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Master's Thesis
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Linked-Micro PV:
Story-Related PV Design Inducing Online Viewers to Take Action for
Street Musicians

Graduate School of Media Design
Keio University

Chulwoong Chai

A Master's Thesis
Submitted to Graduate School of Media Design, Keio University
In partial fulfillment of the requirements for the degree of
MASTER of Media Design

Chulwoong Chai

Thesis Committee:
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Linked‑Micro PV: Story‑Related PV Design Inducing Online Viewers to Take Action for Street Musicians

Category: Design

Summary

Street musicians, giving people an unexpected pleasure, ironically, are losing their own pleasure, frustrated in a huge gap between a dream and reality. Although they are struggling to find an answer on how to success as a musician, the reality is that many of them are not on the right way. In this research, firstly, through analyzing existing promotional activities, it was examined which promotional method is efficient and approachable for street musicians with limited resources. Sharing promotion video on the online was drawn as a result of the examination. To solve problems that existing promotion videos for street musicians have, new promotion video design was proposed and evaluated. Through an experiment with the first and second prototype which is produced, following the proposed concept, it was determined that the proposed promotion video is effective to get more people's attention on the web and to bring some of them to the offline to support street musicians in real world. Hopefully this research will bring the change for every street musician who is struggling to find a way to promote under the limitation in resources.

Keywords:
Promotion Video, Video Production, Information Delivery, Linking online to offline

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1. Introduction

1.1. Background

When walking down the street, especially near the stations, finding street musicians giving a performance in front of a group of people is not difficult. Since the first boom that was triggered by Yuzu [1][2], a lot of musicians come out into the street everyday dreaming of being famous one day. But only few of them take a road to success within relatively short period of time while the rest of them keep struggling without an end in sight.

The most important factor to succeed as a musician is surely singing or playing skill that they have. But, having remarkable talent only can be a necessary condition to step on to next stage. Even they have same practical concern such as how to gather a couple of more people when giving a performance on the street. What should be considered, with how outstanding skill musicians have, is how to show it well to as many people as possible.

Compared to the period in the recent past that only has limited routes for sharing and spreading contents, now almost countless number of contents is being generated and shared so quickly and widely every single day. Under the circumstances, whoever wants to show themselves or their contents to as many people as possible should think about a way to promote them for not being buried without the spotlight among already overflowing contents.

Entertainment companies, which have contracts with lots of idols and musicians, try to promote these members through all the media they can use such as radio, television, digital signage, and the web. Being exposed frequently to the media is effective way to easily get people's attention, but it all becomes feasible only when supported by enough resources which street musicians never have.

Street musicians also want to promote their contents and themselves, but with lack of resources, promotional methods they can use are very limited. For many street musicians, a performance on the street is usual method for promotion. In some points, it can be an effective promotional method, but a problem that cannot be ignored of it is that its range is way too limited.

Internet and social network services are main reason causing contents explosion [4], which is also one of the reasons putting street musicians in trouble to get people's eyes, but it also can be an ideal tool for them to promote under the limitation in resources. Social network services such as YouTube, Vimeo [5], and many others, enabling people to upload videos and share those to the whole wide world very quickly, can be also utilized for street musicians for the purpose of promotion, as long as videos and a way of sharing those are designed properly to attract people's attention.

1.2. Research aim/Thesis Goal

Among street musicians, a few of them have their own promotion videos and try to promote themselves and their songs with it. It is usually a single video clip, which mainly consists of scenes that the musician sings one song with various backgrounds. In other words, it just follows the concept being shown frequently in music videos of major musicians, but in low quality.

This thesis investigates whether these kinds of existing promotion videos are really effective for street musicians, looking through what kinds of methods are being taken to promote for both major musicians and street musicians, and proposes a new and effective design of the promotion video, which supports street musicians, and the way of sharing it.

An ultimate goal through this research is, with the proposed promotion video in this thesis, to help every musician who has not been famous yet. However in this

thesis, the research has been carried out focusing on only street musicians who continues their music career in a bit poorer surroundings.

1.3. Thesis Overview

This thesis will be organized in the structure below.

The second chapter will address the current situation of promotional activities for both major musicians and street musicians such as what kinds of promotional methods are being taken, and what the problems are in current PV for street musicians. Chapter 3 will provide the result and its analysis of preliminary test conducted for confirming problems brought up in chapter 2, and propose a new concept of promotion video for street musicians. Implementation and evaluation of the first prototype designed under the conditions of the proposed promotion video will be addressed in chapter 4. Chapter 5 will propose the second prototype improved by analysis of the first prototype. The final chapter, chapter 6, will address conclusion and further works.

1.4. Definition of Terms in Thesis

Promotion Video (PV)

In Japan, this term is usually being used as the meaning of music video [6], which is a short video clip integrating a song and imagery, made especially for promotional purposes of one specific song. But in this thesis, this term will be mainly used for representing not only a music video, but also a short film including any related contents to musicians.

Success (for Street Musicians)

A below question was asked to over 10 street musicians to know what they really want as musician for getting an idea about needs of street musicians. There were slightly varying answers, but many of them was similar. From the result, it becomes clear that they truly want to be more popular.
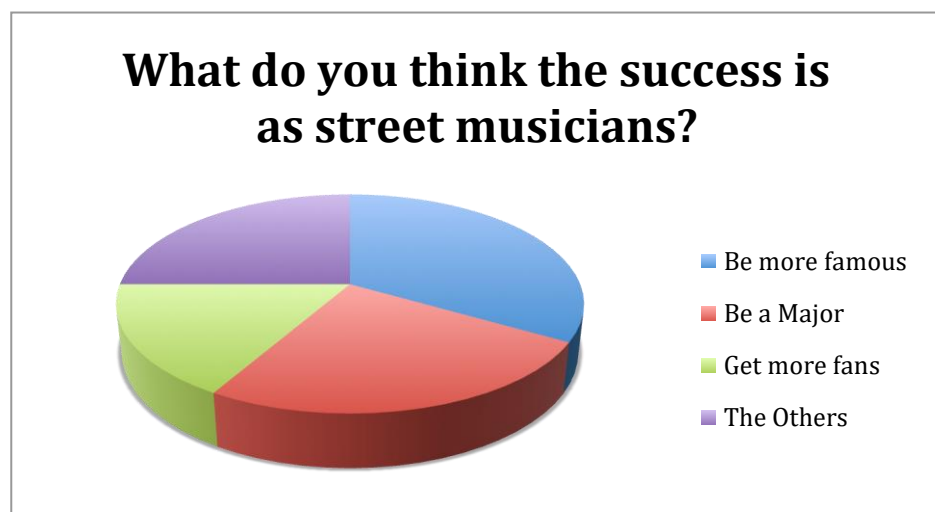
Figure 1.1: What is the success for street musicians?

2. Related Work

Promotional activities for major musicians are being taken in many places. When walking down the street, people become a target many times, whether they want or not, for entertainment companies even within a very short amount of time. Also in online environment, people have been constantly exposed to promotional activities carried out in differing ways. Through this chapter, the author examines what kind of promotional activities are being taken each for major musicians and street musicians, and derives, from it, what the effective approach is to promote street musicians.

2.1. Promotion Methods for Musicians

2.1.1. Major Musicians

There are differing promotional methods for major musicians, which have been turned out efficient. However the cost is relatively high for street musicians.

Wrap Advertising (Vehicle Wrap) [7]

In places where people gather like the central area of the city, conspicuous trucks wrapped with musicians' posters are getting around here and there, turning music on. It gets people's attention easily and informs them a new album released.

Figure 2.1: Wrap Advertising

Screen Advertising

  Screen Advertising is also one of the promotional methods repeatedly used for musicians in major labels. Screens installed at specific places where can get many people's eyes like pedestrian crossing in front of a big station often show music videos to random people.

Figure 2.2: Screen Advertising

TV Commercial [8]

  When a new album released, its TV commercial is aired through television network. It is mainly a 15 or 30 seconds long video consists of some part of a couple of songs in the album, and parts of music videos.

Figure 2.3: TV commercial

Online Promotion

There are many types of delivery methods in online advertising. Promoting through music video is one of the main methods that are carried out for almost all of the musicians in major labels. It is obvious that music videos have considerable power for promotion. It is not strange anymore that certain music videos are becoming an issue than their music. Some of songs become very popular by music video. The Gangnam Sytle [9], a song released in 2012 by South Korean musician, Psy [10], has become one of the most popular songs in the world by its famous music video, which now reaches at the first 2 billion views on YouTube. He was a famous singer in his country, but was closer to an obscure singer outside South Korea before this music video. It is very simple why this music video made a great hit. People like interesting contents, and they spread these contents spontaneously. It is very basic and fundamental structure of social media, but this simple structure is very powerful.

Figure 2.4: Psy (as an example for the musician become popular by online advertising)

2.1.2. Street Musicians

Unlike the situation of major musicians, street musicians have limited promotional methods due to the lack of resources. Most of above methods taken for major musicians are effective for allowing them exposed constantly to as many people as possible in differing ways, but these, except online promotion, are not considered as appropriate methods for street musicians owing to the heavy expenses. While performance on the street is still a general method of promotion for them, attempts to get people's attention on the online environment, very effective and taking advantage of relatively low cost [11], are becoming popular little by little as another option for promotion.

Performance

Street performances around mostly the stations located at the central area of the city are a main promotional method, setting many random people passing on the street as their targets. Singing songs in front of people can be an efficient way of promotion in being able to get people's direct reaction to their songs and that usual performance can be a promotional activity. However, it has demerits that it is hard to be spread widely and fast.

Flyer and Standing Signboard

Delivering information by flyers and a standing signboard, being ready with comparatively light expenses, is also one of the promotional methods that street musicians can choose easily. It is mostly filled with information about themselves and their performance schedule on the street, or live house performances planned intermittently. Both flyer and standing signboard convey information what they want to deliver to people, but the effect is limited since it needs people to stop at their performance to get the flyers or to read the signboard.

Figure 2.5: Flyers

Figure 2.6: Standing signboard placed in front of musician

Online Promotion

No small number of street musicians uploads videos taken when they perform on the street to the social network websites like YouTube, hoping as many people as possible watch the videos. And, a few of them choose a more aggressive way, taking their own promotion video. It is certain that there is such a need to the point that there are studios producing promotion videos for street musicians in a comparatively reasonable price [12]. However, there are problems making these PVs inefficiently.

2.2. Problems in Existing PV for Street Musicians

2.2.1. Survey about the Existing PV for Street Musicians

Survey was carried out to analyze the pattern that is shown when people watch existing PVs for street musicians, and to know what kinds of thoughts they have about these PVs. Surveyees answered several questions after they watched two different street musician's PV [13][14] on YouTube, given notice beforehand that they can stop playing anytime they think it is not interesting.
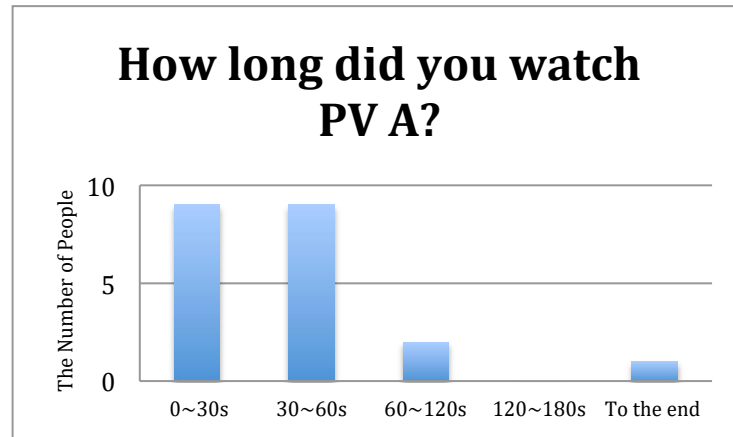
Figure 2.7: Time playing PV A
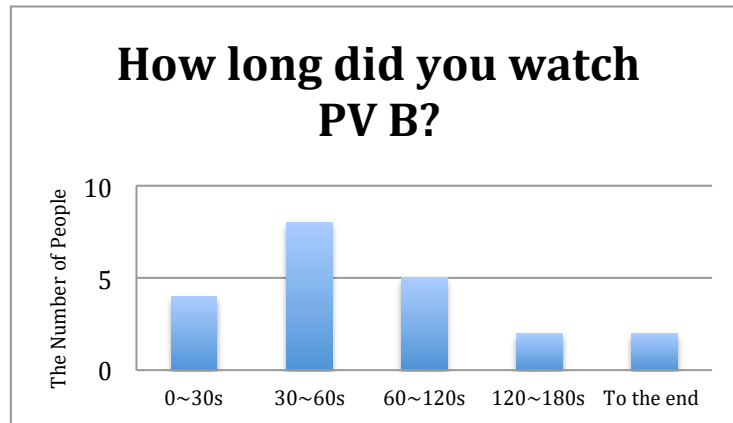
Figure 2.8: Time playing PV B

