

OPEN

MUSIC FESTIVAL

2024 Case Study
Heidi Wang

This case study documents the design process throughout a 10-week project creating visual design artifacts for a music festival on the University of Washington campus. For attendees who want to get familiar with the many different genres and styles in kpop, this festival promotes popular and lesser-known musicians, spotlighting different genres and styles, including electronic, hip-hop, rock, r&b, ballad, and pop. Unlike other United States and kpop music festivals, this festival provides a focus on the scope of genres that kpop incorporates through informing attendees about the genres that each artist and song emulates and featuring artists of different genres aside from just the most popular artists of the year.

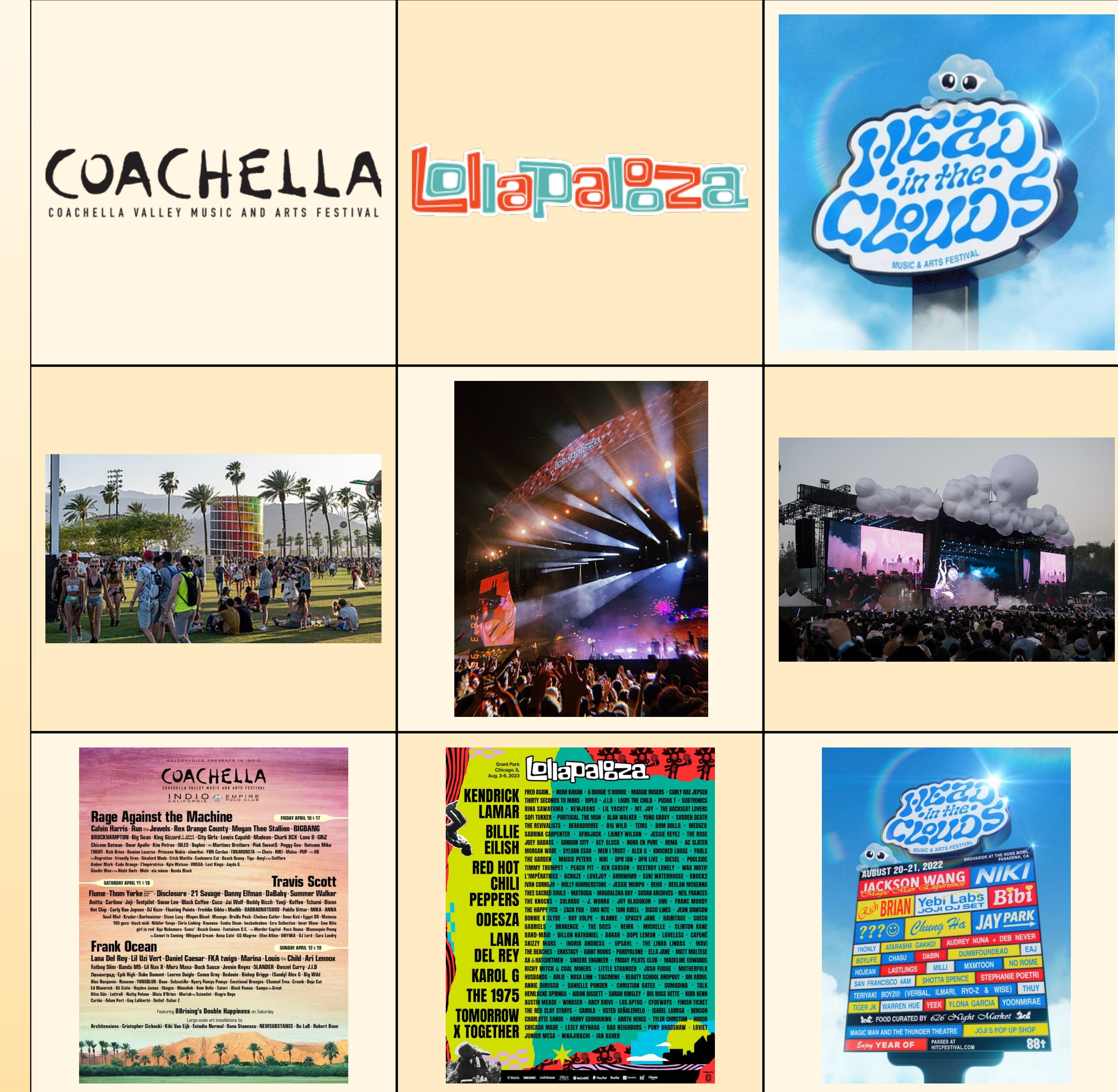
Initial Research

To scope the existing framework that audiences would have for an all-kpop festival, this research analyzes three of the music festivals that kpop acts have performed at before: Coachella, Lollapalooza, and Head in the Clouds.

Coachella is also a (visual) arts festival. The event showcases sculptures and installations, many of which are interactive. Art is commissioned specially for the festival, making it a unique venue for artists to get exposure.

Lollapalooza provides publicity to a wide variety of music genres and styles through their large-scale marketing.

Head in the Clouds provides a unique opportunity to discover new artists and music through focusing on promoting artists that are part of the Asian diaspora.



Competitor Analysis

My research confirmed that smaller artists from international music scenes usually do not have many opportunities to perform at high publicity festivals in the United States. I also learned about the ticketing prices of music festivals, and what features were offered as expansions to the general admission tickets. As I conducted my research, I considered whether I should expand the scope of genres in my festival so that it could have a wider audience to improve attendance.

Festival	Coachella	Lollapalooza	Head in the Clouds	OPEN
Best Feature	Visual art installations	Wide range of genres	Underappreciated artists	Artists across genres rather than by popularity
Best For	Pop music, big artists	Various rock genres	Asian artists	Different genres and styles in kpop
Customer	Pop music listeners	Alternative rock genre listeners	People who appreciate Asian talent	Kpop listeners
Attendance	125,000 people each weekend (2)	400,000 people total	30,000 people	20,000 people
Pricing	499\$ GA 1 wknd 1069\$ VIP 1 wknd	325\$ GA 4 day 125\$ GA 1 day	250\$ GA 2 day 99\$-135\$ GA 1 day 405\$ VIP 2 day	249\$ VIP 3 day 99\$ VIP 1 day 49\$ GA 1 day
Insight	Performing here is a career achievement	Promotes alternative music	Unique lineup and audience	Exploratory and informative

Personas

I created three user personas to envision the needs and desires of people who may come to my festival.

This is the persona for Ethan.

There are also personas for Mark and Lily.

Ethan is a 21 year old artist and a student at UW who enjoys listening to kpop. He is a potential customer for this festival because he wants to see his favorite artists perform.

Mark is a 29 year old basshead and an alumnus who stays involved with the UW community and enjoys electronic music. He is a potential customer for this festival because he is interested in finding new music to listen to.

Lily is a 20 year old techbro and a student at UW who does not usually listen to kpop. She is a potential customer for this festival because she wants to learn about the music that her friends enjoy.

Backstory

Ethan is a junior at UW who plans to graduate in five years. He studies industrial design and has done internships with art galleries. He does sketches, makes sculptures, and designs art installations.

Resources

Ethan keeps up with news in the kpop scene. He primarily listens to girl groups within kpop. He has gone to concerts before, but not frequently.

Emotions

Ethan enjoys talking to his friends about their opinions on new releases. He enjoys having a community of people to whom he can relate on many levels and who share his interest in this music scene.

Goals

Ethan is interested in seeing his favorite artists perform, but he is also open to seeing artists he doesn't know as well. He may decide to only go on days when he knows the most artists who are performing, or he might go with his friends on all days to stay updated on what is making an impact in kpop recently.

Scenarios

Ethan uses the mobile app to view the artist lineup for each day. He also compares the prices for the ticket options. He decides on a three-day pass to see all of his favorite artists.

Favorite Brands



Customer Journey

This is the customer journey for Ethan. I chose to model his journey because more of the people going to the festival may be more like him than like the others.

