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Master's Thesis

Academic Year 2018

Designing a Brand Community of Classical Music
at a Small Concert Hall: Concept Design of
"Digital Hakuju"

Keio University
Graduate School of Media Design

Mari Ito

A Master's Thesis
submitted to Keio University Graduate School of Media Design
in partial fulfillment of the requirements for the degree of
Master of Media Design

Mari Ito

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Abstract of Master's Thesis of Academic Year 2018

Designing a Brand Community of Classical Music at a Small Concert Hall: Concept Design of "Digital Hakuju"

Category: Design

Summary

This paper argues that a brand community of classical music at a small concert hall creates pleasurable experiences for fans, musicians, and a concert hall managers. In the field of the classical music concert today, few studies have discussed how the concert may generate appropriate participatory culture with the audience and re-identifying the relationship between fans and musicians. The concert experience begins when each audience gets interested in the concert. In other words, classical music concerts provide a variety of experiences to the audience and musicians. As a part of our study of the concert hall, the author went as a fieldwork research at a concert hall called Hakuju Hall. The author conducted research by the Design Thinking method, and the results suggest the concept of an application on a smartphone which is called *Digital Hakuju* for the Hakuju Hall. The service indicates that the brand community of Hakuju Hall and cultivates supportive fans and musicians. The result of validation argues that the hall manager has to always find appropriate interactions that develop the relationship between fans and musicians for a long term. Finally, although there is still some future works left, *Digital Hakuju* can ascertain the concept value that the service makes strong empathy for participants.

Keywords:

Design Thinking, Classical Music, Brand Community, Participatory Culture, Concert Experience, Service Design

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Chapter 1
Introduction

This paper asserts that a brand community at a small concert hall provides pleasurable experiences which musicians and fans co-create. There are three reasons for a classical music concert to have a brand community. Audiences could appropriately support favorite musicians; musicians could play and work for audiences honestly without business pressure from music office; hall managers could get new audiences who prefer to go the hall because of they can experience a pleasurable concert.

There is a variety of the ways to "listen" to the music. For instance, the video-sharing service and a music streaming platform service, are available as well as the live concert. Times have changed, and anyone can listen to classical music via a digital device, whenever he or she wants. People can find the correct name of the song when they listened to the track which they don't know by using an application on a smartphone. People can also search the concert and buy tickets online. Finally, people can connect with friends who have the same interest. Anything seems to be possible by the smartphone as well as digital devices.

An excellent place to start is explaining the situation of classical music before the main topic. Classical music is written several hundred years ago that musicians have passed the baton of the culture to next generations. People had been able to listen to music only played by professional musicians in a concert for a long time until an appearance of portable music devises. According to *Golden sonatas*, the listening style was changed by CD. Everyone can listen to music wherever and whenever they want because they carry and use a CD player instead of requesting musicians to play (Umbach 1998).

In the digital age, classical music players would work comfortably and communicate with fans directly at the brand community instead of feeling a pressure

from music artists office because players could directly advertise themselves to fans who would like to support them through the brand community. There will be diverse ways to listen to music is going to be diverse, but the live concert would be the best way to experience music. Music as business way become difficult or inappropriate in the development of the music industry. Lifestyle is now entirely different from hundreds of years ago. Composers had got money from those patrons to whom musicians had played in person. Though, CD had changed the place where people could listen to music, from home or a concert hall with musicians to anywhere people can bring a CD player. In the next future, people will be able to enjoy listening to music whenever they are and as much as they want by using music streaming services.

According to the concert experience, it includes not only listening to music but walking inside of a historical building, chatting with friends, and eating dinner around the concert hall. Although a lot of orchestras and music organizations have tried to make unique kinds of concerts, for instance, a movie music concert and a famous program concert, no one has been able to create the world that musicians and audiences co-create the concert and support each other continuously. The best supportive service or product for classical music remains mostly unanswered.

Our answer for designing a pleasurable experience of classical music concert is to a brand community at a small concert hall. A brand community is "a specialized, non-geographically bound community, based on a structured set of social relations among admirers of a brand " and "Brand Communities are participants in the brand's larger social construction and play a vital role in the brand's ultimate legacy" (Muniz and O'Guinn 2001). Audiences feel loyalty for the concert hall respectively as well as musicians if the brand community can emerge from a co-created environment called the brand community.

The author examines the topic by a real project at the Graduate School, collaboration with "Hakuju Institute for health science company". The project has been running since April 2018. The company has had a beautiful music hall with small capacity, "Hakuju Hall" since 2003 in Tokyo, Japan. The hall has only 300 seats at maximum. The belief of the hall is 'spirit of comfort.' It can change all seats to reclined seats and then the capacity changes to 162 seats. We want to produce the concept design of a new owned media application, *Digital Hakuju* to

Hakuju Hall. The service is going to change the situation of classical music from the viewpoints of how to design a pleasurable experience at the concert at the hall.

In sum, this paper is concerned with designing a pleasurable experience for classical music. We will consider *Digital Hakuju* in the concert of three fields of the Literature Review in Chapter 2: brand community and fan culture; arts management; and place branding. Chapter 3 describes the process of making *Digital Hakuju* by Design Thinking including ethnography. Next, we attempt to clarify the concept of *Digital Hakuju* as a Minimum Viable Product (MVP) on the validation and ascertains the value for participants in Chapter 4. Finally, we conclude that how *Digital Hakuju* should be considered an innovative service and that there remain future works in Chapter 5.

Chapter 2
Literature Review

This chapter describes previous researches about a brand community and fan culture, management of classical music, and concert halls as places to experience music in the city. *Digital Hakuju* is going to be an innovative service that attracts users to Hakuju Hall where a brand community supports musicians. We have to define a brand community and explain how it works, what is an issue for management of classical music now, and how the concert halls change the value in the city before we discuss the design of Digital Hakuju.

In the field of brand community, it is a community where people feel "Brand" of the same specific goods or the same specific services, and it can exist as online or offline (Muniz and O'Guinn 2001). According to the existing research, the brand community is comprised of having a common view within a community, some abilities that include implicit attitudes and knowledge, and contribution to the brand community that comes from emotional attachment (Schau et al. 2009). Fan culture is a typical example of describing the participatory culture. Fan culture, which also called Fandom, is constructed by original interpretations and contexts. The fans contribute to personal goods or services by some skills, abilities, and interactions.

The second point to be discussed is the shift of management of classical music. Arts organizations have to consider a new strategy which involves the digital technology and to investigate appropriate interactions. Although the brand community needs to take an extended period because people interact with others and cultivate their network relationships there, the audience can enjoy not only listening favorite music but also getting a memorable experience for life individually in the brand community.

The last part offers an overview of concert halls producing the brand to the city.

Few studies have examined about "both the design of concert hall venues and their subsequent uses, and how audiences at different kinds of musical events inhabit the space and come to feel 'at home' within it." (Pitts 2005). Also, Bernstein mentions there has been little research on thinking the brand for a concert hall. Distribution of theaters and music halls in Japan indicates that all arts organizations have to consider how these places develop the music culture and the city. Besides, the study of La Folle Journée de Nantes suggests that having concerts in the city makes a variety of impacts for new consumers, economic benefits, and musicians. Eventually, the place brand equity explores the development of both music halls and the city.

2.1. Brand Community

To understand the essence of the brand community, it is necessary to consider the context in which it occurred. First of all, we have to understand what is a *brand*. It identified the goods and services such as name or logo, the shape of the design, and other identified characteristics that these symbolize specific things whether it is visible or not[1]. We prefer to choose the goods and services unconsciously, most of the time because we have a complicated measurement of brands in our mind.

Definition of a Brand Community

A brand community is defined by Muniz as "a specialized, non-geographically bound community, based on a structured set of social relations among admirers of a brand" (Muniz and O'Guinn 2001). The brand community is cultivated by the interaction among consumers having much time as well as people wishing to have a relationship with others. The brand community is consisting of specific rules, showing a clear direction of how to enjoy the goods or services, and the kind environment where people express their feelings without any peer pressure(Schau et al. 2009). It describes that the brand community could develop the culture by supportive fans. Although a large number of studies have been conducted on the brand community, the aim of this section chiefly focuses on fan culture as the brand community. Let us now look more carefully into a brand community.

Participatory Culture

Let us begin with a brief explanation about how fan culture importantly develops the culture. Henry Jenkins describes that the fans prefer to share a common understanding of the goods or services that they participate, and these behaviors indicate that specific culture is constructed by their participation (Jenkins 2012). Henry Jenkins, Mizuko Ito, and Danah Boyd, they discussed new technology, the Internet makes a participatory culture to develop rapidly (Jenkins et al. 2016). At this moment in the early twenty-first century, classical music should adapt to a networked era in order to develop the participatory culture.

Henry Jenkins warned that the fan culture has strong power for the development of the contents, but, at the same time, it could kill the contents(Jenkins 2016). One example of a fan community made a trigger to kill the contents is "Bert is evil". It was a name of the Web site which featured "Bert" who is a character of Sesame Street. Someone put edited images on the Web site and made manipulated impressions for Bert seemed an evil character humorously. For example, they used collaborated pictures with war criminals and assassinated heroes at the moments. Visitors on the Web site laughed for this black joke contents, however, in 2001, when the terrorist group used one of the images from "Bert is evil," which featured with their leader, the images spread out to the world as a seriously bad impression. This movement did serious damage to the impression of "Sesame Street" even though it was not conscious trouble. When people discuss a new service that refers to participatory culture, they have to eliminate some elements that could do damages to the concept as much as they can.

Brand Community for the Takarazuka

Nothing will illustrate the brand community better than the Takarazuka Revenue. It is the group of a Japanese all-female musical in Japan since 1913 from the Takarazuka, Hyogo Prefecture. They have performed frequently at Takarazuka Grand Theater in Tokyo today.

In the book of Sociology of Takarazuka, some fans contribute to support favorite actors by belonging to the unofficial fan club respectively. Their loyalty develops the Takarazuka culture importantly because fans have bought the theater tickets

from the fan club as long as they belong to it. In other words, Takarazuka actors do not need to be worried about a degree of the quota of ticket sales because they provide tickets to their fans through the fan club(Miyamaoto 2011).

Although the fan club has explicit rules that all of the fans have to follow, the fans can receive some advantages that the club would satisfy their wants. For instance, fans who belong to the club can give letters to favorite actors after the musical on the street. This interaction is written in Chapter 3 as one of the fieldworks. Furthermore, Miyamoto described that the fan club works on an original networking community(Miyamaoto 2011). The fans get every theater programs by some other fans who share the review. The other fans who did not go can go to imagine the show and wish to go to the show as soon as they can. Takarazuka has well-organized circulation for the relationship between fans and the actors (Wada 2015).

2.2. Management of Classical Music

All arts organizations as well as classical music, seek new approaches to the development of the concert experience. For example, they are exploring potential audiences, planning strategic marketing with quantitative research, and building loyalty. According to the Arts Marketing Insights (Bernstein 2006), subscription campaigns are frequent. The good thing is about subscription the organization can predict the small number of consumers from the number of concert subscribers at the beginning of the year. In other words, they offer economic benefits. However, in many cases, the peak was the early 1990s, then the number of subscribers has declined. They shift to the single ticket buyers. The reason of they having stopped subscription, in the case of Four San Francisco Organizations such as the symphony, theater, opera, and ballet, the most frequent answer of subscribers was "Difficulty scheduling in advance"(p.216). Furthermore, the Internet technology encouraged the shift that consumers prefer to contribute to the contents because they can access easier than before (Bernstein 2006). Bernstein suggests that art management should think about Consumer Relationship Marketing (CRM) for the next generation instead of targeting the consumer.

This section describes several examples of existing digital services of classical

music around the world, audience experiences for the concert, and how the Internet is going to be a game changer for the arts.

Existing Digital Services of Classical Music

Some classical music organizations have already managed the Web services. The popular existed services primarily belong to the orchestra or are being information platform. First of all, the Berlin Philharmonic, which is one of the most famous traditional orchestras in Germany, provides the original contents such as live streams and digital archives that is called "Digital Concert Hall". The service has been working since 2008, and showing around 50 concerts per season. Seven remote cameras on record the video, and the archive contains over 500 concert videos today[2]. It had 450,000 registered users in 2014, and it is assumed to have grown until today[3]. People can use the Digital Concert Hall not only on the Web site or an application, but also TV, Blu-ray Players, and Streaming-Devices. The service belongs to the Berlin Philharmonic where the service develops the brand of the orchestra. It is a successful service as an original brand for a specific orchestra.
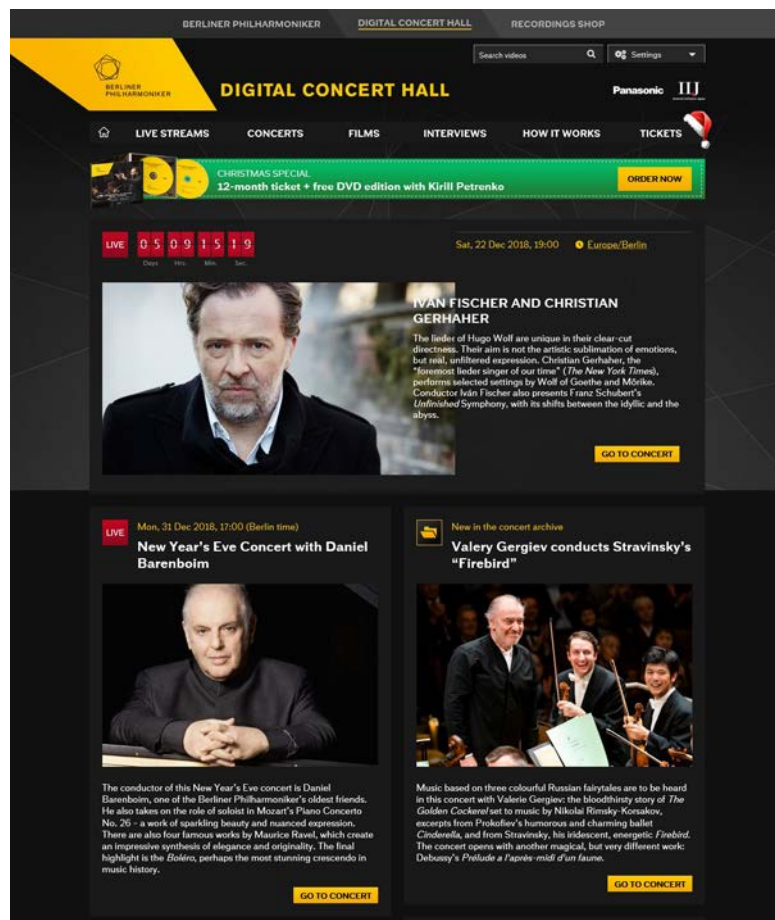
Figure 2.1 the Web site of "Digital Concert Hall", accessed:2018-12-17

On the other hand, in Japan, music office or ticketing companies provide digital services and produce interested concerts. CLASSICA JAPAN manages the information platform of classical concerts. It was established in 1998 originally by a TV channel company[4]. Although the service is provided as a TV program, the Web site provides the interview article and other classical music concert information. However, it cannot get enough registered users. CLASSICA JAPAN's channel is the domestic service for Smartphone, Tablet, or FireTV then users cannot watch on Computers. It is hard to grow the number of register users for the service because they can use it only in the limited environment.

Also, the big music office for classical music, KAJIMOTO, provided a new style of a concert called "BLUOOM LIVE" on June 12th, 2018 at Tokyo FM Hall. The

concept is "Providing the new concert-style that talented musicians meet listeners and it adapts to modern life rather than traditional". In fact, two young musicians performed and they tried to interact with the audience during the concert. For instance, the audience could post a question, and musicians answered it during each talk sessions. This concert was exciting, but, most of the audiences did not like to get the interactions such as talk sessions and taking a picture. Most of audiences did not stand up for taking photos when musicians asked it from the stage. In other words, they would not be satisfied because the concert proposed wrong value to them; the music office would like to suggest a new entertainment to the audience who would like to listen to music rather than having the interaction with musicians. These existing services indicate that the arts management does not have breakthrough either the development of concert experiences or efficient digital management.

Figure 2.2 the concert stage of "BLUOOM LIVE" by KAJIMOTO

Designing Experiences of the Audience

Pitt researched the roles and experiences of listeners at a Chamber Music Festival. The festival has been held since May 2003 in Sheffield of England, once a week

act lunchtime and once a week in the evening time. She has tried to describe how attendances feel experiences at the festival and what things provoke a participatory culture at there(Pitts 2005). The study of a Chamber Music Festival, attendances feel a kinship with the festival because it is going to be part of their life. Still, "the process of establishing a listening community might take longer if it occurs at all." (Pitts 2005).

They enjoy getting new sensibility for their life respectively as well as listening to music purely at the festival. Also, most of the attendances have participated for a long time in which they cultivate the relationship between musicians and audience. They talked, communicated, and offered new knowledge or insights each other. It is worth emphasizing that experiencing the classical music concert consists of daily life, in-depth sensibility, and relationship.

Arts Meet Technology

The development of technology has changed our lives, in other words, "widespread access to music of all genres through increasingly affordable and portable technology enables many listeners to construct a 'soundtrack to daily life'" (Pitts 2005). However, it also generates the cultural expansion around the world through the Internet (Jenkins et al. 2013). People can communicate with others who have the same hobby or preference in the brand community. As noted earlier, the brand community strengthens the relationship among people who engage to the brand, and it can exits either offline or online (Muniz and O'Guinn 2001). O'Sullivan mentioned that many art organizations attempt to constructing the brand community helped by the development of technology. He describes the implications of the Internet-based brand community in the classical music domain in the United Kingdom. He also focuses on how the interactions happened in the investigation, because "interactive communication facilities can add significantly to the resources available to arts organizations in their fan-development plans." (O'Sullivan 2007). The investigation suggests that five ways of interactive communication would be useful from arts organizations to the audience: Information, Involvement, Interchange, Interface, and Idiosyncrasy. Let us return now to designing *Digital Hakuju* as a brand community of classical music at small concert hall "Hakuju Hall", the

service has to consider appropriate interactions that cultivating the brand community.

2.3. The Concert hall and The City

Few studies have examined about "both the design of concert hall venues and their subsequent uses, and how audiences at different kinds of musical events inhabit the space and come to feel 'at home' within it." (Pitts 2005). Also, Bernstein mentions there has been little research on thinking the brand for the concert hall. The concert hall is a part of the city in which the concert hall grows up with local people lives together. This chapter examines that the situation of small-capacity of concert halls in Japan, how brand equity[5] is changed the place brand, and the city changing by the concert.

