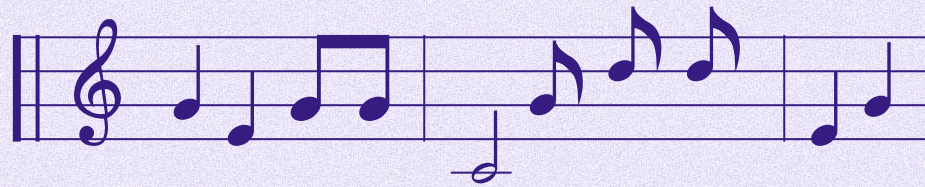




# Assignment 1: Needfinding

**Team SEAL:**  
Sophia, Ellie, Amy &  
Leilenah





# Team SEAL 🦭



Sophia  
Ramsey



Ellie  
Vela



Amy  
Lo



Leilenah  
Mamea





## ***Problem Domain***

People who play and / or  
produce music.

# Looking for Participants



Background  
in Music



Plays 1 or More  
Instruments



Variety of Music  
Careers



Variety of  
Experience



# Interviewees



**Ethan**

Radio DJ on  
KZSU Stanford  
90.1 FM



**Rachael**

Band Director,  
Casual musician



extreme  
↓

**Elliott** ★

Professional Guitarist,  
Music YouTuber &  
Teacher

*What problems do  
you face when  
collaborating?*

*What setting are you  
typically in when you're  
creating music?*

## ***We asked them...***

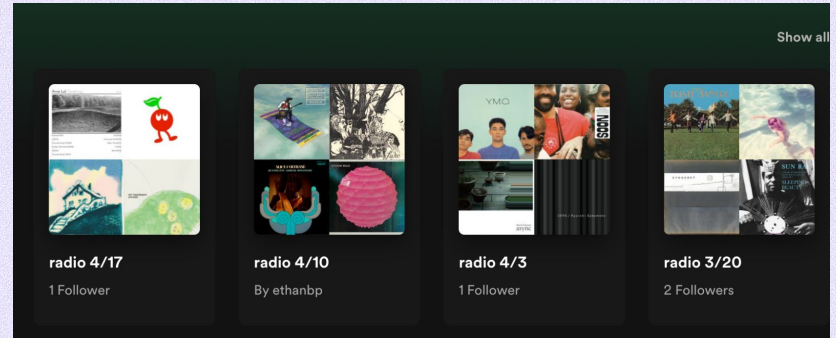
*What music are  
you listening to  
these days?*

*Can you tell us a story of  
when you discovered a  
significant piece of music  
in your life?*

*What do you think and  
feel when you  
play/make music?*



**Ethan**  
Radio DJ on KZSU  
Stanford 90.1 FM



# Empathy Map: Ethan

## SAYS

If an album has interesting album art, it usually gives it a listen. Even the initial first impressions are important - that split second 3-click play

During covid, I started off by recording radio shows at home and submitting them (usually) in the spring

I feel like I've kind of run out of music, but I have a really long queue of things to listen to, but none of it interests me. It just be in a drought

I was also involved in an online community (discord server)...for a social experience with music, that maybe my friends didn't listen to in real life

Rather than (the show) being music, it was a presentation of music

I definitely think about things that people are DJs would think about... people who are DJs raise DJing into an art form... I've never done that

I started doing themes to filter music as a way of choosing music for the show, picking an attribute that I like

When planning the first show, I spent weeks researching the history of music to share with people.

I place an emphasis on independent music because that's associated with the ethos

I get a lot of joy of sharing music from smaller artists... (on college radio) we can play whatever within bounds of "decent laws"

Having the show is just a fun way to encourage myself to listen to new music, pay attention to music as well, and think about what could come, because not a lot of people listen to my show.

## THINKS

Having the show is part of being in the community.