Through this study, I was reminded of the importance of communicating information efficiently and effectively, so that users can decide and get their tickets easily.

Stage	Awareness	Consideration	Decision	Delivery	Loyalty
Actions	listening to friends talk, reading about the festival	reading lineup, pricing, navigation, info	purchasing tickets	going to the festival	returning next time the festival is held
Touch Points	search engine, website, social media	search engine, website, app, social media	website, app	email, app	email, app
Goals	learn more about the festival, what it is about, where it is, when it is	get enough information to make a decision, who is there, what is there	efficient selection and payment/checkout, get tickets (they did not sell out)	enjoy his time at the festival	experience new things he didn't at previous festivals
Emotions	excited, might get the chance to see his favorite artists	inquisitive, is it worth the price, will it be a good time	apprehensive, does not want to get frustrated by the purchase process or waste his time	happy, might get slightly frustrated if navigation is not intuitive	happy, might get bored of redundancy
Pain Points	information is not presented up front, takes too much time to find what he needs	the website does not have the information he wants, he needs to depend on user testimony instead	benefits of options and what fees will be applied are not clear	navigating the festival may be difficult	repetitive format and lineup across festivals
Opportunity	design the digital interface with simple navigation and fewer sub sites that each provide more useful information	include all the information that people might want to know about the festival, make good use of sub sites to include smaller information	state benefits and fees clearly and upfront, even if they are small details, marked price should be same as price at checkout	post clear signage in all high traffic areas and on the edges of the festival to direct attendees	invite different artists every year, add new activities and interactions

Wordmark

I wanted to convey a feeling of freedom, discovery, and contemporaneity, because they represent the opportunity my festival gives attendees to experience new things. To accomplish this, I chose Gotu, which is a sans-serif font.

The font uses extended width, light weight, and open tracking, which creates a sense of expansiveness. Expansiveness is important because it represents the range of genres that are exhibited. By using upper case I further emphasize the feeling of freedom.

Based on feedback, the Serif fonts appeared more antiquated and not modern. They didn't seem like they represented pop music. The modern sans serif font was also reminiscent of popular acts' logos, so it seemed more fitting. This feedback informed my decision to use the sans serif font.

The symbol conveys exploration, sophistication, and contemporaneity. An arrow points you in the right direction to do further exploration. Clean lines and angles show sophistication and contemporaneity.

Final Wordmark

OPEN

OPEN

OPEN

OPEN

OPEN

OPEN

Variation 1

OPEN

OPEN

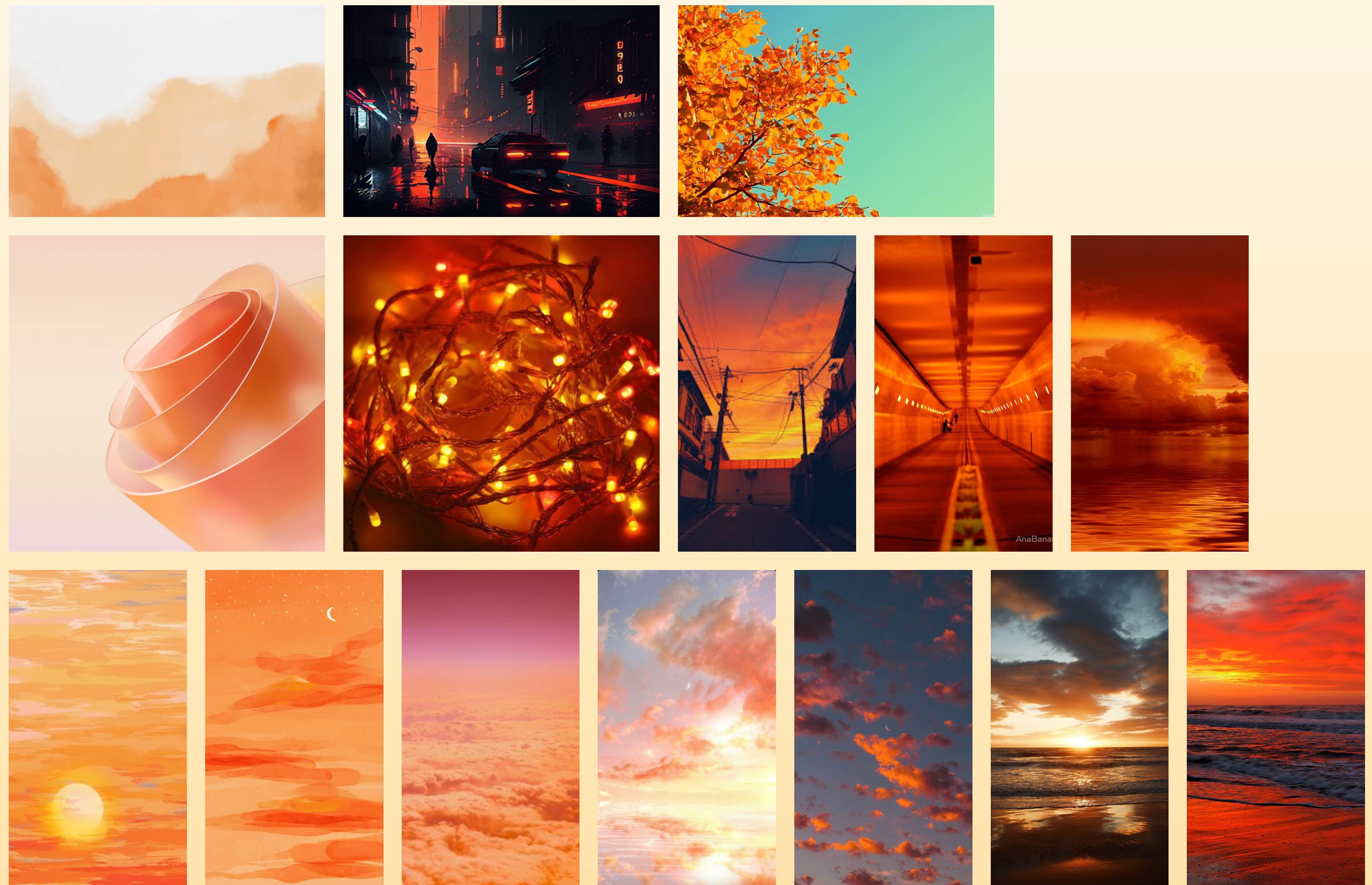
Variation 2

OPEN
OPEN

Symbol Variation

Mood Board

Through creating this mood board, I gained a few insights. Many festival posters include some form of gradient, often involving the color orange. I think this would not be out of place for my festival as well, but it would be stylized with clean lines and simple gradients that match the imagery of the fonts and iconography. The process also helped me think more about what imagery I could connect to my festival, such as sunsets, warm electric lighting, and the cityscape, all of which would be part of the physical experience of this music festival.



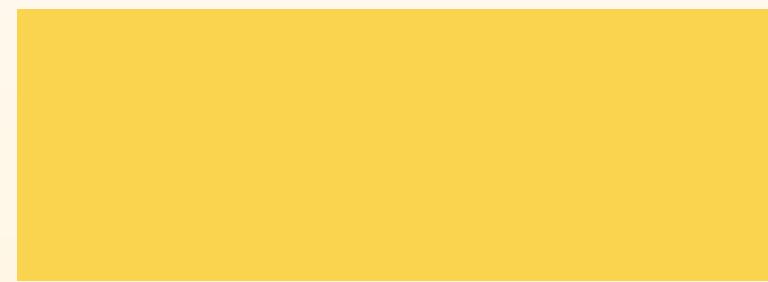
Colors

I wanted to convey a feeling of power, energy, and welcoming. To accomplish this, I chose an analogous color palette, which features the primary colors Searing, Lights, and Spirit, the secondary colors Dormant, Bloom, and Ashes, and the tertiary colors Whisper, Fox, and Youth. My scheme reflects power because it emphasizes colors that are high saturation, bold, and confident. Energy is shown by the variations of analogous shades, which demonstrate variety. The welcoming nature is illustrated by the warm tones that dominate the color palette.

