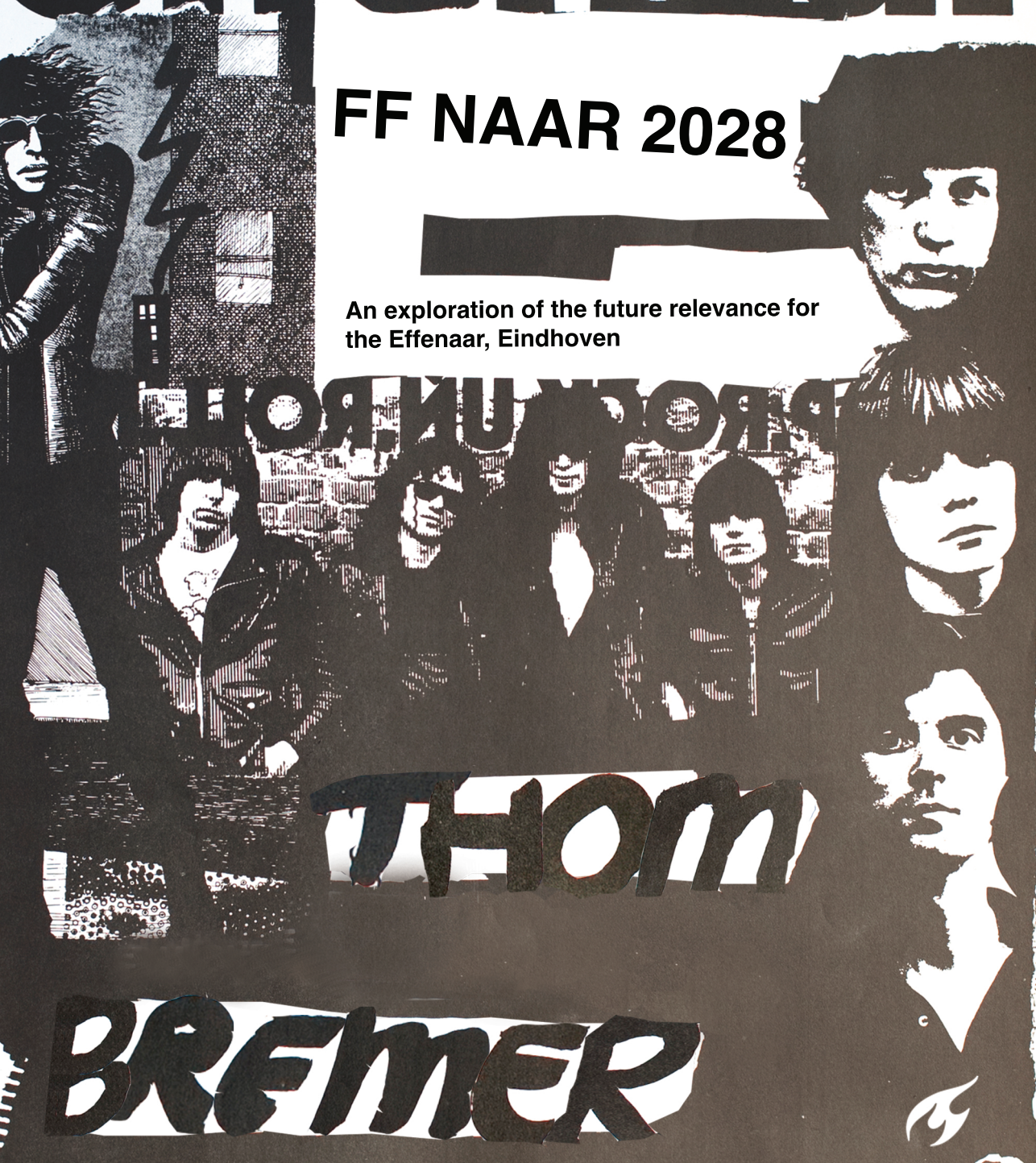# effenaar

FF NAAR 2028

An exploration of the future relevance for the Effenaar, Eindhoven

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BREMER

EFFENAAR

TUDelft

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Master thesis

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Master Thesis
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Thom Bremer

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During the course of this thesis, I encountered many inspiring people. I would like to thank every one of them in supporting my path through these graduation weeks.

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Executive Summary_

Thom Bremer
May 2019

This thesis shows the process and results of a graduation project for the Effenaar, Eindhoven. The music industry has always been capricious. However, the densely dispersed Dutch pop venue landscape is being faced with a contemporary challenge. A lot of Dutch pop venues are balancing between the public and private sector, have a big heritage weighing down on their shoulders, have complex business models with various stakeholders stuck in their silos and often lack a coherent vision. The world around them however is changing fast and vastly. The digitalization of the music industry has shifted medium sized artists' reason for performing from creating awareness for an upcoming album to their main source of income. Resulting in a more demanding artist and less power for the pop venues. For pop venues to succeed, they either have to be the biggest or the most specialized. The Effenaar at this point is neither of those two. Based on these challenges the following research question is formulated:

'How can a Dutch pop music venue, in a co-creative manner, ready itself for and position itself within the vastly changing pop music industry of 2028? – a case study of the Effenaar, Eindhoven.'

A 2028 worldview was created by using the ViP method. Conducting research and interviewing key stakeholders resulted in numerous context factors. These context factors created a storyline from which three main consequences for the Effenaar could be concluded. The disconnection between artist and audience in combination with visitor's increasing demand for multi-sensory stimulating and layered experience results in the first consequence for the Effenaar; 'Artists need help connecting to their audience'. Secondly, the digitalization of pop culture will be almost fully completed in 2028. This presents a whole range of new pop culture artists. The online realm possesses a vast array of new pop stars. These new groups could benefit from a medium sized offline stage in Eindhoven. This resulted in the second consequence; 'Music no longer the main relevant form of artistry in pop culture'. Finally, the digitalization of pop culture results in another consequence. Online available data will put the control in the hands of the artists. Due to qualitative and quantitative data of their followers, artist can among other things decide at which pop venue or festival they want to perform. This results in the last consequence; 'Artists decide if the Effenaar is suitable. In-house bookers will become obsolete'.

Through the narration of short stories, the worldview, its consequences on the Effenaar and a glimpse into a possible reaction are illustrated. These stories depict the consequences of the 2028 future on the Effenaar, its artists and visitors.
Three main ingredients are formulated for the Effenaar to respond on the 2028 worldview. This thesis proposes that the Effenaar embraces its physicality, shifts their focus from solely musical artists to the broader spectrum of digitalized pop culture and introduces a digital platform for the instigation of multi-layered collaborative experiences. These collaborations are between 2028's pop culture and the regions technological artistry. Capitalizing on the Effenaar's position within the Brainport region.

This thesis proposes that the Effenaar takes certain steps in order to become a less rigid platform by including new forms of pop culture stars and by creating an online platform. It consequently suggests that without ignoring the inevitable digitalization of pop culture the Effenaar should embrace its physicality instead of aspiring to become another tree within the vast digitalized forest.

Thom Bremer
May 2019

Table of Contents_

PHASE 4: IMPLICATION

PHASE 5: CONCLUSION

Reading Itinerary_

The reading guide shows an overview of the report in order to assist the reader towards the desired part of the thesis. The page on the right shows an overview of the chapters with a short description each.

Thom Bremer
May 2019

Each chapter starts with a short introduction after which the topic and conducted research is elaborated on.

The report is divided into five phases, each representing a section of this thesis. The phases all have their own color, making them easy to distinguish. Each of the main phases branches out into sub chapters. At the end of each main phase, a quick sum up is given of the phase's conclusion and design implications on a background with the color of the according chapter. If you are interested but have no time to read, the most important insights and finsings are summarized or visualized on these pages.

All the images in the report are made by Thom Bremer except when stated otherwise.

PHASE 0: PROJECT PREPARATION

Provides the project's context analyses, background information with the problem definition and project approach

PHASE 1: RESEARCH

Shares the research done in order to establish a world view of 2028 giving background information on the Effenaar, their current business model, comparisons to other industries and the application of part of the ViP method

PHASE 2: VISION

Presents the second half of the ViP method used to get to the vision statement and the concequences that this vision entails

PHASE 3: DESIGN

Introduces a strategic design by means of short stories and illustrations combined with the Effenaar's assets leading to the three ingredients that together represent the strategic design

PHASE 4: IMPLICATION

Explains how the three design ingredients are implicated over time and what they mean for the Effenaar's business model

PHASE 5: CONCLUSION

Summs up the this with a conclusion, recommendations, limitations, further research that is to be done and a personal reflection

PHASE 0:

This chapter will introduce the theme of the graduation project. It contains a brief overview of the issue and relevancy of the subject of this thesis from a more broad perspective. After that it gives the first mention of the Effenaar in Eindhoven and will state the research question of the graduation project

PROJECT PREPARATION

In this chapter:

Project Context_

This chapter introduces the project and its context. It talks about the general issue relevant for this graduation thesis raises some interesting questions.

Thom Bremer
May 2019

0.1

Introduction to the project

The Netherlands has a unique landscape of pop music venues. Aside from various large concert halls with capacities of over 10.000 people The Netherlands has around 50 pop music venues with capacities ranging from 200 all the way up to 3000 people, scattered around the country. What makes them unique is that most of them are actively shaping their identity and booking their own shows.

What will these venues look like in 10 years? The music industry is changing fast and vastly. An industry affected by these changes is the Dutch pop music venues. Throughout history, the format (singles, vinyl records, CD, mp3, streaming) has had a big influence on the music business. In the CD-era artists would do shows in order to be recognized and sell more CDs. Nowadays CDs and vinyl records are hardly being sold and streaming services do not provide a substantial income for regular non megastar artists. Therefore doing shows has become a key source of artists' revenue.

This revolution impacts the pop music venues in a way that artists are becoming more demanding. Moreover, the internet and various social media platforms can get artists closer to their fans but maybe more importantly give artists broad knowledge of who their fans are and where they are located. This gives artists the ability to independently determine where they can sell-out shows. Consequently, for the music venues the tasks of the bookers get less and thereby the ability to create your own program with a specific identity gets harder.

Dutch music venues are to a great extend dependent on municipal subsidies. So instead of solely being a business that needs to create revenue, it has a social obligation of culturally enriching their region.

An additional way artists are getting more independent is the manner in which tickets are being sold. New block chain based solutions for selling tickets are being introduced. Platforms like GUTS use the GET block chain protocol to provide a safe new way of selling tickets. Providing the artists with insights in visitors, direct communication with fans and full control over the resell market. These new technologies can be beneficial for the artists but take away part of the revenue and control of the music venues.

So what is becoming clear is the fact that pop venues face the task of coming up with a way to move along with the future. They are forced to evolve just as fast as the music industry catering pop stars or artists and their fans to their needs while still maintaining a profitable business. This is a difficult task as their position in the pop culture is under pressure, confronted by the digitalization of our world.

However understanding these changes doesn't only show the roadblocks ahead of pop venues, but might also provide opportunity for growth, resulting in a more satisfying experience for artist, visitor and the Effenaar. This project will sketch a broader image of the future for Dutch pop music venues. However the focus will lay on the Effenaar in particularly, solutions will be provided specifically for their context.

The Effenaar

The Effenaar in Eindhoven has a rich cultural history. If in the 70's and 80's bands would come to Holland to perform one show they would go to Paradiso in Amsterdam if they would do two it would be Paradiso and the Effenaar. They had a dominant spot in the Dutch music venue scene. However, the competition over the past years has become far greater.

The Effenaar currently works with in-house bookers to plan their programming. No sector in the cultural field is as capricious as pop music, therefore it is only possible to book shows various months in advance. The Effenaar has a planning horizon of three months for two seasons per year. In order to have at least a slight possibility to plan more in the future the Effenaar utilizes 'four experience quadrants'. These quadrants function as a tool to cluster the expected intentions with which the visitors go to events. The quadrants are music; for a party, for identity, for enrichment or as the incentive. Each quadrant is a different experience, requires a different approach and generates different values both artistically and financially.

With something called the 'Effenaar Smart Venue', the pop music venue is creating a space for experimenting with innovative and new technologies such as; virtual and augmented reality, 3D printing, full body scans, big data and soon a 4D studio. With these new technologies the Effenaar can not only create revenue by giving a use to the, often during the beginning of the week, empty building, more so, they facilitate artists in their creative development by creating a space for them to experiment.

In collaboration with CLICKNL research is done in how these technological assets within the Effenaar can be used to solve problems in different domains, particularly in the field of 'social cohesion'.

So as becomes visible, the Effenaar realizes the necessity for change and are taking action in moving along with the changing pop industry. However there is still much to learn and discover which is exactly what this thesis will attempt.

Problem Definition_

This chapter dives into the specific problem definition and introduces the research question of the thesis.

'How can a Dutch pop music venue, in a co-creative manner, ready itself for and position itself within the vastly changing pop music industry of 2028? – a case study of the Effenaar, Eindhoven.'

0.2

'How can a Dutch pop music venue, in a co-creative manner, ready itself for and position itself within the vastly changing pop music industry of 2028? – a case study of the Effenaar, Eindhoven.'

Research objectives that arise from this question

In order to give answer to this main research question, underlying sub objectives arise.

1_ Envision the 2028 future, primarily for the music industry, but nonetheless for the Netherlands and its inhabitants in general.

2_ What place will the Effenaar have, and which place does it want to have, in this far future. Should the Effenaar be a 'pop music venue' exclusively or become a more broader and less rigid pop culture platform.

3_ What will be the business model of the Effenaar in 2028?

4_ Which products or services (or a combination thereof) does the Effenaar need to implement to reach the future in a desirable, viable and feasible way?

These objectives will come back at the end of this report where is checked if the objectives were met in order to answer the research question.

Project Approach_

RESEARCH

Research the 2028 Netherlands and its music industry. Get an extensive image of the current Effenaar and its stakeholders. Look at other industries with rapid changes and how they prepared themselves accordingly.

DESIGN

Co-create with stakeholders from within the industry in order to design the specific products or services within the horizons.
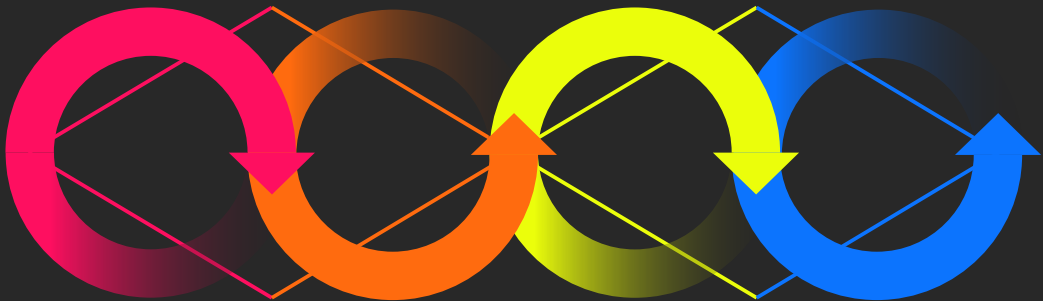
VISION

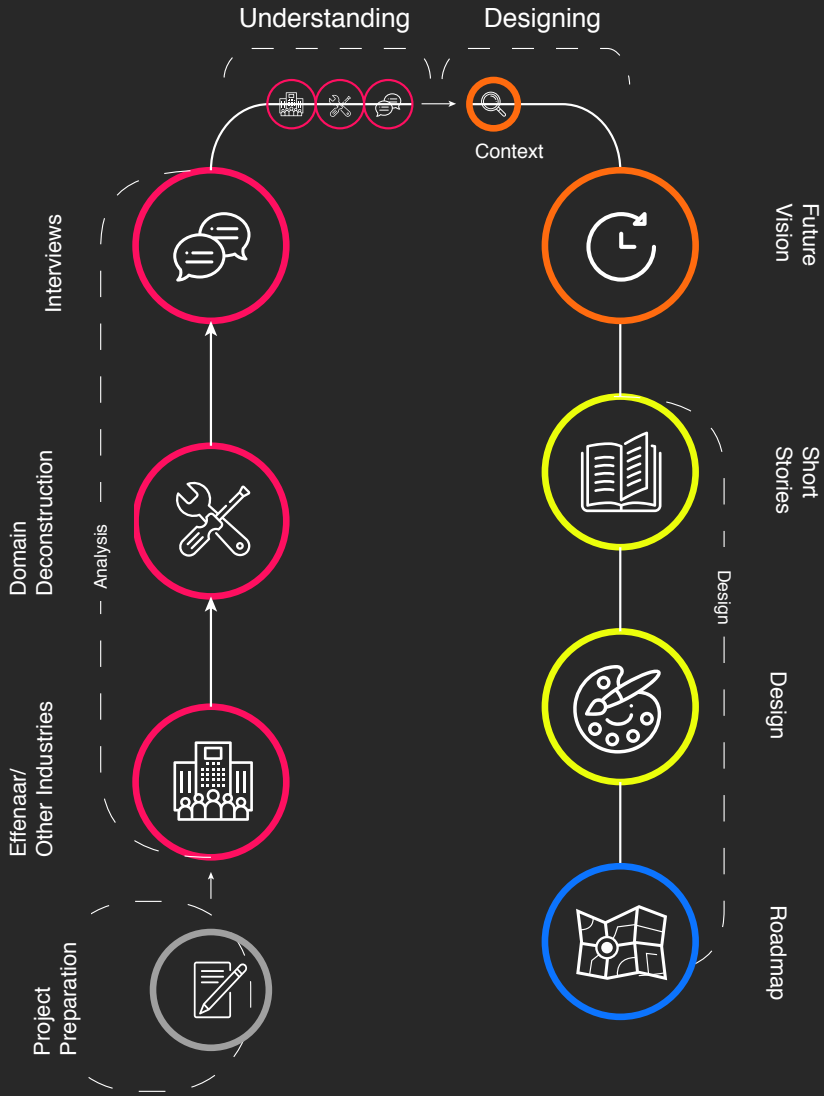Interview key stakeholders.
Create a 2028 vision and clear intermediate horizons.

IMPLEMENT

A new business model for the Effenaar and the proposed journey towards a desirable, viable and feasible future.

0.3

Understanding

Designing

Context

Interviews

Domain
Deconstruction

Analysis

Effenaar/
Other Industries

Project
Preparation

Future
Vision

Short
Stories

Design

Design

Roadmap

PHASE 1:

This chapter marks the research part of the graduation project. It will dive deeper into the Effenaar and their business model. It will also broaden the scope by looking at other related industries and their resent developments. Finally it introduces the outcomes and findings of the applied VIP method

RESEARCH

In this chapter:

The Effenaar_

Through the years, the pop venue, the Effenaar in Eindhoven has gone through many changes. From the 1970's to the current day the Effenaar has moved from being a politically and critically characterizes youth center to a culturally oriented alternative music venue to one of the biggest pop venues in the Netherlands to a more tech tinted place of interaction.

1.1

History

There is a considerable difference in the function and the appearance of the Effenaar now and what it was at its start. The Effenaar started in the, for Eindhoven, critical zeitgeist of the 1970's. The originally catholic, Phillips, working-class city of Eindhoven, was subject to a political revolution. Leftist protests pleading for an increase in citizens' autonomy and resistance against imposed authority were an everyday event. In 1971 an empty linen weaving factory was transformed into a new youth center by the name of; Open Jongerencentrum Para+.

According to Schippers, Lintsen, and Thoben (2009) this was a place for Eindhoven's youth to contemplate and talk about the everyday struggles like; political and social issues, struggles in school and bothersome parents. Usually while enjoying a considerable amount of the, for this time characteristic, green plant and its more dense Moroccan counterpart.

After about 5 years the attention shifted more and more towards cultural expression, with a social-critical orientation still at its core. Slowly but surely music became a big part of the youth center, that by this time had widely adopted the name Effenaar. The music at this point was still largely what would be considered as 'alternative music'. From the second half of the 1980's the music's programming gradually shifted its aim towards a broader audience. Artists as The Ramones, Sex Pistols, Red Hot Chili Peppers and R.E.M. performed in the Effenaar and the music venue became one of the most prominent in the Dutch scene.

New Building

In order to compete with the other Dutch pop venues a new building was necessary. The old factory was worn out and although it still had its charms it just wasn't up to par with the competition anymore. Besides that, not being able to meet the artist's requirements and noise disturbance also played a major role (Schippers et al., 2009). In 1997 Rotterdam based architecture firm MVRDV got the assignment to design the new building for the Effenaar. After numerous plans, a lot of friction within politics and city council members the green light was given. Ultimately in 2005 the new Effenaar was a fact.
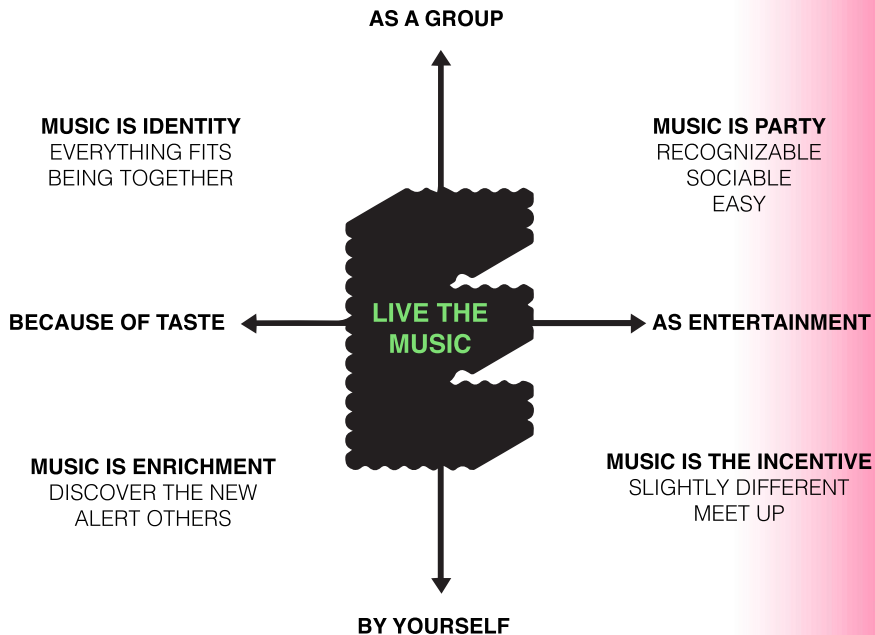
Thom Bremer
May 2019

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May 2019

Four Quadrants

The music industry is very capricious, planning shows four or five months in advance is the absolute max. The Effenaar currently has a planning horizon of three months for two seasons per year. In order to have at least a slight possibility to plan more in the future the Effenaar utilizes 'four experience quadrants'. These quadrants are meant to cluster the expected intentions with which the visitors go to the events. The quadrants are music; is party, is identity, is enrichment or is the incentive.

