



## D5.3 – Live Music pilot report v1

**October 2nd, 2019**

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Deliverable Lead Beneficiary: Sónar



This project has been co-funded by the HORIZON 2020 Programme of the European Union. This publication reflects the views only of the author, and the Commission cannot be held responsible for any use, which may be made of the information contained therein.

<b>Deliverable number or supporting document title</b>	D5.3 Live Music pilot report v1
<b>Type</b>	Report
<b>Dissemination level</b>	Public
<b>Publication date</b>	02/10/2019
<b>Author(s)</b>	Elizabeth Muirhead (BMAT), Gonçal Calvo (BMAT)
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<b>Reviewer(s)</b>	Anders Engström (PGM), Daniel Johansson (SYB)
<b>Keywords</b>	Pilots, Report
<b>Website</b>	<a href="http://www.futurepulse.eu">www.futurepulse.eu</a>

## CHANGELOG

<b>Version</b>	<b>Date</b>	<b>Description of change</b>	<b>Responsible</b>
V1.0	15/09/2019	Table of Contents	Gonçal Calvo
V2.0	25/09/2019	Main edition	Elizabeth Muirhead
V2.1	29/09/2019	Review	Elizabeth Muirhead
V2.2	01/10/2019	Corrections after reviews	Elizabeth Muirhead

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## 1 Executive Summary

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To serve the increasingly complex needs of the music ecosystem, FuturePulse is developing and pilot testing a novel close-to-market music platform in three high-impact use cases. This is the very first pilot report, which focuses on reporting on the testing of the initial system targeting the end user within the consortium. It should be noted that the end user in this particular pilot changed from Bass Nation to Sónar between May and August 2019. This report focuses only on the first round small scale pilot and the planning of the second round medium scale pilot.

## 2 Introduction and Relation to Other WPs/Tasks

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The FuturePulse project is divided into seven (7) work packages that are simultaneously and will result in the end product. Over the course of the project the different work packages relate to one another in several ways and depend on each other to move forward. This Pilot report is part of work package 5 (WP5 Pilots & Evaluation) which have the objective to serve as the testing ground for the platform and to deliver a set of concrete user findings for the FuturePulse consortium. Following are descriptions of the other work packages and how they relate to D5.3 Live music pilot report v1.

### WP2 - Music Data Collection, Analysis and Indexing

The main objective of Work Package 2 (WP2) is to ensure that all consortium partners have timely access to music data necessary for developing and testing the FuturePulse capabilities. Moreover, WP2 will make sure that such data access complies with pertinent regulations and fully respects the interests of all data owners.

D5.3 Live Music pilot report v1 is related to WP2 when it comes to testing what data sources have been implemented and that the crucial data retrieval necessary for the FuturePulse platform is working as desired. Based on the reports and findings in this deliverable the consortium can learn which data is missing and act on this to make sure to collect the data necessary for the end result.

### WP3 - Predictive Analytics and Recommendations

The main objective of Work Package 3 (WP3) is to develop methods to leverage the large variety of collected music data (derived from WP2) for supporting decision making by various stakeholders (e.g., artists, labels, and brands).

D5.3 Live Music pilot report v1 is related to WP3 in that it reports back on how well the predictive functions for analysis of the market in FuturePulse is delivering.

#### WP4 - Platform Integration and Application Development

The main objective of Work Package 4 (WP4) is to thoroughly define the integrated FuturePulse architecture, to develop all necessary applications and APIs towards the integrated FuturePulse complete platform, and to assess and validate its efficiency.

D5.3 Live Music pilot report v1 is related to WP4 in testing that the FuturePulse platform is designed in such a way that it has competitive advantage over other available services on the market. This deliverable provides the core background business knowledge for WP4 to succeed.

#### WP6 - Innovation Management, Dissemination and Exploitation

The main objective of Work Package 6 (WP6) is to generate awareness about the project, its achievements in the general public and in communities of interest, and to pave a clear path for exploitation and sustainability for the project.

D5.3 Live Music pilot report v1 (and the following reports for medium and big scale pilots) is closely related to WP6 as the feedback provided about the music industry and markets needs for the specific use cases will be essential for how dissemination and exploitation will commence.

#### WP7 - Project Management

The main objective of Work Package 7 (WP7) is to support the project in succeeding its goals through strong coordination and continuous monitoring, assessment and reporting.

This includes:

a) overall management and coordination of the work conducted in the project; b) monitoring of the delivered work quality; c) internal collaboration; d) financial management; e) conflict resolution; and f) risk management.

D5.3 Live Music pilot report v1 is related to WP7 in that the report is important for how the project will succeed in creating a new and novel solution on the market. Project management has to be constantly updated about how users find the platform both from the technical and user experience aspects.

