

**DISCOVERING DIVERSITY AT SOCIAL PAINTING EVENTS:
A VIABLE SOURCE FOR NEW MUSEUM AUDIENCES**

Megan Elizabeth Millman

Department of Museum Studies

The University of the Arts

December 2015

A thesis submitted to The University of the Arts in partial fulfillment of the requirements
for the degree of Masters of Art in Museum Education.

© Megan Elizabeth Millman, 2015

© Megan Elizabeth Millman, 2015. All Rights Reserved.

No part of this document may be reproduced in any form without written permission of the author. All photographs and drawings are the property of Megan Millman unless otherwise noted. Material owned by other copyright holders should not be reproduced under any circumstance. This document is not for publication and was produced in satisfaction of thesis requirements for the Masters of Art in Museum Education in the Department of Museum Studies, The University of the Arts, Philadelphia, Pennsylvania under the Directorship of Professor Helen M. Shannon.

For more information contact:

Megan Millman
1806 Catharine Street
Philadelphia, PA 19146
(302) 841-8005
mmillman@uarts.edu
millman.meg@gmail.com

The members of the committee appointed to examine the thesis of Megan Millman find it satisfactory and recommend it to be accepted.

Wednesday, December 2, 2015



Chris Taylor
Committee Chair
President
The Clay Studio
Philadelphia, PA



Caitlin Perkins


Former Manager of Adult Programs
Fleisher Art Memorial
Philadelphia, PA

Current Director of Continuing Education
University of the Arts
Philadelphia, PA



Michele C. Kishita

Director, Honors Scholars Program
Academic Advisor, Advising Center
Adj. Asst. Professor, Liberal Arts & UCC
University of the Arts
Philadelphia, PA



Helen M. Shannon, Ph.D.

Program Director, Museum Education
University of the Arts
Philadelphia, PA

ABSTRACT

Make-and-sip events can be defined as any art or craft experience that grants participants the opportunity to create through guided instruction in a social and relaxed environment, typically with alcoholic beverages. Paint-and-sip events (also known as social painting events) are a for-profit model of make-and-sip events that are growing in popularity and have successfully attracted an audience of ethnically diverse young adults. Therefore, by hosting a make-and-sip event that closely resembles commercial events at a museum, an institution has the potential to attract a similarly young and diverse audience and increase their level of participation. This thesis investigates the demographics and motivations of participants at make-and-sip events and proposes a methodology for museums to follow if planning to expand audience building efforts by using make-and-sip events. These conclusions and planning methods are drawn from data collected from case studies and participant surveys of local Philadelphia non-profits and paint-and-sip companies, as well as surveys and interviews of museum professionals who host make-and-sip events. For museums hosting these events, it is important to keep in mind that make-and-sip events are primarily social, with artistic and educational activities as secondary and tertiary to this focus. This document can be used to understand the current model of make-and-sip events taking place in the Philadelphia area and can be used by museum professionals looking to host make-and-sip events at their institutions in an ongoing effort to build new audiences at their museum.

DEDICATION

To my undergraduate advisor Vicki Cassman, who recognized my passion for museum education even before I did.

ACKNOWLEDGEMENTS

I would first like to thank my advisor, Helen Shannon and my professor, Minda Borun for helping to shape my thesis and for pushing me to go further and work harder. I would also like to thank my committee chair, Chris Taylor for his encouraging words of support and careful thought and consideration throughout the thesis development process. To my committee members, Michele Kishita and Caitlin Perkins, thank you for your help and guidance throughout this process.

I would also like to thank the staff at local institutions and paint-and-sip companies who allowed me to ask questions, observe events, and survey participants: Monica Zimmerman, Pennsylvania Academy of Fine Arts; Marisa Clark, Philadelphia Museum of Art; Laura Westmoreland, Brandywine River Museum of Art; Hildy Tow, Woodmere Art Museum; Olivia Edlund, Philadelphia's Magic Gardens; Saralyn Rosenfield, Rebecca Howell, and Joe McFetridge, Delaware Art Museum; Jodie Cachia and Henry Martin, Paint Nite; and all the "Date Night" instructors at The Clay Studio.

