



accorn agency:

Strategic Plan for GCV&M Fiddlers' Fair

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1. Executive Summary

accorn agency conducted extensive research prior to developing a strategic plan to achieve the goal tasked by GCV&M. Secondary research included thorough analyses of the Old-Time Fiddlers' Fair, Genesee Country Village & Museum, and Key Publics, as well as Social Media observations. Our research allowed us to target millennials as the audience that will allow GCV&M to both increase the attendance and the diversity at the Fiddlers' Fair.

This was followed by primary research, including both interviews and surveys. *accorn agency* conducted interviews with Gary Veeder of the New York Fiddle Contest, Victoria Miller of Black Creek Pioneer Village, and Dave Townsend of the Golden Link Folk Singing Society. Two surveys were also carried out to evaluate the target audience's sentiments on local cultural events and various aspects of festivals. Research findings are summarized in Key Findings.

The strategic plan identifies campaign objectives, encompassing awareness, attitude and behavior measures, and the campaign's theme: *Reach. Restructure. Rebrand.* Based on our research, the current strategies and tactics being employed by GCV&M have been unsuccessful in expanding the audience of the Fair to individuals outside of the core group because of the public's general lack of interest in the event itself. Therefore, the structure of the event will have to change to best appeal to millennials while maintaining the current audience base. This includes expanding the music selection at the Fair to encompass contemporary genres of folk, bluegrass and Americana, rather than just old-time fiddle music, and including a headlining concert, renaming the event and adapting the activities available to best reflect the interests of diverse groups.

Once these changes have been made - the rebranding and restructuring - GCV&M will need to increase its visibility in the community - reach - and more effectively target a millennial audience to maximize the potential success of the revamped Fair. Multi-faceted communications, including organizational media, social media, media relations and publicity, and promotion, will be used to support the action strategies. Key messages, coming from a GCV&M spokesperson representative of the target audience as well as the headlining artist, focus on the atmosphere of the event and activities that cater to all.

Each strategy is carried out through various tactics which are elaborated in the Execution section. A variety of interpersonal, organizational, news media, and advertising/promotional tactics are incorporated to fully support the campaign, maximizing reach and effectiveness. With each tactic is the goal, objective(s), and strategy it supports, as well as the identification of key publics that should be targeted and key messaging that should be used. Also accompanying each tactic is an evaluative measure. A final evaluation section includes metrics for success and measurements for the campaign objectives.

2. Secondary Research

2.1 Analysis of the Fiddlers' Fair

Background on the Fiddlers' Fair

GCV&M's Old Time Fiddlers' Fair was established in 1982 by local fiddler, Alice Clemens. The idea was to give fiddlers a venue to learn the traditional, or aural way - by listening - instead of the more classical and common way of learning to play - by reading music. Today, the event gives the museum a large platform for fiddlers and folk musicians, as it is the largest showcase of traditional music in Western New York. Four different venues in tents and exhibition barns at GCV&M showcase fiddlers of all different skill levels and all different ages, playing both classic and modern fiddle tunes. Workshops are also hosted during the event to teach and give people the opportunity to try fiddling, while "jam tents" provide collaborative experiences in music-making. Other activities at the Fair include square dancing and contra dancing. Amenities include on-site restaurants and dining options, as well as a pub that serves alcoholic beverages.

GCV&M has been advertising the event primarily through member newsletters; on Facebook, Twitter and Instagram with both organic and boosted posts; in City Newspaper; through Kids Out and About; and through the New York State Old Tyme Fiddlers' Association (NYSOTFA). These are general public ads, not targeted to any specific audience.

The Fiddlers' Fair is in need of change and revamping in order to address problems they've been experiencing the last few years. The Fair's average attendance has stagnated at around 2,500 over the course of the weekend it occurs. The same individuals and families have been attending the event since its inception, with few new attendees, and there is a lack of diversity in this current audience. Furthermore, the loyal core audience is aging and there are few younger people attending the event. While the elimination of the event was brought to the table, GCV&M staff ruled it out because it would be detrimental to the loyal audience they have maintained since the event's inception.

Fiddling in the U.S.

Fiddling is one of the styles of music that has a long history of being taught traditionally, or aurally ("by ear" rather than by written music). It tends to produce rhythms focused on dancing, and is heavily based in ethnic and folk music traditions. Fiddling in America can be traced back to around 1620. Today, fiddling in America can be broken down into traditional American styles and modern American styles. Traditional styles include: blues, Cajun/zydeco, Native American fiddling and old-time fiddling (Appalachia, Ozarks, New England, etc.). Modern American styles include: bluegrass, country and Western swing.

Fiddling regained its popularity during the folk revival from 1940-1960. The revival was influenced by three key factors: the Folklorists, the *Anthology* and musicians Pete Seeger and Woody Guthrie.¹ During the 1900s, folklorists traveled across America, hoping to document the variety of traditional musical styles of communities. The songs, documents and recordings gathered proved to be a stimulus for the '60s revival. Secondly, Harry Smith's *Anthology* is largely to credit for the folk revival, as it featured a wide array of artists and gave novice folksingers a way to gain exposure to the diversity of musical styles existing in other states. Lastly, the music of Seeger and Guthrie and the groups they performed with in the 40s and 50s helped inspire the songwriters of the 60s. The folk revival has been separated into two distinct "camps": the singer/songwriters who set original lyrics to traditional melodies, and the old timers/traditionalists/bluegrass pickers, who stayed true to traditional songs and melodies.

Today, most fiddlers attend multiple fiddle contests every year, as they are the primary public venue for fiddling, as dances accompanied by live fiddling have lost their prominence.² However, many of the fiddlers who attend competitions never compete. Fiddle contests and performances have traditionally been a mainstay at small local county/state fairs, and these venues are how many Americans have been exposed to fiddle music by a chance passing by the tent or stage.³ Gary Veeder, the creator, organizer and producer of the New York Fiddle Contest, was interviewed by *accorn agency* for primary research, and echoed similar sentiments. He says that the audience at his contest is typically split 40:60 between those who specifically seek out the contest or are friends and family of participating musicians and those who stumble across the tent and enter in search of a place to sit or a break from the sun or are intrigued by the music they hear from inside.⁴

One of the biggest draws for fiddlers is the ability to recreate a small-town, old-timey nostalgia for the past. Fiddlers tend to return again and again to contests as a way to connect with others and remember the "good old days".⁵ The availability of camping at several larger contests and even single-day contests contributes to this connection and communal atmosphere, while being close to nature further draws ties to the past. Also reflective of this connection to nature is the venue style for many events; sitting outdoors best matches the "flavor" of the event and outdoor contests held in amphitheaters or tents feel most authentic, but arrangements to move indoors.⁶

In addition to the music competition itself, many festivals and contests include barbeques, parades and craft fairs, ranging from country kitsch to high-end.⁷ Many invite local food trucks, and the menu includes everything from regional dishes to the more traditional fast food options.

¹ Kim Ruehl, "All About the Folk Revival", *Thought Co*, April 2, 2017, <https://www.thoughtco.com/all-about-the-folk-revival-1322443>.

² Chris Goertzen, "Southern Fiddlers and Fiddle Contests" (Jackson: University Press of Mississippi, 2008), accessed February 19, 2018, ProQuest Ebook Central, p. 26, <https://ebookcentral.proquest.com/lib/rit/reader.action?ppg=46&docID=515599&tm=1518388354088>.

³ Goertzen, 2008, p. 27.

⁴ Veeder (New York Fiddle Contest Organizer), February 2018.

⁵ Goertzen, 2008, p. 60-61.

⁶ Goertzen, 2008, p. 48.

⁷ Goertzen, 2008, Chapter 3.

The profits from many fiddle contests benefit local organizations, schools and other non-profits, while churches tend to play a prominent role in hosting or sponsoring events. In addition to sponsorship from churches, religion infuses itself into the contests through pastors invited to “bless” the event and through contestants’ song choices, particularly bluegrass artists’ performances of gospel songs.⁸

It is not difficult, even for those with no musical background, to distinguish between the performers who are classically trained as violinists using the Suzuki method and those trained by actual fiddlers. Typically, the classically trained violinists have memorized a few fiddle tunes and are more technically skilled, often winning over the more authentic fiddlers. Fiddle contests, like other music competitions, are bracketed by age or by solo artist/band, and are sometimes further broken down into old time or bluegrass depending on the size of the competition. This stylistic breakdown often affects the audience presence, as people not interested in a particular style will leave during that segment of the competition. In most cases, the geographic region in which the contest occurs determines which style will dominate and win, while the caliber of the festival and its “tradition of excellence” determine the quality of musicianship; some competitions lend themselves as a platform for strictly great fiddlers, not novices.

In general, fiddlers tend to stick together. Because it is a time-consuming hobby, players tend to gravitate towards other players, individuals who understand the passion and commitment, but also who spend time at the same events.⁹ Many romances and marriages are the result of fiddle contests. Many players view themselves and other fiddlers as nonconformists due to their position on the fringes of popular culture and society. Because of this, fiddlers tend to get along well because the music is what brings them together, and most contest participants agree that jamming and catching up with friends is their main priority when attending.¹⁰ Prevalent qualities amongst players are well-developed senses of humor, “good-sized egos” and a love for drinking, except among players in the East where drinking is frowned upon.¹¹ Humor presents itself in the song choices and titles of participants; banter between contestants, judges and the audience; and from event emcees and organizers creating a friendly atmosphere and diffusing competitive vibes.¹²

A key takeaway from Goertzen’s research is that there is a general lack of diversity when it comes to fiddling contests. Fiddling today does not lend itself to a wide variety of social or cultural audiences, due to history and a lack of interest. If GCV&M is interested in attracting a more diverse audience to the Fiddlers’ Fair, its communications with the public should focus less on fiddling and more on the other available activities.

⁸ Goertzen, 2008, p. 53.

⁹ Goertzen, 2008, p. 54.

¹⁰ Goertzen, 2008, p. 47.

¹¹ Goertzen, 2008, p. 86.

¹² Goertzen, 2008, p. 56.

Value of the Fiddlers' Fair

As one of the few venues promoting the traditional aural style of fiddling, the Fiddlers' Fair is incredibly important to the mission of GCV&M, a cultural and educational institution rooted in history and tradition. By giving people a venue to learn and play in the traditional style, GCV&M is helping people appreciate the past and giving it relevance today, the core ideas behind its mission statement.

While the more common method of learning to play music is by reading music, the traditional style has its merits. Ethan James, a musician and arts administrator from Brooklyn, NY, notes that the traditional folk and bluegrass styles encourage creativity from their practitioners, and are deeply rooted in American history and culture. He says, "...on a purely musical level, there is so much to be gained from exposure to the sounds of fiddle music, particularly in the realms of harmony and improvisation."¹³ With the Fiddlers' Fair, GCV&M is simultaneously fostering culture, tradition and creativity.

Although the decision to eliminate the Fiddlers' Fair from GCV&M's programming was downturned for this summer, elimination will likely be reconsidered over the next few years. Loyal event attendees would be negatively impacted if the event were to be eliminated. Because the majority of the audience has been coming for years, the elimination of the event would be shocking and upsetting. However, if GCV&M continues hosting the Fiddlers' Fair and doesn't see an increase in attendance, it may suffer financially. Without the profit from the ticket purchases of additional attendees, as well as money made from food or gift sales, GCV&M may lose more money than it makes by continuing to host the event.

Improving the Fiddlers' Fair

Based on the research about the typical audiences of fiddling contests, it will be difficult for GCV&M to diversify the audience at the Fiddlers' Fair without adapting the structure of the Fair to reflect the interests and tastes of the audiences it is trying to bring in. One of the primary reasons GCV&M has been unable to expand outside of their core audience is that fiddling is not inherently interesting to other audiences. Communication with the public will prove to be critical in reaching these other groups and encouraging their attendance by expanding on their ideas about what the Fiddlers' Fair is. Marketing messaging can highlight elements of the fair not directly related to fiddling in hopes of appealing to other interests' of the public; while fiddling may not be inherently interesting, the opportunity to square dance or explore 19th century life may pique interest. Advertising can be used to draw attention to new activities and amenities at the Fair that were created specifically with these audiences in mind. Different media channels can be used to best reach the audiences that are not currently being successfully reached.

¹³ Ethan Joseph, "Challenging Tradition: Why Classical Musicians Should Learn Folk Music", *New Music Box*, March 7, 2014, <https://nmbx.newmusicusa.org/challenging-tradition-why-classical-musicians-should-learn-folk-music/>.

2.2 Analysis of Genesee Country Village & Museum

Genesee Country Village and Museum is the largest living history museum in New York State, with the third-largest collection of historic buildings in the United States. It has a strong reputation within the Greater Rochester and Finger Lakes regions as a valuable educational institution.

Structure of GCV&M

Physical Structure

GCV&M is comprised of the Historic Village, the John L. Wehle Art Gallery and the Genesee Valley Nature Center.

The historic village is a 600-acre complex, containing 68 historic structures furnished with 15,000 artifacts. The village includes houses, stores, a brewery, a tailor's shop, a dressmaker's shop, several churches and numerous other establishments. Three distinct time periods are represented in the historic village: the Pioneer Settlement (1790-1820), Center Village (1830-1860) and the Gas Light District (1860-1900).

The John L. Wehle Art Gallery contains works from the 17th to 20th centuries, including paintings, drawings, prints and sculptures related to sporting and wildlife art. Featured artists include John James Audubon, Frederic Remington, Carl Rungius, Maud Earl, Bob Kuhn and Bruno Liljefors. Throughout the year, the gallery hosts special exhibits relating to wildlife art. Also encompassed within the Wehle collection is the Susan Greene Costume Collection, which holds 3,500 mostly rare pieces of historic clothing.

Genesee Valley Nature Center's five miles of themed nature trails and 175 acres of wildlife habitat are open year-round, unlike the historic village and gallery. Special events occur here throughout the year.

Organizational Structure

The organizational structure of GCV&M can be separated into the Administrative Staff and the Board of Trustees. The Administration is headed by Elizabeth "Becky" Wehle, President and CEO, granddaughter of the museum's founder, Jack Wehle. Wehle works with 11 other staff members who oversee the following departments: Interpretation, Visitor Services, Programs, Special Events, Education, Operations, Membership & Sponsorship, Natural History Programs, and Curatorial Services. There are currently 22 individuals on the Board of Trustees.

Purpose and Value of GCV&M

GCV&M was founded around the noble goal of “**preserving prime examples of architecture from upstate New York to provide historical context** for the telling of the history of New York State and America in the 19th century”.¹⁴ This holds great importance to future generations of people living in upstate New York, as well as any historians particularly interested in this region’s past. The mission it continues to operate by is stated on the website: “The mission of Genesee Country Village & Museum is to **inspire excitement and curiosity about the past and an appreciation for its relevance today**. Visitors experience how life in small towns has changed over time through engaging and enjoyable encounters with the stories, objects, buildings and environments of Western New York.”¹⁵

Both the original institutional goal and current mission statement provide a framework to guide the planning and production of programming at GCV&M: all activities, events, and exhibits must be educational and entertaining, engaging visitors with upstate New York history and understanding how it has impacted life today. By hosting the Fiddlers’ Fair, GCV&M gives the public a venue to listen to and play traditional fiddle music, helping people to appreciate the past by giving it relevance today.

Although GCV&M has no publicly available official value statement, implied values can be determined based on communications and public presentation:

- Creating an enjoyable experience for guests of all ages
- Creating an educational experience for guests of all ages
- Creating a fun, safe, immersive environment in which to learn about NY during the 19th century

SWOT Analysis

Strengths

As an organization, GCV&M has many strengths. First, it is the only institution of its kind in upstate New York, making it a destination for families and school groups from all over the area. Secondly, it has a strong connection to local history, with most of the buildings having been salvaged from around the region and some having been the homes of prominent Rochestarians, including Nathaniel Rochester and George Eastman. With their location on a huge expanse of land, GCV&M is unique from other museums in that it offers visitors the ability to roam free and wander at their own pace, taking time out of their historical and educational experience to simply picnic near one of the gardens or lay in the grass in the Great Meadow.

¹⁴ GCV&M, <https://www.gcv.org/about/>.

¹⁵ GCV&M, <https://www.gcv.org/about/>.

One of GCV&M's most valuable strengths is that it is an organization rooted in tradition: it has a firmly established place in the Greater Rochester area and is part of the local culture. Furthermore, with leadership having been passed from one Wehle to the next, the initial mission and goals of the institution have been preserved, contributing to the tradition.

Lastly, GCV&M is only open for a small section of the year, as upstate New York weather is not entirely cooperative with the outside museum experience. This contributes to a "low supply, high demand" effect, which increases excitement and interest in the museum during its opening months. By the time winter ends, many people have been "museumed out", after spending many days inside wandering through galleries and exhibits to escape the snow and the cold; the last thing they want to do is spend a gorgeous summer day inside. A distinct advantage of GCV&M's seasonal schedule is that it is able to draw people in during the summer months because it doesn't take them away from the gorgeous weather like so many other museums do. Visitors are invited to roam outside, through the gardens and grounds at their leisure, and picnicking is encouraged.

Weaknesses

A primary weakness of GCV&M is its location. While just twenty minutes from Rochester, its location in a small, rural town set away from the city has given potential visitors the perception that the museum is inaccessible because a long drive is required to get there.¹⁶ Additionally, GCV&M's lack of accessibility for the handicapped and those with strollers is detrimental to their success. In the past, it has alienated visitors who were unable to move around with ease, as cited in several TripAdvisor reviews; potential guests with wheelchairs, walkers, canes or strollers may see online reviews highlighting GCV&M's inability to accommodate them as a reason to not visit.¹⁷

Opportunities

There is a multitude of opportunities available to GCV&M, particularly when it comes to attracting new audiences to the museum. Although museums across the country have struggled to get millennials in the door, research has revealed several strategies used by the museums who have been successful in attracting this demographic. In a survey carried out by Millennial Marketing, most millennials said special events or coupons would get them into museums more frequently; others suggested more digital apps and interactive features would be appealing.¹⁸

Additionally, GCV&M's future key messaging should emphasize the experience and time with family/friends that they provide their guests. With the share of consumer spending on live

¹⁶ "Genesee Country Village & Museum", *Yelp*, https://www.yelp.com/biz/genesee-country-village-and-museum-mumford?sort_by=rating_asc.

¹⁷ "Genesee Country Village & Museum", *TripAdvisor*, https://www.tripadvisor.com/Attraction_Review-g48221-d317952-Reviews-Genesee_Country_Village_Museum-Mumford_Wheatland_Finger_Lakes_New_York.html.

¹⁸ "Marketing Museums to Millennials", *Millennial Marketing*, 2018, <http://www.millennialmarketing.com/2010/10/marketing-museums-to-millennials/>.

experiences and events relative to total U.S. consumer spending having increased by 70% since 1987, American consumers are becoming more interested in buying into “experiences”, versus material goods/products.¹⁹ A primary component of a visit to GCV&M is the experience a guest has. Due to the interactivity of the museum, from the ability to literally walk through history in the different buildings, to participating in the games and activities made available, a visit to GCV&M offers more than simply a viewing of historic objects. Making sure potential visitors know this may help improve attendance rates.

A key goal for GCV&M should be to change the public’s perception of it as a museum. The stereotypical museum is very traditional and hands-off, with a clear pathway through exhibitions, quiet gallery spaces, etc. In a digital age, this stereotype is inhibiting museums from being successful because visitors want to participate and they want interactivity. Because GCV&M has the ability to provide its visitors both, it should emphasize these qualities. In the museum “industry”, GCV&M is unique in that it is immersive and spacious; visitors can take a literal step-back in time, roaming the 600 acres of buildings and grounds, participating in historical games and activities, tasting Victorian-era foods, and experiencing the hustle and bustle of 19th-century life around them. Both of these aspects can be seen as marketing opportunities, and theoretically, it should therefore be easier to get people in the door at GCV&M versus more traditional institutions.

Another opportunity GCV&M should seek to take advantage of is the growing influence of word-of-mouth and similar forms of “organic marketing”. If it can get the public talking about its organization and its events, it is likely to attract a wider audience in the future. This form of marketing comes at no cost to GCV&M because it relies strictly on the current audience to spread the word to potential visitors.

Threats

GCV&M’s stagnating/declining attendance rates are inhibiting the institution’s growth. While all museums and cultural institutions have been impacted by declining attendance, history museums in particular have been hit hard. According to data cited by Jennifer Tiedemann in an article in *The Federalist*, in 2012, only 24 percent of Americans above 18 years of age visited a historic site, 13 percent lower than in 1982.²⁰ Among the younger generations, these drops in attendance are even more pronounced. In the segment of Americans ages 18 to 24, only 20.5 percent visited a historic site in 2012, down about 8 percent from 2002.²¹

Additional data suggests that there is a lack of interest when it comes to history, with younger people having lower historical and civic knowledge compared to older people, and declining

¹⁹ Mike Ellis, “5 Great Examples of Social Media Campaigns from the Cultural Sector”, *Event Brite*, 2017, <https://www.eventbrite.co.uk/blog/social-media-campaigns-cultural-ds00/>.