### **3 Methodology**

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The aim of the pilots is to make sure the platform is working, find out what features the pilot users find useful and if anything should be amended to better suit their needs. The end user in this pilot is defined under 4.1.

FuturePulse pilots tests are designed according to the market knowledge of each use case owner. Use case owners were to identify the most relevant features of the FuturePulse platform and have them tested either directly by themselves or through external pilot users (depending on the pilot) during the different evaluation (pilot) phases.

In the case of the live music use case and this work package in its entirety, the lead company was the promoter Bass Nation. Bass Nation alerted the consortium in May 2019 that it was filing bankruptcy and had to leave the project. Due to this, the project leader, BMAT, began immediately to search for a company to replace them.

Discussions with various companies commenced to present the project, the dedication required in relation to the role of Bass Nation leading the live music use case and its pilots. The dynamic electronic music festival Sónar always seeks to learn, collaborate and share experiences. As such, when we approached them, they said they were interested in taking part, so the consortium initiated the Grant Agreement amendment to include them. When the documentation required for their inclusion in the consortium was completed a confirmation from the European Commission Project Officer was awaited.

Once received in August 2019, BMAT arranged a call with Sónar to present the platform giving a demo of the current functions working at that time - the initial features - ahead of the first scale pilot.

With the time available within the period prior to the one month deadline extension, Sónar was able to provide some straightforward feedback on the very initial features of the platform highlighting key areas where attention is required to move on to the medium scale pilot, as well as a view on the general design and user interface.

## Test Activities

1. Using the platform the pilot user will test the data collection searching for three (3) results for each given requirement. The goal of this test is to identify if all data is collected correctly and from the right sources.
2. The pilot user will also provide technical feedback to technical partners, which will be collected and evaluated by the pilot operators throughout the implementation of each pilot phase. In this test the pilot users will feedback on bugs, technical issues that often happen in this stage of development and the general navigation of the user interface.

### 3.1 Pilot Users

For the small scale pilot Sónar was able to engage the Chief Technology Officer to act as the Pilot User and attend a demo of the platform and then carry out some basic testing related to the set of requirements, which were the focus of this first phase. As this was an internal operation and Sónar completed documentation to form part of the consortium, no additional NDA was necessary.

### 3.2 Requirements Tested

For this first phase small scale pilot, we have tried to test LM\_REQ#1, LM\_REQ#3 and LM\_REQ#9.

### LM\_REQ#1 - Genre of electronic music

#### Description:

Identify the genre / subgenre of an electronic music track.

### LM\_REQ#3 - Discography and typical visuals per artist

#### Description:

Full discography (with charts performance) and common visuals. Merge of previous requirements.

#### Sub-requirements:

LM\_REQ#3.1 - ability to find pictures of artists

LM\_REQ#3.2 - ability to find EP or album cover of a new release (past week)

LM\_REQ#3.3 - ability to find top 5 releases of the artist based on sales of a track

LM\_REQ#3.4 - ability to find the full discography of an artist

LM\_REQ#3.5 - ability to upload pictures, logos, releases of artists

### LM\_REQ#9 - Genre popularity

#### Description:

Give short and long-term popularity of a genre with a global approach (popularity worldwide) as well as a local input for local Live Music professionals.

#### Sub-requirements:

LM\_REQ#9.1 - ability to see the popularity of a genre on a specific music platform

LM\_REQ#9.2 - ability to see the popularity of a genre in a region, e.g., Europe, Asia, North America, Latin America, Africa, etc

LM\_REQ#9.3 - ability to see the popularity of a genre in a country, e.g., France, Italy, China, Canada, Israel, Sweden, etc

LM\_REQ#9.4 - ability to see the popularity of a genre among men and women

LM\_REQ#9.5 - ability to see the popularity of a genre among a specific age group, e.g., less than 18 yo, 18-25 yo, 25-35 yo, 35-45 yo, 45-55 yo

LM\_REQ#9.6 - ability to see the popularity of a genre on a specific music platform in a region, e.g., Europe, Asia, North America, Latin America, Africa, etc

LM\_REQ#9.7 - ability to see the popularity of a genre on a specific music platform in a country, e.g., France, Italy, China, Canada, Israel, Sweden, etc

LM\_REQ#9.8 - ability to see the popularity of a genre on a specific music platform in a city, e.g., London, New York, Berlin, Tel Aviv, etc

LM\_REQ#9.9 ability to see the popularity of a genre on a specific music platform in a region, e.g., Europe, Asia, North America, Latin America, Africa, etc among men and women

LM\_REQ#9.10 - ability to see the popularity of a genre on a specific music platform in a region, e.g., Europe, Asia, North America, Latin America, Africa, etc among a specific age group, e.g., less than 18 yo, 18-25 yo, 25-35 yo, 35-45 yo, 45-55 yo