The Number of Small Concert Halls Is a Saturation Point in Japan

A small-capacity concert hall is commonplace in Japan. According to 2.3, the rate of theater and music halls of 300 to 500 seats accounts for the most significant percentage in Japan. However, not only the small halls but others, make profits by "For Rent" rather than other business such as the program that is presented by themselves, educational program, and local events(Figure 2.4 and 2.5). In other words, although many cities established the small theater and music hall, they cannot manage it enough then they use it "for rent" frequently. Much remains to be done to think how the small hall contributes to the city life today.
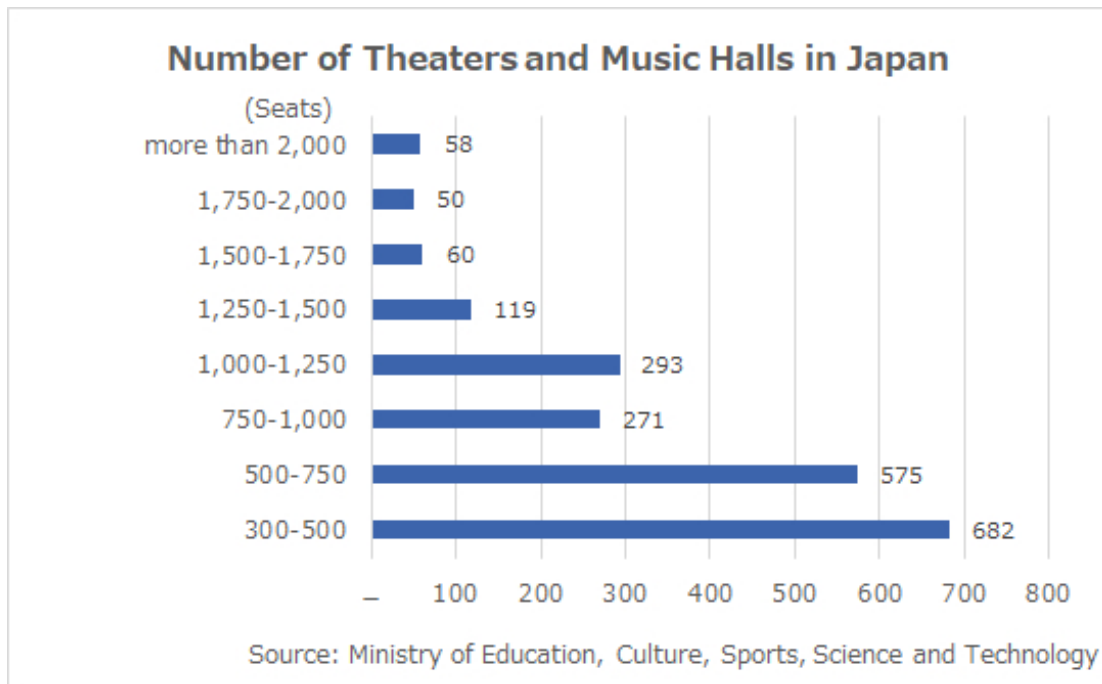
Figure 2.3 Number of Theaters and Music Halls in Japan, in 2015
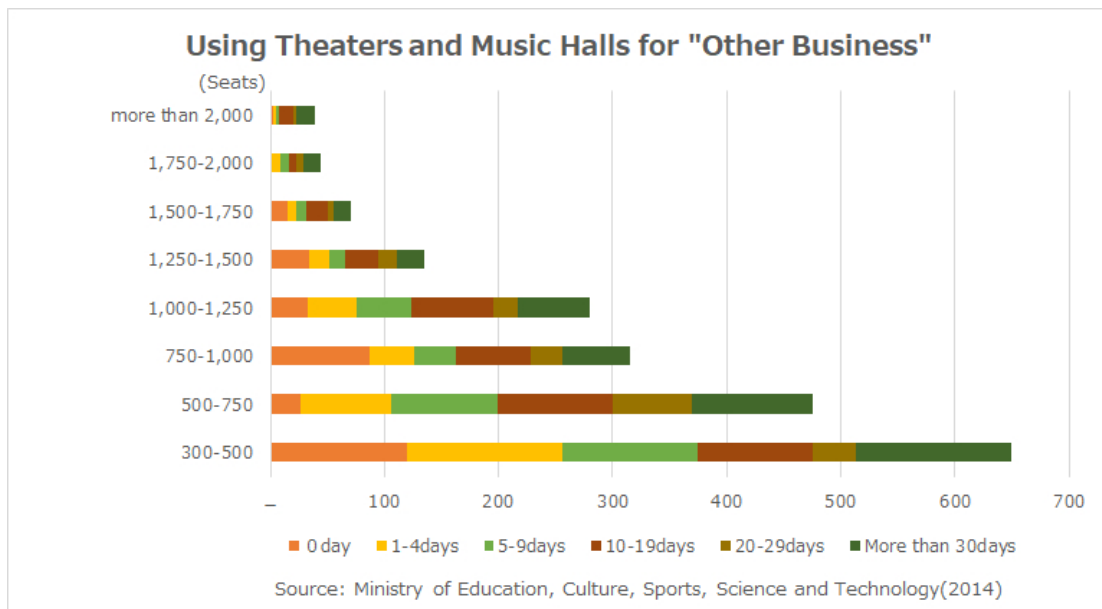
Figure 2.4 Distribusion of Theaters and Music Halls for "other business"

13
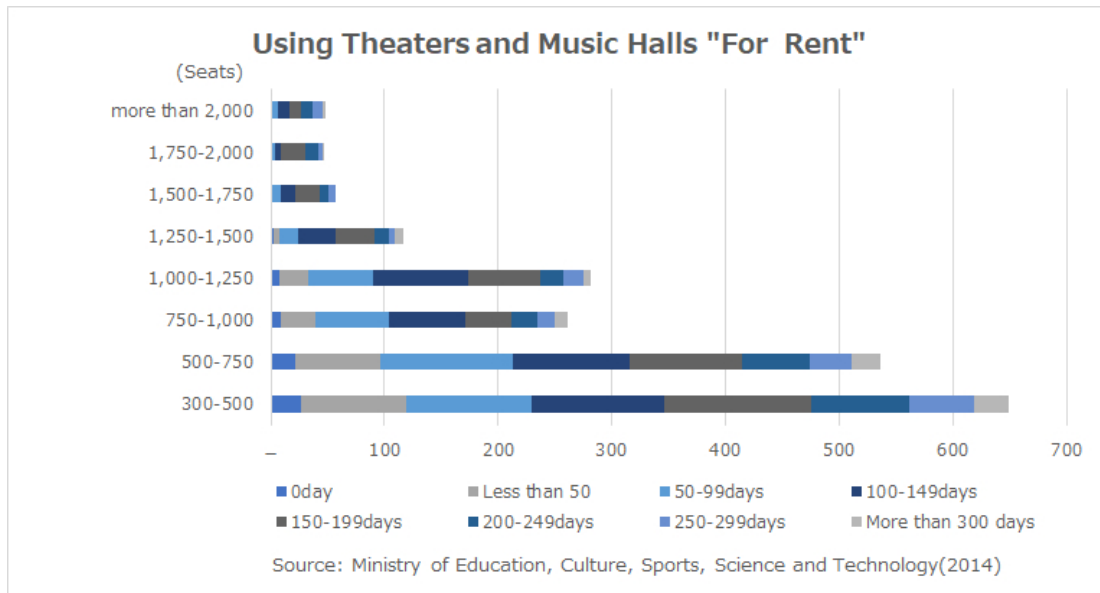
Figure 2.5 Distribusion of Theaters and Music Halls "For Rent"

Music Changes the City

For the classical music festival, many people would like to go there whether or not they are regular fans for local concerts. The festival has been held around the world. La Folle Journée de Nantes, which also called The Crazy Day in Nantes, is a good example. The festival has produced many concerts in Nantes every winter since 1995. Although the festival had run a budget deficit for eight years, eventually it has produced a surplus since 2003 until today. Folly suggests that the La Folle Journée changed three perspectives: to expand the diverse audience, to involve both public sectors and private companies, and to build the loyalty from musicians around the world (Assassi 2010). The concept attracts many types of people, and it spread to other countries such as Spain, Brazil, and Japan. The festival has been organized in Tokyo every spring since 2005. For example, the number of visitors in 2017 was 420,000 people, and the number of musicians was 2,501[6]. The festival manages many concerts in the city and makes the partnership with around the restaurants and shops during the festival. It is an innovative classical music entertainment that does not involve new classical music listeners but brings the development of economic benefits to the city. The study suggests

that the concept of an innovative concert could export to other cities beyond the country and "a symbol of the city's expertise in staging large scale musical events" (Assassi 2010).

Brand Equity for Place

In the city life, people enjoy listening to music when they are on the train; watch a music video with friends on the smartphone; they attend live music. Music is part of the city life today. Baird and Scott suggest that an ideal-typical live music city needs to consider have four topics: Re-regulating space, Imagineering, Governance, and Supply (RIGS) for both hard and soft skills. Although they expect that "Weekend concerts, seasonal festivals, nightclubs and bars with live and recorded music transform life into a series of pleasurable ritual based on rhythms of tension and release." (Baird and Scott 2018). Furthermore, the place could develop brand equity, and it earns as a new place brand equity (Florek and Kavaratzis 2014). The place brand equity makes the city to be a more attractive and reliable place for visitors. The term "brand equity" refers to "brand." We have seen the definition of "brand" at the beginning of Chapter 2 in the section of Brand Community.

Moreover, equity that makes brand is called "brand equity". Although Keller said that it had been defined in different meanings for different purposes individually (Keller 2013), there is general agreement that brand equity develops the brand significantly and makes much speculation for marketing strategy. Brand equity is "helping the idea of branding places to acquire a higher status in City Halls and among officials in local authorities" (Florek and Kavaratzis 2014). In respect of the Hakuju Hall, owned by the Hakuju Institute for health science company, the Hakuju Hall has located the top floor of the company building. From the standpoint of visitors, the place brand equity of Hakuju Hall cultivates the company's brand as well as Hakuju Hall.

Moreover, there is a variety of restaurants around Hakuju Hall. Whether this music hall makes the brand to restaurants or restaurants make the brand to Hakuju Hall, the place brand equity has grown up gradually for the area of Hakuju Hall. This study also suggests that the possible development of a music hall should

consider the brand strategy in the suburban area as well as the city.

2.4. The Contribution of The Thesis

The contribution of this thesis is to give three new perspectives for three fields: in-depth research on examples of a brand community, management of classical music with the technology, and place brand equity of music halls. As far as management of classical music is concerned, there was little discussed "Rather, the total experience begins when a potential patron first becomes aware of an organization's offering"(Bernstein 2006). It is noteworthy to discuss how concert halls contribute to the city, people lives, and classical music experience.

Firstly, *Digital Hakuju* will be one of the good examples of a brand community, because it manages both an offline community at a concert hall and an online community on an application. This thesis shows how arts management develops a brand strategy to their business.

Secondly, if classical music players belong to a brand community, they would work comfortably and co-create the concert experience through communication with fans. They could advertise themselves to fans who like to support them through the brand community. Ways to listen to music are going to be diverse, but the best way of experiencing music is always at the live concert. Making a profit in music is going to be demanding the development of the music industry. Lifestyle is in the future will be different from hundreds of years ago. Composers got money from those patrons to whom musicians played in front. The emergence of CD had changed the place where people listened to music from home or a concert hall with musicians to anywhere people a CD player. Shortly, people will be able to enjoy listening to music wherever they are and as much as they want by using music streaming services.

Finally, all small concert halls feel hopeful about management development, especially in the suburban area. They also develop local cities because local people go to the concert halls and feel brands. The concert halls can be another meaningful place for people in the audience by providing a variety of experiences.

Notes

1   Accessed: 2018-12-10, `https://www.ama.org/resources/Pages/Dictionary.aspx?dLetter=B`

2   `https://www.digitalconcerthall.com/`

3   `http://www.internationalartsmanager.com/features/inside-berliner-phil-digital-concert-hall.html`

4   `https://www.classica-jp.com/`

5   Brand equity is defined by David Aaker as "a set of brand assets and liabilities linked to a brand name and symbol, which add to or subtract from the value provided by a product or service" (Aaker 2009).

6   `https://www.lfj.jp/lfj_2018/outline/pdf/lfj_history_2005-2017.pdf`

Chapter 3
Design

3.1. Concept

This chapter presents the *Digital Hakuju*, an owned media application by the Hakuju Hall on a smartphone. It could emerge as a brand community of classical music at a small concert hall. It has the potential to make a pleasurable experience that musicians and fans get a supportive relationship between them. This application is helpful in updating classical music through having participatory interaction as well as high quality playing at the concert. *Digital Hakuju* can be regarded as "Participatory culture", Henry Jenkins named, which can make classical music updated to a new era. Users can experience co-created culture for classical music in the brand community at Hakuju Hall. It can encourage users to go to the concerts more frequently.

Digital Hakuju is designed by design thinking. The method is based on "Toolbox of Design Thinking" (Okude 2013), and the theory is based on "Service Dominant Logic" (Lush and Vargo 2014). The first part is fieldwork. The project member's, including myself, went as fieldwork researches five times to Mr.Hara who is a hall manager of Hakuju Hall. In addition, we went to fieldwork researches the case of Takarazuka fan culture twice. All fieldwork data are put in an appendix. The second part explains the process of design thinking from Target Personas to Concept Drawing. The third part describes a mock-up of *Digital Hakuju*. The last part of the design is *Digital Hakuju* as a Minimum Viable Product (MVP).

3.2. Ethnography

We went to fieldwork researches five times to Mr.Hara who is a hall manager of Hakuju Hall. In addition, we went to fieldwork researches twice to understand how Takarazuka fans interact to favorite actors and the other fans and ask in-depth interview to a fan. I went to these fieldwork research as a *Digital Hakuju*'s project member. In fieldwork part of our project, several fieldwork pieces of research were important making *Digital Hakuju* because we can learn the situation of the concert hall manager and musicians as well as constructing rapport. Another part of fieldwork researches, fan culture of the Takarazuka, has the important participatory culture. The data of a mental model can be developed to *Digital Hakuju*. These two series of fieldwork researches are big pillars in designing of *Digital Hakuju*.

Fieldwork: A concert hall manager

According to Fieldwork Master(3.1), Mr.Hara is the concert hall manager of Hakuju Hall in Tokyo. He works at a Hakuju Institute for Health Science as a company, and his father is CEO of Hakuju. He had worked at a bank as a first career after graduated from Keio University. He had joined the university orchestra club in his university life and is managing an amateur orchestra club today. His goal is supporting young well-playing musicians, making an original brand for the concert hall by having communication with musicians, and making the concept of stable concert series. I went to fieldwork to Mr.Hara 5 times. All fieldwork researches had met with musicians both at a conference room and at restaurants. The focus point was how Mr.Hara produced his value known to musicians as a concert hall manager.

Fieldwork Master

Personal Profile:
1971年4月15日生まれ。30歳の時に結婚。2人の娘がいる。下の娘がバイオリンコンクールに入賞したことが最近の嬉しい出来事。ホール支配人としては、アーティストが感じているニーズに応えられる限り応えようと、人と人をマッチングさせることを意識している。

Working Profile:
慶應義塾大学経済学部卒業後、りそな銀行に就職して3年9か月働いた。神田で自転車漕いで営業仕事をしたのち、白寿生科学研究所へ転職。白寿ホールが出来た15年前の2003年、初めの10年は「君臨すれども統治せず」を肝に銘じて、ホール事業に口出しはしていなかったが、企画の再建をし、「他のホールがやっていないこと」というポリシーから「うちでしか出来ないこと」をやる方に舵を切り、5年前から現在に至るまで、主催公演を中心に、積極的にアーティストと向き合うホール支配人として活躍している。サントリーのブランド戦略を尊敬している。白寿ホールを発信地にクラシック音楽業界を変えていこうと思っているが、人材不足で手一杯であることや、後ろ指を指される目にあうと、たまに小さなホールが頑張ったところで無意味なのではないかという虚無感に襲われることがある。

Goal:
・ 日本人演奏家の演奏機会を増やし、育てたい
・ 演奏家に寄り添った企画や白寿をブランド化したい
・ コンセプトが定まったコンサートをシリーズ化して継続させたい

原 浩之さん(47)
白寿ホール支配人/副社長

Figure 3.1 Profile of Fieldwork Master, Mr.Hara

Some musicians feel "Brands" to Hakuju Hall

Mr.Hara wanted to talk about the next concert series with Mr.M (A.3), so he introduced Mr.N (A.4) to Mr.M in this meeting. The reason for why Mr. Hara wanted to introduce each other is that, according to him, musicians like to make new friends with other professional musicians, because it is friend connections that could make new chances of playing music.

In the 1st fieldwork research, I had a conversation with Mr.M, who has been friend with Mr.Hara for a long time. He said "There are no concert hall managers who take enough time to communicate with musicians except Mr.Hara. He respects what musicians want to play, and communicates that. I respect his style, and I trust Hakuju Hall and Mr.Hara. That is why I keep singing at Hakuju Hall for a long time.". In that conversation, Mr.M is feeling *Brand Equity*. *Brand Equity* is feeling something that people feel attractive. It could be either visible products or invisible things (Keller 2013) and make *Brand* important. Mr.M is one of the people who feels *Brand* in Hakuju Hall.

Also, at the 5th fieldwork research, Mr.K who is a professional conductor said that he likes to work with Mr.Hara because Mr.Hara has a business skill which he does not have. Mr.Hara is a person who can understand what musicians want to produce in their concerts and balance it between business and concept for the concerts at Hakuju Hall.

Producing the beautiful world of music from this little concert hall

About Mr.Hara's vision, he wants the Hakuju Institute for Health Science as a company to be a cross-industrial company, modeled after Suntory Holdings. Suntory Holdings has business not only at the beverage industry but a famous music concert hall, Suntory Hall. To manage the Suntory Hall is not worth it for business profitability. Nevertheless, the company keeps spending money because of the company's philosophy: Making circulation of spending money on cultural activities from earning money by business. Mr.Hara respects this philosophy and believes that Hakuju Institute for Health Science as a company can produce 'Healthy life' through the concert at Hakuju Hall and healthcare products.

Inefficient management: no data accumulation, bad ticketing system

Mr.Hara realizes that there are a lot of inefficient management issues about concerts. As he said in the interview, he emphasized two things: he cannot make strategies for concerts because he cannot collect voices of the audience, and a ticketing system is involved. He wants to have a unified ticketing system and solve complicated ticketing trade with ticketing companies.

Fieldwork: Fan Culture of Takarazuka

Figure 3.2　Picture of Tokyo Takarazuka Theater Building

Figure 3.3 Fans are waiting to see star actors

The Takarazuka Revenue is an all-female professional musical group in Japan. It was founded by the president of a famous railway company for one of cultural contents which could develop the city of Takarazuka area in Osaka Prefecture. The Takarazuka group became famous from the city to all over Japan as an attractive culture because of its sophisticated performance by female actors. Many fans became belonging to the individual fan club. Fans have bought tickets from the fan club that they belonged to. They have to follow the rules when they enjoy the club activity. For example, they make each fan groups stay along the street in front of the Takarazuka Theater when they are waiting for actors to arrive at or come out. According to Wada and Miyamoto, fans like to engage, participate and contribute to support favorite actors by belonging to the fan club (Miyamaoto 2011, Wada 2015). In other words, this brand community makes the supportive environment for Takarazuka actors and having interactions between them through special events within the fan club. The in-depth analysis of Takarazuka fan culture could help us develop to a brand community of classical music, *Digital Hakuju.*

This part describes the interaction between fans and musicians in front of the theater just after the program and the in-depth interview with a fan. These data are analyzed and developed into designing of *Digital Hakuju.* The Takarazuka fan culture can also be called as one of the cases of brand community. Fans contribute to the development of Takarazuka culture by communicating with other fans, giving letters to actors, and buying tickets from the fan club. Although all fans must follow the rules in each fan community, such as rules that they cannot join more than one fan clubs, and they cannot interrupt when actors are speaking.