Each quadrant delivers a different experience, requires a different approach and generates different values both artistically and financially. The four quadrants are a means to balance on the one side the necessity to earn money (identity, party) and on the other side the ability to culturally enrich the region (enrichment).

AS A GROUP

MUSIC IS IDENTITY
EVERYTHING FITS
BEING TOGETHER

MUSIC IS PARTY
RECOGNIZABLE
SOCIABLE
EASY

BECAUSE OF TASTE

LIVE THE MUSIC

AS ENTERTAINMENT

MUSIC IS ENRICHMENT
DISCOVER THE NEW
ALERT OTHERS

MUSIC IS THE INCENTIVE
SLIGHTLY DIFFERENT
MEET UP

BY YOURSELF

SmartVenue

The Effenaar is situated in the 'Lichtstad' (City of Light), Eindhoven. Eindhoven has a strong industrial history. Contrary to the popular believe the name Lichtstad does not come from the Philips light bulb factory but from the important role Eindhoven had in the match industry in de 19th century (RHCe, n.d.). After the second world war Eindhoven's economy was primarily boosted by the successful DAF and Phillips factories.

Today Eindhoven is still the beating heart of the Brainport-region (partnership between the metropolitan region of Eindhoven and knowledge institutions, large companies in south-east and middle-east Brabant). Nationally and internationally Eindhoven is famed for their Technology, Design and Knowledge (TDK) profile.

Considering their place within the city of Eindhoven but moreover their building being empty half of the week (events are usually only from Thursday till Sunday) the Effenaar found a way to solve the one with the other. And so the Effenaar in 2016 started not only being a pop music venue but a Smart Venue too. Effenaar Smart Venue is a laboratory or test center in which artists, small and big businesses can experiment with new technologies and their applications.

Role of the facilitator

In the small hall of the Effenaar artists or companies can experiment with technologies such as virtual reality, augmented reality, biofeedback, full body scans, 3D printing and soon a volumetric studio. Currently the Effenaar primarily has a facilitating role in this. They have the means to show, and basic knowledge about the technologies. Along the way they build up some knowledge but are far from a knowledge center that can actively teach and supervise projects. The current financial situation prevents them from being that. Being a pop venue does however help when artists want to experiment with these technologies during shows. As of now the Effenaar is solely showing what could be possible with these technologies but are dependent on artists' ideas and willingness to actually take the technologies a step further and start implementing them.

Current Business Model_

The image on the right shows the current business model canvas of the Effenaar. A few things that stand out will be further explained.

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May 2019

1.2

Current Business Model Canvas Effenaar_

Key Partners
- Booking Agencies
- Ticketmaster Nederland
- Freelance Technicians
- The Artists

Key Activities
- Programming the Line Up
- Marketing Events
- Facilitating Artists
- Facilitating Visitors

Key Resources
- Music Programmers
- 2 Concert Halls
- The History (credibility)
- Excellent Audio and Visual Facilities
- SmartVenue and its technologies

Value Propositions
- Culturally Enriching the Region.
- Being a Gathering and Experimentation Place for Cultural Sub-Groups.
- Being a Place Detached from Society and Everyday Life.
- Creating Revenue for the Artist

Customer Relationships
- After Mailing with Tips
- Instagram and Facebook Updates
- A Line-Up Brochure Delivered at Home

Channels
- Website
- Brochure
- Facebook
- Billboards
- Own Circle (hall rental)

Customer Segments
- All Layers of Society
- Specific Niche's
- Domestic Artists
- International Artists (harder)
- Local Talent

Cost Structure
- Building Rent
- Building/Hall Maintanance
- Employee Payrol (regular and freelance)
- Artist Gage

Revenue Streams
- Bar Turnover
- Municipal Cultural Subsidies (roughly €1 mil. a year, 20% of the yearly income)
- Corporate Hall Rental
- Ticket Margin
- Sponsorships (Jupiler)

Absence of Smart Venue

As previously mentioned in 2016 the Effenaar started the Smart Venue project however it is not present in their current business model canvas. The reasons for it not being included; firstly, it does not generate a clear revenue yet. However in the future it could be a profitable platform. For instance by creating salable shows or formulas together with artists or new talent that embrace these smart technologies or as mentioned in a conversation by Jos Feijen (see appendix A), by becoming a fund in which companies invest money into projects, when successful the Effenaar will take 2/3% and invest that money back into shows, artists and cultural betterment for Eindhoven.

Secondly, the Value Proposition of the Smart Venue is not specified enough yet. If artists will use the technologies in their shows then the Smart Venue will have an added value for the Effenaar and towards its visitors. But with the Effenaar's current, passive and merely facilitating attitude towards the Smart Venue this is not the case.

Cost structure – Building Rent

In the 70's Dutch pop music venues were usually located in old buildings at the edge of the city. This was done deliberately so the nuisance of these venues and the people attracted by them would be minimal. The current situation is in a lot of cases, included the Effenaar's, very different. A new wave started in which pop venues were seen as prestigious landmark for a municipality. In 2008 already 23% of the pop music venues in Holland were designed and build specifically for the purpose of being a pop music venue (Van Dalen, Van der Hoek, & Vreeke, 2008).The study also showed that 85% of the big venues at that time either had an entirely new or completely renovated building on a well situated location.

The reason this is brought up is that the Effenaar is one of these venues with a relatively new building. The rent and maintenance of said buildings is expensive. Amongst various managers of pop venues the discussion on having to have such buildings is being held. Various arguments in favour of owning a building came up during the interviews held.

Arguments in favour of a physical building for pop music venues

One does not need a building but its facilities. In order to be able to book big artists, proper light, sound, a backstage area and dressing rooms is essential. If one always had to make sure that those facilities can be provided for on different locations is more expensive and time consuming than the building itself. (Interview Jos Feijen, see appendix A)

Besides this, everyone wants data. If events are programmed in the name of the Effenaar in other venues, there would be a constant struggle over who owns the data. (Jos Feijen, see appendix A)

Another readon is the credibility. With a fixed location and building, artists and visitors can always know what to expect from the Effenaar.

Also, in the Effenaar's situation the main hall is the place where the actual money is made, merely because of the bar's revenue.

Thinking about the city's profits, by having a physical building for pop music venues, booked artists can be kept within the city, instead of only booking them as the Effenaar, Eindhoven and subsequently letting them play in for example 013, Tilburg.

So a physical building is not only important to create meaningful real-life interactions in the future (instead of just online e.g.) but also because a landmark like that gives a way for society to associate the Effenaar's name and identify to a specific place. This way the place can have a more meaningful role within it's city and for the Effenaar itself, not just symbolically, but also physically.

vnpf-leden 2018

klik op de naam of het symbool voor de website

vnpf-leden	aantal leden juli 2018	cijfers 2017 in deze publicatie
GROOT PODIUM (1000 OF MEER)	16	16
MIDDELGROOT PODIUM (400-999)	29	23
KLEIN PODIUM (MINDER DAN 400)	13	12
TOTAAL POPPODIA	58	51
FESTIVALS (1500 OF MEER)	47	45
TOTAAL LEDEN	105	96

Into The Great Wide Open
Befrijdingsfestival Fryslân
Welcome to The Village
Simplon
Vera
Eurosonic Noorderslag
De Oosterpoort
Bevrijdingsfestival Groningen
Neushoorn
Iduna
Bolwerk
Holland International Blues Festival
Indian Summer
Manifesto
Hedon
Victorie
Bevrijdingsfestival Overijssel
P3
Corneel
De Flux
Encore Festival
Lowlands
Tolhuistuin
Bevrijdingspop Haarlem
Sugarfactory
Bevrijdingsfestival Amsterdam
De Meester
Burgerweeshuis
Patronaat
Melkweg
Sugarcocker
Bevrijdingsfestival Flevoland
Metropool
Paradiso
Estrado
Tuckerville
Duycker
P60
De Vorstin
Royal Park
Gebhr. De Nobel
FLUOR
EKKO
Catch
Gigant
Bevrijdingsfestival Den Haag
Le Guess Who?
Parkpop Saturday Night
TivoliVredenburg
De Peppel
Parkpop Den Haag
Paard
Boerderij
Bevrijdingsfestival Utrecht
De Helling
Luxor Live
Parkpop Downtown
Bevrijdingsfestival Zuid-Holland
Transition Festival
Motel Mozaïque
Rotterdam Unlimited
So What!
Bevrijdingsfestival Wageningen
Oranjepop
Bevrijdingsfestival Nijmegen
Kroepoekfabriek
Capsloc
WORM
Podium Goorcum
Down The Rabbit Hole
Valkhof Festival
Rotown
Baroeg
Bibelot
Doornroosje
Merleyn
North Sea Jazz
Groene Engel
Back at SEA
Concert at SEA
Willem Twee
De Pul
Mezz
WOO HAH!
Bevrijdingsfestival Brabant
De Spot
013
Latin Weekender
Bevrijdingsfestival Zeeland
't Beest
Gebouw-T
Best Kept Secret
Effenaar
Zomerparkfeest
So What's Next
We Are Electric
Grenswerk
Bospop
Bevrijdingsfestival Limburg
ECI Cultuurfabriek
Volt
Nieuwe Nor
Pinkpop
Muziekgieterij

INHOUDSOPGAVE

2

Map of pop venue dispersal through the Netherlands

Value Proposition – Culturally Enriching the Region

The current Dutch pop venue scene is too densely dispersed (see image on the left).The amount of pop venues per capita in Holland is too high. In the data on venues and stages in 2017 you can see that, without taking big stadiums and concert halls with a capacity of over 8000 in consideration, Noord Brabant alone has 66 theaters, 25 pop venues with a combined capacity of 57.000 (VNPF & VSCD, 2018). Being culturally relevant and enriching therefore becomes increasingly difficult. Simply stated the only way to succeed is to either be the biggest, so you can attract foreign and/or popular artists, or to be highly specialized, in order to be able to fulfill a specific demand (De Boerderij, Zoetermeer is a good example of such a venue).

Customer Relationships and Channels

The Effenaar collects data of their visitors through a CRM system (Customer Relationship Management system). Data such as; the amount of first time buyers, personal information of the visitor and overlap with other shows is collected. The only way in which this system is actively used to strengthen the customer relationship in by sending automated mail. These e-mails consist of latest info prior to a show; time schedules, recommendations on where to park your car or do you want to make a reservation in the restaurant. Furthermore the system is being used for sending after mail; you have already been to a show like this, would you like to visit again? One could conclude that this is a rather passive approach and a very direct marketing tool.

Another example of the Effenaar's passive attitude is the use of their channels. The line-up for the coming months is available on their website, as well as through Facebook events. Brochures with the line-up get send by postal mail to whomever signed up and is dispersed through various locations (bars, shops, restaurants) in the city of Eindhoven. Instagram and Facebook are the only social media platforms used. Posts on these platforms generally consist of photographs made at past shows or from time to time notifications for shows coming.

Thom Bremer
May 2019

Other Industries_

Obviously it is not only pop music venues like the Effenaar that are facing the challenge of the future. By looking at other industries, a lot can be learned from their strategies. This chapter looks into two cases of a way to evolve fitting to current changes.

Thom Bremer
May 2019

1.3

Comparison Cinema

In the movie business many companies are disrupted by new digital technologies. However the cinema industry in The Netherlands is flourishing like never before. Although the admissions dropped 0.8% from 2017 to 2018 the box office earnings went up with 3,5% (International Union of Cinemas, 2019). The same report states that the UK had a record-breaking year with over 177 million admissions, a level of cinema-going that hasn't been that high since 1970. How is it possible that the cinema industry seems relatively untouched by the major disruptors like Netflix, Amazon Prime, HBO and Hulu?

First of all cinemas have increasingly invested in 'higher experience' theater designs. The cinema landscape across Europe is increasingly investing more in cutting edge and ever-more immersive cinematic experiences (International Union of Cinemas, 2018). The number of IMAX, Dolby Cinema and 4DX theaters are rising in order to offer the visitors movie experiences with bigger screens, better sound quality and multi-sensory experiences that can't be replicated at home.

Besides, the digital shift enables cinemas to better engage with their customers. The cinema-going experience can start days before the actual visit to the theatre. Before during or after screenings cinema chains are experimenting with new techniques in order to have a better connection with potential guests. There are multifaceted digital engagement strategies varying from automated social media engagement, online ticketing, customer loyalty schemes and mobile applications linked to rating sites such as Rotten Tomatoes or IMDb. These initiatives are supported by data analytics programs that strive towards reaching the cinema-goers in a personalized fashion. By offering these personalized options, theaters are broadening their probabilities to maintain and delight a captive audience before they have set foot in the actual building.

Some cinema chains are following in the footsteps of Videoland (the Dutch equivalent of Blockbuster) and Netflix. The Dutch quarter of the French cinema chain Pathé has in 2011 started their own movie streaming platform. In de Dutch market Pathé Thuis, as the video on demand service is called, has a slight advantage over Netflix because of their low threshold. You can just 'rent' a movie buy paying a one-time amount instead of a monthly subscription. So even though Netflix is winning in volume, quality,variety of content and global revenue, Pathé Thuis has grown with 50% between 2017 and 2018 and is predicted to steadily grow further (EB, 2018).

Finally, the cinema's offer in movies is considerably more diversified and is therefore better suited for visitors' shifting and more fragmented preferences. The number of films screened in Europe over the last decade has doubled (International Union of Cinemas, 2018). While just as previous years the box office revenues are mainly comprised out of big international titles, there is still a growing number successful local films. But more significantly is the

success of 'event cinema', special events catered to a specific group such as lady-nights, 50 and up screenings and movie marathons of a popular movie-franchise leading up to the newest sequel of said franchise.

The significance of these developments for pop venues and the Effenaar_

The development of the 'higher experience' cinema designs is interesting. Cinemas recognized that just offering the latest movies is not enough anymore. People want to experience something that can't be matched in the comforts of their home, on the road or elsewhere. Major music artists are already often adding an extra layer to their shows. Mainly in pop music going to a concert is about more than just hearing and seeing your favorite artist live. Exuberant performances, grandiose dance routines, innovative stage designs and interactive gadgets for the audience are among the many added layers in today's concerts. One of the main reasons festivals are such a big success is the 'experience factor'. Pop music venues should keep in mind that in a future in which everything is digitally available at your fingertips, visitors will expect more from real-life events. Within the pop venue industry I have often heard that everything will be fine since there is nothing that will be able to match seeing and hearing your favorite band perform life. Although I agree, one should not assume that in the future and for the next generation this notion will still be valid.

Another point that pop venues can take note of, is the cinema's use of digital solutions (usually smartphone application based). On the one hand it is being used for better customer engagement, they know how to reach their visitor before the actual visit to the cinema. A smart way to collect data is the use of loyalty schemes. By providing visitors with a unlimited cinema pass for a monthly fee, they do not only create a steady revenue stream. They make visitors use their subscription card for choosing movies, getting discount on snacks and after the movie they ask short qualitative questions. Therefore, they can create extensive profiles of their visitors and can change their offer accordingly.

RADICAL ATOMS
and the alchemists of our time

ARS ELECTRONICA

Festival für Kunst, Technologie und Gesellschaft

Ars Electronica

Ars Electronica started in 1979 as a festival and biennial event in Linz, Austria. Since 1986 the festival has been held annually. The festival focusses on a specific, timely theme. According to Ars Electronica (2019a), the pilot project was designed to take the Digital Revolution's emergence as an occasion to scrutinize potential futures and to focus these inquiries on the connection between art, technology and society. Two main factors were important for the festival's development. Firstly, establishing a solid basis within the region. In this case by producing large-scale open air projects in prime locations in downtown Linz. Secondly by forming an international profile by working in partnership with world-renowned artists, scientists and experts (Ars Electronica, 2019b).

Now in 2019 Ars Electronica has grown into a cultural, educational and scientific institute for the new media art. It's activities concentrate on the links between art, technology and society. These activities are divided between four divisions; the Festival, the Prix, the Center and the Futurelab. The Festival which still focusses on the same principles as in 1979 has grown from 20 artists and scientists hosting the program to now four decades later over 1000 artists and scientists. The Prix is an annual competition and has awards in the fields of computer graphics, computer animation, computer music, interactive art, artificial intelligence, life art and digital communities. The Center can be described as the museum of the future, in which the focus lays on what is emerging now.
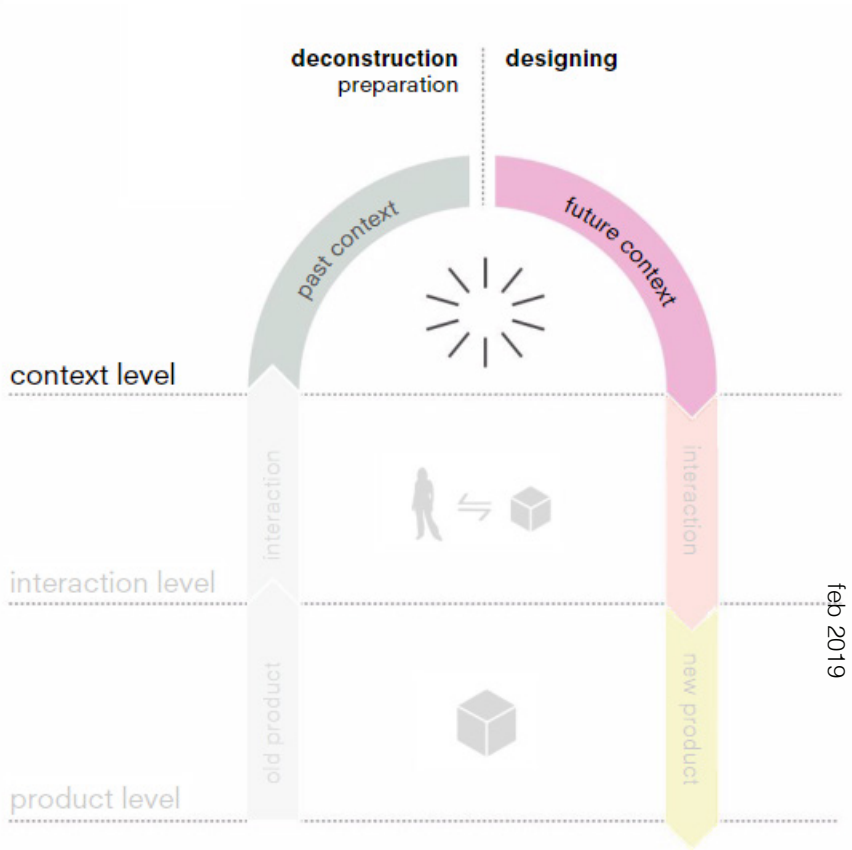
The themes and issues of the future are translated in exhibitions. Finally the Futurelab is an R&D facility, atelier and laboratory for art and research. Artificial intelligence, robotics, media architecture, interactive technologies, new forms of aesthetic expression, and swarm intelligence are some of the phenomena the future lab is focusing on. By translating speculative future scenarios into artistic and experimental forms the Futurelab aims to make the outcomes accessible to the general public and moreover start a discussion about the social implications of these scenarios (Ars Electronica, 2019c).

Ars Electronica is a good example of how an institution foresees a future connection of different fields and anticipates by trying to become an early expert in the combination of those fields. Similarly the Effenaar is taking a first step in showing the music industry of possibilities technology can over through the Smart Venue initiative. As well as using the expertise from these two fields for the betterment of society through the 'Fieldlab sociale cohesie' initiative.

Ars Electronica could be an example of what the Effenaar can aspire to become. Only, in their case in the future connection of pop culture, technology and society.

ViP 1/2_

In this chapter the first half of the applied ViP method is presented. First it mentions the development of the chosen domain based on the conducted interviews. After that it summarizes the main problems and requirements that the interviews revealed.

Thom Bremer
May 2019

1.4

deconstruction
preparation

designing

past context

future context

context level

interaction

interaction

interaction level

old product

new product

product level

Thom Bremer
feb 2019

ViP methos scheme

Domain Deconstruction

Before the start of this project a research question and sub questions were formulated (see image…). In order to be able to asses observations and considerations (which from now on will be called context factors) that ought to be taken into account when trying to answer or design for these questions, the domain in which these observations are relevant should be determined (Hekkert & Van Dijk, 2017). In short, before you can start the ViP process you need a description of the area in which the contribution will be made; the domain. Beside a description of the domain, an assessment of how far in the future the design is projected needs to be assessed. A solution for next year presents different context factors than a solution that should be implemented in 20 years from now.