²⁰ “Historic Site Visits”, *Humanities Indicators*, February 2016, <https://humanitiesindicators.org/content/indicatordoc.aspx?i=101>.

²¹ Jennifer Tiedemann and Karen Marsico, “Americans’ Declining Interest In History Is Hitting Museums Like Colonial Williamsburg Hard”, *The Federalist*, August 22, 2017, <http://thefederalist.com/2017/08/22/americans-declining-interest-history-hitting-colonial-williamsburg-hard-not-one/>.

enrollment rates in history courses or programs at the university level.²² This lack of interest in history, seemingly inherent amongst the younger generations, is a threat to GCV&M, as its sole mission is to “inspire excitement and curiosity about the past and an appreciation for its relevance today”. If no prior interest exists whatsoever, these groups are unlikely to step foot into GCV&M.

Additionally, as people are faced with more distractions, museums are becoming less popular. Technology and digital media is largely to blame for this change. Nick Gray, founder of Museum Hack, an organization that advertises their “unique experiences” and “unconventional tours” of museums and galleries, stated, “Today’s audiences have to be entertained before they can be educated.”^{23, 24} The static displays and lengthy presentations of the traditional museum don’t appeal to millennials who have grown up with everything at their fingertips. This is simultaneously an opportunity and a threat for GCV&M. Although GCV&M is not a “traditional” museum, individuals who are unfamiliar with the GCV&M experience may immediately lose interest at the mention of the organization due to its categorization as a museum. While this is a threat to GCV&M’s success, it should take the opportunity to present itself as a unique institution, unlike others.

Organizational Performance

GCV&M occupies several niches in the museum realm. First, it is a living history museum, meaning it recreates a historical setting to simulate a past time period. Costumed interpreters help create the experiential interpretation of history for visitors. Next, GCV&M belongs to the informal group of societies and museums dedicated to documenting, analyzing, preserving and educating on Upstate New York history. Finally, in its dedication to collect and exhibit wildlife and sporting art, the Wehle Gallery occupies a distinct niche of its own.

GCV&M is a leader in each of the niches it occupies - it is a leader among living history museums, upstate New York historical institutions, and wildlife art collections. It maintains a well-kept, safe environment for guests of all ages with unique activities, events, and displays. The costumed staff members are knowledgeable interpreters, not actors, and contribute to the educational value of the experience. The ability to participate in activities and games enriches the experience and gives visitors a greater understanding of 19th century life. Furthermore, the Wehle Gallery’s impressive collection of sporting art has been called “one of the finest in the world” by Wildlife Magazine.²⁵

In terms of quality of service, GCV&M’s only downfall is the accessibility issues for people with disabilities, specifically physical handicaps, or those pushing children in strollers.

²² Tiedemann and Marsico, 2017.

²³ *Museum Hack*, <https://museumhack.com/about/>.

²⁴ “Museum Hack: Featured In Article About Millennials And Museums”, *Museum Hack*, October 8, 2015, <https://museumhack.com/feature-article-millennials-museums/>.

²⁵ GCV&M, <https://www.gcv.org/explore/gallery/>.

Public Perception

GCV&M experienced an increase in visitorship of 4,600 people from 2015-2016, according to its 2016 audit, amounting to a total of 91,749 visitors. This demonstrates that more people are becoming aware of the museum, or at least converting from apathetic/aware publics to more active publics. Additionally, GCV&M has a well-established online presence which has improved its visibility. Their website is well-developed, as is their Facebook page. The Instagram and Twitter accounts for the museum are less “visible”, as they aren’t verified nor is the posting as frequent. GCV&M is also present on Yelp and TripAdvisor.

Based on conclusions drawn from reviews of GCV&M on Yelp.com and TripAdvisor.com, GCV&M holds an overall strong reputation and is perceived very positively by the public. It is recognized for well-kept buildings and grounds, which many have identified as factors making the site a beautiful place to get married. Staff members, both paid and volunteers, have been acknowledged as being knowledgeable, creating an educational experience that appeals to all age groups.

Though not widely cited in the reviews, GCV&M has developed a reputation for some as being geared towards younger kids, with tacky items in the gift shop and mediocre food options that come at a high price. Admission to special events was also cited as being too expensive. Additionally, GCV&M has a poor reputation when it comes to handicap accessibility, as previously mentioned.

External Environment

The external environment includes the individuals and groups/organizations that have relationships with GCV&M that support, challenge, and/or inhibit the museum from achieving its organizational goals. They include supporters, competitors, and inspirations. GCV&M does not currently have any opponents.

Supporters

Supporters of GCV&M include the individuals actively involved with the museum through membership or volunteering, and the businesses who help financially support the museum.

- **Volunteers:** 250 active volunteers in 2016, putting in 12,475 hrs.
- **Members:** 2,456 total members, 1,844 member households in 2016
- **Corporate Partners:** Wegmans Food Markets, Inc., ESL Federal Credit Union, Mars Chocolate North America, Pepsi Beverages Company, Paychex, Inc., etc.
- **Corporate Trade:** City Newspaper, iHeart Media Rochester, KidsOutAndAbout.com, Rochester Chamber of Commerce, Stephens Media Group, WXXI Public Broadcasting Council, WXXI-FM, etc.
- **“Friends”:** 15,953 followers on Facebook

- **Other Supporters:** Visit Rochester, I Love New York, the Chambers of Commerce in Livingston and Genesee counties, etc.

Competitors

Competitors include institutions with similar missions and goals that reach the same geographic audience as GCV&M. The Henry Ford, Colonial Williamsburg and Conner Prairie were previously cited as the biggest competitors/most similar institutions in a social media audit conducted in 2016 which was followed-up with a social media audit completed in 2017. The festivals listed below were selected as competitors based on their similarity to the Fiddlers' Fair; all are located in New York state, the geographic factor selected as a way to set limits on which organizations could be reasonably be considered as competitors. A competitor not listed in this section, but analyzed in the Primary Research section is Rochester's Golden Link Folk Singing Society, a volunteer-operated non-profit dedicated to presenting, promoting, and preserving folk music in the Rochester area. They host singalongs, concerts, musician workshops, and the annual Turtle Hill Folk Festival.

Finger Lakes GrassRoots Festival; Trumansburg, NY

GrassRoots is a mission-based (501-c3) organization that "works to nurture local artists and talent while reaching around the globe to bring world music and culture to new audiences, creating environments that inspire creativity and foster community building".²⁶ The diversity of music lies at the core of the festival, which typical styles represented originating from Africa, North America, the Caribbean and South America. Established in 1991, the four-day festival is held every July. Single-day admission to the festival is \$50-70; a four-day pass is \$100-130, and tickets are made easily accessible at area Wegmans Customer Service desks. 70 musicians, bands and dance groups perform simultaneously on four stages, while other activities include workshops, beer/wine gardens, yoga, music contests and a parade. Nominated for several "best fest" awards, GrassRoots draws nearly 20,000 visitors over the course of four days. The success of the fest in Ithaca led to the development of Shakori Hills GrassRoots Festival in Pittsboro, NC, and Virginia Key GrassRoots in Miami, Florida.

GrassRoots is similar to Fiddlers' Fair in that it creates a venue for underrepresented musical styles, both encompassing the general folk-bluegrass realm. Additionally, it is another festival located in upstate New York that focuses on attracting local musicians in addition to more global artists.

Grey Fox Bluegrass Festival; Oak Hill, NY

Advertised as "Music. Community. Family. Friends: A Who's Who of Bluegrass in the Catskill Mountains", Grey Fox, established in 1984, is held over four days in July in a hamlet to the southwest of Albany. The event draws about 6,000 patrons per day, and visitors who purchase the \$200 four-day pass often take advantage of the option to camp. The event presents 40 acts

²⁶ *Finger Lakes Grassroots Fest*, <https://www.grassrootsfest.org>.

on five stages, while other activities include dancing, camping, children's entertainment, yoga, jamming, hands-on music workshops, traditional dance instruction, professional development seminars for musicians and event producers, and a Bluegrass Academy for youths ages 8 to 17.

Falcon Ridge Folk Festival; Hillsdale, NY

An annual tradition since 1988, Falcon Ridge Folk Fest, "a three day community of folk music and dance at the foot of the Berkshires", is held each August. The "folk pop" style represented by the participating musicians has been popular enough to attract up to 15,000 attendees over the entire weekend. Tickets fall in the range from \$110-190, depending on camping and early-bird pricing options. Located southeast of Albany, the festival is close to the Massachusetts and Connecticut borders with New York.

Inspirations

Inspirational festivals and organizations are those that have similar goals or missions to GCV&M, but are not considered competitors because they are either in a different geographic range, cater to slightly different audiences, or are on a different size scale than the Fiddlers' Fair. Some of the ones outlined below were mentioned by Sara Shaw, GCV&M's Senior Director of Programs, as sources of inspiration; others were selected by *accorn agency*.

Black Creek Pioneer Village; North York, Ontario, CAN

GCV&M cites Black Creek Pioneer Village (BCPV) as one of their biggest influences, or the organization they strive hardest to emulate. Opened in 1960, BCPV, a living history museum overlooking Black Creek, gives visitors an idea how rural Ontario might have looked in the early-to-mid-19th century. The site, with over forty 19th century buildings decorated in the style of the 1860s with period furnishings, is operated by the Toronto and Region Conservation Authority. The museum is operated by historical interpreters and craftspeople located in the restored buildings, and features historical re-enactments and visiting artisans. In 2016, Black Creek saw about 140,000 visitors.

More recently, BCPV has been targeting millennial audiences with attractions including escape rooms, axe-throwing, archery dodgeball, haunted walks and other kid-free nightlife opportunities as part of the overall goal of "making Black Creek a destination for not just your Grade 3 field trip".²⁷ Black Creek has partnered with three outside companies to bring in special "Nightlife" programming after the village has closed for the day; Black Creek serves as the host for the events, but the production, organization and tickets sales are carried out by the outside providers.

²⁷ Jeff Gray, "Toronto's Black Creek Pioneer Village aims for a grown-up audience", *The Globe and Mail*, July 21, 2017, <https://www.theglobeandmail.com/news/toronto/torontos-black-creek-pioneer-village-aims-for-a-grown-up-audience/article35771162/>.

While these new activities may seem “off-brand”, Larry Ostola, Toronto's Director of Museums and Heritage Services, has noted that they’ve made sure that the newly added attractions are tying back into the organization’s primary goals as a business and as a service for the people of Toronto. Other museums and historical sites run by Toronto and Region Conservation Authority and the City of Toronto have been combatting low millennial attendance rates in similar ways, with many playing host to themed parties based on their unique missions and represented time periods, including a Great Gatsby/Roaring 20s party and Victorian era steampunk party.

Like GCV&M, BCPV plays host to a music festival. In 2018, Rastafest will be held on August 18 and 19, corresponding to GCV&M’s Fair. However, Black Creek does not organize or operate Rastafest; they simply host the festival on their North Property. Black Creek is one of the partners of Rastafest Inc., which is now in its 18th year. Running from 1 pm to 11 pm, the festival, Canada’s largest family-friendly celebration of Rastafarian heritage and culture, is more of a nightlife event. Activities and amenities include: International and Canadian Reggae sensations, children and youth entertainment, ancestral drumming, Kijiji arts & crafts market place, and vendors serving Caribbean cuisine.

Milwaukee Irish Fest; Milwaukee, WI

Sara Shaw mentioned the Milwaukee Irish Fest as an event that GCV&M has looked to for inspiration in the past. Established in 1981, Milwaukee Irish Fest is North America's largest celebration of Irish music and culture. Over 130,000 people attend the Fest each year, which features 100 acts on 17 stages over four days. Performers include local Milwaukee Irish Dance troupes and international musicians singing in both English and Irish. The event has stages for Céilí dancing, as well as an area to learn Céilí dancing. Other festival components include celebrations of Irish sport and culture and a Liturgy for Peace and Justice on Sunday morning. Admission is \$20, and two-day passes can be purchased for \$30. Discounts are available for kids, seniors and on Friday. This fest has likely been so popular in the past due to the phenomenon that occurs around St. Patrick’s Day every year, where everyone jumps on the Irish bandwagon to join in on the drinking and merriment. The fest boasts hundreds of activities and performances, focused more on entertainment and a celebration of pride than education, and is therefore a huge social gathering for those that attend. GCV&M needs to establish the Fiddlers’ Fair as a social gathering, emphasizing the fun aspects of the event, in order to reach a similar scale and success to that of the Milwaukee Irish Fest.

Xerox Rochester International Jazz Fest; Rochester, NY

Also mentioned by Sara Shaw as a source of inspiration for the Fiddlers’ Fair, Rochester’s Jazz Fest was established in 2002 under the title sponsor, Xerox. It occurs annually in June, lasting around nine days. The festival is held at multiple venues throughout the East End cultural district, both indoor and outdoor, with performances occurring in both tents and theaters. Over 70 free concerts are presented on outdoor stages and other free venues, while ticketed headlining performances are held in the theaters. In 2015, fest attendance reached 205,000. XRIJF has been so successful in that it offers a variety of music over many days, enabling people to come

and go as they please. Additionally, the availability of free and paid shows increases accessibility, something GCV&M should take note of when planning the Fiddlers' Fair.

West Virginia State Folk Festival; Glenville, WV

West Virginia's festival has been focused on old-time music, traditional square dancing, and Appalachian arts and crafts since its inception in 1950. A four-day gathering each June, free admission to the festival includes music/craft/art workshops and demos, music contests, jam sessions, storytelling, a quilt show, an antique car display, a parade and food trucks. They also host a 5K. While the festival centers of folk history and culture, there are a wide enough variety of events and activities throughout the four days that a variety of audiences can find something that piques their interest. Similar to this West Virginia fest, GCV&M should seek to provide a greater diversity of activities at the Fiddlers' Fair to appeal to more people.

Telluride Bluegrass Festival; Telluride, CO

One of the most infamous bluegrass festivals in America, Telluride has taken place over four-days in June since 1973. Single-day admission to the event is \$85 and full admission is \$240; due to its popularity, the capacity has been set at 12,000 attendees per day (48,000 attendees total over the four days of the festival). Camping is made available to attendees. The festival has attracted several prominent musicians, including Sturgill Simpson and Emmylou Harris, however, a "battle of the bands"-style contest gives a platform for 12 "undiscovered" bands to compete. This mix of genre legends with an outlet for amateur musicians can be used as a model for GCV&M's Fiddlers' Fair.

2.3 Analysis of Key Publics

Summary of Current Publics

The Fair's high concentration of senior citizens is logical based on the data that follows: these individuals grew up during the folk revival, or are the children of those who grew up during the folk revival. From their personal experiences and backgrounds, they are more familiar with and have a deeper appreciation for fiddle music. The Fair's lack of ethnic and racial diversity is also logical; based on the data presented, the African American and Latino communities have an inherent lack of interest in fiddle music, and thus have no reason to attend the Fiddlers' Fair.

Fiddling in general does not lend itself to diverse audiences, so their campaign objectives will not be easily reached. However, GCV&M should be successful in expanding and diversifying their audience if they offer other activities or amenities, or de-emphasize the fiddling aspect of the event in communications with the public.

GCV&M's Publics

Non-Publics, Latent/Inactive Publics & Apathetic Publics

The underrepresented individuals at GCV&M can be categorized as non-publics, latent or inactive publics and apathetic publics. Non-Publics include people outside a geographic radius of approximately 100 miles from the museum; they are unlikely to make the long drive to GCV&M unless there is a specific event occurring that interests them. Latent/inactive publics may have heard of GCV&M, but are unaware of what the organization does and how it can benefit them; they may have misconceptions or believe common stereotypes about museums. Apathetic publics are aware of GCV&M and its mission, but do not care or don't actively show interest in visiting or supporting the museum. They may be inhibited by internal or external factors that prevent them from visiting the museum. These categories are further analyzed below.

In a study conducted by Swedish researchers, Elina Lampi and Matilda Orth, six groups were identified as being the least likely to visit museums. These groups are: men, young people, immigrants, people who live in the suburbs, people with low levels of education and people with low income.²⁸ Of these groups, men, immigrants, people who live in suburbs and those with lower income responses showed that they were also less likely to visit a museum with reduced or free entry fees. Research completed by the Morris Hargreaves McIntyre Agency supported these findings in that people with lower income were less likely to visit museums.²⁹

The McIntyre Agency's research succinctly summarizes the primary inhibiting factors to visiting museums: a lack of time, money and/or accessibility. However, a lack of interest and finding museums "boring" were also cited as inhibiting factors. They also found that cultural identity also affects decision-making about visiting museums, encompassing language barriers, as well as the sense that ethnic or religious identities were not represented, or were represented inappropriately. A Reddit survey of 50 people from around the globe echoed McIntyre's data, noting expensive entry fees, unconventional opening hours and inaccessibility as key reasons people don't visit museums.³⁰ When presented with potential activities a museum might offer, participants in Reddit's Museum Survey showed the most interest in workshops, themed guided and solo tours and special lectures.

In a study by Powell and Kokkranikal, interviews of participants determined found that social reasons, interactivity and the ability to engage with the collection were common motivators to

²⁸ Elina Lampi and Matilda Orth, "Who visits the museums?: A comparison between stated preferences and observed effects of entrance fees" (Working Papers in Economics No. 298), School of Business, Economics and Law: University of Gothenburg, 2008, <https://gupea.ub.gu.se/bitstream/2077/9927/1/gunwpe0298.pdf>.

²⁹ Mia, "How to encourage people to visit museums more often?" [Blog Post], *Medium*, November 26, 2016, <https://medium.com/@miaevelina/how-can-we-encourage-those-who-rarely-visit-museums-to-do-so-more-often-441c27cf4770>.

³⁰ Mia, November 26, 2016.

visit museums.³¹ However, museum collections themselves did not prove to be a significant motivator.

Aware Publics

The aware publics category includes people who visited the museum as part of their elementary school's social studies curriculum, but have not returned since. Other aware publics include individuals who are keep updated on local organizations, events and activities but have not visited GCV&M for any of their programming. Many of GCV&M's 15,953 followers on Facebook fall into the "aware" category. These individuals all support the idea of GCV&M and believe in the value of its mission, but do not visit regularly, attend events or financially support the museum.

Active Publics

The active publics category includes the individuals and organizations who are actively engaged in supporting GCV&M and its mission and organizational goals. Active publics include:

- **Volunteers:** 250 active volunteers in 2016, putting in 12,475 hrs.
- **Members:** 2,456 total members, 1,844 member households in 2016
- **Corporate Partners:** Wegmans Food Markets, Inc., ESL Federal Credit Union, Mars Chocolate North America, Pepsi Beverages Company, Paychex, Inc., etc.
- **Corporate Trade:** City Newspaper, iHeart Media Rochester, KidsOutAndAbout.com, Rochester Chamber of Commerce, Stephens Media Group, WXXI Public Broadcasting Council, WXXI-FM, etc.
- **Regular Visitors**
- **Administrative Staff and Board of Directors**
- **Specific to Fiddlers' Fair:**
 - Participating folk musicians and their families
 - Music students (i.e., Eastman School of Music, Hochstein, middle/high school students)
 - Senior Citizens
 - Museum members
 - NY/PA residents

Fiddle/Folk Festival Publics

Ethnicities

Fiddling was incredibly popular with African Americans up until the 20th century. Black fiddlers performed for their white owners, patrons and paying audiences, as well as for the dances and

³¹ Raymond Powell and Jithendran Kokkranikal, "Motivations and Experiences of Museum Visitors: The Case of the Imperial War Museum, United Kingdom", *CORE*, 2015, <https://core.ac.uk/download/pdf/42391070.pdf>.

parties of other African Americans in early America. Some slaves had been trained in the European style of violin-playing, while others learned from African bowed instrument traditions that were brought to America.

During colonial times, fiddling was reported to be the most common musical activity, and remained popular when string bands and dances were popular in rural black communities. When blues bands transitioned from acoustic to electric around the 1940s, black popular fiddling disappeared. Additionally, a lack of research has been done on black fiddling because fiddling is a tradition that has mostly been associated with whites and secular music; most research focused on religious music in which the fiddle, called “the devil’s instrument”, was excluded.³² There are also few existing recordings of black fiddlers, as the musicians often performed secular music for other African Americans in rural areas: they had no access or financial means to record their music.

Fiddling today, though not without black influence, is primarily white. This is partially due to the widely-cited desire of fiddlers to relive the past through fiddling. African Americans have much less of a reason to idealize the past than whites, and despite their rich history of fiddling, they feel no reason to attend fiddle contests; nostalgia for the past is simply not a part of their culture.