It is one of the essential intentions that keep a strong bonding relationship and respect each other. Let us now examine what fan culture of Takarazuka is and how it refers to classical music.

Fieldwork: Interaction between fans and actors

People who are standing in front of the theater, are fans. They were waiting for favorite actors after the show. They formed a specific shape of a group, like a square, and aligned along the street at regular intervals. They might have several rules to follow. Actually, I expected that they cheered wildly when they saw favorite actors, but they did not. When an actor came out from the theater with her manager, she walked to a specific area where her fans were waiting. Even the actor stopped walking in front of them, and fans were still quiet. The next moment, fans from the first line held out their fan letters one by one to the actor, still quietly. The actor stretched out her hands to collect fan letters. When all letters were collected, the actor said thank you to fans and started to talk about casual topics such as daily life and review of the musical program in front of fans. They had been mainly listeners during the interactions. They laughed sometimes only the actor said some funny things.

According to the fan club activity after the musical program at the theater, it is helpful in thinking about a brand community of classical music. First, fans can feel the same value in context and feel a kinship with other fans by wearing the same items and giving fan letters together(3.4 and 3.5). As Wada and Miyamoto point out, the Takarazuka fan culture is participatory culture, and this fan club activity is the core development of Takarazuka (Wada 2015, Miyamaoto 2011). This behavior suggests that fans could get either visible unique items or invisible satisfactions if they belong to the fan community. Second, It is one of the essential intentions that keep a strong bonding relationship and respect each other. In the case of a classical music concert, as Mr.Hara, he said that some young musicians get in trouble when they have events such as signs photograph or taking a picture at the concert. For instance, some bad men asked a female musician to come closer or take off her jacket when they took pictures. The problem is that the distance between them is not clearly defined in the classical music concert. Although musicians want to play music for audiences honestly, not behave like an idol, a

few bad people gave heavy pressure on musicians in a wrong way. In other words, making intentions for the distance between audiences and performers suggest a suitable environment for the brand community.

Figure 3.4   waiting actors to come out

Figure 3.5 giving letters to actors

Interview of a fan

To clarify about Takarazuka fan's behavior in-depth, I met Ms.Miki who is an alumnus of the Keio University Graduate School of Media Design. She is a fan of Takarazuka and feels that Takarazuka constructs her life better. In fact, she took an entrance examination of the Takarazuka Music School before, where all Takarazuka Revue members have graduated, and contributes to the Takarazuka culture as a fan even she failed the entrance examination of the school. Here we limit the discussion to the information of interactions in the Takarazuka culture from her interview: the fan club provides some treats to fans, the environment of Takarazuka culture has respectful behaviors between all fans and actors which refers to the philosophy of the Takarazuka brand community. The fan club goods make fans to remind pleasant memories again when they saw it.

First, if people join the fan club, they could obtain some gifts and services to enjoy the contents. For example, they could go to 'Ochakai' which is the word of 'a social gathering' in Japanese. They can enjoy communicating with a favorite actor, playing the games and talking with other fans there. This offline meeting gives a satisfying experience to them and makes them be good fans who engage

in the development of Takarazuka culture through fan community activities.

In respect of the second point, the philosophy of the Takarazuka fan community has shown that the relationship between fans and performers should have a thoughtfulness framework. A long time ago, the Takarazuka culture was not attractive because many Takarazuka fans behaved in unrespectful manners to actors, such as saying unrespectful words to them suddenly, taking pictures with strong flash without permissions, as well as other bad behaviors that make actors uncomfortable. From this situation, some group of fans started to manage a new fan club that supports favorite actors without any bothering. They believed that fans must not bother the actors' feeling if they are good fans indeed. This new types of fan community involved more good fans who feel empathy for this philosophy. It would become the most essential common understanding for all Takarazuka lovers today. This story could be a lesson to classical music culture, because, according to Mr.Hara, musicians felt uncomfortable sometimes when they got unrespectful communications from fans. The situation is similar to the old Takarazuka fan culture. The history of Takarazuka culture has shown that classical music culture should build the same philosophy into a brand community and cultivate the same respectful relationship between fans and actors as well as Takarazuka culture.

The third thing of study, fans would like to have the private goods: wearing the same clothes(Figure 3.4), to buy photographs of favorite actors, and collecting card size of posters(Figure 3.6). Ms.Miki told us that how she loves the Takarazuka culture and memorable episodes with pointing at each card (Figure 3.6). She chirped when she remembered the impressive moments from her experiences. The Takarazuka Revenue sells many goods at the theater, not only general items but also the goods of specific star actors that they have individual sections at the shop. In other words, it was observed that fans have the remembered utility (Kahneman et al. 1997). People are going to contribute to favorite activities because they have experienced it before and felt enjoyable and comfortable moments. The Takarazuka Revenue attracts many fans by producing enjoyable experiences at the moments and the goods that will remind them of pleasurable experiences repeatedly after the concert.

At the end of the interview, she emphasized that there are endless possibilities of enjoying the Takarazuka. She has noticed new attractive things for the

Takarazuka constantly even though she has been a fan for ten years. She told me that the Takarazuka makes her life happy and fulfilled. It has become clear that the Takarazuka culture that has the entertainment content could become something beyond just being entertainment and part of the life.

Figure 3.6 Card size of program posters

Figure 3.7 Picture of Ms.Miki

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3.3. Modeling

Target Personas

For making Target Personas, they are five personas on *Digital Hakuju*: a concert hall manager, an audience group, a musician group, a restaurant owner group, and a media writer group. The beneficial actor (Lush and Vargo 2014) is the audience because the concert should be for audiences and they pay for it. Also, the musician and the concert hall manager likes to be involved in the service, since they would be able to get supportive consumers who feel Brands to them. On the other hand, the restaurant owner and the media writer are going to support *Digital Hakuju* contents, such as creating collaboration menu at restaurants and uniting articles about concerts or lifestyle on the application platform that everyone can check anytime.

Figure 3.8 All Target Personas

Figure 3.9 Profile of Musician Persona

Figure 3.10 Profile of Audience Persona

Figure 3.11 Profile of a Concert Hall Manager Persona

Figure 3.12 Profile of Restaurant Owner Persona

Figure 3.13 Profile of Media Writer Persona

Concept Scheme and Service Ecosystem

I drew a Concept Scheme after identifying Target Personas. It shows that how Target Personas satisfy each wants, called value-in-context in the service design, and what resources are going to be necessary for the service. Through checking Actor to Actor for each Target Personas, it finally became Service Ecosystem 3.15. The Service Ecosystem is a map of the relationship between Target Personas. It focuses on how each Target Personas produce their value to other Personas rather than business value.
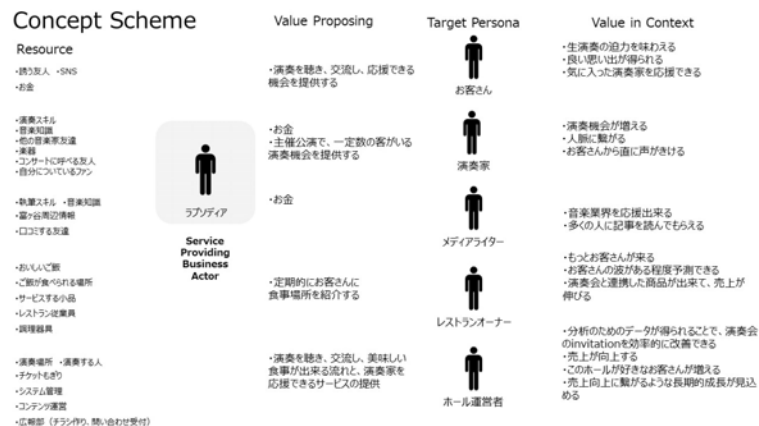
Figure 3.14 Concept Scheme

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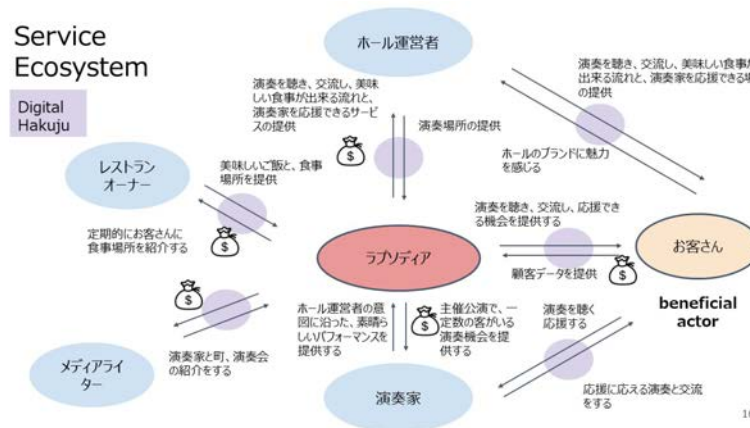
Figure 3.15 Service Ecosystem

Making props and skit

To clarify how the service works, the author worked making props and had a skit. This step ascertains about do Target Personas satisfy their value-in-context and feel the value to the concept.

Figure 3.16 Making Props and Skits with Project Members

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Figure 3.17 Reviewing Making Props and Skits

Concept Sketch

Concept Sketch of *Digital Hakuju* shows that how users get a better experience of the concert at Hakuju Hall than other existing concerts. The core concept of *Digital Hakuju* is promoting the interaction between fans and musicians as well as usability as an owned media application.

Figure 3.18 Concept Sketch

Narratives and Use Case

I wrote narratives of *Digital Hakuju*, focused on two points of view: a concert hall manager and a user. Narratives were put in Appendix as B.1,B.2, B.3, B.4, and B.5. The step of making Use Case comes from that and a whole process of design thinking. It is divided into two parts, before and after the concert. It describes the basic system of a *Digital Hakuju* application. However, almost no appropriate functions of promoting participatory behaviors in here because we cannot say that some functions could work as an appropriate system until we clarify on validations.
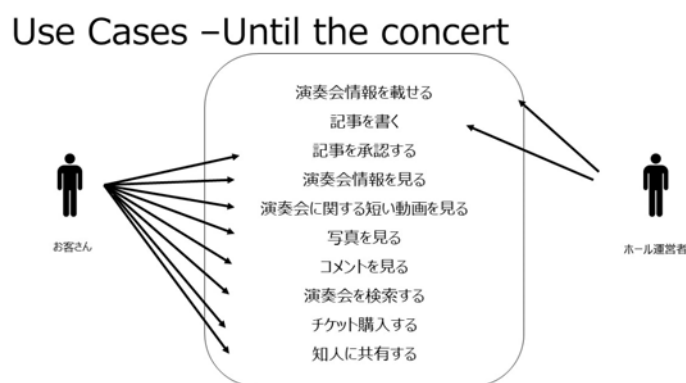
Figure 3.19 Use Case: Before the Concert
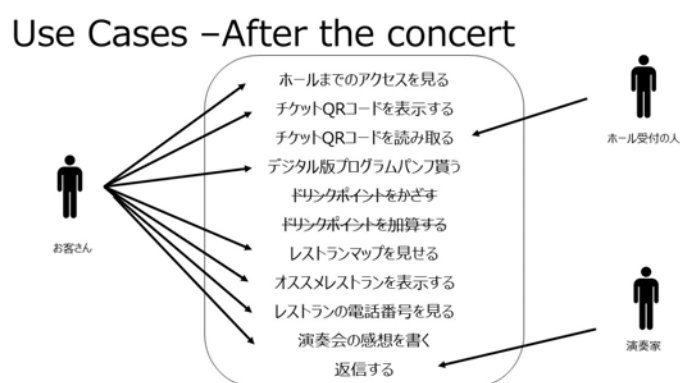
Figure 3.20 Use Case: After the Concert

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Key Path Scenarios

The key path scenarios below illustrate how the audience uses the service.
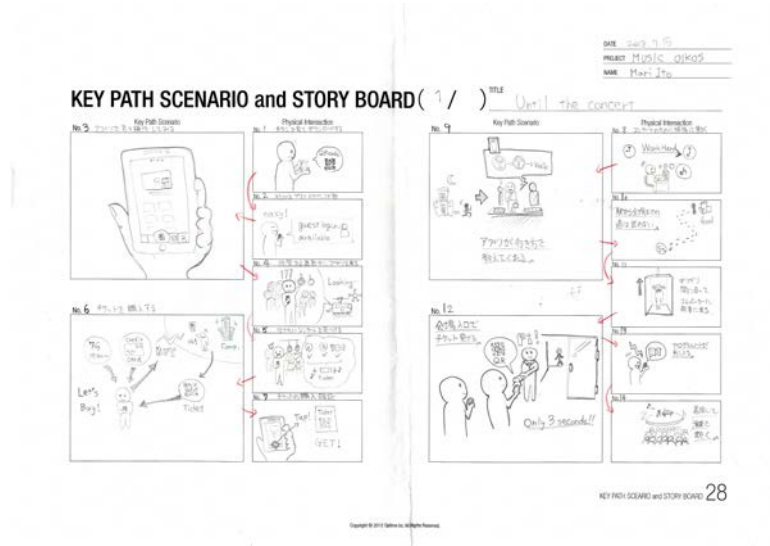
Figure 3.21 Key path Scenario: Before the Concert
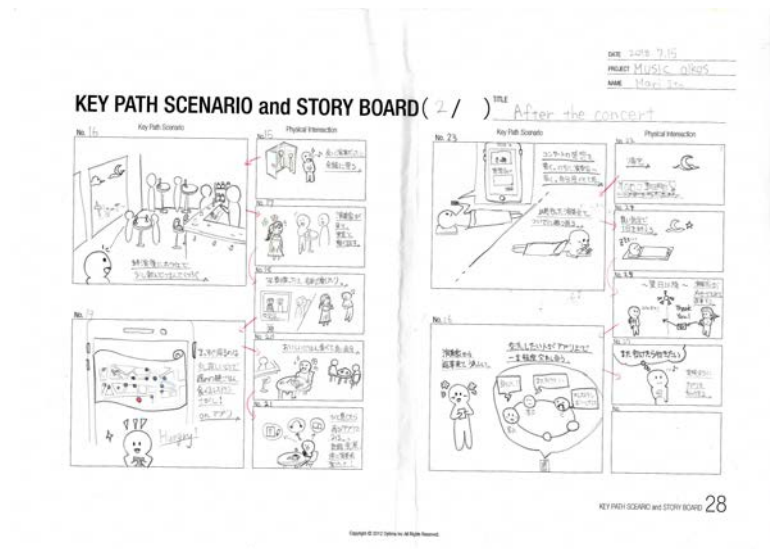
Figure 3.22 Key path Scenario: After the Concert

3.4. Prototype

A mock-up model

A mock-up of *Digital Hakuju* was made by Adobe XD. It was put at the Graduate School's forum on November 2 and 3, 2018. In this section, I describe that three of visitors who came to an area of *Digital Hakuju*. A professional female musician is called visitor A, a university male student is called a visitor B, and an amateur female musician is called visitor C. First, visitor A said she likes to use this service if it is going to be launched. She is interested in a new style of music, and prefer to play at a small hall because she can deliver the sounds to audiences with respect. She said that she feels empathy to the concept of *Digital Hakuju*. She gave her contact information to us after a long conversation. She said that if there is anything she can do for the project, please let her know. The second visitor, visitor B, said that he belongs to the university orchestra as a contrabass player, so he is interested in this service. He likes that the service is an owned media because users can know all information about specific music concert halls such as interview articles, digital payment system on an application without access to other system pages, and other usability functions. He asked about whether the service has a launched schedule, and he said that is too bad when he knew about the service is just concept, and no public launched schedule. The last visitor, visitor C, felt strong empathy and recognized that the service would design a new relationship between fans and musicians and build a supportive environment for a small concert hall without the development of a heavy system. In short, I could examine whether this concept would work appropriately from this forum.
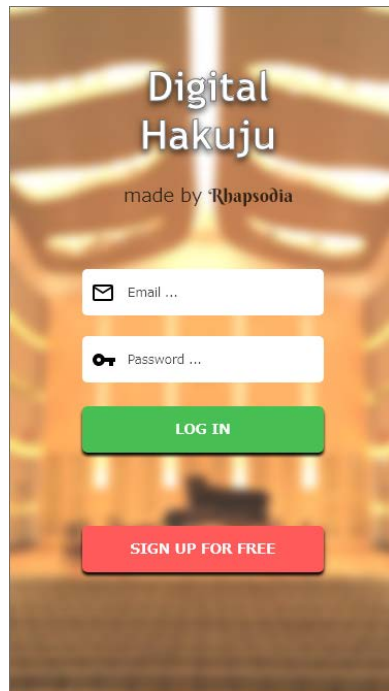
Figure 3.23 Login page   Figure 3.24 Home page

Figure 3.25 Image of ticket-ing service

Figure 3.26 Interview arti-cles

Figure 3.27 Booth of *Digital Hakuju*

MVP Development

Participants have used *Digital Hakuju* as a MVP before the concert in which it is programmed by WIX. According to an American entrepreneur, he suggested that a new service which should be tested by minimum efforts for functions and maximum satisfaction for the value of concept through validations (Ries 2011).

This design of *Digital Hakuju* as a MVP does not deal with the technical aspects of system security. It just produces the core value, being an owned media and supportive environment for the interaction between fans and musicians. For instance, the function about sending flowers on Figure 3.30, it sends information to administers by email. It is going to be accumulated data. Also, It has "Radio" as an owned media. A concert hall manager could manage all related information into the application. This MVP has three main functions of promoting interactions: to send a letter to musicians, to give flowers to musicians by users, and to write a concert reviews on an application. There is going to use for validation, and I examine how the concept works the value to audiences and a musician at chapter 4.

Figure 3.28 Information

Figure 3.29 Home

Figure 3.30 Sending flower

Figure 3.31 Radio

Chapter 4
Validation

4.1. Information

For the validation, the approach is based on Design Thinking and validation (Okude 2018). The validation of this paper was carried out to clarify how *Digital Hakuju* is going to produce the value to participants. *Digital Hakuju* was programmed by WIX as a MVP. The contents of validation were mini-concert and interviews on December 6, 2018, at Keio University Graduate School of Media Design. Participants' points of view were of three types: musicians, audiences who have already bought tickets, and another audience who dropped by the mini-concert.

Procedure

The mini-concert as a validation was held on December 6, 2018, at the Media Studio room at Keio University Graduate School of Media Design. Stakeholders of the validation were the author as a concert hall manager, a musician, and the variety of audiences. As the first thing to do before the validation, the author took the time to make an observation about the feelings, the tone, and what happened when a musician uses *Digital Hakuju* for 45 minutes. For the next thing, the author met with a male audience who named Mr.Kohno. He was also one of the participants, and the author observed his actions and feelings to *Digital Hakuju*. After these two observation interviews, the validation mini-concert was started and had 15 minutes. Finally, the author made an appointment of observation about the feelings and how *Digital Hakuju* works them to two people in the audience, a female audience, and Mr.Nakamura, after the mini-concert.

