



# **Picturing Future Events**

## Building a Visual Identity for a New Music Festival

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## **ABSTRACT**

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**TUOMAS MIKOLA:**  
Picturing Future Events  
Building a Visual Identity for a New Music Festival

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The world of communication is getting more and more visual. The importance of well-planned visual communication and a distinguished visual identity of any enterprise grow accordingly. As visual communication becomes more standard, the demand for quality rises.

This thesis studies the building of visual identity through theory of visual design and implementing and discussing those theories in a case study. The thesis goes through the theory of form, space and color and how the theory is implemented in a real-life project. We learn to analyze visual identity with examples and images. This helps to analytically create visual identities and to make conscious design choices.

The purpose was to understand what qualities certain design choices communicate to the audience. The case study was a new music festival, which was organized for the first time. The challenge was to find the distinctive key elements of an event and communicate them visually to the target audience, so that the event's identity is understandable, truthful and appealing.

Although there was improving in legibility and in crystallizing the message, the feedback showed that the end result was successful and the target audience was reached, and the visual identity was coherent from one medium to another.

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Key words: visual identity, graphic design, logo design, print design, event branding

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## ABBREVIATIONS AND TERMS

Visual identity	Visual identity communicates the values and the identity of the organization in visual means. A logo and other promotional material are parts of visual identity. Visual identity is a part of the overall identity.
Logo	“Logo” is a short for logotype and it basically means a stylized visual trademark. A logo is used to help the audience to identify the organization and to signal the qualities of the organization. A logo is a part of visual identity.
Promotional material	Promotional material or marketing material is media directed to the target group to inform and to communicate about the organization. It is the tangible vehicle for visual identity.
Imagery	Imagery is all the visual elements including photographic and graphic elements, form, space and color.
Negative space	Negative space is the space around and in between objects. It is usually considered white. It is as important as the object itself and creates boundaries for the object, and balances the layout. Negative space also gives the eye a place to rest.
Concept	A concept is like a script for a project. It bears the idea and characteristics of the project. The decisions made during the working process should be inside the framework that is set by the concept.
Brand	Brand is the relationship between the organization and the audience. Brand penetrates the whole organization from the visual identity to its practices. Brand has to be earned through building a relationship with the audience.

## 1 INTRODUCTION

This thesis studies through theory and a case example how to build a visual identity and promotional material for a new music event, how to visually communicate the feel and characteristics of an event that has not taken place before and has to be imagined beforehand.

The world is getting more visual as we are getting more and more surrounded by screens and information travels faster than ever. Communication has started to shift from communicating with text to communicating more with images. The rise of social media such as Facebook, Instagram, Snapchat, Youtube and others, which rely more and more on pictures and videos, has contributed greatly to this development. The increasing visual communication is largely due to digitalization but the platform – digital or analog – is not important when it comes to the basics of visual identity. Print media still hold its ground and can be a distinctive factor amongst the flood of digital communication. The increase of visual communication in general also puts pressure on a well designed, well planned and distinctive visual identity.

This thesis concentrates on what visual elements and their attributes communicate to the audience. The emphasis is not on technical execution, although sometimes that can also communicate certain message. An unambiguous truth cannot be found, since communication is always a matter of perspective and interpretation. Some directional guidelines can be applied in visual design and visual identity as the case study shows.

A case study was a part of the thesis. The project was to create visual identity for a new music festival KartanoFest. The theory will be discussed by going through the design process of the visual identity.

## 2 THE CASE STUDY

A case study is a good way of learning applied sciences. You learn by doing and the mistakes will manifest themselves in practice. A case study goes through real life working process and you also learn what practicalities you have consider instead of just making art. These practicalities are such as customer oriented approach, insufficient timeframe, limited resources, communicating with client and other pitfalls, affecting the quality of work directly or indirectly, you have to maneuver.

Music related assignments are my favorite, since music has been an important part of my life since childhood. Music is the topic I feel the most comfortable with, but it is also sometimes one of the hardest. Illustrating something as immaterial as music can be tricky and in an event, which has multiple musical acts, the image has to rely on the overall atmosphere of the event. Traditionally the style of visual identity is determined by the musical genre and it is important to be aware of the current trends and traditions in order to work for your client's benefit, but to also avoid the most common pitfalls and clichés.

### 2.1 KartanoFest

The case study is KartanoFest concert series which took place during the period of three weeks in July 2015 in South-West of Finland and consisted of 9 different concerts from 3 different artists. This was the first time the event was organized and my clients were the two organizers, Niina Alitalo and Joonas Mikkilä, with whom I have a working relationship already for few years. They were themselves also performing artists at the festival.

The three ensembles in the festival were Niina Alitalo & Joonas Mikkilä, Onda3 and Valma & VarsiNaiset. Every group played a concert in each of the three different venues in July between the 14<sup>th</sup> and 31<sup>st</sup> day. Each artist toured the three venues in a row.

The festival concept itself was a bit tricky to grasp since it was not a typical festival concept – where usually four or more acts play one concert within two or more days – but extended individual concerts within three weeks and three different locations. (Appendix 1.)

As the festival name KartanoFest (ManorFest in English) suggests the venues were three historical manors in South-West Finland, Finland Proper to be exact. These manors were Liedon Vanhalinna in Lieto, Hovilan kartano in Somero and Kirstulan kartano in Hämeenlinna. The link between these manors is that they are all along Hämeen Härkätie (The Ox Road of Häme) which is one of the oldest road in Finland and historically the most important road in early Finnish history which connects Finland Proper to Tavastia Proper ([visitturku.fi](http://visitturku.fi); [wikipedia.org](http://wikipedia.org)).

## **2.2 Clients' wishes and expectations**

The performers were selected through open application and it was in the organizers' interest to bring up fairly unknown artists with professional quality and showcase young top quality musicians and their talents. The performers were current students or graduates of Sibelius Academy.

The clients also wanted to bring new blood and life to old and historic surroundings and increase the recognition and usage of the old manors as culture arenas. Their goal was to establish such a strong festival that it would have continuation in the future.

The clients wanted to have a stylish image that incorporates the fresh young musical acts with the old historic surroundings. They wanted a logo that would be used throughout the promotional material. They also required that the promotional photographs of the artists would be used as a part of the poster design.

Other things to consider were the logos of the sponsors that should be included in the design, the pretty exceptional amount of dates and places and also the sales information. The amount of text is important to consider when planning and designing promotional material. From the experience with these specific clients, I knew that they wanted to use quite a lot text in the programme and to have complete biographies of the artists included in them.

### 2.3 Timetable

In creative work there should be time for brewing ideas and reflecting them. Creating visual identity requires more than just the time spent on mechanical work. Gardner (2013, 152) states that there should be enough time for incubation for ideas to breathe and develop, but also reminds that things rarely work out perfectly and when time is short, usually the incubation period is the first to be cut down. On the other hand, Brian Miller, a designer for Rockstar Games, NBC and Unilever, encourages to get started with practical working and reworking the idea, instead of just researching over and over (Gardner 2013, 120). With a fixed deadline, this is not a problem, because you just need to deliver. There is the risk of rushing ahead with the first idea and not doing proper research and lacking the substance. On the other hand, insufficient time for the final stages of the working process and working around the clock is not good either. So the deadline can be a friend or foe, but personally I find it a motivating thing.

The logo and the website were prioritized to be the most urgent assignments so that the client could launch their Facebook page and promotion. Because the website would require a lot of work, I suggested to the clients to first concentrate on the logo and then create a static landing page for the website on the basis of the poster design with the most important information. This would give us quick web presence and then release time for the print material to be designed, printed and distributed. This way we met the deadline easier with the press and benefit from the flexibility of a digital platform.

### 3 VISUAL IDENTITY

The purpose of a visual identity is to help the viewer, the receiver of the visual message, to understand what the upcoming event is about and to communicate the values of the festival, develop interest and create points of relation for the viewer. Without identity there is no traction to understanding (Gardner 2013, 18). The visual identity is only a part of the whole identity, yet an important one since the visual appearance of the promotional material is often the first contact to the prospective audience and creates the first impression.

The design choices should be based on the research results. After research there should be a good idea what the project is about and what its core values are. When visual identity is successful, it transmits right information to the right people fast and effectively.

When creating identity, it likely will not have to be everywhere and in all media, and the point is to make design decisions regarding your limitations and find out what media forms the client will use (Gardner 2013, 40). The promotional material of the case study will include a logo design, print material – such as a poster design, a flyer design and a programme – and digital material; a responsive website. The emphasis is on how the design choices will communicate the spirit of the event visually. The chosen platforms are merely a vehicle for the objects, forms, colors and type which tell the story of the event. But the design choices have to consider how every platform is used and what are the platform's advantages and disadvantages.

The visual identity has to extend from one platform to another and at the same time preserve its consistency. So the design choices have to take into account the differences of output platforms and change accordingly, but still have a unified form.