First Impressions (including art, sound, and lyrics) are important

Thinks there's a difference between being a radio DJ and being a DJ as an art form

There is a difference between music and the presentation of music (listening vs appreciating)

DJing as an art form involves more than just transitions (coherency, changing tempo, adding in tracks)

Sharing the stories behind the musician/artist is just as important as sharing the music

Smaller/indie artists deserve to be shared

Each song slot on the show is valuable and the song needs to deserve the exposure

Music has a message and the way it's shared can affect people

Creating a good radio show is involved and can require knowledge about the music and artists



## DOES

Joined anonymous Discord groups to discuss music

It lit up when showing his Spotify playlists

Told fun facts and stories about every artist he pointed up

Recorded shows virtually to be involved with the community during covid

Eyes lit up when describing riches that people are into

Takes a long pause to seriously consider the impact of his musical upbringing on his music appreciation

Has never flirted by sending music and carefully considers what songs to send to his girlfriend

Recently shifted from themed shows to just whatever music he was listening to

More animated when describing sharing indie artists

Spoke super fast and excitedly about his first show

Laughed when talked about sending songs to people you like

## FEELS

Pride in having been a musician in the past

Self-motivated to have a show as a means to explore new music and artists

(As a new DJ) he felt a lot of pressure to put on a good show and use themes

Feels like people get something out of listening when they call the station

Enjoyment in creating smooth transitions (as if he is approaching DJing as an art form)

It's lower pressure to go into the studio without a plan and interact with others in the community, rather than create a product for a more anonymous community

Pressured to play things he hasn't previously played

Frustration when not having enough new music to share but wanting to play new songs that are worthy of the spots

Pressured to be perceived as knowledgeable

Overwhelmed by having too much music to listen to (but sometimes also uninterested in listening to anything new)



# Empathy Map: Ethan



"I place an emphasis on independent music because that's associated with the ethos"

## SAYS

was also involved in an online community (discord server)...for a social experience with music...at maybe my friends don't listen to in real life

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Having the show is just a fun way to encourage myself to listen to new music, pay attention to music as well, and think about what could show, because not a lot of people listen to my show.

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Smaller/indie artists deserve to be shared

Each song slot on the show is valuable and song needs to deserve exposure

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## DOES

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More animated when describing sharing indie artists

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Laughed when talked about sending songs to people you like

Joined anonymous Discord groups to discuss music

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Self-motivated to have a show as a means to explore new music and artists

(As a new DJ) he feels pressure to put on good show and use themes

It's lower pressure to go into the studio without a plan and interact with others in the community, rather than create a product for a more anonymous community

Pressured to play things he hasn't previously played

Frustration when not having enough new to share but wanting play new songs that worthy of the spots

Overwhelmed by having too much music to listen to (but sometimes also uninterested in listening to anything new)



# Insights from Ethan



## OBSERVATION

Ethan described feeling “**drowned**” by the amount of music there is to listen to.

+

## INFERENCE

He may not have an **organized** method for **choosing** what he will listen to at any given moment.

=

## INSIGHT

The process of discovering new music can be **overwhelming** and **anxiety-inducing**.



# Insights from Ethan



## OBSERVATION

Ethan prefers to share **indie** music from **smaller** artists.

+

## INFERENCE

This may be something that he does on **principle**.

=

## INSIGHT

Indie artists feel that they have a **duty** to support other indie artists.



# Insights from Ethan



## OBSERVATION

Ethan joined a **Discord** channel where he could **talk** about **music**.

+

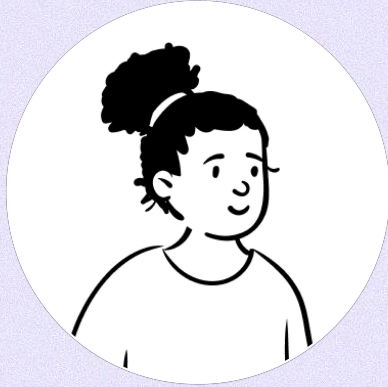
## INFERENCE

This may mean that he **lacked** people to talk about music with **in person**.

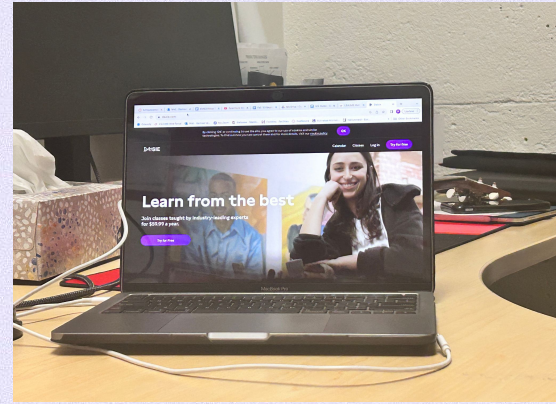
=

## INSIGHT

People who **love** music want to **talk** about it, even if that means they have to talk to **strangers**.