Profile of participants

According to Target Personas, it mainly involved a musician, audiences, and a hall manager. The validation was produced by the project members including the author who would be a hall manager in this case. The musician and audiences are going to be participants for the validation. Participants were of three types: musicians, the audience who have already bought tickets, and another audience who dropped by the mini-concert. The number of audiences was ten people in total for the mini-concert, and two of them are going to be explicitly analyzed on this chapter and describing the short observation for atmosphere during the mini-concert and a female audience after the mini-concert.

The musician was Ms.Kojima who graduated from music school. She works not only at the university as a secretary of the professor but also at a singing club as a pianist. She decided to be a pianist when she was a teenager because playing the piano made her feel the most enjoyable moments compared to other activities such as to study, not interesting subjects. She has often been working as a pianist plays with some local choruses.

From the side of audiences, Mr.Kohno, Mr.Nakamura, were participants who were observed in-depth. Mr.Kohno is nineteen years old. He is a freshman at the university, and he has played the contrabass at the university orchestra club. He came to the mini-concert as an audience who has already bought a ticket. The second participant is Mr. Nakamura, who works as an engineer at a private company in Japan. He is twenty-eight years old. He is also an amateur viola player. He plays in the amateur orchestra as well as a quartet every weekend. Besides, the author observed the atmosphere of all audiences during the mini-concert and interviewed with a female audience who was one of the audiences after the concert.

4.2. Observation

Musician

Talking her life with music

Before the mini-concert begin, the project members explained the philosophy of *Digital Hakuju* and showed it as MVP to Ms.Kojima, the player. When she talked about her working profile, she told the story of teaching piano to students in private lessons. She felt the moments of happiness in that her students chose their favorite scores and played good performance more than she expected. Ms. Kojima said "When children became teenagers, they are going to start thinking what kind of music they want to play. I like to see that they feel "something like this" for playing music. However, unfortunately, most of them stop playing the piano when they start to go to the next stages of education, high school and college.".

Figure 4.1 Ms. Kojima is talking her story

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Getting new ideas from strong empathy

When she used *Digital Hakuju* on a smartphone, she said "I really feel empathy for the philosophy of *Digital Hakuju*, because I want to tell through music that everyone is not alone, and can achieve more meaningful and enjoyable life through having music for life. For the concert, I want audiences to feel empathy at some points and leap from ordinary days even in five or ten minutes. It is also the best part of why musicians play music.".

After explaining *Digital Hakuju*, she got a lot of inspirations for the service. First, she said that she liked to have the opportunity of enjoyable moments to audiences because it could be a trigger for them to start liking classical music. In other words, the service should construct an attractive world instead of the service forces users to use. They will come to use if musicians and service provider constructs an attractive world at the service. Second, when she noticed that concert passport that users could check previous concerts they have gone, she gave an example of stamp cards at a specific shop. From her experience, she said that only a few consumers would collect stamps at first visit to the shop. In other words, the service has to produce something which is going to provide an incentive to collect in the short term. The last thing of her opinions is the necessity of constructing a stable management environment at the concert hall. The biggest issue for musicians except star players is that they have tasks other than practicing and playing at a concert to catch a concert hall staffs, to ask a designer to make a poster and to manage financial issues as well as practicing. If the concert hall prepares to produce the necessary plans for concert management, then musicians could concentrate on performance. Many musicians will be able to be relieved to join *Digital Hakuju*. She said "In the case of using Hakuju hall, I and some musicians would like to choose who want to play good piano at a good concert hall and send live music to each audiences' hearts directly.". In other words, *Digital Hakuju* would work for that type of musicians.

On the other hand, she said that some users might not write a review specifically on an application after the concert except a few heavy users, because audiences who went to a good concert and feel an emotional thing, they would like to keep saving their feelings inside hearts sometimes.

Figure 4.2 Ms. Kojima is using *Digital Hakuju*

A Male Audience Using Digital Hakuju

Talking what is "good" concerts

Mr.Kohno was an audience for the validation. He started to play the contrabass when he became a high school student because his brothers also played music and joined an orchestra. His mother liked him to play the piano, so he played the piano when he was a child. He also talked that he likes to go to the concerts that contained his favorite music not only by a professional orchestra but also an amateur orchestra. He accesses a web site that provides much information of amateur concert around Japan when he wants to search the concert information. When he likes to know concert information of professional orchestras, he accesses a web site of popular music offices because the music office produces student seats at reasonable prices. In other words, he has a routine to access specific websites for checking concert information.

He has a favorite quote of what is a "good" concert that was talked by his teacher. He believes that "good" concert is one that both musicians and audiences enjoy it. In other words, the concert is not going to be a pleasurable experience if only one side of them enjoy music.

Figure 4.3 Mr.Kohno is talking about himself

Being passive to use an application of classical music

When he listened to how *Digital Hakuju* works as a smartphone application, he just nodded his head and seemed trying to imagine it in his mind. However, he was a bit confused. He requested us to explain the concept of *Digital Hakuju* again. When he was told that this is just an observation about how he feels about the concert while using this application, he has been satisfied with the existing services such as the Web sites and SNS. Also, he told me that he got some concert information from his friend who collects attractive concerts and shares information with him. Besides, he said that *Digital Hakuju* seems like a useful service and could help better enjoy music. This conversation indicates that he is a passive user of classical music services, and he will use a new service if friends recommend using. Many classical music lovers are seniors who are not good at the technology, and they are not interested in using an application in the beginning because they prefer to follow a routine. Since they and some other passive users exist clearly, the service has to consider how to attract them for future work.

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Figure 4.4 Mr.Kohno is using *Digital Hakuju*

During the Mini-concert: Audiences Behavior

Figure 4.5 Ms.Kojima playing the piano

During the mini-concert, three interesting had things happened with respect to audience response: some audiences taking a picture, people in the audience having

facial expression was different during the concert and just after the concert. A male audience was looking the musician attentively.

At the beginning of the mini-concert, there was a short announce to audiences that it is permitted to take a picture during the play. When they gave applause to the musician before the play, some of them got a smartphone in hands quickly. They took a picture whenever they want. According to this action, all of them were not making any sound of taking pictures because they knew unwritten and unfold rules intuitively in that they should not interrupt the music by making noise as far as the central experience is to enjoy the music(Figure 4.6 and 4.7). When they could take enough pictures, they stopped using their smartphone, put it into a pocket, and looked at the playing until the end. Even though people could have recorded the video and continue taking pictures more efficiently because of the smartphone, they appreciate intuitively that the live music provides an unparalleled experience.

According to a male audience, he was unconsciously on the edge of his seat when he listened and looked at the playing. It is an exciting observation because it describes that people could be interested in the music from experience of the live performance. Furthermore, all of the audiences were no facial expression during the play but smiling during applause. We cannot say for sure about why people do not often express their feelings on the face during the playing in this thesis. However, it is more noteworthy for the validation that audiences certainly felt the value for the concept of *Digital Hakuju* through having the mini-concert.

Figure 4.6 An audience taking a picture

Figure 4.7 Another audiences are taking pictures

Figure 4.8 Listening Moments: No Facial Expressions

Figure 4.9 Applause Moments: Smiling

Figure 4.10 A man audience looking the play carefully

A Female Audience

She told her story to the author after the mini-concert. She is a Ph.D. student at the Keio University Graduate School of Media Design and came to the mini-concert since she had time. Other students told her about the mini-concert, then she decided to stop by. She had joined the orchestra club as a bassoon player when she was a junior high student. She has friends who are professional musicians. She considers many issues for the field of classical music through listening to the story

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from her friends. She wants them to get the working opportunity more frequently and earn enough money for their living.

She also pointed out that elderly users as other audience types. Since all participants in the mini-concert were young between nineteen and twenty-eight of age as validation, a service providing business actor who would produce the service has to think how elderly users get appropriate value proposed in the service.

Another Male Audience After the Mini-concert

Talking the Mental Model of Audience

Mr. Nakamura, who works as an engineer at a private company in Japan, is twenty-eight years old. He belongs to an amateur orchestra as a viola player as well as to a quartet playing every weekend. The observation of Mr. Nakamura deserves to be noted because he was the closest participants to Audience of Target Persona. The study of Mr. Nakamura's opinions and feelings has shown the importance of the five features.

First, he was interested in the "brand" of concert hall because he has never thought about it. He tried to bring up the other concert halls where they seem to have a "Brands" in his mind. He mentioned that the Toppan Hall and the Oji Hall could have the "Brand" intuitively because these always have a lot of good concert programs played by very popular musicians. He was impressed by the idea of making a concert hall "Brand". He thought it was an innovative idea even though the concert hall is not significant.

Second, he was impressed by the idea of creating useful ticketing service in an application. He has an experience of actually missing a concert even though he bought a ticket online but he was too busy at work, and he did not have time to receive the ticket at the shop before the concert. Most of the time, to receive a ticket in Japan, people have to go to the shop where the ticket could be issued and receive a paper ticket. The ticketing system company suggests consumers do these process as soon as they have time, not just before the concert. Mr. Nakamura had a chagrined face when he was talking his experience of missing the concert by the bad ticketing process today. He mentioned the possibility of *Digital Hakuju*

in that it could prevent the trouble of paper ticket.

Third, he felt strong empathy that the participatory culture makes users for involving the service delightfully. According to his experience in Paris, he liked to light a candle at the chapel because he appreciated seeing the item that he just made is going to be a part of the landscape. He said that he also likes to listen to the radio online when he got free time. He emphasized that he would do interactions such as choosing a flower and giving to it at the concert hall and having the original radio contents on an application if *Digital Hakuju* works in real. One other inspiration from using the service is releasing a rehearsal video as original contents on *Digital Hakuju*. Mr. Kohno also said that users could read the background story of the concert and feel empathy to performers before the concert. Mr. Kohno and Mr. Nakamura told that they prefer to check the Berliner Philharmoniker page on SNS in which the orchestra provides a variety of short videos about rehearsals, trailers of the live streams, and interviews. This content videoes attract classical music fans online.

Fourth, according to the mental model of classical music audience, he said that they mainly prefer to "listen to the classical music", and not "do the participatory things." This critical issue leads the existing concert style which is in Chapter 2 to be unfortunate events. For instance, the case of a digital art exhibition, it would put some participatory digital services on the wall and displays. People who prefer to visit there would like to experience the participatory activities because it is the primary purpose, in other words, they have that value-in-context. It is thus necessary that the service providing business actor approaches to appropriate Personas specifically.

Finally, he said that he believes that not only the top players but the other professional musicians who graduated from a famous music school in Europe should be able to earn their living. In fact, he has his friend, who graduated from the Franz Liszt Academy of Music, and his friend has been working at a private company where the field is different from music. It is wasteful that even good musicians could not get an opportunity of playing the music.

Figure 4.11 Mr.Nakamura talking new ideas

Enthusiastic Concert Experience

It is generally agreed that part of classical music audiences is a snobbish person-
ality to communicate with both other audiences and musicians. He argued that
there is a problem about people in audience allow snobbish attitude. He also said
that the solution to this is no doubt making a new community at the side of the
audience, such as good audiences respect and protect musicians from a group of
people in the audience who are snobbish and braggart attitude.

Here is a good illustration of a remarkable concert experience story from Mr.
Nakamura. When he went to Paris, he went to a concert played by *Ebene Quar-
tet*. The music genres are beyond the traditional style: they have created their
own[1]. He was surprised by the fact that the concert had an enthusiastic response
from the audience. The concert hall was *Theatre des Bouffes du Nord* where
the architecture was also beautiful, he told this smiling and showing pictures
on his smartphone. He was impressed by that the audience reacted enthusiastic
calls screaming after the concert. Eventually, he emphasized that he wants that
everyone could enjoy classical music with having anxious moments at the new
community.

Figure 4.12 Mr.Nakamura using *Digital Hakuju*

4.3. Results

As a conclusion of the validation, three things are important: Strong empathy for participants, future works, and the possibility of a brand community at the classical music.

In the first place, the most important result from this validation is that all participants felt different values and had strong empathy for *Digital Hakuju*. According to Ms. Kojima who was a participant as a musician, she reacted her empathy for the concept philosophy at the beginning of the validation. It has resulted in the successful validation as a first step of doing feasible service. In other words, a concert hall manager, who is the Service Providing Business Actor in Service Ecosystem in Chapter 3, could recognize what users and musicians are thinking about the service. This circulation is going to make co-created contexts into the service.

Next, the validation gave some future works. For example, Mr. Nakamura and Mr. Kohno observed that they wanted to know the background story of the application such as rehearsal videos and players' life history. On the contrary, the concert hall has to think *Digital Hakuju* about other audiences who do not

know how to use a smartphone, because they could run into trouble if the digital service produces the concert. There is no doubt that passive users for new services will not join *Digital Hakuju* at first. The validation indicates that the audience side could have the number of personas. Especially, audiences have goals and value-in-context respectively. Also, this validation only argues about the concept design. It has not thought through whether the service does profitable business. A specific system is also yet to be determined.

Lastly, the validation describes that *Digital Hakuju* can appropriately develop the brand community. Muniz emphasized that three important characteristics of community: consciousness of kind, rituals and traditions, and moral responsibility (Muniz and O'Guinn 2001). The validation has several elements that follow these characteristics. The mini-concert followed traditional concert style such as making no sounds and having applause after the play. Also, all participants said that they would like to cooperate with the developer team of *Digital Hakuju*. Although it is difficult to manage stably the brand community and the results of validation was not enough to prove about *Digital Hakuju* is being the community obviously, the concept of *Digital Hakuju* provides a seed of the brand community for further development in the future.

Notes

1   Accessed: 2018-12-15, `https://www.quatuorebene.com/biography`

Chapter 5
Conclusion

5.1. Future Works

Further studies are required to show how the service provides the brand community and develops it gradually. This paper describes that only the concept design of a brand community of classical music at the small concert hall. If the service launches as a business, it may run into getting in another trouble such as finance and security issues. Especially, concert hall managers have to overcome the trial-and-error period if they refer to this concept for the management because they have to consider what kind of interactions makes the audience to participate in the concert using the service until the number of supportive fans increases significantly. Although to construct the stable brand community for the classical music concert would take time, it will be an original strategy for experience design of classical music.

It remains to be done to define participatory interactions appropriately between fans and musicians. For instance, the validation in this paper includes "giving flowers from participants to a pianist" and "sending questions or comments from participants to a musician who will play, then participants could listen to the radio content by *Digital Hakuju* that the musician answered the questions and talked about the background story before the day of the concert" for the interactions. This study was one of the ideas about having co-create participatory culture for the classical music concert. Furthermore, the validation in this paper ascertains that the concept produces the value to participants. The *Digital Hakuju* does not provide a usability test.

5.2. Conclusions

This paper argues that a brand community of classical music at a small concert hall creates pleasurable experiences for fans, musicians, and a concert hall manager. In the field of the classical music concerts today, few studies have discussed how the concert may generate an appropriate participatory culture with the audience and re-identifying the relationship between fans and musicians. *Digital Hakuju* was created by the project members, led by the author, using Design Thinking method (Okude 2013). The theory is based on Service Dominant Logic (Lush and Vargo 2014). Its mock-up model was created by Adobe XD for KMD Forum, and this event indicates some users would like to use if it is available. Finally, the mini-concert for the validation ascertains how the concept of *Digital Hakuju* as MVP provide the value to each participant. The most important result from the validation is that all participants had strong empathy for the service, especially to its philosophy. Some of the participants said "I will certainly use the service if it is launched". From this conversation and the validation results, the MVP version of *Digital Hakuju* provides not only the useful service but also pleasurable experiences to all participants.

With respect of arts management of classical music, there are many tasks, for example, collecting feedback papers from the audience and saving them in the box, giving concert flyers, and issuing a paper ticket that you cannot forget to bring the concert. Many processes are still based on paperwork at least in Japan. Moreover, some audiences avoid going to the classical music concert because they felt "they do not have enough knowledge for listening". However, this is wrong. They are not professional musicians but listeners who like to listen to music. They should experience a live concert even without lots of knowledge. In other words, musicians make the sounds in front of you, and the music has never stopped. You feel something in your hearts through five senses. This experience cannot happen by the video on the screen or listening to the music by the music streaming service.

In the context of the concert experience, this thesis identifies how the participatory context gives the value to users through using an application called *Digital Hakuju*. The validation results determine strong emerging empathy for participants, identify future works, and points out a possibility of a brand community

at the classical music. Although the service has to develop continually until the brand community shows up clearly, the point of emerging strong empathy with participants deserves an explicit emphasis.

"Music is not reserved to intellectual people. Music is for everybody", Pascal Rophé who is a professional orchestra conductor said it in the workshop[1]. It is essential to bear in mind that classical music gives a beautiful landscape to your hearts. Nobody needs to understand crying for the impressive or beautiful music sounds, because people are indeed in touch with the music when they are listening at those moments in the concert. I strongly hope that *Digital Hakuju* helps the future of classical music and a variety of audiences are going to love this delightful culture.