The assignment is to create a future relevance for the Effenaar in 2028. A starting point for the domain therefore could be 'The Effenaar of 2028'. But what is the Effenaar, is it merely a pop venue? In order to have this domain as a lens through which we can look at the world it needs to be further defined. The Effenaar is a pop music venue. But what is pop? The Effenaar is situated in Eindhoven this context can have a meaningful influence on the factors that are generated. Therefore after a conversation with Paul Hekkert the Domain was altered to; 'A cultural gathering place in the Eindhoven of 2028'.

After a conversation with Jos Feijen on how 'cultural' can have the connotation of being too highbrow and that music is and in his eyes will always be the core of the Effenaar, the domain was de-constructed once more. The re-framed domain: 'A place for different communities to express themselves, with a lead role for music, in the Eindhoven of 2028'.

A 'place' in this case does not have to be a physical one. It might as well be a platform. Just like Instagram is a place for people to exhibit their selfies and quasi-artistic photos, without it being an actual gallery.

DECONSTRUCTION DOMAIN_

Research Question

"How can a Dutch pop music venue, in a co-creative manner, ready itself for and position itself within the vastly changing pop music industry of 2028? – a case study of the Effenaar, Eindhoven."

Sub Questions

Figure out what this 2028 future looks like. So primarily for the music industry, but nonetheless for the Netherlands and its inhabitants in general.

What place will the Effenaar have, and which place does it want to have, in this far future. Should the Effenaar be a "pop music venue" exclusively or become a more broader and less rigid pop culture platform.

What will be the business model of the Effenaar in 2028?

Which products or services (or a combination thereof) does the Effenaar need to implement to reach the future   in a desirable, viable and feasible way?

How can we design these solutions in an inclusive way? And by doing so create an implementation plan with mutually invested stakeholders.

Original Domain

De Effenaar 2028

Talked to Paul Hekkert

Cultural gathering place in Eindhoven of 2028.

Discussed with Jos Feijen

Reframed Domain

A place for different communities to express themselves, with a lead role for music, in the Eindhoven of 2028.

Coach Meeting

Reflection on Domain

A place for different communities to express themselves, in the Eindhoven of 2028.

Reflection on Domain

During a coach meeting with Jeroen van Erp and Rebecca Price the 'lead role for music' stated in the domain was discussed. Although Jos Feijen states that music will always be the core of the Effenaar, it does not mean that the future relevance and a disruption in the current business model must originate from the role of music within a pop venue. During the interviews, the collecting of context factors and the clustering of these factors the re-framed domain was used (see scheme on previous page). From the stages of exploring a pattern and the creation of the vision statement a renewed domain based on this reflection will be used. In this domain music does not per se have a leading role, yet the changes in people's behavior due to the developments in the music industry can have an effect on the vision statement. Reframed domain after reflection; 'A place for different communities to express themselves, in the Eindhoven of 2028'.

"AI can write a good song, but not a great one. It lacks the nerve"

- Nick Cave, 2019.
Quote from Nick Cave in a recent Motherboard article. Artificial Intelligence could never write a song as good as a human because what makes a song good is that we're actually listening to human limitation and the audacity to transcend it.

Generation of context factors

In order to design a future relevance in the previously stated domain, so called 'building blocks' (context factors) have to be generated or collected. These factors can consist out of observations, thoughts, theories, laws and considerations (Hekkert & van Dijk, 2017). Hekkert & van Dijk also state that factors can predominantly be true in nature but nevertheless true for you; *"they can be plain facts or highly debatable"*. An additional important thing to mention is that factors are value free descriptions of world phenomena as they appear (to you or others). Therefore they should not be comprised out of moral judgement or stand points on how you or others believe the world should be.

Newspapers, the internet, books, scientific papers, movies, magazines or in your or other people's minds are just a handful of sources in which context factors can be found (Hekkert & van Dijk, 2017). In this research you will find many context factors that were, indeed, discovered by searching through above mentioned mediums. However as Calabretta, Gemser, and Karpen (2016) stated, interviewing stakeholders and involving them in the process of generating context factors will not only provide relevant insights, but that connection will strengthen organizational commitment to the outcomes. Since one of this projects sub questions is how to develop the new implementation plan in an inclusive way, generating context factors through, as well, interviewing stakeholders seems like an appropriate approach.

See appendix B for all the collected context factors, and appendix C for the clusters.

Thom Bremer
May 2019

Interviews

During this phase six stakeholders and an expert were interviewed. The stakeholders varied from three internal stakeholders; management, marketing and financial and three external stakeholders; manager at record label, bookings agency, an inner city area manager of Eindhoven and one expert; CEO Dutch Design Week (see images on the next view pages).

"The best way to get to the factors is indirectly, by starting the conversation and continuing the questions in directions that both parties find interesting" according to Calabretta et al. (2016, p. 26). Therefore the interviewee always had the lead role in the interviews taken. The interview guides were tailored to the different types of interviewees with a couple of recurring questions.

See appendix A for complete interview transcripts.

In the following pages a picture and a quote of each interview will be shown.

"I think that as a pop venues we became rather intimidating by focussing solely on music. But yeah, that is simply because that is where the original revenue model came from"
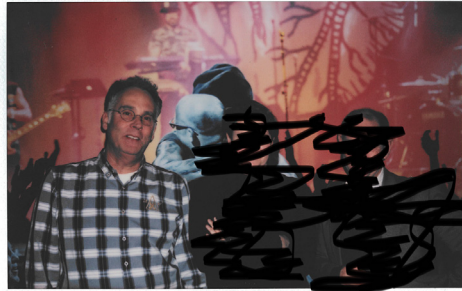
JOS FEIJEN – MANAGING DIRECTOR

"Visitors that before wouldn't even consider going to the Effenaar, because they thought it's a dark, stinking cave where everybody is on drugs, now suddenly do come. The audience, but also the artists, are getting less alternative and more diverse."

TIJS HEESTERBEEK – MARKETING

"Virtual Reality and Augmented Reality are solutions that are still in search for their corresponding problems"

NIELS LEENHOUTS – FINANCE

WILFRIED DAMMAN – BOOKING AGENCY

"We already see that the phenomena in recorded music of 'don't bore us get to the chorus' is translating to live performances."

FLORIS JANSSEN – RECORD LABEL

"It is hard nowadays, as a pop venue, to build op loyalty with the youth . Back in the days, if you were alternative, you would visit a pop venue maybe 2 or 3 times a months. Those days are gone."

PATRICK WALRAVEN –
INNER CITY AREA MANAGER, EINDHOVEN

"The financial crisis is over, so you see a lot of attention shifting to the city center, in sort of becoming the beating heart of the Brainport region."

"Every year we want an exiting opening. If you are a platform that says, we know how to build exiting experiences. We take 3 students, 2 professionals and a musician put them together and create something unparalleled. Well, then I might buy the experience."
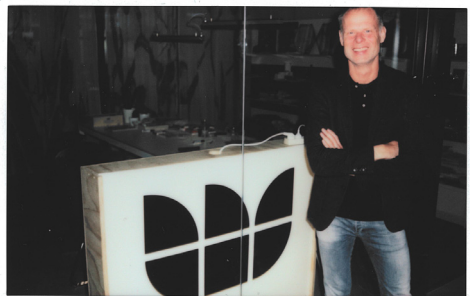
MARTIJN PAULEN - CEO DDF

Problems and requirements

Doing research and conducting the interviews did not only result in context factors. Some of the factors are closer to being a problem or a requirement. Even though these problems and requirements have to be kept in mind, they shouldn't unnecessarily constrain the originality of the concept (Hekkert & van Dijk, 2017). So for now they are listed and kept aside. They will make a comeback in the next chapter 'Vision'.

Problems_

_ Pop venues are too traditional and passive.

_ The Effenaar currently does not have the means to actively guide and counsel artists within SmartVenue projects. They merely have a facilitation function and are reliant on the ideas and input of the artist.

_ Too many pop venue's in the Netherlands, the density is too high.

_ Hard to get big and international bands, the supply is concentrating towards a couple of major venues in big cities.

_ You need to either be one of the biggest, or very specialized to succeed. The Effenaar is too small to be one of the biggest and too big to be highly specialized.

_ It is hard to get visitors from a scene you are not included in. (for example; traditional Turkish music or the LGTBQ+ scene.)

_ The building is costly but also provides a required credibility.

Requirements_

_A pop venue has a role of the educator/curator

_A pop venue has a cultural responsibility towards its region

_A pop venue should be a binding element in society

_A pop venue should be for all groups in society

_A pop venue is independent, it does not have an opinion

phase 1
*CONCLUSION_*

So the Effenaar is facing the challenge of evolving for the future of 2028. This challenge is narrowed down into a problem definition:

'How can a Dutch pop music venue, in a co-creative manner, ready itself for and position itself within the vastly changing pop music industry of 2028? – a case study of the Effenaar, Eindhoven.'

The Effenaar is already realizing that a change is needed. Their introduction of for example 'Smart Venue' and the four quadrants are a start in a change of strategy. However still some issues remain. These issues are expressed in the business model chapter and were discovered during the interviews.

By using the ViP method, the research was narrowed down to a domain:

'A place for different communities to express themselves, in the Eindhoven of 2028'.

Coming to this domain, it was evident to move away from merely music as a leading role for the Effenaar's function. Interviews revealed the main problems and requirements.

Research on other industries that deal with a changing feature show a way of how to deal with the future issues. For example the Pathe 4DX concept exposes how immersive experiences can cater to the public's needs and the ARS Electronica shows how it can be a cultural, educational and scientific institute for the new media.

*DESIGN IMPLICATIONS_*

- Build from the Smart Venue concept

- Actively guide and council artists

- Become either specialized or bigger

- Create immersive and multi-layered experiences

- Be a cultural, educational and scientific institute for pop culture

- Enrich the region

- Establish a solid basis within the region

- Create a diversified programme

- Keep physical building or not

- Make outcomes accesible to general public

PHASE 2:

This chapter illustrates part of the world view discovered through the ViP method research. It shows which context factors came from the interviews and other research and how they were clustered. After this the project's statement is introduced relating to what the aim is for the Effenaar of 2028 and by which means this is meant to be achieved

VISION

In this chapter:

ViP 2/2_

In this chapter the second part of the ViP method will be shown. It presents the context factors that were formed and the clusters created by categorizing them. After this a pattern or relation is revealed between those clusters to finally get to a main statement. The results in this chapter are not necessarily all of the same relevance for the final design, but they did form (indirect) building blocks towards it.

Fast & Demanding

"The Streaming Effect"

Seeing is Believing - Feeling is Believing

We Follow Others

FOLLOW
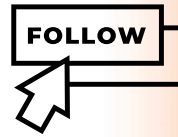
Eindhoven a Bustling City

A Rising Consiousness

2.1

Clusters

A set of notes is far from a being
a beautiful composition. Likewise
a set of context factors is not yet a
context you can design for. According
to Hekkert and Van Dijk (2017) the
context factors must be turned into
a unified whole, a coherent structure
that clarifies how the separate factors
are connected. Basically a cluster
can be formed in two distinct ways. A
common-quality cluster, in which the
context factors in it, all point towards
the same underlying direction and
together form an over-arching 'meta-
factor'.

Or a emergent-quality cluster, in
which the cluster represents a newly
emerged factor which is not per se
represented by the factors separately.
See image on the next page for all
the clusters and their corresponding
factors, see the pages after that for
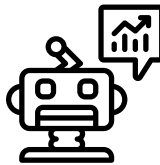the explanations of the clusters.

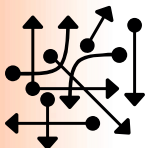**Clear Groups are Fading**

Big World Made Smaller

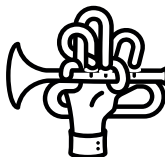**We Need a Little Offline**
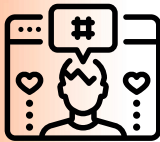
Isn't This What You Like?

The Kown is Sometimes Easier

Not Too Pretentious

Isn't This What You Like?_

Artists have more power, through available data: Streaming services and new ways of selling tickets provides artists with more data, artists therefore know more about who and where their fans are.

Lost in the available. There is so much to choose from that sometimes we need a curator.

Algorithms determine our taste: It is already prominent in suggested playlists in streaming services and online platform.

Artificial Intelligence prominent in daily life: Technology will at least be able to not only read and interpret data but also learn from data.

Thinking cities: Smart grids, free wifi, internet of everything, middleware and cloud ware

IoT: Everything will be connected at all times. Eindhoven will be at the forefront. Estimated is that per person 13 devices are connected by 2030. (development)

Events are discovered through social media: People use platforms like Facebook, Resident Adviser and Instagram to plan events.

Bubble effect: Algorithms on various internet connected platforms only exposes people to their own opinions or taste. Seen in for example political views through social media but also music taste through Spotify.

"360° music product": Labels will increasingly start to offer comprehensive artist packages. Fans can get a subscription to an artist. They will be provided with; content, buy merchandise, tickets to shows and connect with other fans through this platform.

Expats want to seamlessly blend in: Expats do not want events specifically organized for them. They want to experience the unadulterated Dutch culture.

Big World Made Smaller_

Globalization: The availability of goods, services but also social and cultural influences gradually become similar in all parts of the world.

The world is smaller, yet real connections less common: Internet makes it easier for us to connect but also easier to be in isolation.

Celebrity worship: Fan derives from the word: fanatic. It is relating to a celebrity on various levels and secretly or openly whishing your life was a little closer to their.

Bringing the distant, closer: Fans want to own something (record, merchandise, etc.) from their favorite bands or artists. The music itself does not have to be on it any more.

Seeing is Believing - Feeling is Believing_

Experience: Just being a spectator is not enough anymore. People want to experience.

Importance of ambience: People are affected by the ambience around them and the ambience generated by the people around them.

"AI can write a good song, but not a great one. It lacks the nerve": Quote from Nick Cake in a recent Motherboard article. AI could never write a song as good as a human because what makes a song good is that we're actually listening to human limitation and the audacity to transcend it.

Experiences through immersive technologies: You do not always have to physically be somewhere anymore to experience parts of it.

The act is more important than the place: Visitors primarily come for the act, if all the facilities are good, the locations doesn't really matter.

Escape reality. In their spare time people feel the need to do activities that help them escape the daily grind.

Socialites: A big group of festival goers do not primarily come for the music.

Festivals pay artists more: Festivals are able to pay performing artists way more, sometimes even double the amount.

We Need a Little Offline_

"FOMO": Fear of Missing Out is a phenomenon where due to constant being connected people have a fear of missing something if they are offline for a short period. It can also translate to always being able to see what people are doing on social media (going to parties, shows) and therefore always wanting to join, in order not to see it on social media afterwards.

We want to "be there": We attend live music because want to "be there", to be part of something e and special sharing the experience with likeminded others.

We hang out online: Where in the past you had to physically meet to interact with peers, a large amount of that is now being done online.

Online boosts offline: Seeing a show online makes the desire of seeing it live bigger.

Online positively affects public attendance. Time spent online has a positive relationship with public attendance.

Second Life for All: Social Media creates a new layer of identity. People start having different offline and online persona's.

Online-to-offline connections: In an online world there is a bigger demand for opportunities in which artists and fans can engage.

We must have fun: People are susceptible to having to have a good time whatever it takes.

No need to go outside: Everything from ordering groceries to meeting people can be done online. If you would really want to, there would be no need to leave the house.

Festivals are being seen as a vacation: Festivals are seen as short vacations, this reflects in the behavior but definitely also in money spent.

Clear Groups are Fading_

Increasing neediness of individual identity: It is a more and more globalized world, borders are fading. People have an increasing desire to an own identity. Who am I? Where do I belong to? This translates in customizable products and services catered to peoples personal identity.

Genres are fading: Because of the vast choice people have online, there is a new individualistic movement. People do not have to be fan of certain genres anymore. Preferences are way more diverse.

More individualism. Diversity and amount of supply will make it easier to be an individual.

You do not have to fit in 1 box: Because of the availability you do not have to belong to specific groups anymore solely because those are the only ones that are present and hip. You can belong to more groups at the same time.

The extremes are more prominent: Its either all the way to one side or all the way to the other. Think about republican or democrat, an Ed Sheeran or a K-Pop concert.

Critical to imposed standards and values: A pop venue is a place where you can be yourself independently from how the outside world would perceive it.

Anarchy is less present: Rebelling against society and demonstrating against imposed rules or standards is less and less part of Dutch society.

Not Too Pretentious_

Ageing population: Today one in six people in The Netherlands are above 65 years old; in 2050 this will be one in four. That means that in Europe on average for every 2 workers there is 1 retiree.

Brabant is less susceptible to health hypes.

Eindhoven not only High Culture: A big part of the Eindhoven residents are not only interested in high culture.

The future is not for everyone: Not everyone changes according to how the future changes, people can still be stuck in the past, primarily elderly people.

The pop venue is more diverse: Pop venues see more artists and visitors from all layers of society.

Pop venue is not alternative any more. You do not have to be an alternative, obscure and rough band anymore to play in a pop venue. Same goes for the visitor.

A Rising Consiousness_

Drinking is the new smoking: People are more aware of the distinctive harmfulness of substances. The line between soft drugs and hard drugs will become less binary.

Increasing health awareness.

Quality of Life: Striving for happiness is a fundamental goal for humans. With politicians, economics, institutes and companies we see a redefinition of progress. We want the balance between ecologic, economic, social and human capital to be balanced.

Collaborative Consumption: The sharing economy will have grown, due to the prospect of being more sustainable and economic gains, sharing services will be increasingly popular.

"The Streaming Effect"_

Streaming is the biggest music format. Whether it is Spotify, YouTube or SoundCloud music is mostly being listened on digital platforms.

Music chewing gum: Music has gradually become more like chewing gum. The offer is unlimited and new music is coming in at a fast rate. The attention span is becoming shorter and shorter. Less time to thoroughly enjoy music

Fading importance of radio: Radio lost its importance in making or breaking artists.

Format changes the art: Music but also other streamable media is affected by the format. 'The Spotify Effect' is a phenomenon in which artists and producers bend their art towards what works well on streaming services.

No more traditional media. Primarily among the youth, the use of traditional media is at an all-time low. Predicted to only decrease more.

Music consumption context based: People listen to music more often and for a longer period, therefore instead of choosing actively what to listen to, listening becomes more laid back. We listen to music more based on what we are doing at that time, cooking, exercising studying and therefore it becomes more context based.

Shows are bands and artists' main source of income: Where in the past bands and artists earned money by selling records, the streaming of music made it so that shows and performances are the main source of income.

Tracks are more important than albums. Cds don't sell so why make an entire album? This leeds to audience only knowing songs, not full albums.

Independent Labels: You do not need a big label or huge company anymore to become successful.

Going viral: You do not the traditional means to become famous. Create a buzz online and you can be famous in an instant.

Fame expires quicker: Through internet you can become famous in an instant. But it can go away just as quick.

Success is a number: We can express everything in numbers. You are popular because of the amount of streams.

Everyone can know the numbers: We count everything, we can keep track of every stat and it's accessible to almost everyone.

We Follow Others_

Sense of belonging: People like to join groups who have similar interests as their own. They enjoy belonging to a community.

Superstar vloggers: Especially among the youth, vloggers are the new superstars.

Ambassadors evoke trust: People are more likely to believe your intentions if there is an ambassador of that group present.

Influencers are the new billboards: Social media sparks a new form of advertising is which people (sometimes surreptitious) praise products or services.

Networking: It is all about who you know and what you belong to. Social Media is fortifying this phenomenon.

Fast & Demanding_

Increasing workload: Work days will become longer, holidays shorter.

More intensive leisure time: There is a slow but steady increase visible in the amount of hours people spend working. Leisure time is therefore getting under pressure. In the short time we have, we want to experience everything as intensive as possible.

Ease: people are more and more used to that everything is catered to their requirements and takes less effort.

Facilitating function: Artists solely need the facilitating function of a pop venue.

Demanding service: People are more and more used to being serviced. Less likely to figure stuff out on their own.

Living in the fast lane. Life will only become more high paced.

"Don't bore us get to the Chorus": To become popular on streaming services you have to get to the content quick otherwise the skip rate will be high. Long intro's or instrumentals are therefore disappearing.

Anytime, Anyplace, Anywhere: Consumers want to see, listen and follow independent of their location, time or place. De consumer wants content fast and catered to their preferences.

Thrill now not later: Attention span is shorter. We want the thrill now, not later.

Radical transparency: Internet has made the world flat, the 'truth' can be found within two clicks. In a world of social media and internet people are more and more requiring companies to be transparent.

The Kown is Sometimes Easier_

Music industry is capricious. Pop music is very hard to predict. You can actually only look forward 4 to 5 months in order to book artists.

Availability of new stuff is endless. New things, whether music, clothes, videos or gadgets are coming in at a high rate.

Music's nostalgic effect. Music can have a nostalgic effect on the listener.

Hypes higher frequency: The offer is unlimited, what is popular will alternate faster.

Need for something recognizable: In a world with countless options and an unlimited offer people crave for something known and recognizable.

More is better if it does not overwhelm. Products now have more functionalities than ever but we do not want to actively have to invest in all of them.

Mass is cash. In general the more people you can attract the more money you make.

Eindhoven a Bustling City_

Urbanization: Dutch cities will continue to grow, not merely because of the migration towards cities but also because the population in cities are fairly young, and therefore more families will be started. 50% of the world lives in a city, UN expects 70% in 2050

Growing density: The population density in cities will rise.

Inequality will grow: The rich become richer, the poor become poorer. (development)

Multicultural population: The immigration flow will not decrease. Society will become increasingly multicultural.

Eindhoven will have a more prominent spot within the Dutch city landscape: Due to it being a birthplace for young entrepreneurs and new startups Eindhoven will continue having a healthy investment climate. Areas in Eindhoven today have the most patents per capita. In 2030 this will result in Eindhoven catching up to other major Dutch cities.

