

# MUSE

## POVS & EXPERIENCE PROTOTYPES

CS 147 ART AND CULTURE

GRACIE YOUNG, MADISON WILLCOX, SHANNON WU



### PROBLEM DOMAIN

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We want to improve art accessibility. While engaging with art fosters personal growth and emotional fulfillment, relating to art feels like a chore.

### PRELIMINARY POV

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We met a man in Philz who asked to remain anonymous. We were amazed to realize how passionate he was about the story behind art despite claiming that he's not an "art guy." It would be game changing to help people engage with aspects of art they enjoy.

### NEEDFINDING RESULTS

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To explore the nuances of our problem domain, we conducted additional interviews. Here are our new findings.



Steven is a Foothill College student and amateur photographer. He loves to compile photo books but is "hurt [and] sad" that friends rarely take the time to enjoy them. He reasons that people are inundated with information from social media every day, making it hard to motivate people to search for more things to look at.



Jeff and Amanda are Indiana tech workers. They claim to only use creativity for "business" things like optimization. Jeff uses quality to define art; "something that [he] couldn't do" is artistic. Amanda describes abstract art as "kindergarten art."



Andrea is from a family of musicians but is not a musician herself. She appreciates art, especially when it is made out of mundane or un-artistic things like trash. Andrea felt her definition of art was different from what most consider to be “art”. She felt her “common eye” was very different to an artist’s “expansive vision.”

## REVISED POVs AND HMWs

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### POV 1

We met Steven, an amateur photographer; we were amazed to realize that his friends rarely take time to enjoy the art he makes, even when it’s within arm’s reach. It would be game changing to make accessing art as convenient as one’s daily routine.

#### HMW

- Make everywhere an art venue?
- Make art a part of daily routine?
- Deliver art in more consumable portions?
- Bring art to people, instead of bringing people to art?
- Make art impossible to ignore?
- Help people feel like even experiencing art they don’t enjoy is worth it?

### POV 2

We met Amanda and Jeff, a couple from Indiana who worked in the IT industry. We were amazed to realize that they did not appreciate "simple" art because they thought could make it. It would be game changing to tell the story behind the art and its creation to make it more engaging.

#### HMW

- Turn visual art into a performance?
- Make people feel like a VIP in the art world?
- Make “kindergarten” art sound like a good thing?
- Provide Cliffnotes for art?
- Make art reflect the viewer's thoughts and feelings?
- Generate art as freely and openly as a Facebook status?

### POV 3

We met Andrea, the non-musician in a family of musicians. We were amazed to realize she loves when people turn “normal” things, “trash”, or “things that we do not use as art” into art. It would be game changing if we could make art pop in everyday places.

#### HMW

- Get people to see what they have in common with artists?
- Make creating art seem more achievable?
- Empower the "non-artists" to feel at the level of the "artists"?
- Help beginning artists cultivate an engaging presence?
- Get audience members to see artists as normal people?

## EXPERIENCE PROTOYPES

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We created three experience prototypes targeting our top three HMWs.

### EXPERIENCE PROTOTYPE 1

HMW bring art to people, instead of bringing people to art?

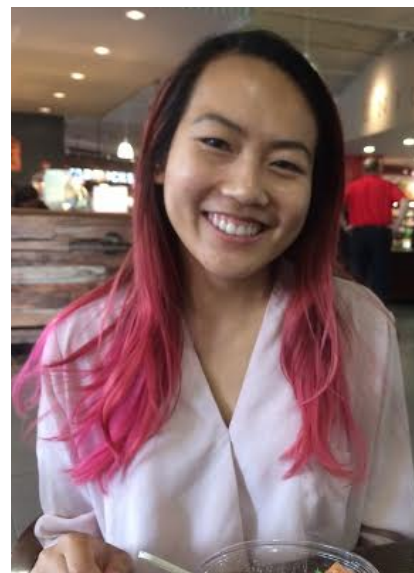
We created a solution that would give people a personal museum curator. In our prototype, we had participants take a quiz to gauge their preferences in art and use the results to compile a small exhibit they might enjoy in their free time.