LM\_REQ#9.11 - ability to see the popularity of a genre on a specific music platform in a country, e.g., France, Italy, China, Canada, Israel, Sweden, etc among a specific age group, e.g., less than 18 yo, 18-25 yo, 25-35 yo, 35-45 yo, 45-55 yo

LM\_REQ#9.12 - ability to see the popularity of a genre on a specific music platform in a country, e.g., France, Italy, China, Canada, Israel, Sweden, etc among men and women

LM\_REQ#9.13 - ability to see the popularity of a genre on a specific music platform in a city, e.g., London, New York, Berlin, Tel Aviv, etc among men and women

LM\_REQ#9.14 - ability to see the popularity of a genre on a specific music platform in a city, e.g., London, New York, Berlin, Tel Aviv, etc among a specific age group, e.g., less than 18 yo, 18-25 yo, 25-35 yo, 35-45 yo, 45-55 yo

### 3.3 Data Sources for Evaluation

The data sources used for this evaluation was the data visualised in the platform since the goal of the pilot is to evaluate the platform and some basic features in its current state. The Use Case user then tried to compare the platform data with the data that would be seen in the platform that they would normally use to discover artists for their electronic music festival - principally Soundcloud, Mixcloud - in order to validate the accuracy of the data on the platform.

Nacho Moya, Chief Technology Officer at Sónar, is an excellent candidate to provide feedback on the FuturePulse platform. As CTO he is responsible for technical and innovative projects and partnerships at Sónar and he works closely with all teams to ensure that technical and innovative solutions are implemented to enhance their methods of working and organising the music festivals that take place globally, which gives him full understanding of what is needed to book artist for an electronic music festival. Another key characteristic of Sónar, which has not been utilised for the first phase small scale pilot, but could be used for the medium scale and large scale pilots, will be that Sónar exactly globally in different territories and regions. As such we can test whether the platform is adaptive to companies operating in other parts of the world, which may have different methods of working.

A questionnaire was prepared to direct the use case user to test the initial features in the platform in relation to the requirements agreed and up for evaluation in this first phase pilot. This process revealed where the technical functions needed additional work, where the design required additional work, but also where there was a disconnect between the requirements agreed and the live music use case itself, all of which have proved valuable in pivoting this use case to focus on live music and at its core, electronic music. The



feedback from this first pilot provides a solid foundation to transform FuturePulse into a platform that caters for electronic as well as instrumental music.

## 4 Use Case Scenario

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### 4.1 Use Case #1 (LM\_REQ#1 - Genre of electronic music)

User story: As a music festival specialising in electronic music artists we want to identify music by genre and subgenre.

Bass Nation provided examples of electronic music subgenres and IRCAM had an API service which could be used to upload an audio (electronic track) and will respond with a genre classification. Now though, with Sónar replacing Bass Nation, access has been lost to catalogue that was also to be provided by Bass Nation. Currently users can only get the genre values in the track details page for the small dataset that IRCAM has uploaded in their database and only those that are tracked by CERTH are accessible.

### 4.2 Use Case #2 (LM\_REQ#3 - Discography and typical visuals per artist)

User story: Discography and visuals will make the end UI nice looking, captivating, and support navigation.

1. ability to find pictures of artists
2. ability to find EP or album cover of a new release (past week)
3. ability to find top 5 releases of the artist based on sales of a track
4. ability to find the full discography of an artist
5. ability to upload pictures, logos, releases of artists

This particular use case will be reviewed as it appears disconnected from the user case owner's focus on electronic music (both Bass Nation and Sónar). Plus, due to the change in this use case owner, it was not possible to have access to the electronic music catalogue originally planned to receive from Bass Nation. For this, new avenues to get access to this catalogue will be explored via Soundcloud and Mixcloud APIs and also BMAT.

### 4.3 Use Case #3 (LM\_REQ#9 - Genre popularity)

User story: Sónar is an international event attracting a global audience so we want to be able to identify the short-term and long-term popularity of a subgenre both globally and locally.

This will help the promoters select the right genres and subgenres for each stage for each day of the festival and curate a line up that will have a positive impact on ticket sales.

## 5 Questionnaire

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A short questionnaire was developed to evaluate the requirements and sub-requirements of LM\_REQ#1, LM\_REQ#3 and LM\_REQ#9. The goal with the questionnaire was to see if Sónar's CTO could in a short time give us some initial feedback on the functionality of the platform as well as the overall design, taking into account Sónar's specific needs when it comes to booking artists at their festivals - how the platform could be useful to them in their daily work.

Closed questions were used to check the functions contained in the sub-requirements, while an open question was posed for each requirement with respect to the overall design of the platform to try to maximise on testing possible in the time available.

