질 높은 소통의 기회’를 제공함으로써 아마추어 예술가들이 가지고 있는 ‘소통에 대한 욕구’를 해소해주고 줄 것으로 기대됩니다. 이는 다른 예술가들과 예술적 공감대를 형성하고 나아가 예술적 영감 교류에 기여합니다. 이러한 장점들은 국내 아마추어 예술가들의 예술적 사고와 감성, 표현을 포함한 예술성을 발전시키는 것에 긍정적으로 작용할 것으로 보여집니다. 또한 모든 분야의 예술을 아우르는 플랫폼이라는 점에서, 한국의 아마추어 예술 콘텐츠의 다양성을 보장하는 동시에 예술 분야의 확장을 통한 새로운 예술 분야를 창조 효과를 유도할 것으로 기대됩니다. 이러한 점들로 미루어 볼 때, IBA는 예술가들이 상호 협력적으로 발전하는 것에 긍정적 영향을 미칠 가능성이 있다고 판단됩니다.

하지만 플랫폼 사용자 층이 예술가들로만 구성되어 있기에, 예술가들은 대중의 서비스 참여에 대한 니즈를 끊임없이 보여주었습니다. 이러한 측면에서, 이 연구의 숙제로 남겨진 것은 IBA 내에서의 일반 대중 도입 뿐만 아니라 그들의 역할과 활동 범위에 대한 고민입니다. 추가적 연구에서 요구되는 플랫폼의 역할은 ‘예술가들 사이에서 발생하는 전문적 소통’과 ‘일반 대중의 반응’ 사이의 조화로운 균형을 유지하며 예술가들의 예술적 독립성을 지지해주는 것이 될 것입니다.

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1. INTRODUCTION

1.1 Introduction

In this chapter, the background of the research, target's pain points, design goal based on the target's pain points, research process and thesis structure are described.

1.2 Background

This project has begun to help solve the difficulties many amateur artists are experiencing. In one of my experiences, an amateur western painting artist in her late 50's had her works wrapped in newspaper and just stored them in her room since she didn't know what to do with them. Her room turned into a warehouse, full of her own work, which led to a waste of her works and space. The study focuses on those kinds of unutilized, neglected work. In my another experience, an amateur musician spent a long time making his first album and gave it to his acquaintances as a gift. Unfortunately, while his music had very high-quality, the artwork of the album cover was very poor. Regarding this problem, he replied "Music is my main field, so I know about it well and put my full effort into it. But album artwork is not my specialty. I know that I need to outsource it to an expert to get a high-quality artwork, but the cost was too expensive for me."

Based on these examples, an early issue for the research has been set up as 'many amateur artists find it difficult to use their works efficiently and improve the quality of their works.' It was also assumed that if the artists can collaborate with other artists beyond their own genres and specialties, it would enhance the overall quality and professionalism of their work. Also, it would be easier for them to publicize their work to the general public. If the work of an amateur painter or photographer is combined with another amateur musician in the form of album covers or jacket images for digital singles, the work of such artists can be used in a whole new domain. Also, amateur musicians could utilize the high-quality artwork from other amateur painter or photographer so they can increase the value and overall quality of their music and albums. This kind of collaboration can be addressed in the newsletters within the service platform, or it could be connected and shared with the Social Network accounts of the individual artists. If so, then it will work as an opportunity to promote new artists (painters, photographers, musicians) and their works to the fans who follow the accounts of said artists. Based on this idea, the hypothesis of 'If amateur artists in different fields can combine their work together, they will be able to solve each other's difficulties (more publicity, more synergy, etc.)' has been established.

Later this research revealed that the problems of amateur artists' groups were largely divided into two categories: 'economic problems' and 'art-related problems'. Among the two issues, both the government and many companies already came up with welfare policies in various forms to help the 'economic problems'. In addition, there are many platforms to promote the artists' music, concert, exhibition, and goods in order to help solve the

financial issues they are facing. However, there are still not enough systems and platforms that solely focus on the ‘art-related’ issues.

Art-related issues can be divided into two sub-categories: ‘art exposure issues’ and ‘art creation issues’.

Art Exposure

Professional artists enjoy the benefits of maximized exposure of their works by belonging to agencies, companies, and galleries. But amateur artists experience many difficulties in getting enough exposure and feedback of their works. They often hold exhibitions or concerts to promote themselves and their works, but it follows with a big financial burden. Also, other than exhibitions and concerts, they almost have no other way to utilize their works. To solve this problem, most of the amateur artists use their personal homepage or Social Network platforms such as Facebook to promote their works. This method is quite efficient, but it has its limitations because the range of exposure/promotion is very limited (to only friends on the Social Network). To overcome this problem, they upload their works to art platforms such as Naver ‘Grafolio’, and ‘Musician League’. However, on these platforms, their works are only evaluated through public popularity and preference due to the ‘benefit support’ system they are operating. This leads to the competition between artists in order to get the ‘support’ from the platform, which in long-term harms the artistic independence of the artists.

Art Creation

According to the ‘2015 Survey Report on Artists & Activities’ conducted against 5,008 artists. Almost half of the artists (2,504) are amateur artists (=part-time) who spend 14.3 hours a week on artistic work, and 25.6 hours a week on non-artistic work to make a living (Ministry of Culture, Sports and Tourism, 2015) (Figure 1).

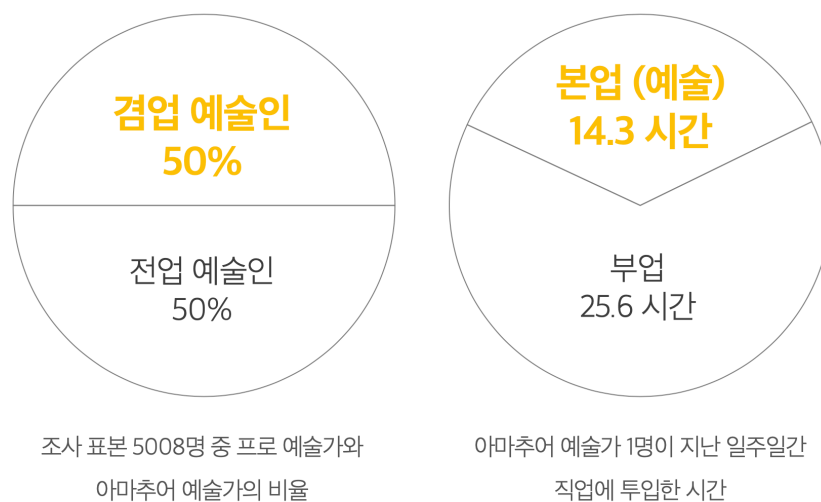


Figure 1 Ratio of ‘part-time artists’ & Time put into their ‘secondary jobs’

At the conference called ‘Maintaining Connection’, which was held with a main issue of ‘Making art, Making a living’, an assistant of a famous artist even said “I don’t want to recommend my job other people who majored in art. If you try to teach academic art to other students, the style of your drawing gets changed to fit what you are

teaching. This is the same thing that happens when you start to work as an assistant. Because you have to become a tool for the artist who you work for, his/her style of art will start to influence your own style.” (Jeong Eon, 2015). Similarly, one professional writer also said that "I found out that it took a lot of time to 'switch back' into my own style of work when I was working for an academy teacher as my day job. When I found my novel was being written in an essay-like style, I was in quite shock and had a hard time to get over it mentally." (Jeong Eon, 2015).

Artists who have a ‘secondary job’ to make a living are driven into an environment where they cannot concentrate solely on their artistic activities. They become less confident and lose self-esteem because of the inability to concentrate and focus on their artwork. Moreover, they spend a lot of time and experience serious difficulties rebuilding their artistic style and improving it. These kind of artists have not become ‘amateurs’ by their own choice. And the reason why they can’t give up art despite the difficulties is that ‘art’ is their true ‘needs and wants’ in their lives.

This research is conducted to solve the problem of amateur artists, who is considered as a socially vulnerable class, through a mutual, cooperative solution. This study went through the process of ideation, establishing hypothesis, research, and user test by using MVP (Minimal Viable Product) in order to clarify the needs of the service target. After that, based on the Co-Design Workshop, the early project concept of ‘service platform to promote the work of amateur artists (musician, painter, and photographer)’ has been expanded to ‘service platform for mutual, cooperative development of amateur artists through sharing artistic values’.

1.3 Design Goal

To get support from Naver’s ‘Grafolio’ and ‘Musician League’, which is the biggest platform for artists in Korea, the artists must earn ‘popularity’ from the users. This kind of system causes ‘competition’ between the artists. This kind of system can lead to negative results, such as the artists losing their own unique colors to match the public’s taste. It also makes some artists consider ‘popularity’, a product of competition, as a standard in evaluating their own artistic qualities, which often makes them devalue themselves. Simply put, “Although earning popularity is also an important goal for amateur artists, the process of evaluating such artists solely based on popularity might meet limitations, since a huge part of their value comes from uniqueness and the spirit of independence” (Lee Ki-Sun, 2014).

This study focuses on ‘artistic activities’ and aims to support the amateur artists’ activities by providing a non-physical environment to them. In detail, the design goal is ‘suggesting a communication-based, non-competitive, and collaborative platform to the amateur artists.’ In other words, this study is suggesting a service model that focuses on communication-based collaboration, offering a higher quality communication and better synergy between the artists. Also, by removing competition, it will let the artists form a healthy relationship which allows mutual growth among all.

The detailed goal can be summed up in two different factors: 1. Helping the artists pursue their work by providing them with greater satisfaction to their work through a platform that allows them to form a communication-based cooperative relationship which can boost mutual development. 2. Designing an art service platform where the amateur artists can gather useful information with ease.

1.4 Research Process

Three MVP's were made and tested repeatedly to propose a service content that can solve the problems and achieve set goals. To derive final service contents and concept, a Co-Design Workshop has been conducted with artists. Later, a prototype has been developed to evaluate user experience of the service content. The overall process consists of six phases: Domain research, Idea, Hypothesis, Experimental Design, Experimentation, Conclusion. Since this research is similar to 'starting a new business' in the aspect of suggesting a new platform, it seemed appropriate to refer to Lean-startup process. For this reason, this process has been modified and designed based on Alex Cowan's Lean start-up process (Figure 2) (Alex Cowan, n.d.).

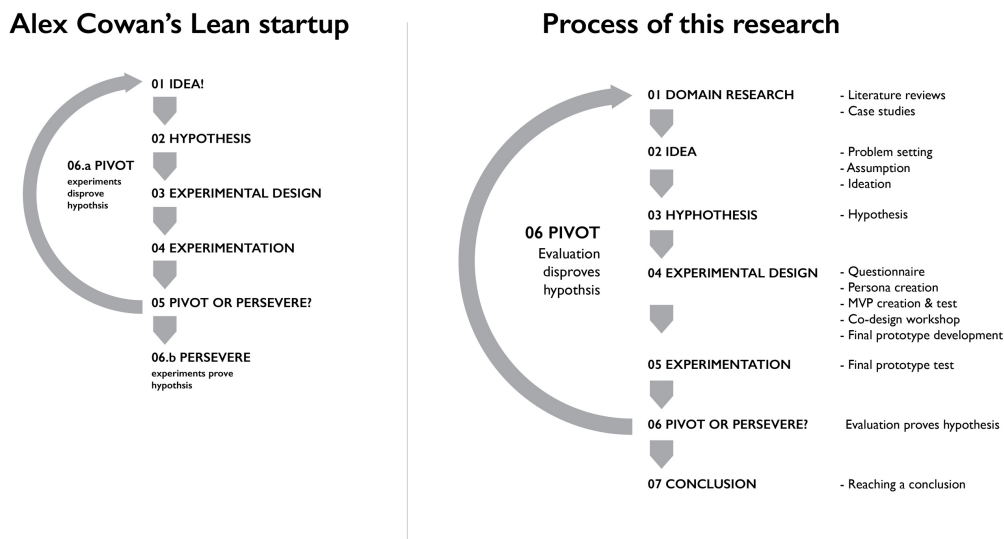


Figure 2 Alex Cowan's Lean startup process and process of this research

1.5 Thesis Structure

Chapter 1 (Introduction) describes the background for starting this project and the pain points of the target found through research.

Chapter 2 (Domain Research) includes an investigation of design methodologies and tools for the research and a brief design direction based on the analysis of existing domestic art platforms.

Chapter 3 (Design Methodologies) includes the repetitive execution of the major parts in the research to achieve design goals. This process consists of questionnaire, persona, MVP (Minimum Viable Product) development, co-design workshop, and final prototype development. The first and second MVP are made to establish and prove a

certain assumption, while the third MVP is made by including the refined service ideas. The data and analysis extracted from the MVP tests contribute to the next step ‘Co-Design workshop’ by influencing the ‘Setting the design direction’ phase and ‘Finalizing the design concept’ phase. At the Co-Design workshop phase, a more detailed discussion about the features in the service and design concepts presented in the key idea has been made with the participants.

Chapter 4 (Final Concept) introduces the concept development process and the final service design. It describes about the final prototype of the service, which is developed based on the result analysis of the Co-Design Workshop phase. Also, this chapter includes test execution. Such tests and evaluation were performed with the users who used the final version of the prototype, which was developed and modified based on the results of the Co-Design phase.

Chapter 5 (Discussion) The result earned by experiment and evaluations are described. The analysis is based on the Likert scale survey, face-to-face interview sessions –which were conducted after the participants’ prototype experience-, and test results earned by utilizing Instagram and KakaoTalk. Also, this chapter also deals with Lessons Learned from this research.

Chapter 6 (Conclusion) describes about the expected effects of this art platform, lessons learned from this study and possible improvements in future researches.

2. DOMAIN RESEARCH

2.1 Introduction

The purpose of Literature Reviews is to investigate design tools that can contribute to the efficient progression of this research. In ‘This is Service Design Thinking’, it defines that the process of service design can be divided into four parts: Exploration, Creation, Reflection, and Execution (Marc Stickdorn & Jakob Schneider, 2012). In the ‘Exploration’ process of this research, a questionnaire was implemented to further understand the difficulties and needs of amateur artists. In later phases of ‘Exploration’, Persona, MVP, and Co-Design were used as tools. This chapter describes the literature reviews about MVP and Co-Design, which played a key role in the research.

And the Case Studies focus on the describing and analyzing the main features and characteristics of art platforms ‘Grafolio’ and ‘Musician League’, which are frequently used by Korean amateur artists who seek communication with the public. The goal of this step is to discover the differentiating points between existing art platforms and this platform to clarify the identity of the service.

2.2 Literature Reviews

2.2.1 MVP

To perform a literature review of MVP, <Minimum Viable Product> (Jim Chung, 2018) of UNIST and <The Guide to Minimum Viable Product for Web/Mobile Applications> (Hwajung Hong, n.d.) has been used. In addition, one case of platform design utilizing <Disciplined entrepreneurship: 24 steps to a successful startup> (Aulet, B, 2013) as a guide has been used as a reference. The definition and purpose of MVP are summarized in the table below (Table 1).

Table 1 Definition, Purpose and Feature of MVP

Reference	Definition	Purpose	Feature
<i>Minimum Viable Product</i> (Jim Chung, 2018)	Minimum set of features	Hypothesis test	Iteration
<i>The Guide to Minimum Viable Product for Web/Mobile Applications</i> (Hwajung Hong, n.d.)	Products/Services with key features that can show the ideas (*hypothesis) for customer feedback	Developing and validating key functions	Iteration

The case of MVP utilization used as a reference in this research is the design process of Kendal Herbst, founder and CEO of Styleup, which is a platform that provides customized fashion information (Aulet, B, 2013).

- 1. Discovery – Found a gap between the information from traditional fashion magazines and sources of information women actually refer to when they are choosing clothes to buy.*
- 2. Conclusion – Many women need professional advice considering the personality of each individual and weather.*
- 3. Assumption – Women want customized, summarized information about fashion rather than traditional fashion magazines*
- 4. Assumption testing – Sent an e-mail to acquaintances, which includes fashion images and weather information customized for each individual*
- 5. Reaction - 1 – Test group has shown a satisfactory response. Growth in subscriber count confirmed.
2 – Additional needs were found*
- 6. MVP Creation – Based on feedbacks.*

2.2.2 Co-Design

In this study, two researcher-centered design methodologies (Questionnaire, MVP) has been used to identify the user's situation, and the hypotheses and ideas were examined. However, it was found that it will be hard to encourage 'inter-user communication', which is the core content of this platform, only by using researcher-centered methods. This led to the need for Co-Design, which lets the users intervene to the design process actively by sharing their ideas and combine it with other ideas. This chapter describes the definition and benefits of Co-Design, while presenting a literature review of about the role of the facilitator (Table 2) and the Co-Design Tools that can be applied to the research (Table 3).

Table 2 Definition, Benefits, Role of facilitator of Co-Design

Reference	Definition	Benefits	Role of Facilitator
<p><i>What is Co-Design?</i> (John Chisholm, n.d.)</p>	<p>Co-design is a well-established approach to creative practice, particularly within the public sector.</p>	<ul style="list-style-type: none"> - Generation of better ideas with a high degree of originality and user value - Improved knowledge of customer or user needs - Immediate validation of ideas or concepts - More efficient decision making - Lower development costs and reduced development time 	<p>Facilitators provide ways for people to engage with each other as well as providing ways to communicate, be creative, share insights and test out new ideas.</p> <p>A wide range of tools and techniques are available to support the co-design process, these can help participants create user personas, storyboards and user journeys. Potential solutions can be tested through prototyping and scenario generation techniques.</p>
<p><i>Co-design: A Powerful Force for Creativity and Collaboration</i> (Monica Weiler, Anthony Weiler & David McKenzie, 2016)</p>	<p>Co-design is the act of creating with stakeholders (business or customers) specifically within the design development process to ensure the results meet their needs and are usable.</p>	<p>Involving people with different perspectives early (and often) can help determine the real problem space early on- leading to more advantageous outcomes.</p> <p>Through a guided process of discovery, ideation and development, we can give a voice to both end users and the people who serve them. By doing so, informants turn into participants, contributors, and partners- and that can have a powerful and meaningful impact on the outcomes.</p>	<p>We leverage our expertise of design and research, but don't let our own ambitions or ideas drive the outcomes. While guiding stakeholders through the design process of ideation and development, we help people develop and raise the fidelity of their ideas</p>
<p><i>Benefits of Co-design in Service Design Projects</i> (Steen, M., Manschot, M., & De Koning, N, 2011).</p>		<ul style="list-style-type: none"> - Benefits for the service design project itself, such as improving the creative process, developing better service definitions and organizing the project more effectively or efficiently - Benefits for the service's customers or users, such as creating a better fit between the service offer and customers' or users' needs, a better service experience and higher satisfaction - Benefits for the organization(s) involved, such as improving creativity, a focus on customers or users, cooperation between disciplines, and capabilities and enthusiasm for innovation. 	

Table 3 Name & Definition, Benefits, How To Use of Tools

Reference	Name & Definition	Benefits	How To Use
(<i>“Open Innovation Toolkit,” n.d.</i>)	<p>Feature Ideation</p> <p>Reframe known user needs, using them as inspirations for creative new features</p>	Rapidly generated, tangible ideas that can be evolved and integrated into a product feature set	<ul style="list-style-type: none"> - Introduction (about targets, problem) - Brainstorm (for ideas) - Divergent Thinking (Rapid creation of random, etc.) - Convergent Thinking (to develop strong concepts) - Synthesize
(<i>“SERVICEDESIGN TOOLS,” n.d.</i>)	<p>Group Sketching</p> <p>The group sketching is a quick, fast and economic tool for developing and explaining ideas simultaneously.</p>	It is used during the co-design sessions in order to share the insights inside the team: this tool offers a common ground for the discussion even when the participants have different cultural and social backgrounds.	It is based on basic and simple drawings in order to encourage the participation of everybody.
(<i>“SERVICEDESIGN TOOLS,” n.d.</i>)	<p>Affinity diagram</p> <p>The affinity diagram is a creative process used for gathering and organizing large amounts of data, ideas and insights by evidencing their natural correlations.</p>	The result is a sort of verbal and visual representation describing the first exploration of design solutions.	During the first session each participant should think of ideas and write them on small pieces of paper (cards or stickers). Then those cards would become the physical instrument to work on their contents, find the correlations and identify the significant groups of sense.