^{33,34}

Some Native Americans participate in contests as a way to express their adopted rural and assimilated layers of identity, though they don’t represent a significant portion of participants.³⁵ There are low rates of Latino participation and attendance as they are simply not interested in the music.

Ages and Genders

When it comes to participants in fiddle contests, 75% of fiddlers in state contests are under 18, and few are skilled.³⁶ Veeder’s data from the New York Fiddle Contest echoes Goertzen’s research in that most participants in his contest fall into the “junior” category, between ages eight and twelve.³⁷ Research by Dorée Huneven found that children enjoyed fiddling because it’s fun, especially when compared to playing the violin.³⁸ Male participants usually outnumber female participants, except in the younger age brackets where the numbers even out.³⁹ Many

³² Jacqueline Cogdell Djedje, “The (Mis)Representation of African American Music: The Role of the Fiddle”, *Journal of the Society for American Music* 10, no. 1 (2016): 2, <https://www.cambridge.org/core/journals/journal-of-the-society-for-american-music/article/misrepresentation-of-african-american-music-the-role-of-the-fiddle/63166A546740B55B8D3E845ACEB33C7C/core-reader>.

³³ Goertzen, 2008, p. 63.

³⁴ Tony Thomas, “Why Black Folks Don’t Fiddle”, *BlueGrass West*, January 29, 2007, http://bluegrasswest.com/ideas/why_black.htm.

³⁵ Goertzen, 2008, p. 63.

³⁶ Goertzen, 2008, p. 28.

³⁷ Veeder (New York Fiddle Contest Organizer), February 2018.

³⁸ Dorée Huneven, “Students Speak out: Why Fiddling?”, *American String Teacher*, May 2010, <http://journals.sagepub.com/doi/pdf/10.1177/000313131006000220>.

³⁹ Goertzen, 2008, p. 37.

young fiddlers have carved their entire lives out based around fiddling, with weekends devoted to traveling hours to see a skilled teacher or attend contests. Contest winners are most often in their 20s and 30s. Many of the most skilled competitors have part-time gigs or “night jobs” that allow them to make money from fiddle-playing.

Older attendees at these festivals are easier to visit and socialize with than seniors in the general public because they tend to be vivacious, mobile and mentally vigorous.⁴⁰ Many of these well-respected older fiddlers have “jam sessions” after the competition ends for the day; these frequently attract large crowds who record the music so they can learn from it later. (The improv nature of fiddling makes it beneficial for students to record lessons and performances so they can go back and rework it on their own, learning by listening.)

These older generation fiddlers learned from family, friends and local musicians, growing up in homes where fiddling and country music dominated as music for entertainment, or had family string or bluegrass bands. Urban revivalist fiddlers from the West generally didn’t grow up listening to bluegrass or folk, but they are similar in that they grew up listening to other music that didn’t qualify as top 40.⁴¹ Many of the seniors attending fiddle contests today were teenagers when the folk revival, rooted in square dancing and folk music, was occurring between the 1940s and 60s, before being subsumed by the British Invasion and the advent of rock and roll.⁴² While the revival has technically ended, there are still popular folk artists, including Ani DiFranco, The Felice Brothers, Dan Bern, and Alison Krauss, as well as the new genre of folk pop groups, like Mumford and Sons and The Lumineers.

Geographic Breakdown

Participants in fiddle contests are often from small towns or rural locales. Chris Goertzen notes, “The fiddle world is overall a blue-collar cultural complex”, evidenced by the mostly upper blue-collar and lower white-collar strata most musicians occupy, with the exception being players in the West.⁴³ Many players are teachers or low-level medical workers whose independence and work ethics result from their parents’ lack of a high level formal education. In the East, fiddlers are often old-time purists with a taste for exotic old-timey tunes. In contrast, the “revivalist fiddlers” from the West are often highly educated and have no familial connection to fiddling, but picked it up to express their liberal ideology. Many contest attendees also teach fiddle, often in addition to other instruments, or are the owners of music stores or instrument repair shops. Finally, many fiddlers feel a strong connection to where they are living because of music, either through the familial connections and a tradition of music established in a particular locale, or simply by living in an area that supports folk and bluegrass music.⁴⁴

⁴⁰ Goertzen, 2008, p. 64.

⁴¹ Goertzen, 2008, p. 73.

⁴² Ruehl, 2017.

⁴³ Goertzen, 2008, p. 47.

⁴⁴ Goertzen, 2008, p. 84.

Rochester-Area Folk Music Publics

In a recent article in *CITY Newspaper*, Daniel Kushner acknowledges the large folk music scene in Rochester; there are dozens of musicians and opportunities to hear folk music live, with each group and individual showcasing their own stylistic variations. He writes, "The Rochester folk scene is a rich mosaic: Up close, each artist, band, and musical entity has its own identity and aesthetic. Taken as a whole, the community is complex, vibrant, and impossible to pin down."⁴⁵ One of the consequences of the variety of stylistic differences between artists is that it's hard to pinpoint what "folk" really is. Most musicians highlight the importance of the participatory music in the folk scene, while others refer to the aspects of anti-commercialism, social protest and commentary, and tradition, or passing the music on to younger generations.

One of the primary factors that unites the musicians is the "nostalgic vibe".^{46, 47} Local musician Aaron Lipp says, "It's a very charming thing to be brought back in time by simple lyrics and simple melodies...Nowadays, even if it's conscious or subconscious, I think it's a relief in some way to hear something that sounds so old and timeless in a society that is so fast-moving and based around computers and cell phones and Internet and all these things that sort of distract us from real life."⁴⁸

Despite the ability of the folk community to come together, uniting a diversity of music from bluegrass with country-blues with Americana, demographic-wise, local musicians note that the folk community here is not as diverse. Their experiences reflect Goertzen's research, in that the folk community doesn't experience great crossover between younger and older musicians and audiences, and that overall, the community is comprised of mostly white males.

Establishing the Target Audience

Based on GCV&M's goal and the research on GCV&M's publics, fiddle and folk festival and event publics, and Rochester's folk music publics, *accorn agency* has elected to target a millennial audience for this campaign, or the generational cohort born between the early 1980s and 1999, the individuals now ages 18-38. Because the current audience of the Fiddlers' Fair is aging out, GCV&M will eventually lose their entire base; this makes it critical to target younger audiences to prevent attendance from plummeting. Furthermore, millennials were/are growing up in the age of prominent folk-pop music groups, and are able to connect to the folk revivalists of the past - their parents and grandparents.

Additionally, by targeting this generational group rather than an ethnic or racial group, the strategies, tactics and communications will actually perform double-duty to achieve GCV&M's

⁴⁵ Daniel J. Kushner, "Rochester's folk community isn't easy to pin down", *Rochester CITY Newspaper*, February 21, 2018, <https://www.rochestercitynewspaper.com/rochester/this-machine-builds-a-scene/Content?oid=5566254>.

⁴⁶ Goertzen, 2008, p. 60-61.

⁴⁷ Kushner, 2018.

⁴⁸ Kushner, 2018.

goal of increasing the diversity of their audience. According to CNN data, only 56% of the 87 million millennials are white, compared to 72% of the 76 million baby boomers (born 1946 – 1964). Thus, by looking at the generation broadly and inclusively, our campaign is already taking into account a socially and culturally audience.⁴⁹ The following sections outline the demographics, psychographics and primary communication channels utilized by this audience.

Demographics

Racial/Ethnic Background

In an article published by *Brookings* in January 2018, William H. Frey notes that millennials^{50*} are the “demographic bridge to America’s diverse future”, connecting the largely white older generations with the more racially diverse younger generations.⁵¹ As of 2015, millennials comprised 23.1% of the entire population in Rochester, NY; the neighboring cities of Buffalo and Syracuse had similar percentages. The following data set outlines the diversity of Rochester’s millennial population:

- White: 71.4%
- Black: 13.1%
- Hispanic: 8.9%
- Asian: 4.2%
- American Indian/Alaska Native: 0.2%
- 2+ Races: 2.2%

In New York state, minorities account for over 40% of the overall millennial population.

Education Statistics

When examining older generations at the same relative time in young adult life as millennials, millennials are attaining higher levels of education, which, for this demographic specifically, has been tied to higher future earnings and well-being. The rate of college education has steadily risen since 1980, from about 25% to over 33%; minorities are also enrolling in colleges and universities at higher rates.⁵²

Socioeconomic Background

It has been estimated that the foreclosure crisis from 2007-2009 resulted in a loss of wealth disproportionately affecting African American and Hispanic families, making them unable to fund

⁴⁹ Annalyn Kurtz and Tal Yellin, “Millennial generation is bigger, more diverse than boomers” [Interactive Graph], *CNN Money*, data from U.S. Census, <http://money.cnn.com/interactive/economy/diversity-millennials-boomers/>.

^{50*} Frey’s research defines millennials as those born between 1981 and 1997.

⁵¹ William H. Frey, “The millennial generation: A demographic bridge to America’s diverse future”, *Brookings*, Metropolitan Policy Program, January 2018, https://www.brookings.edu/wp-content/uploads/2018/01/2018-jan_brookings-metro_millennials-a-demographic-bridge-to-americas-diverse-future.pdf#page=17.

⁵² Frey, January 2018, p. 12.

home purchases or their children's education. As a whole, Frey notes that millennials are more likely to be in poverty than both Baby Boomers and Gen Xers when they were the same age.

Family Life

Compared to earlier generations, millennials are moving out of their parents' homes, getting married and having children later in life. In 2015, the median ages for marriage hit 27 for women and 29 for men. This has been affected by the time spent pursuing higher education and increasing female workforce participation. However, the Great Recession of 2008 and the following foreclosure crisis resulted in these domestic milestones being pushed back even later. As of 2010, 34% of millennials ages 18-29 had children.⁵³

Psychographics

Values

Millennials differ greatly from other generations in their values and they self-identify as a unique and distinctive cohort. As a whole, they emphasize community, creativity and family.⁵⁴ In a 2010 study by the Pew Research Center, millennials cited unique reasons for feeling distinctive when compared to other generations. The following items were most commonly noted as being the characteristics that separate them from the Baby Boomers, Gen Xers and the Silent Generation:⁵⁵

- Technology: 24%
- Music/pop culture: 11%
- Liberal/tolerant: 7%
- Smarter: 6%
- Clothes: 5%

Millennials were the only generation surveyed to not cite work ethic as a generational defining trait, and 60% of the respondents from a 2009 survey claim that this is one of the biggest differences between the younger and older generations.⁵⁶ But where millennials fall short regarding work ethic, moral values and respect for others, they make up for it regarding tolerance and acceptance. Specifically, in their views on interracial dating, receptiveness of immigrants and attitudes on nontraditional family arrangements, millennials are most accepting.⁵⁷

⁵³ "Millennials: Confident. Connected. Open to Change." *Pew Research Center*. February 24, 2010. <http://www.pewsocialtrends.org/2010/02/24/millennials-confident-connected-open-to-change>.

⁵⁴ The Council of Economic Advisors, "15 Economic Facts About Millennials", October 2014, https://obamawhitehouse.archives.gov/sites/default/files/docs/millennials_report.pdf.

⁵⁵ *Pew Research Center*, February 24, 2010.

⁵⁶ *Pew Research Center*, February 24, 2010.

⁵⁷ *Pew Research Center*, February 24, 2010.

Personality/Expression

When it comes to self-expression, millennials are not shy. Nearly 40% have a tattoo, and of this percentage, nearly half have between two and five, and 18% have six or more.⁵⁸ However, 70% say that their tattoos are typically hidden underneath their clothing. Furthermore, millennials are the first generation to be adventurous when it comes to piercings: about 25% have a piercing that is not in their earlobe, a figure approximately six times that of the share of older adults.⁵⁹

Activities

Millennials are often lambasted as having “killed” the previous generations’ popular commercial and social concepts, institutions, companies and ideas. While some things, like baby names, self-pity and marmalade may seem relatively inconsequential and irrelevant, the unique consumption habits of this generation are changing many industries.⁶⁰ Namely, millennials are spending less money on TV providers, big-name beers, weddings, health insurance, kids, bulk warehouse club goods, homes, cars and investments than previous generations.⁶¹

While millennials prove to be “stingier” when it comes to shelling out money for material items like napkins, cereal and J. Crew fashion, 72% prefer to spend money on events and experiences.⁶² In the article, Saiidi points to the desire for recognition and the “fear of missing out” as driving factors behind this data, both of which stem from the ability to share photos on social media. A 2016 report by Fung Global Retail & Technology found that millennials in the U.S., U.K. and across Europe spend less on leisure activities than older generations, largely due to their lower incomes.⁶³ Three key findings for millennials in the U.S. are outlined below:

- Millennials tend to **underspend on travel** compared to older generations. Most younger Americans don’t take full advantage of paid time off, which has impacted their spending on travel.
- A greater proportion of the total leisure budget for millennials is spent on **dining out, a largely social experience**. Restaurants with a wide range of menu options at lower costs are preferred.
- Millennials **highly value fitness-related activities**, with fitness classes, yoga and Pilates increasing in popularity as running decreases in popularity. In the US, millennials are the most stressed-out generation, and many are beginning to practice meditation.

This study also notes that millennials exhibit social consciousness in their purchase decisions, focusing on health, well-being and ethically/environmentally-friendly products. Additionally, they

⁵⁸ Pew Research Center, February 24, 2010.

⁵⁹ Pew Research Center, February 24, 2010.

⁶⁰ Chloe Bryan, “RIP: Here are 70 things millennials have killed”, *Mashable*, July 31, 2017, <https://mashable.com/2017/07/31/things-millennials-have-killed/#dzM3HkKADZqy>.

⁶¹ Jacob Davidson, “10 Things Millennials Won’t Spend Money On,” *TIME*, July 16, 2014, <http://time.com/money/2820241/10-things-millennials-wont-shell-out-for/>.

⁶² Uptin Saiidi, “Millennials are prioritizing ‘experiences’ over stuff”, *CNBC*, May 5, 2016, <https://www.cnbc.com/2016/05/05/millennials-are-prioritizing-experiences-over-stuff.html>.

⁶³ Deborah Weinswig, “Deep Dive: Millennials and Leisure”, *Fung Global Retail & Technology*, November 18, 2016, <https://www.fungglobalretailtech.com/wp-content/uploads/2016/11/Millennials-and-Leisure-November-18-2016.pdf>.

display an affinity for value and bargain hunting, likely out of necessity during tumultuous economic periods.

Attitudes

A *Fact Tank* report by the Pew Research Center states that 34 million millennials, defined as those ages 18 to 35 in 2016, or 50% of the eligible millennial population, voted in the general election, a drastic increase from 18.4 million votes in 2008. Another *Fact Tank* report found that millennials, when compared to other generations, were most likely to identify as liberal Democrats.⁶⁴ As of 2016, 55% of Millennials identified as Democrats or leaned Democratic, while 27% described themselves as liberal Democrats. Conservative and moderate Democrats previously outnumbered liberal Democrats among the millennial demographic, but more recently, the numbers have evened out between liberal, moderate and conservative Democrats. In the 2016 general election, 55% of individuals ages 18-29 voted for Clinton, whereas Trump received 37% of the younger electorate.

When it comes to religious or spiritual expression, 35% of adult millennials (those born between 1981 and 1996) are unaffiliated with any religion, making them the least overtly religious generation in modern times.⁶⁵ However, millennials report that they pray at rates similar to those of their elders when they were the same age, so the lack of membership or believing does not necessarily mean a lack of belief. Other research by the Pew Center shows that some millennials are leaving the religion they were raised with to become unaffiliated, and most that were raised unaffiliated remain unaffiliated.

Regarding attitudes about long-term financial outcomes, millennials are optimistic about their ability to move upwards socioeconomically, despite experiencing the impacts of the 2008 recession and predictions that they will earn less than their parents. Frey writes, “Most members of each major racial and ethnic group are optimistic about their own future; and Hispanic, Asian, and black millennials are more likely than whites to say both that they personally will do better financially than their parents and that the life of their generation will be better than that of their parents.”⁶⁶

⁶⁴ Shiva Maniam and Samantha Smith, “A wider partisan and ideological gap between younger, older generations”, *Pew Research Center*, March 20, 2017, <http://www.pewresearch.org/fact-tank/2017/03/20/a-wider-partisan-and-ideological-gap-between-younger-older-generations/>.

⁶⁵ Michael Lipka, “Millennials increasingly are driving growth of ‘nones’”, *Pew Research Center*, May 12, 2015, <http://www.pewresearch.org/fact-tank/2015/05/12/millennials-increasingly-are-driving-growth-of-nones/>.

⁶⁶ Frey, January 2018, p. 40-41.

Communication Channels

Social media has become the most popular channel to communicate with millennials, as around 75% have an account on at least one platform.⁶⁷ Particularly, for Americans ages 18 to 29:⁶⁸

- 88% use Facebook
- 59% use Instagram
- 26% use Twitter
- 34% use LinkedIn
- 36% use Pinterest

They rely on social media to stay up-to-date on their family and friends, as well as on local and world news. About 60% of millennials online get their political news from Facebook, while only 37% watch political news on TV.⁶⁹

A 2017 survey found that TV viewing habits for millennials ages 18 to 24 have dropped drastically since 2011, from about 26.5 hours per week to about 14.5 hours per week.⁷⁰ Furthermore, this segment of the overall population watches the second-least amount of TV, with 12 to 17 year-olds clocking in the fewest hours per week. Traditional TV viewing habits have largely been impacted from the rise of streaming services like Netflix and Hulu. Similarly, traditional radio is giving way to music streaming services like Spotify, Apple Music, Soundcloud and Google Play Music.

Overall, millennials are unique in the ways they communicate, preferring digital interactions over face-to-face confrontations. Ever so tech-savvy, text messages and emails are preferred to phone calls, and communications are concise and efficient, relying on fewer words and more on the supplementary non-verbal content like emojis or pictures.⁷¹ Anything complex or wordy is often ignored. The blog post by Spokephone, a company that works with small and medium-sized businesses to connect their employees and build company relationships by means of smart phones, ranks the communication channels millennials prefer the most:⁷²

1. Text Messages (includes messaging apps)
2. Email (with the subject line being most important)

⁶⁷ Pew Research Center, February 24, 2010.

⁶⁸ Shannon Greenwood, Andrew Perrin and Maeve Duggan, "Social Media Update 2016", *Pew Internet*, November 11, 2016, <http://www.pewinternet.org/2016/11/11/social-media-update-2016/>.

⁶⁹ Jeffrey Gottfried and Michael Barthel, "How Millennials' political news habits differ from those of Gen Xers and Baby Boomers", *Pew Research Center*, June 1, 2015, <http://www.pewresearch.org/fact-tank/2015/06/01/political-news-habits-by-generation/>.

⁷⁰ "The State of Traditional TV: Updated With Q2 2017 Data", *Marketing Charts*, December 13, 2017, <https://www.marketingcharts.com/featured-24817>.

⁷¹ Sasha Viasasha, "The Millennial View: Rethinking Communication Strategies" [Blog], *Spokephone*, May 1, 2017, <https://blog.spokephone.com/millennial-view-rethinking-communication-strategies>.

⁷² Viasasha, 2017.

- Over 58% of millennials have opened a separate email account specifically for communications with brands.⁷³
- 3. Social Media
- 4. Phone Call
- 5. In-Person

Based on the data about the media consumption habits of millennials, messaging and social media channels should be prioritized over traditional print and broadcast mediums when targeting a campaign toward millennials. Additional research shows that when it comes to interactions with brands, millennials value personalization and unique experiences more than other generations. Around 49%⁷⁴ are influenced by personalized content, while 56% are affected by product recommendations.

2.4 Social Media Observations

Methodology for Data Collection

The data in this section of research is drawn from Grace Blondell's follow-up evaluation to Erica Hickey's "Evaluation, Strategy, and Ideas for GCV&M Social Media". To assess the progress GCV&M has made with their social media platforms since the initial audit occurred in spring 2017, a follow-up audit was conducted in fall 2017; full data can be found in the Appendix. This second evaluation analyzed data from August 2017 for GCV&M and the organizations previously determined to be their top competitors: Colonial Williamsburg, Conner Prairie and The Henry Ford. For each site, statistics on engagement and posting frequencies were conducted and then compared against the previously compiled data, referenced in the "Comparison Against Previous Analytics" sections.⁷⁵ Additionally, the quality and type of content posted and engagements that occurred were analyzed, included in the "Strengths" and "Weaknesses" categories of each section below. For the purposes of this campaign, comprehensive data was only included about GCV&M's social media performance, although the other institutions are referenced in the data table for comparison.

Due to Facebook being the strongest and most distinct platform for all four living history sites, a more in-depth analysis was conducted to analyze the variety of content posted. This information is included prior to the strengths, weaknesses and comparisons sections. Most importantly, the data analyzed for the Facebook evaluation only includes original posts; it does not include posts from others that were shared by the museum.