The closed questions requests three examples in each case in an attempt to avoid arbitrary results. Prior to the test, a demo was given to explain how the platform works.<sup>1</sup>

## 6 Analysis

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Even with limited time available to work on first phase small scale pilot, it has become clear that there is an inherent disconnect between some of the sub requirements and the live music use case.

By way of example LM\_REQ#3 - Discography and typical visuals per artist, includes a sub-requirement that it is possible to find an EP or album cover of a new release. While in the world of electronic music, the artists will produce tracks (not EPs) and mix them as part of longer sets (not albums) and often mix sets without playing any of their own tracks at all. Obviously there are some exceptions to this rule, which is strict here for emphasis.

Another sub-requirement in LM\_REQ#3 is the ability to upload pictures, logos and artist releases. As we will be discussed in more detail later on in this report, now that the use case owner has changed, this function is no longer applicable.

Overall parts of the first phase small scale pilot have become disconnected from the true needs of the live music use case whether due to the key genre being electronic music or

<sup>1</sup> See appendix 1 for questionnaire

because the use case owner has changed and there seems to be a shift in the needs of the pilot user. All feedback arising from this pilot will help the new use case owner (Sónar) to pivot the approach for the second phase medium scale pilot.

## 6.1 User Perception

In terms of functionality, there is still a lot of work to be done. This is due to the first small scale pilot being logically affected by the termination of Bass Nation, leader of this pilot, who performed the pre-pilot phase evolution but did not perform the activity with the real users. For this stage, BMAT and Sónar have tried to work together to catch up with the other two pilots of the project for the second phase medium scale pilots to be performed from M25 to M30.

The feedback from the new use case owner, Sónar, was that the genre or subgenre of an electronic music track could not be identified. They commented that it was very difficult to find electronic music in the catalogue.

Pictures of the artist could be seen, but there was limited additional information. Plus, the only way to search for the artists was in fact via genre and then by clicking on the top artists. They requested to have both the artist and genre appearing in the list of tracks, as well as a genre filter in the list of tracks itself. It also was not possible to open the track in a new tab, i.e., if you click on a track, then go back, the previous search could not be recovered.

Although it was uncertain whether the requirements were suitable for the live music use case (if it should focus exclusively on electronic music or should be inclusive of all genres including electronic music), Sónar commented that if the EP or albums are to be included (non-electronic music), it would be good for the list of albums to appear in the artist information (images to also be included here).

As yet, it is not possible to list tracks by sales or popularity. However, it is possible to see the popularity of a genre by region (continent) and by country. Additional work is required to identify popularity by genre, age group, specific music platform.

What seemed to be the biggest challenge for this pilot, over and above the functions themselves, was the lack of electronic music catalogue available to search. Sónar is a series of electronic music festivals. Their bookings team is using Soundcloud and Mixcloud to discover artists and create line ups for the different stages at their events. Without this catalogue available to search in the platform, the test is relatively superficial.

Comments on the data presentation, regardless of genre, were that information on the artists was limited and that the search capabilities - the navigation - around the platform itself were also limited. It would have been useful to have more options to move around the platform, e.g., moving back and forth between different parts of the platform while being able to maintain previous searches.

With regardless the display of EP and album covers, they could not be found but were also not expected to be seen for the live music use case, in this case, to be carried out by Sónar, which is interested in listening to tracks and mixes that the producer had

produced as well as their skills as DJ mixing tracks (whether their tracks or purely tracks produced by other artists).

With regard the popularity of the genre, a lot of the functions set out in the requirements were not able to be carried but it is reiterated again that the termination of the participation Bass Nation and the confirmation of the participation of Sónar, which meant that very limited communication with the technical team.

## 6.2 User Acceptance

Although some improvements were required of the platform, the catalogue available on the platform was limited and didn't allow for electronic music tracks or subgenres to be identified in the system. Sónar referred to both Soundcloud and Mixcloud as the digital service providers they would normally consult to discover artists and start preparing the lineup for their festivals. They said that Soundcloud provides the genre of any song as well as the mixtape or session.

At this stage, the platform is not as yet close to market because it is lacking the relevant catalogue. Once this has been tackled and some adjustments to the platform made, based on the comments above, to be tested in the second phase medium scale pilot, the use case owner will be able to give a far clearer indication of the potential of the platform.

## 6.3 Impact Assessment

The results of this pilot provide sufficient material for Sónar and BMAT to work closely with the technical team moving forward. Data sources can be reviewed, as well as the information displayed, and ways of improving how to navigate around the platform.

We would not give too much weight to the overall feeling of the platform given that Sónar has only just recently joined the consortium in the last few weeks and there contact with the platform, all documentation, parties taking part in this deliverable, the consortium, etc, has been limited.