2.3 Case Studies

Grafolio

Playground for artists : Grafolio is a creative contents community ran by Naver, which is made by combining the word ‘Grand’ and ‘Portfolio’, meaning that it aims to ‘go beyond simple portfolio.’ The platform was originally launched as a ‘design content service,’ and was reborn as an ‘illustration-specialized platform’ in 2014. Since then, it expanded its identity as a ‘platform that connects the illustrators with their fans’, ‘online illustration platform’, ‘open-style platform by Naver’, ‘grand portfolio’, ‘art contents platform’, and ‘a platform for content creators’ in order. The initial purpose and goal of Grafolio was to create a window for talented creators to easily meet with the users and to promote the field of illustration as a form of cultural art. Currently, it is becoming a creative platform that allows the creators to upload diverse works such as illustration, music, photography, design, drawings, and BGM’s, and lets the users find each other’s works to gain new inspiration for their creative activities.

To achieve this goal, Grafolio is currently operated in four large separate sections.

First, the ‘Work’ section is an online exhibition space where a variety of creators can upload and display their own creations. This section is divided into three subsections: ‘Discovery’, ‘Trending’, and ‘Debut’. The criteria for selecting works of each section are as follows:

Discovery – The works that have been well received by creators. Only works that meets certain requirements (number of hits, likes, comments, followers, etc.) can go into the Discovery section.

Trending – Grafolio chooses certain works based on current popularity. Many factors such as number of hits, likes, comments, and followers are put into consideration.

Debut – This section is made to discover new creators. Grafolio selects five initial works from a new artist and considers the number of hits, likes, comments, and followers to choose which artist will go on the ‘Debut’ section. (Only consider works that had been posted in the last 30 days)

Using the search feature, the user can find the name of the uploader, name of the work, and they can use hashtags to find the work they wish to view.

Second, the ‘Story’ section, which was introduced in January 2015, is an online posting system in which creators can regularly post their paintings, pictures, and music based on themes that anyone can relate to. To be selected as a ‘featured series’, the artists must post 20 or more series of work based on the same theme, and Grafolio will consider factors such as popularity index (number of hits, likes, etc.), activity index (term between the posts, posting frequency, etc.), and staff selection (creativity, polishedness, genre balance within the platform, etc.) to decide whether the series would be featured on the ‘Story’ section. In addition, if a series which is featured on the ‘Story’ section gets published, the creator can sell the book by registering it in the ‘Publishing’ section (Oh Ji-Young, 2017).

The third section, ‘Sponsorship’, is closely related to the ‘Story’ section. This is a feature where the fans of the content creator can freely show their love by donating money from 100 won to 1 million won to the creator, and the creator can show their gratitude by providing a special reward content to the donor (Oh Bok-Eum, 2017).

Finally, the ‘Collaboration’ section consists of two subsections: ‘With brand’ and ‘With creator.’

The ‘With brand’ takes form of a newsletter that contains information about art-related contests hosted by a company or a public institution. The ‘With creator’ section is operated by individual creators who upload their creations and set a certain theme, announce the subject, recruit participants, and announcing the winning work through review.

In addition, Grafolio is running a Grafolio Market, which is a platform that connects the manufacturer, distributor (Grafolio factory), creator, and user to allow the purchase/sales of goods and other products. This way, the creators

can find a way to secure their financial stability. The Grafolio Market has been renewed as NAVER OGQ Market in April 30, 2018, expanding its size (“[Grafoilo/Grafolio Market] Introduction to Naver OGQ Market,” 2018). Also, events such as ‘Creator Day’, which is a unique collaboration stage to provide offline opportunities for artists who actively upload their work at Naver contents platforms such as ‘Musician League’ and ‘Grafolio’, are held regularly.

In summary, Grafolio is being operated with the identity of a ‘platform for content creators.’ As it can be seen from the initial purpose at launch, most of the works are in the form of illustration. Grafolio provides production and sales support of the product based on the works of creators by collaborating with various institutions and platforms, while also providing creators with opportunities to participate in various contests and exhibitions. Also, it regularly hosts an event called ‘Creator Day’, which allows the artists to collaborate with musicians from ‘Musician League.’ Finally, Grafolio provides comments and message features to let the creators communicate with the public by seeing their responses of their works. At the same time, fans can provide financial support to their favorite artists so they can continue posting their work on the ‘Story’ section.

Musician League

‘Musician League’ is an open platform for musicians that allows the musicians to freely upload their music and communicate with the public. The platform was launched for the purpose of creating a window for talented musicians (from amateur to well-experienced) -who were experiencing a lack of space to show their work- to easily meet and communicate with the public (KOSCAP, 2016).

Musician League is divided into five main sections: Musician League Home, Best League, Open League, Creative Support, and Entries

First, the Musician League Home section is divided into few subsections: ‘Trending Musician League’ (a section which features newsletters and new music from artists who were selected through events hosted by Naver Music), ‘Top 100 Musician League’ (A ranking service which lists the top 100 music in terms of number of hits in a daily/weekly/monthly basis), and ‘Popular Videos’ (a section which features popular live performance videos).

Next is the ‘Best League’ and ‘Open League’ section.

Musician League is divided into ‘Open League’ (a section which is open to any musician without restriction), and ‘Best League’ (a section which includes featured musicians who gained popularity in the Open League). Musicians in the Open League regularly gets a chance to be promoted to the Best League based on their reviews, number of likes, and activity scores.

Music contents which are exposed on Best League will have a chance to be featured on the main page of Naver, and the musicians who ranks in the monthly top 30 will receive a set amount of money based on their ranking in the name of ‘Creative Support’. Also, there are many various events and benefits for the musicians who are listed in the Best League (“Musician League FAQ,” n.d.).

Since both sections are divided into three subsections; ‘Music’, ‘Video’, and ‘Musician’, the public can enjoy the music and video performances of the creators, while keeping track with their favorite musicians by gaining information of upcoming performances at the ‘Home’ page of the musician. The users can also have direct communication with the artists by leaving comments on the ‘Musician’ section. This allows the musicians to check the public response on their music

At the ‘Creative Support’ section, you can access various news about events for musicians. Many subsections are present in the page such as ‘Musician League Album Publishing Project’ –an event that provides studio recording, M/V shooting, album distribution, and marketing for the monthly top 30 musicians-, ‘Events’ –which registers various information about different events such as ‘Rookie watch with OOO (sponsors)’, ‘Collaboration Events’, etc.-, and ‘Featured’ –which includes live performance videos from event winners and featured artists-. Finally, the ‘Entries’ section consists of ‘Musician League Introduction’, ‘Musician League Market’ –which is a market system that lets the artists set the price for their music and sell it through the market-, ‘FAQ’, and ‘Musician League Application Status.’

In addition, Musician League is also running various projects such as ‘Musician League X Green plugged Seoul’ –which lets the musicians from Musician League to play in the well-known music festival ‘Green plugged Seoul’- and ‘Musician League X Onstage LIVE’ –an event that connects the artists to the ‘On stage’ project, which is also a project ran by Naver to find new up-and-coming indie artists-.

To sum up, Musician League is a service for music creators who have not been able to found a stage to showcase their work or to those who is seeking communication with the public. Artists selected through the league system and competitions will be offered with various opportunities such as performing at a stage planned by Naver, starring on prestigious music festivals, supporting the release of albums, and collaboration with famous artists. Also, the musician and the public can communicate through messages and comments. The service provides the public with an opportunity to discover new, promising artists in various genres, while providing the agencies with a chance to discover raw talents.

2.4 Discussion

This research is similar to ‘starting a new business’ since it suggests a new platform, and as with the case of MVP application by Kendall Herbst, it seemed appropriate to use MVP as a tool for this study since this project is also based on assumptions and hypotheses. In this study, MVP tests are conducted repeatedly to validate the hypothesis and verify the core functions.

And the study’s Co-Design Workshop developed a final refined idea by combining ideations that can encourage ‘communication between users’ to ideas for ‘a service device that can create profit.’ The overall structure of the Co-Design Workshop was constructed based on the process of the Feature Ideation tool, and Affinity Diagram and Group Sketching were utilized for details.

And through platform research of ‘Grafolio’ and ‘Musician League’, the research obtained insights (keywords) such as ‘collaboration’, ‘public reaction’, and ‘competition.’

In case of ‘collaboration’, the collaboration between musicians and artist-photographers in both platforms are attempted in various forms.

First, ‘Creator Day’, an event held regularly as a part of ‘Project Flower’ from Naver, selects an artist from Grafolio and a musician from ‘Musician League’, then presents a crossover stage that combines music concerts and live drawing shows. Since this is a very experimental form of art not only for the creator but also for the audience, it provides freshness to everyone.

Second, the ‘Musician League Album Publishing Project’, which supports the entire process of releasing an album based on expert reviews and user responses, includes artists from Grafolio as a part of the process, leading to increased synergy between creators of different genres.

Third, in the ‘Collaboration with creator’ section in Grafolio, individual creators host a collaboration session with different purposes (communication, selecting a BGM for their work, etc.), which also leads to increased synergy between artists.

Next is ‘public reaction.’ In both platforms, the reaction of both the creator and the public act as a key element for the platform. The goals and strengths of these platforms are that the creators can showcase their work to the public and gather different reactions. To the creators, this has the advantage of being able to get feedback from the public about their work.

Finally, both platforms are based on competition. As mentioned above, in the case of Grafolio, the number of hits, likes, comments, and followers are all considered as a factor in selecting which work will be featured in the ‘Discovery’, ‘Trending’, ‘Debut’, ‘Hot’ section. Also, the popularity index (number of hits, likes, etc.) are also a key factor for being selected as a featured series in the ‘Story’ section. In addition, ‘Popular Stories’, which have high exposure rate and high fan increase rate, are selected from the ‘featured stories’ on a biweekly basis based on the number of followers, posts, hits, likes, and the uniqueness of the subject.

Musician League is operated in a ‘league system’, and the musicians of ‘Open League’ gets promoted to the ‘Best League’ based on the overall score, which considers user feedback, number of likes, and the activity index of the artist as a factor. In addition, the ‘Album Publishing Project’, which is one of the core event of Musician League, also combines the feedback from users and experts to choose a winner.

Almost every event on the platform chooses its winners based on competition. In the end, both platforms have the advantage of being able to see the public’s reaction to the work of artists, but at the same time, it also has a weakness that such ‘reactions’ are used as a standard to evaluate and ‘rank’ the work. Since such ‘rank’ is a factor that is directly linked to the exposure of works and the chance of earning various opportunities, artists on both platforms are always pushed into an environment where they have to go through stressful competition in order to survive within the platform.

3. DESIGN METHODOLOGIES

3.1 Introduction

In this chapter, various design methodologies that used in this research are described based on the order of the research process. It includes a questionnaire, Persona, MVP and Co-Design workshop.

3.2 Experimental Design

Questionnaire

An initial set of questions were made to specify the idea ‘an art platform to match the music of a musician with an artwork of an artist to create a jacket image for an album’, which was described in the Introduction. Such set of questions were also made to confirm the possibility of researching the hypothesis that ‘Amateur artists from different genres can solve each other’s problem by combining their works.’

The research needed different information from each group of artists. From the musician group, the information about their ‘experience of creating an album cover’ was needed. While from the artist-photographer group, the information of ‘ways of utilizing their work’ was needed. Therefore, the questions were divided into two different sets to obtain appropriate information. Questions for the artist-photographer group included subjects such as the purpose of making art, how do they utilize their work, how do they promote their work and the merits/demerits of such method, the source of inspiration, willingness to provide their artwork to collaborate with musicians, and opinions on their artwork being modified during the collaboration. Questions for the musician group included subjects such as how do they create album jacket images and the merits/demerits of such method, the factors considered most in designing jacket image, the genre of image used, how do they promote their music, difficulties while promoting, experience of gaining inspiration from a photo or a piece of art, and the willingness to use this platform.

The survey was conducted from mid-October to the end of October in 2017. All the questions were available for multiple choices. A total of 26 people have participated in the survey, which consists of 11 painters-photographers and 15 musicians. These artists were recruited without distinction between amateur and professional, all the participants were able to use online platforms without difficulty, and the age varied from the 20s to the 50s. The participants consists of acquaintance of the researchers, and the artists who decided to participate in the survey through messages from Instagram. Since the participants lived in different regions, they have participated through Google online questionnaire) (Appendix 1) instead of face-to-face interviews.

First, the following information was obtained from a survey of 11 painters-photographers.

When asked about the purpose of creating art, the responses of ‘for self-satisfaction’ and ‘for sales’ were found the most (4 for each answer). The answer ‘for communication’ and ‘to keep it personally’ followed (2 for each answer). All the respondents stated that they have a desire to promote their work, but only three of them answered that they were using a method to promote their work during non-exhibition periods. (Renting their work)

When asked about the primary methods of promoting and the pros and cons of such method, they responded that they promote their work by holding exhibitions or uploading it on Social Network or art communities such as NeoLook and ArtHub.

In case of holding exhibitions, the benefits included ‘personal satisfaction’ and ‘seeing the direct reaction from the general public and authorities of the art field’, while the cons included ‘high cost’, ‘consumes a lot of time’, and ‘location issues.’ In case of promotion through Social Network, the benefits included ‘personal satisfaction’, ‘easy to share’, ‘able to gain direct feedback’, and ‘able to obtain promotional effect in a short period of time’. However, there were cons such as ‘followers does not reflect the actual promotional effect’, and the ‘gap between seeing the work in reality and on the screen.’ Also, 7 out of 11 respondents said that they found it difficult to promote and sell their work, as a reason, 4 of them mentioned ‘promotions does not reach many people.’

Next, when asked about the source of inspiration, 7 out of 11 respondents said that they were gaining inspiration primarily from art (music, photography, books, poetry, media, etc.), and 9 people said that they have been inspired by music.

When asked whether they would like to use a platform that lets them collaborate with musicians using their artwork, 9 respondents answered positively, citing that the chemistry with the musician, and the atmosphere/quality of the music would be an important factor in deciding whether they will collaborate.

Finally, when asked whether they would feel rejection if their artwork is modified during the collaboration process, 6 responded that they ‘would not’, while 5 responded that they ‘will feel rejection.’ Also, when asked if they are willing to change or modify their artwork during the collaboration process, 8 respondents said that ‘are willing to change the artwork’, while 3 respondents said that they were ‘not sure.’

Second, the results of the survey of 15 musicians are as follows.

When asked how they create the jacket image for their albums, 8 of them said that they ‘create it on their own’, 5 said that they ‘outsource it to an expert’, and 4 of them said that they ‘outsource it to an acquaintance’

The pros and cons for each methods of album jacket image design will be described in two different categories: ‘self-design’, and ‘outsourcing’.

In the case of ‘self-design’, the pros included ‘easy to show your own musical identity’ (4 responses), ‘low-cost’ (2 responses), ‘it is easy to modify’ (1 response), and ‘simple to do’ (1 response). The cons included ‘low quality’ (6 responses), ‘easy to lose objectivity’ (1 response), and ‘consumes a lot of time’ (1 response).

In the case of ‘outsourcing to an expert/acquaintance’, the pros included ‘able to obtain design with a professional touch’ (5 responses), ‘convenience’ (1 response), and ‘easy to utilize different spots and environments of a professional studio’ (1 response). The cons included ‘results are not so satisfying’ (3 responses), ‘difficult to communicate with the image designer’ (2 responses), ‘high costs’ (2 responses), and ‘limited shooting sessions’ (1 response).

When asked about the factors considered while working on the album jacket image, 9 of them mentioned ‘the mood of the image must match with the song’, while 4 respondents also emphasized the importance of ‘expressing the concept of the song’, and 3 of them took ‘price’ as an important factor.

When asked which kind of form of art they use as a jacket image, 12 respondents answered ‘photo’, while ‘drawings’ and ‘graphic’ also got 4 votes, only 1 respondent mentioned ‘calligraphy’.

All 15 respondents who participated in the survey responded that they wanted their music to be promoted, and when asked about the primary method of promotion, ‘Social Network’ got 11 votes, while ‘performances (busking, etc.,)’ also got 2 votes.

When asked what the biggest problem is when they are promoting their music, 12 of them mentioned the ‘effectiveness of the promotion (small range, low reach count)’, but still, 7 respondents said that Social Network was the most efficient way of promotion they have experienced.

When asked if they have been inspired by an artwork, 11 of them said that they have experience of getting inspired after watching a photography or painting, 2 respondents mentioned that they have been inspired by a movie.

Finally, a total of 13 people answered ‘Yes’ when asked if they are willing to use a platform that allows them to use photos and drawings from other painters/photographers.

The key factors found through the results of this questionnaire are as follows:

Both painter/photographer and musicians

- Both groups have needs to promote their work, and use Social Network as a main tool for this purpose.
- Many of the respondents answered that they have experience of being inspired by an artwork.
- Many have hinted that they are willing to use an art collaboration platform.

Painters/Photographers

- Nearly half of the respondents are feeling uncomfortable to change/modify their work (digital images, not original ones)

Musicians

- If a musician designs his/her own album jacket image, the pros and cons are as follows: Easy to express their musical identity, low cost (Pros). Low quality of the image (Cons).

- If a musician decides to outsource the jacket image, the pros and cons are as follows: Able to get an image with a professional touch to it (Pros). The result image are not satisfying enough, communication problems with the image designer, and high costs (Cons).
- The musician wants the atmosphere of the jacket image and the song to match each other.

Persona

More than 16,000 students have graduated from art-related majors in year 2015 alone (Korean Educational Development Institute, 2016) (Table 4). Some of them go to colleges, universities, and graduate schools for further learning, while some of them try to utilize their specialties in art by finding a job which can use their artistic talents. At the same time, a large amount of graduates give up their artistic activities just to find jobs to make a living. Unfortunately, the chance is very low for these people who pursue art will become ‘professional artists’ by drawing enough attention from the public and the art community. For this reason, most young artists find a ‘secondary job’ to make a living, hence they become a ‘part-time artist’ or an ‘amateur artist.’ According to the ‘2015 Survey Report on Artists & Activities’ conducted against 5,008 artists, almost half of the artists are ‘part-time artists.’ (Ministry of Culture, Sports and Tourism, 2015). Currently, many companies and government institutes provide economical support (e.g. ‘Creative Funds’ project which supports more than 3,000 artists annually), but it is still not enough to support these artists fully, since new artists are constantly getting pumped out into the market and such support is only made in a ‘short-term’ scope (Kim Tae-Wan, 2016). (Only 19% of the respondents said that they had received funding from the government, businesses, and individuals) (Ministry of Culture, Sports and Tourism, 2015). Also, in terms of support, amateur artists experience greater difficulty in producing art, promotion, and getting feedback compared to professional artists who enjoy many benefits by belonging to a professional agency, gallery, or a management company.

Table 4 Number of graduates with an art-related major in 2015

Number of graduates with an art-related major in 2015	
Applied Art (pottery, photography, cartoons, videos, etc.)	4,727
Plastic Arts (pure art, applied art, plastic art)	3,625
Plays, Movies	1,700
Music (music studies, Korean traditional music, instrumental music, classical music, composing, other music, etc.)	6,077

The main target of this service is new amateur artists (part-time artists) who is not part of a record company, agency, or a gallery (Figure 3).

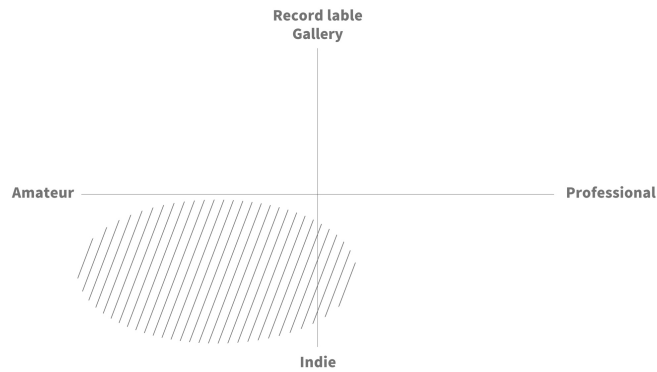


Figure 3 Positioning map of service targets

The persona model (Figure 4) of an amateur artist group based on early user research shows that the target audience could be represented by students who are currently in college or graduate school, or young people who are passionate about art. Also, most of them have a side job for a living.



Figure 4 Persona model by group

The following is the description of MVP. And the MVP tests were repeated three times. All the tests are described below.

1st MVP

The first MVP (Appendix 2) focuses on combining the work of the group of painters/photographers with the music of the musician group by using the images as an album jacket. The goal of the first MVP was to ‘check the responses to the idea of combining the work of musicians and painters/photographers by using the images as an album jacket.’

Also, considering the characteristics of today’s younger generation -who use smart phone longer than ever and feels comfortable to it- and the need to produce and test MVPs repeatedly in a short period of time, it was judged that using an application-style MVP would make the process of interviewing and communicating with the participants easier to perform. Based on these judgments, the MVP was made in the form of a mobile application.

In this MVP, ‘collaboration’ means the act of combining the work of a musician and painter/photographer in a form of album jacket image. In this platform, each of the user groups, both the musician and painter/photographer, can suggest a collaboration to the other group (Figure 5).