### 3.1 Foundation for the work

Every design project starts with conversations with your client to build a project brief and to develop initial ideas. Although a client rarely has clearly defined project objectives, it is important to take their ideas into account and then be able to expand their thinking to find the objectives you will use. Before contacting the designer, the client certainly has had an extensive inner conversation about the project and it shouldn't be disregarded. (Gardner 2013, 23.)

Pay attention to what the clients say. If they are lacking with words and terms, suggest something for them and try to narrow the framework into a comprehensive concept or a brief. In the beginning the concept does not have to be too strict and there is no need for limiting ideas too much. The designer and the clients should have even vaguely the same vision to get started with. Everyone has opinions and ideas, so it is also good idea to talk to friends and family (Gardner 2013, 124). Enrich the concept gradually as you go.

Gather ideas for the logo form and other visualizations during research. The nature, forms in textiles and wallpapers and forms in furniture and texture work as a good inspiration and building blocks. Gardner (2013, 66) states that in this phase - during generating ideas and sketching - quantity is important over quality and the quality will surface itself later on. Ideally this might be the case, but with the given timeframe, it was important to come up with a quick and relatively good idea, and make it work the best possible way. A good decision for saving time was to involve the client to the design process in an early sketching phase. This way I did not waste too much time on polishing ideas, which would possibly have been turned down by the client, but we agreed the direction of the logo and other design choices in the early phase. This might take away the designers freedom of expression and make the start of project harder, but it saves time and nerves in the end, when the goal is set together from the start and you – the designer – and the client are going towards the same direction. Validating ideas with the client is always important part of the design process but it is highlighted with a tight schedule.

Samara (2014, 12-24) lists and discusses 20 rules for designers. The list goes as follows with a brief summary.

1. **Have a concept.** If there is no meaning or message, it is not graphic design, no matter how beautiful the end result looks.
2. **Communicate – don't decorate.** Form carries meaning and anything that doesn't communicate or contribute to delivering a message is just eye candy and might be confusing.
3. **Be universal.** A large audience, the public, should be able to interpret the design and the message it is delivering. Use universal narratives of form and metaphor to make connections.
4. **Speak with one visual voice.** All the elements in the design should reinforce each other. If one element is unrelated it weakens the message.
5. **If you can do it with less, then do it.** The essential is harder to see if the design is cluttered and jammed with non-essential objects.
6. **Create space – don't fill it.** Negative space gives the space and attention to the content and gives the eyes a resting place. A lack of negative space overwhelms the audience and results in oppressive presentation.
7. **Give 'em the one-two punch.** Create a hierarchy between the elements in the design. Focus the viewers' attention on one important thing and then lead them through less important items in a logical way.
8. **Beware of symmetry.** Symmetrical layout can be quite effective, but can become static and flat. Symmetry is often perceived as traditional and can be seen also as lazy or uninventive design,
9. **Fight the flatness.** Common assumption is that two-dimensional visual element is flat, but with contrasts – differences in size, transparency, density and space – can convince the viewer that the surface is a window into a bigger, engaging world.
10. **Pick colors on purpose.** Know what colors will do when you combine them and what they mean to the audience. Psychological and emotional meaning of color can vary between cultural groups and even individuals.
11. **Less color is more.** Too many colors and differences in hue, value and intensity can prevent viewers from getting a memorable color idea. Stick to a simple palette.
12. **Master the dark and the light.** Tonal value is a powerful design tool. Use range of dark and light, creating concentrated areas of extreme dark and light and subtle transitions in between.
13. **Type is only type when it's friendly.** Typography that is illegible has no purpose although it should be expressive, visually inventive and conceptually resonant.
14. **Use two typeface families, maximum.** Too many typefaces are distracting. Choose typefaces for specific purpose, change in typeface usually signals a change in function.

- 15. Treat type as you would image.** Type is visual material that must relate compositionally to the overall design. It should not be blandly separated or insensitively slapped across the layout.
- 16. Avoid redundant redundancies.** There's no need to tell the same information with type and image. Not only they should complete each other, but also contribute to a new, deeper understanding.
- 17. Create images – don't scavenge.** Don't try to rely on what already exists, make what you need. Creating image from scratch will make your client's message original.
- 18. Look to history, but don't repeat it.** Learn from the work of others but don't repeat it.
- 19. Ignore fashion. Seriously.** If you design around meaning and not current style trends, the end result will resonate more deeply, not get outdated and will have impact far longer.
- 20. Be decisive: Do it on purpose, or not at all.** Place visual material using your eyes and with confidence. Don't measure, because visual elements play tricks on eyes and it doesn't matter if they're aligned metrically if the outcome doesn't work optically.

But strict rules do not work very well in the world of design and Samara (2014, 297) also writes that “rules -- exist as guidelines that provide context for evaluating work and serve to help designers avoid problems that interfere with communication. It is often said -- that rules are meant to be broken, and this is never truer than in design. -- Some of the greatest innovations in graphic design will happen when the designer knowingly – and intelligently – throws the rule book away.”

Although Samara encourages breaking the rules in order to come up with great innovations, it doesn't mean changing the game with every project, but to deliver a quality end product with a personal touch. Knowing the rules listed above can help you to solve some common design problems.

## **4 BACKGROUND RESEARCH**

Background research is important, can take a lot of time and is also something you can get stuck with. What contributes to the feel and atmosphere of the festival and what aspects do we try to communicate to the audience? And what is the target audience? In my case study the key factors were the programme, the extraordinary venues, beautiful countryside location during summer and the target group. Without background research there is no information or story to tell to the audience. If the designer doesn't understand the event he is promoting there is a possibility to communicate false information.

With background research the idea is to find as many details and inspiration as possible: Everything from the music, the location, the time of the year, furniture at the venues, client's words and so on. Whatever that is which helps to build a strong, original and representative visual identity and promotional material for this specific event and client. It can be a small detail that represents the whole entity or more overall design choices.

It is also important to evaluate which research results are important and which are not. Everything cannot have the same attention, but the key is to consider the distinctive details that set a specific event apart from others and emphasize those characteristics.

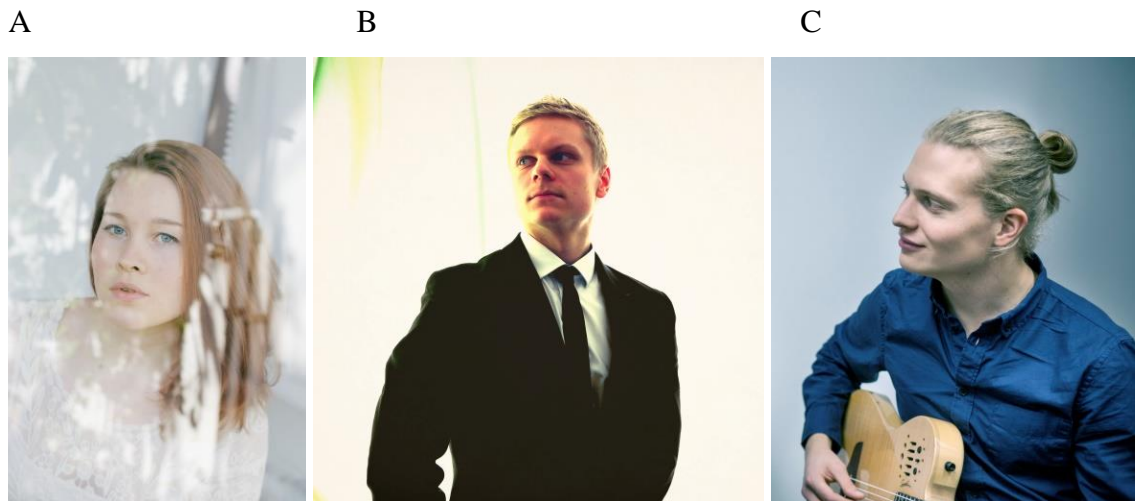
### **4.1 The programme**

The programme is the core of any event. Whether it is music or something else, the event builds around its programme, and it is important to understand what kind of music the performers do, what they stand for and what is their style. By studying the visual identity of performing artists it is possible to get good ideas also for the festival's visual identity. So when illustrating for a festival's promotional material the lineup is certainly very important to consider. That is after all the main thing that we are promoting. Sometimes festivals can have very different acts but in this case they were similar enough to be tied together also visually.

The festival programme was not a typical summer festival line-up. KartanoFest consisted of three artists playing concerts in three different venues during two weeks in July 2015. The artists were Joonas Mikkilä and Niina Alitalo, Onda3 and Valma & Varsi-

Naiset. All the artists were music students or already graduated professionals from Sibelius Academy. Sibelius Academy is the highest-level music educator in Finland with long traditions (uniarts.fi).