TDK profiling: Eindhoven is known and wants to be known as the city of Technology Design and Knowledge.

Eindhoven, international hot spot.

Tourism is growing

Competition between cities: There is a global competition between cities to be the best.

Place to buy -> Place to be. The city shifts from being a place people visit primarily to shop, to a place In which people start staying in hotels or start living and seeing as a home.

Choice of a Vibrant City Life: people moving to the city actively look for a more adventurous and existing surrounding.

Retail trade goes down->Catering industry goes up.

More expats: Number of expats in Eindhoven is increasing.

FAST & DEMANDING

Work load is increasing, leisure time is spend more intensively and content is available anytime, anyplace and anywhere. This results in the demand for a prompt, effortless, and facilitating service.

THE STREAMING EFFECT

The format of the music has always changed the art. Streaming music however made it so that performing shows has become artists' main source of revenue. Enjoying music has become more context based and laid back and single songs get a bigger spotlight than entire albums. Artists however are less dependent on large labels to become famous. Going viral can catapult you from a zero to a hero in no time. In contrast, hypes have a higher frequency and therefore fame expires more rapidly.

CLEAR GROUPS ARE FADING

Although a pop venue is traditionally critical to imposed standards and values, however these norms are now more divided and rebelling against society is less 'hip'. Who do you belong to? There is not a clear distinction between a couple of sub-cultures anymore. The vast choice and desire for individualism ensures that genres are fading and people can't be placed in just only one box.

The internet makes the world a lot smaller, the whole world and everyone in it is at our fingertip. This however, brings a layer of impersonality along with it. People desire the real connections and therefor actively try to bring the distant closer.

BIG WORLD MADE SMALLER

Just being a spectator is not enough anymore, we want to experience. Moreover, we do not only perceive with our senses but with our feelings too.

SEEING IS BELIEVING
FEELING IS BELIEVING

People have always had the desire to identify with certain individuals and belong to certain groups or communities. It is noteworthy though that ambassadors, vloggers and influencers are the current evokers of trust and the appropriate group to market through.

FOLLOW

WE FOLLOW OTHERS

WE NEED A LITTLE OFFLINE
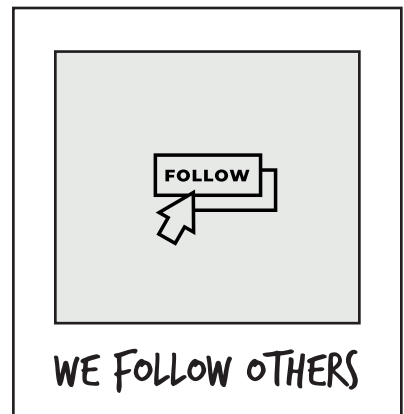
Everyone uses some form of social media, we have a second persona online. This frequent passing time online can lead to wanting to be more active in the offline world too. Sometimes out of fear of missing something (since online, you can always see what others are doing offline), other times just because you want to be part of something special and physically share experiences with likeminded others.


ISN'T THIS WHAT YOU LIKE?
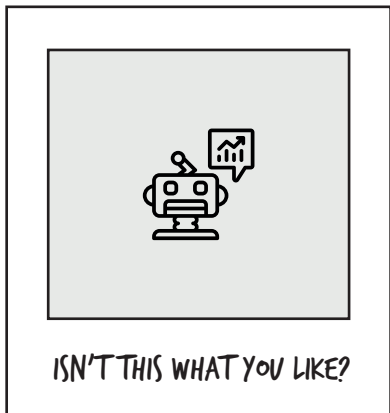
Cities are becoming smarter, everything is connected to the internet, and algorithms can predict your taste. Do we still determine what we personally like, do we ever discover things from new perspectives? On the other hand, the availability of new stuff is vast and endless so sometimes we need a helping hand in curating all the available.


EINDHOVEN A BUSTLING CITY
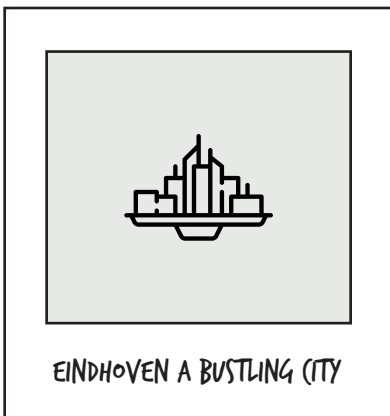
Eindhoven will have a more prominent spot within the Dutch city landscape. The city will expand and more international inhabitants will join the vibrant Eindhoven. The TDK (Technology Design Knowledge) profiling will still be what Eindhoven is known and praised for. However, a growing density also leads to a rising inequality and a more multicultural population.

Contradicting the cluster "Not Too Pretentious", people are getting more involved in the betterment of themselves and their surroundings. There is a greater balance between personal desires, and that which will lead to a better world.

A RISING CONSIOUSNESS
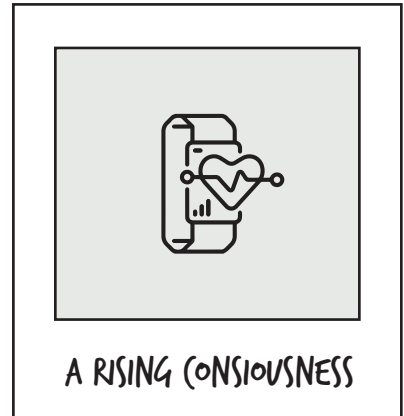
More can be better if it does not overwhelm. Yet, the music industry is capricious, the availability of new stuff is endless and the pace in which it alternates is high. Sometimes we long for something recognizable and the feeling of nostalgia. Therefore, the easy way out can be simply enjoying that which is known.

THE KNOWN IS SOMETIMES EASIER
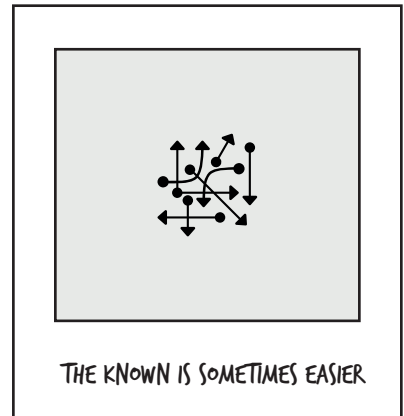
The audience and artists performing in pop venues is getting more diverse, pop venues are not alternative anymore. Moreover the population is aging and Brabant's inhabitants have a commonsensical, down-to-earth nature.

NOT TOO PRETENTIOUS
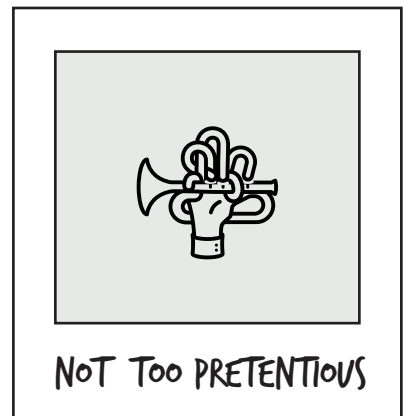
Relationships between the clusters

According to Hekkert and Van Dijk (2017), there are two most common ways to find the relationships between clusters. Pattern or story line: when you look from a distance, a pattern or story line can appear that unites to clusters into a narrative. Dimension: the clusters seem to conflict and clearly point towards opposing directions.

In my clusters (yes I am writing "my" in an academic report, since using the ViP method involves taking a position, owing to the fact that a fully objective designer does not exist (Hekkert & Van Dijk, 2017)). So, in my cluster, there was not a direct pattern when looking from a distance, neither were there two or more strongly opposing forces. However three story lines/themes were found that share communalities and a few interesting paradoxes between the clusters. (see image on the next page)

In the, through the clusters, portrayed 2028 world, a pop music venue can be an answer to many of the challenges we face in our daily life. At the same time though, a pop music venue needs to be able to deal with the requirements and demands of the 2028 life.

The clusters reveal this paradox throughout. On the one hand, the experience people want to have when visiting a pop music venue is part of their intensive leisure time, a moment to detach or escape from the daily hectic, a moment offline. However the daily hectic that shape and define us and the future us, should be incorporated in that experience. Which in itself, again holds a paradox. We want to escape, while still being connected. We want to be offline, but we still want to share our incredible experiences online. We want to relax or be at ease. But we still want to be entertained and not lose our attention. We need to be over/highly stimulated in order to ease our senses and be content.

Three themes

The following three themes are not completely separate from each other, they sometimes clash and sometimes feed of off one another. The three themes are 'break', 'experience' and 'inclusiveness'.

Even though these three themes are relevant, they don't encompass the whole world view which is built from in this graduation. The three themes however do underline once more, the reason that people enjoy visiting pop venues, and thereby point toward the reasons pop venues exist. This world view is illustrated in detail in the design chapter.

For more information on these three themes and how they were initially expanded, see appendix C.
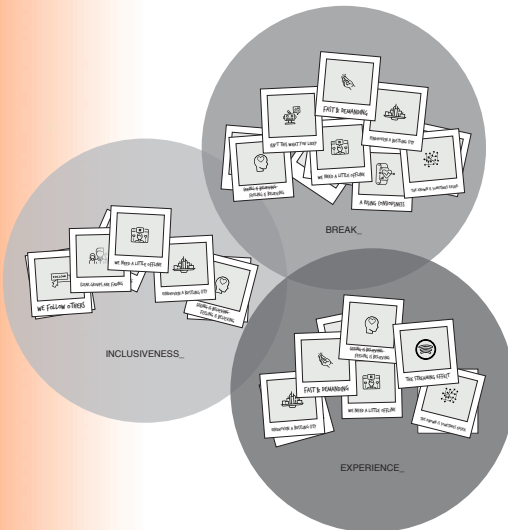
Vision Statement_

In this chapter the vision statement is presented. It is explained with illustrations. It also compares the statement with the current vision of the Effenaar. The vision statement will be presented first and thereafter explained, subsequently it will be linked and compared to Effenaar's current mission and vision.

Thom Bremer
May 2019

'I want to create a paradigm shift in which pop culture, technology and society are in synergy by redefining the meaning of 'being an artist' in the Effenaar.'

2.2

The Vision Statement

The vision statement is created by finding relationships and patterns within the clusters that are formed with the context factors. Not all clusters are represented equally in the statement, even more, some might not relate to it at all. But the task is not to be the answer to all factors concerning the future world view, but to respond to the ones deemed most important to deal with or use as opportunity, enabling a fruitful future for the Effenaar.

Finding relationships between clusters, and the creation of a vision statement is far from a linear process. Although it might seem in this report that one flows out of the other, in real life it was a process of putting all the pieces of the puzzle together. To then finding out it does not fit, disassembling it again, and putting it back together in the correct way.

The iterations that lead to the statement can be found in appendix C.

The final statement:

'I want to create a paradigm shift in which pop culture, technology and society are in synergy by redefining the meaning of 'being an artist' in the Effenaar.'

The aim of the statement is to create a paradigm shift in which pop culture, technology and society are in synergy. Something that achieves this synergy is creating a relation between established pop artists (like musicians or dancers) to artists in other, more surprising fields (like technicians or animators). By giving creative participants of the society, coming from all types of unexpected (online) fields a platform and by exposing them to the established artists and the other visitors of the Effenaar, 'artistry' is shifted from being owned by the artist on the stage to a bigger group in the society, creating a synergy and new types of artistry. Thereby, I redefine the meaning of what is means to be an artist. In this case, even the meaning of being a pop artist can be reconsidered. Who are the pop artists in 2028?

The Effenaar's existing mission & vision

As mentioned before, the Effenaar created a version for the coming years. In this Effenaar's vision the following, among other, points are stated.

_They are a live venue for experience and experimentation

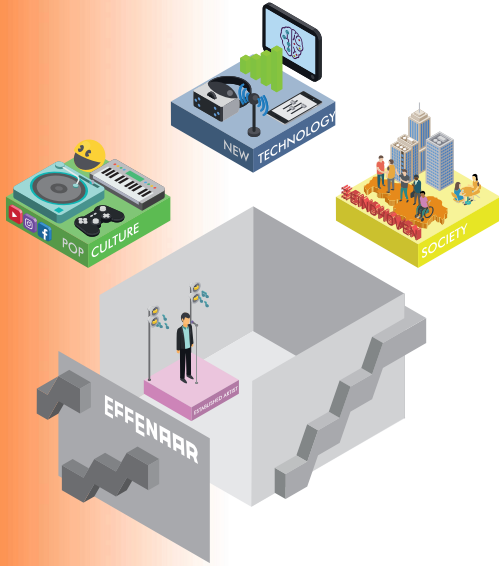_Relating to their visitors, they give themselves the goal to mutually inspire one other.

_They acknowledge the impact of new technologies on (live)music and together with others explore and develop new applications.

_ For entities within or linked to pop culture they try to be a hub for creating and developing new initiatives.

_They embrace talent from within and outside our organization and stimulate and support their development.

The proposed vision statement supports this vision on various points. The Effenaar states that they want to move from the role of a passive music aficionado to the role of realizer of others' creative ideals. However an exact plan on how to reach these statements is not found in the Effenaar's mission and vision. This project with the proposed vision statement could shed light on how these goals could be realized. Furthermore lifting it to a higher level by incorporating the ever-changing societal and technological surroundings of the visitor.

"I want to create a paradigm shift in which pop culture, technology and society are in synergy, by redefining the meaning of 'being an **artist***' at the Effenaar"*

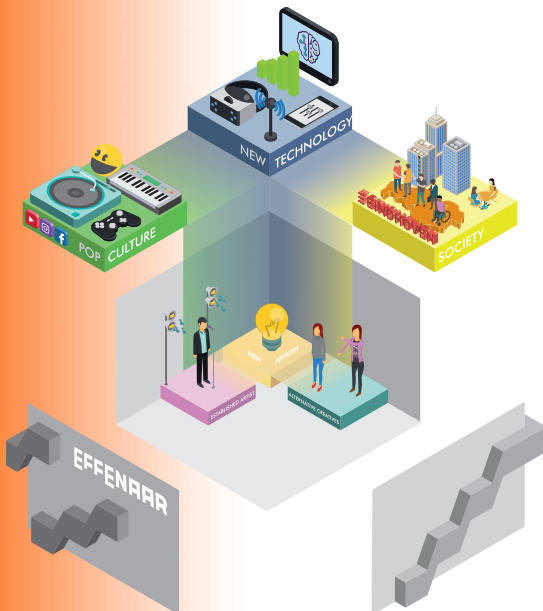*"I want to create a paradigm shift in which pop culture, technology and society are in synergy, by redefining the meaning of* **'being an artist'** *at the Effenaar"*
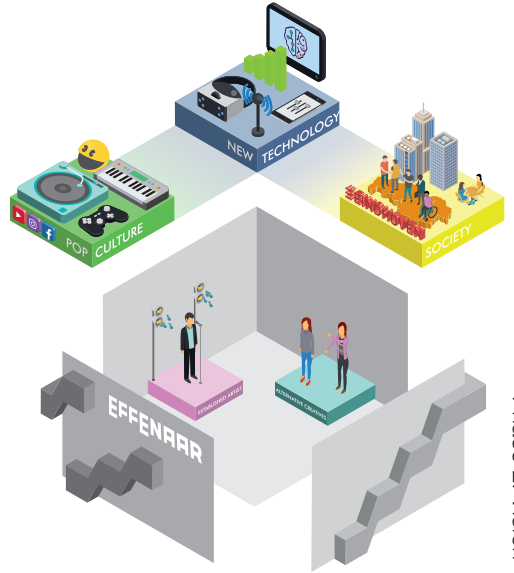
"I want to create a paradigm shift in which pop culture, technology and society are in synergy, by **redefining the meaning of 'being an artist'** *at the Effenaar"*

"I want to create a paradigm shift in which **pop culture, technology and society are in synergy***, by redefining the meaning of 'being an artist' at the Effenaar"*

Thom Bremer
May 2019

*"I want to create a paradigm shift in which
pop culture, technology and society are in synergy, by redefining
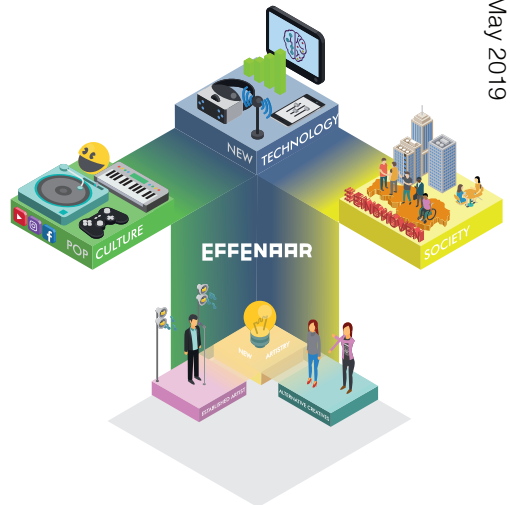the meaning of 'being an* **artist***' at the Effenaar"*

"I want to create a paradigm shift in which pop culture, technology and society are in synergy, by redefining the meaning of **'being an artist'** *at the Effenaar"*

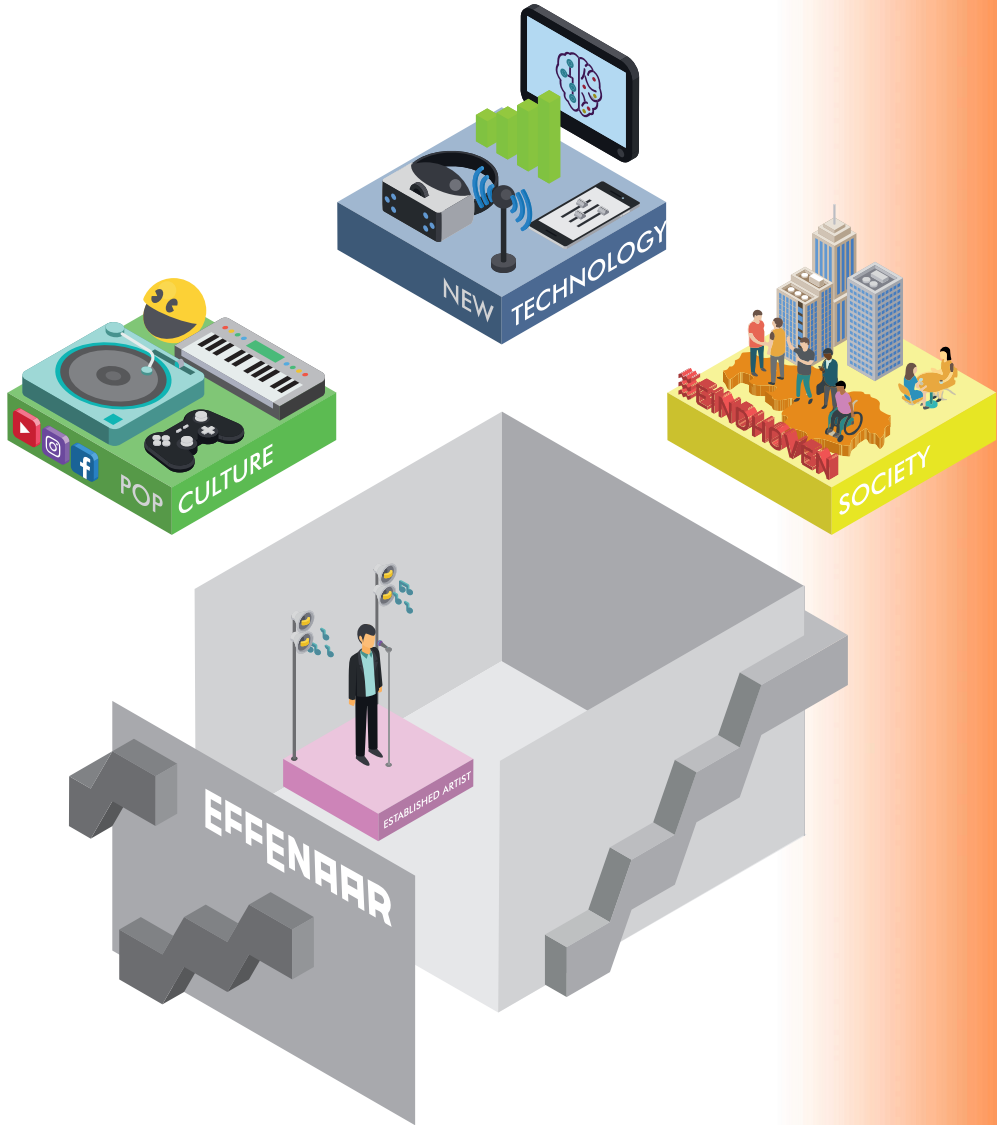*"I want to create a paradigm shift in which
pop culture, technology and society are in synergy, by* **redefining
the meaning of 'being an artist'** *at the Effenaar"*