Primary



Searing
AB2305



Lights
FAD44F

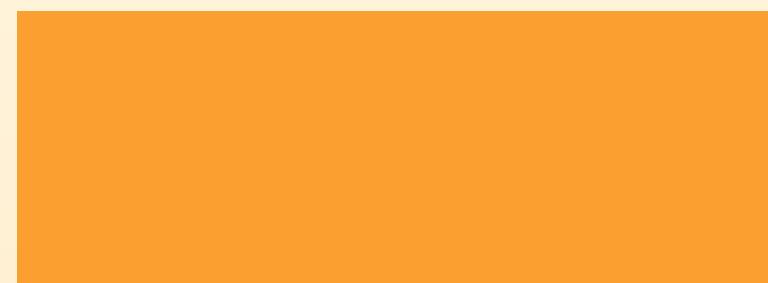


Spirit
FDE7BD

Secondary



Dormant
5B1025



Bloom
FB9F30



Ashes
FBC381

Tertiary



Whisper
5B1059



Fox
FC6B02

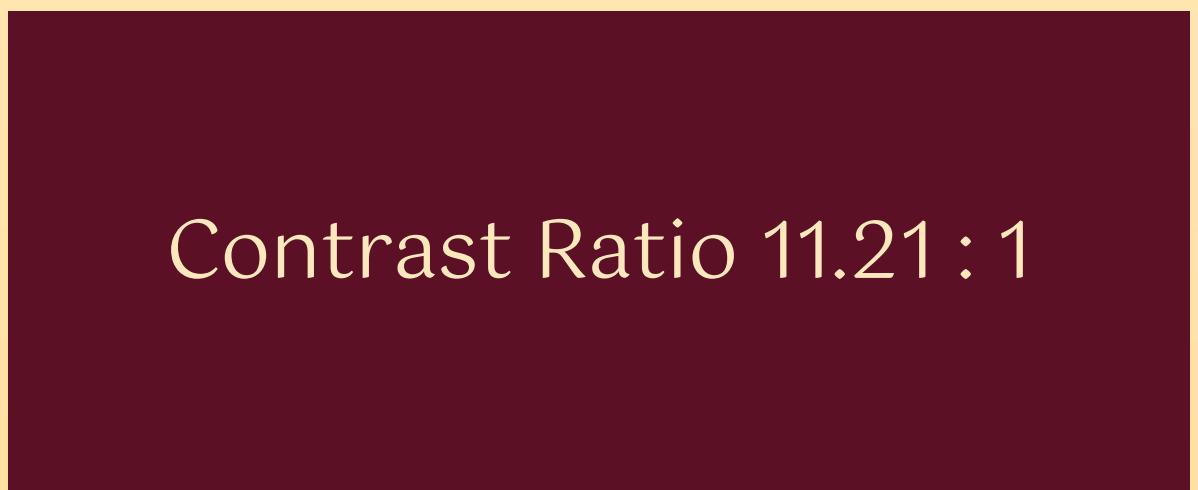


Youth
F0988F

Contrast Accessibility



Contrast Ratio 7.95 : 1



Contrast Ratio 11.21 : 1

Typography

My wordmark and paired fonts have similar letter forms for most letters. They both use the same types of lowercase a and g. The uppercase Q and K are the most different between the two fonts.

They have similar x heights, crossbar placements, and kerning.

The paired font has tighter default tracking than the wordmark font.

They both have noticeable stroke contrast, but more so the paired font. The wordmark font has greater default leading than the paired font.

The wordmark font is a sans serif font, better for heading text, while the paired font is a serif font, better for body text.

Both fonts are elegant and refined, so the image they give is similar and they work well together.

Wordmark Font: Gotu

Aa Bb Cc Dd Ee Ff Gg Hh Ii Jj Kk Ll

Mm Nn Oo Pp Qq Rr Ss Tt Uu Vv

Ww Xx Yy Zz 1 2 3 4 5 6 7 8 9 0 !

@#\$%^&*()_+{}:"<>?

Font Pairing: Arapey

Aa Bb Cc Dd Ee Ff Gg Hh Ii Jj Kk Ll Mm Nn

Oo Pp Qq Rr Ss Tt Uu Vv Ww Xx Yy Zz 1 2 3

4 5 6 7 8 9 0 !@#\$%^&*()_+{}:"<>?

Poster

I used my wordmark font, Gotu, for the wordmark and genre names, because those were the section headings and title and the most important parts of the poster. I used my paired font, Arapey, for the rest of the text that provided details related to each of the headings.

To create hierarchy, I mostly used font size. My typefaces only had regular weight styles. I did not think use of posture or list style would fit well with the desired appearance. For type case of the names of each act, I experimented with using their official casing or using all uppercase to make it more consistent. Elsewhere I used uppercase to make the text more high impact and regular, which fit the desired appearance better. I used alignment to distinguish each type of information from each other. I used space to indicate relationships between information. I used tracking to make the font more legible and aligned better.

Final Poster



Iterations



Ticket Redesign

Ticketmaster's tickets are 2 x 5.625 inches. A card size that people are familiar with is a credit card, 2.125 x 3.375 inches. This small size would also allow people to keep it in their wallets easily if they wanted to carry it around with them.

I also wanted it to be no larger than the original ticket in either dimension.

Therefore, the final dimensions are 2 x 3.375 inches.

This ticket is a commemorative ticket, not the ticket that a customer would be using to access the venues, so I displayed the most memorable information, rather than necessarily the most logically important information, most prominently. This included the festival name and headliner, and after receiving feedback, also the admission type.

Depending on the ticket, the headliner may be different, so I left enough space to include a longer act name in a smaller text size.

To improve contrast and clarity, I removed the background pattern. I also incorporated my festival colors into the design.