Notes

1   Talk Session:"Meets the artists vol.2, Contemporary and Structure" on October 28th, 2018 at Shibuya

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Appendices

A. Field Work Data

Results of FW

- Cultural Modelが毎回濃い形となった。人間関係が複雑に絡み合っていて、実力だけでなく、人脈を築くこともクラシック音楽業界内では重要な仕事であると思われる。

- アーティストと原さんの間で、「情報を貰う/情報を教える」の関係性も見られた。
- 「見る」メンタルモデルが多かった。見ることで、ご自身の気配りを発揮している様子であった。
- 来年度から始める、"白寿サロンコンサート"について熱く語る原さんの姿を見たミュージシャンが「よく勉強されているのですね」と感心して言うと、「いや、勉強しようと思ってしているわけでは無く、本当に大切にすべきことは何か、をいつも行動しているだけ」と原さんが答えた。

- 後日のフィールドワークにて、原さんが「この日が一番楽しかった」と振り返っていた回は第3回
- 髙木凛々子さんを演奏家の弟子として持っている師匠の渡辺さんは、髙木さんのことを原さんに少しでも売り込んで演奏機会を増やしてあげたいと思っている様子であった
- 髙木凛々子さんの名刺が、Youtube, Twitter, Instagramアカウントが記名しており、SNS展開が意識された名刺で新鮮であった。後にも先にも、SNSアカウントが記名されている名刺は彼女だけであった
- 原さんは、演奏家さんとの関係性を深めるだけでなく、師弟関係のきずなを深める時間にも一役買っていた

Figure A.1 Fieldwork Results of Mr.Hara, page.1

Results of FW

- マスターがフィールドワークを通して意識していたのは、「1、どういうサービス交換をしたら新しいシリーズが考えられるのか 2、既存のシリーズの曲の決め方 3、どういう人間関係が普段構築されているか 4、アウトプットの演奏会 でした。」と言っていた

- **フィールドワークで私達が経験したことに近いような体験ができるサービスがいいのではないか**
  - 「善良なクラシック音楽ファン」が程よい距離感を持ちつつ、アーティストを音楽家としての魅力だけでなく、一個人としての個性も知ることが出来る。
  - また、その演奏会がどのようにして成り立っているのかというストーリーも知ることによって、音楽そのものの知識ではなく、笑いあり涙ありの裏話を味わう機会となる。

Figure A.2 Fieldwork Results of Mr.Hara, page.2

1st Fieldwork of a Hakuju Hall Manager

All of person icons are licenced by Freepik from www.flaticon.com

Figure A.3 Profile of Mr. M

Figure A.4 Profile of Mr.N

Figure A.5 Flow Model of 1st Fieldwork
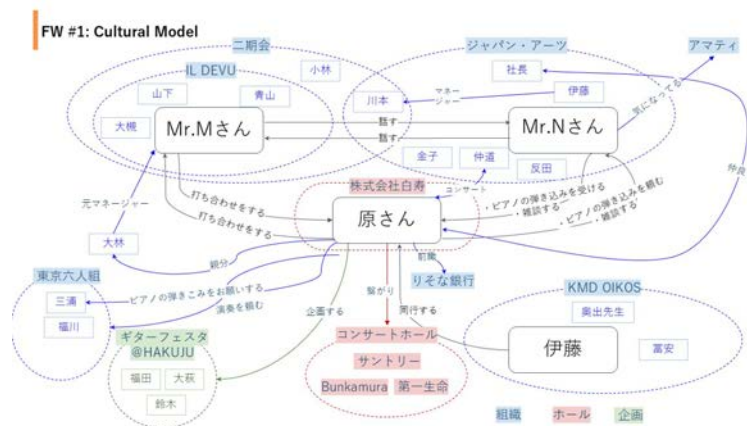
Figure A.6 Cultural Model of 1st Fieldwork
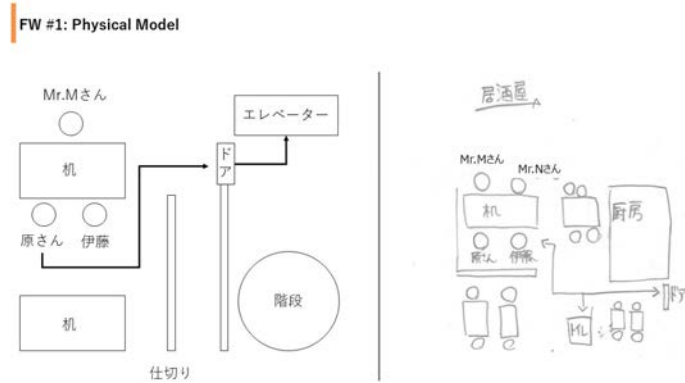
FW #1: Physical Model

Figure A.7 Physical Model of 1st Fieldwork
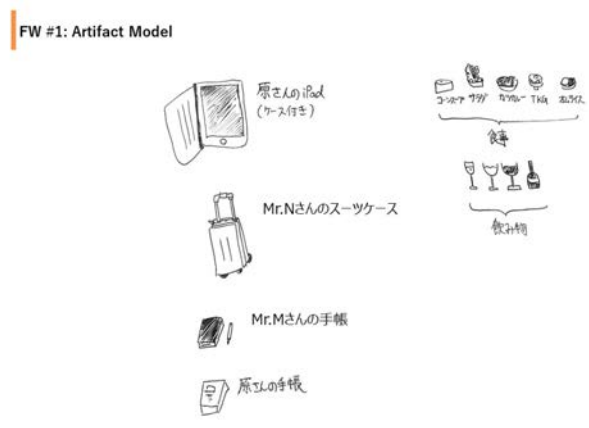
FW #1: Artifact Model

Figure A.8 Artifact Model of 1st Fieldwork

FW #1: Sequence Model -1

望月さんがイル・デーヴの曲のレパートリーの話をするのを聞く

↓

原さんが、話を聞く途中である曲に関する思い出を思い出す

↓

原さんが、カラオケで「サボテンの花」を歌った時の話を
みんなにする

↓

中野さんが「どんな歌なんですか？」と尋ねる

↓

原さんは、歌詞を思い出すために数秒黙る

↓

「サボテンの花」の歌い始めを口ずさむ

↓

「サボテンの花」の1番をはっきりと歌う

↓

望月さんも一緒に歌い始める

↓

原さんと望月さんが目を合わせる

↓

原さんが、自分の手を前に出して歌手のように堂々と歌う

↓

1番を歌い終わって、中野さんと伊藤が感嘆の声をあげる

↓

原さんが1人で2番も気持ちよさそうに歌う

↓

2番の歌詞も歌い終える

↓

原さんが「本当に良い曲」と熱弁をふるう
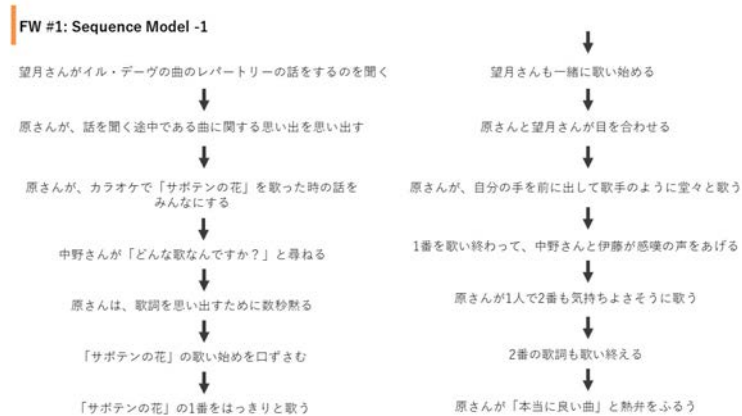
Figure A.9 Sequence Model of 1st Fieldwork, 1st scene

FW #1: Sequence Model -2

店を出て、伊藤がお礼を言うのを聞く

↓

「2万円くらいだったから全然いいよ」と原さんが小さな声で
言う

↓

道を歩きながら、伊藤の帰り道を聞く

↓

横断歩道を渡る前に伊藤が「今日はありがとうございました」
と原さんに言う

↓

原さんも伊藤に「ありがとうございました」と言う

↓

原さんだけが横断歩道を渡る

↓

横断歩道を渡る途中で、停車中のタクシーを見つける

↓

伊藤がいる方へ振り替える

↓

伊藤を見ながらタクシーを指差す

↓

横断歩道の信号が点滅しているのを見る

↓

急ぎ足で渡り切る

↓

伊藤に向かって最後に大きく手を振る

↓

帰るべき方向へ向く

↓

歩き始める
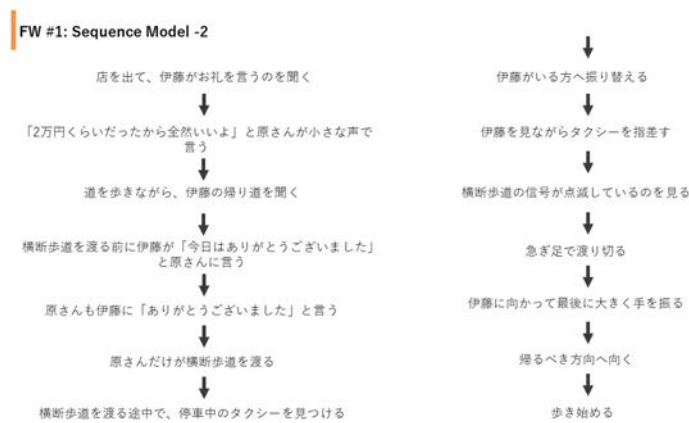
Figure A.10 Sequence Model of 1st Fieldwork, 2nd scene

65

FW #1: Mental Model A

- 6階に到着したエレベーターが開くのを見ると、ドアを押さえる
- 1階にエレベーターが到着してドアが開くのを見ると、先へどうぞ、と促す
- 目的のお店を見ると、先に中へ入る
- お店に入って店員さんを見ると、「原です」と名乗る
- 店員さんを見ると、オススメは何ですかと尋ねる
- 店員さんのオススメを聞くと、「じゃあそれひとつお願いします」と言って注文する
- 全員席について誰も話し始めないのを見ると、雑談を話す
- 雑談が盛り上がっているのを聞くと、横を向いて私達に「ね、どうでもいい話ばかりでしょう？」と伝える
- 注文した食べ物が来て誰も取り始めないのをみると、「各々で取り分ける感じで」と言う
- サボテンの花の話を聞くと、サボテンの花の歌を思い出す
- サボテンの花の歌を思い出すと、サボテンの花を歌う
- サボテンの花を聞くと、良い歌だねと熱弁をふるう
- サボテンの花を歌う望月さんの歌を聞くと、イルデーヴを褒める
- お礼を聞くと、「いえいえ、2万くらいだったから全然」と謙遜する
- これからもよろしくお願いします、と聞くと、「頑張ります」と言う
- タクシーを見ると、止めようと手をあげる

Figure A.11 Mental Model A of 1st Fieldwork

FW #1: Mental Model B

- エレベーターが開くのを見ると、ドアを押さえる
- ドアが開くのを見ると、先へどうぞ、と促す
- お店を見ると、先に中へ入る
- 店員さんを見ると、「原です」と名乗る
- 店員さんを見ると、オススメは何ですかと尋ねる
- 店員さんのオススメを聞くと、注文する
- 全員を見ると、雑談を話す
- 雑談を聞くと、私達に伝える
- 注文した食べ物をみると、「各々で取り分ける感じで」と言う
- サボテンの花の話を聞くと、歌を思い出す
- 歌を思い出すと、サボテンの花を歌う
- サボテンの花を聞くと、熱弁をふるう
- 歌を聞くと、イルデーヴを褒める
- お礼を聞くと、謙遜する
- これからもよろしくお願いします、と聞くと、「頑張ります」と言う
- タクシーを見ると、手をあげる

Figure A.12 Mental Model B of 1st Fieldwork

FW #1: Mental Model C

見ると ⟶
- 押さえる
- 促す
- （中へ）入る
- 名乗る
- 尋ねる
- 話す
- 言う
- 手をあげる

聞くと ⟶
- 注文する
- 伝える
- 思い出す
- 歌う
- 熱弁をふるう
- 褒める
- 謙遜する
- 言う
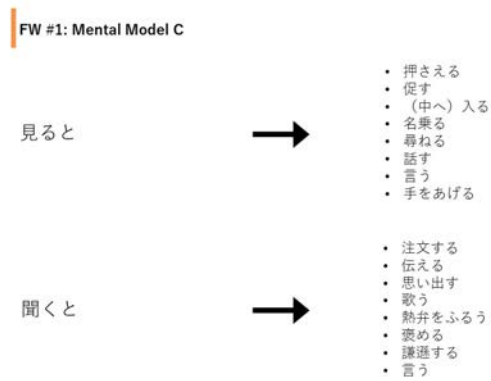
Figure A.13 Mental Model C of 1st Fieldwork

2nd Fieldwork of a Hakuju Hall Manager

FW #2: Musician's Profile

Mr. O(43)

テノール歌手

Personal Profile:
1975年生まれ。埼玉県出身。父がテノール、母がソプラノ歌手の家柄。親が指導する合唱団の一つに子供の合唱団があったので、そこで歌い始めて、歌の楽しさを知る。

Working Profile:
東京芸術大学大学院修了。ドイツ及びイタリアに留学。二期会オペラ研修所マスタークラス修了。二期会会員。

Goal:
- 安定的にコンサートを行い続けたい
- 音楽教育の力になりたい

Figure A.14 Profile of Mr. O

FW #2: Musician's Profile

Mr. F(37)

ホルン奏者

Personal Profile:
1981年生まれ、神奈川県出身。父親がクラシック音楽が好きだった
のもあり、楽器を始めようと思ったのがきっかけ。中学校の時に、
映画音楽で花形のトランペットを始めようと吹奏楽部に入ったら、
定員から漏れてしまい、「歯並び的にホルンが向いている」と顧問
にいわれたことから、ホルンを始めた。

Working Profile:
武蔵野音楽大学に入学するが、中退し、プロオケに入る。有名なコ
ンクール・ホルン部門で第1位受賞。あるプロオケのホルン首席奏
者で活躍中。以前は学校で後進の指導に尽力もしていたが、最近は
演奏活動に専念している。

Goal:
・ 演奏活動に専念して、ジャンル越えの新しいチャレンジをしたい
・ 他の演奏者たちにも積極的に会いたい
・ 信頼関係のある相手と仕事がしたい

Figure A.15 Profile of Mr. F

FW #2: Musician's Profile

Ms. M(37)

ピアニスト

Personal Profile:
1981年生まれ。茨城県つくば市出身。演奏家においてもプラ
イベートにおいても、同い年であるMr.Fさんと親しい仲。

Working Profile:
3歳の時にヤマハ音楽教室を始め、めきめきと実力をつける。
日本で私立の高等学校卒業後、渡英。英国王立音楽院へ入学し、
修士課程を主席で卒業後は帰国。音楽事務所に所属して活躍し
ているピアニスト。

Goal:
・ 変なお客さん対応に関する防御策をたてたい
・ 信頼関係のある相手と仕事がしたい

Figure A.16 Profile of Ms.M

FW #2: Flow Model
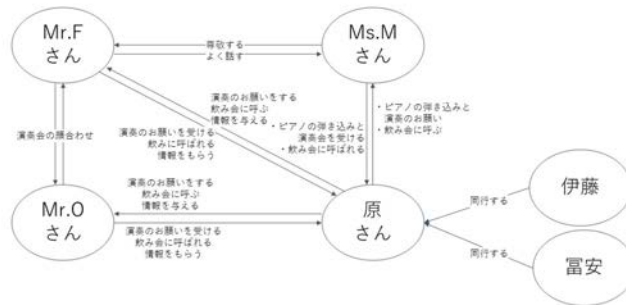
Figure A.17 Flow Model of 2nd Fieldwork

FW #2: Cultural Model
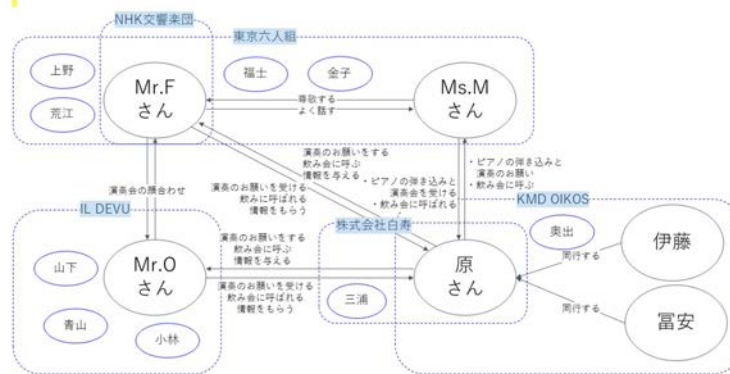
Figure A.18 Cultural Model of 2nd Fieldwork
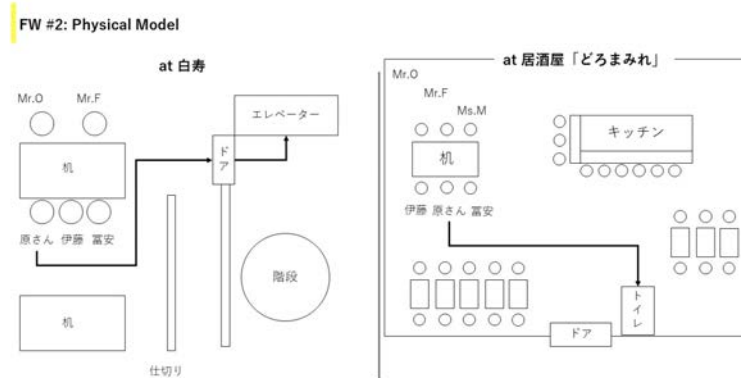
Figure A.19 Physical Model of 2nd Fieldwork
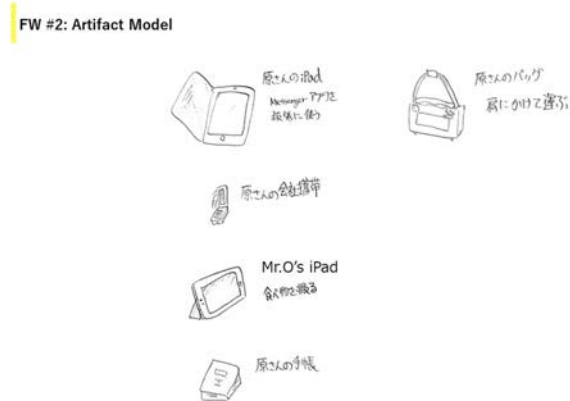
Figure A.20 Artifact Model of 2nd Fieldwork

FW #2: Sequence Model -1

今度、白寿で行う藤倉大の演奏会の話になる

↓

「『ハラハラ』という曲を作曲して初演される」と、原さん
が言う

↓

「原さんのお名前からとったのですか？」と、大槻さんが
聞く

↓

「なんてことだと思って、代わりに福川君に一言いった」
と、福川さんの方を見て冗談を言う

↓

原さんが福川さんを指差す

↓

「彼、大スターだから。」と私達の方を見て冗談を言う

↓

福川さんがそれを聞いて、「ちょっとー！」と突っ込む

以前、福川さんが他の人の前で、原さんに関する冗談を
言ったら真に受けられてしまい、悪いイメージをつけられ
た事件があったことを、原さんが私達に説明する

↓

その事件の説明後、だからその誤解に対する仕返しを
今したと私達に言う

↓

その場にいる全員が笑う
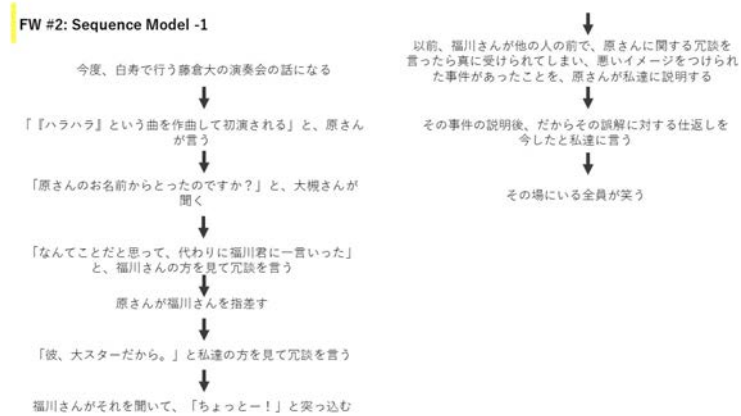
Figure A.21 Sequence Model of 2nd Fieldwork, 1st scene