POP CULTURE

NEW TECHNOLOGY

SOCIETY

NEW ARTISTRY

ESTABLISHED ARTIST

ALTERNATIVE CREATIVES

EFFENAAR

"I want to create a paradigm shift in which
pop culture, technology and society are in synergy, *by redefining the meaning of 'being an artist' at the Effenaar"*
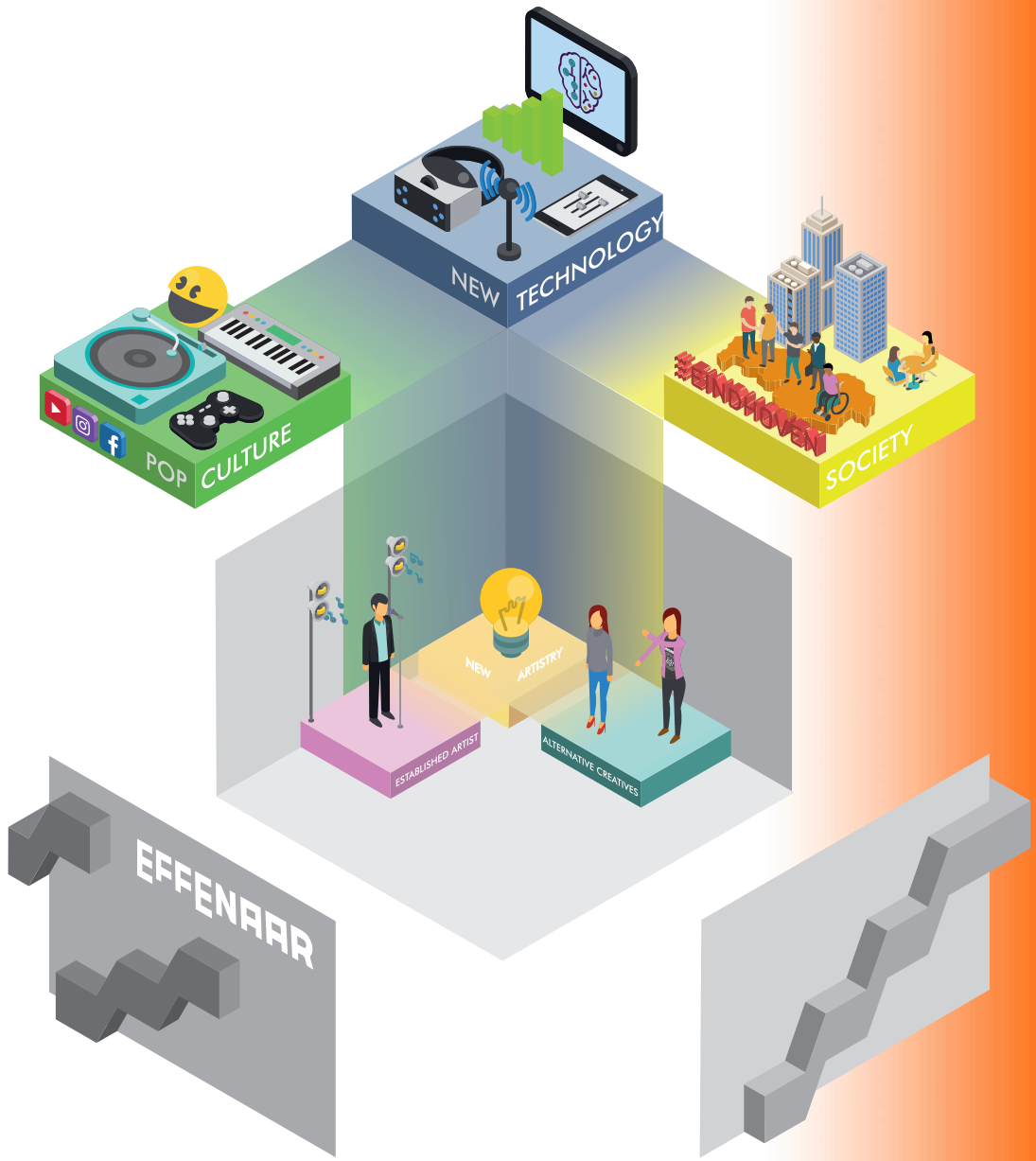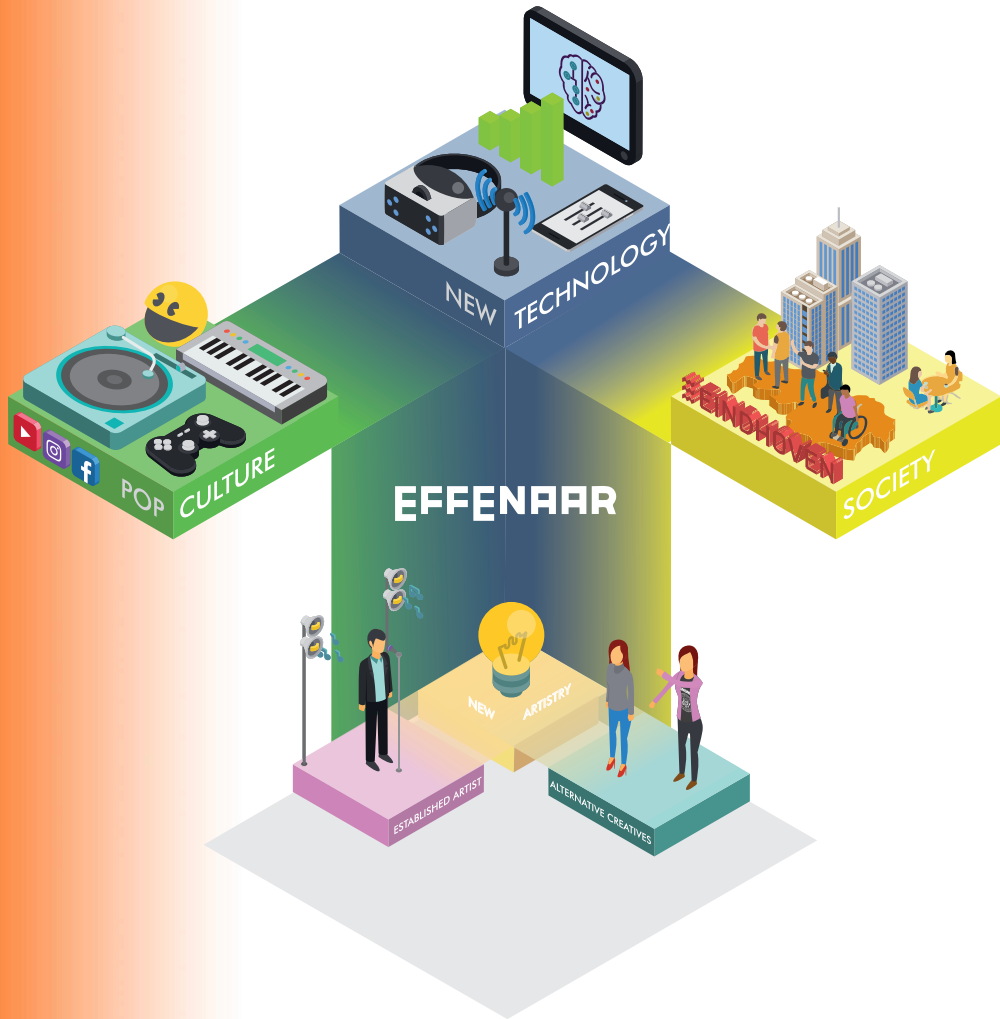

NEW TECHNOLOGY

POP CULTURE

SOCIETY

EFFENAAR

#EINDHOVEN

NEW ARTISTRY

ESTABLISHED ARTIST

ALTERNATIVE CREATIVES

Thorn Bremer
May 2019

Consequences_

In this chapter the three main consequences of the 2028 world outlined in the previous chapter and elaborated on in the 'Design' phase, on the Effenaar, will be stated. Consequence might have a negative connotation but the consequences considered here can also be seen as opportunities.

Thom Bremer
May 2019

2.3

Artists need help connecting to their audience

Artists need help connecting to their audience (opportunity):
Visitors are living a high paced lifestyle. As a result, leisure time will be spent more intensively. In this digitalized age the visitor is used to being exposed to a broad range of desired stimuli, at their command. Therefore, just being a spectator in pop venues is not enough anymore, people want to experience. As a response, artists will have to create multi-sensory and/or multi-layered experiences.

Besides this, music has become an effortless commodity, jokingly referred to as chewing gum. Musicians and their name decrease in importance. It is less about who the musician is, what they stand for and what their style is. By using services like Spotify, single songs become more important than albums. With the use of playlists, music becomes context and mood based. Songs from different artists pass by without recognition for the musician and the rest of their music, as long as it goes along with your mood. So, the Effenaar gets the challenge of providing a place where gratification is obtained and passed along to the artists. Consequently, the ambience at events has become more important than the actual line up and artists. Many events will not even be focused on the artists anymore. Instead, they will be focused on moods, activities or occasions. The 'socialites' (as mentioned and explained in the context factors) are a big group of the audience that attend for social interaction rather than the music. Consequently, artists will feel

under appreciated, experience a lack of recognition from, and disconnection with, the audience.

Another effect of the digitalization of pop culture, is that much more types of artists and forms of artistry within pop culture have a podium online. Being a successful artist gets a new meaning in 2028 (and is currently visible too). Being a (rock)star is completely independent of musical abilities due to the impact of the digitized online world. It's all about online following and online persona. One can create a buzz online and be famous in an instant. These online platforms are great at bringing the artists in contact with their fans or audience, but they also come with many downsides. Online content is endless and renewing at a very high pace. What is going viral or is being a hype will alternate much faster. So, one can become famous in an instant, but it can go away just as quick. As an artist the fastest way of being picked up is by having big online celebrities (influencers) 'like' your content.

However, the impersonal, intangible and highly popularity fluctuating nature of the online world creates a demand for real world, genuine and honest connections.

Music no longer the main relevant form of artistry in pop culture

In 2028 pop culture will for a large part be digitalized. A bigger group of artists from a broader sometimes more surprising range of artistries (so types of art) will desire an offline podium. As previously mentioned, being a successful artist has a new meaning and originates from the amount of online influence one has. Vloggers, social media influencers, aspiring start-up superstars, technological geniuses and game-streamers are just a few examples of groups that will share 2028's pop culture alongside musicians. The Effenaar's challenge will be in demonstrating their appropriateness as a pop venue to these groups.

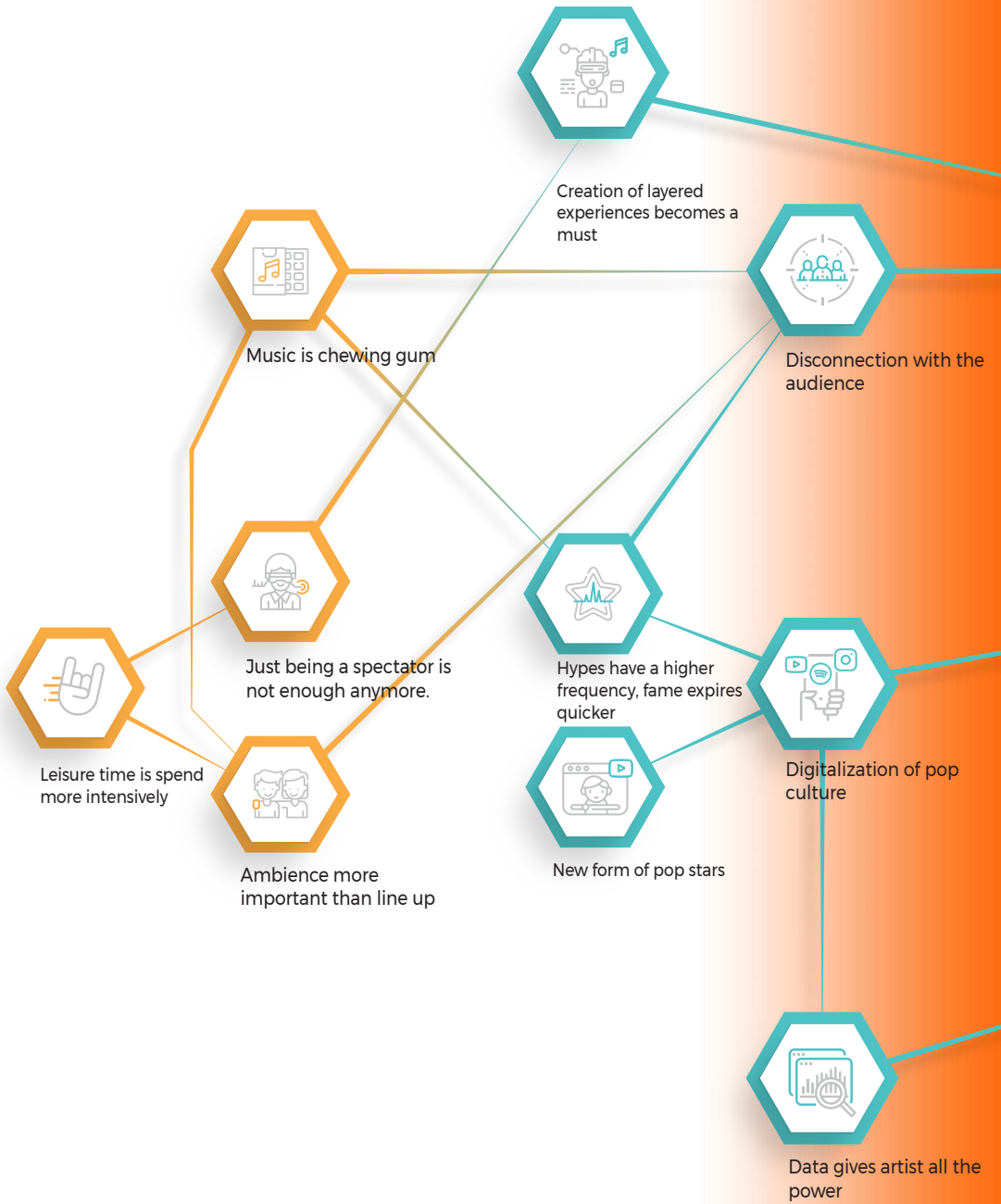## Music artists decide if the Effenaar is suitable. traditional in-house bookers become obsolete

Another consequence of the digitalization of pop culture is the amount of data available to the artist. The artist has the power and knowledge to decide where they will perform. Artists have the power, through available data. Streaming services, social media and new ways of selling tickets provide artists with data, artists therefore know everything about who and where their fans are and most importantly what their fans are like and what they like. They now have a stronger position compared to pop venues and will make part of the venue's programming tasks obsolete. The current in-house bookers will become redundant for bookings in the main hall. If the Effenaar wants to be able to actively shape their line-up, prevent turning into a hall-rental venue and still want to culturally enrich the region, another service besides providing a stage and creating revenue from ticket sales must be offered. The bookers will have to shift their attention to new types of pop artists like vloggers, social media influencers, aspiring start-up superstars, technological geniuses and game-streamers.

To conclude

So by acknowledging that pop culture is expanding to different (online) fields in the future creating new types of pop artists, shifting the bookers' focus from only music to these new pop artists and creating a place where the artists' common issue of detachment to their audience is tackled should be the aim for the Effenaar in order to play a valued role in the future of 2028.

In the next page an overview of the path towards these three consequences is illustrated. The hexagons on the left are a result of an analysis of the context factors and clusters discovered by applying the ViP method. The clusters create an overall more general image of the world of 2028. The hexagons contain concrete themes that the Effenaar can and should respond to. They originate from both context factors and clusters. So in a way, these hexagons represent a certain pattern or perspective obtained from the ViP method.

Creation of layered experiences becomes a must

Music is chewing gum

Disconnection with the audience

Just being a spectator is not enough anymore.

Hypes have a higher frequency, fame expires quicker

Digitalization of pop culture

Leisure time is spend more intensively

Ambience more important than line up

New form of pop stars

Data gives artist all the power

Artists need help connecting
to their audience

Music no longer the main
relevant form of artistry in
pop culture

Artists decide if the Effenaar is
suitable. In-house bookers
become obsolete

VISITOR
ARTIST
EFFENAAR
CAUSE   EFFECT

phase 2
*CONCLUSION_*

The ViP method applied produced context factors which lead to clusters.

By analyzing these clusters, trying to recognize relations or patterns and by keeping in mind the current vision the Effenaar itself describes for the coming years, a personal vision statement is created:

'I want to create a paradigm shift in which pop culture, technology and society are in synergy by redefining the meaning of 'being an artist' in the Effenaar.'

This statement holds multiple components that are highlighted in the previous illustrations. The meaning of being an artist is reconsidered due to the change the world in undergoing in this digital era. This fact can be used to create the paradigm shift that the Effenaar pop needs in order to evolve towards the future. This shift connects pop culture, technology and society into a seamless synergy.

The three main concequences this has for the future 2028 world of the Effenaar illustrate clear goals to work towards.

2.4

*DESIGN IMPLICATIONS_*

- Reconsidering the meaning of being an artist

- Reconsidering what pop culture entails

- A connection between pop culture, technology and society is desired

- Acknowledging that pop culture is expanding to different (online) fields

- Shifting the bookers' focus from only music to new pop artists too

- Artists common issue of detachment to their audience should be tackled

PHASE 3:

In this chapter the design phase is laid out. The first part contains five short stories from different perspectives to get at full image of the 2028 world already containing conceivable design elements. Illustrations abstract the main elements for the Effenaar to work with. Then the Effenaar's current assets will be revisited to finally get to what the Effenaar should do, revealing the design of this thesis.

DESIGN

Short Stories_

As mentioned, five short stories illustrate a world of 2028 in Eindhoven. They function partially as representation and application of the world view of 2028 including some of the ViP clusters, partially as tool do design with and partially as the design. They are written from dfferent perspectives to get a well-round image. Two of the stories are seen through visitors of the Effenaar, two from the artist's point of view and one as the Effenaar. With each story comes a playful illustration containing the concrete themes of concequences mentioned in the previous chapter.

3.1

Visitor: *That One Song*

Visitor: *Club Mate*

Artist: *Middleman*

Artist: *Viral Indifference*

Visitor: *Effenaar 2028*

That One Song

It's 2028, you're walking down the street listening to music through your Air Pods X. While you're looking at the cars you catch yourself thinking; I would have thought they'd by flying by now. But no, they are still planted firmly on four wheels. The sun is out, there is a chilly but comfortable breeze and you're on your way to the gym. All of a sudden you feel your heart skip a beat when in the distance you see the bench on which your ex-girlfriend last month told you in an upmost cliché manner that it's not you… it's her, while inexplicitly you both knew it is you. Before you have even acknowledged your own feelings the music in your ear changes to a melancholic R&B song. You just go with it and even though it is still 15 minutes walking to the gym, 2 seconds later you're standing in front of the gate that automatically senses your phone and lets you in. The smell of sweat combined with the 'please clean the machines after use – spray' acts as an abrupt wakeup call. All of a sudden you're in the middle of the gym still reminiscing about your ex. Right when you turn around to call it quits, who needs muscles when you have a brain anyway, the music in your ear changes to an upbeat work-out banger. Your watch starts vibrating and the clock-face shifts from a digitally rendered 80's Casio to an updated training schedule. Okay, 'sigh', if I ever want to get over her, I first need to work on myself. You quickly do your routine, wipe the machines and leave. On the way home you and your endorphin clouded brain are singing along to the newest pop songs. After grabbing a burger and a beer with 2 of your friends from uni you find yourself alone in your 1-bedroom apartment (oh and yes, the burgers where cultured meat don't you worry). The beers did not particularly help with maintaining a rational attitude towards last month's events. In this moment of feeling extremely sorry for yourself you long for that one R&B song you heard earlier today. While you grab your phone to play it, you realize you have no idea what the song was called or who the artist was. At that moment you realize you recognized and liked most of the songs you heard throughout the day, but you can't name a single artist or band. Music has become context based and a commodity. Even though you've listened to music throughout the whole day you have invested almost no effort into it.

Thom Bremer
May 2019

Music is context based

In 2028 the consumption of music has become completely context based. In streaming services people do not look for hip-hop or country anymore, they are looking at things based on the events and activities they are currently doing or moods they are feeling. Genres will turn into activities or states of mind. For instance; Workout, Focus, Friday Night Party and Gloomy Sunday.

Anytime, anyplace, anywhere

Consumers are used to seeing, listening and following independent of their location, time or place. The consumer wants content fast and seemingly catered to their personal preferences.
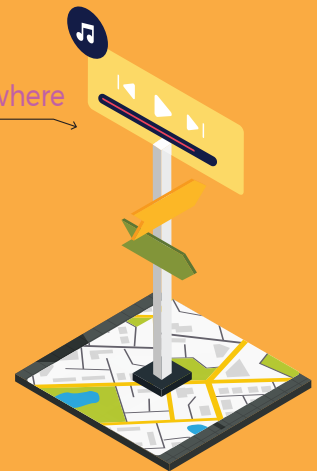
Algorithms determine our taste

The availability of content is endless. In the consumption of media, the majority of the people have become completely used to the fact that the services decide what you want to see, listen to or read. As a byproduct, a bubble effect can occur in which people are only exposed to the same set of cultural tastes and political views therefore rarely discover new things on their own.

Music has become an effortless commodity

Music has become chewing gum. As a conclusion of the previous three context factors it's clear that music has become an effortless commodity. The available offer is endless, we can consume it whenever we want, algorithms determine what we might like to listen to and we mainly base it on what we are doing at the time. We can listen to music the whole day without having to invest any effort into it.