Q1. Why did you stop playing PV A? (Plural Response)

1. Not interested due to the low quality of the song: 13

2. Not interested due to the low quality of the video: 8

3. Not interested due to the lack of information about the musician: 6

4. Others: 3

Q2. Why did you stop playing PV B? (Plural Response)

1. Not interested due to the low quality of the song: 4

2. Not interested due to the low quality of the video: 7

3. Not interested due to the lack of information about the musician: 6

4. Others: 8
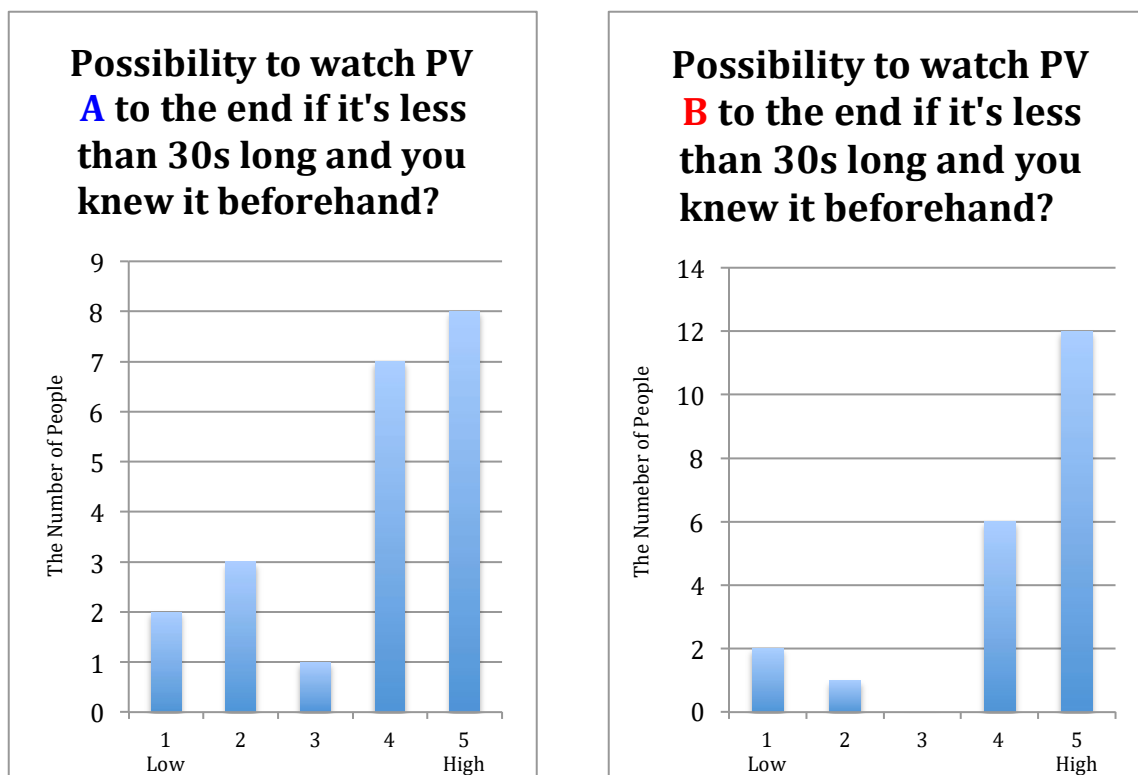
Figure 2.9: Relationship between length and possibility of watching to the end
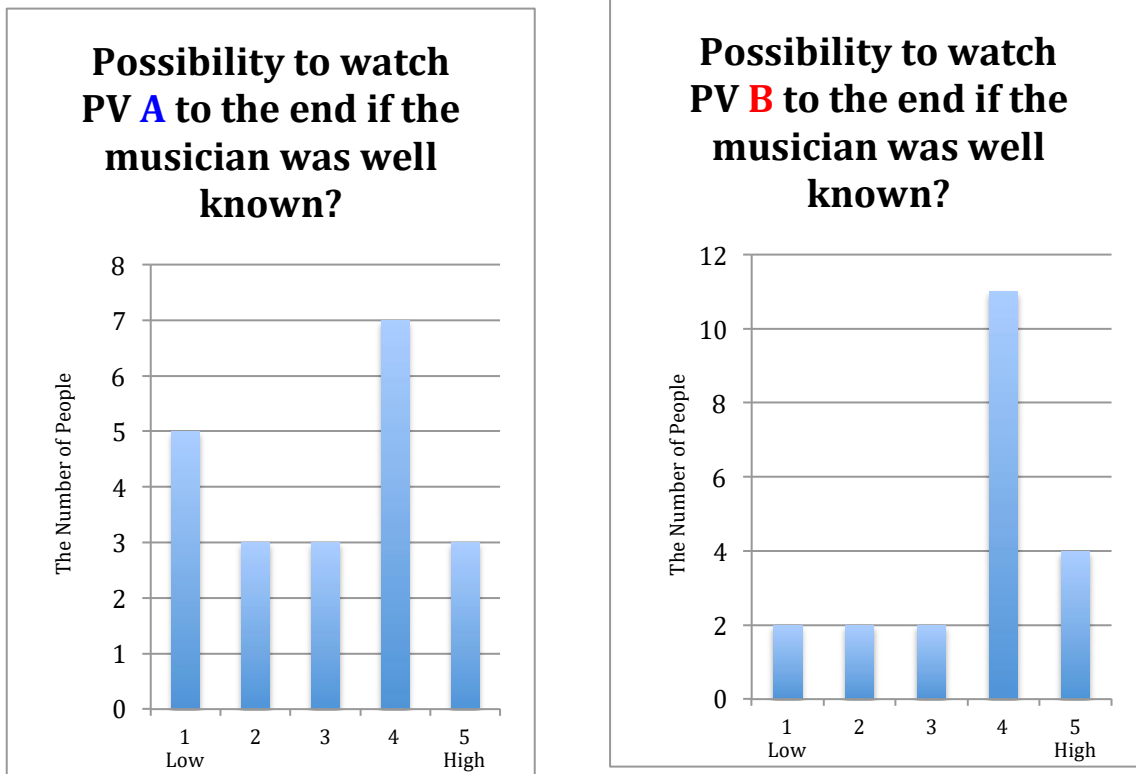
Figure 2.10: Relationship between awareness and possibility of watching to the end

2.2.2. Analysis of the Survey about the Existing PV for Street Musicians

Although there were small differences in the survey result of each PV by the factor that the both songs' and PVs' quality is not same, what it shows was more or less similar. Most of surveyees stopped playing before both songs' end, commenting they were not interested enough to watch it to the end due to a few reasons such as low quality of the song or the video, or lack of information about the musician. Except a factor, the quality of the song, that this research cannot handle, the two other factors, which got almost same counts at Q1 and Q2, could be considered as problems that the exiting promotion videos have.

There was interesting result about the duration. Most of surveyees gave a positive answer to a question whether they would finish watching if the video's length is short, for example, 30 seconds. Through Figure 2.10, it becomes also clear that how well people know about the musician had an effect on how long they watch

it. And this was supported by Q1 and Q2 that lack of information about the musician was one of the reasons why people are not interested in their promotion video.

2.2.3. Existing PV's Problem in an Aspect of its Length

Most of promotion videos currently being produced for street musicians are merely emulating the format of major musician's music video which length   is usually same with its song. The result of the survey showed a tendency that people prefer relatively short PVs, especially if the PVs are not much interesting to them. There are several reasons why people are not much interested in watching PVs made for street musicians, but what it is clear is that current promotion videos for street musicians are being made in a wrong way in its length.

2.2.4. Existing PV's Problem in an Aspect of Information Delivery

In the case of the PV for major musicians, it is produced mainly focusing on promoting the title track of their new album. These musicians are already well known to the people through various promotional activities, it enables them to focus on promotion for only about songs. However, for street musicians, what should be considered when making a promotion video is not only about a song. Since the recognition about musician has an effect on people whether watch it or not, how to put information in the PV also should be considered so that viewers can get to know more about musicians.

2.2.5. Dilemma between Length and Information Delivery

Although people tend to prefer short length PV for street musicians,   its length has no choice but to be longer in attempts to deliver more information. Producing PV shortly is important to make people choose and watch it easily at first,

but to give them information about the musicians is also important so that they get interested in the musicians and watch other videos spontaneously.

2.3. Summary

From the survey result about the existing promotion videos for street musicians, it becomes clear that existing PV needs to be improved to make it more efficiently in a way of shortening its length and delivering more information. And, how to solve the conflict between these two issues is also a matter in proposing new promotion video design for street musicians.

3. Concept

3.1. Preliminary Test

For the preliminary test, PVs were made, based on the result of the survey in chapter 2. Those were tested both on the online and the offline.

3.1.1. Purpose of the Test

Main purpose of the preliminary test was to know whether responses that people show after watching these PVs indeed corresponds to the answers given to the questions of the survey in chapter 2, and to derive a solution of the conflict between two issues: length and information delivery. While an experiment conducted on the online was focused on checking those mentioned above, an experiment on the street examined to get an idea of contents of the PVs.

3.1.2. Concept of the Test

The basic concept of the preliminary test was to share produced several short PVs, which set importance on delivering information, on both offline and online. To make PVs shortly, information that the musician wanted to share cut in several pieces, and each piece of information separately put in each short PV.

For the offline test, while the musician took a break after performing a couple of songs, these PVs projected to the screen placed on the corner of the street. For the online test, PVs were uploaded on Instagram by several hashtags [15] with a logo inserted in each PV and the address for another webpage having full version of the video.
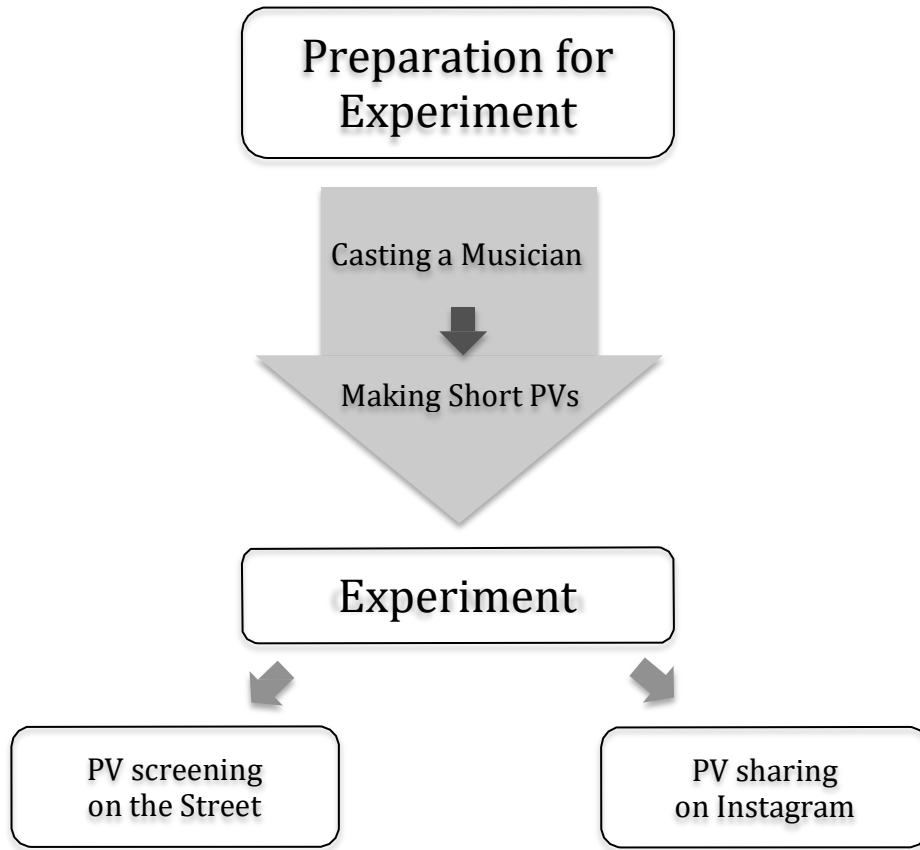
Figure 3.1: Outline of the Preliminary Test

3.1.3. Preparation for Experiment

3.1.3.1. Casting of a Musician – opuchi misin

For the preliminary test, the musician named opuchi misin was casted, a street musician who uses a couple of spots nearby Ikebukuro station as their stage, and performs as a band consisting of 2 brothers and a sister. A music genre what they are mostly playing is acoustic, putting people in sentimental and nostalgic mood. All of them play a role as vocal, with one playing guitar and one playing violin.

3.1.3.2. Making Short PVs

Length of the PVs

Instagram, a rising social network service around the global by simplistic design and ease of use for sharing photos and videos, was chosen for preliminary test in expectation that people choose to watch the PVs with a light heart, in knowing beforehand about a specification that every video on Instagram is only lasting for up to 15 seconds. To adjust to its specification, all PVs were edited to last less than 15 seconds.