FW #2: Sequence Model -2

原さんが、店のメニュー表を持つ

↓

原さんが、店のメニュー表を見ながら「食べたいものがあれば、
挙手性で」と言う

↓

原さんが、「つくね」と言う

↓

原さんが、メニュー表から顔をあげて、周りを見渡す

↓

全員手をあげる

↓

全員手が上がっているのを、原さんが見て確認する

↓

原さんは「つくね６つで」と店員に注文する

「塩？タレ？」と原さんが全員に対して聞く

↓

「タレで」と三浦さんが言うのを聞くと、「タレで」と店員
に伝える

↓

「ささみわさびは？塩？タレ？」と原さんが全員に聞く

↓

「いや、タレは無いでしょ！」と三浦さんが突っ込む

↓

「確かに！」と原さんが至極納得して大きな声で言う

↓

「聞いた僕はなんて馬鹿なんだ」と言って、その場の笑い
を取る
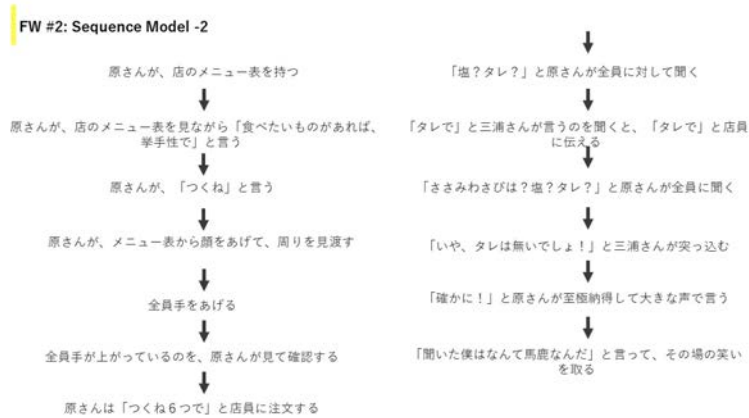
Figure A.22 Sequence Model of 2nd Fieldwork, 2nd scene

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FW #1: Mental Model A

- 座席を座る前に、相手を見ると、カバンをごそごそと触る
- カバンの中で目的の雑誌を触ると、雑誌を取り出す
- 雑誌を見ると、大槻さんに渡す
- 雑誌を持つ大槻さんを見ると、代わりにページをめくる
- 大槻さんと初対面の私達を見ると、面白エピソードを含めながら紹介をする
- タクシーを見ると、手をあげる
- 私達を見ると、これから行くお店の場所を口頭で説明する
- 名刺が無くて謝る福川さんを見ると、「どうせ顔が名詞みたいなもんでしょ！」と突っ込む
- 大槻さんの名刺を見ると、「僕にも名刺みせて」とお願いをする
- 愛知県芸の非常勤の肩書きを見た原さんは「愛知まで通っているの？」と質問する
- 自己紹介が終わったのを聞くと、「2人ともフェイスブックで友達申請してもいいですか」と尋ねる
- 口数が少ない私達を見ると、「あまり気を使わなくていいからね」と声を掛ける
- お店の扉が開いた音を聞くと、振り返って三浦さんが来ないか確認する
- メニューをもって、つくねがいいか周りに尋ねるのを聞くと、脇を押さえる（ネタを披露する）
- 会話がいまいち盛り上がっていないのを聞くと、おやじギャグを発動して笑わせる
- 電車が発車するのを見ると、みえなくなるまで、外で頭を下げ続ける

Figure A.23 Mental Model A of 2nd Fieldwork, page.1

FW #1: Mental Model A

- 白寿のセキュリティーついた扉を見ると、社員証でドアを開ける
- 白寿の社員さんを見ると、指差す
- 白寿の社員さんを指差すのを見ると、紹介をする
- 誰かがドアを開けようとする音を聞くと、その方向を見る
- 福川さんが待っているのを見ると、ドアを開けに行く
- ドアを無事に開けるのを見ると、席に戻る
- 私達を見ると、他己紹介をする
- 東京カレンダーを見ると、机の上に出す
- 代々木上原特集の雑誌を見ると、喜ぶ
- 白寿の社長さんを見ると、立ち上がる
- 白寿の社長さんが立ち止まるのを見ると、挨拶する
- 白寿の社長さんが原さんに何かを伝えるのを聞くと、「ああ、お小遣いね」と答える
- 白寿の社長さんを見ると、一緒にミーティングしている方々の紹介をする
- 大槻さんが、あるシリーズコンサートの辞めた理由を尋ねるのを聞くと、理由を答える
- 時間になるのを見ると、「じゃあそろそろ行きましょうか」と言う
- ミーティングがお開きなのを聞くと、片付ける

Figure A.24 Mental Model A of 2nd Fieldwork, page.2

FW #1: Mental Model B

- 相手を見ると、カバンを触る
- 雑誌を触ると、雑誌を取り出す
- 雑誌を見ると、大槻さんに渡す
- 槻さんを見ると、代わりにページをめくる
- 私達を見ると、紹介をする
- タクシーを見ると、手をあげる
- 私達を見ると、お店の場所を説明する
- 福川さんを見ると、突っ込む
- 大槻さんを見ると、お願いをする
- 肩書きを見ると、質問する
- 自己紹介を聞くと、尋ねる
- 私達を見ると、声を掛ける
- 扉が開いた音を聞くと、確認する
- 尋ねるのを聞くと、ネタを披露する
- 会話を聞くと、おやじギャグをする
- 見ると、頭を下げる

Figure A.25 Mental Model B of 2nd Fieldwork, page.1

FW #1: Mental Model B

- 扉を見ると、ドアを開ける
- 社員さんを見ると、指差す
- 社員さんを見ると、紹介をする
- 音を聞くと、その方向を見る
- 福川さんを見ると、ドアを開けに行く
- ドアを見ると、席に戻る
- 私達を見ると、他己紹介をする
- 東京カレンダーを見ると、机の上に出す
- 雑誌を見ると、喜ぶ
- 白寿の社長さんを見ると、立ち上がる
- 白寿の社長さんを見ると、挨拶する
- 伝えるのを聞くと、答える
- 白寿の社長さんを見ると、紹介をする
- 大槻さんを聞くと、理由を答える
- 時間になるのを見ると、「じゃあそろそろ行きましょうか」と言う
- お開きなのを聞くと、片付ける

Figure A.26 Mental Model B of 2nd Fieldwork, page.2

FW #1: Mental Model C

見ると →

- 触る
- 渡す
- ページをめくる
- 紹介をする
- 手をあげる
- 説明する
- 突っ込む

- 声を掛ける
- 頭を下げる
- ドアを開ける
- 指差す
- 明けに行く
- 座る
- 他己紹介する

- お願いをする
- 質問する
- 取り出す
- 喜ぶ
- 立ち上がる
- 挨拶する
- 言う

聞くと →

- 尋ねる
- 確認する
- ネタを披露する
- おやじギャグを言う
- 答える
- 片付ける

触ると →

- 取り出す
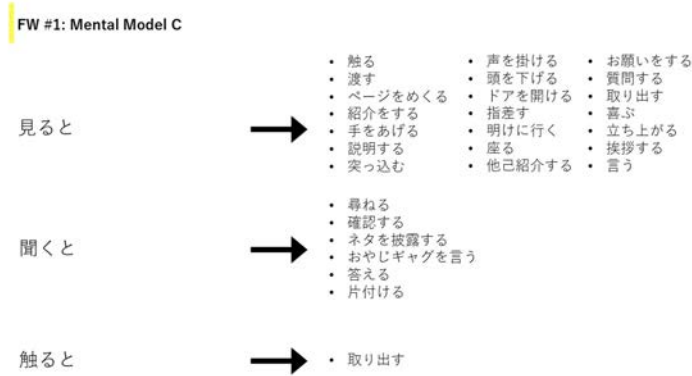
Figure A.27 Mental Model C of 2nd Fieldwork

3rd Fieldwork of a Hakuju Hall Manager

FW #3: Musician's Profile

Ms. W(52)

Violinist

Personal Profile:
1966年7月16日生まれ、東京都出身。離婚経験は1回で現在は独身。音楽に向き合う姿勢がパッションにあふれていて、ハキハキとしゃべって、エネルギッシュ。白寿ホールで定期的にレクチャーコンサートを展開しており、初心者からの質問も真摯に答える。クラシック音楽の楽しみ方は、演奏会に足を運ぶことから始まると考えている。

Working Profile:
3歳半からヴァイオリンを始め、7歳から桐朋学園子供のための音楽教室に通い始めた。1985年に全額奨学生として、ジュリアード音楽院に入学。ニューヨークを本拠地として、世界各地でオーケストラとの共演、リサイタル、音楽祭への参加と国際舞台で目覚ましく活躍している。

Goal:
- プロの演奏家として活躍できる若手ヴァイオリニストの育成に携わりたい

Figure A.28 Profile of Ms.W

FW #3: Musician's Profile

Ms. T(22)

Violinist

Personal Profile:
1996年生まれ、東京都出身。読売日本交響楽団のヴァイオリン奏者である両親の背中を見て、ヴァイオリニストを志すようになる。親と渡辺玲子さんが仲が良く、表立って公言していないが渡辺さんからの指導も受けて、研磨を積んでいる。

Working Profile:
東京藝術大学に在学しながら、演奏活動とモデル活動を両立させている。コンクールにも積極的に出場しており、日本学生音楽コンクール第1位、バルトーク国際コンクール第2位、東京音楽コンクール聴衆賞などの結果を残している。インスタグラム等のSNSもうまく使いこなし、オフラインでの演奏会だけでなくオンライン上でもファンを獲得している。

Goal:
・ 国際コンクールで結果を残したい
・ 可愛さだけではなく実力で売れるヴァイオリニストになりたい

Figure A.29 Profile of Ms.T

FW #3: Flow Model
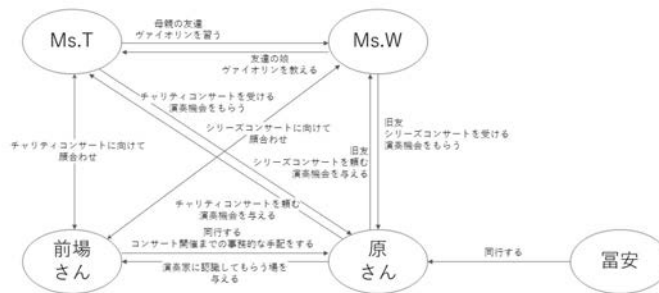
Figure A.30 Flow Model of 3rd Fieldwork
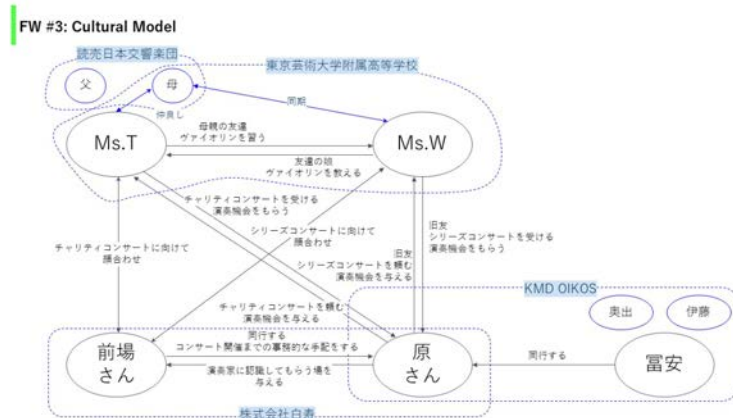
Figure A.31 Cultural Model of 3rd Fieldwork
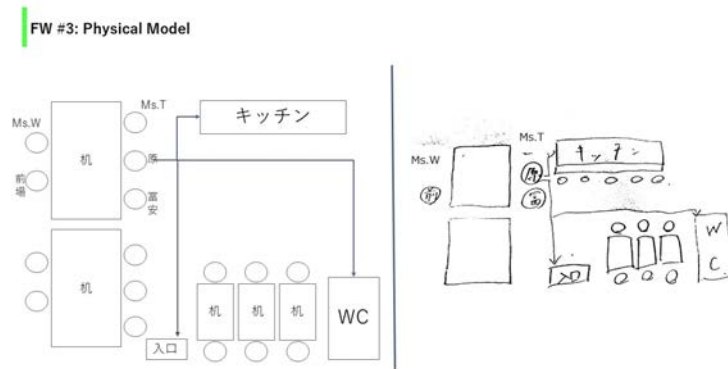
Figure A.32 Physical Model of 3rd Fieldwork

FW #3: Artifact Model
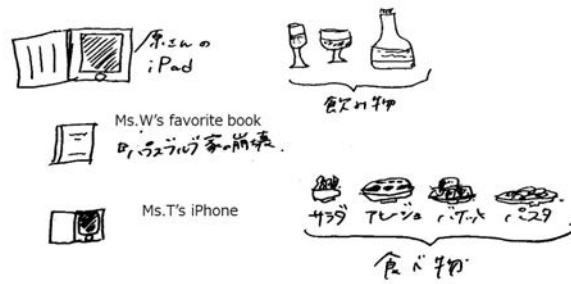
Figure A.33 Artifact Model of 3rd Fieldwork

FW #3: Sequence Model -1
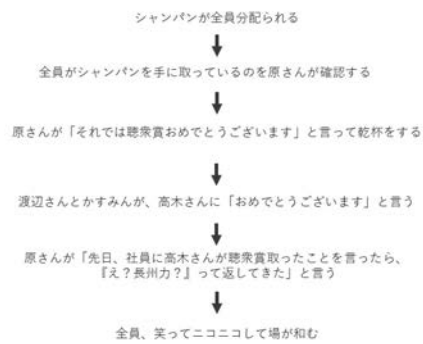
Figure A.34 Sequence Model of 3rd Fieldwork, 1st scene

FW #3: Sequence Model -2

食べ物が机の上に置かれる
↓
渡辺さんが「わあ、どれも美味しそう」と言う
↓
渡辺が持っているフォークで豪快に食べ物をお皿にとる
↓
それを見ていた原さんが「ブスッといくかんじね、いいねえ」と言う
↓
そのやり方を踏襲して、同じように食べ物を自分のお皿にとる
↓
その後に髙木さんもとる
↓
最後にかすみんも自分のフォークでハムを取る
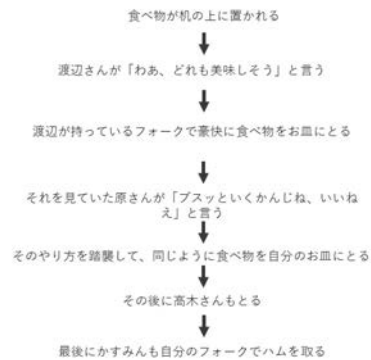
Figure A.35 Sequence Model of 3rd Fieldwork, 2nd scene

FW #3: Sequence Model -3

原さんが「メニュー表とって」と、メニュー表の近くにいる、かすみんに言う
↓
メニュー表を受け取ると、メニュー表をみる
↓
「ここのイタリアンは美味しいよね」と原さんが話す
↓
原さんが目を見開いて「イタリアの太鼓！」と突然言う
↓
「いや、中国か」とすぐに自分で訂正をする
↓
「中国だよ！」とすかさず渡辺さんが突っ込む
↓
渡辺さんがヴァイオリンを構える姿勢をする

↓
渡辺さんがエアヴァイオリンをしながら、中国の太鼓を歌う
↓
原さんは特に驚くこともなく、慣れた様子で見守る
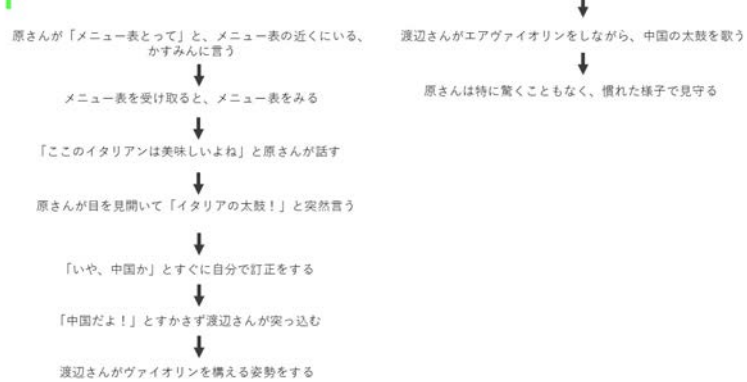
Figure A.36 Sequence Model of 3rd Fieldwork, 3rd scene

FW #3: Mental Model A

- かすみんが駆け寄るのを見ると、「お、きたきた」と言う
- かすみんが渡辺さんと髙木さんの前に立つのを見ると、「この子は国音の子」と紹介する
- 「あら！バイオリン弾くの？」と渡辺さんが尋ねるのを聞くと、「あ、音楽学ね。今は慶應」と答える
- かすみんが椅子に座るのを見ると「シャンパンでいいよね」と原さんが言う
- 全員シャンパンで良いことを確認して店員さんを見ると、4人分を注文する
- かすみんを見ると、原さんが渡辺さんがコンクールの審査員をしていたことを説明する
- シャンパンを見ると、「聴衆賞おめでとうございます」とお祝いの乾杯をあげる
- お店のメニューを見ると、手に取る
- 手に取ったメニューを見ると、「何食べますか？」と渡辺さんに聞く
- 渡辺さんがお任せしますと答えるのを聞くと、店員を呼ぶ
- 店員を呼ぶと、注文を頼む
- メニューを見ると、考える癖として爪をかじる
- お店を見ると、このお店は他のアーティストさんから教えてもらった旨を説明する
- 今まであまり口を開いていなかった髙木さんを見ると、質問をする

Figure A.37 Mental Model A of 3rd Fieldwork, page.1

FW #3: Mental Model A

- インスタライブを不安に思う渡辺さんの発言を聞くと、「え？ライブってなになに」と突っ込む
- SNSの話題を聞くと、「まあ僕のインスタはラーメンしかないですけどね」といって笑う
- フォークで豪快にハムを取る渡辺さんを見ると、同じやり方を真似する
- あまりシャンパンを飲み進めていない髙木さんを見ると「お水買いましょうか？」と声を掛ける
- 「コンクールの直後熱を出してりりちゃん寝込んでたのよ」と渡辺さんが言うのを聞くと、「それは知恵熱かな」と冗談を言う
- コンクール話をする髙木さんを見ると、「これからもコンクールに出て実績を上げていく感じ？」と尋ねる
- 髙木さんを見ると、かすみんの方を見る
- かすみんを見ると、髙木凛々子さんを指差す
- 次のコンサートの相談をする渡辺さんを聞くと、次年度がどんなメモリアルイヤーか思い出す
- 歴史的背景も考慮したこんなプログラムが良いと言う渡辺さんを聞くと、仲道さんと少し被る旨をぼやく
- 会が終わりに近づいているのを見ると、席を立つ
- 席を立ってキッチンを見ると、そっちに向かって歩く
- キッチンについて店員をみると、誕生日プレートを今出してもらうことをお願いする

Figure A.38 Mental Model A of 3rd Fieldwork, page.2

FW #3: Mental Model B

- 駆け寄るのを見ると、「お、きたきた」と言う
- かすみんを見ると、「この子は国音の子」と紹介する
- 渡辺さんが尋ねるのを聞くと、「あ、音楽学ね。今は慶應」と答える
- 椅子に座るのを見ると、原さんが言う
- 店員さんを見ると、注文する
- かすみんを見ると、説明する
- シャンパンを見ると、乾杯をあげる
- メニューを見ると、手に取る
- メニューを見ると、渡辺さんに聞く
- 渡辺さんが答えるのを聞くと、店員を呼ぶ
- 店員を呼ぶと、注文を頼む
- メニューを見ると、爪をかじる
- お店を見ると、説明する
- 髙木さんを見ると、質問をする