**Rachael**  
*Band Director,  
Casual musician*



# Empathy Map: Rachael

## SAYS

I'll perform anywhere that lets me play my guitar

Spotify brings in pennies

My newest single I like a lot because I collaborated with people on it

I lean on my creative and improvisation skills with my personal music more than anything I do at my day job

I used to bring a very traditional approach to music education, but over time I've tried to bring in more aspects of my personal music-making into my job e.g. songwriting, guitar

I wanted to put myself out there when reaching out... that was me wanting to get better at playing guitar and singing.

Started seeking people outside of my musical circles because I wanted to get better at songwriting and music production

Sometimes I would start a project with someone only to find out they weren't pros and then I ended up having to teach them

[Helping other musicians] was ok because I like to help other people learn, but it wasn't what I was looking for out of collaborating

Online collaboration can't replace in-person collaboration. The most enjoyable part of collaboration is the "people aspect" - getting to know someone new

## THINKS

It's important to release my work in a timely manner when collaborating with other musicians - expedited release of newest single that was a collab with other musicians

I can learn more by taking as many performance opportunities as possible

Traditional approaches to music education can be improved by incorporating more modern musical practices

Playing at home is not as good as performing in public if she wants to improve - she's done christmas jams for years but has recently started performing publicly to improve

Collaborating with other musicians is more valuable for learning and growing than online-course-style content

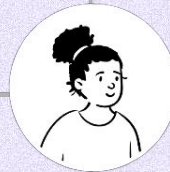
It's more difficult to connect with people online than in-person

My musical circles are homogenous, and in order to improve musically I need to seek new perspectives

It's valuable to collaborate with people from other disciplines e.g. poets

My music is better when I collaborate with others on it

Daisie was good for creating new ties but not very good for maintaining close ties



## DOES

In interview: started talking faster and more energetically when talking about her live performances e.g. when talking about how she approached the wine bar owner to ask for a performance spot

Reached out to writers/poets on Daisie to ask to write backing tracks to their poems

Collaborate with other musicians frequently outside of job setting e.g. playing gigs with a group multiple times a month

Plays music with three super different groups - casual group playing jazz standards, band gig at wine bar, duo gig at cal ave farmers market.

Frequently actively reaches out to other musicians to collaborate & pursues additional performance opportunities

Jams with people she meets in her job - e.g. starting a recurring christmas jam with people she met working at a school

Asked live looper she met at wine bar gig for a lesson on loop pedals, and that turned into a recurring performance with this guy

Used Daisie to meet other musicians outside of her circle

Moved Daisie connections to other platforms (e.g. Instagram) after the initial connection was made

Released her newest single with cover art she made herself after she asked a friend to make it and that friend took too long

## FEELS

Not satisfied just with musical engagement at her job - aggressively seeks performance opportunities outside of her job

Motivated to push herself creatively

Frustrated when she's giving more than receiving in a collaborative relationship

Excited about performing her music - energetically talked about her performances

Interested in music production because she wasn't as exposed to that in her music education

Impatient to release new music - she got fed up with waiting for her friend to make her album art

Enjoys releasing music for the sake of releasing music - distributes her personal music despite barely making money on it

Proud of her own music - shares her music despite it not making much money

"I was really disappointed when Daisie pivoted to masterclass-style content"

Stagnant in her close musical circles - seeks connections outside of her circle

# Empathy Map: Rachael

## SAYS

I'll perform anywhere that lets me play my guitar

My newest single I like a lot. I collaborated on it

I lean on my creative and improvisation skills with my personal music more than anything I do at my day job

I used to bring a very traditional approach to music education, but over time I've tried to bring in more aspects of my personal music-making into my job e.g. songwriting, guitar

When I would start a lesson with someone only if they weren't there I ended up teaching them

[Helping other musicians] was ok because I like to help other people learn, but it wasn't what I was looking for out of collaborating

Online collaboration can't replace in-person collaboration. The most enjoyable part of collaboration is the "people aspect" - getting to know someone new

## THINKS

My music is better when I collaborate with others on it

It's important to release my work in a timely manner when collaborating with other musicians - expedited release of newest single that was a collab with other musicians

