Musical Festival Lineup Optimization Revised ERD:

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We ended up adding ten more tables to the ERD, allowing for more efficient storage of more specified data. We had way to many tables relying on the table ‘talent’, and needed to distribute the information into smaller, more specified tables to reduce redundancy, increase potential for scalability, and save storage.

After writing our project charter and problem statement, we also were able to more accurately define our scope. For example, the genre of the artist is very important to what music festival they perform at, and what time their set is. We added a ‘genre’ and ‘subgenre’ table for the artist to make sure we captured all of the details. We also added a table ‘set’ between ‘festival’ and ‘booking’, as the timing of an artist’s set is very important to audience satisfaction. This will solve a few problems we discussed in our problem statement, one being production issues. An EDM artist with lots of lights and special effects in their shows should be performing at night, and audiences prefer this instead of a daytime set. It would also solve the problem of artists performing at the same time, forcing audiences to choose between one or the other.

Another problem with optimizing lineups is choosing good openers and making sure artists are relevant. Often times, smaller artists’ are featured on larger artists’ songs that become very popular, even if the featured artist isn’t that popular themselves. These are great artists to be semi-well known openers. We added a ‘feature’ table that connects to both ‘accolade’ and ‘song’ to make sure artist relevance is understood.

We also added several ‘type’ tables to make sure that data only relevant to some things wasn’t repeated or included when they didn’t need to be. Other tables added were ‘agent’ and ‘contact’ information for the artist agents that festival producers would need to contact in order to book their festivals.

There is a table in our original ERD called ‘ArtistAvailability’, to show if artists were on tour or had already booked other festivals. However, this table would need to be constantly updated every time an artist booked a gig, which is not feasible for this relational database. We determined artist availability to be out of our scope, and could be learned by the festival producers contacting the artist agents.

All in all, we added tables ‘AwardType’, ‘Feature’, ‘Song’, ‘Album’, ‘Genre’, ‘Subgenre’, ‘Agent’, ‘Contact’, ‘TalentType’, and ‘Set’, and removed table ‘ArtistAvailability’.