I listened to every artist's material and went through their promotional material such as web pages, videos, promotional pictures etc. It is good to consider how well the visual appearance and the brand are built for these artists. Is the visual appearance and promotional material in line with the artist's brand and is it possible to take and use something from it or do we have to disregard some things? The separate photos of Onda3's musicians were different in quality and atmosphere and one of them did not have high enough resolution for press quality (picture 1, sample B). The client insisted on having the promotional pictures to be used in the posters. We had to compromise and use only the picture of the singer in order to create a coherent and stylish outcome which also represented their music. This was also a scheduling solution, since there wasn't time to start taking new photos but we had to rely on those provided by the client. The promotional pictures of the other two artists suited well to the stylish old fashioned summer feeling (pictures 2 and 3).



Picture 1. Onda3 did not have a band photo but separate photos of each musician with different quality in resolution and atmosphere.



Picture 2. Joonas Mikkilä & Niina Alitalo



Picture 3. The picture of Valma & VarsiNaiset felt like tailor-made for the image of KartanoFest.

All in all it is important to consider what type of music is being promoted. Niina Alitalo and Joonas Mikkilä perform soulful ballads accompanied by a piano. Onda3 play summerly Finnish bossa nova songs from the 1960's along with their own material. Valma & VarsiNaiset is a frisky quintet which brings modern experimentation to old Finnish folk roots. All the artists share live instrumentation and they play rather light style of music with a touch of tradition. The relatively young age of the musicians aged between 20 to 30 years brought a youthful viewpoint and energy to their expression.

## 4.2 Venues and locations

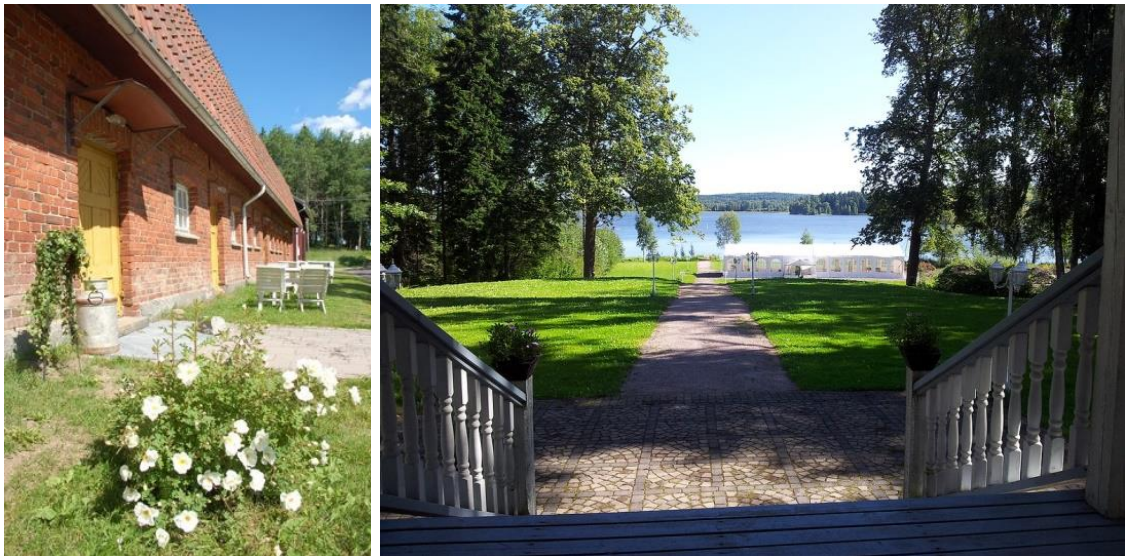
The venue is the framework for the concerts. The location doesn't only set the physical outlines for the event but also affects the atmosphere and nature of the event, which the performers usually have to consider also. The same performer can have a very different show depending on if the venue is a stadium or a small club.

The venues were important factors in KartanoFest, as the name of the festival also highlights. The festival was organized in three historical manors in the countryside. The schedule allowed me to do the research in the web, although the best case would have been to visit the places to actually see and photograph the milieu. Luckily all the venues – Hovilan kartano, Kirstulan kartano and Vanhalinna – had good websites with lots of information and photos about the manors themselves, their history and surroundings.

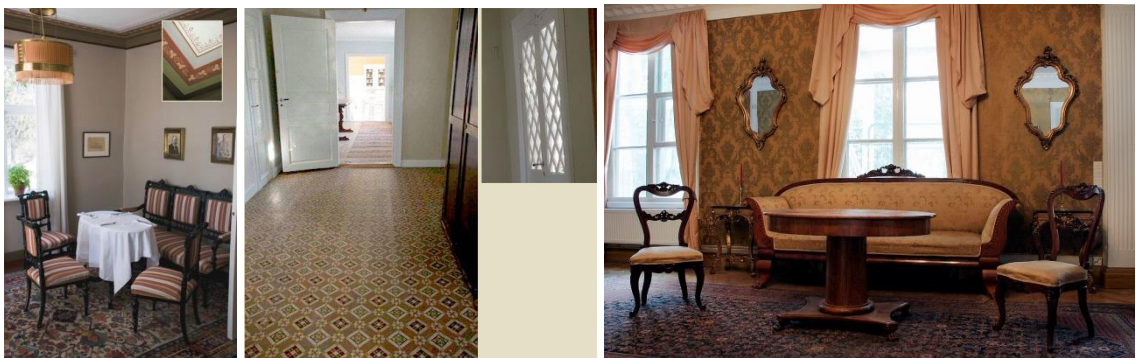
The manors are wooden houses (picture 4, samples A and B) except for Vanhalinna which is a stone building (picture 4, sample C). The photos show that nature is present and dominates the surroundings with trees and flowers (pictures 4 and 5). The interiors have decorative wallpapers, old furniture and they radiate manor life of the past (picture 6). The majority of the pictures were taken during summer time which was good for reference, since the festival would take place in July. The season also sets tone for the images.



Picture 4. Pictures of Hovilan kartano, Kirstulan kartano and Liedon Vanhalinna. The nature surrounds the old and idyllic manors.



Picture 5. More summer atmosphere around Liedon Vanhalinna and Kirstulan kartano.



Picture 6. The interior shots from Kirstulan kartano and Hovilan kartano showcase decorative and delicate furniture and surfaces.

On top of the visual research it is appropriate to also research more closely the history of the manors, families that have lived there, stories and legends that would add substance to the historic narrative of the venues and to use the information to our advantage. The manors have brief history sections at their websites, which have good basic knowledge about the history of the manors.

### **4.3 Target group**

A target group is a specific group of customers at which a business aims its marketing and products. The target group should be customers who are most likely to buy from you and it should not be too general. (Entrepreneur.) The attributes of determining a target group can be such as age, gender, wealth, hobbies, life situation and residential area. It is also good to think which parameters matter the most in a specific situation.

The target group was vast but the emphasis was on people from middle aged to elderly between 40 to 75 years, who live in nearby cities from the venues and are able to get there with their own car or by bus, respect live music and enjoy a mellow, yet intimate, and quality musical experience. They consume culture in different ways and appreciate both the music itself and the historical and extraordinary milieu where the concerts take place. This target group was the priority since they are well off and have time to consume culture. The visual promoting needs to be clean, stylish and informative in order to appeal to this target group.

The secondary target group was young adults from 18 to 30 years old, who also live in nearby cities and appreciate live music. The clients wanted to attract also younger people to gain new audience to this type of music and thus support the continuation for the event. In this target group there are more risk factors and competition. There are many competing culture events, habits of consuming music is different and the attendance of people under 25 years to live music events is lower than in any other age group. (Vedenpää, 2014). On the other hand, the artists and the organizers themselves belong in to this group, so the visual choices support and represent the fact accordingly.

### **4.4 Benchmarking**

Benchmarking is a common research method which gives framework for the project by studying the field of similar projects and maps out the competition. Different festivals and their visual identity are not important only for inspiration and reference but also for having an idea of what has been done already. There is no need for reinventing the wheel, but at the same time it is vital to create a distinctive visual identity and not to fall for copying old ideas. Looking up different kinds of festivals gives a wider perspective.

I chose two festivals of which the other has a bit similar programme and location: Kuhmo Chamber Music festival and the other H2Ö, a new modern youth festival from Finland-Propor also located in a distinctive location, which is directed to young adults with very diverse and experimental programme. Both of the festivals were held during summertime like KartanoFest. Because the print advertisement was hard to come by, I had to rely on the material found from their website, social media and through Google-search, but these outlets still gave a good idea of the overall visual identity.

#### 4.4.1 Kuhmo Chamber Music

Kuhmo Chamber Music is a festival which has been organized since 1970 in the town of Kuhmo, 600 kilometers north of Helsinki, next to the Finnish eastern border (kuhmo-festival.fi). I chose Kuhmo Chamber Music for reference because it has some similarities in the program and it also uses the location as an attraction. It is a traditional festival with roots in the classical chamber music.