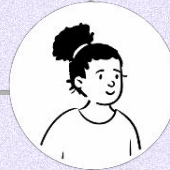
I can learn more by taking as many performance opportunities as possible

Traditional approaches to music education can be improved by incorporating more modern musical practices

It's more difficult to connect with people online than in-person

My musical circles are homogenous, and in order to improve musically I need to seek new perspectives

It's valuable to collaborate with people from other disciplines e.g. poets



## DOES

Used Daisy to meet other musicians outside of her circle

Collaborate with other musicians frequently as part of her job setting e.g. gigs with a group 2-3 times a month

Plays music with three super different groups - casual group playing jazz standards, band gig at wine bar, duo gig at cafe farmers market

Frequently actively reaches out to other musicians to collaborate & pursues additional performance opportunities

Used Daisy to meet other musicians outside of her circle

Moved Daisy connections to other platforms (e.g. Instagram) after the initial connection was made

Released her newest single with cover art she made herself after she asked a friend to make it and that friend took too long

## FEELS

Frustrated when she's giving more than receiving in a collaborative relationship

Not satisfied just with musical engagement at her job - aggressively seeks performance opportunities outside of her job

Motivated to push herself creatively

Frustrated when she's giving more than receiving in a collaborative relationship

Impatient to release new music - she got fed up with waiting for her friend to make her album art

Enjoys releasing music for the sake of releasing music - distributes her personal music despite barely making money on it

Proud of her own music shares her music despite it not making much money



# Insights from Rachael



## OBSERVATION

Rachael used a music **collaboration** site called **Daisie** to find musicians to collaborate with.

+

## INFERENCE

There may have been a **lack** of musicians for her to **collaborate** with in person.

=

## INSIGHT

Musicians have a **hard time** finding people to collaborate with in person, so they turn to **apps** to meet other **musicians**.





# Insights from Rachael



## OBSERVATION

Rachael said that working with musicians at a **lower skill level** “wasn’t what [she] was looking for out of **collaborating**” when using Daisie.

+

## INFERENCE

Her skill level may be **higher** than average, so there may be a **smaller pool** of musicians at that same level.

=

## INSIGHT

**Highly skilled** musicians want to find **other** highly skilled musicians to **collaborate** with.



# Insights from Rachael



## OBSERVATION

When Daisy pivoted from being a **collaboration-focused** site to being a **learning-focused** site, Rachael lost interest in the product.

+

## INFERENCE

She may get more value from **collaboration** than she does from formalized music **lessons**.

=

## INSIGHT

Some musicians prefer to **learn via collaboration** as opposed to learning via formalized music lessons.



**Elliott**  
Professional  
Guitarist, Music  
Youtuber & Teacher



# Empathy Map: Elliott

## SAYS

He spoke about how the guitarists for mega-stars like Beyoncé, Katy Perry and Celine Dion make relatively little money.

He said that when the episode is playing, the video is on in the background, but he's not really paying attention to it.

On making YouTube videos: "There's, like, seven flavors of chips, but there's, like, 300 bags of chips, and you're just like, do I really need all this sour cream and onion barbecue?"

"I'm not a video editor. I'm not passionate about creating a cinematic experience, which has probably hurt me."

When describing a YouTube video he watched recently, he said "It was just visually appealing, but nothing was there."

He said now that he "no longer drives," he listens to podcasts using YouTube.

He said "I don't love the fact that if you have a really cool looking video, you can have a video about almost nothing, but you'll grow."

He uses the phrase "I don't care a lot" - e.g. he expressed that he "doesn't care" about spending time making videos aesthetically pleasing.

He says that his more "basic" videos tend to do better than his "esoteric" videos.

When describing the kind of YouTube content he makes, he said "I just make stuff that interests me, which are apparently lessons that are a tad too esoteric for the typical individual."

## THINKS

The "basic" videos that he makes are more popular than the rest of his videos.

Setting up aesthetically pleasing shots for YouTube videos is uninteresting.

Putting effort into marketing your YouTube videos is uninteresting.

You have to be rich in order to be able to afford to pay someone else to edit your videos for you.

It's difficult to make good money as a musician.

Most people who consume music-related YouTube videos care more about the aesthetics of the video than they do about the video's content.

YouTube is just a potential income source, and not something that he is actually passionate about.

Gaining a YouTube following is more difficult than he anticipated when he started his channel.