Club-Mate

It's 2028, it is 9 pm and you just closed your laptop, done with work for today. The journey from your office to your home is a good 15 feet, all the way from your desk through the hallway and onto the couch. Still square-eyed from staring at your monitor the whole day you flip open your phone, time to relax. Not ready for the mental investment of starting a whole new series you ask Netflix to play you a movie. The wall in front of you lights up and the room is filled with bombastic orchestral music and a spinning depiction of our earth (in a much greener, former glory) slowly revealing the letters UNIVER-SAL. After 25 minutes of watching the first few scenes of six recommended movies you give up. Apparently, Netflix's movie offer still sucks. You flip open your phone once again and start to mindlessly scroll on YouGram (a social media platform for showcasing your individual identity, from selfies to vlogs, music preferences and preferred outfits). After seeing countless canine or feline inspired memes, make-up tutorials, sneaker unboxings and the 'oh-so-cute-in-winter-at-tire-squashed-baby-faces' of your former university class-mates you are about to close the application. Just before you succeed in sucking yourself out of this fabricated world you stumble across various of your friends' YouGram stories, all pre-drinking for the same party at the Effenaar that same night. A couple of DMs later and here you are in front of Jack's house with a bottle of vodka and 2 bottles of off-brand sprite. Your mind is racing: 'Why am I here? I have to do work tomorrow. I was going to drink less. I don't even like Jack. I saw Lilly in the background of one of the stories, maybe I can finally talk to her tonight. Whatever, I can drink a few. I definitely don't want to see all of them having fun while soullessly watching Netflix, constantly thinking if Jack and Lilly are having too much of a good time. What kind of party at the Effenaar is it anyway?'- Just before you could ask Siri to look up the party for you, Jack hurls open the door. "Who invited you?" he says with his punchable smirk face. "I'm joking, come on in." Just before he turns around you can see the smirk turning into a self-complacent smile exposing his far too bright teeth. You say hello to everyone and give Lilly an oh-shit-I-just-gave-you-a-hand-and-now-I-go-in-for-a-hug type of greeting. While you pour yourself a drink you ask what kind of event we're going to. "Oh, it is HSSY fest!" says Martin. Within a split second after Martin uttered the words, the event's logo pops up on your watch. With a single confirming tap the full line-up is being recited into your ear. None of the artists sound familiar but at least you know the ambience at HSSY events is usually right up your ally. At around 1 you guys move out of the empty bottle and e-cigarette smoke filled apartment and head to the Effenaar. You share a cab and upon arrival the costs are automatically equally divided and withdrawn from all your e-wallets. Because of the 24-hour license, the party can go on until late next morning. The line in front of the venue is not too bad. After a short 5 minutes you step inside, greet the bouncer and even though you did not take anything out of your pocket the screen next too you says – Have a nice night [fill your name here], you have 4,5 tokens left. In the foyer people are tagging their coat to their phone, watch or other wearables, before giving it to the sweet lady behind the desk. Inside the hall the party is already going. A group in the front is vigorously dancing to the all-girl band's electronic tunes. In the back you see some people moving their phone around, staring through it and seeming content. You wonder what they're seeing. Jack and Martin left, they went to the corridor next to the small hall to check out an installation, something about being able to crawl into the skin of some one-hit wonder performing on the small stage. This is your moment. You think to yourself. Walking up to Lilly you ask If you can offer her a drink. "Yes, a Club-Mate would be nice." Her words come out in a normal conversing volume. But the protective earpiece you're wearing raises the volume and levels of her words just above the band's, so you can hear her nice and crisp. At the bar you order a Club-Mate and a beer. When her drink is placed in front of you start contemplating your decision. Should I order beer if she just ordered a soda? Just before the stud behind the bar starts to poor your beer you quickly change it into a diet coke. With a friendly swipe of you watch across the bar you tip the bartender and off you go. A few awkward 'I don't know how to start the conversation' minutes later, the music fades. One of the band members grabs the mic. "This song is about unanswered love" she says. "Grab the app if you need a helping hand." You respond a little too quickly, immediately opening the app on your watch. The band's name covers your screen, 'XCYA'. You answer a few quick questions and invite Lilly to join the app. You see Lilly next to you fumbling with her phone. Your watch vibrates, she accepted. A beautiful melody kicks in. When the front girl starts singing you realize the lyrics are changed according to the input you just gave to the app, only you and Lilly hear this version. The song is pretty. Nervously, you peak to your right to spot Lilly's reaction. She lovingly grabs your hand. A running schedule pops up on your watch, triggered by your raised heartbeat. While giving a brief acknowledging squeeze to Lilly's hand you think to yourself XCYA is now my favorite band.

Thom Bremer
May 2019

Blurry border between work and sparetime

There is a steady increase visible in the amount of hours people spend working. The work environment is not fixated to a certain location (like an office buildig). Workdays are longer, workload is increasing and the border between work and sparetime is faded. Leisure time is therefore getting under pressure. In the short time we have, we want to experience everything as intensive as possible.

FOMO has become a widespread phenomena

Fear of Missing Out (FOMO) is a phenomenon where due to constant being connected, people have a fear of missing something if they are offline for a short period of time. It can also translate to always being able to see what people are doing on social media (going to parties, shows) and therefore always wanting to join, in order not to see it on social media afterwards.
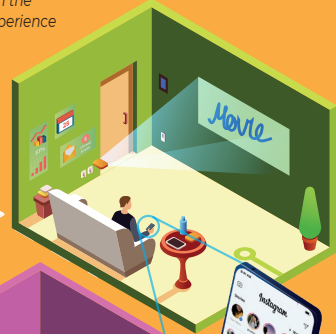
Ambience more important than line up

Music has become a commodity and context based. People therefore invest less effort into the consumption of music. The consequence is that when people choose an event or concert the ambience becomes more important than the actual line up in the decision making process. The 'socialites' are a big group of the audience that attend for social interaction rather than the music.

Just being a spectator is not enough anymore, people want to experience

'Seeing is believing' has lost its meaning. Just being a spectator is not enough anymore. People want to experience. The high paced life style of 2028 has an effect on visitors. The intensive way leisure time is being spend asks for a more elaborate stimulation of more of the senses in a shorter period of time. People are less patient. The consumer wants content catered to their personal preferences.

Middleman

It's 2028. "Let's go over it one more time" you hear through the studio monitors. The person behind the mic is Jull, your best friend and band mate since elementary school. You insert a new track, press record and your hand makes the 'swirly sign', which you both know, means that she's good to go. While Jull gives the backing vocals another try, Mia walks in. "Girls! we have a proposition to play at a festival in the Effenaar." She carries on saying that the name of the event has slipped her mind but it's inspired by Spotify's Late Night Vibes playlist. Mia is Jull's older sister and besides being the band's keyboard and drum pad player she manages the band and independent label. "Could be interesting, how many tickets do they sell and what will we get paid?" Jull asks from within the vocal booth. "They will sell around 1600 tickets for this festival," Mia says with a considerable amount of doubt on her face. You scroll through the fan data on your phone made available by various social media platforms. "Hey, I still see a spike of fans around Tilburg's area, weren't we going to book 013 around that time and easily sell out 3000 tickets?" Mia explains that those numbers are mixed-in with the amount of streams you got from being on various playlists, and that it is therefore not a realistic representation of 'real fans'. After going over the pros and cons of each venue it's quite clear that in both cases the audience will probably only know one or two of your songs but performing in 013 will result in a bigger paycheck. We hold the cards at this point and we get to choose the venue. An annoying sound blasts through the monitors, Jull is blowing into the microphone in an infuriating way only she could come up with. "Quit the business talks already. Weren't we neck deep in a creative process?" she whines from within the vocal booth. Sometimes you wonder how you've managed to co-exist with these creatures for so long. Mia leaves the make-shift studio in your shared apartment and you and Jull continue working on the song. An unknown amount of time has passed when Jull does her signature 'I want your attention so I make the most annoying sound into the mic'-thing. "Hellooooooo, are you even paying attention?" Honestly, you weren't. This last month was weird. After almost 2 years you made an end to your relationship. One day you looked at his face and thought, Every day I am waking up next to you… but, I have absolutely no idea who you are. Besides that, you've invested so much emotional effort into him but got absolutely nothing in return. You were strongly convinced that he didn't love you back. One morning, sitting on a far from idyllic bench next to a road, you broke up with him. His non-verbal response was signaling more towards self-pity than being heartbroken over you. You've made the right choice. Okay, back to the present. You feel like you need to do something with last month's events. You couldn't get someone to love you back but maybe your art can help others in achieving mutual love. A new wave of creativity breaks and you start scribbling down lyrics in your notebook. "Dude, it's 2028. Why do you still use pen and paper?" You wisely choose to ignore Jull who is now out of the booth and leaning over your shoulder. "Just let me focus for a while, will you? I'm on to something." After staying in the studio the whole night, the song is completed. While playing the song out loud for the first time a brunt feeling comes up. It's not finished. It's missing a level of adaptability. A couple of weeks later you, Mia and Jull are sitting together. While still discussing which venues too choose for the upcoming tour, you explain your creative process and the struggle you have with finishing that one song. Mia jumps up, "I have an idea." She explains that the Effenaar has this service in which you can collaborate with artists from other domains. Scrolling through what's on offer you stumble across a company that specializes in Adobe VoCo and transforming it into application based experiences. You immediately contact them. Jull argues that we need money and that we should just do a show in 013. You and Mia argue that she should think about the long run and that she shouldn't be too fixated on immediate petty income. A week later you meet up with the VoCo specialized company. A fruitful collaboration is started and the desired extra layer is added to the song. The Effenaar's contract is signed by both parties. Fast forward to a few months later. Sweat is dripping of off your forehead. In front of you a small group of fans is dancing exuberantly, but other than that it's a tough crowd. A man in the back start screaming, "play Into The Red!!!" Spotify including that song into that playlist has boosted your careers somewhat but you've grown to hate every note in it. The music fades and you say into the microphone, "This song is about unanswered love. Grab the app if you need a helping hand." You play the song and afterwards the applause seems louder than before. The next morning Mia storms into your room. "Grab your phone now!" Overnight a lot of people have watched the live stream, used the app and the song/experience went viral. "We're playing Lowlands this summer!," Mia screams. I check my mailbox and between all the notifications of new followers a message from the Effenaar pops up. "XCYA, thanks a lot for the amazing show, enjoy all the new gig opportunities." You're smiling, I bet they're happy, collecting percentages off of revenues for future shows, while simply being the middleman. You close your phone and hug Mia. "We did it!"

Data gives artists all the power

Artists have the power, through available data. Streaming services, social media and new ways of selling tickets provides artists with data, artists therefore know everything about who and where their fans are and most importantly what their fans are like and what they like. They now have a stronger position compared to pop venues and will make part of the venue's programming tasks obsolete.

Disconnection with audience

For the mainstream, music has become an effortless commodity and a consumable. Ambience is more important than the acts. If music has become chewing gum to the visitors, how do you connect to your audience?

Play 'Into The Red'!
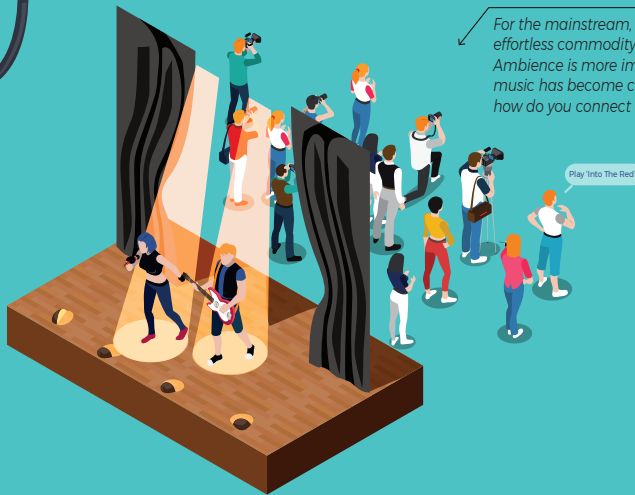
Creation of layered experiences becomes a must

'Seeing is believing' has lost its meaning. Just being a spectator is not enough anymore. People want to experience. Mainly small and medium artists will have a challenge in finding a balance between their art, which is music, and the desire of the audience to have increasingly more senses stimulated within one show.

Viral Indifference

It's 2027, a beam of light shines through the curtains, onto your face and pulls you out of a serene dream. You look at the projection of your alarm, '07:32'. You put your glasses on and insert your ear piece. "Hi followers, welcome to another day in the life of Jordy VRlogs," you say in your distinctive over-dramatized 'vloggy' way. You stroll towards the bathroom, and start brushing your teeth. In the right corner of your mirror you see the number of current live stream followers gradually rising. By the time you've made your breakfast the count is on a steady 26.000 VR-streamers. Today is a studio day. You finish your breakfast, go over your plan for the day with your followers and head out of the door. Car drives used to be quite stressful, you had to figure out how to you keep your followers entertained while watching the road. But, since a few years the car pretty much does all the work as soon as you're out of the built-up areas. Upon arrival you get out of your car and watch it drive itself into your designated parking spot. A muffled electronic beat fills the hallway connected to the rented studio. You open the door, the producer is twisting, turning and sliding the knobs in a dexterous way. You've never had any discernable talent for music, luckily in today's world you don't need any to be a rock star. You started casually vlogging some two and a half years ago. But an immense new fan base emerged since you've started VR live streaming a few months ago. With over 1 million YouTube followers you've quite abruptly reached a super star status. The only logical next step is dominating the hit charts. So you gather up some of the most promising talents in music, rent a studio with the latest equipment and fire up the auto-tune software. Inside the studio the producer explains the approach. "It's gonna be a crossover between Country, K-pop and Trap. The beat is absolute fire, we made sure of that. All you have to do is go into the booth, spit the lines and follow my instructions." His bloodshot eyes and highly tranquil demeanor made you slightly question your situation. Your followers picked up the same and comments started pouring in. You enter the booth and stop the live stream. A clever tactic in order to make your followers even more thirsty for the song's release. A few weeks later of endless streaming and the song is officially released. The song is an instant hit and your YouTube following grows to 2 million in a matter of days. The song is no. 1 in all the Dutch streaming charts. A tour covering the biggest Dutch pop venues is quickly arranged. The first few shows are amazing, you're completely in your element. You rarely stop streaming and even sleep with the earpiece in most of the nights. After about three quarters of the tour your manager and best friend, well… 'best friend' or maybe 'only offline friend' walks into your hotel room. "Have you seen the Spotify Charts," he asks. "The song has been bumped down to the 47th spot in the top 50." He explains that the data shows a huge decrease in your popularity in the area of the final show. You can't guarantee that you'll sell out the show, the venue has already been contacted by the no. 1 artist and so it's very unlikely the concert will go on. You don't know how to respond to this news so you just fall back and let yourself sink into the pile of 'first class hotel chain'-embroidered pillows. While staring at the ceiling you see the amount of streamers rising in the corner of your eyes. I guess the downfall of success attracts just as many prying eyes, you think to yourself before dozing off. You're have the same peaceful dream you had a few months ago. You're sitting on your couch, not wearing your streaming glasses nor your earpiece. You are ordering groceries off of your vegan fit-life application. When all of a sudden you think, screw it. You switch apps and order the biggest, fattest pizza on offer. You change into your comfy pants, poor a glass of wine, command Siri to play your guiltiest pleasures and devour your pizza. All this while completely silent. No shame, no thoughtful formulated masquerades towards your followers, completely offline. The next morning you cancel all upcoming shows and don't touch the streaming glasses for a full week. After a period of reflection you acknowledge that even though you've approached this whole music thing with a substantial dose of indifference you've grown to like it and developed a passion for it. VRlogging has been your obsession for the last year but there has to be a better balance. Followers have started to become too apathetic and you wish you could make them stand in your shoes for just an instant. Right then you remember the show in the Effenaar and how the venue was more than just a hall for music shows. You command Siri to explore the options and are quickly directed to one of the Effenaar's services. Half a year later and a prototype installation made in collaboration with students from the TU Eindhoven is ready. During the next edition of HSSY fest, you will perform on the small stage. While in the corridor next to it people can take place into the installation and not only see and hear but also feel smell and taste everything you are going through while on stage.

Being a rock star is independent of musical talent, it's about your online persona

In 2028 being a rock star is completely independent of your musical abilities. It's about your online following and your online persona. You can create a buzz online and be famous in an instant.

FOLLOWERS

15k. maciexx

1200 johnbe

18k. cassie96

Hypes have a higher frequency and fame expires quicker

Online content is endless and renewing at a very high pace. What is going viral or is being a hype will alternate much faster. This affects fame in a sense that through the internet you can become famous in an instant. But it can go away just as quick. Side note: Influencers are the new billboards. As an artist the fastest way of being picked up is by having big online celebrities (influencers) like your stuff.

alex321
YOU SUCK!

bambigirl
Like your tshirt!

forevercool
Why did you cut your hair!! Liked you better before

flowz
OMG!!

jake92
Can you tell more about your gf? She's hot!

babsaa
Lol your life is amazing! Gimme

The 'cold' online world asks for warm offline experiences

In the online world, acknowledgement is given through a like or a (short) comment that is expressed in numbers to the artists. This can be very inpersonal an empty. The direct warmer feedback of a real live show is something that is desired by all kinds of pop artists.
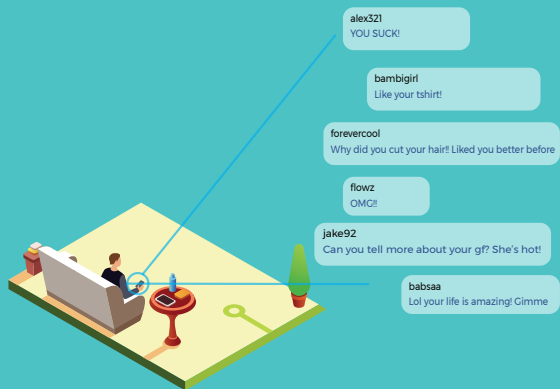
Effenaar 2028

It's the end of 2028 and you've had a great year. Today is a busy day too. It might still be early at 12 am but a group of TU/e students is already swarming the small hall's corridor, tweaking and fine tuning tonight's installation. While at the same time, a lecture on how to include multicultural groups into today's pop culture landscape is given in your main hall. The growing level of segregation within society was predicted more than a decade ago, maybe now they'll be able to finally put a dent into this challenge. On your fifth floor, people are planning and curating the events of upcoming months. Next month, your halls will be filled by vloggers and their fans for the annual 'Eye Follow You' days. A month later, the halls will be used for the Kickstarter festival, which gives visitors an opportunity to meet, discover and interact with some of the region's amazing new startups and entrepreneurs outside of the digital space. But tonight is primarily about music. Tonight's event, 'HSSY fest', is organized by an identically titled external organization. The concept of the event is based around the Spotify Late Night Vibes playlist. A few years ago, they came to you with a certain dilemma. The party and the playlist had gained quite a following, but the artists felt underappreciated and experienced a lack of recognition from the visitors. So in order for the artists to get noticed more, a new experience or extra layer of connection with the audience needed to be created. You referred them to the collection of artists, students and small businesses your staff has collected and curated over the years. It is up to them now to create new experiences.

Tonight a few of those experiences will come to fruition. In one of the cases you've successfully brought an all-girl electronic band in connection with an audio editing and generating SME, in order to create an adaptive song that can emotionally attach the visitors to one of the band's songs.

You can sense Jordy entering your front door. He is a famous VRlogger taking a step back from the full time streaming life. He was looking for a way to make his followers feel what it means to be watched 24/7. Through you, he came into contact with a group of interactive installation design students from the TU/e. The first pilots seamed successful and tonight is the first large audience test. The installation is almost completely fine-tuned for tonight, the only thing both parties have to do is sign a contract through the application. If the installation is proven to be successful, they'll use it in other instances and the proceeds will be automatically, fairly distributed with a small percentage going to you, the Effenaar, as a mediation fee.

You are the only place in which the digital world can still have a grasp at real world connections. You're the bridge between the coolness (in both meanings of the word) of the online world and the warmth of a live audience. Not only is the online world positively cool in its unlimited potential and infinite outreach, it can for artists also be a cold place. A place in which people hear them but don't know who they are. A place in which they can be replaced in a second. A place in which everyone has a platform to blurt out whatever they want without even a splinter of empathy. Your 'physicality' is one of your greatest assets. You can provide honest, sincere and tangible interactions by offering a physical stage to the previous only digital present groups like; vloggers, social media influencers, aspiring start-up superstars, technological geniuses and creative students. On top of that you provide a facilitating service that brings different types of artistry together in the search for the ultimate artist - audience experience.

But then you wake up. This dream had felt so comforting, so real. If only you had known about, and acted on certain things beforehand. It's the end of 2028. You've had a rough year. Over the last decade you've seen the city grow and develop around you. Eindhoven is more vibrant now than ever before. Taller buildings than you have popped up around you. Your potential visitors have more than quadru-pled. But the thriving city has swallowed you whole. One would assume more inhabitants would result in more sold out shows. Which for you was only partially true. You've spend most of your resources and knowledge on finding culturally enriching musical shows. Artist after artist dismissed you as a venue, because of your 1200 max. capacity. You've seen interesting acts being swept out from under your nose by slightly larger competitors such as 013. What makes it even worse is that your local audience has traveled along with them to Tilburg. Your in-house programmers have failed to shift their focus away from only musical artists and are now almost obsolete. As a consolation you've accepted the offers of arbitrary artists promising to sell out the main hall. Completely dismissing your personal identity as a venue and cultural responsibility towards the region, only to be kept afloat by ticket margins and bar revenue. Funny thing is that 2030's excise duty on alcohol is going to throw a spanner in the works of this last resort as well.

While solely focusing on the booking of musical artists you've overlooked the digitalization of pop culture and a new group of cultural stars. With the 'smart venue concept' you've tried to combine 2 of your powers; music and the technological core of your region. But without understanding technology's true relevance in today's pop culture. Technology shouldn't be an added gimmick. You realize now that in this cold digital world, technology in combination with your physical entity could have played a role in creating experiences in which the artist can once again have a genuine and familiarizing connection

Visitors require an extra layer of experience

Due to the digitalized high speed world visitors attention span is shortened. In order for the visitors to connect to the artists, an extra layer of experience should be added. The shows of the Effenaar should create this extra layer, attracting visitors and artists to use their services.