Before



2 inches

5.625 inches

After



2 inches

3.375 inches

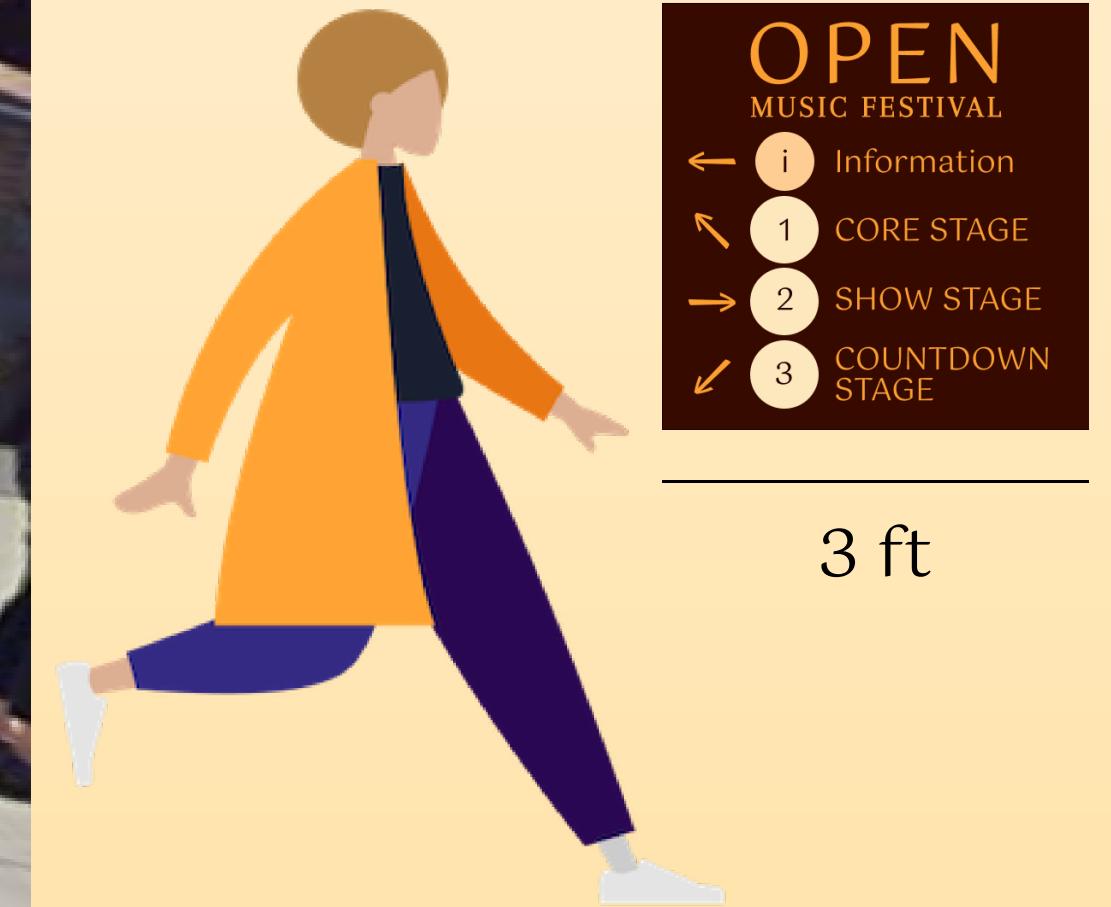
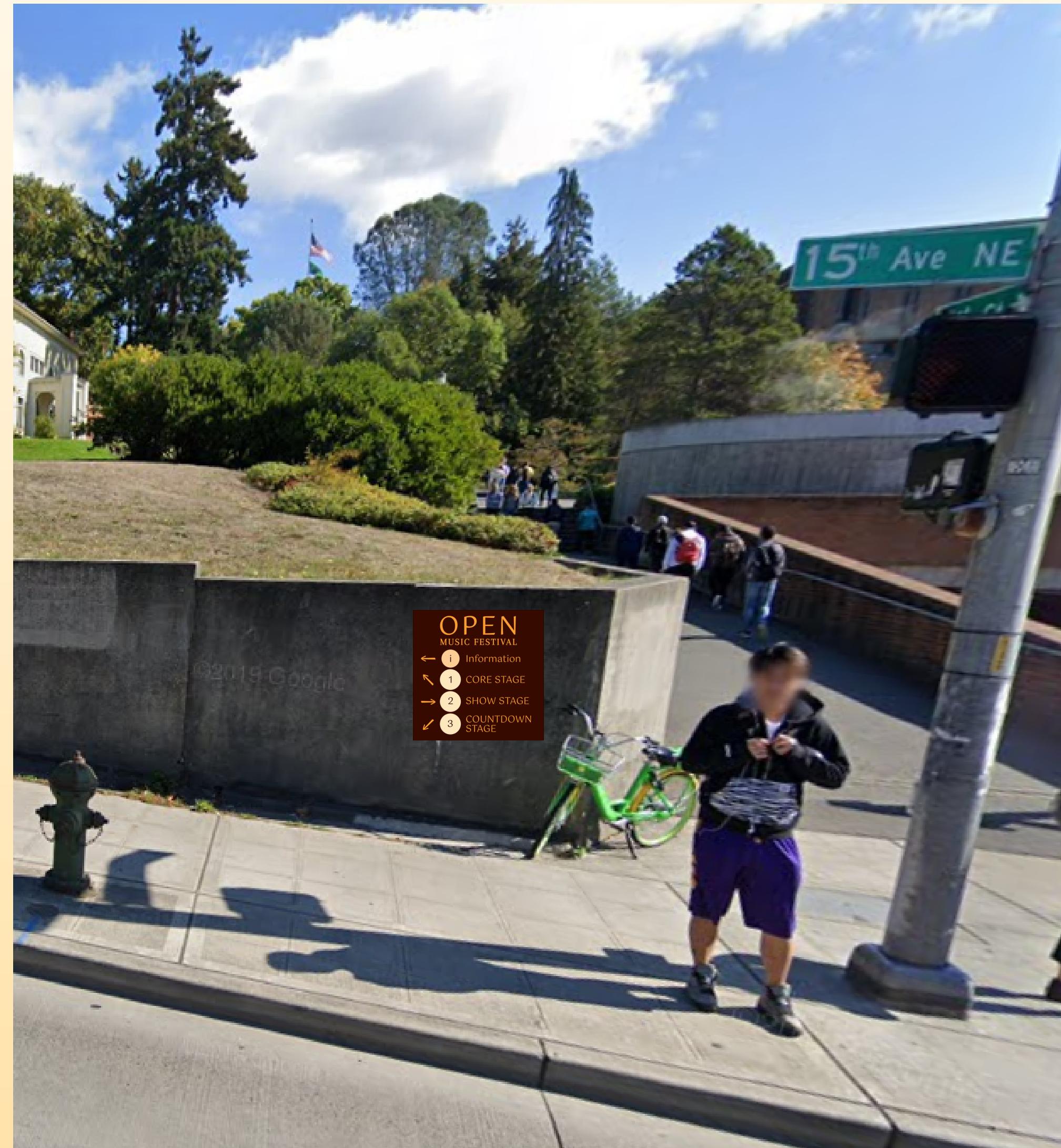
Iterations



Signage

I chose to create a primary signage because it provides the most important information clearly without distracting factors. I chose to create a placard style signage because I thought it would be least disruptive to foot traffic on the streets and could be securely placed most easily. I used the same colors for the markers on my sign and map so that there would be continuity across the different sources of information.

The sign shows the central information booth and each of the festival stages playing music. The sign is placed in a central location between all 4 sites, with each site in a different direction indicated with an arrow.



3 ft

3 ft

Map

I included interesting places nearby around the festival venue that people could go to if they had extra time, but also as landmarks to help with wayfinding. I labeled parking areas with a letter P, but no shape, so that the map would not become too cluttered. I did not label buildings with their names, but I did label street names so that people driving can get an idea of the surrounding streets. I used one monotone color palette for the entire map to make it more visually cohesive. I created contrast between the map markers and the land features using different scales of lightness. I showed more important features such as parking with higher contrast from the background and less important features such as buildings with lower contrast. I used a vertical orientation to fit all the important features while maintaining the standard north-facing cardinal direction.