We assumed that:

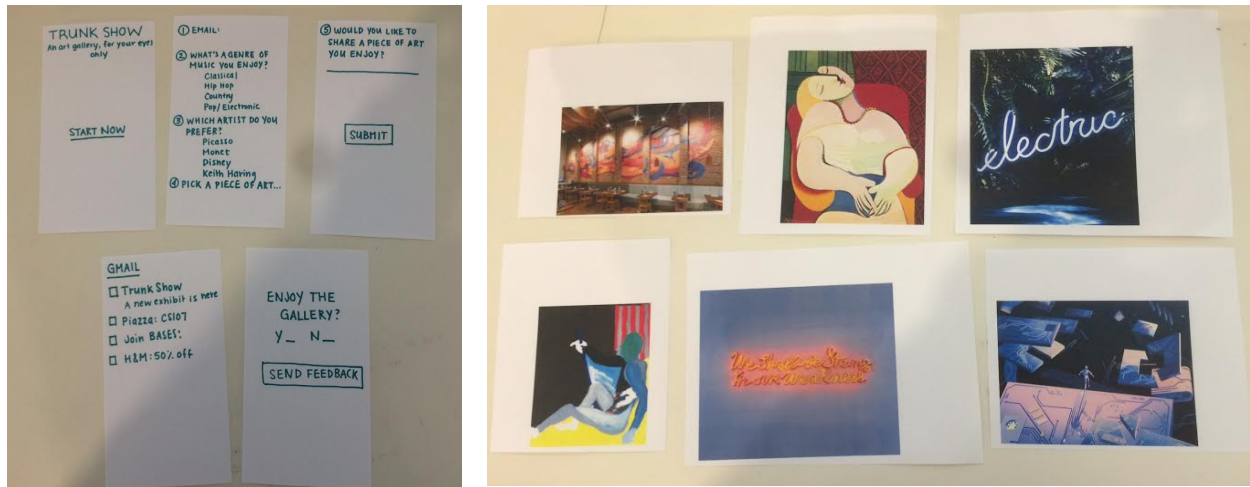
1. People would be willing to trust others to please them
2. People prioritize ease of access above having total control over the content they get to access

Emily and Ann, two 20-year-old students, tested our prototype. To provide context, we told them that they were too busy to visit museums, so they were trying a mobile app that would give a personal art curator to compile collections of art to send them. We let Ann and Emily try the prototype, a set of index cards simulating a quiz to gauge art preferences. After submitting the quiz, we simulated a digest that was delivered to their email.

Ann and Emily were excited to hear that they would get a “personal curator.” Ann and Emily confirm our first assumption: people are willing to hand over control and trust others to meet their expectations. However, people are wary of companies taking advantage of them. Ann asked us to “please don’t spam” her email.



Our second assumption was only partially correct. Ann agreed that enjoying personalized digests was easier than her typical museum experience, but she didn't mind working to learn more about particular artists. In contrast, Emily mentioned she wastes time by "wandering through a museum" but admitted that she might not check the email digest if she's too busy. Ann also mentioned that she would be too lazy to give any feedback if this app were real. Maybe email isn't the right medium for a solution.



## EXPERIENCE PROTOTYPE 2

HMW make people feel like a VIP in the art world?

We were fascinated by the idea that we could make anyone feel like a "VIP" in the art world. We wanted to give users the knowledge that people don't usually have when experiencing art: how did the artist make it? We found that people often are unimpressed by art they find "too easy." How can we let users explore the artistic process to demonstrate the difficulty of making meaningful art?

We assumed that:

1. People would expand their definition of art if they saw the process
2. People feel special if they are able to see the behind-the-scenes

Stella and Jason, two Stanford visitors, tested this prototype. We told them they were visiting a gallery and saw a piece of art they normally wouldn't enjoy. We let Stella and Jason engage with the prototype by scrolling a Google Doc with images.