One key suggestion here is for Sónar, BMAT and technical teams to confirm the scope of the live music use case, i.e., will it focus exclusively on electronic music or all genres, and consequently should the pilots focus on all genres or electronic music only.

In the event that the use case should include genres other than electronic music, this will impact on the users to take part in the future pilots - second phase medium scale and third phase large scale.

## 6.4 Technical feedback

With Sónar joining as live music use case and pilot lead in August, technical feedback can be reported from now on, and the feedback loop has been set up to improve the platform. Sónar and BMAT together with the technical team will be able to discuss the best method to do this moving forward (communication method and frequency) to ensure

that the requirements not applied in the first phase small scale pilot are applied, while also including the second phase medium scale requirements also.

## 6.5 Indicators and KPIs

**Case 1.1: One club organizing 50 to 75 events a year and one festival with two stages and 50 artists.**

**Success factor: The data collected by the FuturePulse platform matches properly the data used by the club and the festival to program musical genres during their events and on their stages.**

In the case of use case 1.1, the Barcelona based Sónar music festival had already taken place prior to Sónar's participation in the project being confirmed. Moving forward, Sónar (whether Barcelona based or based in other parts of the world) and other festivals/events organisers will be able to compare the results discovered through the FuturePulse platform to the real results found in the platforms they are currently using (Soundcloud and Mixcloud for example).

**Case 1.2: The club will select two (2) musical genres and promote them during an event.**

**Success factor: The success of the event in terms of ticket sales and social resonance / success of the event and the impact on the clubs' reputation.**

During the course of this first phase small scale pilot, it has to come to light that these KPIs are too demanding given the current state of the platform, the data sources feeding the results and in the circumstances of Sónar joining the consortium around one month ago.

**Case 2.1: Identify popular tracks in a given region.**

**Success factor: Make a list of the top artists that are the most popular in their region, based on the popularity of their tracks.**

Following the demo and the test, Sónar was able to find popular artists in a given region.

**Case 2.2: Book two (2) artists identified using the popularity of their tracks in two (2) club or festival events.**

**Success factor: Impact of the artists on the ticket sales of the event or the social resonance.**

Again, as above and for the same reasons, this KPI was too demanding for it to be met by Sónar taking over from Bass Nation as pilot leader.

## 7 Design and Set-up of the Medium Scale Pilot

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### 7.1 Requirements to be Tested and Evaluated in the Medium Scale Pilot

#### **LM\_REQ#5 – Artist popularity in a given genre**

##### Description:

We will classify popular artists for a given subgenre for end users who are looking to arrange an electronic music event. It is important to have a match between the popularity of a genre by territory and the most popular artists in that genre (in the given territory).

##### Sub-requirements:

LM\_REQ#5.1 : ability to find popularity of artist in a genre on a specific music platform

LM\_REQ#5.2 : ability to find popularity of an artist in a given genre in a “region”

LM\_REQ#5.3 : ability to find popularity of an artist in a given genre in a country

LM\_REQ#5.4 : ability to find popularity of an artist in a given genre in a city

LM\_REQ#5.5 : ability to find popularity of an artist in a given genre among a gender

LM\_REQ#5.6 : ability to find popularity of an artist in a given genre among a specific age category

LM\_REQ#5.7 : ability to find popularity of an artist in a given genre on a specific music platform in a given “region”

LM\_REQ#5.8 : ability to find popularity of an artist in a given genre on a specific music platform in a given country

LM\_REQ#5.8 : ability to find popularity of an artist in a given genre on a specific music platform in a given city

LM\_REQ#5.9 : ability to find popularity of an artist in a given genre on a specific music platform in a given “region” among a specific gender

LM\_REQ#5.10 : ability to find popularity of an artist in a given genre on a specific music platform in a given country among a specific age category

LM\_REQ#5.11 : ability to find popularity of an artist in a given genre on a specific music platform in a given city among a specific age category

LM\_REQ#5.12 - ability to find growth of new track popularity

#### **LM\_REQ#6 – Growth of artist popularity**

##### Description:

Users will be able to find an overview of an artist popularity by genre and help them make the final decision for their event line up according to popularity.