Final Map



Iterations

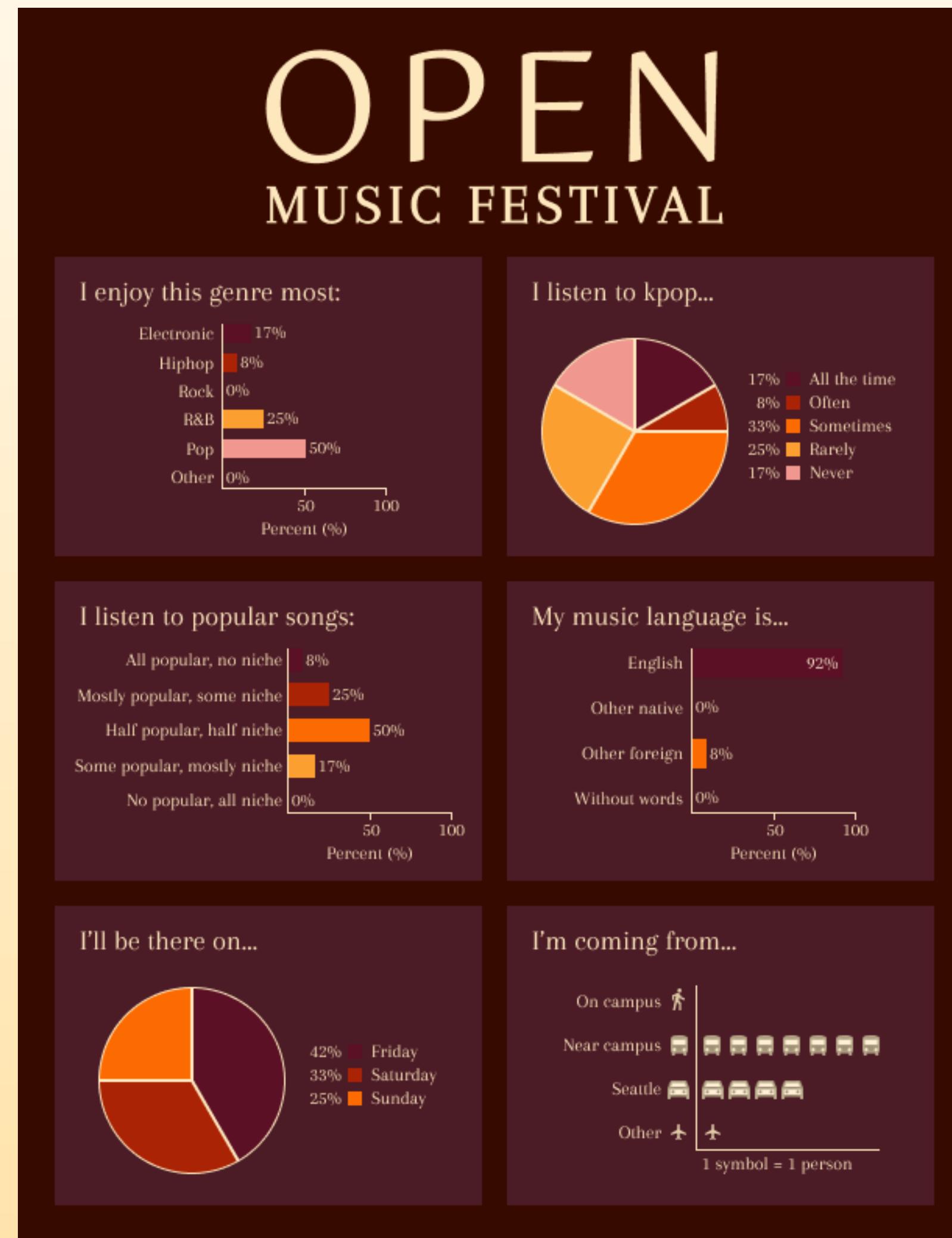


Infographic

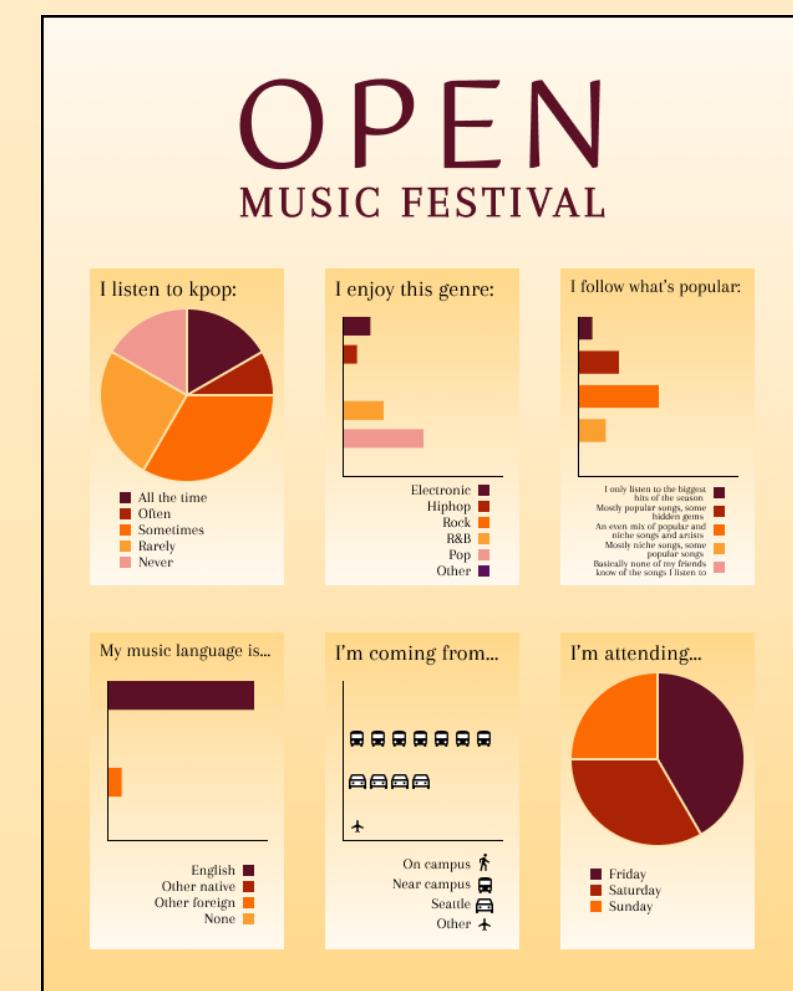
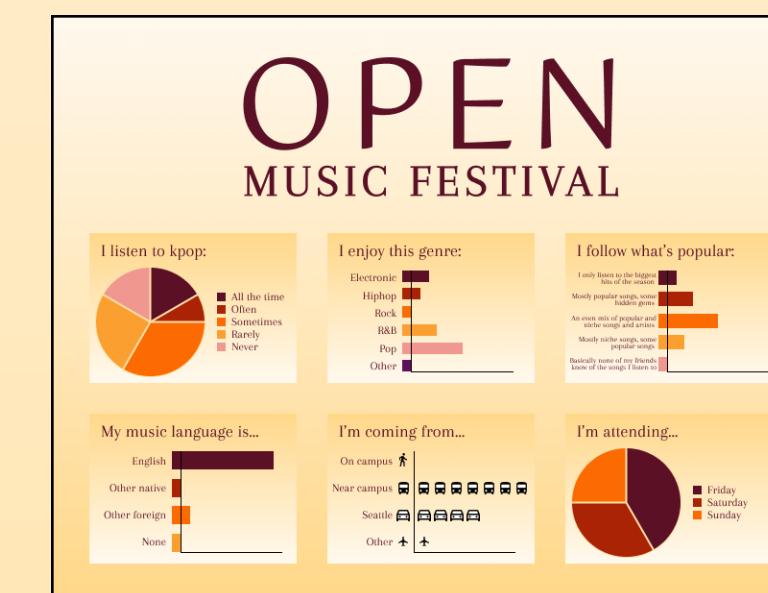
From collecting data for my infographic, I found that most of my festival attendees listened to pop the most, only sometimes listened to kpop, enjoyed a mix of popular and niche songs, and almost exclusively listened primarily to English songs. The first three results were promising for my festival, since it seeks to present songs from a range of genres within pop, specifically kpop, that are both popular and niche, but since most people primarily listen to English songs, the festival should consider what it can do to make Korean lyrics more accessible to its audience.

I decided to make an even grid for the 6 graphs. I experimented with spacing and placement to try making the information look less overbearing. Based on feedback, I decided to include more detailed data. I removed confusing details and added a scale on the parallel axis to give readers more context.