Music artists get less gratification

Musicians and their name decrease in importance. It is less about who the musician is, what they stand for and what their style is. By using services like Spotify, single songs become more important than albums. With the use of playlists, music becomes context and mood based. Songs from different artists pass by without recognition for the musician and the rest of their music, as long as it goes along with your mood. So the Effenaar gets the challenge of providing a place where gratification is obtained and passed along to the artists.

Oh this is from the Sunday Chill list!

Digitalized pop culture

Pop culture becomes more than music. The online world has made it possible for all types of new pop culture to arise. Pop doesn't stop with music, it continues with vloggers, virtual people, influencers etc. As a pop venue, it is evident to provide a place that can showcase different types of pop.

FOLLOWERS

15k. maciexx

Traditional bookers become obsolete

As artsts approach pop venues themselves, bookers become obsolete. They are forced to shift their focus or their will disappear.

So the stories create an image of a possible version of the 2028 world. They contain some of the earlier consequences of this world that the visitors, artists and the Effenaar itself experience.

The visitor's stories firstly reveal the way that is dealt with music. Music and the way they listen to it in their every day life is not as it used to be. In 2028 music is context based and available anytime, anyplace and anywhere. It has become an effortless activity and even what they listen to and what they like is determined automatically, by algorithms. Also the relationship between work an leisure has changed and its borders have become blurry. When the visitors are at home they experience a typical case of FOMO, the fear of missing something somewhere else. People are restless and want to experience as much as they can. Therefore also the experience the visitor has at the Effenaar has other requirements. The visitor doesn't just want to see a show, they can do that at home from their couch, they want to be involved. Just being a spectator is not enough anymore. Besides this, the social interaction becomes a big part of their experience making the ambience supporting this interaction more important.

In the artist's stories the effect of these new visitor's demands is revealed. Artists have to create layered experiences in order to involve their audience, as a distance has come between them. The fact that music has become an effortless commodity mean less gratification from the audience to the artist. To reconnect, the artists must create

these layered experiences. Something that has a huge influence is the digitalization development. Artistry and being an artist becomes less defined as in the online world, to be a star doesn't even require any particular talent besides being popular and even when popular, stardom can disappear from one day to another because hypes and trends have a higher frequency causing fame to expire fast. However, this digital change also gives artists the opportunity to be more independent as they hold the power over their data. Still, an online stardom misses the warmth of an offline stage and audience. These artists should introduced to the rather 'warm' offline experiences with direct feedback and gratitude.

The Effenaar off course tries to answer both visitors's and artist's needs while still maintaining a profitable business. This means that they should have an active role in creating the multi-layered experiences that connect the artists to their fans and to meet the audience's desires. As stated earlier, the meaning of being a pop artist and who holds the label of being a pop artist changes due to digitalization. This means that the Effenaar should shift their focus and expand their targets to the online world. As traditional bookers become obsolete because artists have the power over their own data approach the Effenaar themselves, this is a good opportunity to redirect the booker's attention to online pop artists that do need their approach.
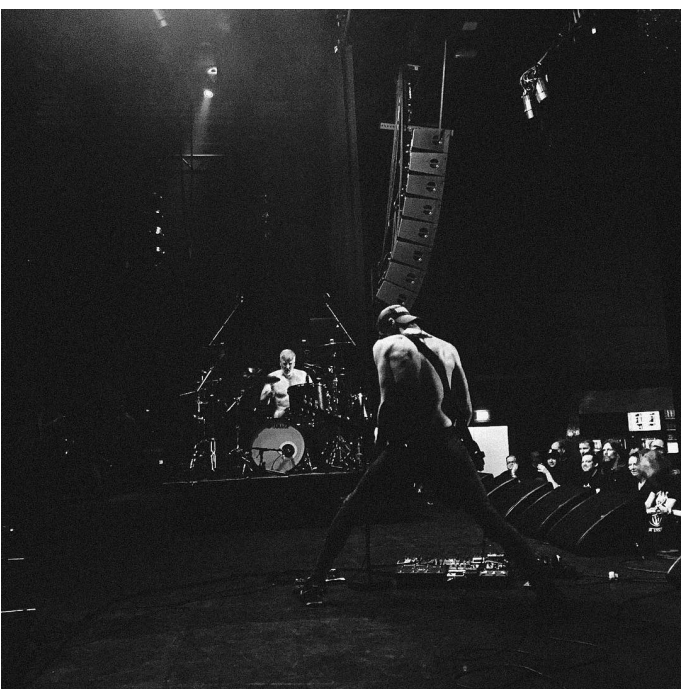
Effenaar's Assets_

In order to determine what the Effenaar can do in response to this world and its consequences, in this chapter the Effenaar's assets that hold potential in doing just that are summed up.

Thom Bremer
May 2019

3.2

A physical hall

The Effenaar has and in 10 years will and should still have a building. Located in the heart of a thriving city surrounded by creativity, technology, history and culture. The plans for The Effenaar's surroundings the coming 10 years are extensive. The building has a high-quality sound and lighting system putting it on the map for its delivered quality. In a 2028 world in which pop culture is excessively present online, a physical building can have a role in connecting artists to their audience offline. By having an actual place, a location where the new types of online pop artist can finally have a sincere reaction to their work would be treasured. Furthermore, a physical building can be used to test and experiment with new technologies, concepts and experiences. This gives an answer the disconnection to the visitors that traditional (music) artists experience due to the short attention span of their audience. Creating multi-layered experiences that are enhanced with technology will perk up the ears and widen the eyes of the audience bringing them closer to the work presented in front of them.

Smart Venue

The Effenaar is already showing artists the possibility of new technologies in an offline, facilitating role. Today the Effenaar has some technological know-how and is, which it also shows to the outside world, associating their venue with technology. Over the next decade the Effenaar should continue in strengthening their technological credibility attracting technological developments to come to the Effenaar and showcase them.

Eindhoven

A reason technology suits a pop
venue such as the Effenaar is mainly
contributed to their location. The
Effenaar is situated in the Brainport
region, an international center of
science and technology. It's the fastest
growing region of the Netherlands
and surrounded by innovative,
technological multinationals and
interesting startups. The connection
with the TU Eindhoven, the Design
Academy and Fontys is useful for the
creation of refreshing, innovative and
unconstrained collaborations.

In-house bookers

The Effenaar has a talented group
of in-house bookers. These music
connoisseurs have an elaborate
view of what is happening in the
music industry. They are varied
in genres and can curate shows
from lighthearted cover bands all
the way to very distinctive niches.
The question is; how well they
can switch to detecting online pop
culture in a broader sense and the
appropriateness of offering them an
offline stage.

On the next page, an illustration shows how the three main consequences, linked to the main assets of the Effenaar that aid dealing with these consequences, lead to three main ingredients. These three ingredients for the strategic design of this graduation project.

Thom Bremer
May 2019

Phase 3: Design

Thom Bremer
May 2019

Artists need help connecting to their audience

Music no longer the main relevant form of artistry in pop culture

Artists decide if the Effenaar is suitable. In-house bookers become obsolete
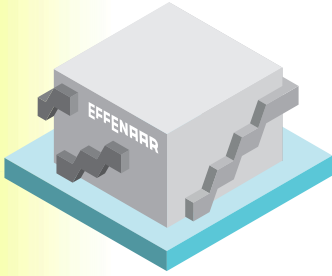
A physical hall

The Smart Venue

Eindhoven

In-house bookers

ACT

Embrace Physicallity

*In-house bookers become
pop culture trend watchers*


Technology for connection platform

Design_

In this chapter the three ingredients that form the strategic design of the thesis are explained. Together, they give an answer to how a Dutch pop music venue, the Effenaar, ready itself and position itself in the vastly changing pop music industry of 2028. One of the ingredients will be presented more elaborately.

3.3

Embrace your physicality

The suggestion is to embrace your physicality. In a highly digitalized world, a physical venue can be the last haven in which artists can have genuine and tangible interactions with each other and the audience. The online world is becoming increasingly bleaker. New types of online pop artists only get feedback from their fans through blunt and impersonal comments or change in the number of followers or likes they receive. The exhilarating part of being a pop star is getting real life gratification, otherwise one never knows what is real and sincere and what is fake. These types of artists experience a disconnection from their fans resulting in a flat and even abstract feedback to their art. For musicians, the streaming landscape and casual consumption of music makes it harder to stay noticed and connect to their audience. Fans listening to their music might not even know their name because they were just featured in a playlist for example. Additionally, as hypes and trends move fast, it is hard for them not to be washed over by something that just went viral. The musicians face the challenge of being unique, different and surprising time and time again, exhausting them and demeaning their art. The new type of pop, the changing position of musicians and the changing demands of the audience require something that binds them together and maintains or even empowers their value. For this, a physical pop venue can be a major asset. By maintaining the physical expression of the pop venue, new pop culture has a chance to create layered experiences (keeping the attention of the audience), honest connections with the audience and become the bond between the offline and online world. This means that the Effenaar shouldn't become opposed to digital connections. It means emphasizing and supporting the experiences that digitalization and new technologies can offer in an offline setting. Subsequently, for technological developments the physical venue affords for a place to develop, experiment with, broadcast and spread the engineer's or rather; artists' work to multiple layers of society. How exactly the Effenaar can be of help in the creation of these experiences will be explained in the paragraph 'Technology for connection platform'. Since in 2028 the online world will be the main instigator for visitors and artists to go to or perform at the Effenaar, a strong online presence is important too. The Effenaar should start making the offline experiences and shows available online as much as possible.
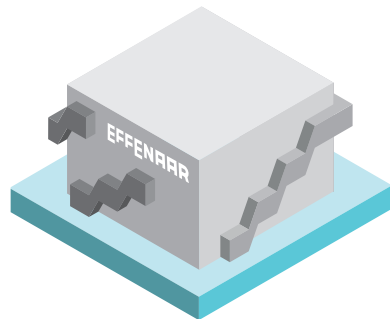
In-house bookers become pop culture trend watchers

As mentioned before, the traditional task of bookers in pop venues booking musical acts is becoming obsolete due to the data that is available to the artists themselves. Artists come to the Effenaar to organize a show instead of the other way around. Besides, as also mentioned before, pop culture is broadening due to the online world. In 2028 pop culture will for a large part be digitalized and pop stars as we know them will be present within broader online disciplines beside music. To stay up to date with what the region is culturally requesting inside a pop venue, a change in line up should be made. The bookers are therefore commissioned with a new task, the task of booking new, online pop. Their function would be to use their strengths and discover who in online pop culture would benefit from an offline experience to connect to their followers. Their task moves a little closer to being a trend watcher digging through the internet discovering where the pop stars are and what they need. This way they can create events around this in order to give them an audience at the Effenaar. Examples of an event like this is already mentioned in the short stories, like a Kickstarter event. Events like this will show to the world what type of activities are possible within the Effenaar inspiring new creative collaborations.

Not only will the booked pop stars experience a more personal relation to their followers, their experience will also attract other online stars (as it will be posted by those pop star for example), creating a bigger outreach for the Effenaar in which their capabilities as a pop venue are being spread.

Thom Bremer
May 2019

Technology for connection platform

In 2028 pop culture will predominantly shift to the online world. A consequence besides new forms of pop stars, will be the increasingly harder task for artists to create genuine and tactile connections with their fans or audience. Moreover, the audience is requesting a more comprehensive and stimulating leisure time experience. One major asset the Effenaar could have in solving these issues is their location in Eindhoven and the start they made in connecting themselves to technology by means of the Smart Venue initiative. The goal of the Smart Venue should be to get artists in contact with technology in order to create more comprehensive and multi-layered experiences in order to be able to connect to the audience in a by them desired way. It gives artists the opportunity to reach the audience and leave a meaningful impression they wouldn't be able to make if performing in another venue. The goal would be that artists want to come to the Effenaar not because of the amount of tickets they can sell but because of the connection they can make with the audience through collaborating with technological artistry.

So, a way to connect pop artists to the audience of 2028 is by increasing the stimuli of an event with the use of technology. The highly innovating technology that is created so close to the Effenaar right in Eindhoven at the TU, innovative start-ups and other companies within the Brainport region is an advantage for this concept and can be conveniently integrated. In order to create this collaboration, a

platform is proposed in which the available technology is collected and listed. With the growing asset of the Effenaar's current smart-venue projects, the Effenaar is increasing their publicity and credibility in associating the venue with tech. This way, they will attract technological development towards them. A platform in the form of an app will have these technologies listed after the employees of the Effenaar validate their quality and/or appropriateness. This overview of technology in turn will be extremely valuable for artists and new types of pop artists in order to create the multi-layered experiences that connect them to their audience. In the app artists can see previous collaborations between technology and art and the corresponding shows to inspire them and to get an idea of the vast amounts of possibilities. At the same time this app will connect the offline Effenaar events to the online world.

Also, for technological developments it is a huge asset having a physical place to showcase the work. Most trade fares have become commercialized and focus mainly on sales. And even if a sale is done, it takes years and years for the technology to reach the market where they can be applied. For the Effenaar to give them a place to experiment their work's application and at the same time create exposure is valuable.

The app

The app could look similar to Instagram with a simple layout with multiple tabs. The collection of offered/available technologies will be listed like a thread which artists can scroll through vertically. The previous events and collaborations organized at the Effenaar will be posted on the Effenaar's profile tab and current experiments and collaborations shown in 'stories' artists can click through.

phase 3
*CONCLUSIONS_*

The five short stories create an image of what the world would look like in 2028 from the point of view of the visitor, the artists and the Effenaar itself. These stories include certain factors characterizing for this world. These combined with some of the Effenaar's assets lead to three ingredients that form the strategic design of this thesis.

- Embrace your physicality
- In-house bookers become pop culture trend watchers
- Technology for connection platform

The last ingredient, the platform is designed worked out more elaborately, presenting the apps options and interface.

3.4

*DESIGN IMPLICATIONS_*

- Embrace your physicality

- In-house bookers become pop culture trend watchers

- Technology for connection platform

- Easy, recognizable app design and interface

- App that shows an overview of what technological developments are on offer
- App that has an option to contact the Effenaar to initiate a collaboration

- App that broadcasts current and previous collaborations and events to reach the public and (online) pop culture

PHASE 4:

After presenting the three ingredients
that form the strategic design or this
thesis, an implementation strategy is
proposed. This chapter contains the
roadmap and business model that
illustrate this strategy.

IMPLEMENTATION

In this chapter:

Roadmap_

The design roadmap is a visual representation of the different design elements plotted over time. The design roadmap takes the future vision: 'I want to create a paradigm shift in which pop culture, technology and society are in synergy, by redefining the meaning of 'being an artist' at the Effenaar', as its end destination.
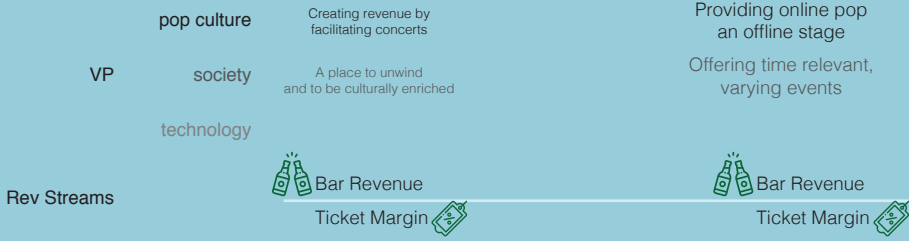
Thom Bremer
May 2019

4.1

The roadmap shows which services should be included and when. Consequently, it shows what the proposed value is for each target group (pop culture artists, the visitors/society and technological artists) and how revenue could be created. It shows which trends are tackled, by which service and at what point.

Lastly, it lists the internal changes the Effenaar will have to undergo in order to realize the proposed vision. Note that the roadmap is an example of an implementation of the proposed vision. It serves as an eye opener as to what kind of reaction could be formulated on the 2028 vision and world view. Further research is necessary for an immediate implementable strategy.

The roadmap contains three horizons and a main realization that remains through all horizons. With each of these horizons, the key features, reason for doing this at the Effenaar and the proposed value from different point of views.
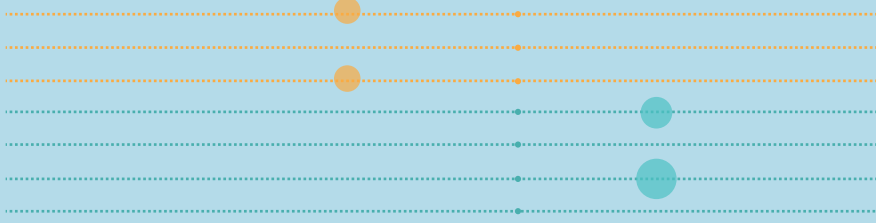
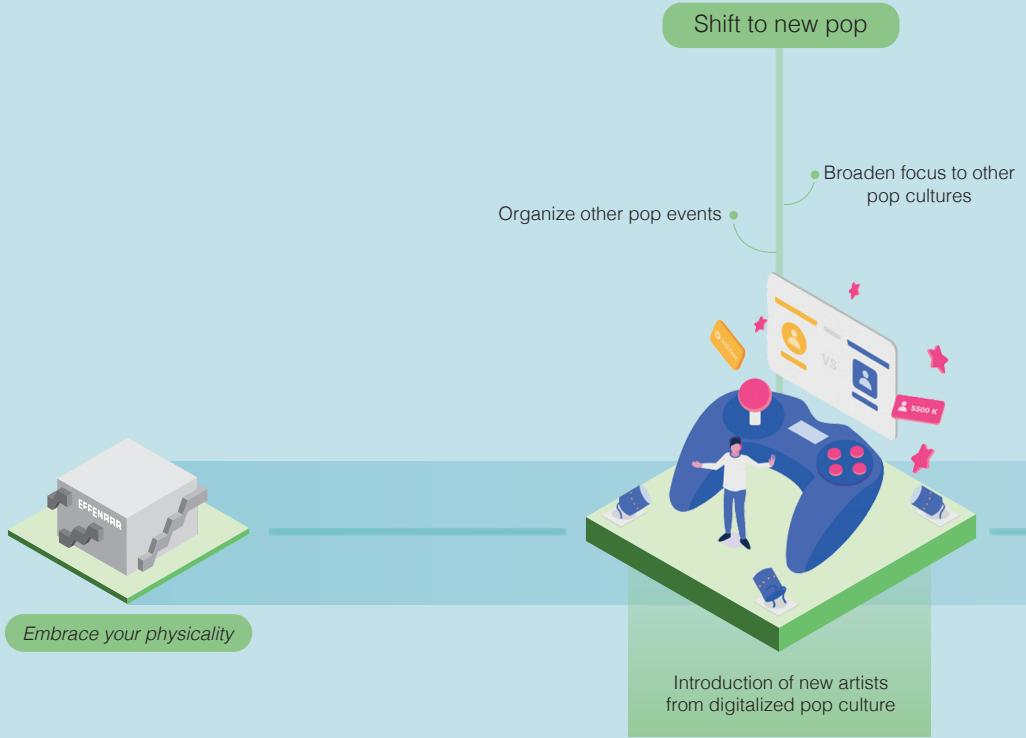See next pages for roadmap illustration and further explanation.

BUSINESS MODEL

			Creating revenue by facilitating concerts	Providing online pop an offline stage
	pop culture			
VP	society		A place to unwind and to be culturally enriched	Offering time relevant, varying events
	technology			
Rev Streams			Bar Revenue	Bar Revenue
			Ticket Margin	Ticket Margin

TRENDS TACKLED

ambience > line up
just spectating not enough
music is chewing gum
disconnection with audience
fame expires quicker
new form of pop stars
artist has power through data

SERVICE

Shift to new pop

Organize other pop events

Broaden focus to other pop cultures

Embrace your physicality

Introduction of new artists from digitalized pop culture

EFFENAAR INTERNAL

organisational changes	in-house bookers get new task - pop culture trendwatcher
new activities	search for pop culture talent that (latently) needs an offline stage

now   2020

Facilitate connection
with technology

Offer the possibility to create
genuine connections with audience

Provide multi-layered
experiences

Offer exposure and a
place to experiment

Offer exposure and a
place to experiment

Profit Margin future events

Mediation Fee

2028 VISION

EFFENAAR

*"I want to create a paradigm
shift in which
**pop culture, technology
and society are in synergy**,
by redefining
the meaning of 'being an
artist' at the Effenaar"*

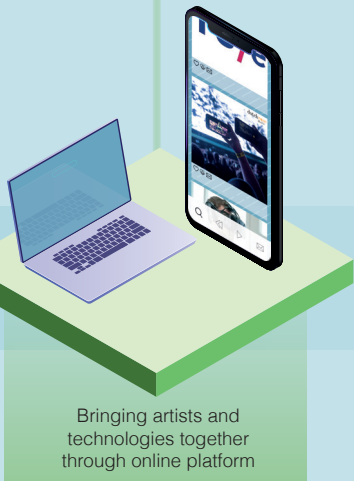Technology for connection platform

Tech - Pop Platform

Aid in Experience Creation

Provide experimentation
space

Connect artists
with technology

Offer a podium
for the experiences

Expanding smart venue
publicity & credibility

Facilitate creation of
multi-layered experiences

Bringing artists and
technologies together
through online platform

Present and afford engagement
with the successful
collaborative experiences

need for a platform owner
within the Effenaar

Introduction of
experiences owner

introduction of a
technology currator

creation online platform

technology curration

Expand Effnaar Experiences App

application launch campaign

application maintanance

2022

2024

2028

Embrace your physicality

Embrace your physicality is more of a mind-set and applies throughout the whole timeline. Go back to sub-chapter 'embrace your physicality' in the 'Design' chapter for an explanation.