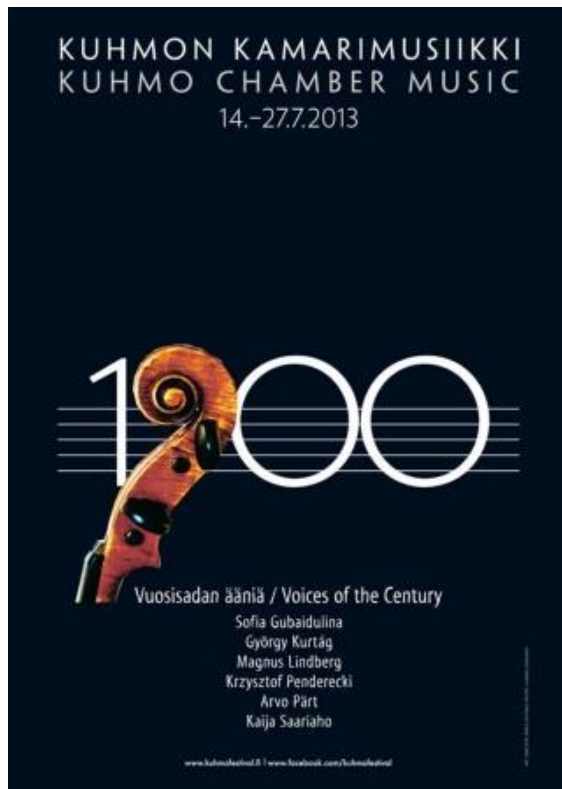
Kuhmo Chamber Music relies on breathtaking photography from local lake scenery in building of their visual identity (picture 7). They use the local nature as attraction and create feeling and tone for the festival (picture 7, samples A-C). This is emphasized even more with nature photos accompanied by a musician's silhouette (picture 7, sample D). The scenery photos are calm and dreamlike. Although most of the venues are in Kuhmo center, the small town is surrounded by lakes and the festival certainly uses this as their advantage in their visual identity. In addition to the nature photos, Kuhmo Chamber Music has professional quality photos of their performers and concerts. This creates an image of an overall quality festival and brings the festival into life and makes it easier to relate to. The concert photos are packed with strong feelings. They have tight cropping of individual musicians which creates an intimate feeling (picture 7, samples D-F). Both scenery and concert photos are quality shots and create a unified image for the festival.



Picture 7. A series of photos from Kuhmo Chamber Music festival's Facebook-page.

Where the photos create a unified image for the festival, this is not the case with other promotional material, especially when comparing different years. It is common and understandable that for example the poster design changes from year to year according to the yearly theme, but apparently they don't have a permanent logo, because there is not one in any of the posters and even the logo-type changes in the marketing materials within the same year (picture 8 samples B – D). The colorful element in the two 2014 posters is also present in the festival's website, which suggests that this could be a logo element (picture 8, samples B and C) but then again the same element doesn't appear in the third poster from 2014 (picture 8, sample D) or in any other marketing material for that matter. Although the promotional material from 2014 share some visual qualities, the overall composition changes from poster to another and creates a bit messy visual identity, which is unclear and hard to grasp.

A



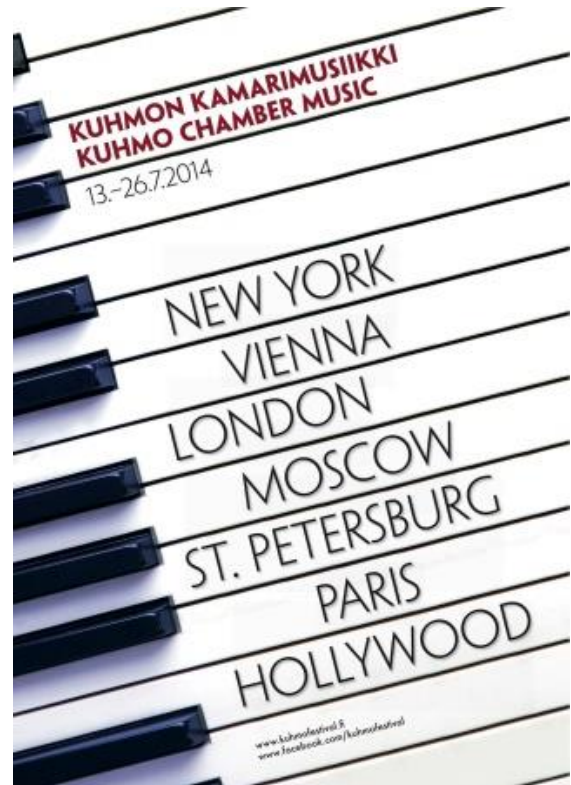
B



C



D



Picture 8. Marketing material from 2013 (A) and 2014 (B-C).

A classical music instrument is embedded in every poster in some way and the instruments interact with other graphical objects such as typography. The overall placing of

objects and the way space is divided in the posters are structured and classical, but there's quite a lot asymmetry and overlapping of different objects, which connotes modernity and creates movement. The asymmetrical placement, musical instruments and paint strokes also communicate artistic qualities. The typography is classical or traditional and the overall look is clear, simple and toned down. The posters do not use the landscape photos or the photos of the artists - with the exception of the newer version of 2015 poster (picture 9, sample B) - which are strongly present in their website and social media.

The 2015 marketing material is more unified. They share the same overall composition with a reoccurring element, which creates instantly more unified image and ties the festival into one controlled entity. This gives a message of quality and structure in general. The main element stays the same in the two posters for 2015 festival. This alone creates unity between the two, although almost all the other objects and the composition changes. The latter poster uses photography bringing life and energy to the design, although sacrificing the simple striking contrast. The photos create more feeling and points of relation than the plain white poster. The color also sets different tone in these posters. (Picture 9, samples A and B)

A



B



Picture 9. Two posters from 2015.

#### 4.4.2 H2Ö

H2Ö-festival was organized for the second time in 2015 at the old dockyard of Ruissalo Turku. The programme expands from ethnic and roots music to modern electronic music. With an 18-year-old age limit, the visitors of the festival are relatively young from 18 to 40.

H2Ö has a simple and powerful logo which appears in every promotional material in some way. In 2014 it was placed on top of an image from the dockyard and the organizers clearly wanted to emphasize the venue and location in their identity, although the image cropping makes it still a bit abstract (picture 10, sample A). In the 2015 promotional material they moved from pictures to an even more abstract approach using the same familiar logo with color, textures and geometric shapes (picture 10, samples B and C). The logos are abstract and modern allowing the wide styled programme to go under it. The logos also have implications – dockyard supplies and waves – to the coastal location. In 2015 the typography has tilted diagonally in relation to the square.



Picture 10. H2Ö logos from 2014 (A) and 2015 (B, C) ([fabook.com/h2ofest](https://www.facebook.com/h2ofest)).

The visual identity of H2Ö is unified across the line. The look is striking and information minimal (picture 11). The festival trusts its young target group to find information themselves from their website and Facebook-page. The shift from the 2014 pictorial approach to the more abstract graphical identity serves a different message. The photographic image in the 2014 logo sets a tone and feeling, and also gives a glimpse of the venue. In the 2015 logo they have dropped out the picture and give the receiver a possibility to build an image in their heads in which they can relate to. This serves both a new audience and also the previous year's visitors. The festival was successful and

gained good press coverage with admiration and praise in its first year (Aamuset-kaupunkimedia 2014; Onninen 2014; Turun Sanomat 2014).

The H2Ö visual identity of 2015 is colorful and abstract. The strong contrast, straight lines and sharp edges makes the visual identity striking. (Picture 11)



Picture 11.

#### **4.4.3 Benchmarking conclusion**

The benchmarking shows good examples of traditional and modern visual identities. They are certainly attracting different target groups, and the long continuation of Kuhmo Chamber Music and praise towards H2Ö shows that they have been successful with their marketing. Or at least the marketing has not ruined a good event. There is much more to an event's identity and success than visual identity.

The two benchmarked events are very different. There are aspects in both which can be considered when building KartanoFest's visual identity. KartanoFest is leaning more towards Kuhmo Chamber Music festival with its programme, but it certainly needs a modern touch to its appearance. Kuhmo Chamber Music also has similar target group to

KartanoFest. H2Ö gives a good example of graphical, modern approach of designing visual identity.

Benchmarking doesn't mean that you would have to go one way or the other, but to find a solution in between or beyond. KartanoFest shares more identity qualities with Kuhmo Chamber Music than with H2Ö, but the visual identity of Kuhmo Chamber Music is outdated apart from the photographs. KartanoFest lies somewhere in between the two with its programme and style, but the starting point for the project is close to H2Ö and modern expression, then move from there towards traditional expression rather than the other way around.