⁷³ "A Marketer's Guide to Reaching Each Consumer Generation", *Yes Lifecycle Marketing*, 2017, <http://www.cms-connected.com/News-Archive/July-2017/How-Each-Generation-Responds-To-Marketing-Channels-and-Messaging>.

⁷⁴ *Yes Lifecycle Marketing*, 2017.

⁷⁵ NOTE: Blondell's analysis has been updated to more accurately reflects the data recorded by Hickey.

Facebook analytics taken into account:

- Current number of page likes
- Current number of page followers
- Number of posts for the month
- Avg. number of “reactions” per post (this includes likes and the recently introduced love, wow, haha, sad and angry reacts)
- Avg. number of comments per post
- Avg. number of shares per post

Because Twitter is underused by all four sites, the analysis conducted was superficial. Because of the difficulty in determining how many likes and/or comments on a retweet are from individuals seeing the original post versus from individuals seeing the post as retweeted by the museum, this data was not included in the analysis.

Twitter analytics taken into account:

- Current number of followers
- Number of original tweets for the month
- Number of retweets for the month

Like Twitter, all four sites underutilize their Instagram accounts and much of the content they post on this platform is the same as content posted to Facebook. However, some significant analytics were recorded.

Instagram analytics taken into account:

- Current number of followers
- Number of posts for the month
- Avg. number of likes per post
- Avg. number of comments per post

Data Analysis

Facebook

GCV&M's strongest social media presence continues to be on Facebook. All posts contain images which promote higher rates of engagement and the text contains useful, relevant information relating to the museum and its events. By using bit.ly links, GCV&M gives their followers instant access to more information and a direct path to purchasing tickets. Additionally, the museum effectively communicates with the individuals who leave questions and comments on their posts. However, the engagement with posts has decreased since the initial audit.

Strengths

- Facebook is the museum's strongest social media presence

- Posts all contain quality photos with useful, relevant information
- Effectively engage with people who leave comments or questions on their posts
- Include links in post to give instant access to further information, tickets, etc.
- Utilize Facebook events to better promote special events and celebrations

Weaknesses

- Post few videos
- Haven't made use of Facebook's live video feature

Comparison Against Previous Analytics

- Increase in followers by about 2,000
- Much more consistent in posting, post more frequently
- Decrease in average likes (reactions)/post
- Decrease in average shares/post

Twitter

Strengths

- Retweet appropriate, relevant posts
- Average level of engagement: share decent amount of visitor/media content and reply to mentions but not enough to have established a clear voice for the museum
- Content is unique to the platform (not the same posts as on Instagram or Facebook) because a lot of the content is retweeted, not the museum's own content

Weaknesses

- Not verified; second account for museum makes it difficult to know if the account is the "official" one
- Need to maintain same name and profile picture across all platforms for consistency, clarity, "official-ness"
- Do not have a clearly established voice or personality

Comparison Against Previous Analytics

- Increase in followers by 73

Instagram

Strengths

- Making use of Carousel (multi-image posts) and video features

Weaknesses

- Very inactive
- Never share visitor photos despite bio asking guests to hashtag their photos with #gcvm

- Don't use hashtags to connect with others posting similar content
- Difficult to tell if the account is "official": it is not verified and the profile picture is small, unclear

Comparison Against Previous Analytics

- Increase in followers by about 150

Insights

The numbers don't appear particularly favorable on behalf of GCV&M in comparison to its competitors, or even compared to the initial social media audit. However, based on the data analysis for August 2017, GCV&M currently receives higher engagement on social media than Colonial Williamsburg, Conner Prairie and The Henry Ford. Although the number of likes, shares and comments GCV&M receives on its posts are smaller than the other three living history sites, if it is analyzed in terms of the number of followers each account has, GCV&M is receiving the most engagement for its following.

The data below gives a general idea of where GCV&M stands in comparison to its three competitors in terms of what percentage of followers are actually engaging with posts. The numbers are not 100% accurate because not all people engaging with a post are followers of the account (they may have been tagged in the post by someone else or saw the post because someone else shared it), but because it can be assumed that most people interacting with a post are followers of the account, the numbers demonstrate general trends.

Facebook

In terms of average reactions, comments and shares per number of followers, GCV&M is performing better than its competitors in most categories. For the number of people who have liked the page of each site, GCV&M has the second largest percentage that are also followers that see account posts and notifications. Although GCV&M has the smallest overall following, the percentage of followers that interact with the posts is consistently higher for GCV&M, with the only exception being the percentage of followers commenting on posts, where only Conner Prairie receives higher engagement.

To calculate the percentage of page likers who also follow each site, the number of followers was divided by the number of page likes, then multiplied by 100. The other statistics were calculated by dividing the average number of post reactions/comments/shares by the number of followers; that was then multiplied by 100.

Results

Page Likers Following the Page

1. The Henry Ford: 98.6%

2. GCV&M: 98.3%
3. Conner Prairie: 97.9%
4. Colonial Williamsburg: 96.9%

Percentage of Followers Reacting to Posts

1. GCV&M: .390%
2. Colonial Williamsburg: .306%
3. Conner Prairie: .234%
4. The Henry Ford: .046%

Percentage of Followers Commenting on Posts

1. Conner Prairie: .025%
2. GCV&M: .021%
3. Colonial Williamsburg: .011%
4. The Henry Ford: .001%

Percentage of Followers Sharing Posts

1. GCV&M: .096%
2. Conner Prairie: .056%
3. Colonial Williamsburg: .051%
4. The Henry Ford: .006%

Instagram

Like with Facebook, GCV&M is performing much better on Instagram in terms of the number of likes per number of followers. Although GCV&M has the smallest following, therefore the smallest audience, they are being engaged with and seen by the largest percentage of their followers.

By dividing the average number of likes per post by the number of followers each of the four museum sites has, then multiplying by 100, the percentage of followers that like each Instagram post was calculated. By dividing the average number of comments per post by the number of followers each of the four museum sites has, then multiplying by 100, the percentage of followers that comment on each Instagram post was calculated.

Results

Percentage of Followers Liking Posts

1. GCV&M: 9%
2. Colonial Williamsburg: 2%
3. Conner Prairie: 2%
4. The Henry Ford: 1%

Percentage of Followers Commenting on Posts

1. GCV&M: .161%
2. Conner Prairie: .042%
3. Colonial Williamsburg: .015%
4. The Henry Ford: .011%

Twitter

Because the analysis for Twitter was very superficial, there is no data summarizing the percentage of followers who engage with tweets. This is largely due to the difficulty in determining how many likes and/or comments on a retweet are from individuals seeing the tweet in its original form, as posted by the museum, versus from individuals seeing the tweet once retweeted by someone else.

3. Primary Research

To supplement our secondary research compiled from various online sources and databases, *accorn agency* conducted interviews with three organizations similar to GCV&M and/or the Fiddlers' Fair. Interviewees include Gary Veeder, the creator, organizer, and producer of the New York Fiddle Contest in Dutchess County; Victoria Miller, Historic Programs Assistant at Black Creek Pioneer Village in Ontario, Canada; and Dave Townsend, the Publicity Manager of the Rochester-based Gold Link Folk Singing Society. The interviews were intended to provide *accorn agency* with insight on engagement with audiences, advertising tactics and background information for the operations of organizations similar to GCV&M, critical data to have when moving forward with strategic planning for the Fiddlers' Fair. Interview topics and questions were selected based on the individual and organization being interviewed.

3.1 Interviews

Gary Veeder: New York Fiddle Contest

Event Creator, Organizer, Producer

Key Findings:

- The title of the event holds a large sway over the public's perception of its scale and prestige.
- The biggest challenge is attracting participants to the fiddle contest.
- The date of the contest has impacted the demographics of the participants present.

In 2011, Gary Veeder approached the organizers of the Dutchess County Fair in the hopes of using the existing event as a host venue for a fiddle contest. He had been an attendee of the fiddle recitals for a local music group for years, in support of his granddaughter, and, after realizing that the audience members were only parents, grandparents and other family members of the fiddlers, wanted to give the broader community an opportunity to gain exposure to and interact with these musicians. The organizers of the Fair were gracious enough to work with Veeder and his wife Pam, so Veeder has been the organizer and producer of the New York Fiddle Fest for the past seven years.^{76*}

For Veeder, the most difficult part of organizing the contest is getting participants. In their best year, 21 musicians entered the contest; in their worst year, there were just 13. Most of the participants travel to get to the contest, even from out-of-state; very few are actually from Dutchess County. The majority of the participants are younger and the "junior class", or the 8 to 12 year-old bracket, usually has the most entrants. While the contest has been occurring long

^{76*} The New York Fiddle Contest is a private event. It is not affiliated with the Dutchess County Fair; the fair just serves as a host venue for the contest.

enough for Veeder to be able to collect some longitudinal data, the Fair's date at the end of August means most college age kids have already left for school, so Veeder has been unable to get an accurate picture of whether or not the individuals who enter his contest as young children continue to return each year as they move up into the older brackets. This may explain why the youngest brackets have more participants.

While Veeder has struggled getting enough participants in the contest, he hasn't had any problems filling the 400 chairs in the tent. He estimates that 40% of the audience members are people who have come specifically for the contest and are family or friends of the musicians, while the other 60% are people attending the Fair who happen to stumble across the fiddle contest, using the tent as a respite from the heat or searching for a place to sit. Veeder also orders the participants so that the best fiddlers play last in an effort to keep the audience around for the entire contest.

Veeder highlights two key selling points to his contest. He says, "We make it fun", noting the communal vibes and connections made between the audience, participants and judges, while also acknowledging that the event's name, exuding prestige and excellence, has also proven to be a big draw.⁷⁷ They use the "fun" aspect of the event in their marketing communications, but word-of-mouth has proved to be most invaluable in attracting participants and audience members. In the fiddle contest's first year, Veeder had help reaching out to potential leads from a local bluegrass association, but now, mailing lists, ads in music stores and Facebook have been responsible for attracting participants from five states (PA, NJ, CT, MA, and NY).

Victoria Miller: Black Creek Pioneer Village

Historic Programs Assistant

Key Findings:

- Free admission is a big draw for the public.
- Nightlife programming designed to attract millennials is not directly produced or organized by Black Creek; the village serving as the host venue has indirectly sparked interest in the village.
- Females comprise a bigger audience than males on Black Creek's website and social media pages.

Toronto's Black Creek Pioneer Village is a living history museum incredibly similar to GCV&M. Most of their visitors are from the Greater Toronto area, as determined by the postal codes they collect from the visitors, although they do get a modest amount of international visitors each year. Ticket sales have informed BCPV about the age demographics of their visitors:

- Adults: 49%
- Seniors: 14%

⁷⁷ Veeder (New York Fiddle Contest Organizer), February 2018.

- Children: 32%
- Post-Secondary Students: 5%

These numbers don't include school group, weddings or corporate groups. However, they do include tickets purchased for special event dates, as special event admission is the same as general admission. Digital analytics have shown that women access the BCPV website and social media pages slightly more than men, with the site ratio being 60:40 and Facebook being 70:30. Victoria Miller, the Historic Programs Assistant, suggests that this is because mothers are more likely to take on the planning of family outings.

Research has also shown that July and August are the most popular times to visit the village, while June and August are most popular with school groups; the village is closed to the general public between January and April. However, free admission days for special events, including this past year's "Party Like It's 1867" Canada Day event, attract the most visitors.

Recently, BCPV has revamped their programming in order to appeal to millennials, an audience that has been underrepresented at the village. They partnered with three outside companies to bring in special events after the museum closes for the day, as outlined above in the Competitor section. While it's just wrapping up its inaugural year and is too soon to tell what kind of impact the new programs have had on repeat visitorship, Victoria Miller, a Historic Programs Assistant at Black Creek, notes that exit surveys have revealed that some visitors do come to the village because they've heard about it through the Nightlife offerings.

While they've focused on boosting their offerings for the millennial demographic, BCPV haven't neglected their other audiences. They continue to offer events appealing to families, their core audience, as well as specialized workshops and skills programs. BCPV's brewing option is one of the most popular apprenticeship programs. Miller notes that the village has an "interest in creating experiences where you get to try things for yourself or make things", a big attraction factor, particularly for millennials, which is why they've focused on more interactive programming.⁷⁸ This hands-on approach is Black Creek's biggest sell: they give visitors the opportunity to discover and explore historic artifacts, activities and traditions.

When communicating with their audiences, Black Creek relies on multiple media outlets. They've increased their focus on social media presence in the hopes of attracting different audiences, but print media and TV and radio spots continue to be used to promote special events. There's been a recent shift toward more Google Adwords and Internet-based advertising to reflect the increasing audiences on digital media.

⁷⁸ Victoria Miller (Black Creek Pioneer Village Historic Programs Assistant), interview by Grace Blondell via phone, February 2018.

Dave Townsend: Golden Link Folk Singing Society

Publicity Manager

Key Findings:

- Appealing to families by encouraging a safe, fun, alcohol-free environment may be partially responsible for the low attendance rates of younger adults.
- Connections and cross-promotions between similar organizations are helpful in exposing new - but similar - audiences to what Golden Link does.
- It is difficult to strike a balance of appealing to new audiences without alienating older, loyal audiences because the two have very different music tastes.

Rochester's Turtle Hill Folk Festival, an event hosted by the Golden Link Folk Singing Society, has been a staple in the local folk community for over 45 years. Publicity manager, Dave Townsend, notes several factors that have resulted in the festival's success and longevity. A unique quality of the festival is that it is smaller, so there is more engagement between the audience and the performers - local, regional and national - throughout the weekend, something Golden Link emphasizes through the participatory nature of folk music and singing at their festival. They have used surveys in the past to gauge attendees attitudes towards specific festival elements, making adjustments as necessary, but are consistently complimented for their tasteful selection of musicians and workshops.

Like GCV&M, Turtle Hill has maintained a consistently loyal audience since its earliest years: their attendance numbers have remained fairly stable, and most years they breakeven, the money brought in from attendees through ticket sales, etc. balancing out with the cost to produce the event. But also like GCV&M, Turtle Hill has also struggled attracting a "diverse" audience, which Townsend acknowledges is a problem for the majority of folk music venues and organizations. Their average audience is fairly evenly split between males and females, although 70% are over 50 years old and there are few African-American, Hispanic or other ethnic groups represented. Additionally, most of the Turtle Hill attendees are from the areas closest to the venue: Rochester, Buffalo, Syracuse and the Southern Tier.

Townsend acknowledges that it is difficult finding a balance between appealing to the current audience and appealing to a new and younger audience. One element he recognizes as a double-edged sword is the alcohol ban on festival grounds: in fostering a family-friendly environment, they may have deterred young adults from attending. Additionally, he notes, "One thing that we sometimes struggle with is that when people hear the name 'Golden Link' some people automatically think it is about old people".⁷⁹ To combat the lack of a new audience, Golden Link has partnered with other local music and dance related groups to expose audiences with similar interests to who they are and what they do in hopes of cross-promoting

⁷⁹ Dave Townsend, (Golden Link Folk Singing Society Publicity Manager), interview by Grace Blondell via email, February 2018.

and increasing interest and attendance. The recent addition of a young artist showcase was also established in hopes of attracting a younger crowd.

Regarding marketing, Golden Link relies on various channels to advertise their Turtle Hill festival. Townsend sends press releases to local media outlets, including radio and TV stations, music stores and other individuals involved in the local music scene. DJs Scott Regan and Ray Baumler help promote Golden Link events, and prior to the D&C's organizational changes, relayed information to Jeff Spevak, the resident music journalist. More recently, Golden Link has established a relationship with Rochester City Newspaper. Social media, particularly Facebook, has also become one of the primary channels Golden Link uses to promote their events. Because they are a non-profit, they don't have a budget for paid advertising so it allows them to reach a large audience for little to no cost - they do sometimes purchase Facebook ads. Additionally, flyers are distributed to local businesses and around 900 subscribers receive their emailed newsletters each month.

3.2 Survey

Methodology for Data Collection

Millennials were targeted in a 10-question survey conducted via SurveyMonkey and distributed via Facebook. The survey questions and responses can be found in the Appendix. Questions related to three major topic areas: demographics, involvement with social/cultural events and music interests. Demographics helped verify that the respondents were in the target audience and provided location data, as well as race and gender in order to compare the data to GCV&M's current audience. Involvement in social/cultural events can help gauge whether or not a gap exists between the target audience's attitudes/interests and behaviour/action. Finally, music-related questions were used to assess the target audience's awareness of and attitude towards different music styles.

Survey Analysis

Of the 95 respondents, 72% were white and 66% were millennials between the ages of 19 to 21. Most respondents were from the Greater Rochester Area, Greater Syracuse Area, Louisiana, and the West Coast; the first two groups fall under the potential publics category, as they are located within a reasonable distance from GCV&M.

Regarding community involvement, survey respondents are fairly inactive and do not frequently attend local events. Around 50% of respondents visited one or to museums or galleries within the last year, although over three-quarters said they were "Interested" or "Very Interested" in visiting museums and galleries more frequently.

Survey responses also demonstrated that the target audience of this campaign does not frequently listen to folk, country or bluegrass music. Over half of respondents responded “Never” or “Almost Never” when asked how often they listen to folk or country music, while that number reached about 70% for bluegrass music. Nearly 90% of respondents have never attended a folk music fair before. However, when it came to musical knowledge, 62% noted that they knew the difference between a fiddle and a violin. This demonstrates that while they are likely aware of the three different styles of music, they have no interest in listening to it; this helps focus the campaign because non-music elements of the festival will have to be emphasized in order to appeal to a non-interested audience.

3.3 Follow-Up Survey

Methodology for Data Collection

An 11-question follow-up survey was conducted using Google Forms to best determine what our target audience expects and desires from concerts and festivals. The survey was distributed via Facebook and Snapchat links. The survey questions and responses can be found in the Appendix. This survey was used to help shape the strategic plan for GCV&M based on what our target audience’s habits and likes/dislikes regarding events.

Survey Analysis

Our results showed that “festival” is the most appealing title for an event versus “fair”, “fest”, and “carnival”. Additionally, 35% of the 57 respondents noted that they would be willing to pay between \$10 and \$20 to attend a music festival featuring performers or a music style they weren’t familiar with. An interesting comparison is that 28% said they would attend an event featuring performers or a music style they weren’t familiar with if it was free, whereas only 16% said they would not attend the event even if it were free.

There was a fairly split between respondents who plan for days or weeks in advance to attend an event and those who make a spur-of-the-moment decision to attend an event. Nearly three-quarters of respondents attend events with 2 to 3 or more than 4 other people. When asked to rank several factors based on how likely they are to influence respondents to attend an event, the location of the event and admission fees were most frequently cited. In an open-response question, survey participants also noted the weather, travel time, and day of week/time of year as being important factors when considering whether or not to attend an event.

Additionally, when attending events, most participants said they prefer to passively watch the performers/musicians/athletes or passively view art/objects/items, versus actively participating in games or activities. Another significant finding revealed that Facebook is the primary channel

where individuals learn about events from (63.2%), with word-of-mouth coming in second (29.8%).

4. Key Findings

Based on *accorn agency's* secondary and primary research, GCV&M will need to do more than just change their communication strategies in order to see an increase in their audience diversity at the Fiddlers' Fair. The audience for fiddling today is largely older, white males, and studies have found that there are very real reasons for this being so. Despite the rich history of fiddling in the African American community, today, this audience does not have an interest in events centered around fiddle music because they have no desire to be a part of a culture that reminisces on the past. Hispanics have their own strong music tradition, which they prefer over the folk music of "white America". Older individuals tend to be the most present at fiddling and folk events because they grew up during the folk revival and have direct connections to the style of music.

Due to the inherent lack of interest among minorities and younger demographics regarding fiddling, GCV&M will be unable to attract these audiences without structurally changing the event. By focusing communication materials on the dancing and other participatory activities at Fiddlers' Fair, they may be able to extend their reach, however it will not be sustained over the years because there are not enough non-fiddling activities and opportunities to keep these audiences interested in continuing to return.

Additionally, strategic and communication strategies will need to address the factors that inhibit people from visiting museums in order to maximize the effectiveness of the campaign. Considerations must be made to acknowledge and counteract the lack of time, money, and accessibility that are key reasons why people don't go to museums.

5. Strategic Plan

5.1 Goal

Two campaign goals have been set based on what GCV&M hopes to accomplish through its collaboration with *accorn agency*.

1. To increase the diversity of the audience at Fiddlers' Fair.
2. To increase the attendance at Fiddlers' Fair.

The Fair's current audience is a typical fiddling/folk event audience: mostly older and mostly white. As these individuals age, GCV&M will be faced with decreasing attendance rates at the Fair. *accorn agency* has recognized the importance of reaching younger audiences, particularly millennials, as they are the largest and most diverse generational cohort.⁸⁰ Our strategic plan delves into the methods that can be used to address the Fair's attendance issues by targeting millennials as a primary audience, and in doing so, increase the diversity and attendance at the Fair.

