



RUST BELT FESTIVAL

Capstone Proposal

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SITUATIONAL ANALYSIS

The rust belt is a region that covers most of the American Midwest. It includes the states Pennsylvania, Ohio, Michigan, Illinois, and Indiana. This area thrived heavily between the 1890s and 1930s due to an influx of migrant workers, access to water, and vast natural resources. The rust belt was littered with coal, steel, automobile, and weapon plants that fueled the economy during WWII. Unfortunately due to outsourcing and a decline in US manufacturing, these areas soon decreased in population and income leaving numerous abandoned industrial structures.

Electronic Dance Music, or EDM, is a term that describes a collection of genres created for dance-based entertainment. Some of the types that fall under EDM include house, trance, techno, trap, and dubstep. Electronic music was first introduced in the 1920s and 1930s, but did not gain popularity until the 1960s when technology became more affordable. Today, EDM is a \$6.2 billion global industry that receives most of its money from festivals.

No one form of art is greater than the other; they all have intrinsic value. Music is a form of art like graphic design. Art should be equally respected. Music has a special allure. It often is a great source of inspiration. It can bring the uncommon people together. In addition to a general love of music, I was born and raised in the rust belt city of Pittsburgh. This project will appeal to those that want to give back to a hard working community that is on some down times. It will appeal to those that want to improve the environment.

The scope of research for this project touches on many areas, not all particularly design related. The first section of research will be on the history and culture of EDM and the rust belt. Then, information on potential towns and possible venues needs to be conducted. There should be a study of successful venues, music charities, and organizations that have similarities to this project to gain perspective and insight. In addition, research of musicians, performers, and artists with charitable backgrounds or popularity in the EDM culture should be compiled.

The main target audience for this project would be people or companies residing within, or neighboring, the rust belt that enjoy EDM. The broader audience would include those who want to donate to a good cause, people who enjoy volunteering, or people who enjoy festivals and other events.

PROBLEM STATEMENT

There are a large amount of abandoned industrial facilities located within the region known as the rust belt. These facilities use to employ entire towns and were central to their small economies. When these facilities began to shut down, the town's economy would be decimated. This region, home to a unique culture and hard working people, is waiting to thrive once again.

This project is trying to use creative skills to solve a vast number of issues. Awareness of the problems facing these areas is crucial to beginning this project. Another issue is the attendance for such an event, as well as, the desire to donate to the cause. Lastly, service is a large component to any project. Excellent customer service is always the key to repeat business.



This project is trying to prove that there are still vibrant, electric towns within the rust belt region awaiting revitalization. There is a desire for good music, community, and generosity in these areas. Also, there are beautiful solutions for unused structures, such as these industrial facilities.

This Capstone project will add to the possibilities of graphic design. This project expands and furthers the relationship between design and social cause. Hopefully, it inspires future graphic designers to attempt something truly innovative and helpful. This Capstone project will contribute a new array of presentation, research, and creative skills to my design toolkit. It will provide a source of inspiration and knowledge in a field that greatly interests me.

SURVEY OF LITERATURE

There are hundreds of charities that revolve around the idea of music. Many of these charities are geared towards musicians or teachers, rather than communities or environments. For example, The Fender Music Foundation was established in 2005 and is a public charity. Their mission is to reach people through grants for instruments that are then given to music programs around the country. These programs are often school music classes, community organizations, or music therapy. This foundation believes the participation of music is enough and that age should not be a factor.

A policy that is closely related to my project is the Reclaiming Brownfields. This has to do with the clean up and return of contaminated complexes, such as old industrial facilities, to the economy. This policy outlines the requirements for a site to be selected. It also describes the common interactions between private and public sectors during these reclaims.