Content of the PVs

Each PV had short information in it about the musician. Introduction videos for each member of the band showed which position they took in the band, with no excessive use of visual effect to make people interested. Interview videos covered the meaning of their band name, what made them to be a band, and their schedule for a live house performance. Their original songs were inserted to each PV as background music so that people also could be interested in their music at the same time getting information about the musician.
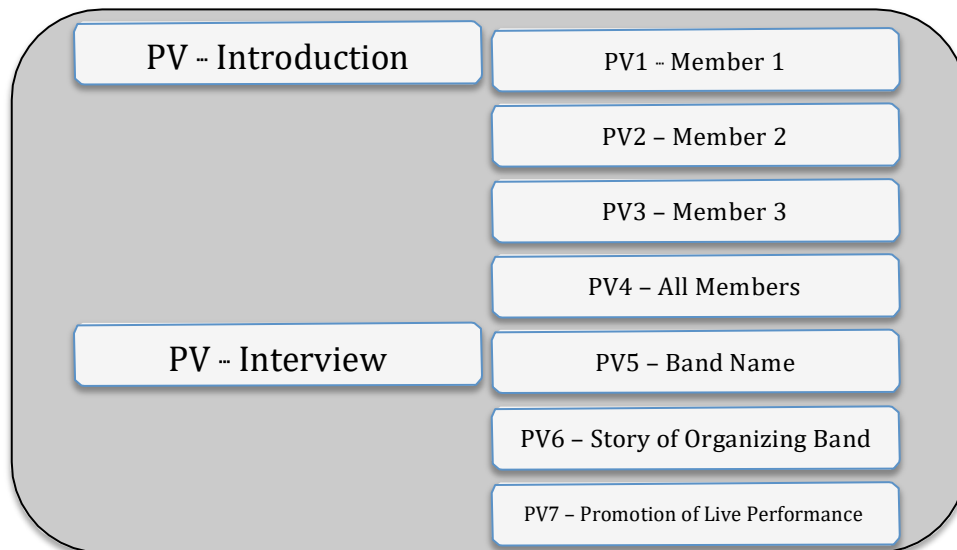
Figure 3.2: Contents of Each PV

3.1.4. PV Screening on the Street

3.1.4.1. Experiment

The first experiment to see how people react to the content of the produced PVs was carried out on the street. After having people to watch several PVs which were projected, during the intervals of performance, from the battery-powered projector on the 80 inches screen placed on the corner of the street, a couple of questions were given to around 8 people to get their opinion about the content of the PVs, after making them fully understand that those are made for street musicians.

3.1.4.2. Mini Interview

The interview held on the street, a stage of the street musician, to the people who saw musician with their own eyes was focused on getting ideas about whether the content of these PVs were good to promote street musician and what kinds of contents make the PVs appeal more people on the web not knowing about the musician.

Interviewee A responded:

\begin{quote}

These are the PVs made for the street musician, but any of scenes in those are not related to the street. I think it is better having at least a few scenes indicating that the musician in these PVs is a street musician who really performs on the street. I think it makes them unique and different among many other singers on the web.

\end{quote}

Interviewee B gave a similar comment:

\begin{quote}

18

There are no mentions about the street performance like where they usually perform. It might be hard to bring people from the online to the offline due to practical problems such as distance between where a musician performs and a place viewers live, but I think it is better than not to do, to deliver concrete information about where viewers can meet the musician, as long as when it comes to street musicians.

\end{quote}

The promotion videos made for the preliminary test, indeed, have no scenes and mentions about the street, interviewees commented on that point. Without any of those, it is still possible to make promotion videos and expect an effect of it. From these two comments, however, the author got an idea that to put a factor representing street in a promotion video for street musicians makes the PV more efficient by making it unique and approachable.

3.1.5. PV sharing on Instagram

3.1.5.1. Experiment

Second experiment with the produced PVs was conducted on the online. Unlike the first experiment that showed several PVs at once to the gathered people, on the online experiment, people could play each short PV at their choice. What had priority in the offline experiment was to get opinions about the content of the PVs in caring about a relationship with the street, on the online, it was to determine, in delivering information, which method is more effective to solve a conflict issue described in 2.2.5 between a method that puts information in short PVs directly or a method linking to where information is through short PVs.

Each PV was uploaded to Instagram with same hashtags. And a logo, identifying that each PV is connected to each other, was inserted in it and set as its thumbnail so that people could realize that these are the PVs in same category. It was expected that these hashtags and the logo encourage viewers to play another PV after they watch one, and a conducted survey gave an answer whether it really was. Also an address leading to full version of video was put in a description page below a video screen. And, whether people visit the address or not, when they became interested after watching those, was also examined by the survey.

Figure 3.3: PVs on Instagram
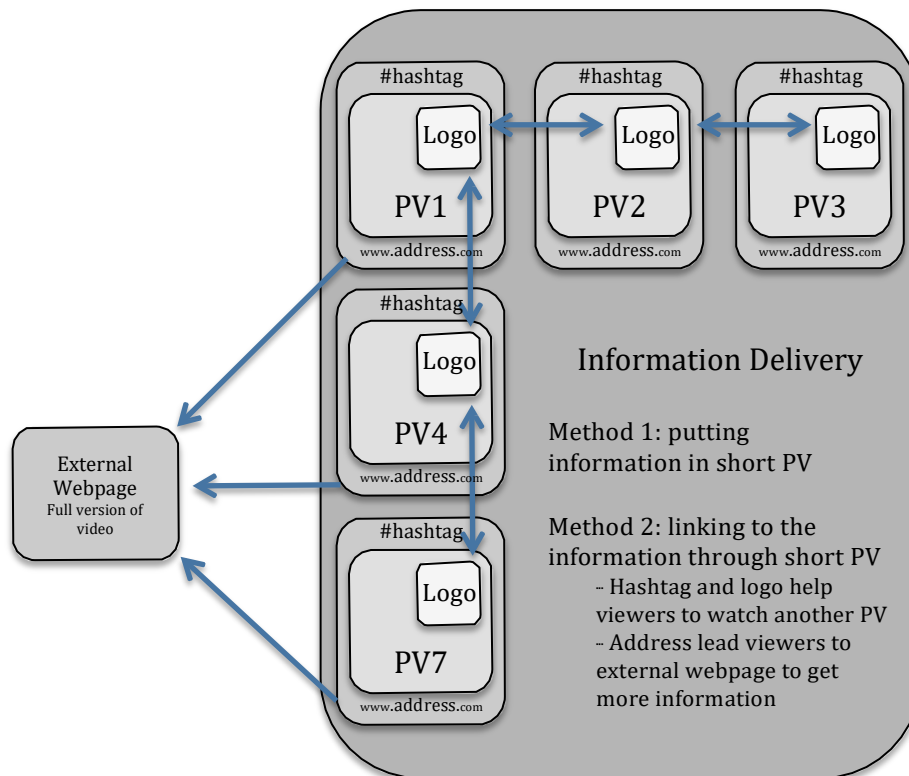
Figure 3.4: Outline of the Online Experiment

3.1.5.2. Result of the Survey

Was it easy to watch PVs less than 15s long?
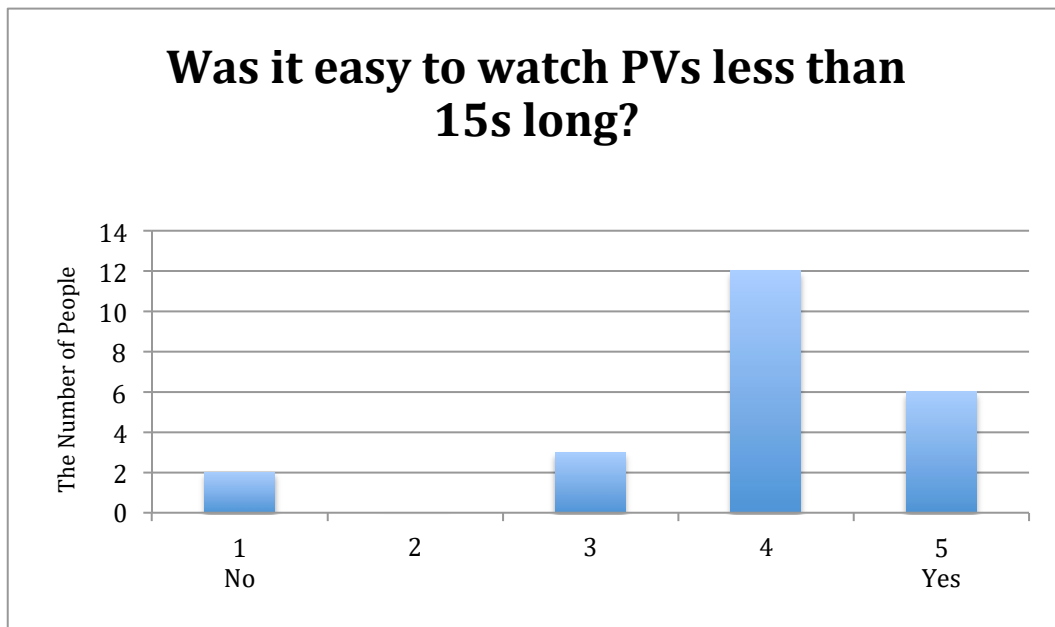
Figure 3.5: Question about length 1.