Final Infographic



Iterations

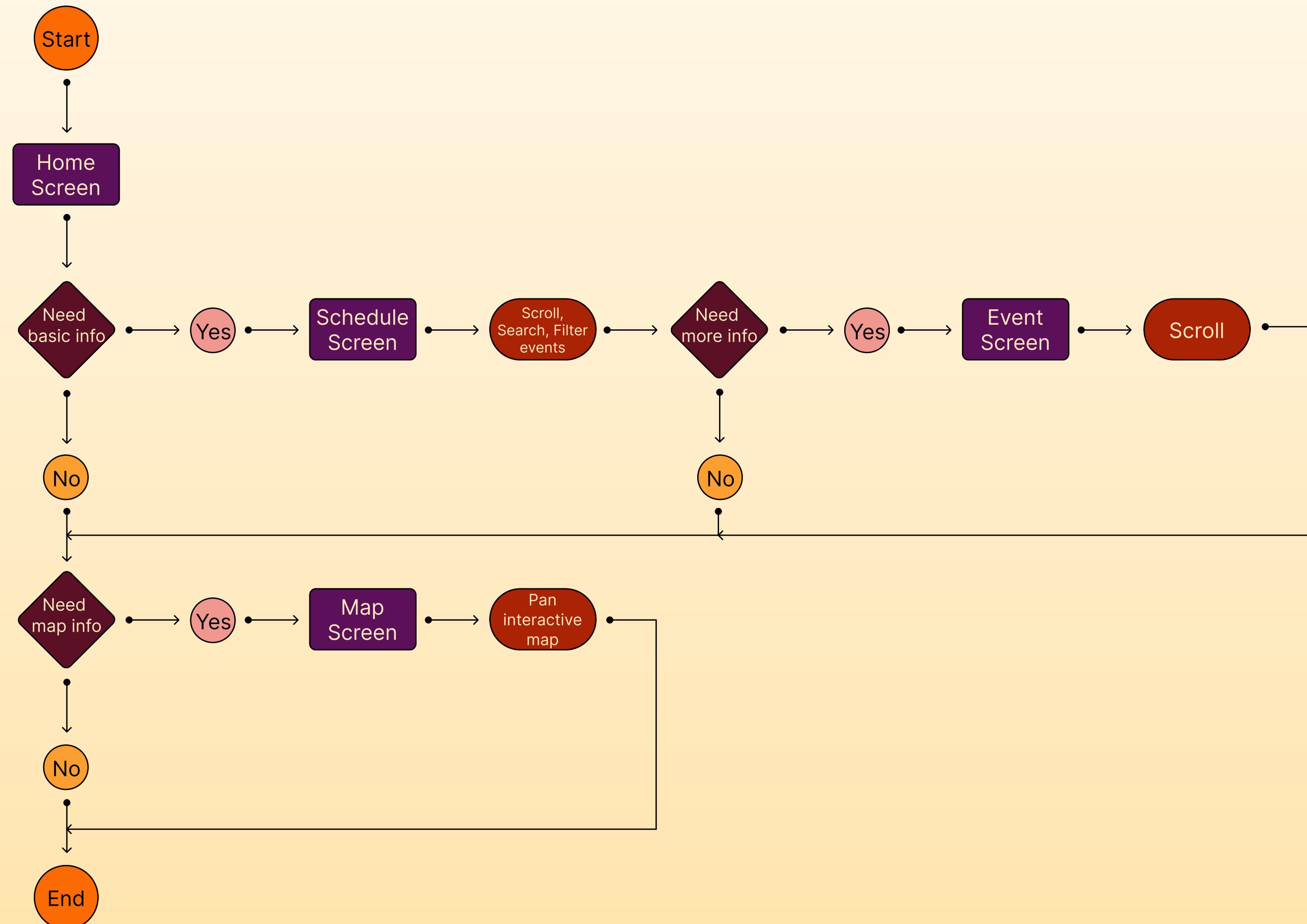
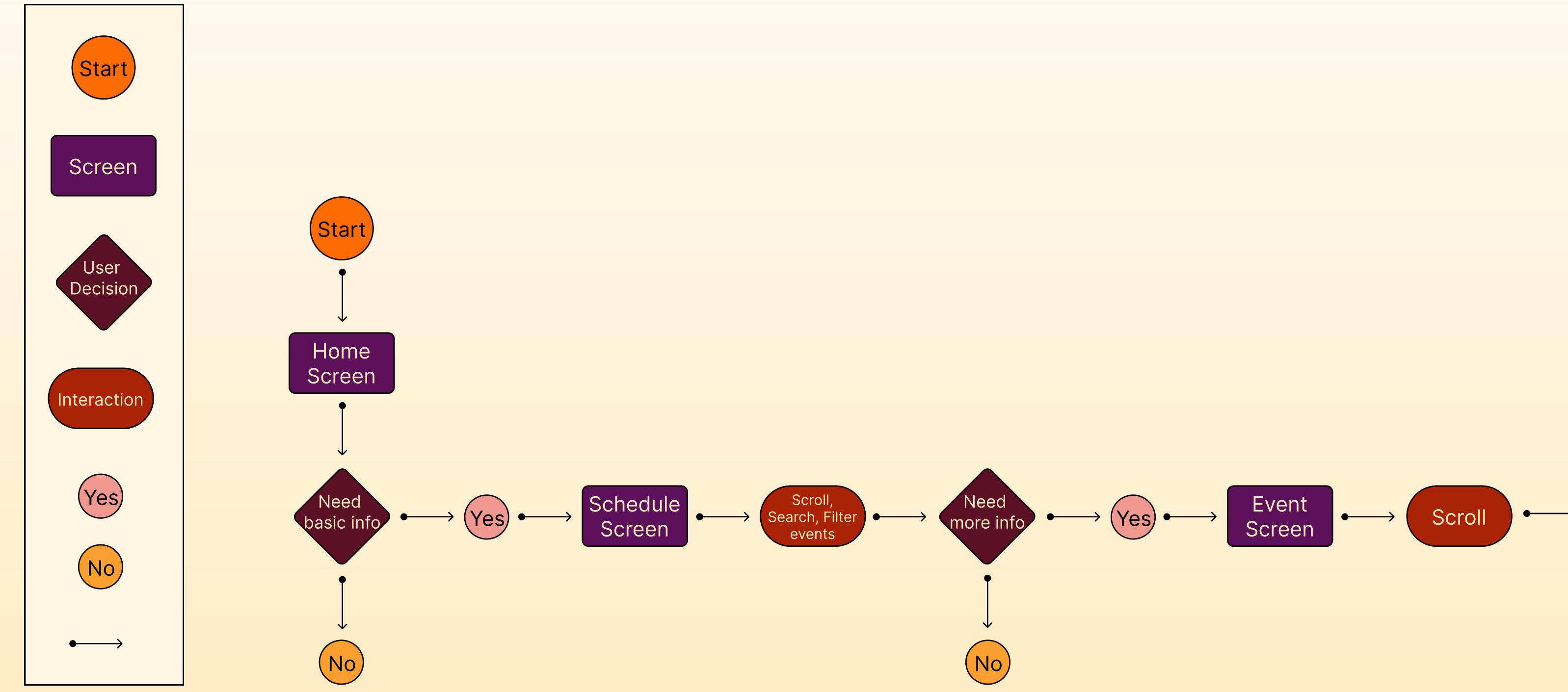


User Flow

This is a user flow for Ethan. I chose to model his user flow because more of the people going to the festival may be more like him than like the others. I also modeled his customer journey, and I thought it could be beneficial to see how the steps of the journey related to the user flow.

This is a user flow for finding information about an event at the festival. Based on the problem statement, I am assuming the user already knows which event they are looking for information on.

Through graphing the user flow, I thought more about how I wanted to divide up information across the app. It would be difficult to display all the information you needed all at once, so the user will have to cross reference between screens.