The first image is of a strange statue. We asked them how it made them feel. Stella described it as "very special, like the future." Jason seemed a uncomfortable. Next, we had them scroll through pictures of the artist's process and examine the creation of the statue. They seemed very surprised to realize that the piece was made out wood. "What a waste of a log!" said Stella. Stella and Jason also seemed surprised that the artist had created a miniature first. Had they not known this, they may have thought the piece was easier to craft; a statute requires just as many drafts as a research paper.

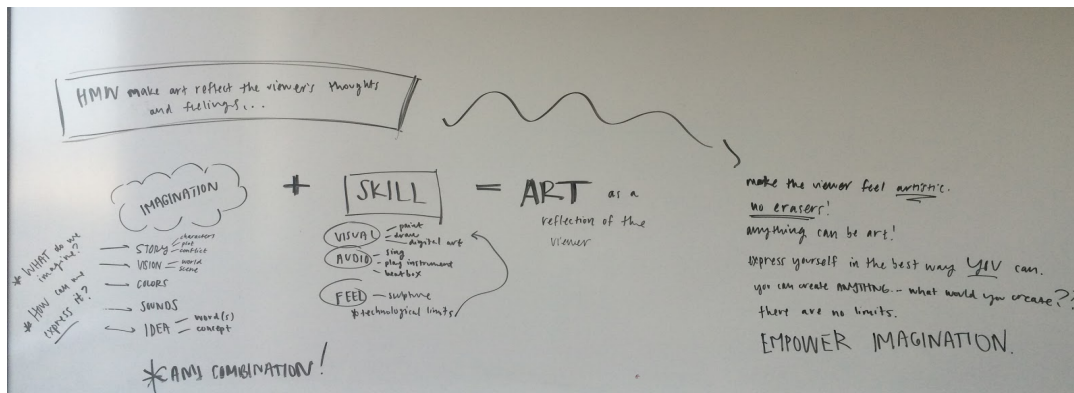
At the end, Jason said that he "liked [the wood] one better, it is much less scary." This statement partially holds up our assumption; even if they still didn't like the statue, they gained a new appreciation of its craftsmanship. However, they didn't describe the feeling as special, so our second assumption wasn't supported. Stella and Jason did engage in the art more deeply, so the experience must have been unlike the average museum experience.



### EXPERIENCE PROTOTYPE 3

HMW make art reflect the viewer's thoughts and feelings?

We wanted to explore the idea of art as a reflection of the viewer in order to make it more relatable. We realized that art is simply someone's imagination combined with the ability to express it. What if the viewer provided the idea while an artist provided the skill to bring it to life? The art would be born from the viewer's imagination, directly reflecting his or her thoughts and feelings.