There are less-talented musicians that have a much greater following than he does.

Professional musicians often have to find other avenues for generating income such as YouTube.

The music-related topics that he makes videos about are too niche.



## DOES

Teaches music in addition to playing gigs and creating YouTube content.

Posts about his YouTube channel on his personal Instagram, in Facebook Groups and on Reddit.

When he talks about technical topics related to the guitar, he becomes very animated and goes into excessive detail.

Asks him to take some photos of his at-home music studio (we were on Zoom), and he spent about 15 minutes setting up the shot.

He went out of his way to put on a jacket before taking a photo of himself holding his guitar.

If he thinks of an interesting YouTube video editing opportunity, he will ask the person if they're interested via text.

Teaches music to people who speak a language that he is not yet fluent in (Dutch).

Asked me multiple times if I could hear his baby crying in the background (he has a newborn baby, his first child).

I laughed when I asked him if there is a music-related product that he wishes existed.

Started a YouTube channel during the pandemic.

Spends a maximum of ~6 hours editing YouTube videos.

## FEELS

disillusioned by the lack of consumer interest in his music YouTube channel

bitter about his perception that other music YouTubers with uninteresting content are able to gain a large following due solely to the aesthetic appeal of their videos

stressed when editing YouTube videos.

saddened by the fact that it's difficult to make money doing the thing that he loves to do the most in this world

energized by discussing technical topics about the guitar

fortunate to be getting gigs in Amsterdam (where he currently lives)

battered by the idea that he will have to put an exorbitant amount of time into editing his YouTube videos in order to gain a large following

envious of his contemporaries who are able to gain large followings on YouTube

disappointed by how little most professional musicians are paid

fulfilled when his YouTube content positively impacts someone.

happy when given a platform/opportunity to discuss music

# Empathy Map: Elliott

"I'm not a video editor. I'm not passionate about creating a cinematic experience, which has probably hurt me"

## SAYS

When making YouTube videos: "There's, like, ten flavors of shots, cut aways, like, still bags of tips, and you're just like, 'I really need all this of cream and onion cheese!'"

"I'm not a video editor. I'm not passionate about creating a cinematic experience, which has probably hurt me."

When describing a YouTube video he watched recently, he said "It was just visually appealing, but nothing was there."

When he uses the phrase "I don't care" a lot - e.g. he pressed that he doesn't care about ending time making videos aesthetically pleasing.

He says that his more "basic" videos tend to do better than his "esoteric" videos.

When describing the kind of YouTube content he makes, he said "I just make stuff that interests me, which are apparently lessons that are a tad too esoteric for the typical individual."

## THINKS

The "basic" videos that he makes are more popular than the rest of his videos.

Setting up aesthetically pleasing shots for YouTube videos is uninteresting.

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YouTube is just a potential income source, and not something that he is actually passionate about.

Gaining a YouTube following is more difficult than he anticipated when he started his channel.

There are less-talented musicians that have a much greater following than he does.

Professional musicians often have to find other avenues for generating income such as YouTube.



## DOES

When he talks about legal topics related to his channel, he becomes irritated and goes into sensitive detail.

Asks him to take some photos of his at-home music studio (we were on Zoom), and he spent about 15 minutes setting up the shot.

He went out of his way to put on a jacket before taking a photo of himself holding his guitar.

When I asked him if he is a music-related content creator, he was surprised.

Started a YouTube channel during the pandemic.

Spends a maximum of ~6 hours editing YouTube videos.

## FEELS

Disillusioned by the lack of consumer interest in his music YouTube channel.

Bitter about his perception that other music YouTubers with uninteresting content are able to gain a large following due solely to the aesthetic appeal of their videos.

Sad when editing YouTube videos.

Bothered by the idea that he will have to put an exorbitant amount of time into editing his YouTube videos in order to gain a large following.

Envious of his contemporaries who are able to gain large followings on YouTube.

Disappointed by how little most professional musicians are paid.

Spends a maximum of ~6 hours editing YouTube videos.

saddened by the fact that it's difficult to make money doing the thing that he loves to do the most in this world

If he thinks of an interesting YouTube video editing opportunity, he will ask the person if they're interested via text.

to where



# Insights from Elliott



## OBSERVATION

On top of playing his guitar at **gigs**, Elliott is also a guitar **teacher**; He also runs a guitar-focused **YouTube channel**.