How long might you keep watching for not interesting PVs?
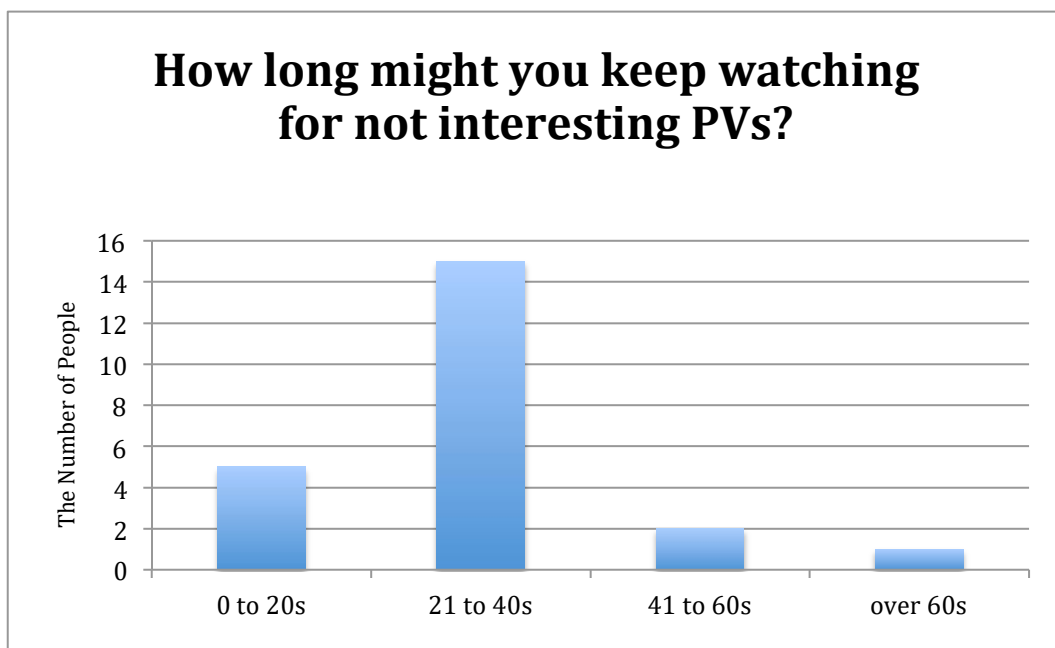
Figure 3.6: Question about length 2.
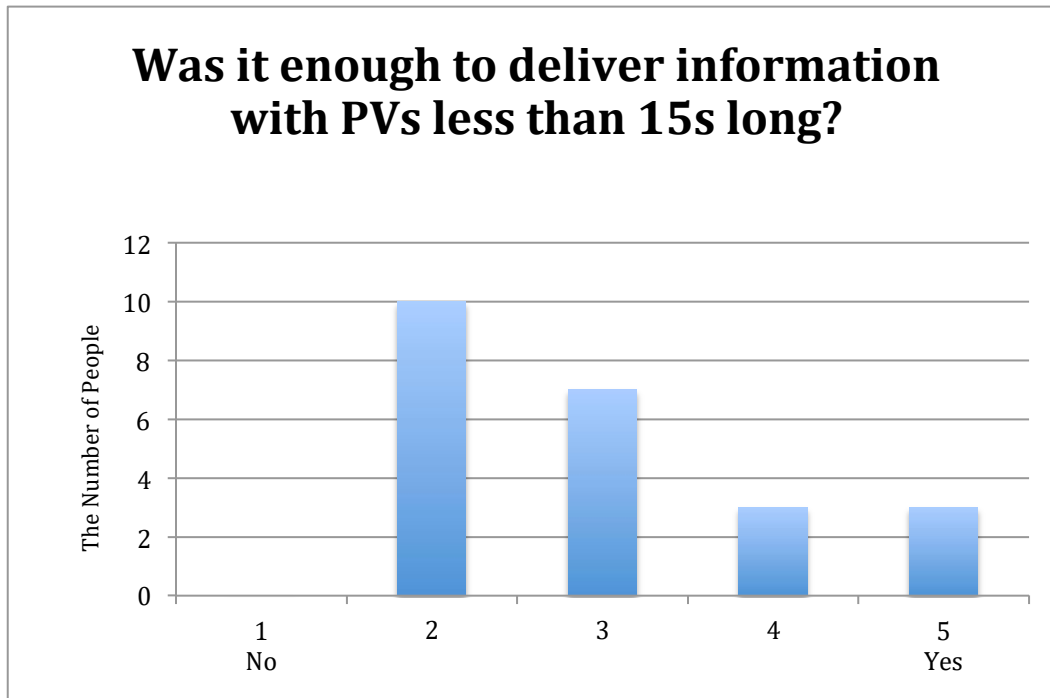
Figure 3.7: Question about relationship between length and information delivery
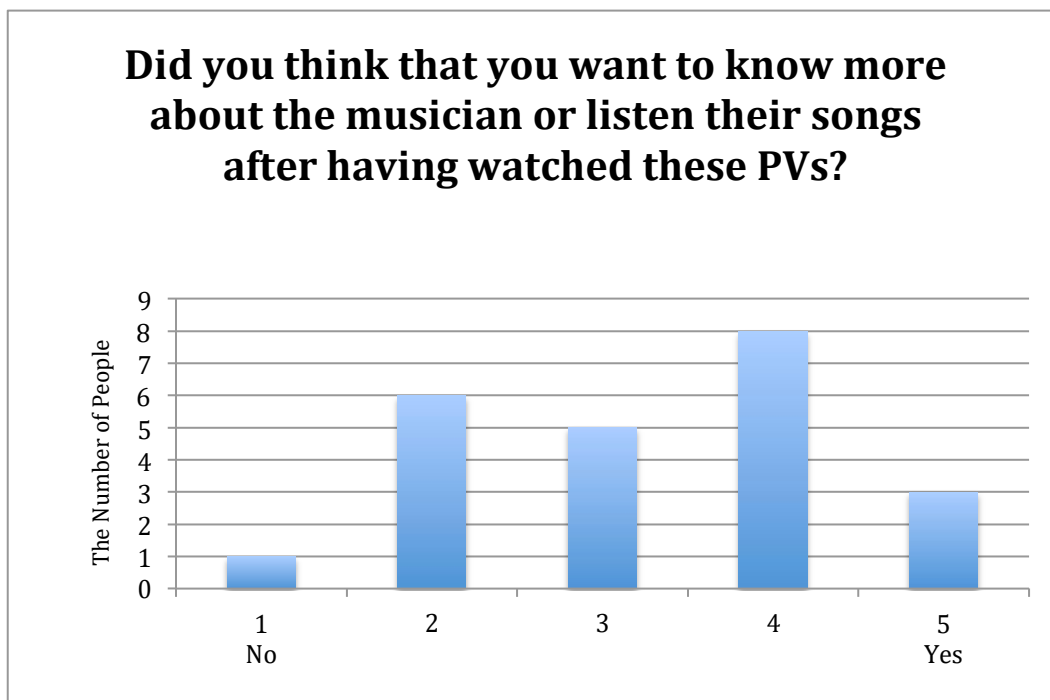
Figure 3.8: Question about getting interested or not after watching PVs
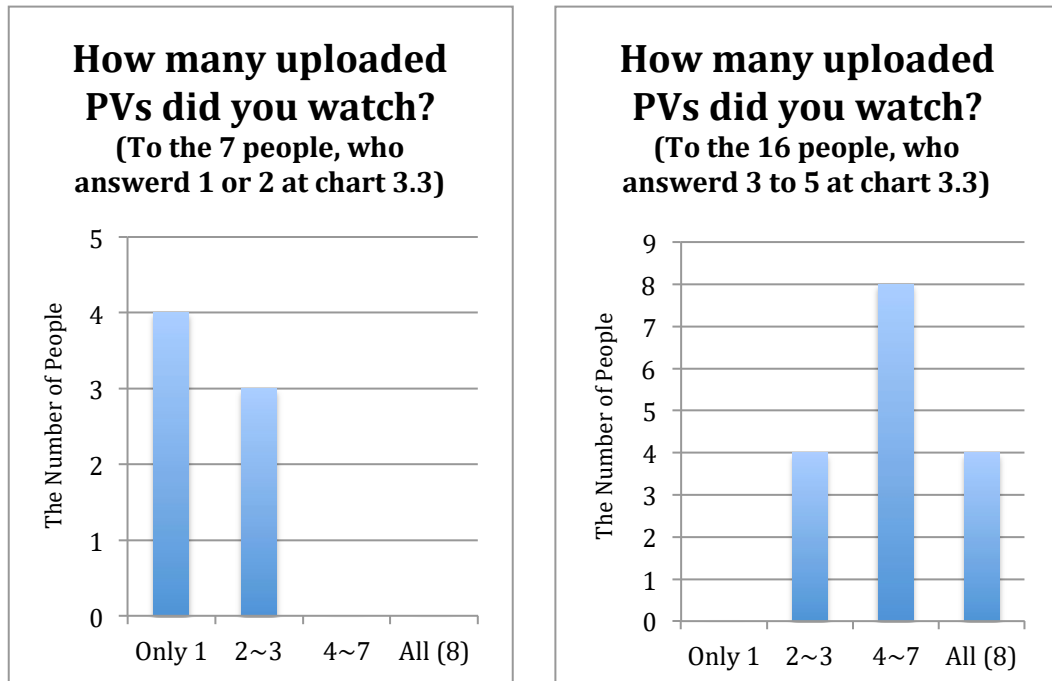
Figure 3.9: Question about the number of PVs viewers watched
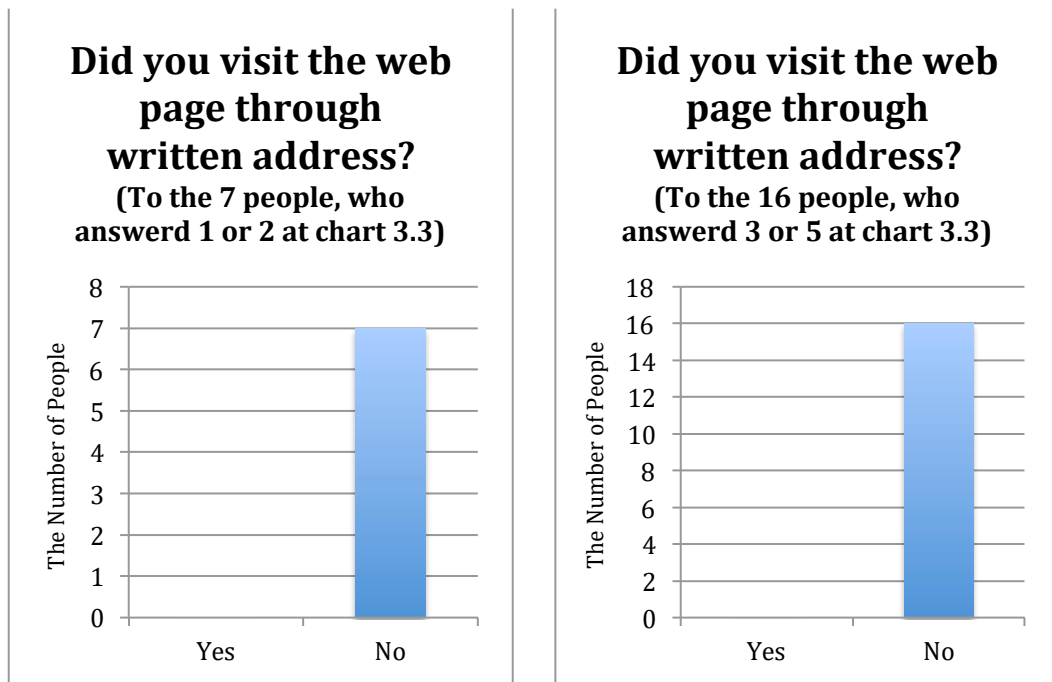
Figure 3.10: Question about whether visiting an external webpage or not

Why did not you visit the page? (To the 7 people, who answerd 1 or 2 at chart 3.3)	Why did not you visit the page? (To the 16 people, who answerd 3 to 5 at chart 3.3)
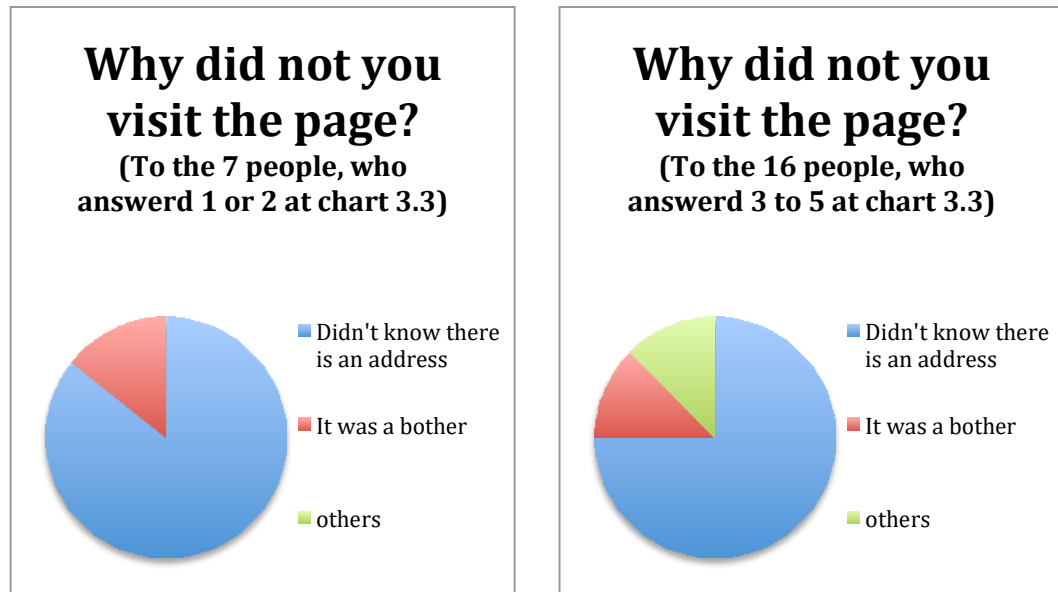
Figure 3.11: Question about the reason of Figure 3.6

3.1.5.3. Analysis of the Survey

Length

As expected, most surveyees watched the short PVs to the end as the result of Figure 3.5, adding that they might watch a video until it ends as long as its length is around 30 seconds even if they are not very interested in that. From the result of Figure 3.6 showing a drastic fall in number of people from over 41 seconds, it became obvious that a length of the PVs for street musician should be less than 40 seconds to have viewers watching to the end of the playback.

Information Delivery

From the meaning of what Figure 3.7 shows, one between the two suggested methods for delivering information was clarified that it is probably not a very effective way for it. While about only 25% of surveyees answered 15 seconds long PV has enough time to deliver information, the others gave an answer that it is not, adding a comment that it is also inefficient that people try to gather split information in each PV and unite into one. In this result, it shows inserting information directly in short several PVs might be an option, but it cannot be considered as a solution for the dilemma mentioned in 2.2.5.

There was the other trial to find an efficient way for delivering information, which is inducing people through the short PVs to visit another webpage such as Facebook or blog to get more information on their own. It was expected that if produced PVs make people interested in the musicians, they would visit a webpage through an address written in a description page below a video screen. However, the result was different as what Figure 3.10 shows. Even subjects who gave a positive answer to the question asking whether produced PVs made them want to get more information about the musician or listen full length of songs, did not visit

the webpage due to the reasons that were shown in Figure 3.11. The reason why most surveyees did not even know there was an address might be a small screen making them difficult to find it. Because it is an application that is generally used in mobile device, although there are several web viewers for Instagram. What is worse, even surveyees who knew that there was an address did not visit the webpage, saying that it was a bother because Instagram doesn't allow hyperlink and even copying letters.

The result was not as it was expected, but at least, as what Figure 3.9 shows, surveyees who became interested after watching first PV played more than a couple of the PVs by simply touching those having same logo as its thumbnail, and it supports the idea that it is still possible to make people move on their own as long as a simple way or a tool is provided.