5.2 Objectives

Based on the data collected during the research phase, *accorn agency* made the decision to target a millennial audience. The following objectives were established:

1. To increase the attendance of millennials with children (families) by 15% for the Fiddlers' Fair over the previous year's attendance.
2. To increase the attendance of millennials without children by 10% for the Fiddlers' Fair over the previous year's attendance.
3. To increase the overall attendance at the Fair by 10% over the previous year's attendance.

The three objectives outlined above are behavior/action-based, meaning the intended outcomes are visible changes in behavior. These changes can be measured by the number of attendees at the Fair as well as which demographics they represent. The first two objectives relate to the goal of increasing the diversity of the Fiddlers' Fair audience and directly address millennials, the primary audience. An increase in millennials, both with and without children, will help expand the Fair's audience beyond its current base. The final objective relates to the goal of increasing the attendance at the Fair and addresses the secondary audience, which includes non-millennial individuals and groups in the Greater Rochester Area.

⁸⁰ Kurtz and Yellin.

5.3 Strategies

Rebrand. Restructure. Reach Out.

The key themes behind *accorn agency*'s campaign are generating interest, excitement, and audiences for the 2019 Fiddlers' Fair. To do so, we recommend rebranding and restructuring the event, as well as increasing the visibility of GCV&M and the Fiddlers' Fair in the community. Based on our research, the current strategies and tactics being employed by GCV&M have been unsuccessful in expanding the audience of the Fair to individuals outside of the core group because of the public's general lack of interest in the event itself. Therefore, the structure of the event will have to change to best appeal to millennials while maintaining the current audience base. These include expanding the music selection at the Fair to encompass contemporary genres of folk, bluegrass and Americana, rather than just old-time fiddle music, and including a headlining concert. They also include renaming the event and adapting the activities available to best reflect the interests of diverse groups. Once these changes have been made - the rebranding and restructuring - GCV&M will need to increase its visibility in the community - reach - and more effectively target a millennial audience to maximize the potential success of the revamped Fair.

In making these changes, GCV&M must recognize that its current loyal audience may feel neglected or alienated. Communications need to be carefully crafted to address the needs and wants of the current audience while also indicating that the museum's primary goal is to make the Fair a more enjoyable experience for *all* audience members, and to do so, will need to make some changes to the event.

Action Strategies: Rebrand. Restructure.

accorn agency suggests four major changes to accomplish the rebranding and restructuring of the Fiddlers' Fair, as well as reaching different audiences. They are: renaming the event; establishing and emphasizing the headliner show as a significant component of the event; expanding the amenities and activities at the event; and establishing alliances with relevant organizations.

Renaming the Event

A key component of the rebranding theme is renaming the event. Our second survey contained a list of event titles and when asked to select which one sounded most appealing, nearly 70% of respondents selected "festival", versus just 7% who selected "fair", the current title for the event. Additionally, while *accorn agency* recognizes that "Old Time" is a style of fiddle playing, we also recognize that the majority of our target audience and those not closely connected with folk music are unaware of the term's true meaning and are likely to develop misconceptions about

the event based on its name. “Old time” makes the event sound outdated and inaccessible, particularly for the younger demographic we are targeting. Similar to how potential visitors are turned off when an institution is called a “museum”, the connotations and imagery of “old time” will not bring in a young, energetic, innovative crowd.

Based on this data, we suggest renaming the Old Time Fiddlers’ Fair to the 585 Fiddle Festival. By associating the event with the Rochester area, it speaks directly to members of the local public. “Old Time Fiddlers Fair” is generic, with no geographic or organizational association; “585 Fiddle Festival” has clear ties to the region. Millennials tend to exhibit a strong sense of community, evidenced through their commitment to shop local, and associating the event with the region will appeal to Rochester-based millennials.⁸¹

Changing the Fair’s name is a monumental move, as it means breaking a nearly forty year tradition. This could potentially be detrimental to the Fair’s current audience, so GCV&M’s communications with its loyal event attendees should to emphasize that, at its core, the Fair remains the same: a venue for the aural tradition of fiddle music, camaraderie, and fun.

The “Big Show”

accorn agency supports GCV&M’s decision to have a concert on the Saturday night of Fiddlers’ Fair weekend. GCV&M should emphasize the headliner as a significant component of the event in an effort to draw in attendees. To make the most of the opportunity, we suggest that the museum focus on finding and hiring larger acts that are more modern folk or bluegrass-oriented than traditional fiddlers or folk musicians, as this will be most successful in trying to attract a larger, more diverse audience. Additionally, if a well-known name in the contemporary folk genre is able to generate a large crowd, people who only came to the Fair for the concert may find that they are enjoying themselves more than they thought and then make the decision to come during the daytime the following year to truly get the complete Fair experience.

Depending on the budget for the concert, GCV&M can invite several prominent local folk bands and artists to perform, or GCV&M can reach out to and pay for a performance by a smaller, but popular, indie/folk artist. While the more well-known the group is, the higher the attendance is likely to be, several Rochester-based artists have strong local followings that would likely come support them at the event. Possible performers are listed below:

- **Local Artists:** Folkfaces (Buffalo-based), A Girl Named Genny (Rochester-based), Mulberry Soul (Naples-based)
- **Popular Artists:** Mt. Joy, Morningsiders, Darlingside, Grizfolk, Freedom Fry, JD McPherson, Johnny Flynn

Additional considerations include addressing how the nighttime concert will affect the daytime performers and event attendees. GCV&M should communicate with the Fair’s core audience

⁸¹ Chelsea Segal, “10 Reasons Millennials Love Small Business and How You Can Win Their Business”, Cox BLUE, <http://www.coxblue.com/10-reasons-millennials-love-small-business-and-how-you-can-win-their-business/>.

that they should not be negatively impacted by the concert because that will occur after the day's activities have ended; performers will not be jeopardized or have their audiences drawn away from them and to the concert because they do not occur simultaneously.

Expanded Amenities & Activities

Another part of the strategic plan includes a restructuring and revamping of the non-music-related aspects of the event. In an effort to attract diverse groups, additional activities have to be considered that speak to their varied interests that don't directly include fiddling or folk music. Areas to focus on include food, drink and merchandise. In our survey, most people reported spending between \$10 and \$20 on these items at events, meaning that if GCV&M presented them with greater opportunities, they would take them. Not only can these added amenities be used to draw people in, but GCV&M can increase their profits through expanded offerings.

Food

Accorn agency makes two recommendations for improving the food options at Fiddlers' Fair, rather than only offering standard concession stand food. First, the museum could invite local food trucks to help cater the event. This would detract from its profits, but would allow staff to spend more time and resources planning and orchestrating the activities at the Fair. If this would prove to be too much of a financial hit, a second option is for GCV&M to offer speciality foods from tents strategically located within the Fair's grounds. This encourages people to stay immersed in the atmosphere of the Fair like a true fair or carnival, instead of removing themselves to grab a bite from the Depot Restaurant, Freight House Pub, or Pavilion Garden Restaurant. Both options provide additional incentive for guests to come to the event; knowing they are in for a treat or "special" food, rather than food they can grill at home for half the cost, may be the nudge needed to convince people to come.

Drink

Additionally, beer is a big draw, particularly for a millennial audience, and is a prominent part of concert and festival culture. However, it is important to note that millennials are spending less money than previous generations on "big name" brands like Budweiser and Coors, preferring to buy craft beers.⁸² Communications should specify that GCV&M has a working 19th century brewery on-site, and an outside brewery uses their authentic recipes to produce their Fat Ox and Intrepid Ales for them, both of which are available at the on-site eateries. The museum should place 1-2 tasting tents or sample tables around the grounds, staffed with museum employees encouraging legal guests to try their brews and head to the Pub to purchase bottles.

Additionally, a unique aspect of GCV&M is that beer and wine are not restricted to the restaurants: visitors are invited to walk through the grounds with their beverages, drinking

⁸² Jacob Davidson, July 16, 2014.

responsibly and disposing of empties properly. Many other festivals and organizations do not permit open containers outside of designated areas, so GCV&M should emphasize that the beer and the music don't have to be separated, and instead, visitors can relax in the grass with a cold beer while being immersed in the festival environment.

Activities

Lastly, *accorn agency* suggests that GCV&M focus on increasing the other activities available at the Fair. Options to implement for the 2019 event include square dancing and storytelling. Prior to the Saturday night concert, the museum should host a large barn dance. This provides an activity to the people hanging out at the museum from the time the fair ends until the time the concert starts. We recommend that the dance be broken into segments, containing instructional, free-dance and competition components. The first segment should be designed to involve those who are unfamiliar with square or contra dancing, followed by a period of "free-dance". The dance should end with a dance-off, or competition between groups of partners.

Storytelling should also be added to the Fiddlers' Fair in order to provide more options for people who have lost interest in the music or are looking for something unique. Folk music is based entirely off of the oral tradition and storytelling, so implementing a storyteller's showcase would still hold true to the identity of the festival. Additionally, this activity might be especially appealing for millennials with young children.

A critical point to make is that these new and expanded opportunities at the event cannot detract from what has made the event popular and successful with its longtime audience. Communications with the public should emphasize these changes, but they should not overshadow the fiddling and musicians; not only is it important that GCV&M doesn't alienate its current base, but it also doesn't want to mislead potential attendees by inaccurately representing the event.

Alliances with Relevant Organizations

The final recommended strategy is for GCV&M to form alliances with other fiddling, folk or music-centric clubs, groups and organizations in the Rochester area. These partnerships can be used to distribute communication materials to audiences that already have an inherent interest in the Fair. By expanding its reach to interested groups, GCV&M should be able to increase both the attendance and the diversity at its event.

Partnerships with Golden Link Folk Singing Society and Rochester Folkus, a live folk music collective hosted by Downstairs Cabaret, will not diversify the audience of Fiddlers' Fair, as their audiences are roughly the same as GCV&M's, however they will help increase the audience. On the contrary, partnerships with Hochstein School of Music and Dance, the Rochester Philharmonic Orchestra, and Honest Folk will help diversify the Fair's audience.

Communications targeting Hochstein's classically-trained, Suzuki musicians and their families should encourage them to attend the event to gain exposure to other styles of music. Similarly,

while RPO musicians and supporters tend to be classically-trained and classically-minded, GCV&M can benefit from staying in contact; with a clear passion for music, these individuals may be interested in the event.

Lastly, GCV&M should work with Honest Folk, a local “events company converting urban spaces into pop-up indie-folk concerts”. These concert organizers and promoters bring national acts and local openers to intimate venues, specializing in Americana, bluegrass, folk, and indie acts. A collaboration with Honest Folk could allow GCV&M to secure “bigger” acts for Saturday night concerts, as well as book up-and-coming artists for the Fair’s stages throughout the day. Additionally, Honest Folk may permit GCV&M to advertise at events they host prior to the Fair.

Additional local organizations pertaining to folk interests include: American Recorder Society, Rochester Chapter, Buffalo Friends of Folk Music, Country Dancers of Rochester, Rochester Guitar Club, and Sacred Harp Singing. GCV&M can also look to connect with the Philadelphia Folksong Society, the Susquehanna Folk Music Society of Central Pennsylvania, and NERFA, or the Northeast Regional Folk Alliance, a regional affiliate of Folk Alliance International.

Communication Strategies: Reach Out.

To support the action strategies of the campaign, *accorn agency* recommends that GCV&M increase its visibility and the visibility of the Fiddlers’ Fair in the community.

Organizational Media

accorn agency recommends that GCV&M communicate with their publics through its owned media, including their website, member newsletters and direct mail/emails. Using owned media will allow the museum to reach people from its “standard” channels, or the outlets that its publics typically seek out when looking for information. Using organizational media to promote the Fiddlers’ Fair will cost the museum no additional money, as they already use these channels for communication. The more owned media that GCV&M has, the more opportunities it has to spread the news about the fair; therefore, we recommend they use as many of their own channels as possible to increase reach and limit costs.

Social Media

Our research shows that millennials have a strong presence on social media. Not only that, but they cited social media as a preferred channel for receiving brand messaging. Based on this information, *accorn agency* recommends that GCV&M incorporate their various social media platforms into a campaign for the Fiddlers’ Fair. This should include carrying out key messaging about the event, painting a picture of the atmosphere and experience of being at the event, and actively engaging with millennials, converting leads into prospects into attendees. Additionally, with a strong social media campaign, GCV&M will be able to accomplish the awareness

objective of increasing the reach of social media posts about the Fair by 20% over the previous year's reach.

Media Relations & Publicity

Our strategic plan for GCV&M has a heavy emphasis on media relations and publicity, as both will meet the objectives of increasing attendance at the Fair. If the event receives a lot of attention in the news media, from print to broadcast, a larger percentage of the target audience will become aware of the event, thus increasing the likelihood that more people will attend the event. Additionally, the more frequently a topic appears in the media, the greater the perceived importance of that topic, as per the priming theory, defined in Ronald Smith's *Strategic Planning for Public Relations* as "how the media set the stage to provide the context for public discourse on a topic".⁸³ Public discourse is influenced by the amount of time and space the media devote to an issue, which alerts the public and makes them receptive to specific topics; once the media is talking about an event, the public will talk about an event. If GCV&M is able to generate greater publicity through the tactics outlined below, the public and the target audience will likely perceive the Fiddlers' Fair to be of greater importance and will be encouraged to see what the hype is all about and attend the event.

Advertising & Promotion

Advertising and promotional material will be used to generate awareness about the Fiddler's Fair among the millennial demographic. Most millennials are unaware of the event's existence, so GCV&M must get the word out to this target demographic if it wants to get them in the doors. Advertising will help increase awareness, while promotions will provide additional incentives for people to come. These communication strategies are necessary to reach audiences not currently being reached by GCV&M's communications. Generally, the individuals receiving GCV&M newsletters and social media notifications are the individuals most interested or invested in the museum - these are the aware and active publics who already have established relationships with the museum. To reach and establish relationships with new audiences - ones who are inactive or apathetic publics, generally unaware of the museum, its events, and its benefits and who do not currently receive frequent communications from the museum - GCV&M must expand beyond organizational media and social media. Advertising is the most effective way to reach out to these new audiences.

Digital technology has made advertising highly cost effective, with many service providers allowing advertisers to set their own budgets, rather than following a mandatory pricing structure. *accorn agency* recommends focusing on digital and social media based advertisements, as these will be most effective in reaching millennials. Additionally, promotional materials can be used to advertise the event in physical spaces by providing informational

⁸³ Ronald D. Smith, *Strategic Planning for Public Relations* (5th ed.), New York: Routledge, 2017, Print.

material. Online-based promotional material should engage the target market while spreading the word about the Fiddlers' Fair.

5.4 Messaging

Message Sources

accorn agency suggests that GCV&M employ an official organization spokesperson as well as a celebrity that will be the “face” of the event. The GCV&M spokesperson will be the media contact; they will respond to press inquiries and answer interview questions. The celebrity will appear in any advertising or promotional-type of communications in which GCV&M needs to convey information about the event and hype up the public. Additionally, some minor influencers from the Rochester community should be contacted to post information about the Fair on their social media accounts, and they should be offered special perks if they attend the event.

Spokesperson

In order for GCV&M to best reach their target audience, their corporate spokesperson should represent the target audience. We suggest that GCV&M ask one of their millennial staff members to take on the duty of being the spokesperson for communications about the Fiddlers' Fair. This individual will have additional insight into the needs, wants, and interests of the target because they are able to think like their target and likely share several of those needs, wants, and interests; additionally, the target audience will see “one of their own” as the face of the event and will be more likely to perceive it as something relevant to them. Rebecca Ward, the Coordinator for Special Events, is in her early 30s and is closely connected with the Fair, so this might be a responsibility that she can undertake.

We also recommend that GCV&M President Becky Wehle be a spokesperson for the event. As an authority figure and with familial ties to the museum, she will be able to speak to the tradition of the museum and the Fiddlers' Fair. However, because she is fairly new to the role of President, she symbolizes the future of the museum and will be able to effectively communicate the updates and changes made to the Fair as growth towards where the museum hopes to be.

Key Messages

In order to attract a different audience to Fiddlers' Fair, GCV&M will need to address and emphasize different elements of the Fair in their communications with the target audience. As stated above, this should not be done at the expense of their current audience, but should be done supplementarily; the primary aspect of the event - fiddling - still needs to be addressed. GCV&M should take into account the vastly different demographics and psychographics of their

current audience and the audience they are hoping to reach, and thus address each with different messages through different channels.

1. The Fiddlers' Fair has plenty of opportunities and activities for visitors who don't love fiddle music.
 - a. There are expanded activities, vendors, and food/drink options at the Fair.
2. The core focus of Fiddlers' Fair is still traditional fiddling music, but the event has been updated to accommodate the tastes of diverse audience members.
 - a. People who were dissatisfied with the event in the past should come again because the event has evolved.
 - b. People who have been coming to the event for years will still be able to enjoy fiddle music while also exploring new options.
3. The Fair is a fun way for people to spend a summer day with friends.
 - a. Emphasize the social nature of the event.
 - b. Emphasize the amount of space and ability to be outside at the museum.
4. The Fiddlers' Fair is not just for people who like fiddle/folk music, it is for all music-lovers.

6. Execution

6.1 Interpersonal Tactics

To increase attendance at the Fiddler's Fair, it is imperative to reach out to the target audience and actively engage them; this will not only increase awareness about GCV&M, but it can help shape new attitudes and behaviors as well. A key way to engage new audiences is by strengthening ties with the community via face to face interactions.

Personal Involvement

Personal involvement is the act of personally engaging an audience through events, open houses, and special opportunities not frequently offered to them. It's a great way for an organization to build its image or brand identity while connecting with the community and key audiences. The key to increased diversity and attendance at the Fair is reaching out to the community with special offers to show the benefits of the museum and the event and develop relationships with key publics.

Goal: To increase the diversity of the audience at Fiddlers' Fair; To increase the attendance at Fiddlers' Fair.

Key Publics: GCV&M visitors, Rochester area publics

Objectives: To increase the attendance of millennials with children (families) by 15% for the Fiddlers' Fair over the previous year's attendance; To increase the attendance of millennials without children by 10% for the Fiddlers' Fair over the previous year's attendance; To increase the overall attendance at the Fair by 10% over the previous year's attendance.

Strategy: Related to the theme of reach (increasing visibility).

Message: GCV&M wants to connect with its local audience by providing special opportunities to interact and encourage them to attend the Fiddlers' Fair.

Evaluation: GCV&M will collect names and emails of attendees upon entry and write a follow-up email thanking them for attending, as well as asking them to fill out a short survey concerning their satisfaction with the event. Survey responses will help determine what went right, what went wrong, and how to improve community relations.

Tactic 1: Folk Nights at GCV&M

A good way to engage the community and pique their interest in fiddling is by hosting events that allow guests to partake in an activity not typically offered by the museum. "Folk Night" would

give publics a taste of what the Fiddlers' Fair is like; one night every two to four weeks, the GCV&M would invite fiddle and folk musicians to perform in the Great Meadow pavilion or village square during the last hours the village is open for the day. These showcases would increase the community's exposure to folk music and GCV&M wouldn't have to increase their efforts to draw extra guests in; the visitors already present in the village would be the audience. Patrons could enjoy light refreshments and learn about fiddle culture to increase their interest and encourage them to come back for future Folk Nights, and most importantly, the Fiddlers' Fair.

Tactic 2: Barn Dances at GCV&M

In addition to or in combination with Folk Night, GCV&M could host a few barn dances prior to Fiddler's Fair, focusing on square and contra dancing. Welcome to any skill level, volunteers would help beginners learn the basics of square dancing, and experts could dance their hearts out. Like Folk Night, this event has the capability of influencing many to attend Fiddlers' Fair if they enjoy themselves; at the very least, it would help get the word out to other people in the area.

Special Events

Goal: To increase the diversity of the audience at Fiddlers' Fair; To increase the attendance at Fiddlers' Fair.

Key Publics: Media, GCV&M staff and supporters, the Rochester area public

Objectives: To increase the attendance of millennials with children (families) by 15% for the Fiddlers' Fair over the previous year's attendance; To increase the attendance of millennials without children by 10% for the Fiddlers' Fair over the previous year's attendance.

Strategy: Renaming the event, related to the theme of rebranding.

Message: The Fiddlers' Fair has plenty of opportunities and activities for visitors who don't love fiddle music; The core focus of Fiddlers' Fair is still traditional fiddling music, but the event has been updated to accommodate the tastes of diverse audience members; The Fiddlers' Fair is not just for people who like fiddle/folk music, it is for all music-lovers.