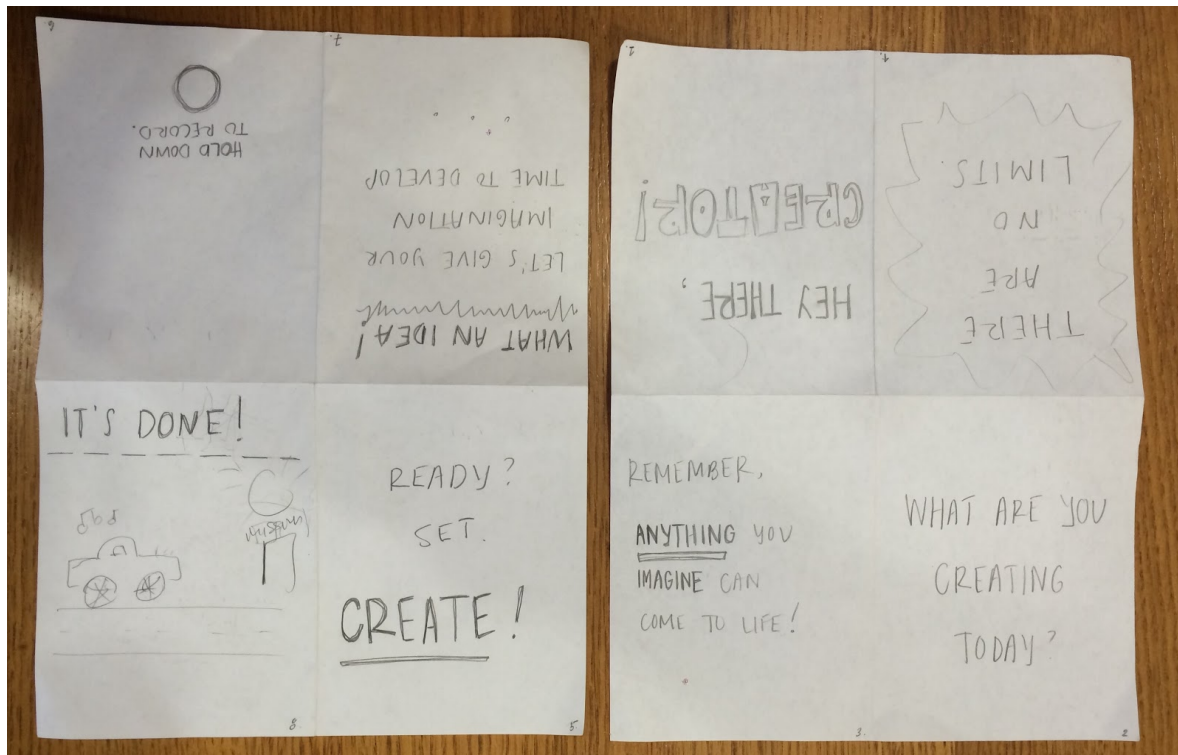


We assumed that:

1. People can be creative without the pressure of skill or experience with art.
2. People would be interested in creating art from another's idea.

Two workers at FedEx tested this prototype. One worker is the "Creator" and is told to imagine anything. The other is the "Developer" (our original vision is that an artist fills this role). The Creator would give out an idea, and the Developer would draw it.

Afterwards, we asked the worker who played the Creator how he felt about the imaginative process. He enjoyed the openness and felt creative, supporting assumption 1. He also enjoyed the simplicity of the prototype despite being puzzled when it was time to record. The Developer said it was an easy task because her co-worker was detailed in his description, though she seemed indifferent about the activity, opposing assumption 2. There was an imbalance in the two participants' enjoyment.



## KEY TAKEAWAYS

Our prototyping and testing experiences were extremely educational! We discovered nuances in the assumptions we had originally made. Here are the three key takeaways:

1. People are willing to slow down to enjoy art and appreciate the art-making process, even if they don't enjoy the final piece. Participants are eager to learn about art, shown by Prototypes 1 and 2.
2. Delivering art in controlled portions gives people enough structure and control without feeling overwhelmed by options shown by Prototype 1. People felt pampered by a personal curator, but we need further push the idea of removing preparation from enjoying art.
3. Everyone can "get/connect with" art if we help them redefine what "getting art" means. When we removed the need to interpret and eliminated some perfectionism in Prototype 3, both artist and viewer enjoyed themselves more.

All three prototypes succeeded in entertaining participants in different ways. Prototype 1 made participants feel special with "personal curators", but it's not clear from the testing whether people want more convenient access or whether the solution would end up feeling "spammy." Prototype 2 helped participants gain appreciation of the artistic process, but it didn't seem to interest them in the artist's intentions as much as we'd hoped. Getting people to enjoy things they don't like was too disruptive and wishful thinking.

Overall, our most successful prototype was Prototype 3, which did help people find art that reflected their own thoughts and feelings. Participants seemed to have the most organic reaction to their experience; eliminating the barriers of skill seemed to be empowering and productive. Even more, the results supported the thoughts of an artist we interviewed last week, who claimed that "art might be a skill, but the intent to create and communicate is universal." This prototype has a lot of potential!