3.2. Micro-Linked PV Proposal

Through the preliminary test, conditions that should be considered to produce the efficient promotion video for street musicians are determined. First of all, its length should not be longer than around 40 seconds to increase a possibility that people play it at first even in having no information about musicians, and keep them watch to the end of the playback. Then, this short PV is utilized as a link to lead people to another video including information in it. These two videos are connected in same theme and a simple and intuitive way to bind those physically should be provided to help people to get information easily. Last of all, its content is better to be made in a way of representing that the musician appearing in it is a street musician who really performs on the street, to give unique feature to the PV among already overflowing music on the web.

Main Concept

1-1. Micro PV is used as a link

1-2. Information-embedded video is located where the link leads

1-3. Two videos are connected in same theme

1-4. Two videos are bound physically in a simple way

2. Length is less than around 40s

3. Micro PV has materials representing street in its content.

Sub Conditions
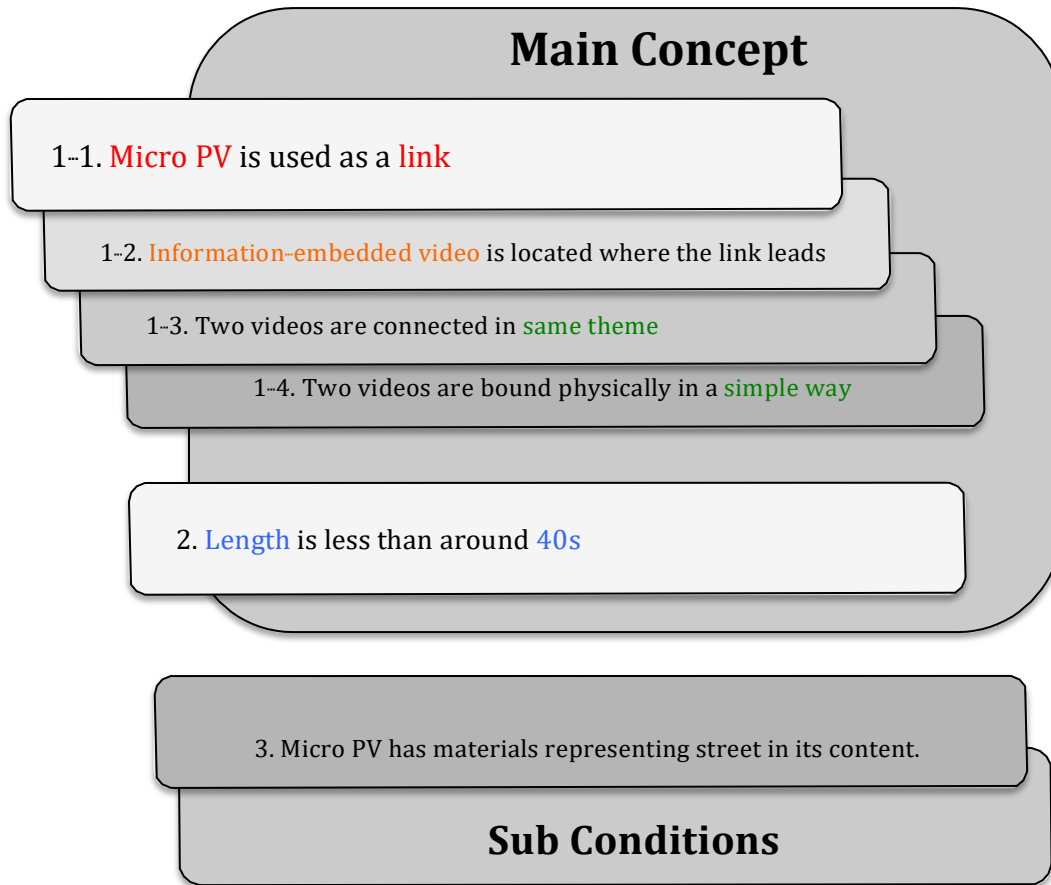
Figure 3.12: Micro-Linked PV concept

4. First Prototype

The next step was designing micro-linked PVs following the format proposed in 3.2, and conducting an experiment to confirm that those are really effective to deliver information as expected and find improvements for better design. For the first prototype, another street musician was casted and worked with in producing micro PVs and information-embedded videos.

Short Introduction about a Musician – ILU GRACE

ILU GRACE is an R&B singer-songwriter group consisting of two members: one female singer and one male drummer. When they record, keyboard and the drum kit are main musical instruments used for instrumental accompaniment. When they go out, djembe used be chosen instead of the drum kit. A place nearby the east exit of Ikebukuro station mainly becomes their stage when they go out for performance.

Figure 4.1: ILU GRACE

4.1. Design and Experiment

Two different micro PVs each around 40 seconds were designed for the experiment. Both scenarios were devised to be able to give a hint to people that musicians in the PVs are street musicians. And there were several more videos made for the purpose of delivering information. These videos were used as sources where people go to get more information after being interested or curious through micro PVs. Each micro PV was paired with those two videos having information, and both micro PV and information-embedded videos are tied in a same storyline like Figure 4.2 in order to make people go to second video with being curious.

Instead of Instagram that was used in the preliminary test, but failed to connect viewer's attention to the next step, YouTube was chosen for the first prototype and its video annotation [16] function was utilized to help people move to where the information is more easily.
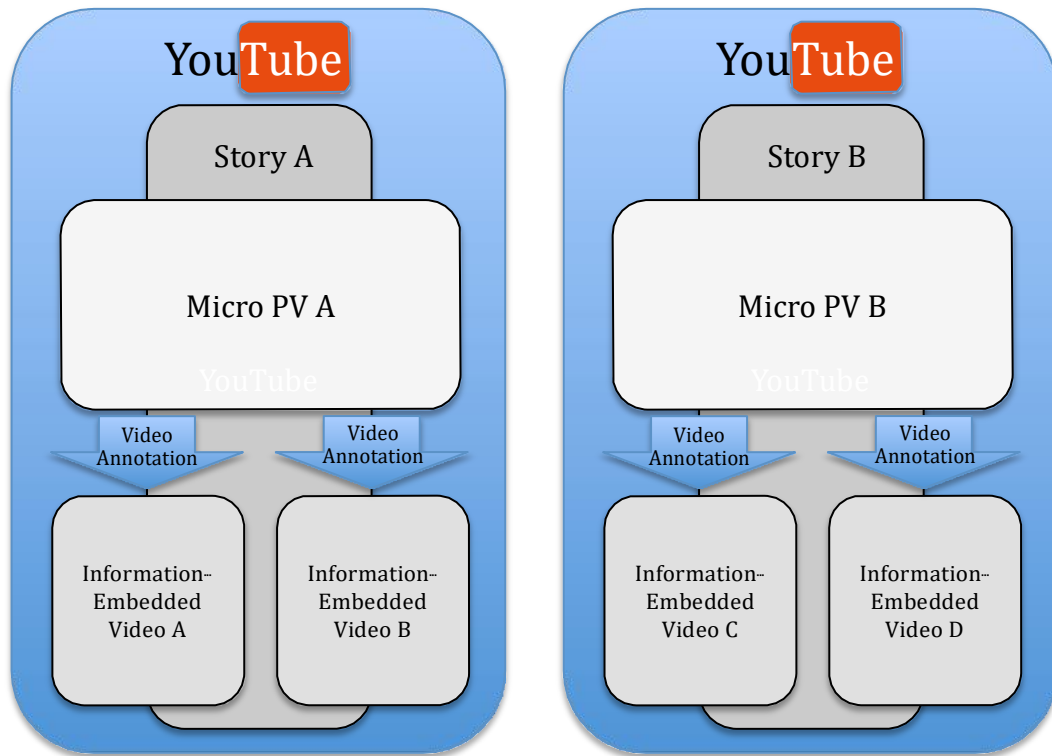
Figure 4.2: Outline of relationship between Micro PV and information-embedded videos

4.1.1. Micro PV and Information-Embedded Video Design

Not much information was inserted in both micro PVs because of the fact derived from the preliminary test that splitting information in a few small pieces and sharing those are not efficient for delivering information. Instead, their role was more of connecting people to the next video providing more information. To perform that role, it is necessary to make people interested and curious about information embedded videos. Accordingly, both micro PVs and information embedded videos were made to be in related storyline, by inserting scenes or materials in each micro PV, those related to the information that information embedded videos provide.

A first micro PV [17], with a length of around 30 seconds, was connected to two performance videos, which are used as sources for delivering information: One that was given at nearby Ikebukuro station in Tokyo city and the other that was given at nearby Yamashita park in Yokohama City. A story of the first micro PV is that each member of the group walks around here and there with holding their own musical instrument, finally meet each other on the street, start performance at where they met.
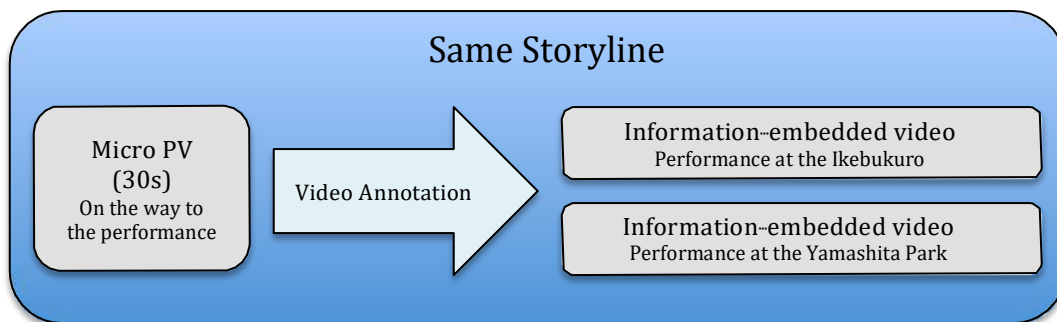
Figure 4.3: Details about first micro PV and connected videos

By scenes walking on the street with carrying instruments, it was expected to give viewers a hint that they are street musicians, and also expected to make

viewers interested by editing those in a way to get their attention. All scenes were designed to help viewers get an idea that these two now are heading to the place for doing a performance, and this micro PV ends at the moment they finally meet each other on the street, recommending viewers to choose one of the performance videos to watch and listen their songs with total length. Through this structure, it was expected that viewers might watch performance videos longer than watching those directly.

Figure 4.4: Images of first micro PV

Second micro PV [18], with length of around 40 seconds, was connected to an interview video and a video for promoting their mini album recently released. To link the PV to these two videos, its storyline was written to include scenes to represent that this PV is related to interview and new album. The main story of this PV was about a musician going to the interview to promote their new album. The female singer of the group sings their song around here and there without musical instrument to show how good she is at singing on the way to the interview from home. And, it ends with a scene that she gets into the place for an interview, giving viewers two options: going to watch an interview video or a video introducing new album. As expected in the first micro PV, a structure like this was considered to be able to induce people to watch next video providing information on their own with curiosity and interest.
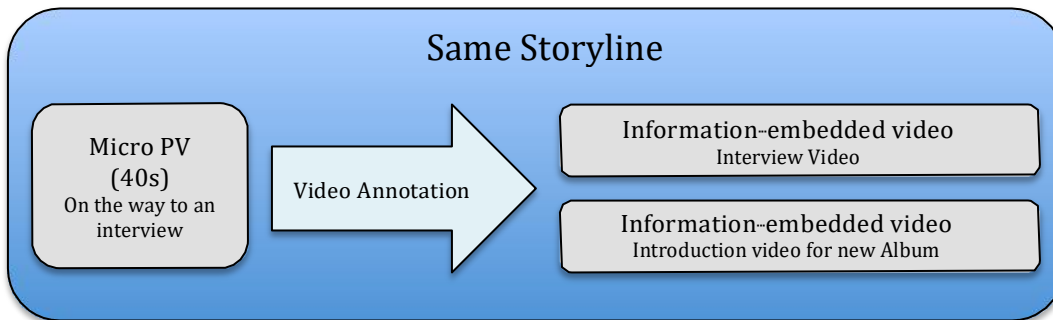
Figure 4.5: Details about second micro PV and connected videos

Figure 4.6: Image of second micro PV

4.1.2. Link between Micro PV and Information Embedded Video

Not to experience same failure with the preliminary test which used Instagram as a space to upload produced PVs and as a tool to expand viewer's attention, another platform was chosen, YouTube, the most famous video-sharing website. The biggest reason of choosing YouTube was that it provides more intuitive way in liaising between two videos. Its video annotation function enables viewers to go watch another video by only one clicking appointed area on a screen at appointed time while original video is playing. This function can be effectively utilized to connect two videos related to each other in allowing viewers to watch another in very simple and intuitive way at the moment when they get interested. In the produced micro PVs, by using this function, viewers can go to the information-embedded videos very easily: an interview video, introduction video for new album, and performance videos.