+

## INFERENCE

He may need to teach the guitar and run his YouTube channel as a means of **supplementing** his **income**.

=

## INSIGHT

Musicians often have to work **multiple jobs** in order to cover their living expenses.



# Insights from Elliott



## OBSERVATION

Elliott perceives his YouTube content to be too niche, when he “**make[s] stuff that interests me, which are... a tad too esoteric for the typical individual.**”

+

## INFERENCE

There may be **a lot of people** who would be interested in his content, but his content just isn't getting onto their **radar.**

=

## INSIGHT

Musicians are **artists**, not **marketing strategists.**



# Insights from Elliott



## OBSERVATION

Elliott noticed that having **aesthetically pleasing** YouTube videos helps with video performance; but he **refuses** to spend more **than 6 hours** editing a video.

+

## INFERENCE

He may find the process of editing videos to be **tedious** and **uninteresting**.

=

## INSIGHT

Musicians want to spend their time on their **craft**, and not on other **tedious** tasks (even if those tasks could help **increase** their popularity).





# Key Insights & Potential Needs

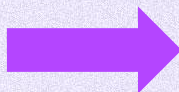


## INSIGHT

## POTENTIAL NEED



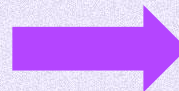
The process of discovering new music can be **overwhelming and anxiety-inducing**.



Musicians need a way to make discovering new music a **fun and exciting** experience.



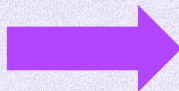
People who love music want to talk about it, **even if that means they have to talk to strangers**.



Musicians need **an outlet to share** their thoughts about music.



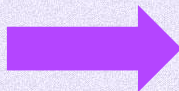
Musicians want to **spend their time on their craft**, and not on other tedious tasks



Musicians need a way to get **tedious tasks completed** in a way that doesn't detract from time spend on their craft.



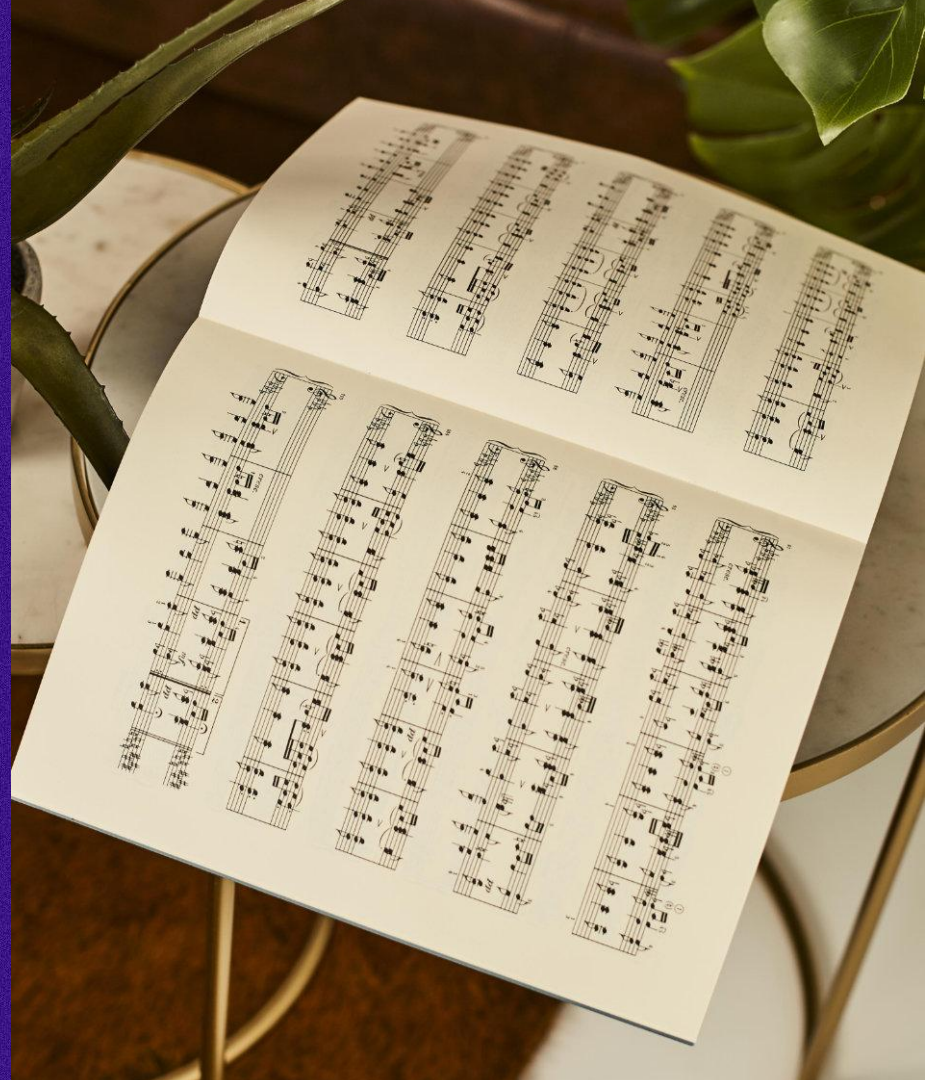
**Learning** via **collaboration** can sometimes be **more valuable** to a musician than learning via formal music lessons.