UI Style Tile

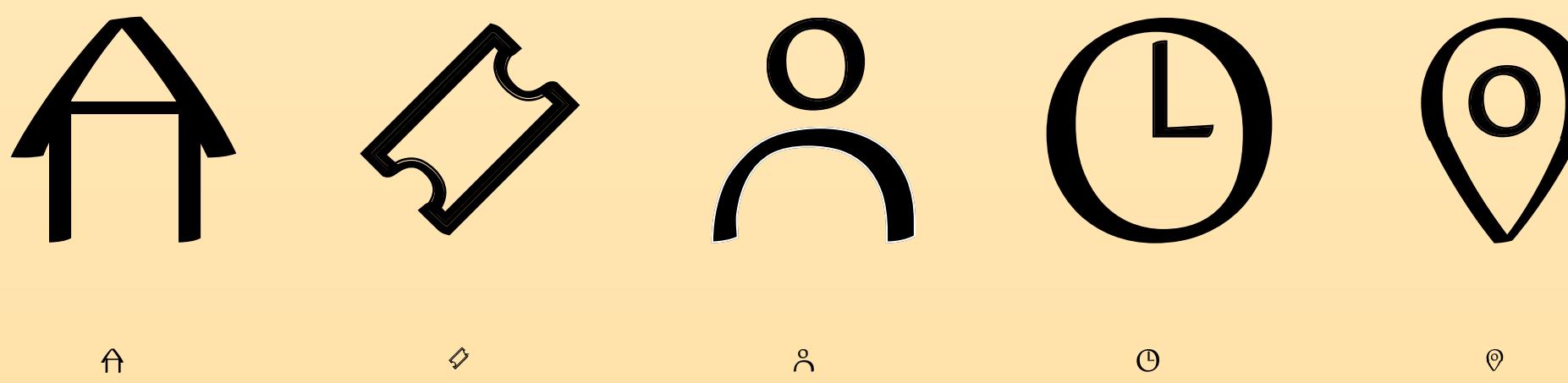
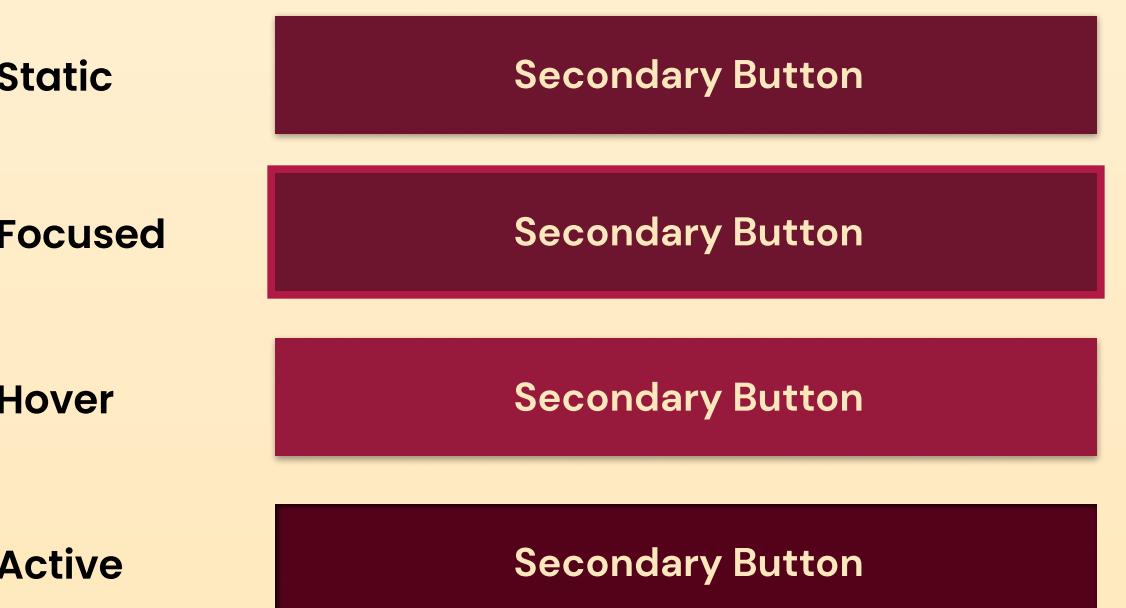
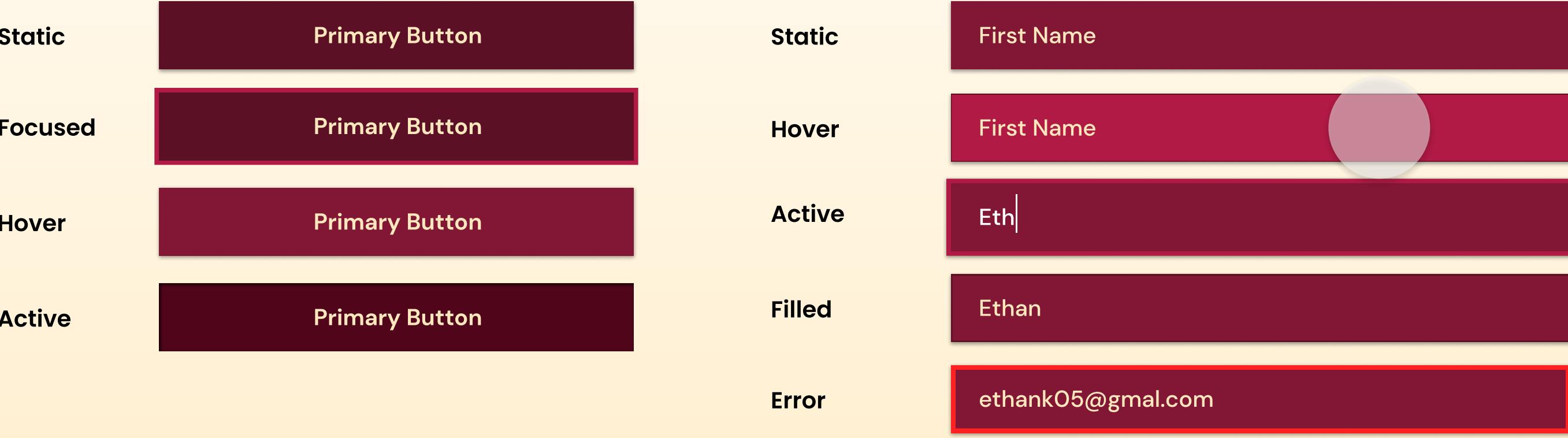
In my designs, I will use a primary button when the user will go to a different screen, such as from the login screen to the home screen. I will use a secondary button when the user will open or close a menu, make a selection, or take any other small action.

Icons

I chose five icons: home, tickets, user, times, and locations.

I wanted the icons to relate to my logomark.

To accomplish this I used line weights that change throughout each stroke, which is the same as my wordmark's variable stroke weight. The lines in my icons and wordmark also share the same finials.