Figure 4.7: Image of information-embedded videos in first micro PV

Figure 4.8: Image of information-embedded videos in second micro PV

4.2. Evaluation

Evaluation about conducted experiment was carried out in three different ways: user survey, YouTube analytics, and interviewing musician. Each result of three was described first, and these were analyzed collectively in 4.3.

4.2.1. Result of The User Survey
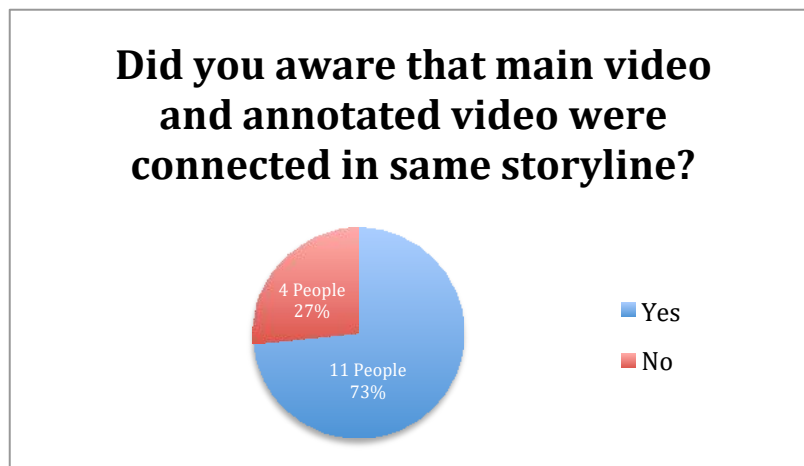
Figure 4.9: Question about awareness of connection between videos in two different groups
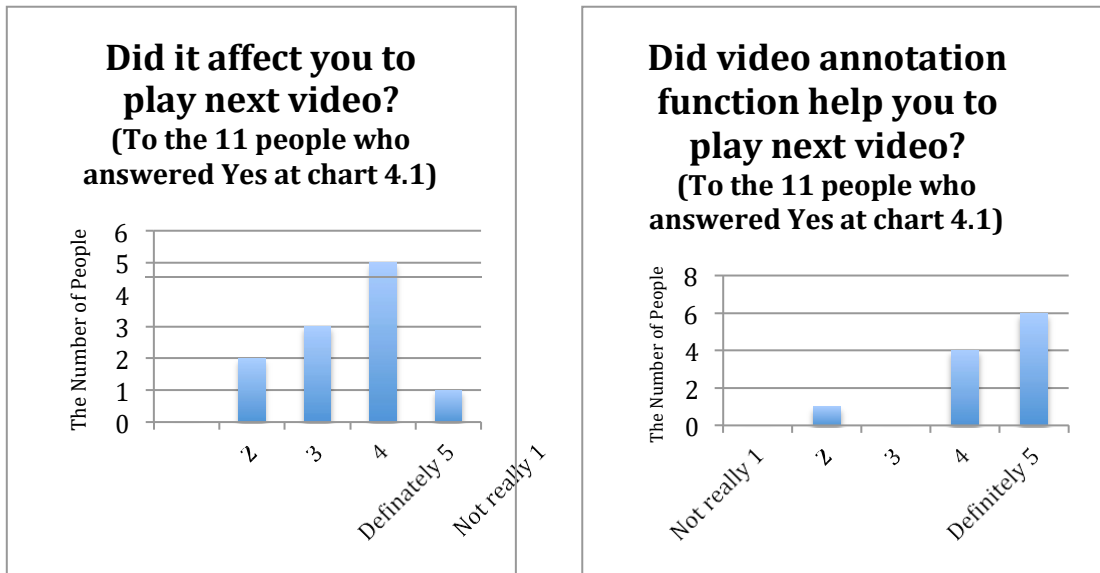
Figure 4.10: Relationship between playing information embedded video and connected storyline

Figure 4.11: Relationship between playing information embedded video and annotation function
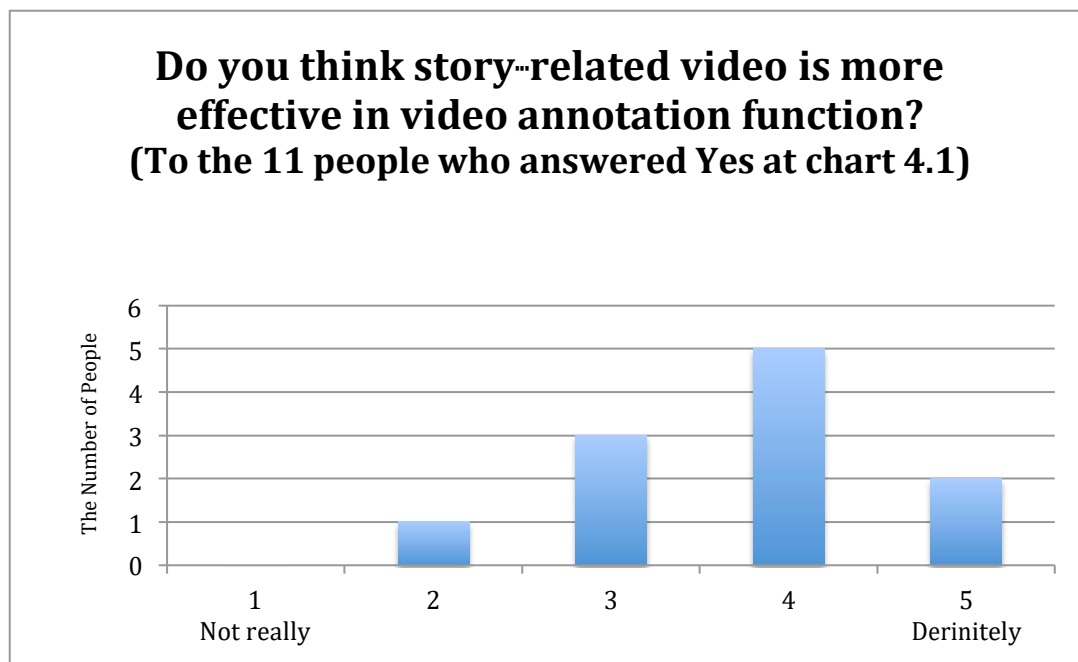
Figure 4.12: Relationship between story-related video and video annotation

Q1**:** Which one do you think is more effective between directly showing an interview video and giving it as an annotated video of the related PV, and why do you think so?

   --- Surveyee A: I think that connected videos enable people to watch those more easily, but only when first video got their attention.

   --- Surveyee B: I think that showing it as an annotated video is way better. It is effective way to induce people watch next related videos, especially a video like this, an interview video. No one might want to watch this much long interview video of street musician they have never heard before.

   --- Surveyee C: Once videos are connected by such a function as well as those are already connected by its storyline, I think it enables people to watch next videos more easily because no extra efforts are asked to watch those, for example, like taking time for searching.

Q2: What needs more to make this type of PV design better?

   --- Surveyee A: It is important to make first video with quality even if it needs substantial amount of time. That is a first step to get people's attention, developing story by producing second, third and more videos is next step. It might be effective to keep people interested.

   --- Surveyee B: I think, by making videos as a series and releasing those regularly, they become more interesting. And, as a material for the series, I think something that shows musician's daily life like how they spend a day might be good. This way is more like the street.

   --- Surveyee C: These videos are not bad, but I think that information connected from the PVs does not necessarily transferred in a video format. Although video is one of the strongest formats to get people's attention, the text and the image still can be more effective in transferring information.

    Although there were more answers for both first and second question, only a few are shared here not to enumerate many similar answers.

4.2.2. YouTube Analytics

To evaluate, in delivering information, how effective an approach to information embedded videos through the micro PVs is, viewers' average playing time according to traffic sources, provided by YouTube, was examined, with an expectation that viewers from video annotation in micro PVs watch information-embedded videos longer than other viewers.
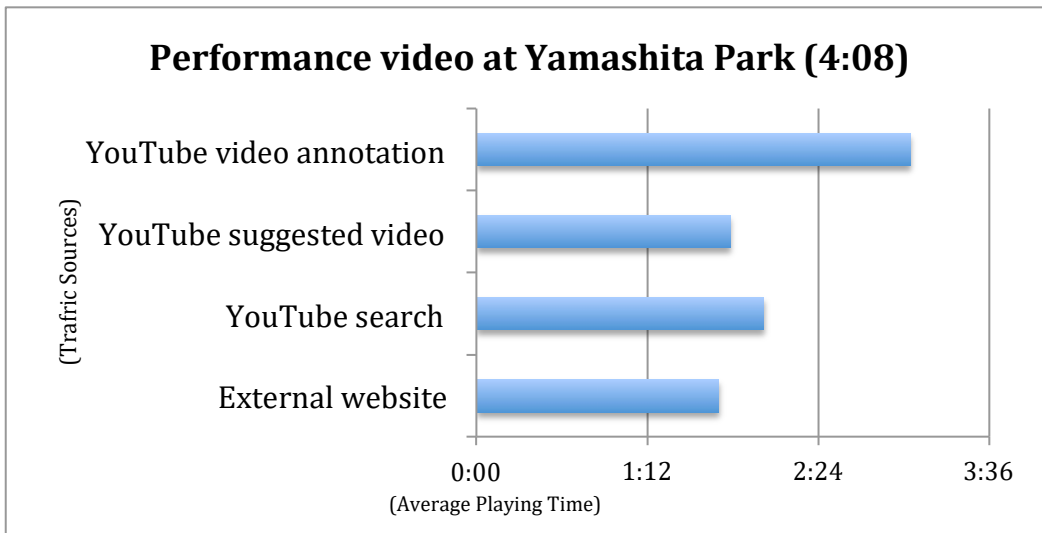
Figure 4.13: YouTube analytics of Information-embedded video B
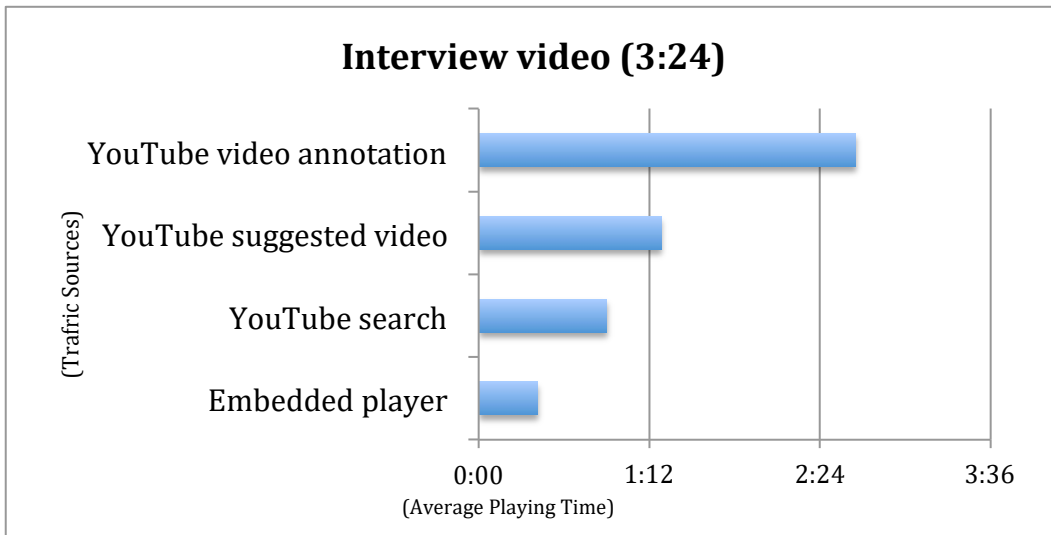
Figure 4.14: YouTube analytics of Information-embedded video C

4.2.3 Musician Interview

As one of ways for evaluating first prototype, musician interview was conducted to know what they think about the PV and get opinions about how to develop it for better use in promotion and practical support.

As first question, they were asked what they think about the first prototype helping their promotional activities. Kazu, a drummer of the group, commented:
\begin{quote}

I like the content of the PVs. I think that first micro PV that was produced for dragging people's eyes to our performance video showing how we perform on the street can indeed make people interested about us. Second micro PV, which includes scenes of singing without any musical accompaniment, was also good to show people that Airu's singing skill is really something. These two PVs are designed well to introduce us, so I hope that those and other videos can help us to get more people to know about us.
\end{quote}

Another member, Airu, the singer of the group, answered:
\begin{quote}

I think these are good Promotion Videos to also satisfy fans that we already have, not becoming more committed fans, by showing them another us that they have not seen before.
\end{quote}

She also answered to a question that how those are more effective compared to existing PVs:
\begin{quote}

Existing PVs and performance videos uploaded on the web are only about songs. If the songs and their playing skill are really good, people, of course, become interested in them, but with the contents that make people feel closer to the musician like this PVs are doing, it can be a lot easier to keep their attention.