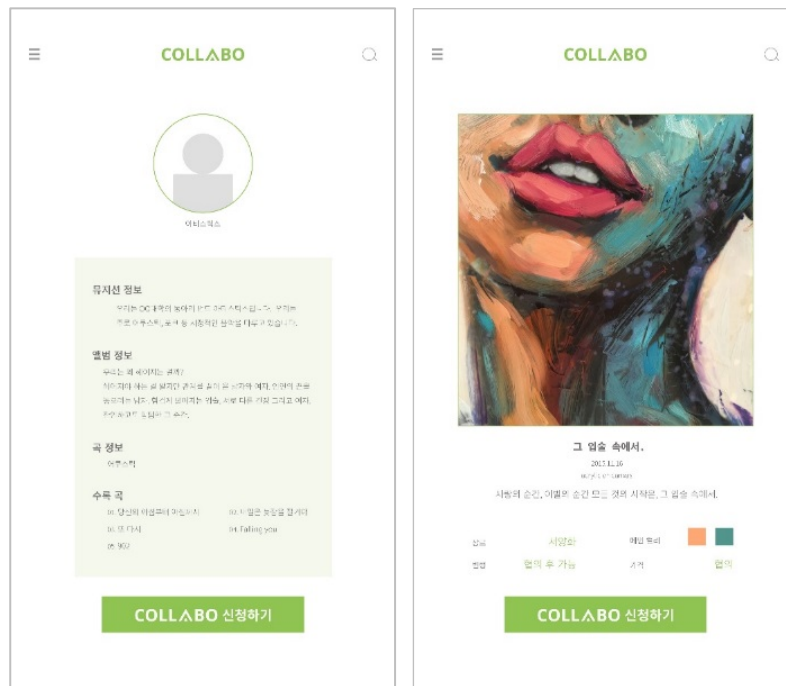


Figure 5 Collaboration application page for first MVP

Because the roles of the two groups are clearly different within the platform, the MVP and questions for the interview (Appendix 2) were constructed separately to match the different purpose of study of the two groups. In this initial idea, the group of painters/photographers has been given a role as a ‘seller’ of digital images of their work, and the group of musicians play the role of a ‘buyer’. In case of the painter/photographer group, the

interview questions focused on the subject of ‘modification of their work (digital image).’ Although image modification is the ‘right’ of the musicians if they decide to purchase the image of the work, early user surveys indicated that the photographer group were sensitive to modifying their digital images in order to use them as a cover for an album, so it was judged necessary to hear their opinions in detail.

Interview questions for the musician group addressed key questions involving the ‘modification process of purchased images’ and ‘the degree of intervention from the painter/photographer group’. Finally, both of the groups were asked of whether they have previous experiences using MVP.

The first MVP test participants consists of 5 painters/photographers and 5 musicians. The profile of each participant is given in the table below (Table 5):

Table 5 1st MVP test participant profile

	Painter/Photographer					Musician				
Name	A	B	C	D	E	F	G	H	I	J
Age	Mid-50s	Late-20s	Late-20s	Late-20s	Late-20s	Mid-20s	Mid-20s	Late-20s	Late-20s	Mid-20s
Gender	W	M	M	W	W	M	M	M	M	W
Day Job	Art Teacher	Curator	Designer	Student	Student	Student	Student	X	Pro Musician	Pro Musician
Interview method	Face-to-face	Phone	Phone	Phone	Phone	Face-to-face	Face-to-face	Phone	Phone	Phone

Since the participants were recruited through acquaintances and Social Network messages, they lived in different regions of the country. So most of the interviews were conducted in a 1:1 format using phones in Dec 2017. The test was conducted by showing the participants an images of MVP through a laptop monitor, which was in the form of a mobile application, and the researcher described the main buttons and features in each scenario. Afterwards, the interview was conducted in a semi-structured format to gather various information and increase flexibility during the process. In the case of a telephone test, a several images of the MVP were numbered and shared through e-mail to participants, and the participants watched it through their tablet or desktop while following the orders from the researcher. Video conference platforms such as Skype exists as a mean to compensate for the disadvantages of non-face-to-face interviews, but due to the characteristics of the participants, who were recruited through Social Network, they were reluctant about exposing their face or personal space to the camera, so the interview was performed on a phone.

The main discovery in the MVP interview with the group of painters/photographers was that while all participants agreed on the need to ‘change or modify the digital image’, they were still worried about their intentions and efforts being compromised during the process.

In a way to prevent this, all interviewees stated that ‘direct intervention’ was necessary. 4 respondents mentioned that even if the musician modifies the image at his/her own will, the painter/photographer should be able to see the final version of the image. 1 respondent even claimed that the artist should be allowed to participate in the whole modification process from start to finish.

Other issues included the ‘expansion of target user base’, ‘worrying about (online) image-oriented consumption’, and ‘differentiating with existing image-selling platforms.’

When asked about the modification and editing, 4 musicians said that only basic tools for editing (cutting, rotating, etc.) would be enough within the platform. Adding to that, they also responded that it would be better to outsource it to a professional image designer, or they would just use original images presented in the platform since their aesthetic sense definitely lacks compared to painters or photographers.

Also, 4 respondents said that the original artist (painter/photographer) should be accompanied during the final modification process. As a reason, the musicians left comments such as ‘because that fulfills the meaning of ‘collaborating’’, ‘they will help me overcome my lack of artistic, aesthetic taste’, and ‘it is the only way to show respect for the original artist.’ 1 respondent said that the original artist should do the modification by himself from start to finish, stating that the reason for such response is due to ‘his lack of aesthetic sense.’

Other issues included ‘the possibility of collaboration rather than album covers (e.g. music for exhibitions)’, and ‘the possibility to ask for a new work, rather than using previous work.’ But the most important issue was definitely about the ‘continuity, sustainability’ of platform use. After using the first MVP, one respondent quoted, “as a musician, I think I will never use this service except when making album covers.’ Based on this statement, the 2nd MVP focused on solving this ‘sustainability’ issue.

2nd MVP

According to the ‘2015 Survey Report on Artists & Activities’, the average number of hours a single amateur artist has spent in non-art-related jobs (side jobs) are 25.6 hrs./week (63.4%), while the hours spent in art-related work (main job) is 14.3 hrs./week (36.6%) (Ministry of Culture, Sports and Tourism, 2015). Based on the fact that these artists spend more time on their side jobs, the 2nd MVP has suggested a service content that can effectively contribute to their ‘art-related work.’ (Appendix 3). For this, the key factors considered in the ideation process were the connectivity with the contents suggested in the 1st MVP, possibility to solve the problems of the service found in the interview, and most importantly, the ability to induce continuous use of the platform by the users.

The major idea of the 2nd MVP was to provide users with a source of inspiration for their artwork. The idea was proposed based on the answers of the question ‘what factor has had an influence on your inspiration?’ which was asked in the early stage of the user survey, and the assumption ‘artists can be inspired from the work of other artists’ had been established. In addition, to increase the possibility of being inspired by works of other artists, non-physical elements such as chemistry between different artworks, mood, and atmosphere of the work has been actively utilized. Based on this, the content ‘story of inspiration’ has been developed as a way to provide a source

of inspiration. This is a content which artists from both groups must always write when they upload their work to the platform, it means a deep story related to the background or inspiration of the work. It also provides the creator with the ability to register a certain keyword in a form of hashtags when they are writing the ‘story of inspiration.’ Following is a scenario which is expected to happen when the feature is introduced to the platform (Table 6).

Table 6 Predicted scenarios (utilizing ‘Story of inspiration’)

- Painter A, who works part-time at a convenience store, has spent a lot of time on creating new works, but is having a hard time finding inspiration and concentrating on his work. Then, he happened to run into this random platform and was able to read about ‘stories of inspiration’ from other artists. After reading how others found inspiration and how they materialized it by interpreting such inspiration with artistic sense, ‘A’ also started to attempt to view the world and his everyday life with a new artistic viewpoint.

- Amateur composer B, who composed a song about ‘first love’, accessed to the art platform to find an image that would match his new album. In order to find a perfect image that matches the mood of his music, ‘B’ typed in ‘first love’ and ‘nostalgia’. ‘B’ was finally able to find two images, but struggled making a final decision. ‘B’ began to read the ‘story of inspiration’ written by the two different artists (of the original image), and eventually decided that the painting of ‘C’ expresses the mood of ‘nostalgic first love’ better.

As with the anticipated scenario above, it was assumed that ‘the story of inspiration’ would not only contribute to the process of art creation, but also enhance the success rate (match rate) of collaboration by increasing chemistry between different artworks. Based on this, the assumption of ‘watching the ‘story of inspiration’ of other artists will help the artist solve its own problems related to the creation of art’ has been established.

The 2nd MVP has been developed focusing on the ‘story of inspiration’ feature based on the value proposition of ‘Art for the Art.’ The questions produced for this MVP interview were focused on ‘inspiration’, so both the painter/photographer and musician group shared the same questions. The questions used in the interview are as follows: (Table 7)

Table 7 2nd MVP interview questions

-
1. Do you usually experience difficulties getting inspiration?
 2. Do you want to know the story of inspiration of other artists?
 3. Do you think the story of inspiration from other artists will help your own artistic activities?
 4. Do you feel reluctant in revealing your own source of inspiration?
 5. In the ‘story of inspiration’ search, which do you prefer? A combination of free search and recommended keyword? Or only free search?
 6. Is this service content attractive enough to encourage continuous usage of the platform?
 7. As a service that uses ‘inspiration’ as a subject, what should be added to the feature?
-

The artists who participated in the 2nd MVP interview consists mostly of those who participated in the 1st MVP interview. Since they already knew about the first content, ‘collaboration for album jacket image design’, it was expected that these people would describe the expected service experience in more detail when the 1st and 2nd MVP contents get combined. The following table shows the profiles of artists who participated in the 2nd MVP interview (Table 8).

Table 8 2nd MVP test participant profile

Name	Painter/Photographer					Musician				
	A	B	C	D	E	F	G	H	I	J
Age	Mid-50s	Late-20s	Late-20s	Late-20s	Late-20s	Mid-20s	Mid-20s	Late-20s	Late-20s	Mid-20s
Gender	W	W	M	W	W	M	M	M	M	M
Side Job	Art Teacher	Curator	Designer	Student	Student	Student	Student	X	Pro Musician	Student
Interview Method	F2F	Phone	Phone	Phone	Phone	F2F	F2F	Phone	Phone	F2F
Participated in the 1st MVP interview	O	O	O	X	O	O	O	O	O	X

The 2nd MVP interview was conducted in March 2018. In the 2nd MVP interview, 6 interviews were conducted using a telephone, while 4 of them were conducted face-to-face. For interviewees who did not participate in the 1st MVP interview, an image of the 1st MVP and additional verbal explanation were given prior to the interview to ensure the all the interviewees had the same amount of understanding towards the service. The process of the 2nd MVP test was same as the way in which the 1st MVP test was conducted.

When asked the first question ‘do you find it difficult to get inspiration?’ 6 respondents have answered ‘Yes,’ while only 2 respondents answered ‘No.’ Also, there were other answers such as ‘It depends,’ and ‘the process of materializing your inspiration into actual creation is the most difficult.’

Also, 8 respondents said that they were curious about the ‘story of inspiration’ of other artists, and even the 2 respondents who said that they ‘are not curious’ added that they would read such content if it randomly appears on their screen. What was impressive is that 7 out of 8 people who said they were curious about how other artists got their inspiration have already attempted to obtain the ‘story of inspiration’ of other artists in the past through searching, messaging, and even visiting them in real-life. Sadly, they were not able to fulfill their wants through searching, which was the most popular method used to find out such ‘background story’, due to the lack of data.

In response to the question ‘Do you think that the ‘story of inspiration’ by other artists will help you create your own art?’ 8 of them answered that ‘it will definitely help.’ As a reason for such answer, reactions such as ‘the story of inspiration from others help me recall my own special experiences, which lead to special emotions and

new inspirations’, and ‘it lets me concentrate more to the artist and the work, helps me deeply understand their work, let me have a wider view when interpreting the work, and finally lets me learn about their strengths and I can apply such strengths in my future work.’ Other answers include ‘it will help me during the actual ‘production’ phase’, and ‘sometimes it may help, sometimes it won’t.’ The participant who answered ‘sometimes it may help. Sometimes it won’t’ added that ‘if the artist isn’t confident about himself or is experiencing difficulties during creation, I think reading stories about other artists will rather do more harm than good.’

Also, 8 out of 10 respondents said that they do not feel reluctance in telling their own story to other people. 5 of them even stated that they try to provide more information when they upload or promote their work to the public, adding that it is an act to convey the intent of the artist and promote their work effectively. The 2 respondents who answered ‘it depends on the case’ pointed out that sharing a deep, detailed story might be a factor that hinders the free interpretation of the audience.

When asked about the preferences of search when finding ‘story of inspiration’, 9 respondents said that they prefer a combination of free search (general search) with recommended keyword suggestion (which recommends keywords based on the own story of inspiration). They expected that they would get more diverse and rich information than they expected when they were offered with a recommended keyword which they weren’t able to think of. There were also responses that considered aspects of the user experience, which was to prevent situations where the system give ‘no results’ through providing keyword suggestions. Also, some respondents added that ‘inspiration’ is a domain which can have different meanings for each individual, and it may sometimes not even have a certain meaning, so the platform should ‘create keywords’ and provide it to the users for better search experiences.

Next, as a response for the key objective of the 2nd MVP ‘is this service content attractive enough to make users use the service continuously?’ 7 respondents said that ‘it is possible to use it in a regular basis.’ 2 respondents said they would continue to use the product only if it included additional features such as ‘art promotion’ and ‘playlist/bookmark’ features. 1 respondent said that he won’t use the service unless it is about the work of a famous artist.

Finally, when asked about the areas that need to be supplemented in this MVP, there was an opinion which stated that images should be able for use in order to increase the collaboration match rate and efficiency of the ‘story of inspiration.’ The respondent was concerned that it might be difficult to convey the ‘inspiration’ of an artist if only text is available. It was also suggested that in terms of collaboration, the service experience of the artist/photographer group would be a lot better if the musicians can upload an image similar to that of they are seeking to collaborate with.

In summary, many of the artists who participated in the interview have often/or sometimes found it difficult to get inspiration, and are interested in the ‘story of inspiration’ of other artists since they believe that such reading experience will have a positive impact on their own artistic activities and creation. In addition, they wanted the platform to provide a search system which combines free search and ‘user-based keyword suggestion’ since it has

many effects such as preventing the system from giving ‘no results’, providing a broad range of search by giving unexpected keywords, and allowing the user to have a better overall experience by letting them select a keyword which matches their own artistic colors. Respondents also predicted that by enabling the use of images in the ‘story of inspiration’, it would help the readers to understand more about the artist and his/her work. Finally, participants stated that ‘if a large amount of data is continuously accumulated in the service, it is possible to use the service regularly for ‘collaboration’ and ‘creative’ purposes.’

3rd MVP

The 3rd MVP (Appendix 4) has a combination of the 1st and 2nd MVP’s, and is a model that has introduced new features and modified existing features after analyzing the problems found through the first two MVP interviews. Added and modified features are as follows:

- When uploading the work for the first time, the artist can indicate the genre of work they would wish to collaborate with (e.g. in case of a musician, they can add ‘portraits’ as a ‘genre for album image’)
- Keyword search is enabled when searching for ‘story of inspiration.’ Filtering feature also added. (can select certain genres of art when searching)
- Added ‘Inspiration button’ (a button that can be used to express gratitude for sharing their work or story. Also invites the opponent to ‘My Page’ within the platform) (Figure 6)
- Removed image modification and editing tool
- After collaboration is confirmed, the news can be shared on the individual artists’ Social Network account

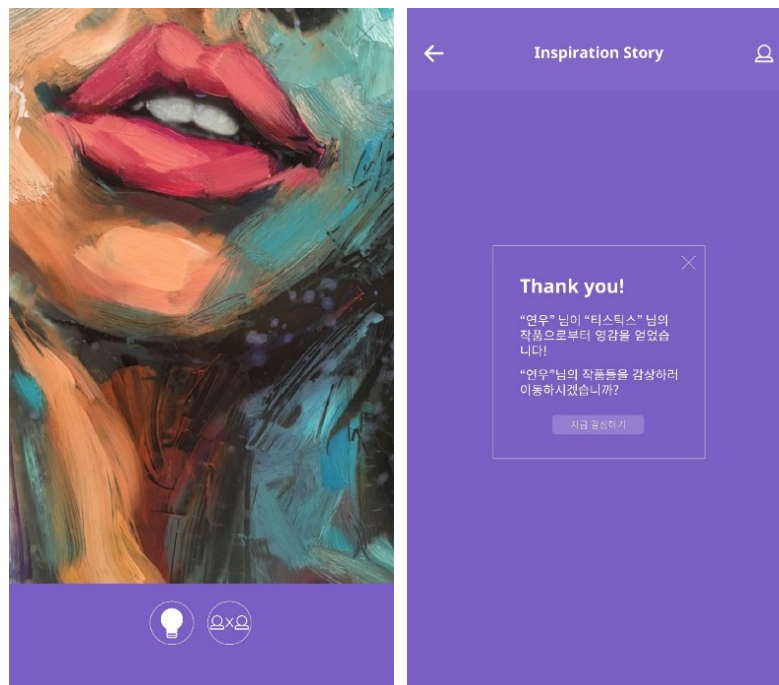


Figure 6 ‘Inspiration button’ & Message that appears to the other person

The 3rd MVP was developed to explore the user’s overall service experience –which is made by combining two different contents-, and to discover problems from a new perspective. To achieve this goal, new artists who did not participate in the last two tests have newly joined the research (Table 9). Participants consist of 4 professional artists, although they do not fit with the exact user base that the service aims to target, it was expected that they would provide a more practical assessment and feedback for the service since all the participants experienced their own share of time and hardship as an amateur artist.

Table 9 3rd MVP test participant profile

	Painter/Photographer		Musician	
Name	A	B	C	D
Age	Late-20s	Mid-20s	Early-30s	Late-20s
Gender	W	W	M	M

The 3rd MVP test was conducted on August 15, 2018 at the Jung-gu Artfactory located in Jung-gu, Ulsan. The 3rd MVP test was conducted in a form of 1:4 discussion led by the researcher. The discussion started after sharing the planning background of the project along with the issues occurred in the 1st and 2nd MVP tests. Such information was given in prior to the test in order to gain better evaluation and feedback of the service (Figure 7). Since the researcher had to lead the discussion in this workshop, instead of writing the content of the discussion on paper, the whole process was recorded after seeking consent of each participant. The recorded content was used to organize the answers and was also used to describe the insight.



Figure 7 3rd MVP test participants image

The 3rd MVP test proceeded as follows (Table 10).

Table 10 3rd MVP test process

-
1. Describing the background of the proposal of this art platform
 2. Sharing the issues from the 1st MVP test and interview (ideas, hypotheses, used scenarios, etc.)
 3. Sharing the issues from the 2nd MVP test and interview (ideas, hypotheses, used scenarios, etc.)
 4. Sharing the scenario for the 3rd MVP test
 5. Discussions with participants on the feasibility of the two hypotheses, based on the 3rd MVP
 6. Discussions with participants on the possibility of resolution of key issues occurred in the first two MVP's, based on the 3rd MVP
 7. Discussion among participants on the expected effects of this art platform
 8. Improvements required for this platform
 9. Identity of this platform
-

After the workshop ended, all the content recorded was written in Microsoft Word in order to analyze the contents of the interview. This helped recall the content and atmosphere of the discussion and also helped understand the opinions which was not well understood during the actual workshop session.

First, about the first hypothesis 'Amateur artists from different genres can solve each other's problem by combining their work',

2 participants claimed that the 'effect of work exposure is minimal', and 2 other participants even said that 'effect of work exposure is zero.' As a reason, the participants stated 'because it is only possible to share the news on Social Network 'after' the collaboration is confirmed', and 'it is not a service where the public can be involved.'

About the second hypothesis 'Watching stories of inspiration from other artists can contribute on solving the 'difficulties of creating art', which is experienced by many artists', all four participants claimed that 'it will definitely have a positive impact on creating art.' They have also added that by watching the inspiration story of others, it will help increase the source of inspiration while also increasing the spectrum of artist expression of the artist.

After verifying the hypotheses, a discussion about the possibility of resolving the key issues from the 1st and 2nd MVP has been initiated. Through the discussion, 6 issues had been mentioned (Table 11).