The first model that proved a benefit concert could work was Live Aid: 1985. This concert was put on to raise money for the Ethiopian famine. The live audience in attendance was about 170,000 and the TV audience was about 2 billion. This concert raised about 150 million euros, which in today's economy would have been close to 900 million. However, this concert appears to be one of the outliers of the group. In the present, benefit concerts need to be on a massive scale to raise enough money to offset costs. In addition to the rental cost, the owners of the venues typically pay out their employers in full, while they leave the charity to take the fiscal hit from lack of sales. TV broadcasting has become a large part of benefit concerts because the ability to ask for donations from those watching.

There are numerous charities, policies, festivals, and benefits that relate to my project. Each option has provided some type of insight, whether it is on development, implementation, or other factors. No one project currently exists that incorporates parts of these options in a way similar to this project.

DESIGN IDEATION

The concept for the design direction is to incorporate the atmosphere of the structures in these industrial areas. The design will visually compare and contrast these structures to typical festival patterns and imagery. These may include live show photography, illustration, patterns, and cohesive typography to produce a particular aesthetic. The source of the photography will come from any festival photographers that will allow it. The illustrations are planned to be all originals.



METHODOLOGICAL DESIGN

This project will begin with the branding of the charity, which may include a logo, advertisements, and a social media presence to promote the organization. The annual event will have similar aspects as the charity, but will be more focused on the donations and preparation for the event. In addition, the present festival will have a very different appeal to its design and tactics. These designs will be focused on generating sales, promotion, and excellent service at the current festival. These designs are open to radical changes every year due to the switch in venue.

The potential software needed would be Photoshop, Illustrator, and InDesign for creating most of the print materials. In addition, AfterEffects could be used for potential short films or animations. SketchUp will be used to help build an environment and any 3D structures.

IMPLEMENTATION STRATEGIES

The plan is to have the identity for the organizations be revealed through informational pieces and deliverables. These pieces will be primarily print based. In addition, the tickets and parking permits can be printed, while the entry bands will need to be digital mockups. There needs to be an advertising campaign to promote the project coupled with a social media presence that can be web dominant. A venue/environmental model of the area should be built using a combination of physical and digital 3d models. The wayfinding system can be established and displayed in mockups. Also, merchandise is an essential part of the project and could include items such as shirts, hats, bumper stickers, pins, posters, and much more. These can be featured in a combination of print and digital, depending on the item.

A contingent plan would be to reveal the brand and identity through the advertising campaign or social media through digital outlets. The 3d models would be cut and replaced with 2d blueprints of the festival area. Main signage, instead of wayfinding system, can be displayed through a digital mockup. If necessary, merchandise can be primarily shown through the use of digital mockups.

PRAGMATIC CONSIDERATIONS

One enormous consideration to expenses is the venue costs. As stated before, venues tend to be the mostly costly variable in a show or festival equation. Due to the generous nature and concept behind the festival, this cost would be nonexistent by the fact that renting the venue would be free. However, this is offset by the cost of repurposing an old facility and installing the necessary equipment. In addition to the venue consideration, donations and volunteers will provide a huge help in budget. The ability to have the festival hosted and operated by volunteers would offset expenses to venue employees. Donations would be a large factor to expenses as well. Donations come in all shapes and sizes. The festival would ask for donations in the form of equipment, raw materials, money, time, and promotion.

Regardless of donations or volunteers, a project of this magnitude would require a sponsor organization. This would be a large charity, or group of charities, with ideals that fall in line with music and the rust belt region. Ideally, these charities would have access to people of influence in politics, media, and the community.



TIMELINE

The first week of this semester will be dedicated to concept ideation and development. The second week of this semester will focus on relevant research and compiling of information. In weeks three through five, branding for the charity, annual event, and present festival will be created. This will include logos, typography, and a social media presence. In weeks six through eight, an advertising campaign will be developed for the present charity. In weeks nine through eleven, environmental design will be constructed for the venue and festival grounds. In weeks twelve through thirteen, informational pieces and deliverables will be designed for guests, volunteers, and the community. In weeks fourteen through sixteen, the merchandise including tickets, parking permits, entry bands, shirts, and other accessories will be created. In addition, the final presentation and unveil of this project must be completed.

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