	Kuhmo Chamber Music	H2Ö
Logo	Changing logotype	Simple and distinctive logo
Colors	Discreet and light, low contrast, subtle and in harmony with each other	Flashy color scheme, strong contrast
Typography	Both serif and sans-serif, variations between thickness of the letter type	Only sans-serif font with a bold cut
Shapes and forms	Organic forms	Strong graphical shapes, sharp lines and edges, circles and squares
Imagery	Lots of photographic images used in a traditional way	Graphic shapes, only a little photographic images used in an abstract way
Layout	positive space, spacious layout, traditionally structured, aligned into a grid	Negative space, tight cropping, tilted objects, objects breaking out of each other
Visual identity	Traditional and subtle	Modern, young and energetic

Table 1. Comparison of the benchmark festivals.

#### **4.5 Research conclusions**

Research results emphasize structure, calm and relaxed atmosphere in historic setting among nature in warm summer evening. This is the desired atmosphere and feeling in the promotional material. Tradition is also emphasized in the venues and in the musical genre, but because the organizers want to bring new blood on the stage and to the scene, the visual identity should be rather modern than traditional. Although the performers and the producers are young and should be represented in the visual design, the primary target group has to be considered too.

There is a contradiction between traditional and modern. Although the location and the target group lean towards a traditional expression, it is important to remember that we are building visual identity for a new, current festival. This style of music played with traditional instruments can easily be mistaken for being outdated, so there is no point emphasizing this notion. This is why the starting point is modern but reaching to the traditional.

## 5 LOGO

A logo is only a small part of identity, although it is a very noticeable one (Gardner 2013, 19). Still, a logo often gets a lot or the most of attention and also in my case study it is a substantial part of the visual identity. It is present in every medium from the webpage and Facebook to the programme and the poster.

From the get-go it was clear that the logo should have the whole name of the event “KartanoFest” since it was organized the first time and people are not familiar with its name or identity. If the consumer is not familiar with the client’s name, an initial, letter-form or monogram solution alone will not work out (Gardner 2013, 50). Also the logo shouldn’t be too limiting for the client or as Gardner states: “You don’t want the logo to paint the client into a corner” (Gardner 2013, 56).

So the logo should be flexible enough be reusable, suitable for print and digital in different sizes and not limit the festival to evolve in the future.

### 5.1 Form

Space is neutral and inactive until it is broken up by form and starts engaging the viewer and transmitting messages (Samara 2014, 58). This brings the designer to the fundamentals of shape and form, and forces to be very conscious of the design decisions. All the aspects of compositional structure – movement, depth and contrast – create a hierarchy that viewers can analyze and follow (Samara 2014, 80).

Logo is often – also in our case study – a graphic translation. Graphic translation combines some attributes of both icon and symbol and attempts to convey the concrete, fundamental truth of a subject without details. It differs from conventional illustration in that its visual language is reduced to the point that there’s nothing extra, only the shapes and marks needed to describe the subject. Graphic translation depicts subjects in a literal way, like an icon, but also in a self-consciously abstract way that takes on symbolic qualities. (Samara 2014, 210.)

The overall form was inspired by original artwork from Hovila manor. The overall form – the oval – for the logo is from the old wallpapers and surfaces such as stenciled wall decorations you see in old houses and manors (pictures 6 and 12). The logo also relates in general to the decorative shapes and low detailed icons of old wallpaper patterns.



Picture 12. A beautiful decorative painting was discovered during the renovation of Hovila manor (Päärakennuksen restaurointi).

Symmetrical arrangements are indicative of more historical aesthetics (Samara 2014, 60). Asymmetrical composition brings a modern feel into the logo and the smooth and wavy lines balance the two worlds. This represents the desired atmosphere of the event and draws the event away from being too traditional and outdated. Although the overall composition is asymmetrical, the forms and lines are well thought and finished with preciseness and quality. This also communicates the image of well-planned and thoughtful quality festival. When designing a logo Brian Miller advises: “Keep looking and fixing, looking and fixing. You are not going to get it on the first pass. But you can get that sweet line if you keep searching for it (Gardner 2013, 120).” This is a very important advice to get the logo – especially hand drawn one – to have finished look. It requires precision, time and patience. This working stage requires almost microscopic preciseness to get the perfect lines and curves that float naturally, and the incubating time is important. With time and with moving the logo elements and shapes around, the fine errors begin to stand and you will not have to regret them after submitting the work to the customer.

The working process started with a rough pencil sketch. I had only the overall form and approximate lettering style. I explained for the clients the idea behind the logo sketch and also the direction where I would take it from here. Showing early stage sketches holds a risk that the client can't see past the messy scribble. This risk decreases as you get to know your clients and they get to know you. The first sketch was redrawn, adjusted, traced in Adobe Illustrator and presented for the client after every step (picture 13) which kept us on the same track and kept me from going astray with the design and thus keeping the design progress fast and ongoing. The letters took their final form on computer with plenty of caressing and retouching. Luckily we were on the same page almost all the time and only critique along the way was concerning the letter "F", which was confused with a letter "T" before I made the arm of the F-letter stronger. After achieving a satisfying typography, I added some floral icons and closed the oval form with decorative dots in order to achieve a better linking to the wallpaper and also to emphasize the season and the presence of nature at the venues. The icons surround the essence – the logotype – just like the nature surround the festival and contribute to its atmosphere and create the framework. This is an example of graphic translation mentioned earlier. Finally the thickness of the letters was increased to make them more powerful and visible even in small scale.



Picture 13. The evolution of the logo design.

The client was satisfied with the logo and so was I at the time being. After a while your eye starts to pick things that could have been executed better. The word “Kartano” could use some improvement especially with the a- and o-letters. This is the painful part of learning and gaining experience, but at the same time it manifests improvement of skills and perception, which is comforting.

## **5.2 Typography**

When playing with or caressing type understanding the content and context is essential, but in terms of the letterforms beauty is the key (Heller & Talarico 2012, 7). Beauty is a subjective term, so the point made by Heller and Talarico can be understood so that the context defines beauty and the letterforms are beautiful when in line with the overall design choices and when it constructs the desired visual identity.

In the case study the typography is handmade, decorative script style of type that flows organically. The lines are caressed with preciseness and the type line varies in thickness. This represents the quality, liveliness and dynamics of the music. Although in the logo the icons and typography are not seemingly connected they interact with each other and form an entity. The pictorial elements also give meaning and context to the type, which transforms almost into a vignette and hides itself into nature. These are the attributes we want to be associated with the festival and its name.

## **5.3 Colors**

Color is the most relative medium in art. We almost never see a single color unconnected and unrelated to other colors and to changing conditions. Same way as haptic sensation can deceive us – lukewarm water feels either hot or cold depending on whether your hand is warm or cold to begin with – so does optical illusions when they lead us to see and read colors, and the perception of certain color is a result of influence. (Albers 2013, 5, 8-9.) So the color always relates to surrounding colors and light.

Albers (2013, 39) writes that the main aim of color systems is to provide color harmony through certain constellations within a system. But good coloring is comparable to good cooking, which demands tasting and repeated tasting even with a good recipe, because with visual displacements the effect of the original ideal color combination often appears changed, lost or reversed (Albers 2013, 42). So in the end good coloring is a matter of taste and ability to fine tune when the context evolves and changes.

But color perception is still fairly universal and is divided in few basic sectors. The two most comprehensive polarities in color are first light-dark or light-heavy, and second the temperature contrast warm-cool (Albers 2013, 59). Normally blue appears cool and the adjacent group, yellow, orange and red, warm, but yet again qualifications are relative (Albers 2013, 59). This suggests that, when making coloring decisions, in order to emphasize colors warmth, there should be a cool counterpart.

Colors are visually one of the first things that most people recognize in an identity system (Gardner 2013, 32). When making design choices, colors are a key factor to consider with a priority over everything else, like form. We have strong emotional associations with different colors. Everybody had a favorite color as a child but a few had a favorite form. Color sets the tone and feeling for the whole identity and it can tie objects together or separate them. Colors can also emphasize certain aspects of an image or disregard others.

Intensely saturated versions of the primary colors provide a bold experience, whereas desaturated colors create a feeling of sophistication and repose (Samara 2014, 92-93). Applying color will affect the hierarchy of the composition and color distinctions will enhance the perception of spatial depth and can force greater separation between hierarchic levels (Samara 2014, 110). Likewise color can link objects on the same level. One should not assume that a certain color is right for a particular job because of convention, but to choose the right colors for the right occasion, not those that are expected (Samara 2014, 18).

For KartanoFest I wanted to choose warm colors that represent the season, atmosphere and intimacy. A red component makes colors feel passionate and orange adds adventure or risk (Samara 2014, 91). On top of this, I chose an effect color – turquoise – to break

the overall color scheme and to bring some temperature contrast and youthfulness into the overall identity and thus create interest.