Table 11 3rd MVP discussion issues

-
1. Right now, only the musician group pays money. Is it possible to make the painter-photographer group pay?
 2. Can you call combining already finished works into one as 'collaboration'?
 3. Does being able to see the story of inspiration of others provide psychological stability (chemistry)?
 4. Is 'critique' a necessary feature in this service?
 5. Should there be a limit on the number of use of the 'inspiration' button?
 6. Is this service good enough for continuous use?
-

In response to the first question, the participants argued that ‘if there is a wide variety of work uploaded in the platform, different transactions would be possible.’ They stated that different transactions such as a musician buying images from an artist, a video artist buying music from a musician to use it as a BGM, and musician buying a video from a video artist to make a music video is also possible.

In response to the second question, all four participants claimed that ‘it is hard to call such combination of work as ‘collaboration’ since there was no interaction or chemistry between the two artists involved.’ In addition, all participants agreed that the ‘story of inspiration’ would serve as a safety device and provide ‘stability’ for the artists who apply for collaboration.

In response to the fourth question, the participants said the word ‘critique’ has a strong nuance to the word, and it should be replaced with ‘communication.’ They have also insisted that such ‘communication’ feature would help the target users very much since amateur artists experience a very difficult time to obtain proper feedback about their work, which is critical for development.

And all four respondents said that there should be no limitations for pressing the ‘inspiration’ button, since they expected the button to play a similar role to the ‘like’ button in Social Network. They expected the ‘inspiration’ button to be the ‘measure of popularity’ just like the ‘like’ button in Social Network platforms.

Finally, they claimed that if ‘the diversity of the genres of uploaded work is guaranteed, and data is continuously accumulated’, the service would be sustainable.

In summary, the participants expected that in the current state of the service, the promotional effect of ‘collaboration’ would be minimal, and if the collaboration did not happen, there would be no effect at all. They have also mentioned that as an art-related service, the painter/photographer group has nothing to get while using this platform, in an artistic standpoint.

They have stated that not only does the ‘story of inspiration’ help the users deeply understand other genres of art and empathize with other artists, it would also have educational effects which can help the amateur artists with their artwork. In addition, they have added that through the comment feature, artists who used the feature could enjoy advantages such as instant feedback and idea sharing.

As a result of the 3rd MVP test, it has reached a conclusion that ‘the service is compatible with the topic of ‘cooperative, mutual development’, but does not help the amateur artists very much in terms of solving their problems.’

Co-design workshop

To develop refined idea more, the Co-Design workshop was held.

Based on the conclusion reached through the 3rd MVP interview, ‘Album Jacket Image Collaboration’ not only has a small ‘promotion effect’, but it also has low sustainability, leading to a conclusion that it cannot be used as a core content within the service.

In contrast, ‘story of inspiration’ had successfully drawn rave reviews from both amateur and professional artists during the 2nd and 3rd MVP test, and was judged that it had potential for development. All the participants said that ‘Story of Inspiration’ was a content that broadens the point of view for some people to help their creative activities, provide ideas, is usable for educational purposes, and also can be utilized for the purpose of ‘just having fun.’ For this reason, it has been decided that ‘story of inspiration’ will be applied as a main content within the service.

In addition, the contents of the service were modified to enable free communication, letting the artists freely share their inspiration by communicating about ideas and exchanging feedbacks. This feature was mentioned by many participants during the 3rd MVP interview.

It was decided that it was necessary to hold a Co-Design Workshop (Appendix 5) to discover ways to promote and encourage the newly added ‘communication’ content and establish a business model that can generate revenue. This is to see what kind of motives is required to make the artists to ‘communicate’ with each other, and to find about the business model which can be sustainable without burdening those who are suffering economic hardship. Based in this objective, the Co-Design Workshop was largely divided into Content 1 and Content 2 (Table 12).

Table 12 Co-Design workshop contents

Content 1. How do you encourage artists to communicate (messages, comments) with each other?

Content 2. What kind of business model should be implemented to the service?

The Co-Design Workshop was held for about two hours at ‘SOOM’, a cultural space in Ulsan Jung-gu, on September 19. One professional photographer in her late-20s, one professional oriental painting artist in her mid-20s, one professional musician in his early-30s, and one amateur musician in his mid-20s has took part in the Co-Design Workshop (Table 13). Except for the amateur musician in his mid-20s, everyone else had participated in the 3rd MVP test, so they had some understanding of the service. The content of the service was shared to the musician via phone on the day before the Co-Design Workshop.

Table 13 Co-Design Workshop participant profile

	Painter-Photographer		Musician	
Name	A	B	C	D
Age	Late-20s	Mid-20s	Early-30s	Mid-20s
Gender	W	W	M	M
Participated in the 3 rd MVP test?	Yes	Yes	Yes	No

The Co-Design Workshop proceeds as follows (Table 14).

Table 14 Co-Design workshop composition

	Activity	Tool	Time
Introduction	Introducing changed contents		5min
Content 1	1-1 Write an experience of artistic communication or giving feedback on/offline	Post-It, Pen	15min
	1-2 Write an experience of artistic communication or receiving feedback on/offline	Post-It, Pen	10min
	1-3 Freely plan a service device which can facilitate communication	Post-It, Pen	10min
	1-4 Draw the image of the service device you have created in the form of an application / Exchange feedback	A4 + Discussion	25min
	Break		10min
Content 2	2-1 Free ideation of projected business models for the service	Post-It, Pen	15min
	2-2 Idea categorizing, deriving a keyword by group(Affinity diagram)	Post-It, Pen	5min
	2-3 Select an App screen which is linked to the derived keywords (based on debate between participants)	A4 + Discussion	15min
	2-4 Final idea refinement (based on debate between participants)	Discussion	15min
	Expression of Gratitude		5min

Participants were already familiar with the contents and did not have to spend much time in the Introduction phase because the topic of the workshop was shared a day before the workshop was held. Also, a 10-minute break was given between Content 1 and Content 2 to make sure the participants maintain concentration throughout the whole workshop, and the total activity time was designed to not exceed 2 hours. During the workshop, the researcher took the role as a facilitator, minimizing intervention by only giving examples and providing subjects for discussion when the participants were having difficulty in ideation. In addition, the whole workshop were recorded after obtaining consent from every participants for further analysis. The presentation sessions by each participant were also recorded on video.

Post-It was mainly used as a key tool for the workshop. It was a suitable tool to use when considering the nature of the workshop, which utilized the Affinity Diagram Method and focused on creating new ideas by freely attaching/detaching keywords with ideas. After each activity which utilized Post-It's, all of the Post-It's were attached on the wall so the contents were visible for all participants at the end of each phase (Figure 8).



Figure 8 Post-it created and attached by 3rd MVP participants

Contents derived from Content 1 of the Co-Design Workshop are as follows:

First, the advice and feedback that participants gave to other artists both on/offline was divided in to three big motivations (Table 15).

Table 15 Advice and feedback from participants to other artist

Motive	Examples of advice/feedback
If they want the opponent to succeed	“I wish you had an own unique color”
When artistic satisfaction is met	“The color of this picture is really beautiful”
When they feel they have something to learn	“I respect you”

In contrast, when asked about what kind of feedback/advice did they consider ‘productive’ among all kinds of feedback/advice received from other artists on/offline, they have counted all kinds of feedback/advice as ‘productive’, even the seemingly ‘meaningless’ ones. As a reason, they have stated that “All kinds of feedback mean that the viewer is showing ‘attention’ to the artist and his/her works, it is hard to draw such attention usually. So they are welcome regardless of the type.” Through further analysis of Content 1-1 and 1-2, it was revealed that all the participants believed that both ‘giving’ and ‘receiving’ feedback were both helpful for development as an artist, and it was also found that ‘attention’ from others about their work provides ‘sustainability as an artist’ for them.

Content 1-3 (planning a service device which can facilitate communication) was relatively difficult to understand, so the session was conducted after showing examples of service devices that could lead to communication to the participants. The ideas from the participants are described in the following Table 16.

Table 16 Ideation to induce feedback

Reward Type	Content
Benefits	Users who communicate (feedback) often will be provided with points that can be used within the platform.
Human Network	Connect users who communicate (feedback) well with other users who also communicate often to form an active human network.
Advertisement	Implement a device which features exhibition/concert information of users who communicate (feedback) often.
Sales (Revenue)	Help users who communicate (feedback) often to sell their artwork or goods within the platform.

Based on these results, a new assumption of ‘compensation should be provided to the users in order to facilitate communication within the platform’ has been established.

Next, in the session ‘Drawing the service device in a form of application + Feedback’, participants were asked to draw a picture of the service device which they have respectively thought of, and then briefly describe the key buttons and functions on the screen (Figure 9).

This session was designed to encourage the participants to think deeply about their own ideas once more. Through this session, the participants learned about what features they think is ‘realizable’, and share ideas which have been filtered through sketches so they can contribute to further idea extraction and reinforcement.

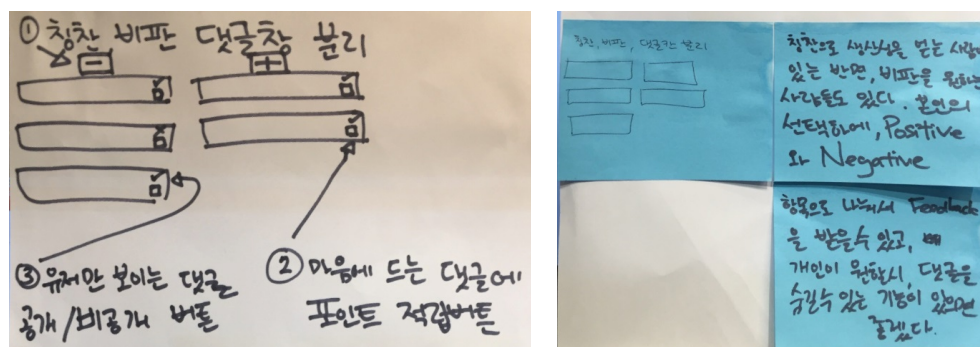


Figure 9 ‘Communication-inducing service device’ suggested by a 3rd MVP participant

Before entering Content 2 phase of the Co-Design Workshop, the participants were told the fact that this service focuses on the ‘public interest’ by supporting the group of amateur artists, who are considered as a socially vulnerable group in general. Also, they have been informed that the ‘revenue’ mentioned in this research does not mean ‘profit’, but it rather means the minimum ‘operation cost’ which is needed to keep the service running.

Afterwards, the participants were asked to come up with a free idea about the business model for the service. Again, this could have been a hard task for the participants, to give a brief idea about business models to them, an example of YouTube, which introduced a premium membership service for the users where they can watch videos without ads, had been provided.

After 15 minutes of Ideation process, participants were asked to categorize each Post-It into certain groups and derive a certain keyword from each group. The participants divided the keyword into two categories: ‘fees’, and ‘other’. The details are described in the following Table 17.

Table 17 Details of the revenue model proposed by participants

Profit		
Type	Fee	Other
Details	Advertising fees from other companies	Premium Membership
	Brokerage fees & information publishing fees from companies in need of art personnel	
	Fees on purchase/sales of artists’ works, goodies, etc. within the platform	
	Posting fees for exhibitions and concerts.	

After the keyword creation, participants added, “considering that the main user base of the platform is amateur artists who are struggling economically, it is not right to make them pay.”

Next, after having a debate session, the participants were asked to attach the Post-It’s of ‘Revenue keywords and details’ onto an A4 paper that included drawings of ‘App screens (Content 1-4)’ based on the link between the contents. This was based on expectations that the most active stream of revenue would occur when the revenue is generated from the act of ‘communication’ itself, which is the core function of the service. Participants selected two out of four app screens and attached a ‘revenue Post-It’ onto the screen (Figure 10).

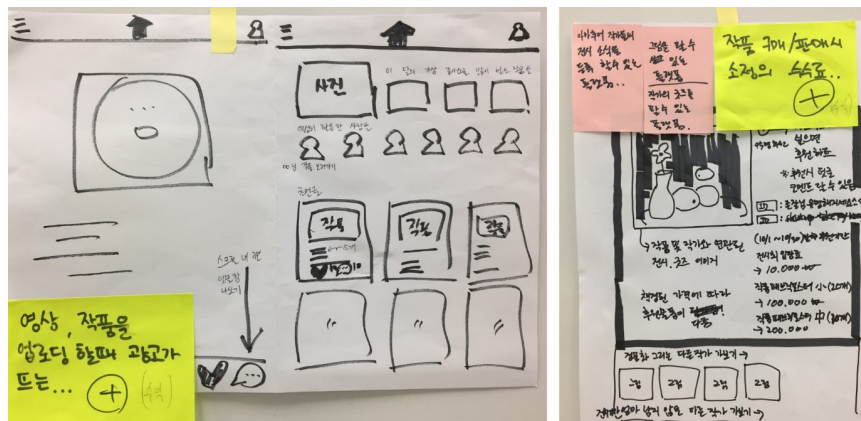


Figure 10 Content 2-3 Service business model combined with app screen

The result of Content 2-3 shown in Figure 7 suggests a combination of ‘work exposure benefits based on communication activity’ with ‘ad exposure when uploading work, and another combination of an ‘app screen that includes display/exhibition information and market features’ with ‘charge of fee when purchasing/selling artworks.’

Finally, participants were asked to combine the results of Content 2-3 into a single content. In this stage, researchers have intervened in the discussion and helped the participants refine their ideas. The results of this debate are divided into ‘methods for encouraging communication’ and ‘profit models’ and are described below.

1. Introduction of a ‘communication point’ system to encourage active communication

- Provide ‘communication point’ when uploading works
- Provide ‘communication point’ based on the number of communication activities such as comments.
- Provide benefits according to accumulated points (e.g. promote artists and his/her works by exposing it on the main page)
- Introduce a ‘member level’ system based on ‘communication points’ (e.g. high-level members can upload their work without watching ads)
- Letting users buy tickets for exhibitions or concerts using their ‘communication points. Also allow them to support their favorite artists in the form of ‘communication points’

2. Profit models

- Ad exposure during the waiting time between uploading artwork
- Charging a posting fee for those who want to post exhibition/concert information (only for paid exhibitions/concerts)
- Charging a posting fee for artist recruitment pages (from companies and organizations that are recruiting artists)

The service can provide practical benefits to the users by utilizing ‘communication points’ as well as providing development, inspiration, and sustainability through communication between artists. ‘Communication points’ can be accumulated only through communicating activities, which contributes on reducing the financial burden of amateur artists.

4. FINAL CONCEPT

4.1 Introduction

In this chapter, from the description of Concept Generation to Prototyping, Evaluation, and Result are described. The concept was derived based on the results of the 3rd MVP test, which led to prototype development. And the final experiment was divided into three types and proceeded with 12 participants.

4.2 Concept Generation

The service, based on the work and ‘story of inspiration’ of amateur artists, the core content is ‘artistic communication between amateur artists.’ Regarding such characteristics, the service was named IBA (Interaction Between Artists).

Based on the 3rd MVP test, the scope of the user base, which was limited to amateur musicians, painters, and photographers in the early development phase, was expanded to include amateur artists of all genres. As a result, the service direction of the platform has been changed to encourage more diverse exchange of inspiration between artists. Since then, ‘communication between amateur artists’ was introduced as a core content after the Co-Design Workshop, and the identity of the service was set as a ‘platform that helps the artistic interaction between amateur artists’ through questions and answers about ‘story of inspiration’, constructive debates, and feedbacks about each other’s works.

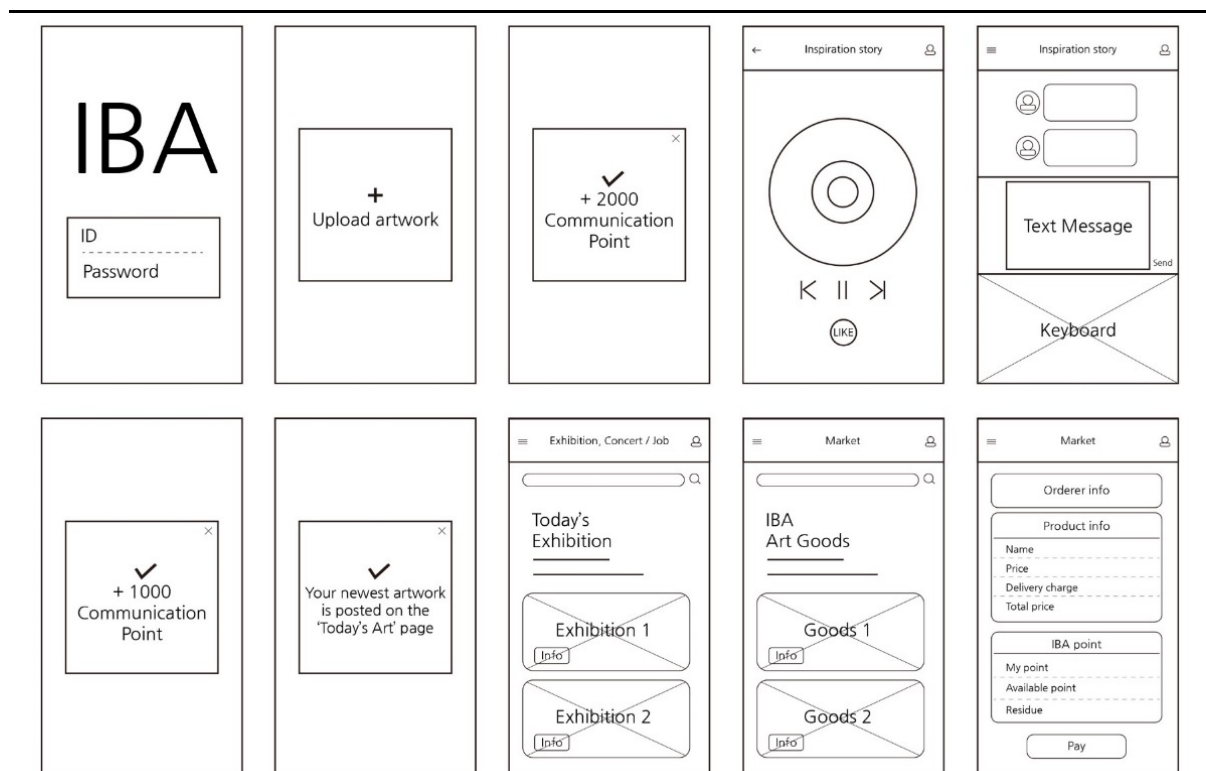
Also, the aspect of ‘competition’, which is a main factor in existing art platforms, were modified to build a new environment for the artists. In Grafolio or Musician League, competition is inevitable in order to earn benefits such as work exposure and organized promotions. To win the competition, artists must prove that their work is better than other artists’, which also results in them losing their unique colors since they have to match the taste of the general public in order to win the competition. Also, the number of ‘likes’ and ‘comments’ are used as a standard to evaluate the value of the works of amateur artists. The fact that the quality of art is determined by quantitative factors rather than qualitative factors will definitely hinder the ‘autonomy of art.’ (Lee Ji-Sung, 2016). In addition, the communication produced by the public, including ‘likes’, can provide artists with a false, exaggerated sense of enjoyment or disappointment. To prevent this, IBA users consist only of amateur artists. The goal of IBA is to let amateur artists explore works of other artists in various fields, exchange inspiration through the ‘story of inspiration’ feature, and exchange productive feedback so the artists can develop their own ‘unique’ art. Ultimately, the goal of IBA is to support the cooperative, mutual development of amateur artists.

But there is still ‘competition’ in this service as well. However, the ‘competition’ in IBA is different from the competition in Grafolio or Musician League. In existing art platforms, the ‘work’ of artists are used as a matter of

competition, and the benefits are given based on the evaluation of such ‘work.’ However, in IBA, competition is made through ‘communication’, and the artistic benefits are also provided based on the competition of ‘communication’. The more you communicate (feedback), the more you gain an advantage in the competition, and the benefits are given accordingly. This makes activities such as giving feedbacks after reading other artists’ ‘story inspiration’ very important. Watching a variety of work and understanding the story beneath it can even help the creative activities of the reader and encourages artistic communication between artists, which provides sustainability and competitiveness to the artists who take part in the process (Noh Grimm & Shin Dong-Youb, 2016).

4.3 Prototyping

The prototype (Appendix 6) has the form of a mobile application and is constructed based on the rough content experience scenario (Figure 11) for the purpose of evaluating service content. Several functions (Figure 12) included in this scenario come from requests from participants who took part in the three MVP tests and Co-Design Workshop.