Evaluation: Assess reactions to news articles and media coverage created from attention about the event based on social media sentiments and conduct surveys to determine the success of the rebranding and restructure.

Tactic: Red Carpet Unveiling of 585 Fiddle Festival

accorn agency recommends that a key component of the rebranding of the Fair be a special event held to unveil and celebrate the new and improved Fair. This would increase visibility of the Fair and capture the media and public's attention. This event should be held in the event

barn on-site and should be advertised as “rustic red carpet”, somewhere between semi-formal and black-tie. The event should include a “groundbreaking” for the Fair, during which the new name is announced, as well as the revealing of the headlining act for the Saturday night concert. In announcing the rebranding and restructuring of the Fair, GCV&M should focus on its publics, taking a “you talked, we listened” approach. It should explain that in their wish to bring music to more people, changes were made and different elements of the Fair were improved to better meet the needs and wants of diverse groups.

GCV&M should send out a media advisory, inviting local reporters and journalists out to the museum so they can be the first to cover the announcement, however, GCV&M should also send press releases to different media outlets after the announcement has been made. GCV&M administrators should be present, and museum members, donors and partners, and prominent members of the local community should be invited to attend.

The museum should use their social media platforms to tease the announcements that will be made at the red carpet event, revealing only that they have exciting news to share and asking people to tune in for a livestream on a specified date at specified time.

Increasing GCV&M's Visibility

Goal: To increase the diversity of the audience at Fiddlers' Fair; To increase the attendance at Fiddlers' Fair; To increase overall awareness of Folk organizations and Millennials towards Fiddlers' Fair.

Key Publics: Folk music enthusiasts and event attendees; Millennials

Objectives: To increase the attendance of millennials with children (families) by 15% for the Fiddlers' Fair over the previous year's attendance; To increase the attendance of millennials without children by 10% for the Fiddlers' Fair over the previous year's attendance; To increase the overall attendance at the Fair by 10% over the previous year's attendance.

Strategy: Alliances with Relevant Organizations, as related to the theme of reach (increasing visibility).

Message: The Fiddlers' Fair has plenty of opportunities and activities for visitors who don't love fiddle music; The core focus of Fiddlers' Fair is still traditional fiddling music, but the event has been updated to accommodate the tastes of diverse audience members; The Fiddlers' Fair is not just for people who like fiddle/folk music, it is for all music-lovers.

Evaluation: On the ticket sale site, ask ticket purchasers where they heard about the event and collect comparative data to determine which tactics were successful in generating sales to the Fair.

Tactic 1: Networking at Similar Events

It is recommended that GCV&M get their name and the Fiddlers' Fair event name out to organizations that host similar festivals and events. Particularly, GCV&M should focus on the larger, more successful events that are similar to their own, but have a more diverse audience, as they may be able to draw this interested audience toward their own event. Depending on the event type and budget considerations, this could be accomplished by co-sponsoring an event, running a tent/booth at an event, purchasing ad space in a program, hosting a specific activity at an event, etc. Events that should be considered include:

- Turtle Hill Folk Fest, New York
- Brantling Bluegrass Fest, New York
- Finger Lakes GrassRoots Festival of Music & Dance, New York
- Falcon Ridge Folk Festival, New York
- Grey Fox Bluegrass Festival, New York
- Lancaster Blues & Roots Festival, Pennsylvania
- New Bedford Folk Festival, Massachusetts
- New England Folk Festival, Massachusetts
- New Jersey Folk Festival
- New York State Blues Festival
- Newport Folk Festival, Rhode Island
- Niagara Falls Blues Festival
- Ontario Barn Festival, New York
- Philadelphia Folksong Society Festival
- Upper Hudson Bluegrass Festival, New York
- Rochester Folkus events hosted by the Downstairs Cabaret Theater, New York

Tactic 2: Networking with Millennials

Networking with millennials in real life through face-to-face situations rather than over social media would be beneficial to GCV&M as it is more genuine than the standard marketing tactics used to reach the younger demographic. This tactic differentiates itself from networking at similar events in that GCV&M should seek to go to events and venues different from the Fiddlers' Fair as these are where millennials are most likely to be found. However, to narrow the range, GCV&M should still focus on music-based events. Millennial networking can be accomplished in several ways, such as scouting talent at local open mic nights and small concerts. This gives GCV&M an opportunity to both advertise the Fiddlers' Fair by passing out flyers or postcards, as well as inviting musicians to perform at the Fiddlers' Fair. A GCV&M staff member may even ask to take the mic in between sets to inform the crowd of the upcoming Fair.

These networking events should follow a two-way communication model, focusing on relationship building and connecting the community with the museum; this will ensure that people feel like they're engaged in a conversation, versus being "sold to" or explicitly being told

to buy tickets to the Fair. GCV&M should seek to provide information about the event as well as paint a picture of what the event is like, as well as answer questions or concerns from interested audiences. Additionally, GCV&M staff should seek to find what amenities the public would like to see at the event in the future or what is missing that could be used to draw them in.

6.2 Organizational Tactics

Video

Goal: To increase the diversity of the audience at Fiddlers' Fair; To increase the attendance at Fiddlers' Fair.

Key Publics: Millennials

Objectives: To increase the attendance of millennials with children (families) by 15% for the Fiddlers' Fair over the previous year's attendance; To increase the attendance of millennials without children by 10% for the Fiddlers' Fair over the previous year's attendance; To increase the overall attendance at the Fair by 10% over the previous year's attendance.

Strategy: Organizational Media Communication, as related to the theme of reach (increasing visibility).

Message: The Fiddlers' Fair has plenty of opportunities and activities for visitors who don't love fiddle music; The core focus of Fiddlers' Fair is still traditional fiddling music, but the event has been updated to accommodate the tastes of diverse audience members; The Fair is a fun way for people to spend a summer day with friends; The Fiddlers' Fair is not just for people who like fiddle/folk music, it is for all music-lovers.

Evaluation: Poll the attendees when they leave or when they buy a ticket to determine how they heard about the fair.

Tactic: Updated Promotional Video & Campaign

The best way to address the wide range of activities offered at the updated Fair and show the sheer amount of space at the museum is to have a short 30 second to one minute video about the Fair at the top of the webpage. The museum currently has a video on the webpage, however the information it contains is no different than the text that appears on the webpage, so site visitors may not make it more than a few seconds into the video, thinking they won't receive any information they don't already know. Additionally, the current video's placement is at the bottom of the page, and like how many people may not look "below the fold" when reading a newspaper, getting the top headlines only, this video likely goes under the radar as people get the most important information from the top paragraph and don't bother scrolling downward.

For video specifics, we recommend that GCV&M take a “storytelling” approach as it best allows an audience to connect with the museum and the event on an emotional level. *acorn agency* has identified the story, imagery, and personas necessary for the video. To convey the Fair’s long standing tradition as part of museum and local culture while also showing how the Fair has updated, GCV&M will need to recruit a grandfatherly figure, a longtime Fair attendee, and his Gen Z or millennial granddaughter. These two subjects will serve to tie two generations together, connecting the Fair’s current audience with the audience GCV&M hopes to attract. The grandfather will be shown playing traditional folk music and will then tell his story of when and how he first started playing and why he loves to come back to the Fair every year. His granddaughter will then join him, telling her story of why she started going to the Fair. The grandfather’s story should appeal to the audience’s family values and tradition, while the granddaughter’s story should appeal to their sense of fun and excitement. The granddaughter should serve to show that although not everyone is inherently interested in fiddle or folk music, all music lovers can find something to appreciate at the Fiddlers’ Fair.

The new promotional video should also be shared on social media as part of a campaign to encourage the public to share their own stories about folk music, family traditions, and the Fiddlers’ Fair. GCV&M should invite their followers to submit their own videos via email or to tell their stories through a text-based format, as well as respond in the comments. This promotes engagement with the video and if enough responses are generated, GCV&M should consider using the content for a user-generated content campaign for future Fairs.

Website

Goal: To increase the diversity of the audience at Fiddlers’ Fair; To increase the attendance at Fiddlers’ Fair.

Key Publics: information-seeking publics

Objectives: To increase the attendance of millennials with children (families) by 15% for the Fiddlers’ Fair over the previous year’s attendance; To increase the attendance of millennials without children by 10% for the Fiddlers’ Fair over the previous year’s attendance; To increase the overall attendance at the Fair by 10% over the previous year’s attendance.

Strategy: Organizational Media Communication, as related to the theme of reach (increasing visibility).

Message: The Fiddlers’ Fair has plenty of opportunities and activities for visitors who don’t love fiddle music; The core focus of Fiddlers’ Fair is still traditional fiddling music, but the event has been updated to accommodate the tastes of diverse audience members; The Fiddlers’ Fair is not just for people who like fiddle/folk music, it is for all music-lovers.

Evaluation: Track the number of impressions on the website, how many site visitors also purchase tickets, and how many site visitors view the video.

Tactic 1: Web Page Redesign

accorn agency recommends that GCV&M revamp the Fiddlers' Fair event page on their website. Currently, the content on this webpage is catered to the performers, not to attendees, explaining which skill levels perform at which venues and how they should book time slots. We recommend providing information and descriptions about the activities and atmosphere of the Fair to paint a picture of the event for site viewers.

Tactic 2: Shareable RSVP Link

accorn agency also recommends that when an attendee buys a ticket for the event via the GCV&M website, the ticket RSVP should be shareable to social media. This allows the attendees to help promote and spread the word about the event among their followers, sparking interest in others who may want to come to the event.

Direct Mail & Email

Goal: To increase the attendance at Fiddlers' Fair.

Key Publics: members and relevant organizations

Objectives: To increase the overall attendance at the Fair by 10% over the previous year's attendance.

Strategy: Alliances with Relevant Organizations and Organizational Media Communication, related to the theme of reach (increasing visibility).

Message: The core focus of Fiddlers' Fair is still traditional fiddling music, but the event has been updated to accommodate the tastes of diverse audience members; The Fair is a fun way for people to spend a summer day with friends.

Evaluation: Track the number of click-throughs from e-vites to the event webpage and ticket sales page.

Tactic: Connecting via Direct Mail with Relevant Organizations

GCV&M should use all of their partnerships to their advantage by carrying out strong direct mail and email campaigns. GCV&M should send e-vites to those in leadership roles at relevant organizations, asking that they pass on the invitation to their members and donors. These emails should include a video component (elaborated on in following sections) and a short description of the activities that will be featured at the event.

Social Media

Goal: To increase the diversity of the audience at Fiddlers' Fair; To increase the attendance at Fiddlers' Fair.

Key Publics: Millennials

Objectives: To increase the attendance of millennials with children (families) by 15% for the Fiddlers' Fair over the previous year's attendance; To increase the attendance of millennials without children by 10% for the Fiddlers' Fair over the previous year's attendance; To increase the overall attendance at the Fair by 10% over the previous year's attendance.

Strategy: Social Media Communication, related to the theme of reach (increasing visibility).

Message: The Fiddlers' Fair has plenty of opportunities and activities for visitors who don't love fiddle music; The core focus of Fiddlers' Fair is still traditional fiddling music, but the event has been updated to accommodate the tastes of diverse audience members; The Fair is a fun way for people to spend a summer day with friends; The Fiddlers' Fair is not just for people who like fiddle/folk music, it is for all music-lovers.

Evaluation: Analytics should be collected for the reach and engagement (likes, comments, shares) of posts about the Fiddlers' Fair.

Tactic 1: "Soft Sell" Posts

accorn agency recommends that one month prior to the event, weekly posts should go up on all social media platforms, with each post focusing on one aspect of the Fair. The post should include a picture or video and minimal text about that part of the Fair. Imagery is critical, especially if GCV&M wants its followers to become its ambassadors and spread the word about the event, because posts with visual content are 40 times more likely to be shared than text-only posts.⁸⁴ Posts should also include a question to engage people with the post. Engagement tactics can be as simple as asking the audience, "Who will we be seeing at the Fair this weekend?" to more elaborate trivia questions related to the village, the Fair, or fiddling. One week out from the event, it is recommended that these posts become more frequent. These posts should be designed to create interest and buzz around the event by providing information, versus being "hard-sells". While they can include ticket links, they should not explicitly say, "Buy your tickets here", but should instead demonstrate why someone should get a ticket to the event.

⁸⁴ Liis Hanla, "21 Social Media Marketing Statistics You Need to Know in 2018", *Dreamgrow*, February 11, 2018, <https://www.dreamgrow.com/21-social-media-marketing-statistics/>.

Tactic 2: #HowDoYouJam Campaign

GCV&M should implement a social media campaign based on the idea of jam sessions held by traditional folk musicians. Using the hashtag #HowDoYouJam, the museum should post videos of performers at previous Fiddlers' Fairs engaged in these free-form musical events and encourage their followers to respond by tagging the museum in their own videos demonstrating their musical abilities. This gives audiences who may have no direct connection to folk music a way to relate by identifying the common bond of music as a whole. Additionally, it encourages participation and involvement.

Tactic 3: Livestreaming Events

For those unable to attend the Fiddlers' Fair, Facebook livestreaming provides an opportunity to see what the event is like without being physically present. By giving people a glimpse at what they're missing, they may be more likely to come the following year. Alert Facebook followers several days in advance that the event will go live at a specific time, and turn on the "Go Live" notification so your followers will be alerted when you are live. The livestream should show the food and drink available, the performances occurring and illustrate the general atmosphere of the Fair. To promote further engagement, GCV&M should accept questions submitted by viewers via comments on the livestream.

6.3 News Media Tactics

As previously stated, it will be critical for GCV&M to generate publicity about the Fiddlers' Fair and to get information about the event into the local news media. This will rely on bringing the news to the media, in the form of press releases, while also bringing the media to the news, by creating publicity and "newsworthiness".

Media Tours

Goal: To increase the diversity of the audience at Fiddlers' Fair; To increase the attendance at Fiddlers' Fair.

Key Publics: Millennial listeners of local pop and country stations; listeners of local stations with folk-programming

Objectives: To increase the attendance of millennials with children (families) by 15% for the Fiddlers' Fair over the previous year's attendance; To increase the attendance of millennials without children by 10% for the Fiddlers' Fair over the previous year's attendance; To increase the overall attendance at the Fair by 10% over the previous year's attendance.

Strategy: Media Relations & Publicity, related to the theme of reach (increasing visibility).

Message: The Fiddlers' Fair is not just for people who like fiddle/folk music, it is for all music-lovers.

Evaluation: On the ticket sale site, ask ticket purchasers where they heard about the event and collect comparative data to determine which tactics were successful in generating sales to the Fair.

Tactic 1: Pop/Country Station Media Tours

accorn agency recommends that GCV&M work with local radio stations to arrange for media tours, in which artists that are planning on performing at the Fair perform in the studios for the DJs and on-air audience. Nielsen data reported by Marketing Charts reveals that "Pop Contemporary Hit Radio" (CHR) is the most popular radio genre of millennials, followed by "Country" and "Rhythmic Contemporary Hit Radio".⁸⁵ Based on this data, we recommend that GCV&M reach their target audience where they are: at local pop and country radio stations. Additionally, targeting college radio stations could be beneficial, as the primary listeners fall within the millennial demographic.

Because millennials don't tend to listen to fiddle or folk music, *accorn agency* recommends that the artists perform a folk rendition of a popular song. This not only makes it more likely that the radio hosts will allow the artists on-air, but it also allows ears unfamiliar with the style of music to ease into it, instead of attempting to reach them immediately with something they will likely have stereotypes or tune out. This pits something "boring" or "uninteresting" - fiddle or folk music - with something "trendy" and "cool" - pop or country music.

Specific stations in the Buffalo-Rochester-Syracuse area that should be targeted include:

- 88.5 FM WRUR (University of Rochester, Public Radio)
- 89.1 FM WBSU (SUNY Brockport, Variety)
- 89.7 FM WITR (RIT, College)
- 92.1 FM WOLF (Country)
- 92.5 FM, 95.7 FM WBEE (Country)
- 93.1 FM WNTQ (Top-40)
- 93.7 FM WBLK (Urban Contemporary)
- 97.9 FM WPXY (Top-40)
- 98.5 FM WKSE (Top-40)
- 103.5 FM WUUF (Country)
- 103.9 FM WDKX (Urban Contemporary)
- 106.7 FM WKGS (Top-40)
- 107.3 FM WNBL (Country)
- 107.9 FM WWHT (Top-40)

⁸⁵ "Millennials' Favorite Radio Genres – And How They've Changed Over the Years", *Marketing Charts*, May 2, 2017, <https://www.marketingcharts.com/demographics-and-audiences/youth-and-gen-x-76896>.

Tactic 2: Folk Station Media Tours

The Golden Link website contains a list of local radio stations that host folk programming. Targeting these stations will likely be unsuccessful in reaching a millennial audience, however it will reach an audience that already demonstrates an interest in fiddle and folk music, thus increasing attendance at the Fair.

- 1180 WHAM
- WRUR FM 88.5 www.wrur.org
 - Saturday, 6:00-8:00 AM "Folk Alley"
 - Saturday, 8:00-10:00 AM "A Variety of Folk" with Ray Baumler
 - Sunday, 5:00-7:00 AM "Acoustic Cafe"
 - Sunday, 8:00-10:00 AM "The World of Gospel"
 - Sunday, 2:00-4:00 PM "Mountain Stage"
 - Monday-Friday, 9:00 AM-Noon, Saturday 10:00 AM-Noon "Open Tunings" with Scott Regan
- WITR FM 89.7 <https://witr.rit.edu/shows> live webcast
 - Sunday, 10:00 AM – 12:00 PM "Bad Dog Blues"
 - Monday, 8:00-10:00 PM "The Indestructible Beat (World Music) w/ Terry Lindsey
- WVBR FM 93.5, 105.5 Ithaca NY www.wvbr.com live webcast
 - Sunday, 8:30 PM "Bound For Glory" live concerts and recordings.

Media Kits

Goal: To increase the diversity of the audience at Fiddlers' Fair; To increase the attendance at Fiddlers' Fair.

Key Publics: Local media outlets; viewers and readers of local news outlets

Objectives: To increase the attendance of millennials with children (families) by 15% for the Fiddlers' Fair over the previous year's attendance; To increase the attendance of millennials without children by 10% for the Fiddlers' Fair over the previous year's attendance; To increase the overall attendance at the Fair by 10% over the previous year's attendance.

Strategy: Media Relations & Publicity, related to the theme of reach (increasing visibility).

Message: The Fiddlers' Fair has plenty of opportunities and activities for visitors who don't love fiddle music; The core focus of Fiddlers' Fair is still traditional fiddling music, but the event has been updated to accommodate the tastes of diverse audience members.

Evaluation: On the ticket sale site, ask ticket purchasers where they heard about the event and collect comparative data to determine which tactics were successful in generating sales to the

Fair. Another evaluation metric is the number of outlets receiving media kits that run stories about the Fiddlers' Fair.

Tactic 1: TV Stations

GCV&M should prepare media kits to be sent to local television stations. The highlight of these kits that will serve to grab the attention of news anchors and reporters will be musical greeting cards. If the readers of the cards are met with folk music the moment they open the card, they are immediately introduced to the Fiddlers' Fair. Additionally, this kit should include fact sheets about both the museum and the event, a press release about the red carpet unveiling of the 585 Fiddle Festival, and the marketing video GCV&M has created about the event. Local stations that should be contacted include:

- Channel 8 WROC: Rochester First
- Channel 10 WHEC: News 10 NBC
- Channel 13 WHAM: ABC
- Channel 31 WUHF: Fox Rochester

Tactic 2: Publications

GCV&M should send similar media kits to local newspapers and other regional publications prior to the event. This should inspire media gatekeepers to place information about the Fiddlers' Fair in the "weekend" or "things to do" sections of their publication. The following outlets should be contacted:

- *Democrat & Chronicle*
- *CITY Newspaper*
- *(585) magazine*
- *Genesee Valley Parent Magazine*
- *Finger Lakes Times*
- *Times of Wayne County*
- Visit Rochester's annual publication, *Explore*

Event Pages

Goal: To increase the diversity of the audience at Fiddlers' Fair; To increase the attendance at Fiddlers' Fair.

Key Publics: Readers of local publications, viewers of local event pages

Objectives: To increase the attendance of millennials with children (families) by 15% for the Fiddlers' Fair over the previous year's attendance; To increase the attendance of millennials

without children by 10% for the Fiddlers' Fair over the previous year's attendance; To increase the overall attendance at the Fair by 10% over the previous year's attendance.

Strategy: Media Relations & Publicity, related to the theme of reach (increasing visibility).

Message: The Fair is a fun way for people to spend a summer day with friends.

Evaluation: Track the number of ticket sales based on click-throughs from event pages to the ticket sale link.