The orange color ties the name of the festival into a one entity. Being more heavy and warm, the typography stands out from the surrounding light iconographic elements. Although the logo has decorative elements, the color attracts the attention of the viewer to the name. It is also good to consider if the logo works in black and white or with negative colors. In the case example I decided to go with the colored version first in mind, since all the media we would use in promotion would support full color implementation. Nevertheless the decorativeness of the logo is subtle enough to also work as plain black or white.

The color scheme works well. The warm orange reminds of the sun and summer. The turquoise brings a fresh contrasting breeze to the scheme and suits the nature iconography with a tint towards green. The contrast in the color scheme creates tension, but at the same time the complementary colors work in favor of each other.

## 6 PRINT ELEMENTS

When designing for print media, it is not important to be familiar with only the technical aspects such as resolution and color profiles, but also to consider the size, the situation of the viewing experience and the information to be transmitted. Poster is something the viewer usually sees from a greater distance than, say a flyer, which is picked up. The programme is given to the audience at the premises of the festival so basically in contrast to the poster and flyer, the programme doesn't have to sell the festival anymore but to serve the customer and be informative. The programme still has to carry the identity and be consistent with other promotional material. This way, the image of the festival stays consistent and professional from the first contact, all the way to the end of the festival and might attract the festivalgoers of the next year. The identity also contributes to the continuation of the festival and in the long run helps building a brand.

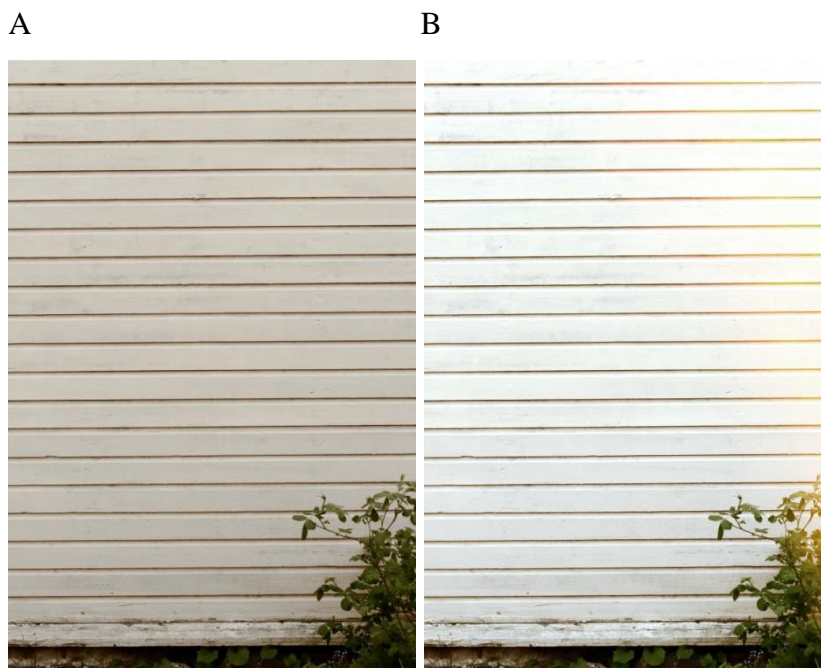
The above-mentioned aspects and requirements have to be considered when creating the elements of visual identity. I started to create an image which is pretty self-explanatory, works across the different platforms, leaves room for information and typography and contributes to the key elements of the festival atmosphere. The decision was to build the visual identity based on photographic images and photo editing, combine the logo, promotional photography and typographic elements. An illustration would open up huge possibilities for transmitting information (Samara 2014, 206). But a photographic image is a good choice for its ability to transmit information and is processed very quickly by the viewer because of its realism and directness (Samara 2014, 204). While different objects and styles are being combined in contrast with each other decisively, it is important that they share some visual qualities (Samara 2014, 219). The contrast between different elements preserves interest and tension, but similarities build a unified entity and comprehensive visual identity. Visual similarities in four basic attributes – those of shape, texture, value, and rhythm – between the type elements and the pictorial elements strengthen their connection and make them formally congruent (Samara 2014, 236).

When making print design, paper choices should not be overlooked. Choosing the right or the wrong paper can make a huge difference. A simple black and white design can rise into a new level printed on recycled brown paper with visible fibers.

## 6.1 Poster

The purpose of a poster is to announce (Aartomaa & Savolainen 2013, 5). Unlike other promotional material it is usually seen from a distance in public space while passing by. A poster needs to attract attention quickly from a distance and optimally leave an instant impression. This is the main purpose of a poster and on top of that there can be additional and more precise information for the viewer after he or she is drawn to examine more closely.

I started to design the poster, keeping in mind that, it should be suitable not only for the flyer and the programme but also be tied in some way to the website. A common old building technique for country houses is logs on a stone foundation. This was also the case with all except one of the manors, so I decided to take advantage of this common image of an old country house or manor. Since there was no possibility to go and photograph one of the manors I decided to find a similar looking house from Tampere where I lived and worked. A proper one was found from Amuri Museum of Worker's Housing. I also managed to find a spot to get a good crop of the wooden wall with plinth surrounded by flora (picture 14, sample A). I included floral elements into the cropping to emphasize that the venues are located in the countryside surrounded by nature.



Picture 14. A wall from Amuri Museum of Worker's Housing before (A) and after (B) photo editing.

Although photography is considered “real”, it doesn’t mean that you should accept it as it is or that it is only what happens to exist within the viewfinder (Samara 2014, 220). For being able to picture the future event – the festival – photograph is only a tool to be used and shaped in order to describe the event’s desired atmosphere. All the venues have more or less white walls, but the wall at Amuri was more yellow and brownish. I wanted to have white wall in the image, so photo editing was required in order to accomplish this. By adjusting the highlight input level in levels filter the wall gained more brightness and contrast. I corrected the color of the wall more towards pure white with color balance filter, which gave a fresh and clean look for the wall and contrast against the logo and other objects that would be placed on top of it. I also added an overlay of warm light in the top right corner and on the green leaves to give the photograph a more warm summer feeling. This was achieved with a new layer with red and orange color on top, blending mode turned to screen and opacity dropped down to 70 percent. This again delivered the desired message about the festival. Colors of a particular temperature remind us of specific objects and subjects because of the similar wavelengths of light, but the temperature relationship doesn’t have to be too dramatic in order to be effective (Samara 2014, 96-97). Warm colors naturally remind us of sun and summer.

The clients' requirements were to include the venue, the dates, the artists with their photos, the ticket information, the sponsor logos and of course the festival logo into the poster. All of these are valid objects although one could argue the benefit of having the artist photos since they are relatively unknown artists. On the other hand they bring the human touch into the design and make the event more relatable. The promotional photos also had good atmosphere in them, which fitted well into our overall image and design. I did three slightly different posters, to be strategically distributed to the nearest cities and villages of each venue. The overall design stayed the same across different venues and only the dates and the location changed accordingly (picture 15). Different versions would have the information of only the nearest concerts because we did not want to flood the viewer with less important information, but include only the essential.



Picture 15. Poster for Liedon Vanhalinna.

The composition in the poster is not symmetrical but it is balanced. Symmetrical composition evokes formality or the classical, whereas asymmetry connotes modernity and organism (Samara 2014, 82). There are elements that connote history, so the asymmetric elements – such as the difference of the oval logo to the argyle promotional photos – bring in liveliness and modern touch. The decision was to give the modern touch for the artists' photos since they are young, modern and lively aspect of the festival. All the promotional photos have a similar form and thus are grouped together. Samara (2014,

82) explains that a visual form that is separated from a grouping acquires tremendous importance and may evoke specific interpretation. Grouping the artists with similar form gives them equal importance. Samara (2014, 82) continues that organically organized grouping may take on a more spatial quality. The argyle forms can be seen as small windows opening a view inside the manor walls and inside the festival which, interesting enough, was also the clients' first impression.

The surest way of avoid static composition is to force the proportions of the spaces between forms to be as different as possible (Samara 2014, 59). But to keep the poster design calm, the spaces between different objects are nearly similar. With too many contrasting forms and spaces, the design would have become too busy.

The typography is also grouped with colors; the concerts and artists share the same color with the festival logo, whereas the additional information – venue, sales etc. – are grouped together with black color. The venue type is a seemingly bigger font size because it is an attraction itself.

## **6.2 Flyer & Programme**

The difference with the flyer and programme against the poster is the amount of text and also the format. The poster was A3 format, whereas the programme was 8 paged A5 and the flyer double-sided cut A5.