Login – Uploading work – Gaining communication points – Watch a work from another artist through the ‘story of inspiration’ – Communication (‘Inspiration’ button, leaving a comment) – Gain communication points – Gain benefits according to the accumulated communication point – Move to the ‘Exhibition, Concert / Job page’ – Move to the ‘Market’ page – Payment using communication point

Figure 11 Content experience scenario

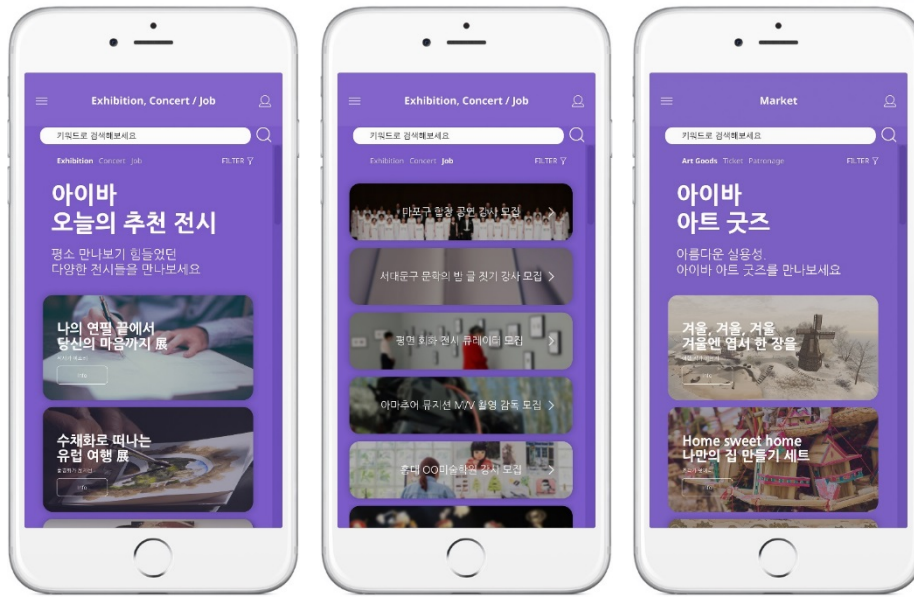


Figure 12 Some functions of contents (Display/Concert info, job information, market)

4.4 Evaluation

4.4.1 Experiment Design

The experiment was conducted for one week from Nov 3, 2018. It was based on a combination of 1:1 face-to-face interview and online experiment of 12 participants. The profile of the participants are shown below in Table 18.

Table 18 Final test participant profiles

Name	Musician				Indie publisher	Illustrator		Cloth artist	Western painting	Eastern Painting	Photographer/ Video Artist	
	A	B	C	D		E	F				G	H
Age	Mid-20s	Late-20s	Early-30s	Late-20s	Late-20s	Late-20s	Early-30s	Late-20s	Mid-50s	Mid-20s	Late-20s	Late-20s
Gender	M	M	M	M	M	M	M	W	W	W	W	M
Participated	Co-design workshop	3rd MVP	3rd MVP, Co-design workshop	1st MVP, 2nd MVP					1st MVP, 2nd MVP	3rd MVP, Co-design workshop	3rd MVP, Co-design workshop	1st MVP, 2nd MVP

The final assessment consists of an Instagram-based experiment (Experiment A) to evaluate the service contents and communication experience of IBA while using the final prototype (Evaluation A), and a questionnaire to evaluate the communication experience (Evaluation B). Evaluation A was conducted through an interview with 7

questions and a Likert Scale-based questionnaire with 10 questions. The interview of all participants were recorded with the consent of each participant.

The social networking platform, Instagram, and KakaoTalk, a messenger platform, were used in Experiment A. Twelve participants had followed/and was followed by the official IBA Instagram account (Figure 13), which uploaded a ‘story of inspiration’ provided by three of the participants. The ‘story of inspiration’ (Figure 14) was uploaded one per each day and a total of three ‘story of inspiration’ had been uploaded. In this experiment, all twelve participants were asked to leave a comment on someone else’s work except their own. In addition, to encourage productive communication about the artwork, a message that asks the participants to leave a comment (Figure 14) had been sent through KakaoTalk to every participant whenever a post was uploaded to the Instagram account.

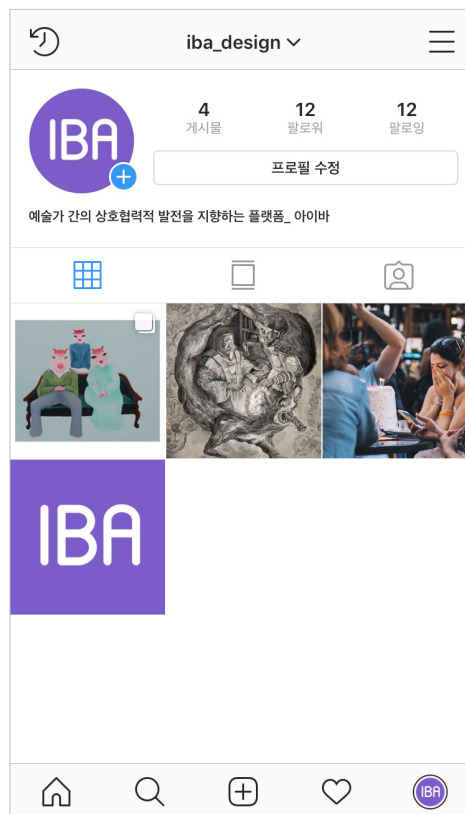


Figure 13 IBA Instagram account

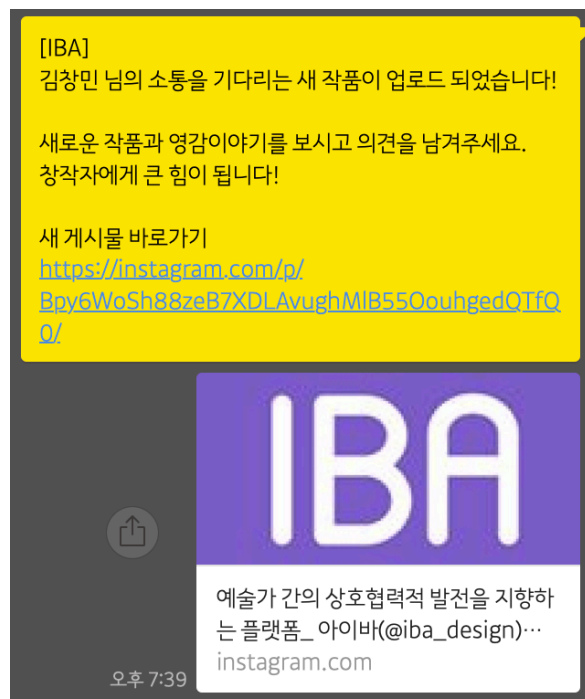


Figure 14 Artwork, inspiration story, comments posted by a participant on the IBA Instagram account & A reminder message for the participants to post on Instagram (Through KakaoTalk)

After the three-day Instagram experiment, a Google survey with five questions was delivered online to participants (Evaluation B). The five questions consisted of three questions in a Likert scale form and 2 in a form of descriptive questions. Most of these questions asked about ‘communication’ and ‘communication experience’, which is the core feature and value of IBA.

4.4.2 Analysis Methodology

Because the experiments in this study were conducted with a small number of people, it was difficult to derive specific results that has value as a quantitative data. To overcome this problem, thematic content analysis, which focuses on finding a common pattern within the data, has been used as a method for result analysis (Mike Rucker,

2016). The insight generated through this method contributes to the ‘conclusion’ and ‘further research’ stages of this study.

For the interview data, the recorded interview was heard repetitively to recall the atmosphere and content of the interview. All interviews have been written in Microsoft Word and has been printed. Through repeated reading of the printed interview, keywords have been derived from the interview of each participant. This method was equally applied to all the interviews from different participants, which revealed that similar kinds of keywords were repeatedly mentioned in different interviews. Afterwards, one or more representative sentences were produced for each question based on the repeated keyword (or the theme), which was used as an insight that represents the category of question in the larger topic.

In case of the Likert scale based test, the total value of answers for each question is divided by the total number of respondents to obtain an ‘average value’. Then, the results of the Likert scale test are written in an ‘approximate’ manner according to the ‘average value’ (Table 19). It is contributed to discovering the possibility and direction of further research.

Table 19 Analysis of the results of Likert Scale & classification of answers

Classification	Strongly Agree	Agree	Disagree	Strongly Disagree
Average Value	5~4	4~3	3~2	2~1

4.5 Result

4.5.1 Evaluation A (Service contents evaluation)

Table 20 Result analysis (Likert Scale)

Likert Scale Question & Answer (Round off to two decimal digits)							
Question	Strongly Agree (5)	Agree (4)	Neither agree nor disagree (3)	Disagree (2)	Strongly Disagree (1)	Total (60)	Average
1. Assuming that you are a user of IBA, do you think this platform will help you fulfill your curiosity about the same or different genres of art?	5	6	0	1	0	51 pts.	4.25
2. Assuming that you are a user of IBA, do you think this platform helps build rapport with art in the same or different genre?	4	7	0	1	0	50 pts.	4.16
3. Assuming that you are a user of IBA, do you think that the likelihood of being inspired by other artists will increase?	2	6	3	1	0	45 pts.	3.75
4. Assuming that you are a user of IBA, do you think this platform will contribute to your development as an artist?	1	8	1	2	0	44 pts.	3.66
5. Do you expect that this service will help you pursue the road as an artist through its features? (communication through work, increased inspiration, market, job search features, etc.)	1	6	4	1	0	43 pts.	3.58
6. Assuming that the number of uploaded works and the number of users are the same as existing popular art platforms (Grafolio, Musician League, Social Network, etc.), do you think that there will be a lot more communication (replies, messages, etc.) going on in IBA?	0	8	0	4	0	40 pts.	3.33
7. Assuming that the number of uploaded works and the number of users are the same as existing popular art platforms (Grafolio, Musician League, Social Network, etc.), do you think that there will be more 'high-quality, productive communication' going on in IBA compared to other online art platforms?	3	5	1	3	0	44 pts.	3.66
8. In IBA, the user can not only upload their own work, but they can also post information about their exhibitions and concerts. Do you think that this feature will prevent art being 'only consumed online'?	1	9	2	0	0	47 pts.	3.91
9. Do you expect IBA to contribute to the mutual development of amateur artists?	0	9	3	0	0	45 pts.	3.75
10. Would you be willing to use IBA if it were actually commercialized?	5	5	2	0	0	51 pts.	4.25

Based on the ‘average value’ of the responses of the 12 participants, question #1, 10, 2 showed an average of 4.25 and 4.16, which falls into the range of ‘Strongly Agree. Besides the three questions, all of the seven questions still showed an average value between from the early 3’s to late 3’s, which falls into the range of ‘Agree’ (Table 20).

Table 21 Interview questions

-
1. IBA provides ‘points’ when the users upload their work or post a reply. The ‘points’ are used to provide various benefits (work exposure, etc.). Do you think such ‘points’ system will encourage the users to upload their work and communicate with other artists inside the platform?
 2. How do you think watching other artists’ ‘inspiration stories’ will affect your creative activities?
 3. Given that IBA is a service that does not involve the general public, do you think the ‘Today’s Art’ feature will help you ‘promote’ yourself and your work?
 4. Do you think that IBA solves the issue of ‘guaranteeing the independence of artists’ (which was a main problem of Grafolio, Musician League)
 5. Do you think the detailed description about their work by the artists lets the people understand such work more deeply?
 6. IBA is a service available to amateur artists of all genres. What do you think are the pros and cons of this?
 7. What do you think is the ‘identity’ of IBA?
-

In response to the question #1 in the interview followed by the Likert scale test, 10 out of 12 participants said the ‘points system’ will encourage communication (including ‘uploading work’) since it provides many benefits such as work exposure and purchase of goods. In contrast, two interviewees disagreed to the question, stating that “the essential value that encourages communication is the work itself.” Also, three of the respondents added that ‘meaningless communication might occur’ if the points and benefits were provided even through simple repetitive communications.

In question #2, 11 respondents answered that watching ‘stories of inspiration’ from other artists would have a positive effect on their own creative activities, such as inducing artistic empathy or providing artistic inspiration of their own. On the contrary, one responded “I don’t think it will affect me that much since I don’t refer to other people’s work when I work on my own art.”

In question #3, 7 respondents stated that even though the platform is not opened to the general public, it would still have promotional effects if their work would go on the ‘Today’s Art’ page. However, 5 of the respondents said that there would be ‘no promotional effect.’ 4 respondents said that the ‘lack of non-artist users’ is the reason for their response, while 1 respondent said that it has no promotional effect ‘because ‘quality’ of the work is not the criteria when selecting which work will go up on the Today’s Art page.

In response for question #4, all respondents said that the artistic independence of the artist would be guaranteed in IBA, because ‘it does not benefit the artist based on public response’ and ‘it does not ‘evaluate’ the work.’

However, 5 of the respondents also added that maintaining the artist's independence could depend more on the personal preference and personality of the artist rather than the system.

As a response for question #5, all respondents stated that 'story of inspiration' helps other users to understand a certain artist and his/her work more deeply.

In question #6, regarding that IBA is a platform for artists of all genres, all 12 participants said that the strength of IBA is that 'it allows more productive/professional communication about each other's artwork' and 'it allows an exchange of inspiration.'

However, considering that the main users of IBA will only consist of amateur artists, six cited 'the quality of artwork would be low' as a weakness of IBA. 5 respondents also mentioned 'cannot expose your work to the general public' as a weakness. Finally, one of them pointed out that 'feedback between the artists could be different from the critiques from professional critics.'

Finally, when asked about the identity of IBA, most of the participants used words such as 'communication' and 'relationship'. 11 respondents described the identity of IBA with positive words such as communication, playground for artists, and cultural market. But 1 respondent used the word 'dam', citing that the artists would hardly develop if they are stuck in a platform which is separated from the general public (Table 21).

In Experiment A (figure 15), two out of three artists continued to communicate by posting comments on replies from other artists on their work. The content of communication came in various forms, including answers to questions, gratitude, appreciation, and empathy.

As an example, in the case of first photo in figure 14, appreciation was mainly posted by other artists. For example, "Your inspiration feels like a lyric.", "I think this photo naturally contains the atmosphere of the day. I am happy to see a happy birthday party.", and "I could not imagine that the person who was touching is so beautiful! It's a really beautiful picture." Also, there was a question which is related to production ("I wonder if you asked the people in the picture for permission to shoot."). Lastly an artist gave an animadversion and advice that "Because the overall color of the picture is too gorgeous, I cannot focus on the main character despite you shot the photo by focusing on the main character. If you had used a composition or filter to focus more on the main character, it would have been a better picture."

But 1 participant did not respond to the comments from other artists even when they were asking a question, and for the reason why he refused to communicate, he said that his 'introvert personality' was an obstacle for communication.

4.5.3 Evaluation B (Questionnaire to evaluate the 'communication experience')

The results of Evaluation B after Experiment A is as follows.

Table 22 Evaluation B result analysis (Likert Scale)

Question	Likert Scale Question & Answer					(Round off to two decimal digits)	
	Strongly Agree (5)	Agree (4)	Neither agree nor disagree (3)	Disagree (2)	Strongly Disagree (1)	Total (60)	Average
1. Do you think that the 'inspiration story' posted with the work helps the people to 'understand the work' better?	5	6	0	1	0	51 pts.	4.25
2. Do you think that the 'inspiration story' posted with the work encourages people to communicate?	2	7	3	0	0	47 pts.	3.91
3. Do you think that the 'inspiration story' posted with the work increases the quality of communication?	1	9	2	0	0	47 pts.	3.91

The contribution of 'stories of inspiration' on 'understanding other's work' showed an average of 4.25, which means that the participants 'Strongly Agree' that it has a positive effect. Also, the contribution of 'stories of

inspiration’ to ‘encouraging communication’ and ‘increasing the quality of communication’ showed an average of 3.91, which means that the participants ‘Agree’ that it has a positive effect (Table 22).

Table 23 Evaluation B result analysis (Descriptive questions)

Descriptive Questions
4. Do you think you can continue to ‘upload’ your work and ‘communicate’ with others in IBA, which is composed only of artists without the public?
5. You have experienced ‘communication between artists’ through the Instagram experiment. Tell me what you have felt after the experiment.

In response to question #4, 10 out of 12 artists who experienced mutual communication at the IBA Instagram account were interested in continuously uploading their work and ‘story of inspiration’ to communicate with other artists, even though the user base of IBA does not include the general public. As a reason, 9 respondents said that ‘communication based on different artistic point of views become possible’, while 2 answers also mentioned that ‘it fulfills the desire to expose your work to others.’ In contrast, 2 respondents said that they would not continue to use the feature since ‘they cannot get any kind of reaction from the public.’ Also, one of the participant who expressed a positive opinion said that ‘if communication between artists can be maintained long-term, I believe that my work could even have a chance to be exposed to the public.

In question #5, 10 participants rated the ‘communication experience’ as positive because they were ‘able to get professional feedback’ and ‘expand their artistic point of view by communicating with artists of different genres.’ However, 2 participants also expressed negative opinions stating that ‘the story of inspiration worked as a distraction while I was looking at the work’ and ‘had to communicate in a passive manner in order to not hurt the pride and self-esteem of other artists.’(Table 23).

5. DISCUSSION

‘Story of inspiration’ will help people gain a deeper understanding about the artist and his/her work, encourage communication, and also improve the quality of artistic dialogue. It is also expected to have a positive impact on artists’ creative activities and development by increasing mutual artistic empathy and providing inspiration. Based on this, all 12 participants stated that the strength of IBA is that it allows ‘communication including professional comments from artists of different genres’ and ‘exchange of inspiration’, while describing the identity of IBA with words like ‘communication’ and ‘relationship.’ However, it has also been shown that ‘communication between artists’ might work as a factor that affects the artists’ artistic independence, depending on the personal nature of the artists, just like how the ‘public response to the work’ had affected the independence of artists in Grafolio and Musician League. As a result, IBA needs to be wary that some users may regard the ‘response from other artists’ to their work as an ‘indicator of development’ in an unconditional way.

The ‘communication point system’, which was introduced as a way to promote communication between artists, seems highly likely that it will have a significant effect on inducing communication (including uploading work). However, if communication points are provided to simple, repetitive communication without a certain standard, many people might repeat ‘meaningless communication’ in order to gain benefits from the platform, thus disturbing the main goal of the platform – ‘mutual, cooperative development’- from being achieved. It was also shown that even if communication points are provided, communication in the form of ‘commenting on other artists’ work or replying to the comments on their own work’ may not occur, depending on the personality of the artist.

In terms of promoting the work, being posted on IBA’s main page ‘Today’s Art’ seems to have a promotional effect, but the size of the effect is not expected to be large. 7 participants responded that exposure of their work to other artists ‘will have a promotional effect’, but the other 4 stated that ‘it will have promotional effect only when the work is exposed to the public’, while 1 respondent said that it has no promotional effect ‘because ‘quality’ of the work is not the criteria when selecting which work will go up on the Today’s Art page.

Nevertheless, amateur artists can continue to post their work on IBA and communicate with other artists because of the advantages such as ‘professional feedback’ and ‘expanded artistic thinking.’ However, this does not mean that the desire of ‘communicating with the general public’, which many amateur artists have, is fulfilled. Artists have repeatedly shown that they want the general public to be included to IBA as a stakeholder.

5.1 Lessons Learned

The study gave a lesson that it is very important to pay close attention on creating a set of questions which will be used in the user research.

Research is conducted based on data. Data are gathered to establish the next stage of the study, and an idea is suggested and implemented for solving a problem based on the set stages and the direction of the research. Since all the data used in this study was extracted from the process of communicating with the artists through questionnaires, repetitive MVP tests, and Co-Design Workshops, careful attention was needed when constructing the set of questions given to them.

To derive meaningful data, researchers first had to clarify what they ‘want to know’ before creating the questions, and then they must organize the questions carefully in order to obtain the information efficiently. It was important that the questions should be organized in easy and clear language so that the interviewees could understand them with ease, but it is also important to avoid questions which the interviewee can figure out the intention of the interviewer. In the early phases of the study, there were instances where the participants were not able to understand the questions or they realized the intentions of the questions and started to give answers in favor of the interviewer rather than giving an honest answer. If such types of answers are obtained, the overall credibility of the study may be harmed. To prevent this from happening, the study organized the initial set of questions and then went through an analysis with experts to correct the questions. Then, taking into account the expected answers, a final revision has been made, which was the set of questions that was provided to the interviewees.

Answers from questions made through this process not only increases the reliability of study, but will also contribute to overcoming the objectivity issues that often occurs in researches based on qualitative data. This was the most valuable lesson that this study gave.

6. CONCLUSION

6.1 Introduction

This chapter discusses the expected value of IBA when it is commercialized. Also, In this section, the problems that have been found through experimentation and evaluation, and the direction of supplementation are discussed to contribute to the next study.