Tactic: Placement in Event Calendars

GCV&M should submit their event to local event calendars, so when people are doing Google searches for "things to do in Rochester this weekend", the Fiddlers' Fair will be among the list of results. Sites the event should be submitted to include Visit Rochester, Yelp, and the TV/radio stations and publications listed above.

Newsjacking

Goal: To increase the diversity of the audience at Fiddlers' Fair; To increase the attendance at Fiddlers' Fair.

Key Publics: GCV&M's social media followers

Objectives: To increase the attendance of millennials with children (families) by 15% for the Fiddlers' Fair over the previous year's attendance; To increase the attendance of millennials without children by 10% for the Fiddlers' Fair over the previous year's attendance; To increase the overall attendance at the Fair by 10% over the previous year's attendance.

Strategy: Media Relations & Publicity, related to the theme of reach (increasing visibility).

Message: The Fair is a fun way for people to spend a summer day with friends; The Fiddlers' Fair is not just for people who like fiddle/folk music, it is for all music-lovers.

Evaluation: Track social media reach and engagement in terms of people who have seen, liked/favorited, shared/retweeted, or commented on newsjacking posts and compare the numbers against engagement on posts from previous years.

Tactic: Reminders About Fiddlers' Fair

Concert season is in full swing during the summer, and GCV&M should take advantage of the dozens of country, folk and indie shows held at Darien Lake Performing Arts Center, Lakeview Amphitheater, and CMAC through a newsjacking tactic. Because of busy schedules and the inability of artists to only perform on the weekends, many people miss out on concerts due to other commitments. One advantage of Fiddlers' Fair is that it occurs on the weekend; potential

attendees don't have to worry about late night drives home from a venue and not being able to make it to work the next day. However, this is also a disadvantage, because most other large festivals and events tend to be scheduled for weekends, which means it's critical for GCV&M to be persuasive in their messaging. GCV&M should use their social media channels to draw attention away from other events, specifically concerts, and emphasize their own Fair, through copy resembling, "Couldn't make it out for the [*insert band name*] concert this weekend? We've got you covered. Get your folk music fix at the Fiddlers' Fair."

6.4 Advertising and Promotional Tactics

Awareness is a key factor in generating attendance to the event. Part of rebranding the Fiddlers' Fair constitutes taking a more active approach in making the local community aware of the event's existence. Advertising and promotion will serve to generate awareness in the community and to drive traffic to the Fair.

Social Media

Goal: To increase the diversity of the audience at Fiddlers' Fair; To increase the attendance at Fiddlers' Fair.

Key Publics: GCV&M's social media followers; Rochester-area millennials targeted by ads

Objectives: To increase the attendance of millennials with children (families) by 15% for the Fiddlers' Fair over the previous year's attendance; To increase the attendance of millennials without children by 10% for the Fiddlers' Fair over the previous year's attendance; To increase the overall attendance at the Fair by 10% over the previous year's attendance.

Strategy: Social Media Communication and Advertising & Promotional Communication, as related to the theme of reach (increasing visibility).

Message: The Fair is a fun way for people to spend a summer day with friends.

Evaluation: Keep track of the number of impressions for advertisements and how many people reacted to the advertisements or clicked-through to the event page or ticket sale page.

Scope: The social media campaign would run for four months.

Tactic 1: Facebook & Twitter Ads

We recommend using social media advertisements on Facebook and Twitter for several reasons, the first one being that the vast majority of our target audience is present on these platforms.⁸⁶ Purchasing advertisements on social media is relatively inexpensive because there

⁸⁶ "Social Media Update 2016", *Pew Research Center*, November 11, 2016, <http://www.pewinternet.org/2016/11/11/social-media-update-2016/>.

is no minimum amount that has to be spent and ads can be highly targeted to specific audiences. With the ability to determine what demographics will see posts and advertisements, GCV&M will easily be able to reach millennials.

Tactic 2: Snapchat Filters

We also recommend the creation of Snapchat filters for the event, as users will be promoting the event for GCV&M through the pictures they take and post on the app. Snapchat is popular with our target audience, with 50% of millennials using the app in 2017, so promoting the event through this app would help cater to the target market.⁸⁷

Tactic 3: Social Media Contest

Another social media tactic GCV&M can easily execute would be running a promo contest in which followers could win GCV&M or Fiddlers' Fair-related swag, such as tickets to the event. Common examples of social media contests organizations run to promote events are the "retweet/share for the chance to win two tickets to our headlining show".

Radio/Streaming Services

Goal: To increase the diversity of the audience at Fiddlers' Fair; To increase the attendance at Fiddlers' Fair.

Key Publics: Rochester-area millennial listeners of digital radio and streaming services

Objectives: To increase the attendance of millennials with children (families) by 15% for the Fiddlers' Fair over the previous year's attendance; To increase the attendance of millennials without children by 10% for the Fiddlers' Fair over the previous year's attendance; To increase the overall attendance at the Fair by 10% over the previous year's attendance.

Strategy: Advertising & Promotional Communication, as related to the theme of reach (increasing visibility).

Message: The Fair is a fun way for people to spend a summer day with friends.

Evaluation: Keep track of the number of impressions for advertisements and how many people clicked-through to the event page or ticket sale page.

Scope: The radio and streaming campaign would last two months.

⁸⁷ Tanya Dua, "Fresh data shows millennials' favorite apps — and it's bad news for Snapchat", *Business Insider*, April 24, 2017, <http://www.businessinsider.com/fresh-data-shows-millennials-favorite-apps-and-its-bad-news-for-snapchat-2017-8>.

Tactic: Spotify & Pandora Ads

accorn agency recommends developing audio-only advertisements for local radio stations and on music streaming services such as Spotify and Pandora. This mixture of traditional radio and streaming platforms will allow GCV&M to maximize their reach, because although millennials dominate online streaming platforms - millennials are responsible for 72% of all weekly streams on Spotify⁸⁸ - 93% are still reached by traditional radio.⁸⁹ In order to produce advertisements of excellent quality, GCV&M should work with an outside agency to develop their audio ads.

Spotify and Pandora allow advertisers to establish their own budgets and spend any amount they set aside of advertising.⁹⁰ Both streaming platforms also allow advertisers to target audiences demographically and geographically. As previously stated, millennials are big listeners for pop and country stations; advertising on stations of these genres will allow GCV&M to most effectively reach the target market. Additionally, radio stations allow for geographic targeting, as their reach is restricted, bound to the region of signal-reach, so GCV&M will be paying for ads that reach millennials in the local area who are more likely to attend the event than millennials located further away. This ensures that they are not wasting money on advertisements that are reaching a disinterested audience.

Video Platforms

Goal: To increase the diversity of the audience at Fiddlers' Fair; To increase the attendance at Fiddlers' Fair.

Key Publics: Rochester-area millennial viewers

Objectives: To increase the attendance of millennials with children (families) by 15% for the Fiddlers' Fair over the previous year's attendance; To increase the attendance of millennials without children by 10% for the Fiddlers' Fair over the previous year's attendance; To increase the overall attendance at the Fair by 10% over the previous year's attendance.

Strategy: Advertising & Promotional Communication, as related to the theme of reach (increasing visibility).

Message: The Fair is a fun way for people to spend a summer day with friends.

Evaluation: Keep track of the total number of views and how many people clicked-through to the event page or ticket sale page.

⁸⁸ Hugh McIntyre, "Millennials Are Leading The Spotify Revolution", *Forbes*, April 20, 2016, <https://www.forbes.com/sites/hughmcintyre/2016/04/20/millennials-are-leading-the-spotify-revolution/#370165685b78>.

⁸⁹ "The Nielsen Total Audience Report: Q1 2017", *Nielsen*, July 12, 2017, <http://www.nielsen.com/us/en/insights/reports/2017/the-nielsen-total-audience-report-q1-2017.html>.

⁹⁰ "Spotify FAQ", *Spotify Ad Studio*, <https://adstudio.spotify.com/faq>.

Scope: The video advertisement campaign would last two months.

Tactic: YouTube & Hulu Ads

Video advertisements for online media platforms like Youtube and Hulu should also be considered. It is recommended that GCV&M place advertisements on YouTube as 35% of millennials stated they prefer the video streaming service for watching and searching for content compared to traditional TV.⁹¹ Additionally, 62% of millennials take action after viewing an ad on YouTube, with personalization and relevance of ads causing them to pay even more attention to ads. Through YouTube's advertising service, businesses and organizations are able to set their own budget, and like other online platforms advertisers can target their advertisements based on geography and demographics. On Hulu, millennials account for 51% of all users, and as they turn away from traditional TV, this digital streaming service is becoming a more popular platform for brands to advertise on.⁹²

Like with audio ads, it is recommended that GCV&M work with an outside production agency to create video advertisements, as these will be the primary method for potential Fair attendees to get a more complete understanding of what the Fair is and why they should be interested in attending. An accomplished agency will know how to develop a video targeted to particular audiences that successfully shows the fun Fair atmosphere, the various activities available, and the expanse of land at GCV&M, all of which is imagery that should be included to successfully communicate with millennials and encourage them to attend.

Posters

Goal: To increase the attendance at Fiddlers' Fair.

Key Publics: Active members of the local arts and cultural scene, local music enthusiasts

Objectives: To increase the attendance of millennials with children (families) by 15% for the Fiddlers' Fair over the previous year's attendance; To increase the attendance of millennials without children by 10% for the Fiddlers' Fair over the previous year's attendance; To increase the overall attendance at the Fair by 10% over the previous year's attendance.

Strategy: Alliances with Relevant Organizations, as related to the theme of reach (increasing visibility).

⁹¹ Gillian Heltai, "What Millennials' YouTube Usage Tells Us about the Future of Video Viewership", *Comscore*, June 23, 2016, <https://www.comscore.com/Insights/Blog/What-Millennials-YouTube-Usage-Tells-Us-about-the-Future-of-Video-Viewership>.

⁹² Daisy Witney, "Hulu's Demographics are sweet! Who Knew?", *Adage*, July 23, 2008, <http://adage.com/article/web-video-report-news/hulu-s-demographics-sweet-knew/129845/>.

Message: The Fair is a fun way for people to spend a summer day with friends; The Fiddlers' Fair is not just for people who like fiddle/folk music, it is for all music-lovers.

Evaluation: On the ticket sale site, ask ticket purchasers where they heard about the event and collect comparative data to determine which tactics were successful in generating sales to the Fair.

Scope: The poster campaign would last for one month.

Tactic: Poster Placement

We will also produce posters featuring the entertainment that would headline the Fiddler's Fair, along with additional posters promoting the event. These posters would then be distributed to the local community to be displayed in bars, restaurants, diners, etc. frequented by millennials. Such establishments include:

- Golden Link Folk Singing Society, Rochester: uses various locations around the city for events and "jam sessions"
- Buffalo Bill's Family Restaurant and Tap Room, Shortsville: restaurant hosts a "Singer/Songwriters in the Side Room" concert series
- Cafe Veritas, Rochester: hosts monthly concerts
- The Firewall Cafe, Williamson: hosts live music on Saturday nights
- The Greenhouse Cafe, Rochester: hosts live music on Friday nights
- Johnny's Irish Pub, Rochester: hosts live music on many nights
- The Lovin' Cup Bistro, Rochester: hosts open mic events and live music
- Perry Farmers Market, Perry: live music on Saturdays during the summer
- Oswego Music Hall: hosts concerts and open mic on Fridays
- Towpath Cafe, Fairport: hosts open mic nights and live music
- Tunes by the Tracks, Clifton Springs
- Aqueduct Park, Rochester: hosts Noontime Concert Series in the summer
- Dr. Martin Luther King Jr. Memorial Park, Rochester: hosts Party in the Park concert series in the summer

Another key area to display posters would be "College Town", or the neighborhood surrounding the University of Rochester. Posters should also be displayed in the businesses in RIT's Park Point residential/retail complex.

Promotional Ticket Offerings

Goal: To increase the diversity of the audience at Fiddlers' Fair; To increase the attendance at Fiddlers' Fair.

Key Publics: Families and millennials

Objectives: To increase the attendance of millennials with children (families) by 15% for the Fiddlers' Fair over the previous year's attendance; To increase the attendance of millennials without children by 10% for the Fiddlers' Fair over the previous year's attendance; To increase the overall attendance at the Fair by 10% over the previous year's attendance.

Strategy: Expanded Amenities & Activities, as related to the theme of restructuring.

Message: The Fiddlers' Fair is not just for people who like fiddle/folk music, it is for all music-lovers.

Evaluation: Tabulation of how many individuals purchase promotional ticket offers.

accorn agency's follow-up survey determined that most people tend to go to events in "small packs". This survey, along with secondary research, also revealed that admission costs are a key factor in someone's decision-making process about attending an event. Our target audience tends to display skepticism towards spending time at museums, but particularly so when there is a high level of risk and uncertainty. In this case, the risk and uncertainty are due paying the museum's special event admissions fee and being unsure of what they're getting for it or not having a strong inherent interest in fiddling or folk traditions. If they have an incomplete understanding of what the Fiddlers' Fair is and what GCV&M has to offer, they're unlikely to take the financial risk of having to purchase a ticket.

Tactic 1: Family-Pack Tickets

We propose that GCV&M offer discounted rates for groups of 4, or family packages for adults attending with their children. This will encourage people to travel in groups, thus increasing attendance rates while also benefiting attendees. Communications materials should emphasize that these barriers will be reduced for families and groups of friends interested in attending the event together.

Tactic 2: Happy Hour Tickets

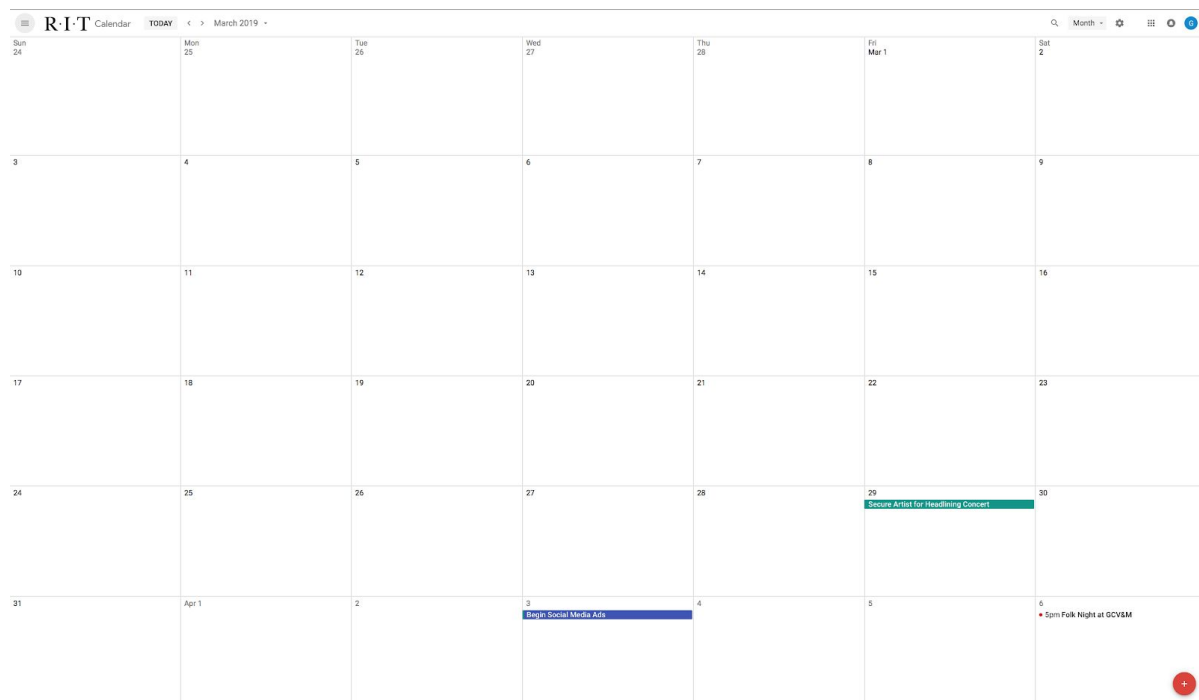
A related suggestion is for GCV&M to offer "happy hour" admission for late-comers to the Fair. This offer - open to anyone 21+ - would be the same price as regular admission, although it is only valid for entrance to the event after 2 PM. The "happy hour" incentive is that ticket-holders can participate in tastings of a curated selection of local brews, including GCV&M's own brews, while being serenaded by various folk performers. Individuals who want more time at the event and arrive earlier than 2 PM can also get happy hour perks, but would be charged a higher admission fee. GCV&M should limit the number of happy hour tickets available to create an intimate VIP experience; additionally, when the supply is low, the demand is high. Another route to take for happy hour logistics would be to designate happy hour as the time between when the Fair ends and when the headlining concerts starts on Saturday. GCV&M can allow people to

purchase VIP tickets, in which guests are treated to beer tastings and a meal prior to the concert.

6.5 Campaign Schedule

The following calendars, displaying March through August 2019, contain a tentative schedule for tactical execution, including when the red carpet event should be, when social media ads should run, and when Folk Night and barn dances should occur. Tactics are color coded: teal denotes strategic planning and evaluation, purple denotes advertising and promotional tactics, yellow denotes organizational tactics, light blue denotes news media and publicity tactics, and red denotes interpersonal tactics.

March 2019



April 2019

| R·I·T Calendar TODAY < > April 2019 Q Month ⚙ ≡ 🔍 | | | | | | |
|---|--------------|----------|--|-----------------------------------|----------|---------------------------------------|
| Sun 31 | Mon Apr 1 | Tue 2 | Wed 3 Begin Social Media Ads | Thu 4 | Fri 5 | Sat 6 • 5pm Folk Night at GCVEM |
| 7 | 8 | 9 | 10 | 11 | 12 | 13 |
| 14 | 15 | 16 | 17 | 18 | 19 | 20 • 5pm Barn Dance at GCVEM |
| 21 | 22 | 23 | 24 | 25 | 26 | 27 |
| 28 | 29 | 30 | May 1 Appearance Happy Hour & Family Pack tickets Web Page Updated | 2 Media Tour at 83.7 WITB (B1) | 3 | 4 • 5pm Folk Night at GCVEM |

May 2019

| R·I·T Calendar TODAY < > May 2019 Q Month ⚙ ≡ 🔍 | | | | | | |
|---|--|-----------|---|--|----------|---------------------------------------|
| Sun 29 | Mon 29 | Tue 30 | Wed May 1 Appearance Happy Hour & Family Pack tickets Web Page Updated | Thu 2 Media Tour at 83.7 WITB (B1) | Fri 3 | Sat 4 • 5pm Folk Night at GCVEM |
| 5 | 6 | 7 | 8 | 9 | 10 | 11 |
| 12 | 13 11am Submit Event to Event Calendars | 14 | 15 Begin "Notecards with Mileposts" Begin increasing visibility of GCVEM | 16 | 17 | 18 • 5pm Barn Dance at GCVEM |
| 19 | 20 | 21 | 22 | 23 Media Tour at 92.5 WEEB | 24 | 25 |
| 26 | 27 | 28 | 29 | 30 Media Tour at 103.5 WJUP | 31 | Jun 1 • 5pm Folk Night at GCVEM |

June 2019

| | | | | | | |
|--|---|-----------|----------------------------------|---------------------------------------|---------------------------|---|
| <div> <div> <div></div> <div>R·I·T</div> <div>Calendar</div> </div> <div>TODAY</div> <div> <div><</div> <div>></div> <div>June 2019</div> </div> </div> <div> <div>Q</div> <div>Month</div> <div></div> <div></div> <div></div> <div></div> </div> | | | | | | |
| Sun 26 | Mon 27 | Tue 28 | Wed 29 | Thu 30 Media Tour at 103.5 WRUR | Fri 31 | Sat Jun 1 Spm Folk Night at GCVBM |
| 2 | 3 | 4 | 5 Event Mail to Relevant Orgs | 6 | 7 | 8 |
| 9 | 10 | 11 | 12 | 13 | 14 | 15 Spm Barn Dance at GCVBM |
| 16 | 17 | 18 | 19 Follow Up on Direct Mail | 20 Media Tour at 93.1 WMLT | 21 First Day of Summer | 22 Red Carpet Unveiling of 8th Fiddle Fest Send Media Ads to TV Stations and Publications |
| 23 | 24 Begin Video/Radio Ads Promotional Video Released on Website & Social | 25 | 26 Begin Hanging Posters | 27 | 28 | 29 |
| 30 Media Tour at 88.5 WRUR | Jul 1 | 2 | 3 | 4 | 5 | 6 Spm Folk Night at GCVBM |

July 2019

| | | | | | | |
|--|------------------------------|----------|---|---|-----------------------|-------------------------------------|
| <div> <div> <div></div> <div>R·I·T</div> <div>Calendar</div> </div> <div>TODAY</div> <div> <div><</div> <div>></div> <div>July 2019</div> </div> </div> <div> <div>Q</div> <div>Month</div> <div></div> <div></div> <div></div> <div></div> </div> | | | | | | |
| Sun 30 Media Tour at 88.5 WRUR | Mon Jul 1 | Tue 2 | Wed 3 | Thu 4 | Fri 5 | Sat 6 Spm Folk Night at GCVBM |
| 7 | 8 Media Tour at 1180 WHAM | 9 | 10 Start #PhotoYouAre Campaign | 11 | 12 | 13 |
| 14 | 15 | 16 | 17 Soft Self Post about Fair | 18 | 19 | 20 Spm Barn Dance at GCVBM |
| 21 | 22 | 23 | 24 Soft Self Post about Fair Start Social Media contest | 25 | 26 | 27 |
| 28 | 29 | 30 | 31 Soft Self Post about Fair | Aug 1 Promotional Video Released on social media | 2 Newsjacking Post | 3 Spm Folk Night at GCVBM |

August 2019

| | | | | | | |
|---|---|----------------------------------|---------------------------|--|---------------------------|---|
| <div> <div>RT Calendar</div> <div>TODAY</div> <div>August 2019</div> </div> <div> <div>Month</div> <div></div> <div></div> <div></div> </div> | | | | | | |
| Sun 28 | Mon 29 | Tue 30 | Wed 31 | Thu Aug 1 | Fri 2 | Sat 3 |
| | | | Self Self Post about Fair | Newsroom Video Tourist on local media | Newsjacking Post | * Spin Folk Night at GCV&M |
| 4 | 5 | 6 | 7 | 8 | 9 | 10 |
| | | | Self Self Post about Fair | Follow-Up with Media About Event | Self Self Post about Fair | Newsjacking Post |
| 11 | 12 | 13 | 14 | 15 | 16 | 17 |
| Self Self Post about Fair | | Follow-Up with Media About Event | Newsjacking Post | Self Self Post about Fair End Video/Radio Ads | End Social Media Ads | Livestream Event 10am S&S Fiddle Fest 10-30am Snapshot Event Filter * 5pm Barn Dance * 7pm Headlining Concert |
| 18 | 19 | 20 | 21 | 22 | 23 | 24 |
| 10am S&S Fiddle Fest 10-30am Snapshot Event Filter | Begin Post-Event Surveys and Evaluation | | | | | |
| 25 | 26 | 27 | 28 | 29 | 30 | 31 |

6.6 Budget

Budget considerations include the following staff-based and material-based items:

Personnel

- Staff to go on media tours with fair performers
- Staff to attend local open mics, concerts, etc.
- Website designer and developer
- Staff to stay at GCV&M later for Barn Dances and Folk Nights
- Volunteer musicians for Folk Nights
- Volunteer instructors for Barn Dances
- Designer for posters, e-vites, singing cards

Materials

- Social media ads
- Spotify and Pandora ads
- YouTube and Hulu ads
- Printed materials for media kit, plus personalized singing cards

- Posters
- Video production costs
- Snapchat filters

7. Evaluation

Objective 1

To increase the attendance of millennials with children (families) by 15% for the Fiddlers' Fair over the previous year's attendance.