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\end{quote}

Kazu echoed this opinion:

\begin{quote}

These days, in music career, not only an ability of singing or how good their music is, it is also important that what kind of character musicians have. Many major musicians make their character and show it through media such as television and radio. In this meaning, I think these PVs have good balance between showing ourselves and our music.

\end{quote}

And there was a meaningful answer from a question what they think it needs to make this PV even more helpful to musicians. Kazu mentioned:

\begin{quote}

I think this linked PV design can be a wonderful tool to get people's attention and keep them interested about musicians like us in a series of attempts providing them well made PVs entertaining them and giving information about us at the same time. However, I am not sure about if it can bring people to the street, a place where we are. Getting more popular on the web is, of course, meaningful, but I hope to be supported by them not only on the web but also outside the web.

\end{quote}

4.3. Analysis

From the result of conducted evaluation, it was confirmed that utilizing video annotation function provided by YouTube was good choice for these PVs which were designed in the purpose of arousing curiosity in what comes next and changing the curiosity into watching connected information-embedded videos. And, the actual produced videos, both micro PVs and information-embedded videos, were designed well for the purpose.

Figure 4.10 of the survey shows that story-related videos make people want to watch next video more. It is supported by answers to Q1 that people might choose to watch an interview video with higher possibility after watching a related micro PV than watching it directly.

Figure 4.11 indicates that the video annotation function is effective to help viewers to easily watch information embedded videos. And Figure 4.12 shows that the video annotation function can become more efficient when with story-related videos, compared to normal use such as connecting to just another video in same category.

In YouTube analytics, one thing that was not expected, until the result came out, was that there were more viewers watching information-embedded videos not through the video annotation, while it had expected that most viewers of information-embedded videos such as an interview video and performance videos would have come through annotations in the micro PVs. There are many traffic sources to play a certain video on YouTube. Video annotation, one of those, might not be the most efficient way until putting an annotation in as many videos as possible to get enough viewers. Nevertheless, video annotation is still considered as an efficient traffic source in two reasons, one is that viewers came from an annotation in micro PVs watch information embedded videos longer than other viewers with not playing micro PVs, as Figure 4.13 and 4.14 show. It could become more efficient, especially, for like interview video, which has lots of information, but

has also difficulty to get viewer's attention. No one might be interested in watching an interview video for a musician they know nothing about. This result shows that an approach to information embedded videos through the proposed micro PVs is efficient in delivering information. Second reason of why video annotation could be utilized effectively is that, for this first prototype, only other videos on YouTube were destinations that allow access from many other traffic sources, but if destinations were external pages outside YouTube, annotation function would become very efficient option.

From the musician interview and answers to the Q2, it became clear that, since the videos are related in same story, expanding a story by making these as a series is a good way to promote. As the content of it, musician and surveyees both wanted musician's daily life, even if it has nothing to do with musician's song. They both mentioned that it would be efficient for promotion because it could lessen a gap between the musicians and fans.

4.4. Summary

Experiment carried out to examine if the produced micro-linked PVs, following the concept suggested from the analysis of the result of the preliminary test, were really effective to deliver information.

Through the analysis of the evaluation, it was shown that delivering information in information-embedded videos, which are led from micro PVs, could be effective when these two types of videos are connected by same storyline. Furthermore, it could be a lot more efficient with video annotation function that YouTube provides.

Plus, a couple of ideas for improving the first prototype in a more practical way were come out from three different evaluation methods: user survey, YouTube analytics, and musicians interview.

5. Second Prototype

From the result of the first prototype, the author knows that the proposed micro‑linked PV is effective to get viewer's attention and make them interested in musician by inducing them to get more information spontaneously. It provides musicians a possible promotional method that they can use efficiently on the web with only affordable amount of resources.

While it is effective on the web environment, the problem here is, it did not suggest a link to connect between the web and the street, the link that brings the attention on the web to the street. It is necessary to give an actual support to the street musicians on the offline. From some of comments in the survey and the interview carried out in chapter 4, it was shown that some of viewers on the web and street musicians both want to be closer to each other.

Therefore, basically, second prototype was designed in a way adding that link to the first prototype, and the target of the second prototype, amongst viewers, was narrowed down to only those who are normally much interested in street musicians, those who might take an action for street musicians on the offline with higher possibility.

5.1. Link between Web and the Street

5.1.1. Interview to get ideas about the link

To get an idea about what is a good link connecting between the web and the street, an interview was carried out to 3 people who are interested in street musicians to the point of, not just listening their music on the street, but also buying albums, and going to their small concert. They were mainly asked about what the

starting point was to make them a fan of certain street musicians and what they do on the offline when they get interested in one of the street musicians on the web.

Interviewee A answered to the question that what makes them interested in street musicians and what the usual starting point is to become a fan of certain musician:

\begin{quote}

I like that they are close to me. I am a fan of several street musicians, but it is more of a friend. I get interested in certain musician by listening their music on the street, of course, when the music is good. Then, I speak to them during the intervals in their performance about their music or anything. After a couple of more visits, getting closer. Then, I keep in contact with them by Facebook, their blog, and messenger.

\end{quote}

Interviewee B gave a similar answer:

\begin{quote}

I used to dream about being musician. So I used to stop and listen when I come across a street musician who performs good music. What is good about listening their song on the street is that I can speak to them. I like to have a conversation about music with them who are still following the dream that I once had. So I, sometimes, wait until the performance is over and speak to them, buying their album, then keep in contact with them.

\end{quote}

Interviewee C commented:

\begin{quote}

I don't usually stand and listen in front of street musician. For me, it is a little bit of embarrassing to stand on the street by alone. Instead, I usually take a note of their name, and search on the web after got home. If I get interested in them, and they have a twitter account, I tweet them. After having occasional chats, then I go   to

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watch their street performance with friends, telling them I am the one in the twitter.
That's where I start to become a fan of them.

\end{quote}

And, to the question that what they do on the offline when they get interested
in street musicians on the web, interviewee A answered:

\begin{quote}

I rarely search street musicians on the web, because, for me, real contact on
the offline is a reason of becoming a fan of street musicians. So only I guess that I
would probably visit their street performance as long as they perform at the place
nearby where I live, like same city. I don't think I buy their album or go to their
concert before I know them personally.

\end{quote}

Interviewee B responded:

\begin{quote}

When I get interested in street musicians on the street, then I prefer to speak
to them, but it is a bit different on the online. Sometimes I find street musicians to
get me interested on the YouTube by chance, then I usually just try to find watch
more videos on the web, because I feel kind of far from them. To close the gap, I
think that my next step on the offline would be going to their street performance to
speak to them.

\end{quote}

Interviewee C gave an answer:

\begin{quote}

I often search street musicians and watch their videos on the web. What I do
on the online is similar to what I do on the offline. When I get interested in them, I
message them usually using twitter. And I go to their street performance later. In my
thinking, it is difficult to take other actions such as buying their album and going to
their concert because there are countless songs and albums on the market, also

numerous concerts to go. If I don't know them in private, there is no merit in buying an album or going to the concert.

\end{quote}

5.1.2. Findings from the Interview

The interview showed that the biggest reason why they like street musicians is that it is possible to have a direct relationship with musicians and to be close to them on the offline. Therefore, even they, who are normally much interested in street musicians, showed a tendency, by knowing musicians on the only online, that their interest in street musicians didn't become deeper than a certain level. Under the circumstances, what is expected of them is not purchasing an album or going to the live house. Bringing them to the street performance would be a reasonable challenge to make their interest deeper. For that change, it needs to provide them an online environment that they can communicate with street musicians, in order that they have their own personal reason to go to street performance.

5.2. Hypothesis and Purpose

5.2.1. Hypothesis

From these findings, second prototype was designed in an expectation that if its possible to make these online viewers feel as if they met musicians on the street and provides them a tool to speak to musicians, some of them who get interested in street musicians might try to communicate with as they do on the offline.

5.2.2. Purpose

Main purpose of the second prototype is bringing them to the offline by communication, and furthermore inducing them to take an actual action to support street musicians.

Starting from communication on the online, it brings them to the street to interact with directly on the offline, and it leads them to support street musicians by taking an action such as going to the live house or purchasing album.
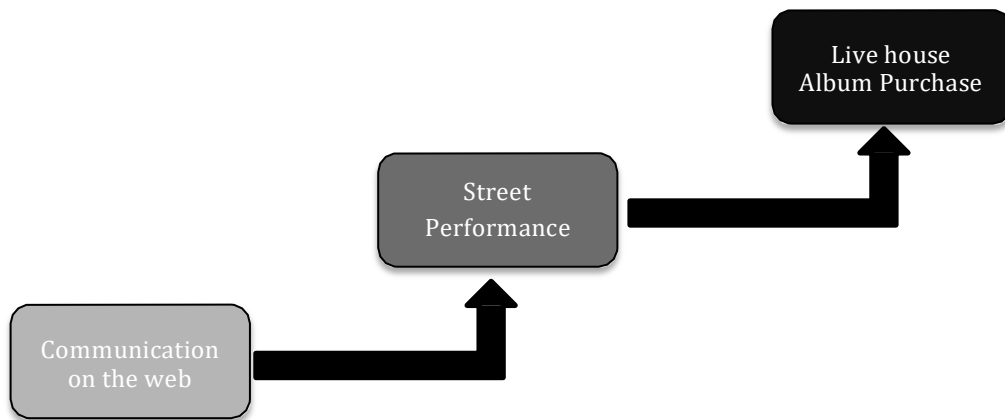

Figure 5.1: Purpose of second prototype

5.3. Design and Experiment

In the first prototype, even if some of viewers get interested in street musicians and that interest is deepened while having watched PVs on the web, there was no link to bring them to the offline. Therefore Second prototype plays a role to bring them to the street where the musicians really are.

F: Fan
M: Musician

First Prototype   Second Prototype
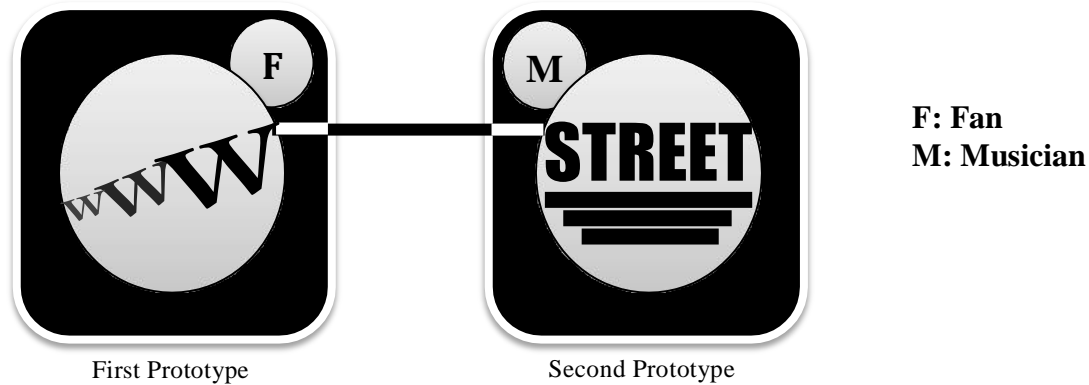
Figure 5.2: Relationship between first prototype and second prototype

For this, one of the performance videos, taken around Ikebukuro station, was re-used and video annotations for a couple of short videos were put at four different playing time in it. In this prototype, short videos were greeting message, recommendation of songs the musician like, an episode, and short explanation about a musical instrument they use. These videos were shot in a way to make online viewers feel as though they are on the street, and meeting musician face to face. And all 5 videos, both a performance video and 4 short videos, have a twitter link in them, in order that online viewers simply speak to musicians whenever they want while watching these videos.

Figure 5.3: Outline of second prototype

Figure 5.4: Image of second prototype – performance video

Figure 5.5: Image of second prototype – greeting

Like the first prototype, YouTube was used again as a platform to conduct the experiment.

5.4. Evaluation

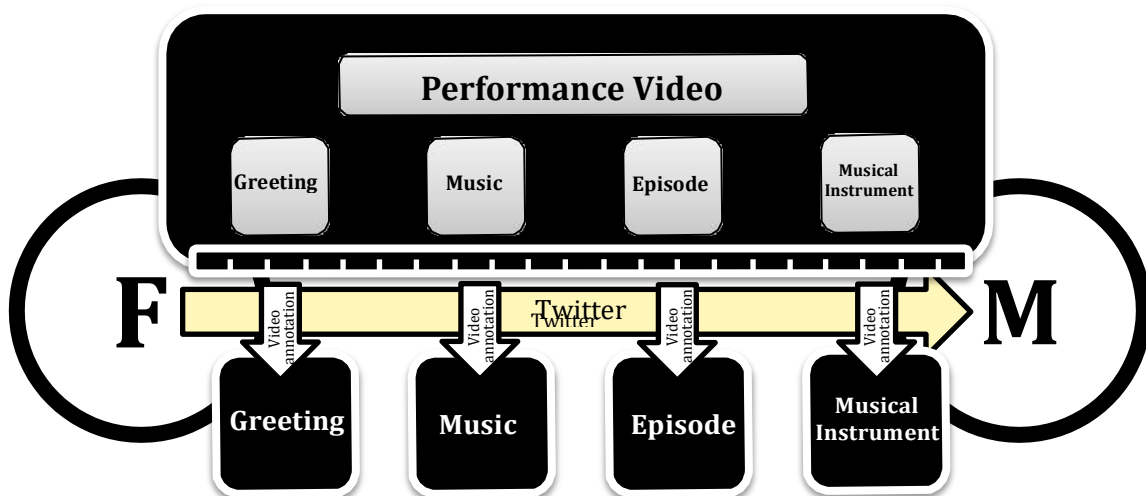Firstly, user interview was conducted for evaluation to the viewers who are normally interested in street musicians. They were mainly asked about two things: whether the PV make people feel as if they are on the street and whether the entire second prototype was effective to help them to communicate with street musicians, and mostly positive answers were given to the questions.