##### Sub-requirements:

LM\_REQ#6.1 : ability to find growth of artist popularity on a specific music platform

LM\_REQ#6.2 : ability to find growth of artist popularity in a given genre in a “region”

LM\_REQ#6.3 : ability to find growth of artist popularity in a country

- LM\_REQ#6.4 : ability to find growth of artist popularity in a city
- LM\_REQ#6.5 : ability to find growth of artist popularity among a gender
- LM\_REQ#6.6 : ability to find growth of artist popularity among a specific age category
- LM\_REQ#6.7 : ability to find growth of artist popularity on a specific music platform in a given “region”
- LM\_REQ#6.8 : ability to find growth of artist popularity on a specific music platform in a given country
- LM\_REQ#6.9 : ability to find growth of artist popularity on a specific music platform in a given city
- LM\_REQ#6.10 : ability to find growth of artist popularity on a specific music platform in a given “region” among a specific gender
- LM\_REQ#6.11 : ability to find growth of artist popularity on a specific music platform in a given “region” among a specific age category
- LM\_REQ#6.12 : ability to find growth of artist popularity on a specific music platform in a given country among a specific age category
- LM\_REQ#6.13 : ability to find growth of artist popularity on a specific music platform in a given country among a specific gender
- LM\_REQ#6.14 : ability to find growth of artist popularity on a specific music platform in a given city among a specific gender
- LM\_REQ#6.15 : ability to find growth of artist popularity on a specific music platform in a given country among a specific age category
- LM\_REQ#6.16 : ability to find growth of artist popularity in a specific electronic music genre
- LM\_REQ#6.17 : ability to find growth of artist popularity in a specific electronic music genre on a specific music platform
- LM\_REQ#6.18 : ability to find growth of artist popularity in a specific electronic music genre in a “region”
- LM\_REQ#6.19 : ability to find growth of artist popularity in a specific electronic music genre in a country
- LM\_REQ#6.20 : ability to find growth of artist popularity in a specific electronic music genre in a city
- LM\_REQ#6.21 : ability to find growth of artist popularity in a specific electronic music genre among a specific gender
- LM\_REQ#6.22 : ability to find growth of artist popularity in a specific electronic music genre in a given age category

### **LM\_REQ#8 – Top upcoming artists per genre**

Description:

We will see a list of top upcoming artists by subgenre to find little known artists to differentiate from other events.

Identify who are the most popular upcoming artists by genre by analysing appearance of artists in music charts and venues in subsequent time periods seeing performances taking place in more important venues over time.

The evaluation methodology for the medium scale pilot will be the same as for the small scale pilot since the objectives remain the same for the pilot users - evaluation of the impact of the use of the platform on the user’s business and reputation.

A significant advance will see the platform tested against real life scenarios to see the accuracy and reliability of the data compared with the current platforms used by Sónar and other event organisers. Those real life scenarios will be future Sónar events as well as other events promoted by third parties that can also test the platform.

The use case owner will increase the number of pilot users in order to increase the number of live music events that the platform can be used for always comparing against their existing methods.

The results will be fed back to the technical team for features to be updated and further testing to be carried out, in readiness for the final phase large scale pilot.

## 7.2 Post-pilot Questionnaires

The Post-pilot Questionnaire will be based on the GQM measurement model which defined as a model on three levels:

### Conceptual level (Goal)

A goal is defined for an object, for a variety of reasons, with respect to various models of quality, from various points of view and relative to a particular environment.

### Operational level (Question)

A set of questions is used to define models of the object of study and then focuses on that object to characterise the assessment or achievement of a specific goal.

### Quantitative level (Metric)

A set of metrics, based on the models, is associated with every question in order to answer it in a measurable way, practices and (mainly technical) mechanisms. For each evaluation dimension, a set of questions will be used to reflect the associated quality metrics and collect appropriate qualitative values for them. The questionnaires will be instantiated for each group from the evaluation audience.

Each use case has defined its own pilot evaluation roadmap according to the needs and requirements that each specific case has and possible stakeholders to be engaged throughout the implementation of each pilot. For the use case #2 (LM) the Goals, Questions and Metrics are based on the descriptions of the requirements and the sets of details therein but also on the findings from the first phase small pilot which will be reflected in the questionnaire.

## 7.3 Focus Groups

Sónar and BMAT will collaborate to create a focus group for the live music use case including third parties that will test the platform and repeat the test once features have been updated or new features added. Those new parties will be found from their networks of clients, partners and contacts and via trade bodies such as the Association



for Electronic Music. New pilot users will sign a formal engagement letter and NDA prior to having access to the platform or any documentation.

As in the first phase small scale pilot, all new pilot users will be given access to the testing methodology and a demo of the platform in its current state with an approach tailored to the live music use case. Questionnaires will be derived from the results of the first phase small scale pilot as well as the requirements arising in this second phase medium scale pilot listed above. Calls will be arranged with each pilot user to discuss and understand their results before passing on the information to the technical team.