Horizon 1 – Shift to new pop

Key features_

In this phase new artists from digitalized pop culture will be introduced to an offline stage. The in-house bookers get the new task of being pop culture trend watchers. They will search for online talent, platforms that could knowingly or unknowingly benefit from an offline podium. They will either provide a stage for already exiting broader pop culture events and help in the realization of new events.

Reason for doing this at the Effenaar_

In order to ready itself for a future in which music will become more of a commodity, other expressions of pop culture which are more relevant to the visitors can be incorporated into the Effenaar's offer. It will aid towards better and more fittingly enriching the region culturally.

Proposed value_

Artists - *Providing online pop an offline stage.*

Society - *Offering new, time relevant and varying content*. As mentioned in the context factors, spending time online can have a positive effect on public attendance. So why not bring other online domains to the offline world in order for people to experience time relevant content. Besides this it als contributes to people's social health as an face to face interaction is often missing in the offline pop culture world.

Horizon 2 – Tech-Pop Platform

Key features_

The start of building the Tech-Pop platform. Designing an application which brings artists and technologies together in order for them to create experiences in which the artists can once again have an honest and genuine connection with the audience. In this stage the Effenaar will have to incorporate an extra layer to the Effenaar experiences app or build a new app from the ground up.

Reason for doing this at the Effenaar_

In order to reach a 2028 vision in which multi-layered experiences are offered with which the artists can yet again connect to its audience. The Effenaar first needs to collect an offer of available means with which the artists can make these 'new' experiences. This collection of available technological means will be listed in an app available to artists and public. The Effenaar will only have to curate the technological offer slightly in order to filter out completely irrelevant technologies. They will not however, have to keep up with all the new technological developments since it will be the technological artists that introduce themselves and their trade to the platform.

By having an online platform like this, all kinds of pop culture can be reached, which is what is also desired in the previous stage of the roadmap. The service can function as a successful marketing tool for the Effenaar to expand their exposure, making their renewed identity known.

Proposed value_

Pop culture - *Facilitate connection with technology.* The first step towards a meaningful collaboration with technological artists. Show artists in an accessible and low effort way an overview of technologies the Effenaar's region has to offer. Provide the possibilities to explore available collaborations and make it easy to contact the potential partners through the Effenaar.

Technology - *Offer exposure and a place to experiment.* Provide technological artists a platform in which they can offer their services and in which they can find artists with whom to collaborate. The platform can be very valuable to broadcast developments, creating exposure. The physicality of the Effenaar is of great use in this instance since it offers the technological artists a way to test their technologies in a real setting and with a live audience.

Horizon 3 – Aid in Experience Creation

Key features_

Present and afford engagement with the successful collaborative experiences. This is where the collaborations come to fruition. The Effenaar should start introducing an experiences owner who oversees and manages all the facilitating functions for the collaborations.

Reason for doing this at the Effenaar_

The changes in pop culture, being positioned in the region of Eindhoven and having a physical hall are affording towards the Smart Venue initiative. But at this stage there is finally an underlining reason for connecting artists to technology. The technology for connection platform enables the Effenaar to fill their halls with exiting artists. Artists now choose the Effenaar above other venues because it is the only place in which they can start the journey towards a renewed connection with the audience, through the multi-layered experiences made possible in collaboration with technological developments. The Effenaar should be seen as the artists starting point, this is where they create the experience they want to use in the remainder of the tour. It is also a way of being profitable outside of bar revenue and ticket margins. The Effenaar will become the middleman in bringing together the pop culture artist and technological artistry. Dependent of the financial relation between artists and technological artist, a profit margin on future events

or mediation fee will be charged. This will be further explained in the business model chapter.

Proposed value_

Pop culture - *Offer the possibility to create genuine connections with audience.* Pop artists that gained their stardom online lack a certain acknowledgement from fans, as mentioned before. By giving them the opportunity to meet their fans face to face, a closer connection is formed. The audience is brought closer to the artist by creating a full immersion in the multi-layered experiences.

Society - *Provide time relevant and multi-layered experiences.* By creating multi layered experiences, the visitors of the Effenaar will find it worthy to come to the events, namely because this way their attention span is higher because they get highly stimulated and have something new and surprising to share with their friends, online and offline.

Technology - *Offer exposure and a place to experiment.* Provide technological artists a platform in which they can offer their services and in which they can find artists with whom to collaborate. The physicality of the Effenaar is of great use in this instance since it offers the technological artists a way to test their technologies in a real setting and with a live audience. It can be the first implementation of a technology and a start of a vital future.

PHOTO DAVE VAN HOUT INFO@CONCERTPICS.NL

Business Model_

The business model chapter shows how the Effenaar as a business benefits from the proposed vision and design. It shows how the business model changes using the current model illustrated in the research phase.

Thom Bremer
May 2019

4.2

New business model

Besides the new 'Key Activities' and V'alue Propositions' described earlier, the new business model can have an impact on the revenue streams. With the implementation of the proposed technology for connection platform, the Effenaar will become the middleman in bringing together pop artists and technological artistry. There are two main ways this can directly result in new revenue streams. They are dependent on what the relation is between artist and technology provider.

If the artist and technology provider dive into an experimentation together, in which the artist does not immediately pay the tech provider, a contract could be signed in which is stated that the Effenaar will receive a profit margin on any future event in which both parties use or showcase the created experience.

If the technology provider is offering a clear and finished service to the pop culture artist and is therefore charging them a certain amount, the Effenaar could charge a mediation fee on top of that for bringing together both parties through the application.

In both instances the Effenaar would attempt to fit the realization of the collaboration into their line-up. The main hall turns into a creative sandbox, this will attract bigger artists because they'll be able to create experiences no other venue offers.

This results in not only providing revenue from ticket margins and drinks. But also creating highly cultural value which in its turn will lead to new subsidy opportunities. New subsidies create the financial ability to create new salable experiences/ formats.

Current Business Model Canvas Effenaar_

Key Partners

Booking Agencies

Ticketmaster Nederland

Freelance Technicians

The Artists

Key Activities

Programming the Line Up

Marketing Events

Facilitating Artists

Facilitating Visitors

Key Resources

Music Programmers

2 Concert Halls

The History (credibility)

Excellent Audio and Visual Facilities

SmartVenue and its technologies

Value Propositions

Culturally Enriching the Region.

Being a Gathering and Experimentation Place for Cultural Sub-Groups.

Being a Place Detached from Society and Everyday Life.

Creating Revenue for the Artist

Customer Relationships

After Mailing with Tips

Instagram and Facebook Updates

A Line-Up Brochure Delivered at Home

Channels

Website

Brochure

Facebook

Billboards

Own Circle (hall rental)

Customer Segments

All Layers of Society

Specific Niche's

Domestic Artists

International Artists (harder)

Local Talent

Cost Structure

Building Rent

Building/Hall Maintanance

Employee Payrol (regular and freelance)

Artist Gage

Revenue Streams

Bar Turnover

Municipal Cultural Subsidies (roughly €1 mil. a year, 20% of the yearly income)

Corporate Hall Rental

Ticket Margin

Sponsorships (Jupiler)

2028 Business Model Canvas Effenaar_

Key Partners
- Technological Artists
- Application/web developer
- Booking Agencies
- Ticketmaster Nederland
- Freelance Technicians
- The Artists

Key Activities
- Programming Pop Culture Line Up
- Currating Technology
- Marketing Events
- Facilitating Artists
- Facilitating Visitors

Key Resources
- Overview of the regions technological innovations and talents
- Pop Culture Programmers
- 2 Concert Halls
- The History (credibility)
- Excellent Audio and Visual Facilities

Value Propositions
- Instigate and facilitate collaborations between pop culture artists and technological artistry in order for them to connect to an offline audience by the creation of multi-layered experiences.

Pop Culture:
- Offer the possibility to create genuine connections with audience.
- Being a Gathering and Experimentation Place for Pop Culture Sub-Groups.

Society:
- Culturally Enriching the Region.
- Provide multi-layered experiences
- Being a Place Detached from Society and Everyday Life.

Technology:
- Offer exposure and a live place to experiment

Customer Relationships
- Automated Services
- Communities
- Social media updates
- Connect to audience through the artists. (They can connect their followers directly on social media)

Channels
- Renewed Effenaar Experience application (technology for connection platform).
- Website
- Social Media

Customer Segments
- All Layers of Society
- Domestic Pop Culture
- International Pop Culture
- Local Technological Artists

Cost Structure
- Building Rent
- Building/Hall Maintanance
- Maintanance technology for connection platform
- Employee Payrol (regular and freelance)
- Artist Gage

Revenue Streams
- Profit margin future events
- Mediation fees
- Bar Turnover (dangerous in 2028)
- Municipal Cultural Subsidies
- Corporate Hall Rental
- Ticket Margin
- Sponsorships (Jupiler)

phase 4
*CONCLUSION_*

The road towards the desired vision of the Effenaar in 2028 can be divided into three horizons and one more general realization. This realization, or sort of ground base is the that the Effenaar should embrace their physicality in order to create new and meaningful experiences for all types of pop culture.

The first horizon targets the focus shift of the in-house bookers towards new (online) pop culture to create contemporary and original event fitting to their time.

The second horizon proposed the creation of the technology for connection platform app which functions as a tool to bring together pop culture and technology.

The third horizon makes the result of the collaboration instigated with the app visible in multi-layered experiences open to the public, creating a show or event that is fitting to the visitors demands, exposure and test ground for the technology and a closer connection to the audience for the artists.

The Effenaar's business model shows new revenue streams through the signing of a contract when a collaboration is started in which the Effenaar is included for a certain profit margin of the future team work or by charging a mediation fee. Also by allowing new types of artists to enter the live pop culture field and by creating unique technologically aided experiences, the Effenaar might receive new subsidies.

4.3

Phase 4: Implementation

Thom Bremer
feb 2019

PHASE 5:

To round up the thesis, this chapter contains the conclusions made and evaluations done after the project. It provides the answer to the research question and reflects on the content and process of the thesis

CONCLUSIONS

In this chapter:

Conclusion and Recommendations_

This chapter shows the conclusions of the thesis research and strategic design proposal and gives recommendations based on the objectives stated in the problem definition chapter.

Thom Bremer
May 2019

'How can a Dutch pop music venue, in a co-creative manner, ready itself for and position itself within the vastly changing pop music industry of 2028? – a case study of the Effenaar, Eindhoven.'

5.1

1_ Envision the 2028 future, primarily for the music industry, but nonetheless for the Netherlands and its inhabitants in general

The ViP method was used as a guidance throughout the composition of a 2028 world view and subsequently the 2028 vision. Through research and interviews, an extensive list of context factors was created. The context factors were merged into twelve clusters providing a broad worldview for:

'A place for different communities to express themselves, in the Eindhoven of 2028'.

Through the medium of narration, the worldview and its consequences of this world for the Effenaar were depicted in 5 short stories. These stories depict the consequences of the 2028 future on the Effenaar, its artists and visitors. The three main consequences this 2028 future has on the Effenaar are as follows. Firstly, the Effenaar should take into consideration the way visitors will spend their leisure time and how the consumption of music changes. Music consumption will rise but the investment into listening music will drop significantly. Music will become more effortless. This results into an increasing importance of the ambience compared to the line-up and performing artists and therefore a disconnection between the artist and audience. Due to visitors' fast paced lifestyle, leisure time on the other hand will be spend more intensively, visitors will demand more stimuli in the pop venue context. This disconnection between artist and audience in combination with visitor's increasing demand for multi-sensory stimulating and layered experience results in the first consequence for the Effenaar. '*Artists need help connecting to their audience'.*

Secondly, the digitalization of pop culture will be almost fully completes in 2028. This presents a whole range of new pop culture artists. The online realm possesses a vast array of new pop stars like; vloggers, social media influencers, aspiring start-up superstars, technological geniuses, creative students and inspiring key-note speakers. In each of these groups there are some who could benefit from a medium sized offline stage in Eindhoven. This resulted in the second consequence; *'Music no longer the main relevant form of artistry in pop culture'.* Finally, the digitalization of pop culture results in another consequence. Online available data will put the control in the hands of the artists. Due to qualitative and quantitative data of their followers, artist can among other things decide at which pop venue or festival they want to perform. This will result in the last consequence; *'Artists decide if the Effenaar is suitable. In-house bookers will become obsolete.'*

So, since booking shows for the main hall will become dependent on the artists' desire to sell more tickets, another way of creating value besides ticket profits should be proposed to the artists, that is, if the Effenaar wants to prevent turning into a 'hall rental venue'.

2_ What place will the Effenaar have, and which place does it want to have, in this far future. Should the Effenaar be a 'pop music venue' exclusively or become a broader and less rigid pop culture platform.

In the Effenaar's current mission and vision they state that they want to move away from the role of a passive music aficionado to the role of realizer of others' creative ideals. However an exact plan on how to reach these statements is not found in that same mission and vision. This project with the proposed vision statement could shed light on how these goals could be realized. Furthermore lifting it to a higher level by incorporating the ever-changing societal and technological surroundings of the visitor.

The proposed vision for the Effenaar is as follows:

'I want to create a paradigm shift in which pop culture, technology and society are in synergy, by redefining the meaning of 'being an artist' at the Effenaar.'

This thesis proposes that the Effenaar responds to three of the main consequences of the 2028 world. As stated before, the three main consequences formulated are;

_Artists need help connecting to their audience

_Music no longer the main relevant form of artistry in pop culture

_Artists decide if the Effenaar is suitable. In-house bookers will become obsolete

Artists need help connecting to their audience

Music no longer the main relevant form of artistry in pop culture

Artists decide if the Effenaar is suitable. In-house bookers become obsolete

Their physical hall, in-house bookers, their regional placement in the Brainport region and their start towards associating their brand to technology through the Smart Venue initiative should be considered as their main assets in formulating an answer to these future consequences. The answer on sub question three will give a proposition on which services to include, in order to do so.

The question still stands if the Effenaar should be 'pop music venue' exclusively or become a broader and less rigid pop culture platform. This thesis proposes that the Effenaar takes certain steps in order to become a less rigid platform by including new forms of pop culture stars and by also creating an online platform. The current Smart Venue does not have a clear formulated underlying reason for incorporating technology with music. This thesis proposes that the Smart Venue focusses linking artists with technology with as goal to enable them to create genuine and tactile multi-layered experiences with their visitors. Not only in order to please the more experience and ambience oriented visitor but predominantly to be able to have warm offline connections in an ever growing aloof online world. With some help and collaboration a stage can be the perfect place to offer these experiences. This thesis therefore suggests that without ignoring the inevitable digitalization of pop culture the Effenaar should embrace its physicality instead of aspiring to become another tree within the vast digitalized forest.

3_ Which products or services (or a combination thereof) does the Effenaar need to implement to reach the future in a desirable, viable and feasible way?

Designed for the Effenaar's 2028 future relevance, this thesis formulated a vision and a new underlying reason for the Smart Venue initiative. Vision; creating a paradigm shift towards being a venue in which pop culture, tech and society are in synergy by redefining the meaning of 'being an artist' and Smart Venue; linking all types of pop culture artists to technological artistry in order for them to connect to their audience by creation of layered experiences. In order to reach this new vision this thesis proposes three main ingredients.

By embracing the physical expression of the Effenaar's venue, a connection can be made between the online and offline world, making it possible for all types of pop culture artists to step out of the online realm and get recognition for their work in an offline environment. To get the attention of the new types of online pop artists, the in house bookers shift their focus and become more like pop culture trend watchers. Since the Effenaar can't compete with bigger venues in terms of size, they have to propose a value to the artist besides revenue from ticket sales that no other venue can offer. The fast paced and digital stimulated 2028 world asks for a creative approach to the events and shows. This can be aided by making it possible to create multi-layered experiences that meet the visitors and artist's desires. This is introduced and finally achieved by creating a technology for connection platform that links technology with artists and the public, inspiring innovative collaborations at the Effenaar. The Effenaar makes the road to a fruitful experience creation increasingly less bumpy by facilitating the means to get into contact with possible collaborators, by providing a physical experimentation space with live audience and by creating exposure before, during and after the shows.

4_ What will be the business model of the Effenaar in 2028?

To prevent becoming a hall renting venue and in order for the Effenaar to ready itself for a future in which they can still have a balanced, culturally enriching programming the Effenaar should find a way in becoming less financially dependent on the bar revenue and ticket margins.

By offering artists a specific value that they cannot find in other venues, namely, the (re)establishment of a direct connection with the public that gives an immediate impression both offline and after that online, the Effenaar can attract interesting artists. Therewith, it makes it possible for the Effenaar to financially profit by being the middleman in bringing (pop culture) artists and the technological development industry together.

The Effenaar can charge a mediation fee for being the middle man in connecting the demander and offeror. Or if there is not a clear 'demander pays the offeror' situation, the Effenaar can take in a margin of the revenue that on the future events that include this new collaboration instigated by the Effenaar's service.

Limitations and Further Research_

The second to last chapter reveals the limitations of the thesis and advises for an appropriate further research.

Thom Bremer
May 2019

5.2

Limitations in Research

This thesis proposes a change in the tasks of the Effenaar's in-house bookers. Although an expert from an external booking agency was interviewed, it would have been of great value if one of the internal bookers was interviewed as well. This way, the consequences of changing the bookers initial tasks could have been elucidated clearly and more research based.

The thesis is quite focused on the effect the future world has on the artist and the visitors. However the proposed reaction on this future world, the implementation plan, will be executed by the employees of the Effenaar. Even though five internal interviews were done both before and after the official project initiation, the thesis could have benefitted from a more extensive research into how the Effenaar operates internally.

Limitations in Vision

The proposed vision is based on the 2028 worldview, generated by clustering and assessing a broader storyline in the context factors. The context factors are dependent on trends, developments, states and principles found through the executed research and interviews conducted. A future vision is therefore based on an educated approximation of the 2028 future and cannot be considered as an immutable truth. Furthermore, designing always involves taking a position. It's inevitable that my own values, beliefs, morals and views will have had an influence on the clustering of the context factors and the design of the final future vision.

This thesis can be valuable for other pop venues or even festivals besides the Effenaar. Keep in mind that after the clustered context factors design decisions have been made specifically for the Effenaar's context and will therefore to certain extends be less valuable for other organizations.

Limitations in Design

The final design consists out of three main ingredients. These ingredients are varying in form. They are; changes in mind sets, organizational changes and a suggested implementation of a platform. The true manifestations of these ingredients should be developed further. The foundation of the ingredients have a solid argumentation through the extensive worldview and the Effenaar's current assets. Changes over time could have unforeseen implications on the value of these assets.

This thesis provides an overview of the future the Effenaar needs to reply to. The actual designed responses to this world should be researched further. For example, this thesis suggests that the bookers' focus should shift towards a broader spectrum of pop culture. Actual tools could be designed in order to aid the bookers in keeping up to date with the latest online pop culture trends, or to help them specify which online groups could benefit from an offline stage with a capacity of 1200 visitors.

In order to get a grasp on the desirability of the proposed ideas a validation session with in-house bookers, musical artists, broader pop culture artists (for example a vlogger or social media influencer) and a technological artist from the Brainport region would have been advisable and a great tool for another reflection and iteration stage.

Limitations in Implementation

The final design is merely an example of how the Effenaar could respond to the 2028 worldview. It stayed very much in the fuzzy front end spectrum. The Effenaar's specific worldview has been depicted. The why has been specified but the thesis falls short in respect to the clarification of the how. The roadmap and business model give a glimpse into how the Effenaar could respond to the 2028 world and consequently what this response would entail in terms of the newly proposed values, payoffs and organizational changes. Further research should be conducted into the broader implications the proposed design ingredients would have on the business model and a more technical roadmap should be created giving a more structured guideline towards a desirable, viable and feasible future.

One of the aspects to consider in the business model would for example be that with this strategy does create an extra layer of risk since the Effenaar in this case will be dependent of the success of the collaboration.

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Personal Reflection_

A reflection is an essential element of research. It helps analyze how the research was conducted and which choices were made. It is reveals a critical attitude towards the project and myself.

5.3

What a journey it was (actually still is cause while I'm writing this there's still one week to go before the final presentation). Throughout the last 20 weeks I've learned a lot about myself and my all over the place, hyperactive brain. Throughout this final chapter I will take the reader through the ups and downs of this beautiful and at times maddening journey. Let's begin with the latter part in order to end on a positive note.

One of my main issues with the whole process was not succeeding in fulfilling one of my personal ambitions. In the project brief I stated that I wanted to experience designing in a co-creative and inclusive way. In the first phases of the project I succeeded in doing so. A total of 10 internal and external stakeholders were interviewed in order to create a comprehensive and multi-sided 2028 worldview. However, the most important part of the inclusive design, verifying and implementing the proposed answers on this world was predominantly done by myself in solitude. The main reason for this was the shortage of time. Which brings me to the next point; the speed of coping with commentary and the ability to quickly iterate and continue. Most of the official meetings were concluded with a need for a step back into the process. I realized that I need to get used to processing the comments and remarks without having the luxury of team mates to spar and debate with. I was slightly surprised by how faced I was with minor setbacks, how hard it was to, in a composed manner, organize the comments, make a new plan and consequently mustering up the confidence to get everything together and start moving forward again.

I enjoyed designing for a creative and cultural area. During the interviews with various stakeholders I could sense the importance and significance a strategic design perspective can have in these fields.

The discovery of using short stories as a means to elucidate my2028 worldview and proposed designs was a fun way of turning an often prosaic report into something enjoyable, personal and relatable.

It might seem quite trivial but I am content with the steps I've made in visualizing the report and illustrations. Even though I have a distinct personal style, I used to be one of those design students lacking in InDesign and Illustrator skills. This was the time I've made a full size report by myself and looking at it now, with the short time of 20 weeks in mind, I'm quite satisfied with the outcome.

Thom Bremer
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