Interviewee A responded:

\begin{quote}

I think this video design is good enough to make online viewers feel they are on the street. I felt almost like being there. I think that might be because of how those were shot. These videos were a single shot from the viewer's point of view. And, both a performance video and dialogue videos shot in same place also had me to feel on the street.

\end{quote}

Interviewee B answered:

I felt like meeting musicians on the street through watching these videos. And I think inserting a twitter address was good idea. It is not new, but it can be more useful with this kind of video design. I don't like R&B music, so they are not very interesting to me, but I think, for people who like this genre, it could be good approach to encourage them to speak to street musicians.

\end{quote}

Interviewee C also responded with a positive answer:

\begin{quote}

I think these videos are designed well to make online viewers feel that they are enjoying the performance on the street. Since the performance video is a single shot with live singing, they can notice small mistakes and stuff like that. And short videos, shot at the same place that the street musician performs, make online viewers feel that they are spoken from the musician's side. These are making the

singers more like regular people, hence, I think, more approachable. And, by the twitter address, it becomes even more simple and intuitive to respond back to them from viewer's side.

\end{quote}

Not only by the user interview, how many people among online viewers who watched these promotion videos tried to communicate with the street musician by provided twitter address in the videos was also one of the evaluation items. The result was not as good as what was expected. Even if it may not be tested to many people, but the actual number of people who spoke to the musician after watching these PVs was one. 1 out of 44, only about 2% of viewers, was induced to communicate to the musician according to the purpose of the second prototype.

5.5. Analysis

In quantitative analysis, it is hard to say that the second prototype was effective to make a communication happen between the online viewers and street musicians, because only a small number of viewers really spoke to the street musician through the second prototype. Nevertheless, it at least showed a possibility to make the change happen with a fact that there was one who really tried to contact.

Answers from user interview supported the possibility. They made a similar opinion that the PV design in the second prototype truly made them feel as if they were on the street and twitter address with it must work well to help online viewers to start to communicate with musicians, as long as the musicians are interesting to them.

Therefore, it still can be expected that those who are interested in being close to street musicians may take an action such as speaking to musicians on the online as a first step, when they are provided a simple and intuitive tool like twitter with PVs designed in a purpose to close a gap between online viewers and musicians.

5.6. Summary

In this chapter, the method that brings online viewers to the offline was described, to support street musicians by those who can take an action on the offline for the musicians they like.

The second prototype was proposed to induce them to speak to the musicians on the online as a first step, and evaluated by user interview and quantitative analysis.

The result was not as good as expected, but it at least showed a possibility that this second prototype could bring some of online viewers to the offline, what the first prototype couldn't do, by encouraging them to be close to street musicians on the online first. Therefore, the second prototype could be utilized for making PVs for street musicians who want to be supported on the offline.

6. Conclusion and Future Work

6.1. Conclusion

The goal of this research is to support street musicians, struggling to get more fans with limited promotional methods due to lack of resources, by proposing a method expected to make greater effect with relatively small amount of resources. To reach the goal, a new type of promotion video and an efficient way of sharing it were proposed and experimented.

Through the survey carried out to find problems that current promotion video for street musicians have, it was determined that its length and how informed people are on the musician affect whether they watch it to the end or not with interest, and it was also known that there is a dilemma that its length should be longer in attempts to deliver more information.

To get a solution of the dilemma and a detail idea about way of designing an efficient promotion video, the preliminary test was conducted. For the test, several short PVs to deliver information were produced and uploaded to the Instagram. From the analysis of the survey result of the preliminary test, new promotion video concept was proposed with a few conditions. These are short length, videos connected in same storyline but divided into two groups: short PVs rousing viewer's curiosity and information-embedded videos led by the curiosity, and last condition is an efficient tool connecting those two groups physically, which is video annotation function in YouTube.

From the experiment conducted with the proposed PV design, micro linked PV, and the evaluation process on it, it was determined that those two groups of videos connected by story and tied up by video annotation could be settled as an

ideal form of promotion video for street musicians who need to deliver information about them to more people, to make people interested in them.

What is missing in the first prototype was a link connecting online viewers to the street where musicians are, and to implement the link, the second prototype was designed. It is still researchable, but it became clear that, with PVs making online viewers feel as though they are meeting street musicians on the street and an intuitive tool that helps them to speak to musicians on the online, it could be well utilized to bring online viewers to the street.

Therefore, by proposed PV design through the first and second prototype, street musicians can expect to become more popular on the online while having more online viewers to get to know about them by information delivery, and some of online viewers come to the street performance led by communication and it eventually encourages online viewers to support street musicians by taking an action such as coming to their concert or buying their album.

6.2. Future work

Through this research, a new and efficient PV design to support street musicians was proposed. To make a real change with it, what is needed is that many street musicians indeed make their own PVs following the proposed concept. The change could be realized with a couple of methods.

First of all, by providing street musicians with a guideline about all the process to produce PV, they can make it on their own. It is a work that needs a certain amount of time, but with an understanding that it is as valuable as a work to produce songs, they might be willing to work on it.

Secondly, one of their fans can produce it for them. There are many brands to use customers' royalty in a way of participating them in social marketing. Some of these marketing ask them an enormous effort that normal customers wouldn't do. But, customers with great royalty mostly are not reluctant to participate in it,

because they feel self-satisfaction in spending time with the brand they like. Although it might be a bit difficult to expect that much royalty from fans of street musicians, they might work on it if there is an incentive for participating in.

And more professionally, if it is possible to find a link between street musicians and content creators on YouTube, with reasonable price, content creators might be interested in producing PVs for street musicians. Depending on how to manage the collaboration, it can be a win-win operation for both of them.

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Appendix

Interview – ILU GRACE (Airu: Vocal, Kazu: Drum)

Q: ILU GRACE と二人のメンバーについて簡単に説明してください。

 Kazu: 2010 年９月にグループを結成し、その後今までずっとストリートでライブしたり、たまたまライブハウスで公演したりしています。名前の ILU GRACE はボーカルの名前のあいると私（かず）が一番好きな曲の名前である Amazing grace からの grace をくっつけてつけました。私は父が牧師という家庭で生まれ、ゴスペルや賛美歌をよく聞きながら育てられて音楽に興味を持つようになりました。１３歳からドラムをはじめ、ILU GRACE でもドラマーとして活躍しています。

Airu: 私はギタリストの父の影響で幼少期より音楽が好きで八歳から歌手を目指して卒業後東京に来てからライブ活躍を開始しました。ILU GRACE では、キーボードとボーカルをやっています。

Q: 二人はミュージシャンとしての成功は何だと思いますか？

Airu: 私にとっては成功はドーム規模のコンサートを一年数回ぐらい開けるように有名になることです。

Kazu: 私も勿論もっと多いファンができて有名になることを望んでいますが、もうちょっと理想的な夢もあって、今以前にあったデーターから売れる音楽だけに集中している音楽業界を変えたいと思っています。私が好きな音楽で人々の価値観を帰りたいです。

Q: どうすればもっと早く成功ができると思っていますか？

Kazu: 今も頑張ってやっていることですが、まずは良い音楽を作ることですね。僕たちも勿論楽しめる音楽で聴いてくれる方も楽しめる音楽作り、ストリートでファンを増やしてライブハウスの公演まで連れて行ってもう一回来たいライブ公

演を作ることができるとすれば、だんだん成功に近づけるのではないかと思って
います。

Airu: やはりもっと早く有名になることだと思いますが、私たちの音楽だけでは
なく、キャラクターやファッション なども見せることが出来れば、もっと多い
ファンを作れるのではないかとも思っています。

Q: PV は撮ったことありますか？

Kazu: ありません。ライブ時の映像は撮って YouTube やブログなどにアップした
りはしていますが、PV は機会がなくてありませんでした。

Q: 個人的にはどんな経験でしたか？

Airu: 今までしたことないことだったので慣れていない感じがしていい勉強にも
なりました。外で人がいっぱいいるところで歩きながら歌うのがちょっとはずか
しいとも思いましたが、楽しくて良い経験でした。そして、インタビューの映像
を見て私がこんな風に言ったり動いたりするとことを客間的に見ることができて
良かったと思います。

Kazu: 勉強になりました。インタビューの際、緊張しすぎた感じもあったので今
度のためにも慣れておかないとと思いました。

Q: この PV がプロモーションに役に立つと思いますか？

Kazu: 見てから私たちと私たちの音楽に興味を持ち安く作られたと思います。特
に歌いながら歩く内容になっている PV は伴奏もなく歌っているので歌の実力を
人々にうまく見せることが出来たと思います。インタビュー映像も人に興味を持
たせる構造になっているので私たちが話したいことがうまく伝えられるのではな
いかと思います。

Airu: 新規のファンではなく既存のファンにも見せてもらいたいです。彼らにも私たちについて今まで見たことがない姿が見られるので新鮮な感じがしたともう言ってくれた方もいるし、最近興味がちょっと下がっているファンにもアッピールすることが出来ると思います。

Q: 他のストリートミュージシャンの既存の PV と比べたら内容的にはどんな感かんじだと思いますか？

Airu: 今までの PV がはただ一曲やミュージシャンの外見などを見せるだけだったといえば、この PV は見る人とミュージシャンがもっと近くなる感じがあって凄く良かったと思います。

Kazu: 同じ意見ですが、中身を見込んでもらえる内容になっていたので既存の PV よりよかったと思います。近来はミュージシャンの音楽だけではなくキャラクターも選択に大きい影響を及していて、この PV は音楽と私たちのキャラクターの間のバランスを見合いで作られているので内容的にいいと思います。

Q: 映像がストーリーで結びつけている構造になっていますが、それは情報を与えるのに効果的だと思いますか？

Airu: 私から見ると最初の PV が面白かったし、他の人もこれを見て興味が出来れば、次が気になって何となく見たくなる気持ちになれると思います。せめて全然知らないミュージシャンのインタビュー映像を最初から見るよりは良いでしょう。

Kazu:ストーリーのある方が人々に興味をもっと持たせやすいと思いますので最初の PV をうまく作れば作るほど次の映像を見せることが出来るようになると思います。

Q: このストーリー連結の PV の場合、内容的に何をすればもっと効果的になると思いますか？

Kazu: こんな風にストーリー性を持っている PV なら、シリーズ化するのはどうかと思います。テーマを決めてそのテーマを 素材として同じストーリーに入れて次々映像を作って行けば興味を持って見る人が段々増えて行くかと思います。

Airu: そうですね。さっきも言ったように、キャラクターとかも重要だと思いますので音楽と関係がないテーマでもむしろ良いとも思います。例えば、楽器の紹介をするとか、私のファッションについての話をするとかも良いと思います。

Kazu: そして支えてくれるファンと近くなるのも凄く重要なことだと思っていますので私たちの日常生活とかを見せる企画で撮って行ってシリーズ化するのも面白くないかと思います。

Q: 今回は研究のためだったですが、もし機会があれば、自らもこのような PV を作ってみたいと思いますか？

Kazu: ある程度の効果があるということが明らかになると勿論やってみたいと思います。既存の PV はこれって効果あるのかと思っていてそして何か PV とか作るのに漠然な感じがありましたが、今のように形が決まってあれば、このような構造でさっき言ったように シリーズ化した映像などを公開し続けたいとも思います。ただ、やはり、クオリティーの問題もあって、そして私たちは実際に作ったこともなく必要な機材も持ってないのでそこをどうやって解決していこうかという心配はあります。

Q: 最後の一言お願い致します。

Airu: 本当に良い経験でした。映像を使うことによって今までとは違う側面を発見することができました。それから音楽だけじゃなく映像でなにが出来るかを考えていきたいと思います。

Kazu: 機会があればもう一度頼みたいぐらい良い経験でした。私たちが PV の中に実際に出演するのも楽しかったし、それをファンにみせて反応を見るのも楽しかったです。ありがとうございます。