#### 7.4 The evaluation methodology

For each of the project objectives, the evaluation methodology defines the following evaluation dimensions:

- **Capture the user perception on effectiveness**
- **Monitor the user acceptance**
- **Investigate on the impact assessment**
- **User Perception**
  - Completeness of the evaluation assets against the functional requirements
  - Effectiveness of the evaluation assets to address the accountability attributes
  - Capability of the evaluation assets to implement the accountability support services
  - Accuracy of the evaluation assets to deliver the expected artefacts
- **User Acceptance**
  - Usefulness of the evaluation assets
  - Alignment of the evaluation assets to current business practices
  - Overhead of the evaluation assets for knowledge transfer
  - Increased trust in accomplishing the objectives
- **Impact Assessment**
  - Benefits brought by the evaluation assets to current business practices
  - Barriers raised by the evaluation assets further wider adoption of the solution framework
  - Coverage of the data protection requirements in current cloud markets
  - Willingness to leverage the use of the FuturePulse platform and applications
  - Overall satisfaction

As has happened in the first phase small scale pilot (e.g., with the catalogue not including an important amount of electronic music) deviations may arise leading to adjustments. The circumstances to be considered in each case to ensure that the platform fulfills the needs of the live music sector, being the end-goal of this use case. It is important, in this “sprint” phase of the live music use case, while it catches up with the other pilots in this deliverable, that all deviations and adjustments and their reasons to be recorded in the documentation to ensure that we are making breakthroughs and innovative developments for the benefit of the live music sector.

## 7.5 Medium scale (M25-M30) summary

The workflow of the second phase medium scale pilot is as follows:

- Engage with end users through focus groups
- Conduct medium scale pilots
- Define testing scenarios
- Update evaluation questionnaire of the pilots

## 8 Summary of Results and Conclusions

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The most important lesson learnt from this small scale pilot is that we are missing catalogue critical to adequate testing of the live music use case - electronic music catalogue. Sónar has well informed us that the platforms that they currently use are Soundcloud and Mixcloud and APIs are available and ready for testing.

Now that Sónar is confirmed and signed up as part of this consortium and leading the live music use case and its future pilots, it is imperative to have frequent periodic conference calls to ensure that updates are communicated to this use case leader for testing, that the feedback is passed back to the technical rapidly for outstanding adjustments to be made while also moving forward to adding new features to improve functionality.

Not being in a position to fully test the platform, the KPIs will be ongoing and a priority alongside the second phase medium scale pilot - with a fluid and efficient feedback loop with the technical team, this is possible.

One of the main challenges was working on documentation prepared by Bass Nation that was consequently to form the basis of the testing carried out by Sónar. Within a limited amount of time, it was challenging to understand why certain sub-requirements had been drafted or included in the pilot at this early stage.

Other plans designed by Bass Nation had not been executed, which meant the full potential of the platform could not be carried out but can be tackled in the second phase medium scale pilot. It could even be seen as an advantage that Sónar can be involved in providing feedback and coordinating these technical updates, enabling to have control over the evolution of the platform “from the start” as it were.

As part of the initial communications, we will clarify the focus of the pilot as electronic music - the assumption is that it is - to then reconsider some of the requirements drafted such as LM\_REQ#3 - Discography and typical visuals per artist, which includes a sub-requirement that it is possible to find an EP or album cover of a new release.

Overall navigation of the user interface will also be an area of review to make it easier to move around the platform and search for information relating to genres, subgenres and the artists themselves. Work on filtering via popularity has already begun, it being possible to search for popularity of an artist by region and country. Progressing through to genre, age group and specific music platform, will certainly be advances making it

possible for such results (along with the integration of electronic music catalogue) to really influence the day to day operations of Sónar and other third party event organisers.

## Appendix 1 – Questionnaire

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### ***LM\_REQ#1 - Genre of electronic music***

1. Can you identify genre of electronic music track?
2. Can you identify sub-genre of electronic music track?

### ***LM\_REQ#3 - Discography and typical visuals per artist***

1. LM\_REQ#3.1 - Can you see pictures of artists?
2. LM\_REQ#3.2 - Can you find an EP or album cover of a new release (past week)?
3. LM\_REQ#3.3 - Can you find the top 5 releases of an artist based on sales of a track?
4. LM\_REQ#3.4 - Can you find the full discography of an artist?
5. LM\_REQ#3.5 - Can you upload pictures, logos, releases of an artist?

### ***LM\_REQ#9 - Genre popularity***

1. LM\_REQ#9.1 - Can you see the popularity of a genre on a specific music platform?
2. LM\_REQ#9.2 - Can you see the popularity of a genre in a region, e.g., Europe, Asia, North America, Latin America, Africa, etc?
3. LM\_REQ#9.3 - Can you see the popularity of a genre in a country, e.g., France, Italy, China, Canada, Israel, Sweden?
4. LM\_REQ#9.4 - Can you see the popularity of a genre among men and women?