6.2 Expected Contribution

Amateur artists are always thirsty for artistic communication. Given that the main user base of IBA does not usually have many opportunities to listen to other people's opinions about their work, IBA is expected to fulfill their 'desire for communication' by providing them with an 'opportunity for diverse, high-quality communication.' This helps the artists to form artistic bonds with other artists and even go on to exchange artistic inspiration with others. Such merits are expected to play a positive role in developing the artistic thinking, sensibility, and expression of the amateur artists in Korea.

Also, considering that IBA is a platform that covers all genres of art, IBA is likely to contribute to strengthening the competitiveness of the nation's amateur art market. It is expected that the users will be able to appreciate works of various genres with ease, satisfy their curiosity towards various genres of art, and broaden their artistic imagination by communicating openly with different artists from different backgrounds. Also, such open communication will also allow artists to discuss and execute collaboration with other artists much easier, which is expected to eventually lead to the enlargement of fields of art, while ensuring the diversity of art contents within the Korean amateur art scene.

Finally, IBA will provide financial sustainability to the artists by providing various practical services. Through introducing many features for the target users such as exhibition/concert board, job information board, and market features, IBA has the potential to create diverse ways of consumption of art. Ultimately providing the artists with financial sustainability, which is crucial for them in order to pursue their art.

Based on these points, it will be safe to judge that IBA has the potential to have a positive effect on the mutual cooperation and development of amateur artists.

6.3 Further Research

6.3.1 Expansion of the user base

What remains as a task for this research is not only the introduction of IBA to the general public, but also the roles and range of activities of the public within the platform. Most artists who were met during the study stated that IBA's strength lies in the potential to 'communicate based on artistic expertise', and most of the users also showed a high level of satisfaction in this regard during/after the experiments. But ironically, those artists have repeatedly shown a desire to gain response from the general public, which is thought to have no artistic expertise. There was a participant who said, "I will use IBA to enhance my artistic value and quality of my work, but will use a different platform to communicate with the public." Even a participant suggested a specific idea of 'including the public as a part of the user base, but not letting them leave comments.' As seen, a significant portion of the participants has strongly appealed that the general public should be included to the platform.

In this study, the public was excluded from the user base due to the fear that the artistic independence of amateur artists might be hindered because of the public response to the artworks. While this can lead to a mutual, cooperative development of artists based on the high level of artistic expertise among the user base, it can also leave the artists isolated and make them a 'big fish in a little pond'. Also, 'low publicity' has also arisen as an issue.

Art needs public support. Artists always desire to earn responses from the public to confirm their work, and such response is a huge part of the drive for artists to continue their career as an artist. Art is a product of creativity that contains the essence of an artist, but the artists also want their work to be a part of the lives of the public. The public makes a 'response' to a certain artwork, and the artist regard it as a standard for self-assessment and continue to create new art and communicate based on such responses. Given this fact, artists are expected to double their chances of mutual development only when the communication between artists and public support for their works come in harmony. But if the general public gets thrown into the current IBA environment and become able to communicate with the artists while enjoying an equal status, the strength of IBA - 'communication based on artistic expertise- is bound to become irrelevant. Therefore, the role of the platform required in future researches will be to support artists' artistic independence while maintaining a balance between 'professional communication between artists' and 'reaction from the general public.'

6.3.2 'Communication Point' distribution

It has been pointed out several times that the 'point system' of IBA can cause users to upload fake works or have meaningless, repetitive communication in order to receive the benefits from the platform. In particular, IBA offers the benefit of posting a user's work on the main page 'Today's Art' when his/her 'communication point' is accumulated over a certain amount of level. However, if a work is posted on the main page without regarding the quality, not only the promotional effect of the page but also the overall reliability of the system itself will be in

doubt. In this regard, further studies are required to establish a clear criteria for providing points and benefits to prevent meaningless communication.

6.3.3 Prototype

The prototypes used in the evaluation of this study were produced focused on the user's content experience, so UX and UI designs were not considered. In addition, Instagram and KakaoTalk were used in experiments instead of working prototypes. Therefore, if a workable IBA prototype –which considered UX and UI- were used in the experiment and evaluation process, it would have been able to get a more detailed feedback about the whole content experience. For this reason, improvement in this part is required in future research.

6.3.4 Artists participated in the research process

Because the number of artists who participated in this study is relatively small, and there are artists who participated in all the third MVP test, Co-Design Workshop, and the final experiment, there is a possibility that a different result might come out if the interview and experiment were conducted with artists who have no prior knowledge about IBA. The data described in the research process are all qualitative data, which makes it difficult to generalize the opinions of participants to conclude the research, but it seems reasonable enough to suggest a direction that contributes to further research.

6.4 Discussion

Based on the analysis, it seems that the various advantages of IBA have the potential to contribute to the mutual development of artists. If some of the issues pointed out are complemented and reinforced, the potential is expected to be enhanced and healthy cooperation can be induced. For that reason, further research on this study is required.

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APPENDIX

1. Questionnaire for identifying the needs of Artists

Painters & Photographers

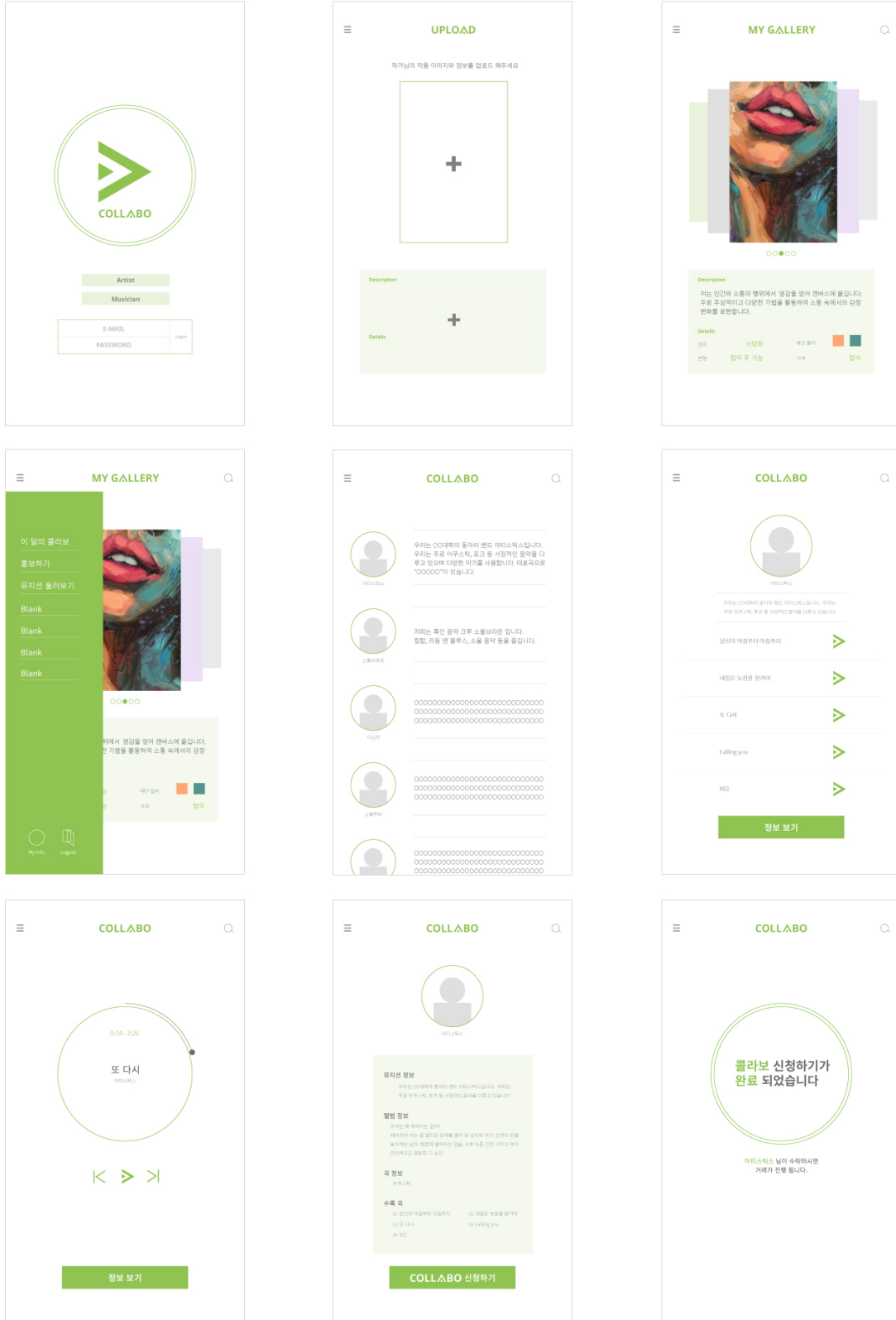
1. 평소에 작품을 제작하는 목적은 무엇인가요? (개인 소장, 판매, 자기만족 등)
2. 전시를 하지 않으실 때, 작품을 활용하시는 다른 용도가 있으신가요?
3. 본인의 작업물을 홍보하고자 하는 의향이 있으신가요?
4. 평소에 사용하시는 홍보 수단이 있으신가요? (SNS, 전시회 개최 등)
5. 있으시다면, 그 수단의 장점은 무엇인가요?
6. 경험해 보신 작품 홍보 방법 중 가장 홍보 효율이 높았던 것은 어떠한 것이 있나요?
7. 주로 이용하시는 홍보 수단에 드는 비용은 어느 정도인가요?
8. 홍보를 하실 때, 원하시는 홍보의 범위는 어디까지 인가요? (작품 구매자와 연결까지 등)
9. 본인의 작업물을 홍보하거나 판매하는 것에 어려움을 느끼시나요?
10. 어려움을 느끼신다면, 어떠한 부분이 어려우신가요?
11. (경험이 있으시다면) 작품 구매 또는 작품 이미지 활용의 의사가 있는 소비자들은 주로 어떠한 경로를 통해 작가님께 접촉하나요? (작가님의 전시회 관람 후 연락, 작가님의 SNS 계정을 통한 연락 등)
12. 작품의 판매할 때 가격을 매기는 방식에는 어떠한 기준을 이용하시나요?
13. 작품을 제작할 때, 주로 어떠한 것으로부터 영감을 얻으시나요?
14. 음악 또는 노래에서 영감을 얻어 본 경험이 있으신가요?
15. 뮤지션과 협업을 경험해 본 적이 있으신가요?
16. 있다면 어떠한 장점과 단점을 경험하셨나요?
17. 뮤지션(프로, 아마추어)들과 앨범 커버 작업 과정에서 콜라보레이션을 할 수 있는 기회가 있다면 참여해 볼 의향이 있으신가요?
18. 뮤지션과의 콜라보레이션에서, 본인 작품의 이미지가 변형되고 복제되어 사용되는 것에 거부감이 있으신가요?
19. 만약 어떠한 뮤지션이 작가님의 작품 이미지를 앨범 커버로 사용하고 싶다고 요청 할 때, 고려하실 것은 어떠한 것인가요? (가격, 음악의 장르, 음악의 수준, 음악의 분위기, 뮤지션의 대중성 등) (기타 의견이 있으시다면 자유롭게 작성해주시길 부탁드립니다.)
20. 작품 이미지 판권에 대한 가격 책정에 선호하시는 방법이 있나요? (앨범 판매량에 따른 로열티 방식, 설정하신 금액 일시 지급 등)
21. 뮤지션과의 콜라보레이션 과정에서, 뮤지션이 아트웍의 수정을 원한다면, 재 작업을 할 의향이 있으신가요? (추가 수익이 발생할 것입니다)

Musicians

1. 음원 작업 후 어떤 방식으로 앨범 자켓 이미지를 디자인하시나요? (전문가 의뢰, 직접 제작 등)
2. 주로 이용하시는 앨범 디자인 방식에는 어떠한 장점과 단점이 있나요?
3. 앨범 자켓을 디자인할 때 가장 고려하는 점은 어떠한 것인가요? (이미지의 분위기, 가격 등)
4. 주로 활용하시는 이미지의 장르는 어떠한 것인가요? (사진, 그림, 그래픽 등)
5. 앨범 자켓 이미지 제작 비용은 대개 어느정도의 금액을 지불하시나요?
6. 본인의 음원을 홍보하길 원하시나요?
7. 원하신다면 평소 사용하는 홍보 수단은 어떠한 것이 있나요? (SNS, 블로그 등)
8. 홍보에 드는 비용은 어느정도인가요?
9. 원하시는 홍보의 범위는 어느 단계까지인가요? (앨범 판매 단계까지 등)
10. 음원을 홍보하실때 어떠한 점이 가장 어려우신가요?
11. 경험해보신 홍보 방법 중 가장 효율이 높았던 것은 어떠한 것이 있나요?
12. 사진 또는 예술작품으로부터 음악적 영감을 받아 본 경험이 있으신가요? (음원 제작의 단계 까지 이루어지지 않으셨어도 괜찮습니다)
13. 마음에 드는 아트웍을 발견하고 해당 작가와 접촉해 본 경험이 있으신가요?
14. 있다면, 어떠한 방식으로 접촉을 시도해보셨나요?
15. 예술가(화가, 사진 작가 등)와 콜라보레이션을 경험해 보신 적이 있으시다면, 그 과정에서 어떠한 장점과 단점이 있었나요?
16. 작가들의 작품 이미지를 앨범 커버로 활용할 수 있는 기회를 제공하는 매체(앱, 웹사이트 등) 가 있다면 사용해 볼 의향이 있으신가요?

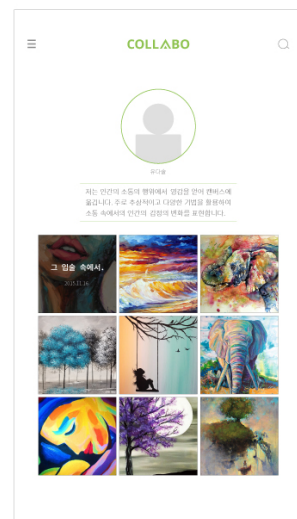
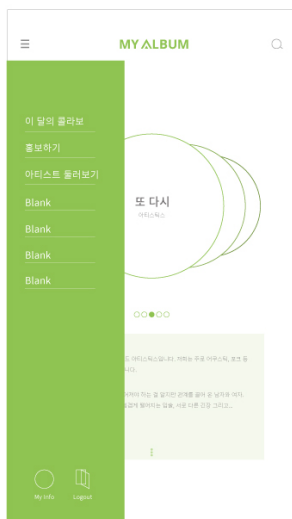
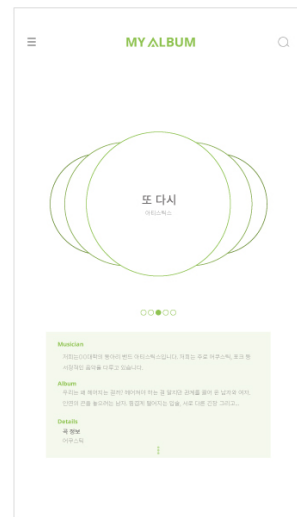
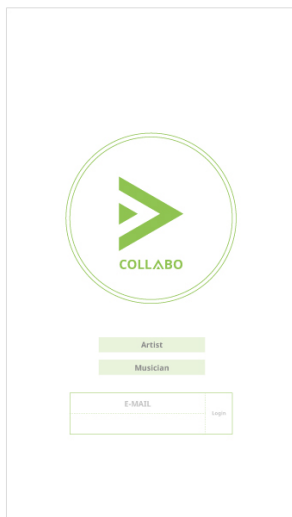
2. The first MVP

1st MVP app screens for painters and photographers





1st MVP app screens for musicians



1st MVP questions for painters and photographers**1st MVP questions
for painters &
photographers**

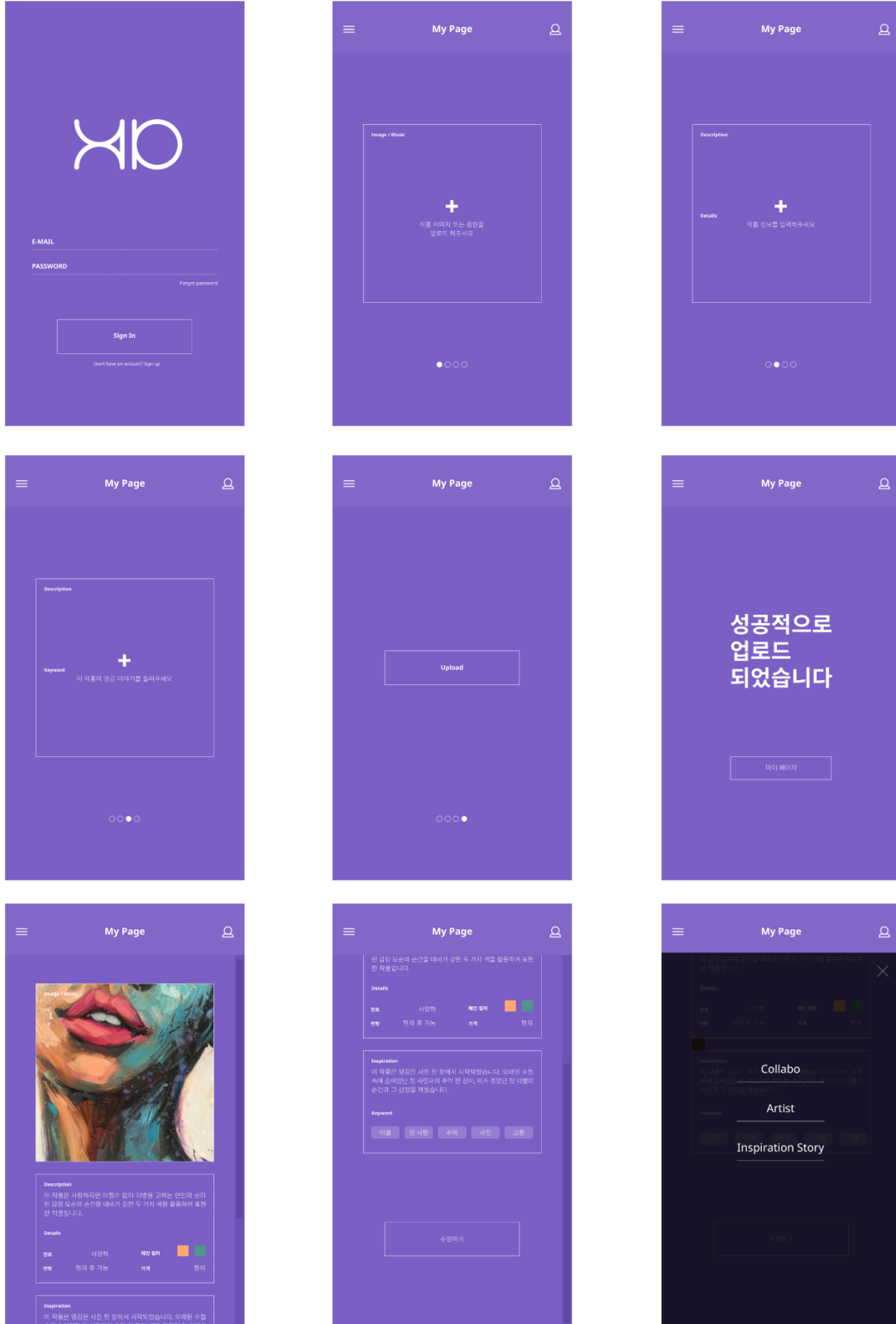
1. 앨범 자켓으로 사용하기 위해서는 작가님의 작품 사진을 어느정도 변형해야 합니다.
작가님의 작품 사진이 변형 및 복제되어 사용되는 것에 대해 어떻게 생각하시나요?
2. 아트웍 수정에 대한 협의 단계에서 작가님의 관여가 어디까지여야 한다고 생각하시나요?
(ex. 구두 협의 후엔 더이상 관여하지 않아야 한다, 구두 협의를 하더라도 최종 수정 단계를
거친 모습까지 확인을 해야한다, 수정을 같이 해야한다)
3. MVP 사용에 대한 경험 (좋은 점, 고칠 점, 기타 등)