With both flyer and programme I did not do any new tricks with the typography or the overall composition. The main task was to make a working layout – considering the amount of text – which is informative and in line with the visual identity. Interest can be sparked in many ways, also with chaotic design, but good and clear readability is also part of the identity we are creating for this festival. There are already enough objects and tricks, that have created the balance between classic and modern, intimacy and adventure. So it's better to keep it clean and simple, when adding the information and typography for these print products. The logo, the fonts, the color scheme and the background image translated pretty easily from the poster to the flyer and the programme. Using the same visual elements creates a link between the different media and creates a

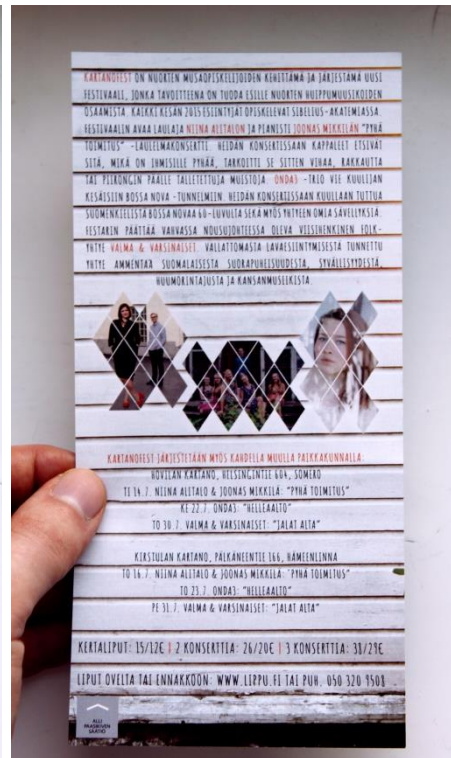
unified identity, but the placing of the elements was made a bit different to make separation and create interest between the three print items.

In terms of the amount of space and format the flyer is inbetween the poster and the programme. The front page of the flyer is very similar to the poster. Because of its small size, some of the information that appeared in the poster is stripped from the front and moved to back to simplify the front and in order it to be more striking to the eye (picture 16, sample A). As seen in the picture 16 sample B, the artists' photos are grouped in the back side with the introduction text. The flyers were also locally distributed and in the vicinity of the venues – like the posters – but the dates and information of other festival venues were also included on the back side to attract audiences from longer distances. The flyer can have more detailed information than a poster, because the receiver can pick up the flyer, read and examine it more closely after the first impression, thus creating a good opportunity for additional marketing.

A



B



Picture 16. The flyers were also made in three different versions according the venue and distributed locally.

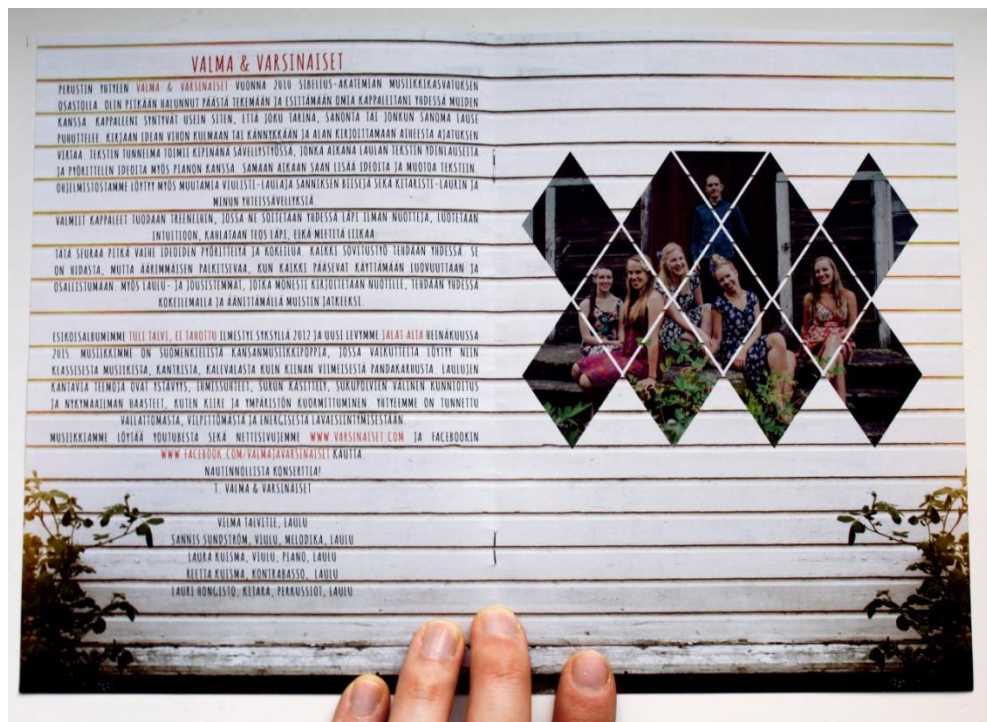
The programme had a longer artist biography accompanied with a promotional photo, the venue introduction, sponsor logos and additional festival info such as the organizer info on top of the material that was in the flyer. Every concert had its own programme

with slightly different information according to the venue and the artist in question. The wall picture was magnified for the front and the back cover (picture 17, sample A). This made the small details visible in the picture and depicted the being in the core of the festival and on the other hand that this specific concert is just a part of a bigger picture. The decision was to also have the same wall background as in the covers for the inside pages so that they create one seamless and symmetrical spread (picture 17, sample B).

A



B



Picture 17. The front and back cover (A) and the centerfold (B) of the programme.

### 6.3 Print typography

A design almost always incorporates both image and type. Although typography and image behave in accordance with the same visual rules, type is fundamentally different from everything else: typography is graphical lines making patterns and creating words that mean something. Type poses a problem to interact dynamically with image in a unified way so that it has something in common with the surrounding images but is not too integrated so that it becomes illegible. (Samara 2014, 234.) But creating a formal opposition between image and type by contrasting their visual characteristics is a way to integrate the two and can help clarify their individual characteristics (Samara 2014, 238). Good typography is both art and communications which have contrast and alternation that creates a rhythm to keep up the reader's interest (Itkonen 2012, 8).

A common discussion is that if a serif or a sans-serif is better or easier to read in print or digital but studies concerning the issue from the last 100 years have had conflicting results or only minor differences so this has not been proven to be the way or the other. More important – especially with print products – is that the font lines are thick enough to result in enough contrast with the press paper especially if it is glossy. (Itkonen 2012, 74-76.)

With an old wooden photographic background I wanted to incorporate a clear, simple, yet a little playful font. It is a handwritten-like sans-serif font called Amatic and the cut is bold (picture 18). It contrasts with the script style logo font and thus gives the attention the logo deserves. The rugged edges of Amatic give it an organic feel and link it to the wooden background and it appears almost as carving on the planks. Although Itkonen (2012, 74) considers whole sentences typed with all capital letters to be tiresome to read or even ugly, the Amatic font is designed only in capitals and works well, since it is a simple font. Capitals also give certain strength and power for the writing.

**THE QUICK BROWN FOX JUMPS OVER THE LAZY DOG.**

Picture 18. Sample of the bold cut of the font Amatic.

The thickness of the lines was not an issue with our print products, since the font size was not that small in any case. With a small newspaper advertisement, this could have been problematic with the chosen font, since the printing method and paper for newspapers are lower in quality than in modern digital print.

## 7 WEBSITE

A website is a different platform from print being editable in real time and interactive. The information in the website can be structured differently because you can't – or don't have to – show all the information at the same time. Basically the screen doesn't differ that much from a paper surface: it is two dimensional and it has physical limitations. Interactivity is the feature that sets a website apart – and of course the possibility of audial implementation, but we are concentrating on visual identity. The user can decide which information is shown and which is not or at least the designer has the opportunity to allow this possibility for the user.

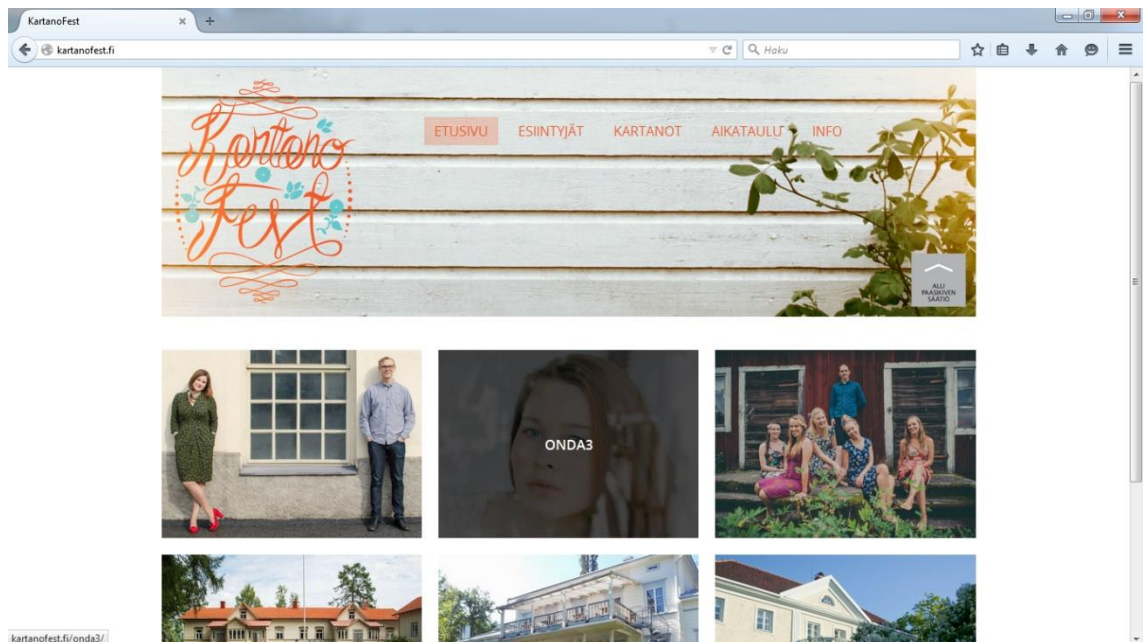
Unlike with the programme, it is not certain that the user lands first to the front page of the website. This is why navigation between pages should be easy, information well-structured and the user should have an idea where he is at, wherever he comes in from. A website opens up tremendous possibilities to do tricks with moving image and interactivity, but too often they are in the way of good usability and readability.