5. LM\_REQ#9.5 - Can you see the popularity of a genre among a specific age group, e.g., less than 18 yo, 19-25 yo, 26-35 yo, 36-45 yo, 46-55 yo?
6. LM\_REQ#9.6 - Can you see the popularity of a genre on a specific music platform in a region?
7. LM\_REQ#9.7 - Can you see the popularity of a genre on a specific music platform in a country?
8. LM\_REQ#9.8 - Can you see the popularity of a genre on a specific music platform in a city?
9. LM\_REQ#9.9 - Can you see the popularity of a genre on a specific music platform in a region among men and women?
10. LM\_REQ#9.10 - Can you see the popularity of a genre on a specific music platform in a region among a specific age group?
11. LM\_REQ#9.11 - Can you see the popularity of a genre on a specific music platform in a country among men and women?
12. LM\_REQ#9.12 - Can you see the popularity of a genre on a specific music platform in a country among a specific age group?
13. LM\_REQ#9.13 - Can you see the popularity of a genre on a specific music platform in a city among men and women?
14. LM\_REQ#9.14 - Can you see the popularity of a genre on a specific music platform in a city among a specific age group?

## **Appendix 2 – Post-pilot Questionnaire for the medium scale pilot**

### ***LM\_REQ#5 - Artist popularity in a given genre***

1. In relation to the functions set out below in this section that you are required to test, please share your feedback on:
  - a. the overall design of the UI:
    - i. how easy/difficult is it to navigate, and
    - ii. could you use the platform in your daily work; and
  - b. the accuracy of those results.
  
2. (LM\_REQ#5.1) Can you find the popularity of an artist in a given genre on a specific music platform?
  
3. (LM\_REQ#5.2 and 5.3 and 5.4) Can you find the popularity of an artist in a given genre:
  - a. in a region (EU, Asia, USA, Latin America, Afric),
  - b. in a country (France, Italy, China, Canada, Israel, Sweden, etc),
  - c. in a city?
  
4. (LM\_REQ#5.5) Can you find the popularity of an artist in a given genre among a gender?
  
5. (LM\_REQ#5.6) Can you find the popularity of an artist in a given genre among a specific age category (less than 18y/o - 18 to 25 y/o - 25 to 35 y/o - etc)?
  
6. (LM\_REQ#5.7 and 5.8 and 5.9) Can you find the popularity of an artist in a given genre on a specific music platform:
  - a. in a given “region”

- b. in a given country
  - c. in a given city
7. (LM\_REQ#5.9) Can you find the popularity of an artist in a given genre on a specific music platform in a given “region” among a specific gender?
8. (LM\_REQ#5.10 and 5.11) Can you find the popularity of an artist in a given genre on a specific music platform:
- a. in a given country among a specific age category
  - b. in a given city among a specific age category
9. (LM\_REQ#5.12) Can you find the growth in the popularity of an artists’ track?

### ***LM\_REQ#6 - Growth of artist popularity***

1. In relation to the functions set out below in this section that you are required to test, please share your feedback on:
- a. the overall design of the UI:
    - i. how easy/difficult is it to navigate, and
    - ii. could you use the platform in your daily work; and
  - b. the accuracy of those results.
2. (LM\_REQ#6.1, 6.2, 6.3, 6.4, 6.6) Can you find the growth of artist popularity:
- a. on a specific music platform
  - b. in a given genre in a “region”
  - c. in a country
  - d. in a city
  - e. among a gender = male, female
  - f. among a specific age category

3. (LM\_REQ#6.7, 6.8 and 6.9) Can you find the growth of artist popularity on a specific music platform:
  - a. in a given “region”
  - b. in a given country
  - c. in a given city
  
4. (LM\_REQ#6.10 and 6.11) Can you find the growth of artist popularity on a specific music platform in a given “region” among a specific:
  - a. gender
  - b. age category
  
5. (LM\_REQ#6.12 and 6.13) Can you find the growth of artist popularity on a specific music platform in a given country among a specific:
  - a. gender
  - b. age category
  
6. (LM\_REQ#6.14 and 6.15) Can you find the growth of artist popularity on a specific music platform in a given city among a specific:
  - a. gender
  - b. age category
  
7. (LM\_REQ#6.16) Can you find the growth of artist popularity in a specific electronic music genre?
  
8. (LM\_REQ#6.17, 6.18, 6.19, 6.20) Can you find the growth of artist popularity in a specific electronic music genre:
  - a. on a specific music platform



- b. in a “region”
- c. in a country
- d. in a city
- e. among a specific gender
- f. in a given age category

***LM\_REQ#8 - Top upcoming artists per genre***

1. In relation to the functions set out below in this section that you are required to test, please share your feedback on:
  - a. the overall design of the UI:
    - i. how easy/difficult is it to navigate, and
    - ii. could you use the platform in your daily work; and
  - b. the accuracy of those results.
  
2. Can you identify who are the most popular upcoming artists per genre today?