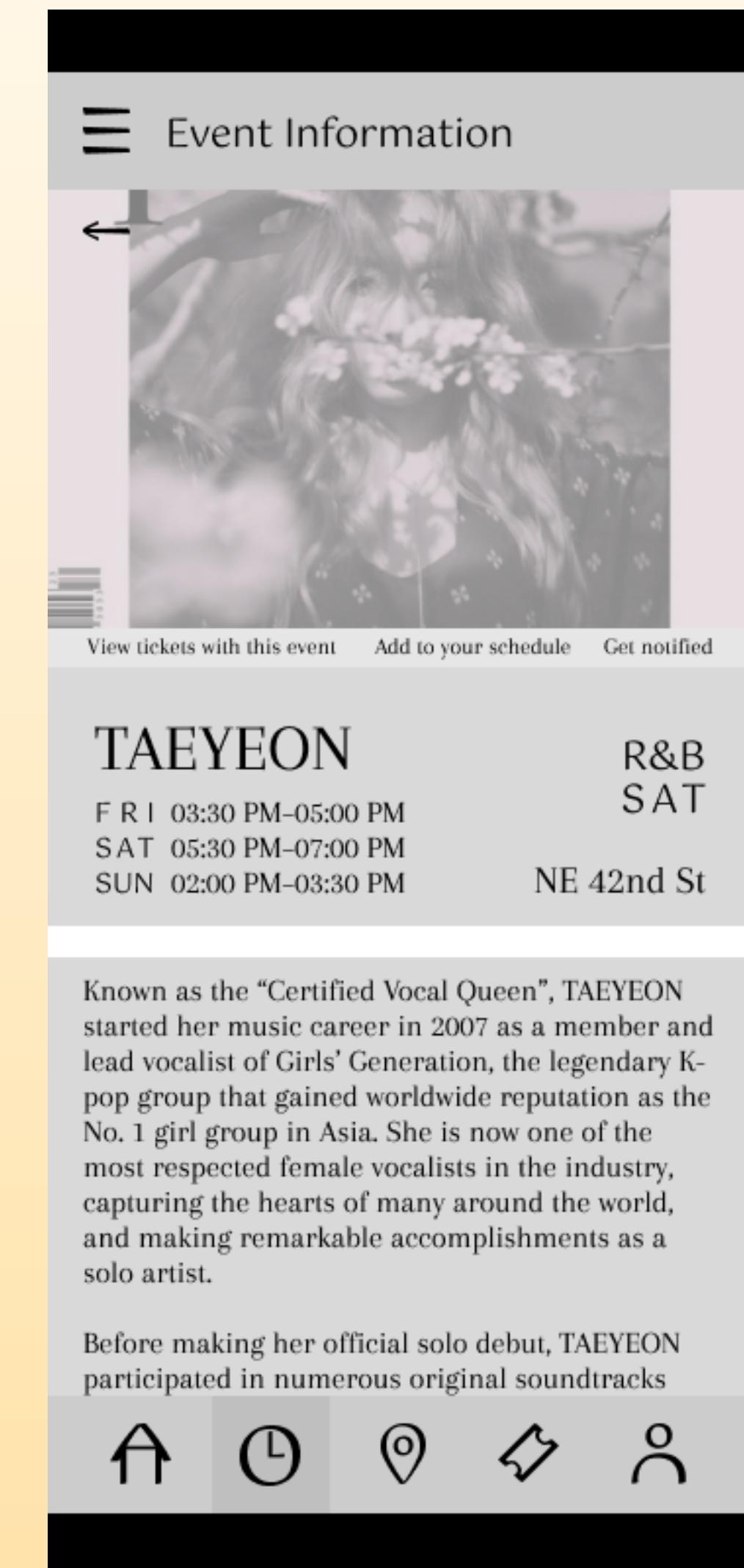
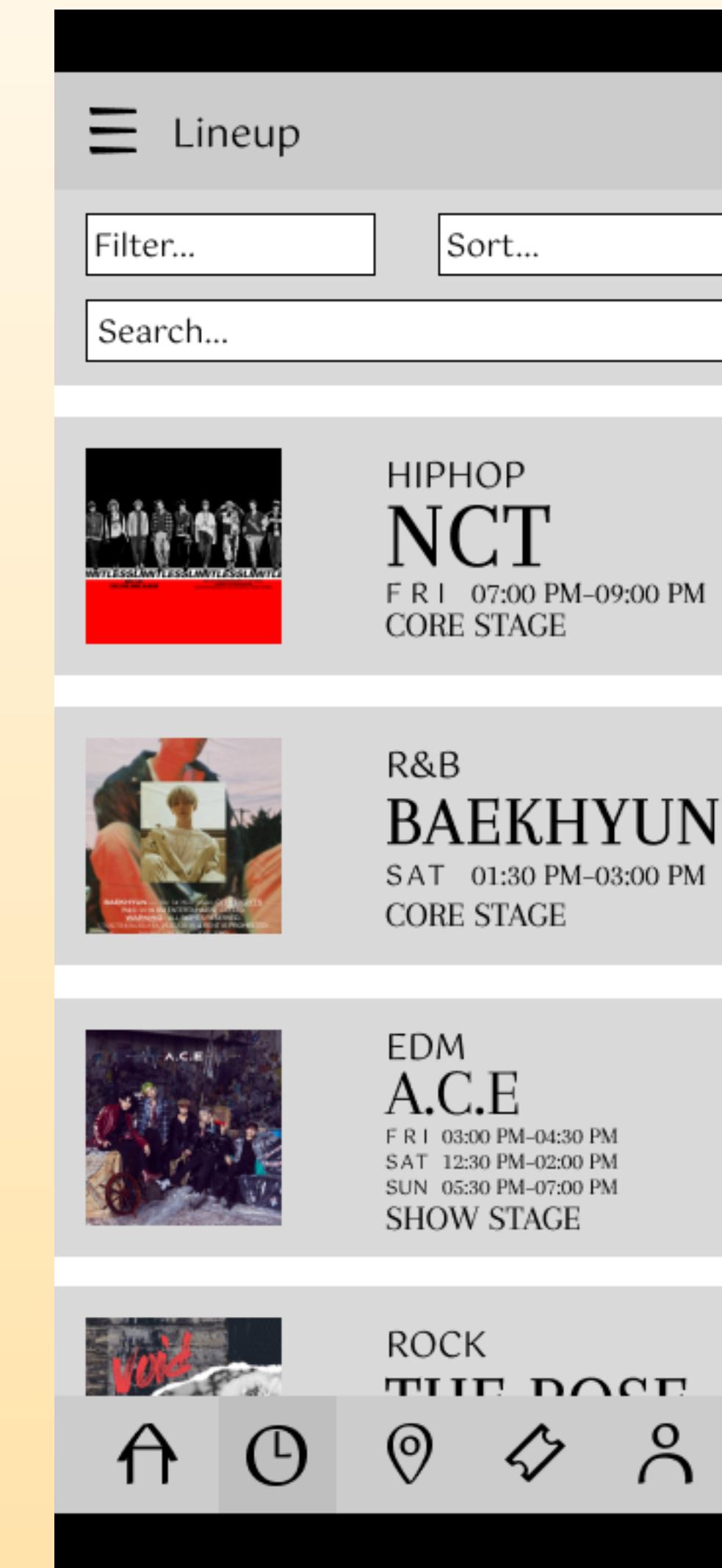
Wireframes & User Testing

My wireframes are for a mobile app. They include 3 screens, the home screen, lineup screen, and event information screen.

The home screen shows the overall information about the event, and points users to each of the other main screens. The lineup screen allows users to filter, sort, and search through the events in the lineup. They can click into an event to learn more.

The event information screen allows users to complete actions regarding that event, as well as read more about it.

Based on user testing, the home page was made more engaging, the lineup screen was renamed from schedule, and signifiers were added to the bottom navigation bar to indicate which screen the user is viewing.



Mobile Interface

For my prototype, I expanded on the mid fidelity wireframes that I had built earlier. For the overall design, I incorporated my festival colors, choosing to use a dark theme that works well for modern mobile software design. I made navigation more simple and direct with removing the redundant sandwich menu and making buttons more noticeable and clearly clickable. I included a scroll bar to show users when a page can be scrolled down.

From my user tests, I also learned about what my users might value aesthetically and what information they want to see displayed, which helped me as I structured the screens of my app. Features that I kept from the wireframe included the filter, sort, and search features on the events list page so that users can more easily find the specific event they are looking for, as well as any events that match their criteria.

The mobile application interface for the Open Music Festival is designed with a dark purple and yellow color scheme. It includes a header with the festival name and date, a main section for genres, and a footer with navigation icons. The Lineup and Event Information screens feature filters, search bars, and detailed performer information with photos and performance times.

Home Screen:

- OPEN MUSIC FESTIVAL
- 2026 JUNE 5th - 7th
- UNIVERSITY OF WASHINGTON SEATTLE
- Parrington Lawn, 15th Ave NE, NE 42nd St
- HIPHOP, POP, EDM, R&B, ROCK, BALLAD, JAZZ
- Tap the banner to learn more
- PLAN YOUR EXPERIENCE
- Lineup, Tickets
- Filter, Sort, Search

Lineup Screen:

- Filter..., Sort...
- Search...
- HIPHOP NCT (FRI 07:00 PM-09:00 PM, CORE STAGE)
- R&B BAEKHYUN (SAT 01:30 PM-03:00 PM, CORE STAGE)
- EDM A.C.E (FRI 03:00 PM-04:30 PM, SAT 12:30 PM-02:00 PM, SUN 05:30 PM-07:00 PM, SHOW STAGE)

Event Information Screen:

- ←
- R&B TAEYEON
- FRI 03:30 PM-05:00 PM, SAT 05:30 PM-07:00 PM, SUN 02:00 PM-03:30 PM, COUNTDOWN STAGE
- View tickets with this event
- Add to your schedule
- Get notified
- Known as the "Certified Vocal Queen", TAEYEON started her music career in 2007 as a member and lead vocalist of Girls' Generation, the legendary K-pop group that gained worldwide reputation as the

OPEN MUSIC FESTIVAL

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