Figure A.39 Mental Model B of 3rd Fieldwork, page.1

FW #3: Mental Model B

- 渡辺さんの発言を聞くと、突っ込む
- SNSの話題を聞くと、言う
- ジョークを聞くと、笑う
- 取る渡辺さんを見ると、真似する
- 髙木さんを見ると、声を掛ける
- 渡辺さんが言うのを聞くと、冗談を言う
- 髙木さんを見ると、尋ねる
- 髙木さんを見ると、かすみんの方を見る
- かすみんを見ると、髙木凛々子さんを指差す
- 渡辺さんの相談を聞くと、思い出す
- 渡辺さんの話を聞くと、呟く
- 会が終わりに近づいているのを見ると、席を立つ
- キッチンを見ると、歩く
- 店員をみると、お願いする

Figure A.40 Mental Model B of 3rd Fieldwork, page.2

FW #3: Mental Model C

見ると　　　　⟶

- 言う
- 紹介する
- 注文する
- 説明する
- 乾杯する
- 手に取る
- 聞く
- 頼む
- 爪をかじる

- 質問する
- マネする
- 声を掛ける
- 尋ねる
- （違う方を）見る
- 指差す
- 席を立つ
- 歩く
- お願いをする

聞くと　　　　⟶

- 答える
- 呼ぶ
- 突っ込む
- 言う
- 思い出す
- 呟く
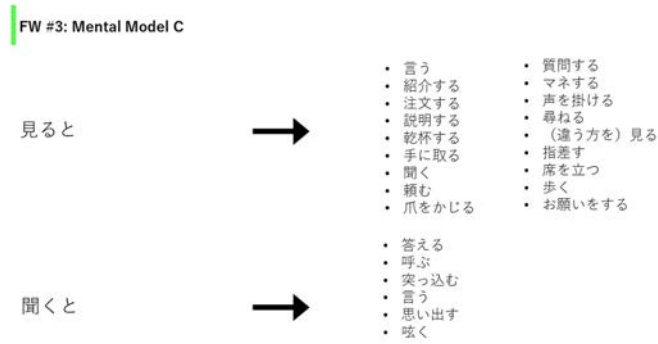
Figure A.41 Mental Model C of 3rd Fieldwork

4th Fieldwork of a Hakuju Hall Manager

FW #4: Musician's Profile

Mr. A (58)

Announcer

Personal Profile:
1959年10月26日生まれ、神奈川県横浜市出身。既婚。息子が1人いる。

Working Profile:
元テレビ朝日アナウンサーの現在フリーアナウンサー。東京都立小山台高等学校、慶應義塾大学法学部卒業後、テレビ朝日に入社。各種スポーツ中継のほか「ニュースステーション」等で活躍。1995年フリーとなってからはテレビ・ラジオ・ＣＭのほか、クラシックコンサートの企画構成や司会でもコンサートソムリエとしてフィールドを広げている。

Goal:
- 一緒に仕事していて楽しい人と仕事がしたい
- クラシック音楽に関連した企画を考えたい

Figure A.42 Profile of Mr.A

FW #4: Musician's Profile

Ms. S (54)

Period instruments
musician

Personal Profile:
1964年11月11日生まれ、東京都出身。離婚を2回経験し、
現在独身で息子が1人いる。

Working Profile:
3歳の時にピアノとバイオリンを始める。桐朋学園高校ピアノ
科在学中に、J.S.バッハを深く理解しようという動機で始めた
チェンバロの魅力に取り憑かれ、高校卒業後に通奏低音奏者と
して活動を始めた。1990年以降しばらくはパリに拠点を置き、
フランスや日本を中心に活躍。拠点を日本に戻した後も、敬愛
するJ.S.バッハの曲を中心に精力的に演奏活動を行っている。
上野学園大学特任教授。

Goal:
· コンセプトに沿ったコンサートをやり遂げたい
· やるからには楽しみたい

Figure A.43 Profile of Ms.S

FW #4: Flow Model
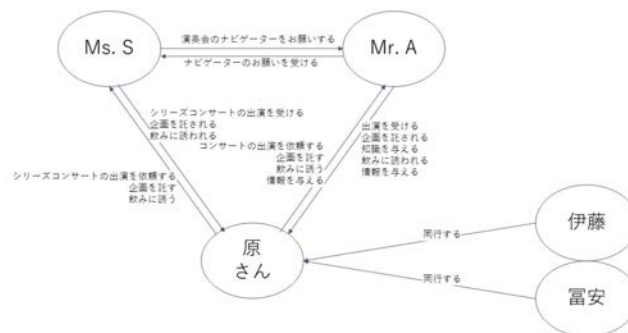
Figure A.44 Flow Model of 4th Fieldwork
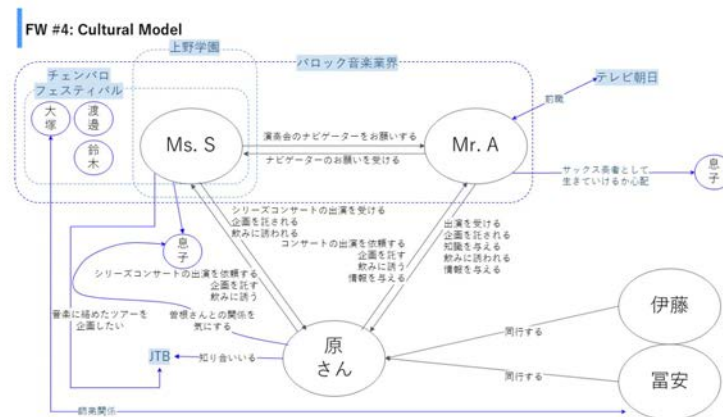
Figure A.45 Cultural Model of 4th Fieldwork
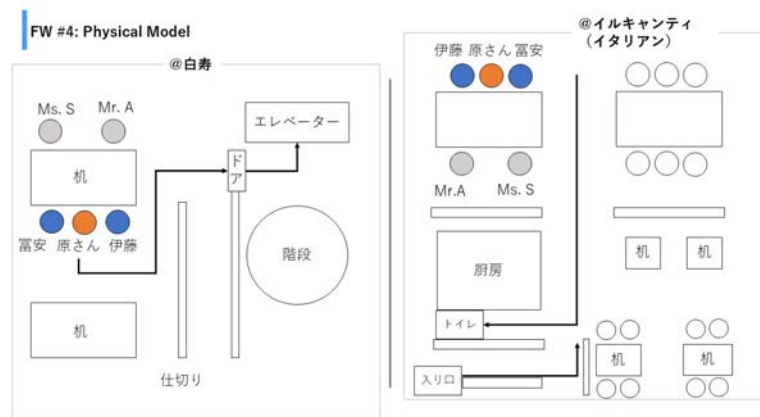
Figure A.46 Physical Model of 4th Fieldwork

FW #4: Artifact Model

原さんの iPad と 携帯

Mr.A's bag

原さんの肩掛けバッグ

A program draft by Mr. A

東京カレンダー (代休候補情報)

手帳
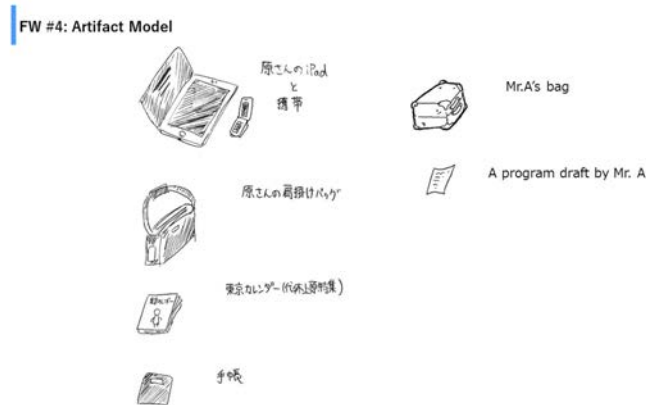
Figure A.47 Artifact Model of 4th Fieldwork

FW #4: Sequence Model -1

iPad上で、白寿の社員さんに、予約のお願いのメッセージを送信する

数分間、打ち合わせの最中にiPadの通知が来ないか気になって、チラチラと画面を見る

特に連絡の反応がないのに見かねて、席を立って、「社員から連絡ないので、代わりに電話してきます」とみんなに伝える

席を離れて、部屋の端へ行き、レストランに電話をかける

店員と電話をする

振り返って「喫煙席しか空いていないそうです」と言う

「喫煙席はちょっとキツイ」と渋い顔をする曽根さんを見る

「禁煙席はありませんか」と店員に聞く

振り返って「カウンター席なら空いているそうです」と再び朝岡さんと曽根さんに尋ねる

「カウンター席は無いな」と朝岡さんが即答するのを聞く

改めて電話越しに「テーブル席はありませんか」と店員に聞く

店員と二言三言交わして、電話を切る

席に戻って、打ち合わせに合流する

Figure A.48 Sequence Model of 4th Fieldwork, 1st scene

84

FW #4: Sequence Model -2

ホール経営の苦しい現状について、原さんが話題にする

↓

誰かが「原さんに直接話に行けば、企画は通る」と触れ回っている噂があると、原さんが言う

朝岡さんと曽根さんが、「そんな噂、気にしない方がいいですよ」と相槌を打って言う

しょせん小さなホール1つが頑張ったところで意味ないのではないかとたまに無力感に襲われる、という不安を原さんが口にする

朝岡さんが「原さんは、本当に頑張っていらっしゃいますよ。僕はいつだって力になりますから」ときりッとした面持ちで言う

それを聴いた原さんが、うっと言葉を詰まらせる

↓

原さんが、さっと目元を拭う

すぐに、「どうですか、今までの流れは」と伊藤に話を振る

↓

「どうですか、と言いますと」と不意打ちの問いに、伊藤が問い返す

「我々は業界人で染まり切っているから、新鮮な（立場の）意見も（知りたいなと）。」と言う

伊藤がその質問に対して、自分の意見を全員に伝える

Figure A.49 Sequence Model of 4th Fieldwork, 2nd scene

FW #4: Mental Model A

- 曽根さんを見ると、「今日は何食べましょうか？」と原さんが聞く
- 曽根さんが「ここで焼肉でもしますか？」とぼけをするのを聞くと、「いいですね」と返事をする
- 会社の椅子や机をみると、「うちの会社、家具に拘ってる」と自慢する
- 久しぶりに会う曽根さんを見ると、前回自撮りした話をする
- 「そうそう、前回自撮りしたね」と笑いながら答える曽根さんを見ると、原さんはニコニコする
- 曽根さんを見ると、話しかけようと冨安と伊藤の方を見る
- 冨安と伊藤を見ると、紹介をする
- 「白寿と原さんについて行けばすごく良いでしょうね！」と朝岡さんが褒めるのを聞くと、嬉しさのあまりに笑う
- 冨安を見ると、「大学時代にチェンバロしていたんだよね」と共通の話題を振る
- 朝岡さんと曽根さんを見ると「（今晩は）どうしましょうか？」とレストランの要望を聞く
- iPadを見ると、社員に連絡する為に手に取る
- 手に取ったiPadを見ると、文字を打ち込む

Figure A.50 Mental Model A of 4th Fieldwork, page.1

FW #4: Mental Model A

- チェンバロの庭の企画を聞くと、1回目の企画が終わるまでは内容を理解できなかったと言う
- 企画の話を聞くと、1回目の企画が終わるまでは理解できなかったと照れる
- 朝岡さんと曽根さんを見ると、晩御飯どうしますかと訊く
- 2人の返事を聞くと、候補のお店を思い出す
- 2人の返事を聞くと、候補のお店の名前をあげる
- 「ワインか焼酎だったら、どちらかというとワインかな」という朝岡さんの返事を聞くと、「では部下にお願いしますね」といってiPadを開く
- iPadを見ると、部下にメッセージを送るためにタイピングする
- 文字を打ち終わって送信したのを見ると、iPadを閉じる
- 曽根さんが「バッハをチェンバロシリーズに入れると、プログラム的に落ち着く」というのを聞くと、ニヤッとする
- 曽根さんが言うのを聞くと、「興行的に助けようと思ってたりする？」と冗談を言う
- 朝岡さんがプログラムの説明しているのを聞くと、「当時のイギリスってどんな様子だったのですか？」という素朴な質問をする
- 誰かが同時にしゃべり始めるのを聞くと、先に譲るために口を閉じる
- iPadの画面を開いてメッセージが来ていないのをみると、席を立つ
- 曽根さんと朝岡さんの顔を見ると、「ちょっと社員から返事が無いので、僕が直にお店に連絡して予約入れますね」といって、電話する
- 店員さんが喫煙席しか空いてないことを言うのを聞くと、「喫煙席しか空いてない層です」と私達に伝える

Figure A.51 Mental Model A of 4th Fieldwork, page.2

FW #4: Mental Model A

- 曽根さんが渋い反応するのを見ると、「禁煙席はありませんか」と店員さんに尋ねる
- 店員さんがカウンター席しか空いてないと答えるのを聞くと、「カウンター席しか空いてないそうです」と私達に伝える
- 朝岡さんが「カウンター席は、ないな」と答えるのを聞くと、「テーブル席はありませんか」と再び店員さんに尋ねる
- 店員さんと話が終わるのを聞くと、電話を切る
- 社員からメッセージが来ているのを見ると、「イルキャンティ、満席だって」と大声を出す
- 社員のメッセージが画面に出ているのを見ると、「ほら」といって画面を見せる
- 曽根さんが息子と仲直りした話を聞くと、良かったと言いながらうんうんと頷く
- 曽根さんが「私、やること楽しめている」と楽しそうに言うのを聞くと、「そうですか、僕はまだそう感じられないなあ」と頭をかく
- 朝岡さんから励みになる言葉を聞くと、目元を拭う
- 朝岡さんと曽根さんの顔を見ると、「どうですか、何か質問とかありますか」と私達に話を振る
- 分野を横断的に学ぶべきだという話を聞くと、「それぞれの分野がこうやって道が伸びていて、こう、横ぐしを刺すようにするっていうことですね」と言って、ジェスチャーをする

Figure A.52 Mental Model A of 4th Fieldwork, page.3

FW #4: Mental Model B

- 曽根さんを見ると、「今日は何食べましょうか？」と聞く
- 曽根さんが聞くと、返事をする
- 会社の椅子や机をみると、自慢する
- 曽根さんを見ると、話をする
- 曽根さんを見ると、原さんはニコニコする
- 曽根さんを見ると、冨安と伊藤の方を見る
- 冨安と伊藤を見ると、紹介をする
- 朝岡さんが褒めるのを聞くと、笑う
- 冨安を見ると、共通の話題を振る
- 朝岡さんと曽根さんを見ると、要望を聞く
- iPadを見ると、手に取る
- 手に取ったiPadを見ると、文字を打ち込む

Figure A.53 Mental Model B of 4th Fieldwork, page.1

FW #4: Mental Model B

- 企画を聞くと、言う
- 企画の話を聞くと、照れる
- 朝岡さんと曽根さんを見ると、訊く
- 2人の返事を聞くと、思い出す
- 2人の返事を聞くと、名前をあげる
- 朝岡さんの返事を聞くと、iPadを開く
- iPadを見ると、タイピングする
- 送信したのを見ると、iPadを閉じる
- 曽根さんがいうのを聞くと、ニヤッとする
- 曽根さんが言うのを聞くと、冗談を言う
- 朝岡さんがプログラムの説明しているのを聞くと、質問をする
- 誰かが同時にしゃべり始めるのを聞くと、口を閉じる
- iPadをみると、席を立つ
- 曽根さんと朝岡さんの顔を見ると、電話する
- 店員さんが喫煙席しか空いてないことを言うのを聞くと、私達に伝える

Figure A.54 Mental Model B of 3rd Fieldwork, page.2

FW #4: Mental Model A

- 曽根さんが渋い反応するのを見ると、店員さんに尋ねる
- 店員さんが答えるのを聞くと、私達に伝える
- 朝岡さんが答えるのを聞くと、再び店員さんに尋ねる
- 店員さんと話が終わるのを聞くと、電話を切る
- 社員からメッセージが来ているのを見ると、大声を出す
- 社員のメッセージが画面に出ているのを見ると、画面を見せる
- 曽根さんが息子と仲直りした話を聞くと、うんうんと頷く
- 曽根さんが言うのを聞くと、頭をかく
- 朝岡さんから励みになる言葉を聞くと、目元を拭う
- 朝岡さんと曽根さんの顔を見ると、私達に話を振る
- 話を聞くと、ジェスチャーをする

Figure A.55 Mental Model B of 4th Fieldwork, page.3

FW #4: Mental Model C

見ると ⟶
- 聞く
- 自慢する
- 話をする
- ニコニコする
- （別の方を）見る
- 紹介をする
- 共通の話題を振る
- 要望を聞く
- 手に取る
- 打ち込む
- 尋ねる
- 閉じる
- 席を立つ
- 電話をする
- 尋ねる
- 大声を出す
- 画面を見せる
- 話を振る

聞くと ⟶
- 返事をする
- 笑う
- 言う
- 照れる
- 思い出す
- 名前をあげる
- iPadを開く
- ニヤッとする
- 冗談を言う
- 質問をする
- 喋るのをやめる
- 伝える
- 電話を切る
- 頷く
- 頭をかく
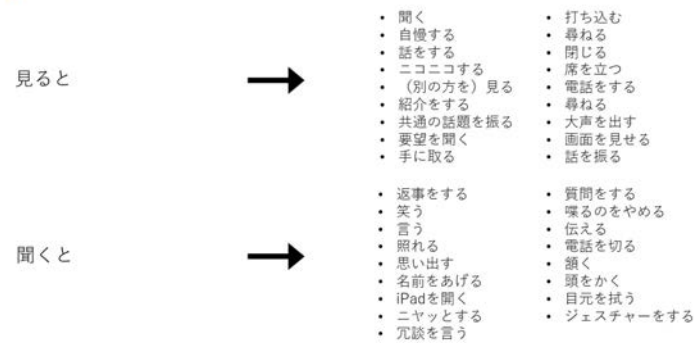- 目元を拭う
- ジェスチャーをする

Figure A.56 Mental Model C of 4th Fieldwork

5th Fieldwork of a Hakuju Hall Manager

FW #5: Musician's Profile

Mr. K (46)

Conductor

Personal Profile:
1972年6月17日生まれ。島根県益田市出身。離婚を1回経験しており、現在独身。子供はたまに会う。

Working Profile:
東京芸術大学在学中の1994年に第10回東京国際音楽コンクール指揮部門で3位入賞。 1995年、東京シティ・フィルハーモニック管弦楽団、大阪フィルハーモニー交響楽団、九州交響楽団を指揮してデビュー。現在は、拠点を海外にしており、仕事があればたまに日本に返ってくる程度。アマチュアオーケストラのアマデウス・ソサイエティー管弦楽団をよく指揮する。

Goal:
・ あくどい商売をしている同業者を成敗したい
・ 自分の率直なものの言い方を受け入れてくれる環境で
  仕事がしたい

Figure A.57 Profile of Mr.K

FW #5: Musician's Profile

Ms.F (30)

Pianist

Personal Profile:
大阪出身。単身で留学していたが、今年、父が他界したことをきっかけに日本へ帰国。母親と暮らしている。

Working Profile:
15歳で単身渡米、サンフランシスコ音楽院に入学。卒業後はジュリアード音楽院へ入学し、無事に卒業。今後は拠点を日本に変え、国内で活躍していく予定。