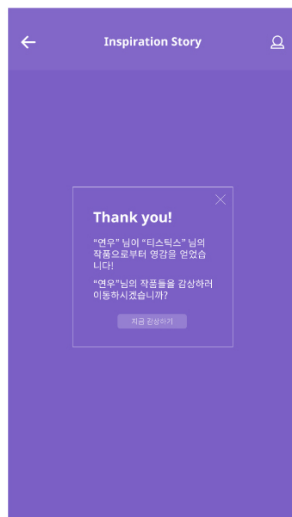
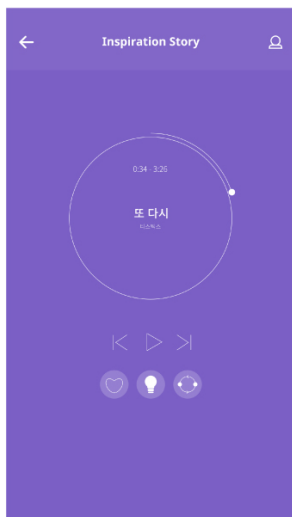
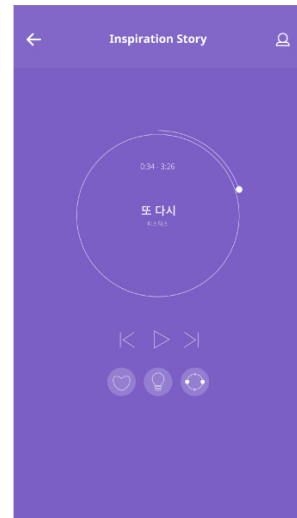
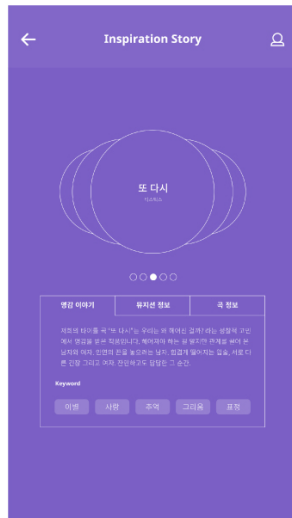
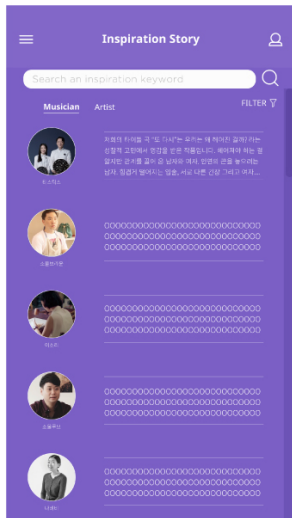
1st MVP questions for musicians**1st MVP questions
for musicians**

1. 뮤지션과 아티스트들이 자신들의 아트웍과 음악(이미 만들어 놓은)을 이용하여 콜라보레이션하
는 것에 대해 어떻게 생각하시나요?
2. 사진 편집 단계에서 제공하는 기능들이 충분하다고 생각하시나요?
3. 부족하다면, 본인이 포토샵 등의 프로그램으로 직접 편집하거나 전문가에게 후 가공을 맡기고 싶
으신가요?
4. 평균적으로 5~10만원 정도를 앨범 커버를 위한 금액으로 설정하던데, 아티스트들의 아트웍을 앨
범 커버로 쓸 때 더 큰 금액을 지불할 의사가 있으신가요?
5. 물리적 앨범을 디자인 할 때, 여러가지 이미지가 활용 되는 경우가 있습니다. 기타 이미지들까지
한 작가의 아트웍을 사용하는 것에 대해 어떻게 생각하시나요?
6. 현재는 뮤지션이 직접 편집 작업을 한 후 아티스트에게 그것을 보여주는 것으로 관계 설정이 되어
있습니다. 이 부분에 대해 어떻게 생각하시나요? (이미지를 제공한 후 작가의 관여가 없어야 한다
고 생각하시나요?)
7. 아트웍 이미지 사용에 금액을 지불하는 방법 중, 어떠한 것을 선호하시나요? (ex. 일시금 지불, 개
런티 등)
8. MVP 사용에 대한 전반적 경험을 말씀해주세요.

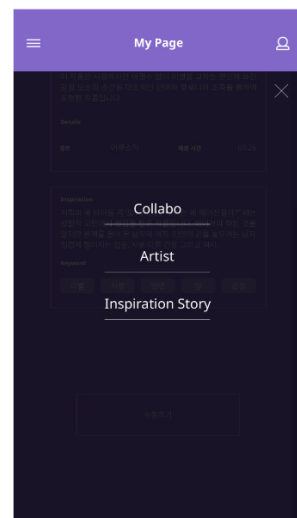
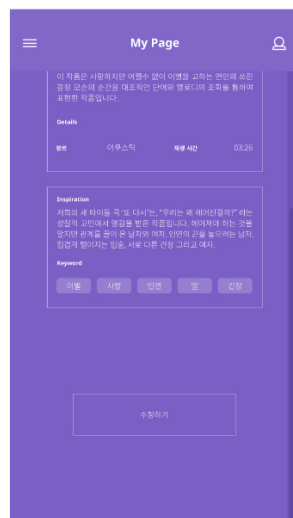
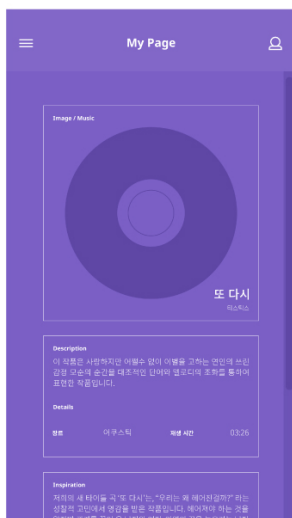
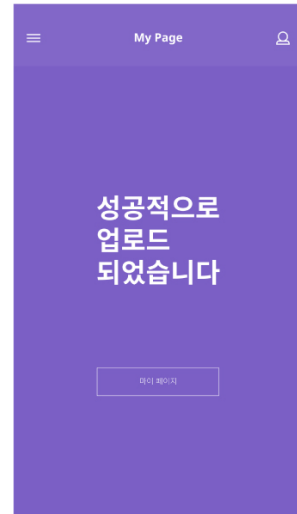
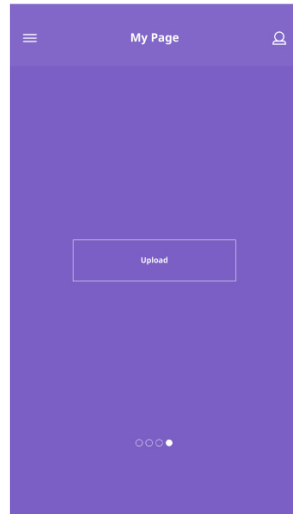
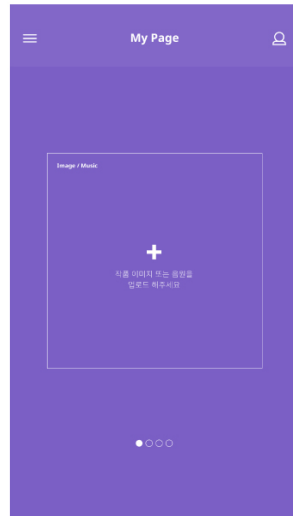
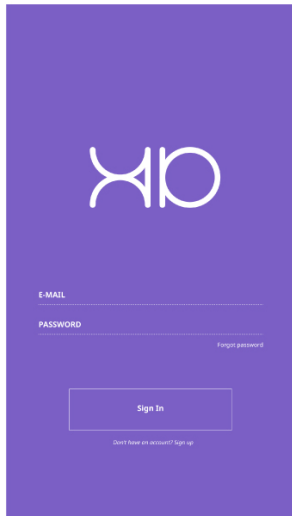
3. The second MVP

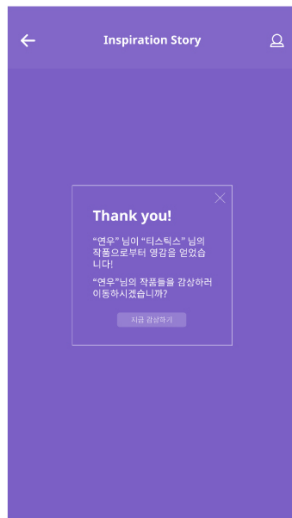
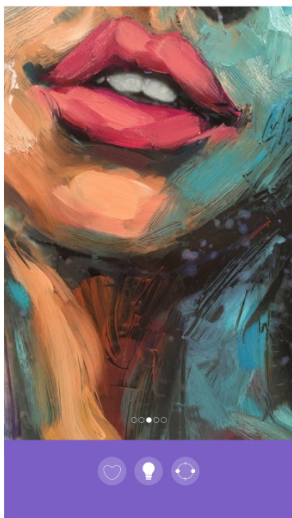
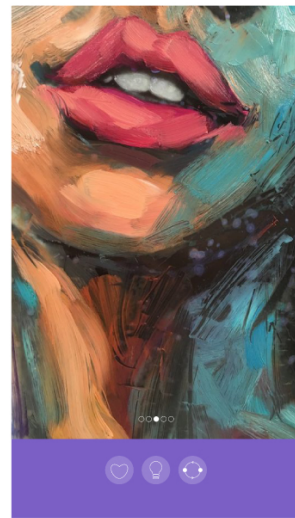
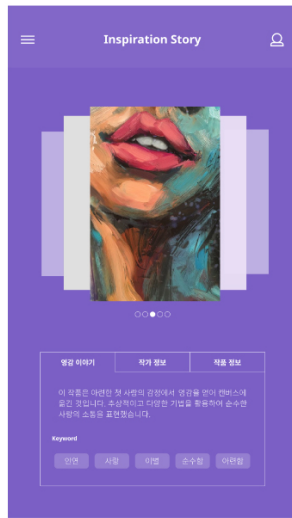
2nd MVP app screens for painters and photographers





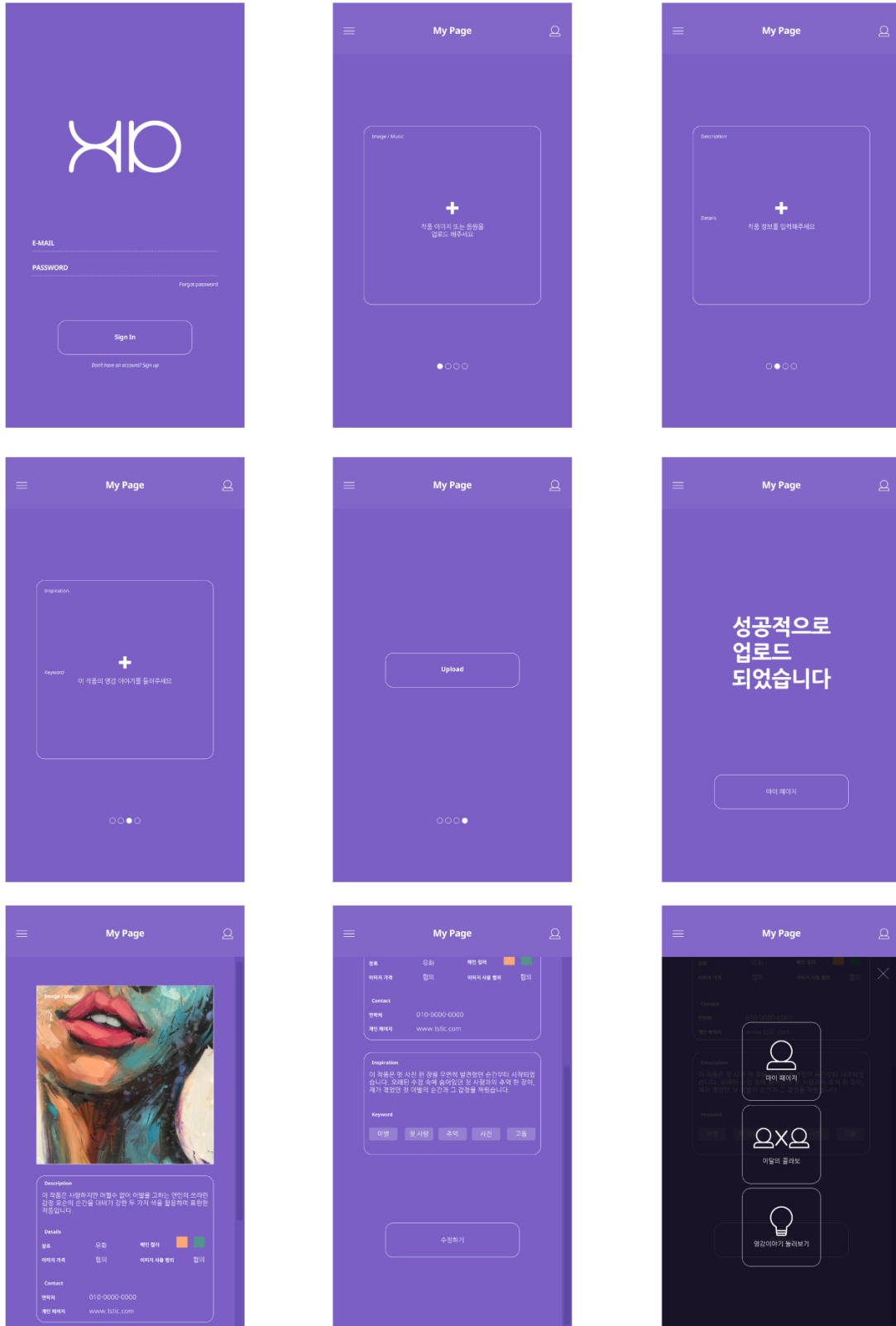
2nd MVP app screens for musicians

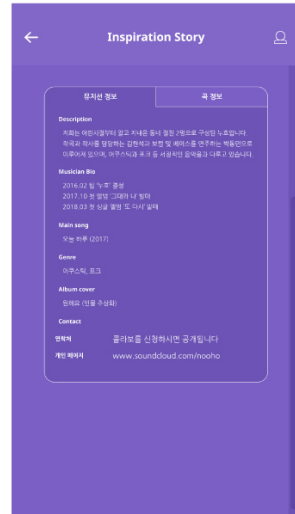
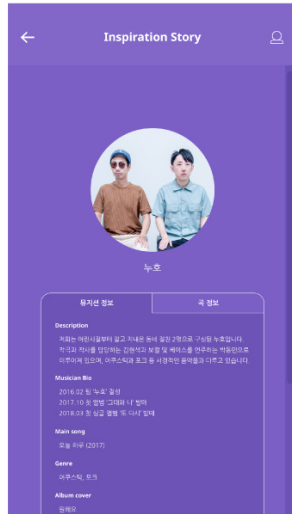
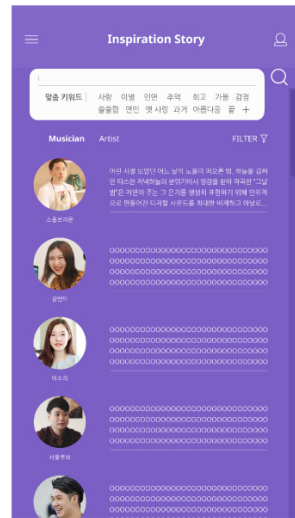
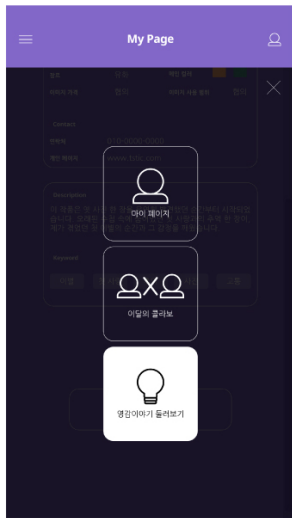


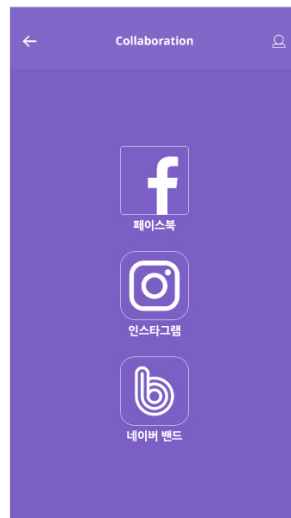
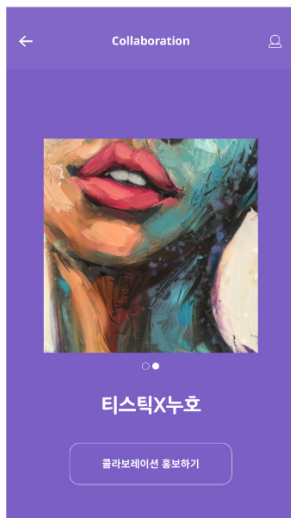
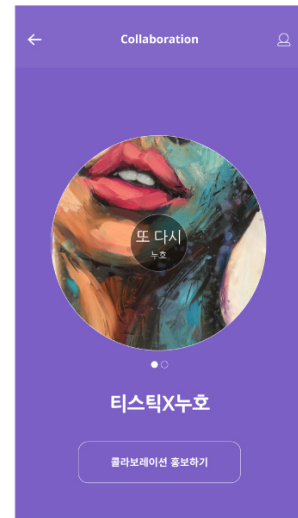
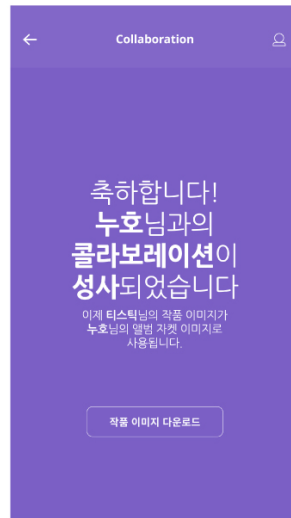
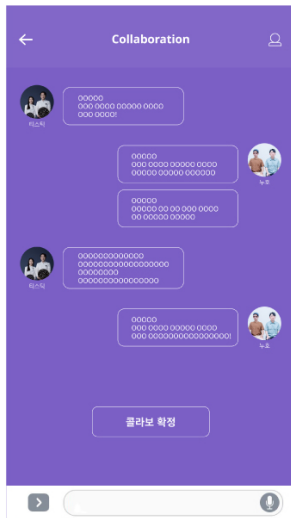


4. The third MVP

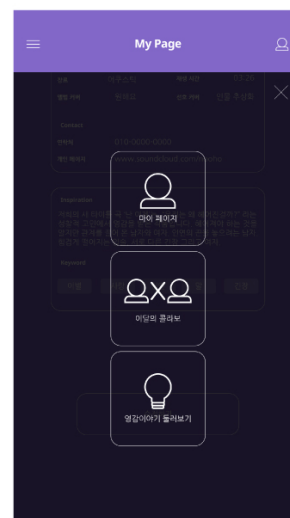
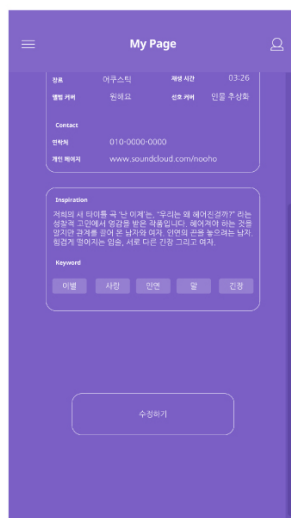
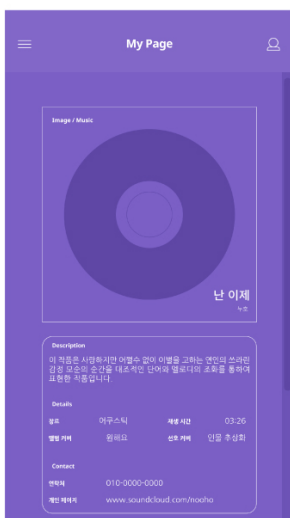
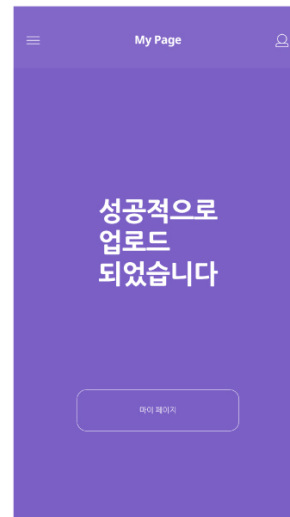
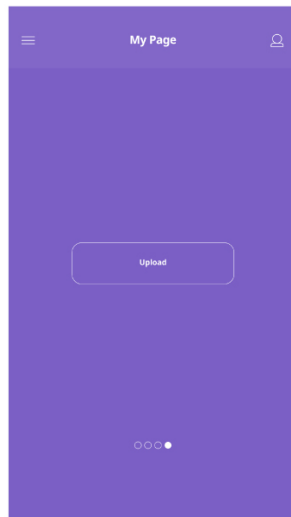
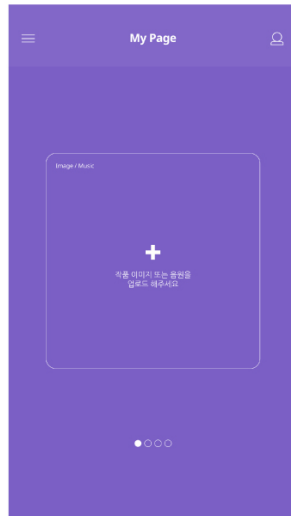
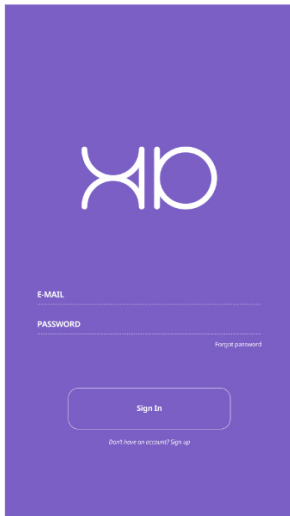
3rd MVP app screens for painters and photographers