The visual identity was adapted to the KartanoFest website [www.kartanofest.fi](http://www.kartanofest.fi). The idea was to keep the look simple in order to keep it informative and easy to browse even with a smartphone, and at the same time apply the same design choices as before with the print material. A static header lets the user know instantly where he's at. The navigation shows the possibilities where to go at one place and also highlights which page the user is currently on.

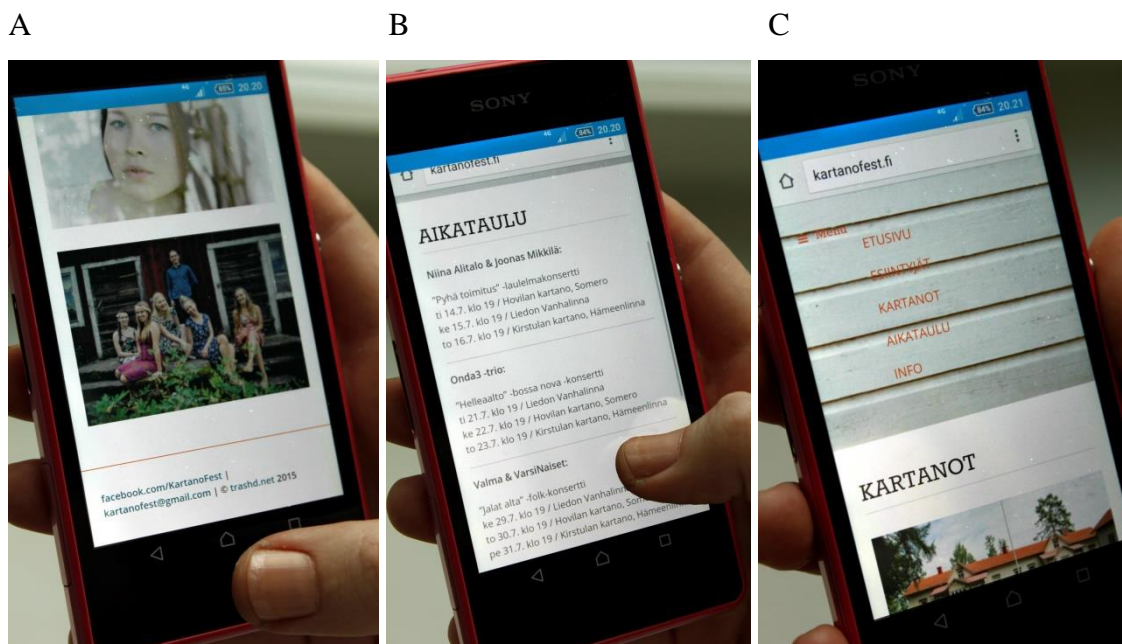
The layout is visual and relies on the photos, which transmit a lot of information and feeling about the festival. The photos of the artists and manors immediately create a concrete image. The header and navigation bar background is a part from the poster cropped again so that the flora is visible and accompanied with the festival logo. The header and color choices link the website to other promotional material and continue the coherent visual identity of the festival (picture 19).

The layout is based on a simple grid divided in three columns, because of the three artists and the three venues. But when the screen size goes smaller, the elements go first into two columns and then into one, and the navigation turns into a dropdown menu (picture 20, samples A and C). The website is created by customizing a Wordpress

theme called Portfolio Press. This theme was chosen because it is responsive, and thus works also with smartphones, and it is based on pictorial representation although some html- and CSS-coding was required to achieve the desired look. The mobile implementation is important since browsing the web via mobile is increasing day by day. Many people want to check websites and information on the go and the responsive site with a simple layout supports this.



Picture 19. Screenshot from [www.kartanofest.fi](http://www.kartanofest.fi).



Picture 20. The mobile website.

KartanoFest also had presence in Facebook, but the content was not on my responsibility, apart from the logo, which was used as a profile picture. The social media is a vital extension of an organizations identity, so it is advisable also to hire a professional to manage visual content in the Facebook-page in order to keep the visual identity consistent throughout. As our benchmarking shows, after the print material is long gone the identity lives on in social media and keeps the identity alive between the print marketing campaigns.

## 8 CONCLUSION AND IMPROVEMENT IDEAS

Just like identity in general, visual identity consists of numerous aspects. Visual identity should reflect the overall identity, but the challenge is to capture the most important features and to compress them, so that only the essential stays and the identity is clear and the message is articulate. The visual expression becomes easily cluttered and the clogged.

The organizers should feel the identity their own, but it should also appeal to the target audience which can be two surprisingly different groups. If the target audience is too vast the identity easily becomes something for everybody. A wide audience needs more abstract identity so that there are no elements that would prevent relation. An abstract and widely directed promoting again requires a lot more muscle than precisely targeted one. The challenge with KartanoFest's identity was the contradiction between organizers wanting to be youthful but attract mainly elder audience.

Incubation time plays a big role in this type of creative work. To my experience the idea has to take a physical form and sit for a while, before it reveals the weaknesses and you see what should be improved. It is vital for a designer to schedule this brewing time into the project's timeframe, in order to deliver a work that also he feels satisfied with.

### 8.1 Feedback

I asked the organizers to give feedback and also to ask the audiences feelings towards the promotional material.

Overall the reaction was positive and the promotional material was described as stylish, coherent and in-line throughout. Some had found the longer texts of the programme hard to read. Also the poster got criticism for its ability to communicate the concept of the festival. Then again the color scheme also had caught good attention.

The organizers said that the audience was surprisingly heterogeneous, which was positive. The majority of the audience consisted of middle-aged and elderly women and couples, but there were also a good number of students and young adults.

## 8.2 Improvements and final thoughts

There are things in the design process that the designer can and cannot change. One thing a designer cannot affect is the timeframe that comes from the customer. The lesson is to schedule incubation time whenever it is possible. This would have helped with the logo which did not look finalized enough after a while. It is also good to seek outside opinion and perspective actively.

Design choices are something a designer can affect but the client also has a say always. I feel the poster got too crowded with all sorts of objects and information. This decreased the poster's effectivity. It is simply ineffective to try to include every bit of information everywhere. The font choices – especially with longer texts – should have earned a second thought. The readability was not the best but it was also a conscious decision, where the style and interest was put ahead of function, but it is always a matter of balancing between the two.

After all the visual identity did its job. It attracted the primary target group and also brought in some people from the secondary target group. The clients felt the visual identity was successful and representative. The successful outcome and positive feedback shows that applying theory together with practical knowledge gained through experience helps to know when to follow and when to break the rules. Looking back at the case study and seeing its flaws and improvement need show that learning continues and skills develop like they should.

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**APPENDICES**

## Appendix 1. The KartanoFest 2015 Programme

Hovilan kartano, Helsingintie 604, Somero

Ti 14.7. Niina Alitalo & Joonas Mikkilä: "Pyhä toimitus"

Ke 22.7. Onda3: "Helleaalto"

To 30.7. Valma & VarsiNaiset: "Jalat alta"

Liedon Vanhalinna, Vanha Härkätie 111, Lieto

Ke 15.7. Niina Alitalo & Joonas Mikkilä: "Pyhä toimitus"

Ti 21.7. Onda3: "Helleaalto"

Ke 29.7. Valma & VarsiNaiset: "Jalat alta"

Kirstulan kartano, Pälkäneentie 166, Hämeenlinna

To 16.7. Niina Alitalo & Joonas Mikkilä: "Pyhä toimitus"

To 23.7. Onda3: "Helleaalto"

Pe 31.7. Valma & VarsiNaiset: "Jalat alta"