Goal:
・ 演奏機会を増やしたい
・ 色んな演奏家ともっと繋がりたい

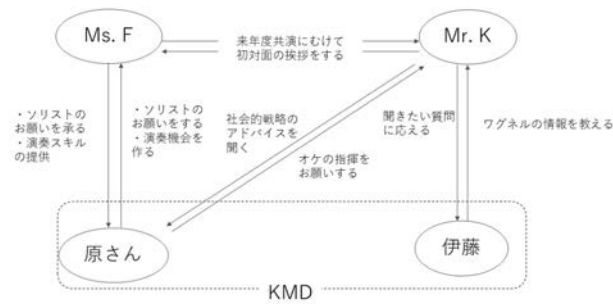Figure A.58 Profile of Ms.F

FW #5: Flow Model

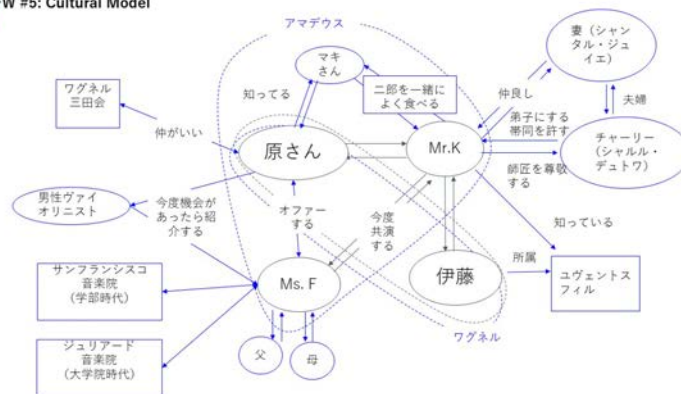Figure A.59 Flow Model of 5th Fieldwork

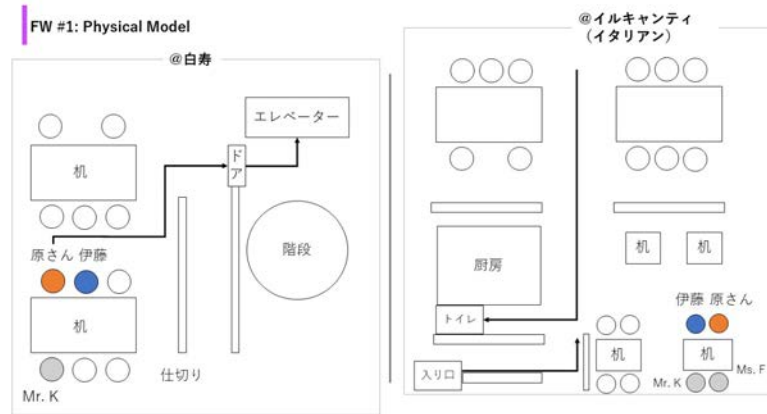FW #5: Cultural Model

Figure A.60 Cultural Model of 5th Fieldwork
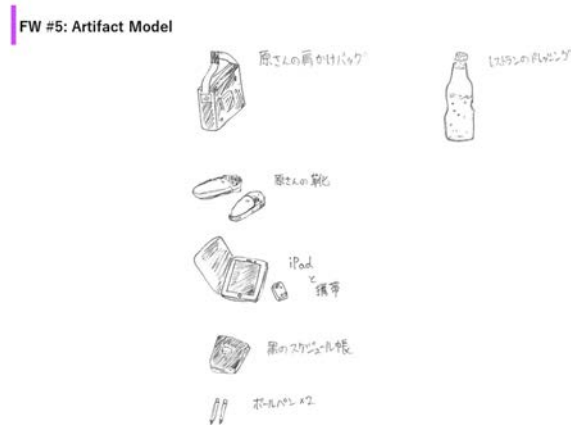
90

Figure A.61 Physical Model of 5th Fieldwork

Figure A.62 Artifact Model of 5th Fieldwork

FW #5: Sequence Model -1

原さんが、打ち合わせ中にチラチラと時計を見て、時間を
気にする

↓

打ち合わせ中に、白寿の社員さんが近付いてくる

↓

原さんが、近付いてくる社員さんに気付いて、声を掛ける

↓

「下の階のコンサート、挨拶はどうされますか」と社員さ
んが原さんに尋ねる

↓

「ジャケットスーツとネクタイ、忘れちゃったんだよね」
と気乗りしない様子で社員に返事をする

↓

「クールビズとか口実にすれば大丈夫なのでは」と社員さ
んが提案する

↓

原さんが、少し考えながら、うーんと唸る

「じゃあ18時に挨拶に行きます」と答えて、身体の向きを
打ち合わせの方に戻す

↓

そのまま数十分間、川本さんとミーティングを続ける

↓

ふと、時計を見て、「やっべ！」と大声をあげる

↓

「行かなきゃ！」とあたふたして立ち上がる

↓

座りなおして、脱いでいた靴を履きなおす

↓

もう一度立ち上がって、「すみません、ちょっと行ってき
ます」と言う

↓

走ってエレベーターへ向かう

Figure A.63 Sequence Model of 5th Fieldwork

FW #5: Mental Model A

- 打ち合わせが終わったアーティストを見ると、Facebookの方で宣伝するので写真良いですかと聞く
- 返事を聞くと、iPadを社員に渡す
- iPadを見ると、ポーズをとる
- アーティストを見ると、僕の方からも宣伝しますね、と伝える
- 川本さんが原さんの隣に座っている伊藤を不思議な顔で見ているのを見ると、「ワグネルOGの伊藤です」
  と紹介する
- 「白寿の社員さんかと思った」と笑う川本さんを見ると、つられて原さんも笑う
- 川本さんを見ると、川本さんのプロフィールを説明する
- 川本さんが言うのを聞くと、冗談を言う
- 川本さんが鋭い意見を言うのを聞くと、「悪口ではなく、率直なものの言い方をする人」とフォローを入れ
  る

Figure A.64 Mental Model A of 4th Fieldwork, page.1

FW #5: Mental Model B

- アーティストを見ると、写真良いですかと聞く
- 返事を聞くと、iPadを渡す
- iPadを見ると、ポーズをとる
- アーティストを見ると、伝える
- 川本さんを見ると、紹介する
- 笑う川本さんを見ると、つられて原さんも笑う
- 川本さんを見ると、川本さんのプロフィールを説明する
- 川本さんが言うのを聞くと、冗談を言う
- 川本さんが鋭い意見を言うのを聞くと、フォローを入れる

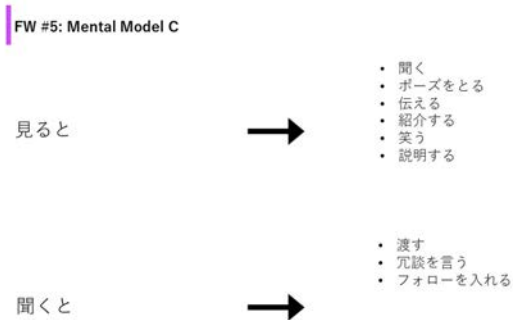Figure A.65   Mental Model B of 5th Fieldwork

FW #5: Mental Model C

見ると ⟶
- 聞く
- ポーズをとる
- 伝える
- 紹介する
- 笑う
- 説明する

聞くと ⟶
- 渡す
- 冗談を言う
- フォローを入れる

Figure A.66   Mental Model C of 5th Fieldwork

B. Narratives from Design Thinking

Narratives:
 written by Mari Ito

Concert hall manager's Point of View

音楽ホールの運営といっても、自分で企画を練ったり、アーティストを引っ張って来る能力も人脈も無いので、結局は場所を借りたいという人に、場所を貸す人と化してしまい、マニュアル通りの書類を渡して決まった手続きを行う毎日である。ホール運営を企業の黒字となる存在に出来ればいいのだが、現実はそう甘くなく、赤字続きでもはや企業側からも見放されているのが現状だ。居心地の悪さを通り越して、致命的なミスなどを犯さないよう、無難に穏やかにやってくる音楽家達を相手に貸しホール事業をする日々を過ごしている。

「もったいないですよ」いつもの日常を過ごしていたある日、学校の研究関連という理由で、女性が訪ねてきた。どうやらクラシック音楽が好きらしく熱弁をふるってきた。「もったいない、といいますと」そもそも充分である状態だとか勿体ない状態だとか、基準が自分にはわからない。「素敵な〇〇音楽ホールというのがあって、メキメキ腕が上がっている日本人の若手演奏家がいるこの世の中、クラシック音楽文化の魅力が十二分に発揮されずに廃れていく現状がもったいないと思っておりまして」相手方がもったいないと感じているのはその部分であるようであった。そもそもクラシック音楽という異文化の繁栄や衰退を憂う気持ちには温度差を感じるが、お客さんが自分が担当するホールに足を運んでくれて、帰りに満たされた笑顔を見たりするのは、嬉しい。その、もっとお客さんの笑顔が見れたり、ホールの運用が上手く回って安定する案があるならば、飛びつきたいくらいである。内心そう思いながら、相手方の話を聞くと、どうやら展開しようとしている「ラプソディア」というプロジェクトをホールと連携しておこないたいそうであった。話が進むうちに、内容を真剣に聞き入る自分がいた。初めは正直、セールスを相手にするような気分で気が進まなかったが、チケットの効率化やオウンドメディアを持つことなどの管理の利便さ、それがお客さんに対して発揮する価値の話など、まとまりのあるコンセプトであると感じた。前向きに検討すると相手方に伝え、ミーティングを終えた。本格導入の件を上司に提案してみようとぼんやり考え始めた。

page.1

Figure B.1 Narratives: page.1

User' s point of view:

散らかった机の上を片付けようと紙の束を掴んでゴミに入れようとした時、一番上に、あるコンサートに出かけた時に持ち帰ったパンフレットが目に留まった。イベント情報を物色するのは好きだが、いかんせん紙はかさばるので、捨てるしかない。捨てる前に、念のためパラパラとめくって見てみる。すると、一枚、大きく QR コードが印刷されている紙が目に留まった。何かと思って、よく読んでみると、白寿ホールが新たな取り組みとして、「Digital Hakuju」というサービスを始めたとのことであった。白寿ホールの演奏会情報などがあるのだろうか。試しに読み取ってみた。アプリ / サイトに飛んだ。パット見た感じは、情報が多すぎず、ごちゃごちゃしておらず、見やすいレイアウトであった。「本日の演奏会」というのがまず目につく。少しスクロールすると、白寿がおこなっているヘルスケア関連のイベント情報の記事から、若手音楽演奏家の特集記事などが、アイコンになって掲載されていた。それぞれの音楽家について、「なぜ音楽家を目指そうと思ったのか」、「今回の演奏会に寄せたコメント」「プログラムの曲について」「寄 せられた質問に対する回答」などといった文章が掲載されていた。意外と面白い人柄のようで、少し演奏会が気になるなと思い始めた。そのままページを読み終わると、ちょうど演奏会情報が書いてあり、おっ、と思った。会員登録すれば、今までに行った白寿ホールでの演奏会は記録が残り、管理できるとのことであった。いつ、どのようなプログラム（作曲家、タイトル）、演奏家名、日時、自分の感想記入欄がある記録管理サービスがおこなえるらしい。チケットを購入すれば、オフラインでも確認できるプログラムノートをデジタル配布で受け取ることができ、読むことが出来るそうであった。ペーパーレスで、曲目解説も気になった時に後から確認できるし、チケットも忘れずに携帯しておく必要もなく、失くす危険性も減るので、便利なように思える。

代々木上原周辺の複数店舗が連携しているレストランポイントがあり、来訪した回数ごとにポイントが貯まる仕組みであった。これが一定数貯まると、白寿ホールのバーカウンターで飲み物がワンドリンクサービスで飲めるそうであった。言われてみれば、以前、白寿ホール行った時にバーカウンターで携帯をみせて、何かを頼んでいた人がいた。そうか、このサービスなのか。と気付いた。

"価格帯" と "楽器" を選んだ絞り込み検索でコンサートを調べる。気になるコンサートが出てきたものの、いかんせん日付が行けなかったので残念であった。働きながらコンサートに通う

page.2

Figure B.2 Narratives: page.2

のは難しいと改めて実感した。行けそうな日をタップで選択し、検索をかける。指定された日付にあるコンサートが一括で出てきた。スワイプしてざっとみてみる。行ってみたい演奏会があったので、アイコンをタップした。演奏者の名前、日時と価格、プログラム名、特集記事へ飛ぶリンクがある。チケット購入ボタンをタップすると、座席を指定 / おまかせの購入手続きをすると、QR コードが表示された。これがチケットらしい。仕事でバタついてチケットをきちんと持ったか、忘れないように気を付けることなく、安心して出掛けられるのは、忙しい人にとっては便利なように思えた。Gmail に届いたメールから自動的にカレンダーへ予定が登録されていた。テクノロジーの大勝利である。数日後の演奏会が楽しみになってきた。

〜数日後〜

案の定、仕事がギリギリまでおしてしまい、電車に飛び乗り、代々木上原駅へ向かう。せめてもの救いは、7 時半開演である事実であった。7 時始まりは、どうしても難しい。値段も手ごろで時間も長くなく、ちょっとした息抜きにでも聴きにくることが出来るようなプログラムが揃っていて、嬉しい。初めてのラプソディアシリーズと呼ばれるコンサートのひとつに行くので、形態の違いは分からないが、行ってみたらわかるのだろう。やや混雑している電車内で揺られながら、携帯を持ち、「Digital Hakuju」を開くと、行き方のページがポップアップで出てきた。タップしてみると、〇号車あたりにある出入口から、2 番出口を登り、まっすぐいって横断歩道を渡ったあと、右に歩くと白寿につく、という行き方が写真付きで出ていた。徒歩 5 分とのことで、ギリギリ間に合いそうである。代々木上原駅に着いた瞬間、急ぎ足で階段を掛け登り、交通系 IC カードを叩きつけるように改札を通り抜けて道を急いだ。日が暮れて若干周りの景色を確認するのが見辛かったものの、わかりやすい道のりだったので迷うことなく到着することが出来た。

息を切らしてビルに到着すると、入り口に「白寿ホールはこちら」というポスターが見えた。一見普通のオフィスビルなので、入るのが躊躇われたが、そう書いてあるなら、中にあるのだろう。エレベーターに飛び乗り、〇階へ行く。到着してエレベーターが開くと、QR コード読み取り機を持って立っている人がいた。「DigitalHakuju」を開いて、QR コードをみせる。ふと、アプリにチケットが入っているとなると、携帯の電池が切れたり、アプリがフリーズしてしまったらどうするのだろう、と頭によぎった。しかしそんな不安も杞憂に終わり、あっという間にQR コードは読み取り機にかざすと認証され、すぐに入場できた。駆け足で自分の席へ向かう。

page.3

Figure B.3 Narratives: page.3

〜演奏会後〜

素敵な演奏会が終わった。心が満たされた。ゆったりした足取りでホワイエにでると、何人か
がバーカウンターで携帯の画面を見せるだけで、飲み物とちょっとしたおつまみを貰っていた。
チケット代にどうやらその代金も込みで入ってるらしい。自分も時間があるので、同じように
QR コードかざして飲み物を選ぶ（ここからもデータが収集できる）。

空いてる机で白ワインが入ったグラスを揺らしながら、夜景を眺める。数分後、舞台上にいた
演奏家がホワイエにやってきた。一人一人にお礼を言いながら短い会話をしている。自分のテー
ブルにもやってきた。まずお礼を直接述べて、感想を伝えた。あのフレーズはもうちょっとこ
うしたかった、などと本人が内省していた。直接アーティストと話す機会はあまりないのでド
キドキした。せっかくの機会なので、写真撮りましょうと言ってみると、いいですよ！せっか
くなので、あちらの写真ブースでとりませんか？と笑顔でアーティストに言われた。指差す方
向に首を回してみてみると、なるほど、写真映えする道具とインスタグラムのハッシュタグが
掛かれた張り紙があった。なんだか可愛らしい小道具を持って、ハッシュタグをつけて投稿す
るということか。美術展や映画館など、ことあるごとにイベントスペースに設置されている、
よくみるもので気恥ずかしい思いであったが、アーティストに提案されてしまうなら、そっけ
ない背景で撮るよりは、と思い、写真を撮った。舞台上はアーティストそのものだったが、こ
うして目の前に立っているのをみると、ひとりの人間なのだなと素朴に思い、急に身近に感じ
た。しばらく様子を眺めると、熱く感想を伝えたのちに、名刺を渡している人もいた。

手に持っているスマホを再び立ち上げ、DigitalHakuju を開いて、改めてじっくり見てみる。演
奏会後に行くレストランマップがあった。イタリアン、フレンチ、中華など、周辺にさまざま
な飲食店があった。コンサート後にそのまま行くとサービスがあるらしい。美味しそうなイタ
リアンのお店をタップする。飲み終えた白ワインをバーカウンターに置いて、エレベーターを
降り、アクセスルートにしたがって、お店へ向かった。到着してから、DigitalHakuju 内にある
「このお店のサービスを受け取る（当日のみ有効）」というボタンをタップすると、サービスを
受け取る、という店員に見せる用の画面が表示された。それを店員にみせると、小品１つサー
ビスしてもらえた。なんだかお得な気分である。パスタも頼んで、遅めの晩御飯を済ませた。

page.4

Figure B.4 Narratives: page.4

～演奏会の翌日以降～

「この間、ユニークな演奏会にいったんだよ」友達と週末ランチをする際に、そういえば、と思って話題に上げた。

「どんな演奏会？」

「チケットが QR コードで、プログラムノートもデジタルで貰えて。しかも 7 時半開演っていう働く音楽好きな社会人にやや優しい設定。」

「へえ〜！誰がやっていたの？」

「若手アーティストの〇〇って人だけど、どうやらシリーズコンサートの一部だから、アーティストが望んだ演奏会形式、というよりはホールが手掛けているみたい」

「そうなんだ。珍しいね。どのサイト？」

「サイトではなく、アプリなんだけど…」

飲み物をストローですすりながら、手元の携帯で手際よくアプリを立ち上げ、友達に画面を見せる。友達も早速ダウンロードし、アプリを立ち上げて感嘆の声を上げている。ありそうでなかったサービスだね、と言いながら、目は画面にくぎ付けの様子であった。

確かにな、と思いながら、先日行った演奏会のアイコンをタップする。すると、「感想記入欄（〇〇文字数以内）」という欄があった。演奏会前には表示されていなかったはずである。ここから出すと、直接演奏家にメッセージが届くらしい。直接見てくれる、と思うと、反射的に演奏家の顔が思い浮かんだ。友達もだんまりしながら携帯をいじっている様子だったので、しばらくは会話は小休憩ということで、感想をフリック入力で書き上げ、手短な文章であるが、仕事で疲れていた心身が吹き飛ぶ思いであったと伝えて、送信した。送信後の画面に、しばらくすると演奏家からお礼の返事が返ってくる、との表示が出てきた。返信がきたら、読んでくれたんだと嬉しくなりそうである。

page.5

Figure B.5 Narratives: page.5