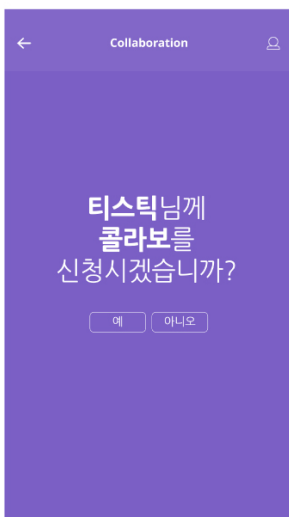
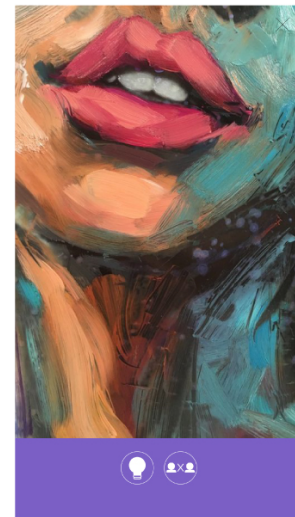
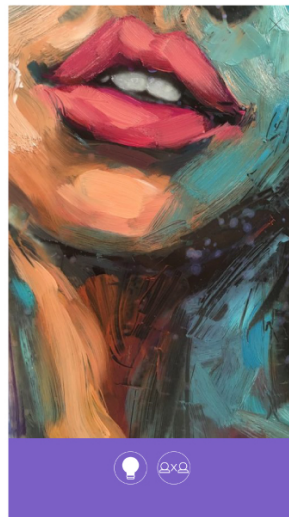
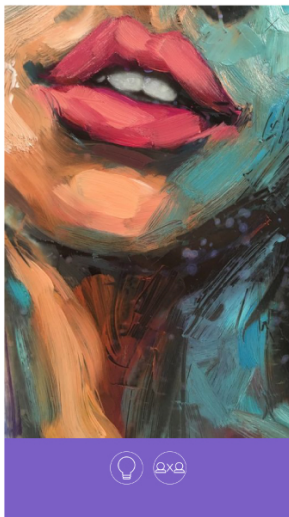
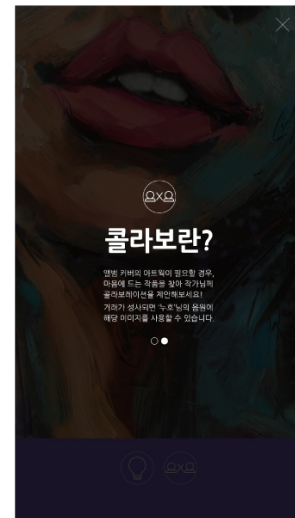
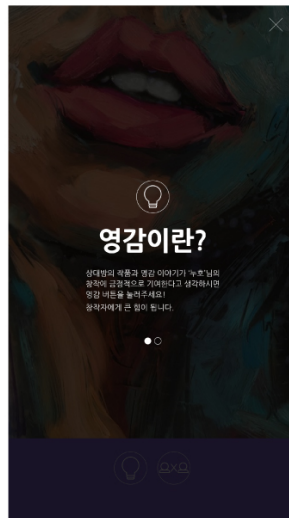
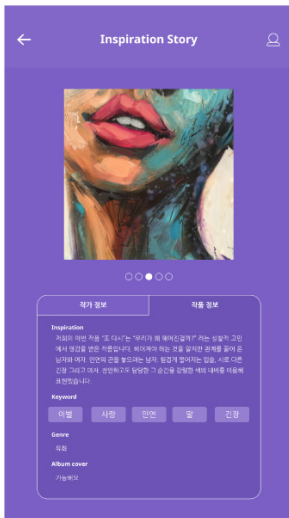


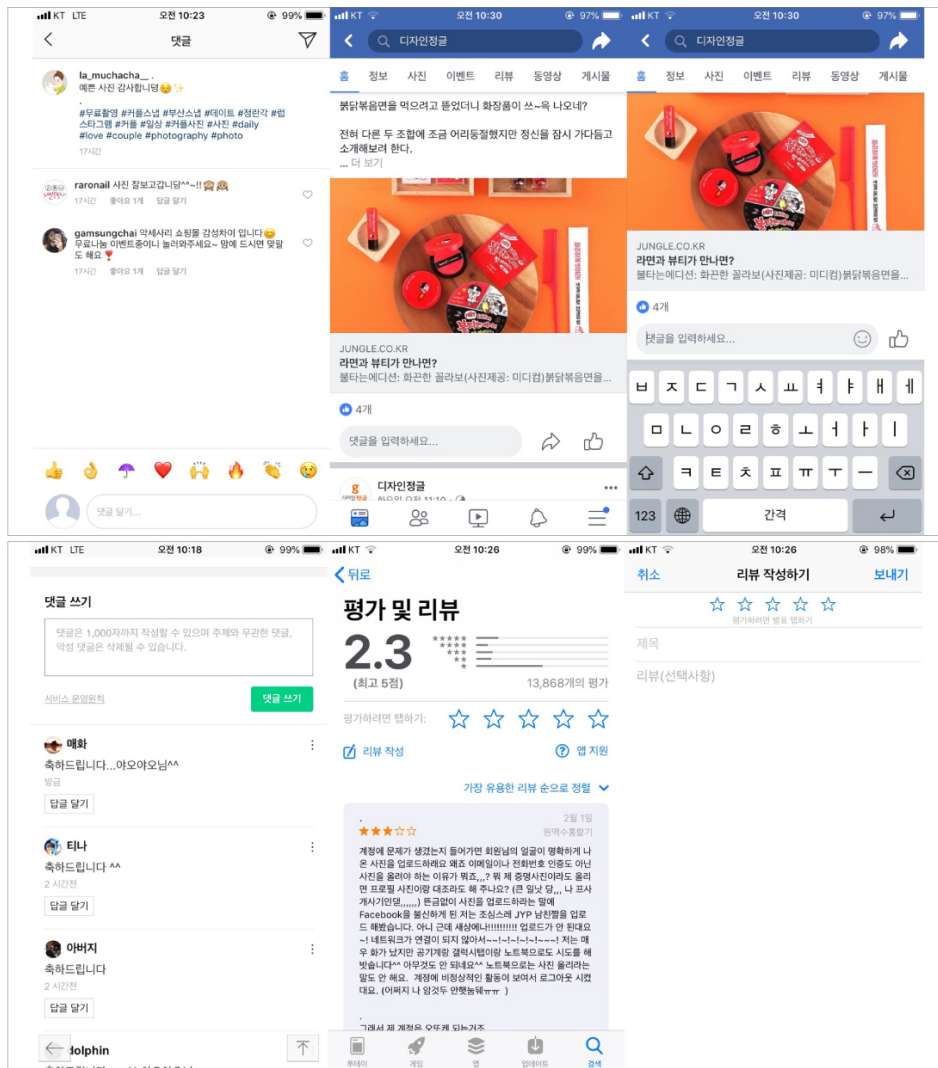




3rd MVP app screens for musicians



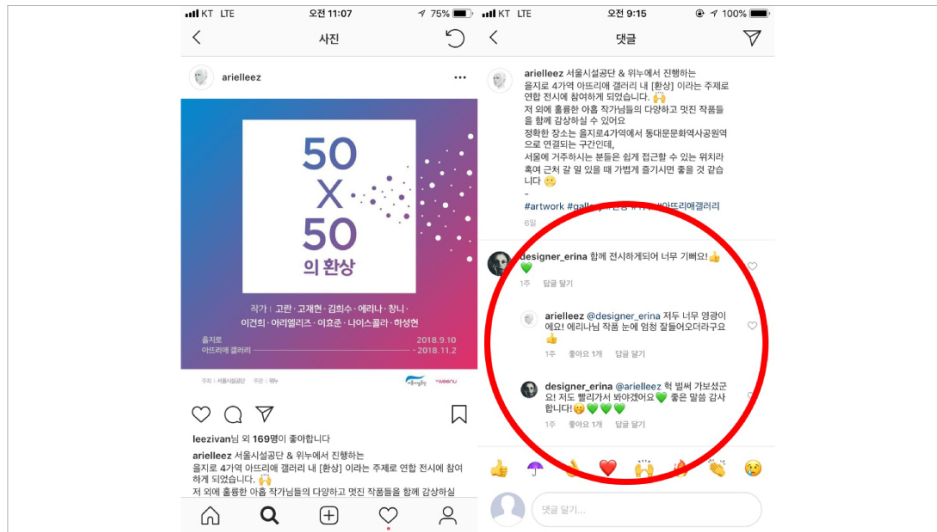




Today's content 1

어떻게하면 아마추어 예술가들 간의 예술적 소통(댓글, 메시지)이 활발하게 일어나게 할까?

(예술가들만 사용하는 서비스)



Tip
 고만없이, 빠르게, 많이

Post-it (15min)
 그라폴리오, 뮤지션 리그 등 예술을 다루는 서비스에서 댓글을 남겨 본 경험이 있나요?
 혹은, 다른 사람의(지인 등) 예술 작품에 코멘트/조언 등을 했던 경험이 있나요?
 있다면, **(어떠한 마음에서 혹은 어떠한 것을 기대하고) 그 댓글/코멘트/조언을 하셨나요?**

- 온/오프라인 구분 X
- 음악, 미술, 사진, 시 등 장르 구분 X
- **코멘트 내용**도 기재해주세요

Post-it (10min)

본인의 작품과 관련하여 받아 본 피드백 중, **좋았던 (생산적이었던) 피드백**은 무엇인가요? 그 이유는 무엇인가요?

- 온/오프라인 구분 X

Post-it (10min)

어떻게 하면, 아마추어 예술가 간에 좋은(생산적인) 피드백들이 **활발히 오가는** 서비스를 만들 수 있을까요?

Design & Discussion (25min)

각 주제당 1개 이상의 포스트 잇을 선택한 후, 그 것을 가능하게 하기 위한 **앱 스크린**을 그려주세요

(앱 화면, 필요한 버튼, 버튼의 기능 등을 그림과 글로 묘사해주세요)

+ 상호 피드백

Break (10min)

Today's content 2
서비스 운영 수익은 어디서 발생해야 할까?

Post-it ideation (15min)
자유로운 발상

Grouping (5min)

비슷한 카테고리끼리 묶고 키워드를 붙여주세요

Keyword + content No.1 (15min)

어떤 키워드가 'content 1 (소통을 일어나게 하는 방법)' 과 결합될 수 있을까요?

앱이 그려진 A4 용지에 붙여주세요

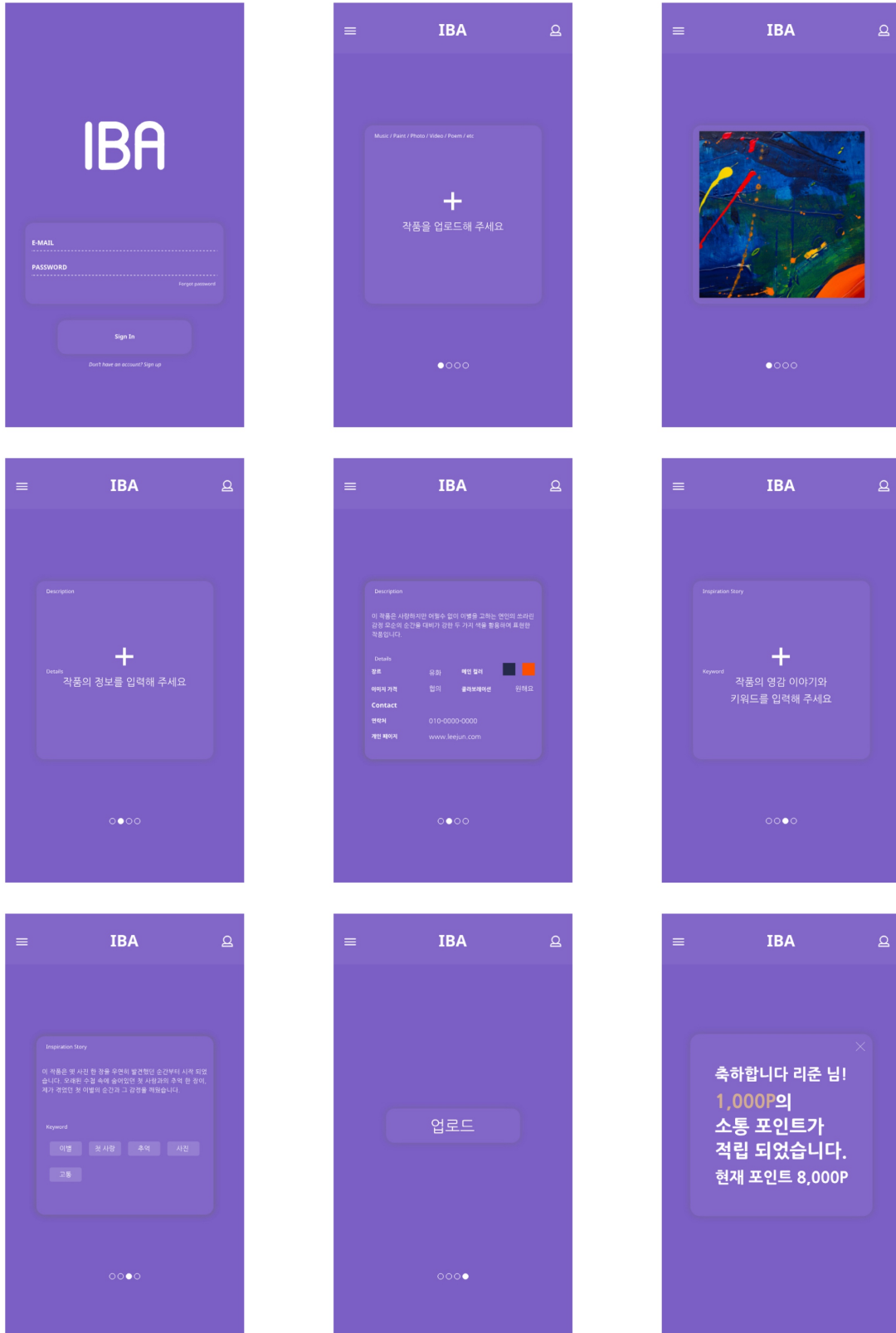
Presentation + Discussion (15min)

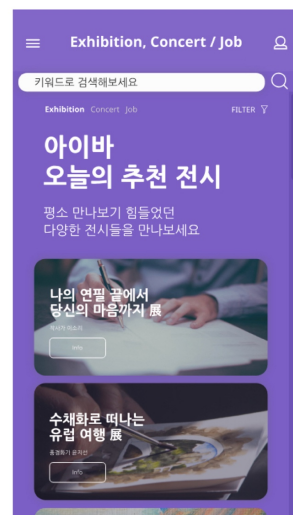
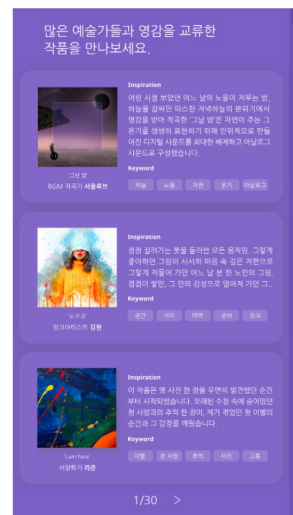
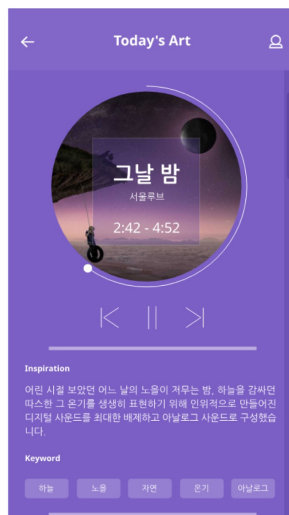
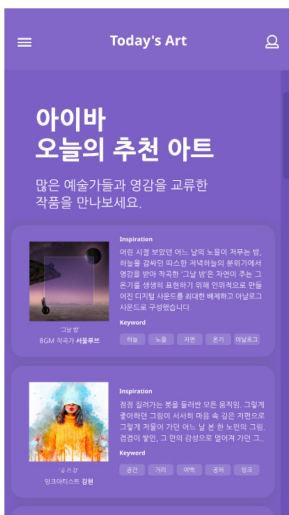
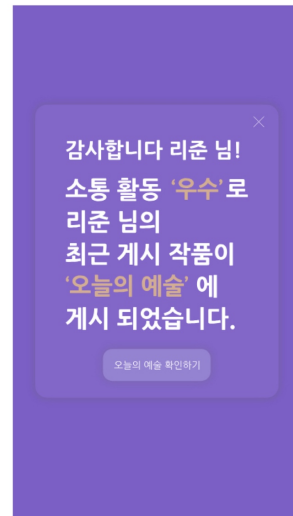
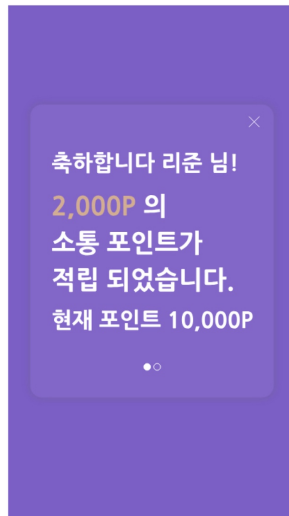
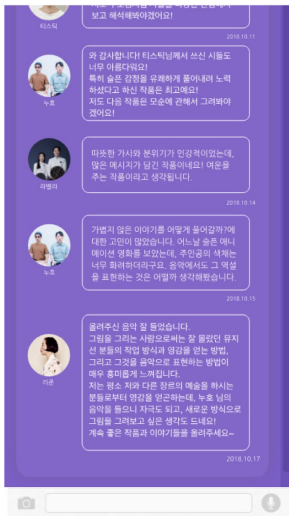
왜 그렇게 짝이 되었나요?

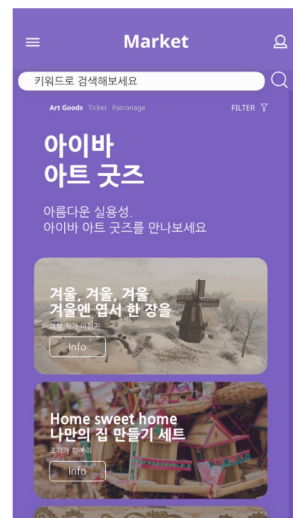
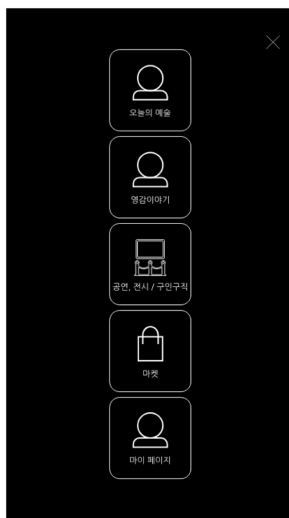
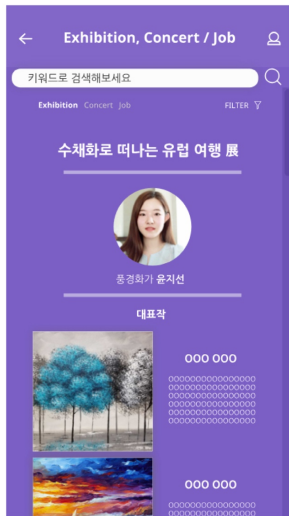
+ 상호 피드백을 해봅시다

수고하셨습니다!

6. Prototype







보유	10,000 P
사용	5,500 P
잔여 포인트	4,500 P

약관 동의

전체 동의하기	✓
위 구매조건 확인	✓
결제인행 동의	✓

상품 정보

아이바 알림 받기	✓
SMS 알림 받기	✓
메일 알림 받기	✓

결제하기

결제
하시겠습니까?

결제 취소

✓

결제가
완료되었습니다.
현재 포인트 4,500P

로그아웃

ACKNOWLEDGEMENT

Studying design at UNIST was a valuable part of my life and it was an unforgettable experience which I would always remember throughout my life.

I would like to thank Professor Hui-Sung Lee for showing me the importance of thinking logically. The 'logical thinking', which Prof. Lee told me, also had a huge impact on my life in general as well as on my research. When I was working on my study based on the senses, the advice Prof. Lee gave me was the driving force which guided my study to the right direction, by allowing my research to balance between design senses and logic.

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