Musicians need a way to **meet collaborators** that they can **learn from**.

## Next Steps

- Additional musicians at lower skill levels
- Needfinding at music-related events in the community
- Brainstorming HMW



***Thank  
you!***

# *Appendix*

# Ethan's Interview Details

**Interviewer:** Sophia

**Notetaker:** Amy

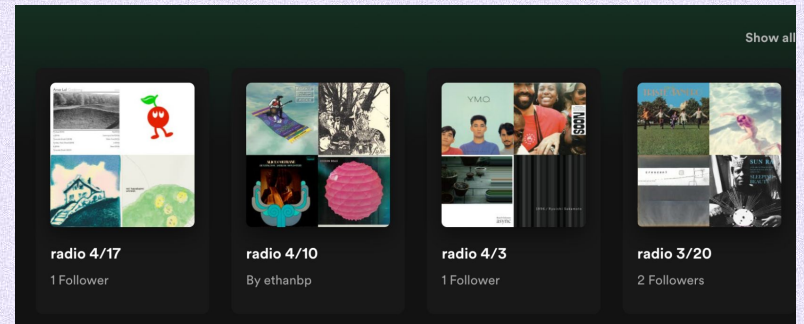
**Location:** In-Person on Campus

**Apparatus:** Google Docs [transcription]

**Discussion Topics:**

- How he got into DJing
- How he got into hosting a radio show
- Radio station pain points
- His early interest in music
- His music curation process
- How he discovers & explores music
- Recent music he's listened to
- How his background affects his music tastes
- His thoughts on indie artists
- Making mixes during COVID
- Music as community

**Artifacts:**



# Rachael's Interview Details

**Interviewer:** Ellie

**Notetaker:** Amy

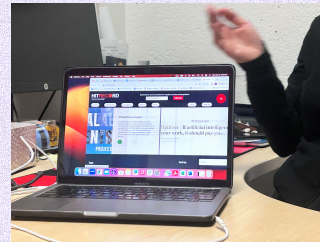
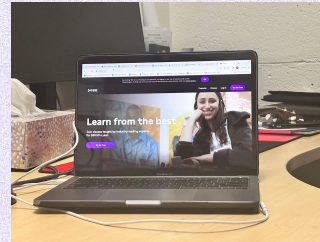
**Location:** In-Person on Campus

**Apparatus:** Google Docs [transcription]

**Discussion Topics:**

- How music plays a role in her life
- Her experience as a live performer
  - Why she took a break from it
- Sharing music
  - Music that she likes
  - Her own music
- Motivations for her personal & professional work
- Seeking people outside of her domain
- Frustrations with other music creators
- Frustrations with teaching people

**Artifacts:**



# Elliott's Interview Details

**Interviewer:** Leilenah

**Notetaker:** Amy

**Location:** Remote via Zoom

**Apparatus:** Zoom, Google Docs [transcription]

**Discussion Topics:**

- His background as a musician
- Compensation for professional musicians
- His guitar-focused YouTube channel
  - The nature of his channel's content
  - His assessment on why his channel is at its current state
  - His content vs the content of his contemporaries
  - The marketing techniques he uses to promote his channel
- Collaborating with other music YouTubers
- Music-related products that he wish existed

**Artifacts:**