Success Metrics: Family Pack ticket sales and ticket sales for millennial Adults linked to purchases of Children's tickets add up to a 15% increase from 2018 to 2019.

Measurements:

1. Family Pack Ticket Sales
 - Online Ticket Buyers: Collect data on the number of Family Packs purchased.
 - At-the-Door Ticket Buyers: Collect data on the number of Family Packs purchased.
2. Adult Ticket Sales (for individuals between 18 and 34 who purchase Adult tickets that DO also purchase children's tickets)
 - Online Ticket Buyers: When buying tickets online, GCV&M should provide an optional response box for ticket purchasers to input their age, noting that they are conducting research on event sales and campaign success.
 - At-the-Door Ticket Buyers: Included in the exit survey should be questions relating to ages and ticket purchases made to allow GCV&M to determine how many millennials are attending the event with children.

Objective 2

To increase the attendance of millennials without children by 10% for the Fiddlers' Fair over the previous year's attendance.

Success Metrics: Student ticket sales and ticket sales for millennial Adults NOT linked to purchases of Children's tickets add up to a 10% increase from 2018 to 2019.

Measurements:

1. Student Ticket Sales
 - Online Ticket Buyers: Collect data on the number of Student tickets purchased.
 - At-the-Door Ticket Buyers: Collect data on the number of Student tickets purchased.
2. Adult Ticket Sales (for individuals between 18 and 34 – not students - who purchase Adult tickets that DO NOT also purchase children's tickets)

- Online Ticket Buyers: When buying tickets online, GCV&M should provide an optional response box for ticket purchasers to input their age, noting that they are conducting research on event sales and campaign success.
- At-the-Door Ticket Buyers: Included in the exit survey should be questions relating to ages and ticket purchases made to allow GCV&M to determine how many millennials are attending the event without children.

Objective 3

To increase the overall attendance at the Fair by 10% over the previous year's attendance.

Success Metrics: If total sales increased by 10%, GCV&M succeeded in meeting this objective.

Measurements: Measure 2019 ticket sales against 2018 ticket sales.

8. Appendix

8.1 Social Media Analysis

| | GCV&M Benchmark Spring 2017 | GCV&M Aug. 2017 | W'burg Benchmark Spring 2017 | W'burg Aug. 2017 | C.P. Benchmark Spring 2017 | C.P. Aug. 2017 | Henry Ford Benchmark Spring 2017 | Henry Ford Aug. 2017 |
|-------------------------------------|-----------------------------------|--------------------|------------------------------------|---------------------|----------------------------------|----------------------|--|----------------------------|
| Facebook page likes | 16,807 | 19,030 | 185,005 | 192,925 | N/A | 40,247 | N/A | 377,820 |
| Facebook posts/month | 7 – Dec. 2016; 24 - July 2016 | 49 | 94 - Dec. 2016; 27 - July 2016 | 30 | 60 – Dec. 2016, 46 - July 2016 | 54 | 48 – Dec., 52 - July | 85 |
| Avg. Facebook reactions/post | 154 (avg. for Dec. + July) | 73 (3,592 total) | 550 (avg. for Dec. + July) | 572 (17,163 total) | 34 (avg. for Dec. + July) | 92 (4,970 total) | 573 (avg. for Dec. + July) | 173 (14,674 total) |
| Avg. Facebook comments/post | N/A | 4 (193 total) | N/A | 21 (624 total) | N/A | 10 (544 total) | N/A | 5 (398 total) |
| Avg. Facebook shares/post | 37 (avg. for Dec. + July) | 18 (868 total) | 72 (avg. for Dec. + July) | 95 (2,859 total) | 5 (avg. for Dec. + July) | 22 (1,171 total) | 70 (avg. for Dec. + July) | 24 (2,017 total) |
| Twitter followers | 503 | 576 | 29,200 | 31,100 | N/A | 16,000 | N/A | 25,500 |
| Original Tweets | N/A | 3 | 94 – Dec. 2016 | 32 | 68 – Dec. 2016 | 67 | N/A | 43 |
| Retweets | N/A | 9 | 21 – Dec. 2016 | 13 | 10 – Dec. 2016 | 18 | N/A | 36 |
| Instagram followers | 474 | 621 | 37,000 | 40,500 | N/A | 4,724 | N/A | 18,800 |
| Instagram posts/month | N/A | 3 | N/A | 32 | N/A | 16 | N/A | 19 |

| | | | | | | | | |
|-------------------------------------|-----|----------------|-----|--------------------|-----|------------------|-----|-------------------|
| Avg. Instagram likes/post | N/A | 57 (170 total) | N/A | 933 (29,843 total) | N/A | 97 (1,578 total) | N/A | 194 (3,682 total) |
| Avg. Instagram comments/post | N/A | 1 (4 total) | N/A | 6 (185 total) | N/A | 2 (43 total) | N/A | 2 (44 total) |

8.2 Survey Results

Q: Age

| | |
|-----|--------|
| 17 | 3.16% |
| 18 | 9.47% |
| 19 | 25.26% |
| 20 | 18.95% |
| 21 | 12.63% |
| 22 | 3.16% |
| 23 | 5.26% |
| 24 | 2.11% |
| 26 | 1.05% |
| 27 | 2.11% |
| 30+ | 16.84% |

Q: Race

| | |
|-----------------|----|
| Black | 4 |
| White | 69 |
| Jewish | 1 |
| Portuguese | 1 |
| Asian American | 1 |
| Kenyan American | 1 |
| Hispanic | 4 |
| Asian | 5 |
| Indian | 1 |
| White/Asian | 1 |
| 2+ Races | 3 |
| Nepali | 1 |

3 responses were eliminated due to irrelevance.

Biracial and Mixed responses were combined to 2+ races.

Q: Gender

| | |
|--------|--------|
| Male | 48.42% |
| Female | 51.88% |

Q: Hometown

| | |
|-----------------------|----|
| New Orleans, LA | 6 |
| Metairie, LA | 5 |
| Gretna, LA | 1 |
| Newark, NY | 21 |
| Batavia, NY | 1 |
| Livonia, NY | 2 |
| Buffalo, NY | 6 |
| Littleton, CO | 1 |
| Rochester, NY | 8 |
| New York | 1 |
| Clyde, NY | 1 |
| Monroe, NY | 1 |
| Modesto, CA | 1 |
| Sammamish, WA | 1 |
| Dover, PA | 1 |
| Chelsea, MI | 1 |
| Fairport, NY | 3 |
| Canandaigua, NY | 1 |
| Colorado Springs, CO | 1 |
| Old Lyme, CT | 1 |
| Grand Junction, CO | 1 |
| Tashkent, Uzbekistan | 1 |
| West Side | 1 |
| Bronx, NY | 1 |
| Baton Rouge, LA | 1 |
| San Luis Obispo, CA | 1 |
| Hopewell Junction, NY | 1 |
| Geneva, NY | 1 |
| Baldwinsville, NY | 1 |
| Ballston Lake, NY | 1 |
| Webster, NY | 1 |
| Syracuse, NY | 1 |
| Hornell, NY | 1 |
| Boyertown, PA | 1 |
| Los Gatos, CA | 1 |
| Leroy, NY | 1 |

| | |
|-------------------|---|
| Cleveland, OH | 1 |
| Bryan, ?? | 1 |
| Pittsburgh, PA | 1 |
| Union, NJ | 1 |
| Houston, TX | 1 |
| Hubbardston, MA | 1 |
| Greece, NY | 1 |
| Locust Valley, NY | 1 |
| Washington, DC | 1 |
| Accra, Ghana | 1 |
| Wickenburg, AZ | 1 |
| Minneapolis, MN | 1 |
| Seattle, WA | 1 |
| Penfield, NY | 1 |
| Toronto, Canada | 1 |

Q: How many museums or galleries have you visited in the last year?

| | |
|------------|--------|
| 0 | 17.65% |
| 1-2 | 47.06% |
| 3-4 | 23.53% |
| 5+ | 11.76% |

Q: How interested are you in visiting museums or galleries more frequently?

| | |
|------------------------------|--------|
| Very Interested | 20.00% |
| Somewhat Interested | 56.47% |
| Neither | 8.24% |
| Somewhat Uninterested | 8.24% |
| Uninterested | 7.06% |

Q: How frequently do you attend local events? (On a scale of 1 to 10, where 10 is very frequently, 5 is somewhat frequently, 0 is never.)

A: 3, or between never and somewhat frequently, had the highest response rate.

Q: Have you attended a folk music fair?

| | |
|------------|--------|
| Yes | 10.59% |
| No | 89.41% |

Q: Do you know the difference between a fiddle and a violin?

| | |
|------------|--------|
| Yes | 62.35% |
| No | 37.65% |

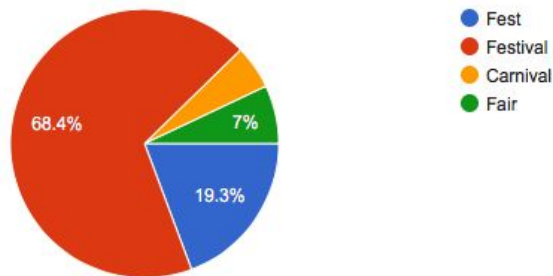
Q: How often do you listen to the following types of music?

| | Never | Almost Never | I Don't Know | Sometimes | All the Time |
|-------------------|--------|--------------|--------------|-----------|--------------|
| Folk Music | 36.47% | 27.06% | 3.53% | 30.59% | 2.35% |
| Country | 36.47% | 27.06% | 0.00% | 23.53% | 12.94% |
| Bluegrass | 50.59% | 20.00% | 10.59% | 16.47% | 2.35% |

8.3 Follow-Up Survey Results

What sounds the most appealing?

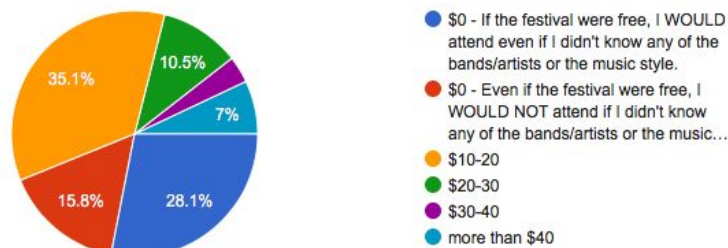
57 responses



1.

What is the largest amount of money you would be willing to spend to attend a music festival featuring perfor... music style you weren't familiar with?

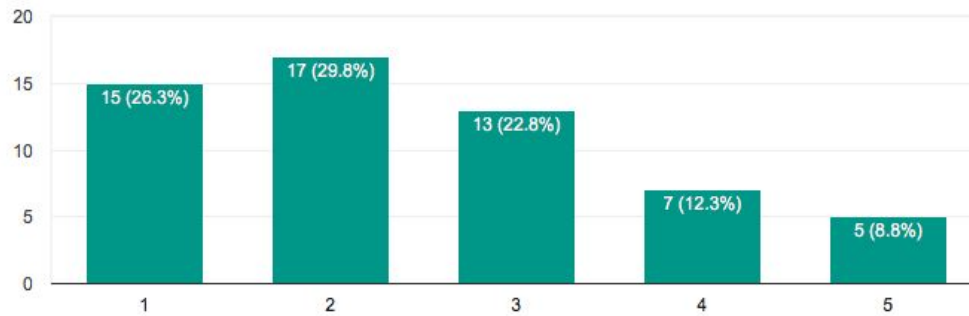
57 responses



2.

How frequently do you post about events on social media?

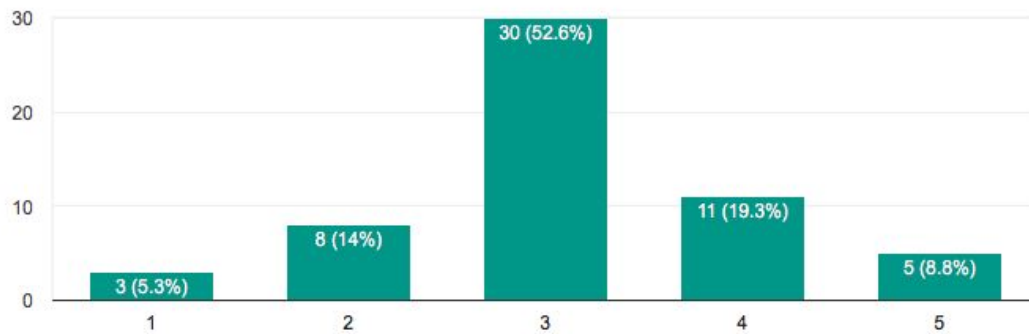
57 responses



3.

When you attend social/cultural events, are these typically spur of the moment decisions or do you usually plan weeks/days in advance?

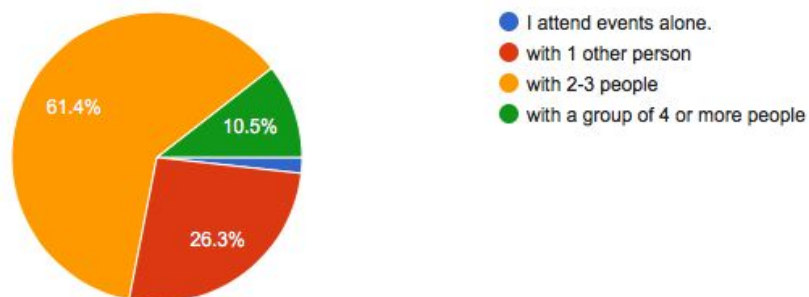
57 responses



4.

How many people do you typically attend events with?

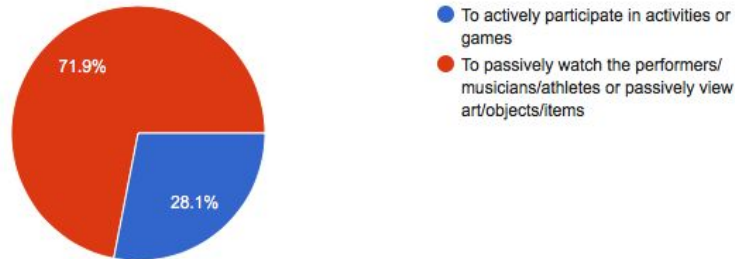
57 responses



5.

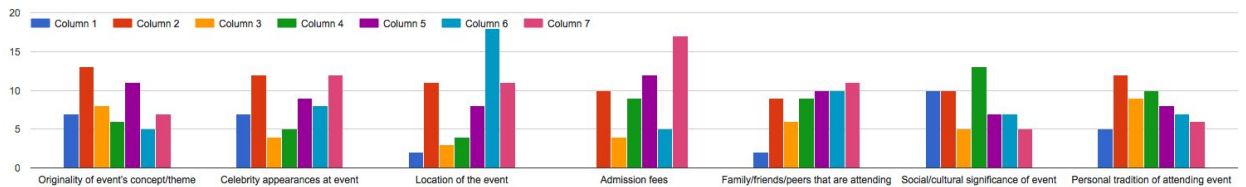
When attending an event, which do you prefer?

57 responses



6.

Please rank the following based on how likely they are to influence you to attend an event. (Column 1= least influential, Column 7=most influential)



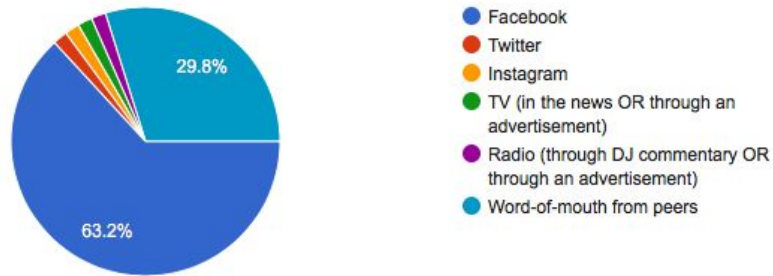
7.

8.

| Please list any other factors that are important to you when considering whether or not to attend events: | # Related Responses |
|--|---------------------|
| Accommodations/Inside or Outside | 2 |
| Time of the Year | 1 |
| Parking | 1 |
| Duration of Event | 2 |
| Weekend vs weekday | 3 |
| Free Beer | 1 |
| Food/Drink Options | 2 |
| Traffic | 3 |
| Music Styles at Fest | 1 |
| Band lineup relative to ticket/admission cost (if it was free I would not care, but if I am paying I care who is there) | 1 |
| Availability | 2 |
| Weather | 5 |
| Travel Time | 1 |
| Interest | 2 |

What channel do you most frequently hear about local events from?

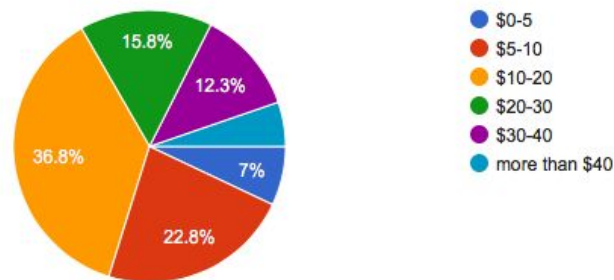
57 responses



9.

How much money do you typically spend at events, on food, drink, merchandise, etc.? (Do NOT include admission/ticket fees)

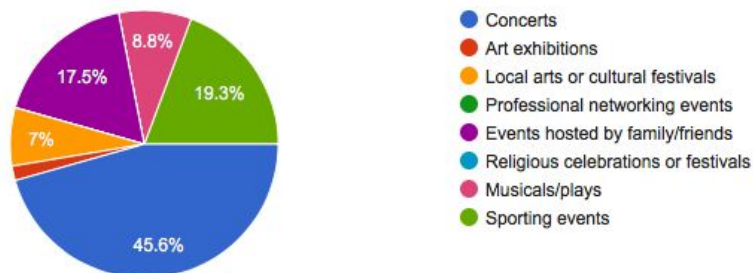
57 responses



10.

What type of event do you attend most frequently?

57 responses



11.

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