And last but not least I would like to thank my friends who accompanied me at make-and-sip events, my parents who have supported me, my classmates who listen to and answered all my silly questions, and my mentor, Lois Stoehr who copyedited my work and is helping me host a make-and-sip event at our museum.

Thank you all.

TABLE OF CONTENTS

CHAPTER I: INTRODUCTION	1
CHAPTER II: LITERATURE REVIEW	4
Visitors and non-visitors	6
Leisure time	8
Special events	10
Audience development	12
Audience evaluation: understanding what the audience wants	16
How people are participating in the arts	23
Attracting young adults to the arts	28
Participating and socializing: it is what young adults like to do	29
CHAPTER III: METHODOLOGY	34
Research instruments	39
Expectations of findings	42
CHAPTER IV: RESEARCH FINDINGS	44
Non-profit make-and-sip event case studies	44
“Painting Under the Influence” at the Philadelphia Museum of Art	45
“Creative Escape” at the Brandywine River Museum of Art	49
“Art Uncorked” at Woodmere Art Museum	53
“Crafts with a Kick,” and Other Events, at Philadelphia’s Magic Gardens	56
“Clay Date” at the Delaware Art Museum	63
Make-and-sip event participant survey results	66
Participants’ demographics: who attends make-and-sip events	67
Interests of participants surveyed at make-and-sip events	75
Participants’ motivations for attending make-and-sip events	78
Participant views of make-and-sip events	83
Commercial make-and-sip participants as a potential museum audience	84
Museum professionals survey results	87
CHAPTER V: CONCLUSIONS	91
Who attends make-and-sip events	92
Motivations for attending make-and-sip events	96
Increasing participation of commercial make-and-sip audiences at the museum	99
CHAPTER VI: APPLICABILITY TO THE MUSEUM FIELD	102
Is a make-and-sip event the correct choice for the institution?	102
Planning the make-and-sip event	111

CHAPTER VII: IMPLICATIONS FOR FURTHER RESEARCH	116
CHAPTER VIII: FINAL THOUGHTS	119
CHAPTER IX: BIBLIOGRAPHY	121
Appendix I – Case study questions/discussion points	126
Appendix II – Survey Questions	127
“Paint Nite” survey questions	122
Non-profit event survey questions	130
Commercial event online survey questions	134
Museum professionals online survey questions	138
Appendix III – Leisure-time coding	139
Appendix IV – “Please explain” responses from commercial make-and-sip events	140
Appendix V – Museum professionals online survey responses	141
Appendix V – Survey questions from “Creative Escape” at the Brandywine River Museum of Art	146

LIST OF FIGURES

Figure 1. Age of Respondents	68
Figure 2. Young Adults versus Older Adults Participation at Events	69
Figure 3. Gender of Respondents	69
Figure 4. Highest Level of Education Attained by Respondents	70
Figure 5. Race/Ethnicity of Respondents	71
Figure 6. White/Caucasian versus Minority Participation at Events	72
Figure 7. Yearly Household Income of Respondents	73
Figure 8. Event Respondents Above or Below Median U.S. Household Income	74
Figure 9. How Respondents Typically Spend Their Leisure Time (Young Adults versus Older Adults)	76
Figure 10. How Respondents Typically Spend Their Leisure Time (Commercial versus Non-profit Events)	77
Figure 11. Visual Arts Training of Respondents	78
Figure 12. Factors that Influenced Respondents to Attend the Event	80
Figure 13. With Whom the Respondents Attended the Event	82
Figure 14. Respondents First Time Participating in the Event	83
Figure 15. Respondents Explanations of Why They Would Not be as Likely to Attend this Event if Held at a Museum	85
Figure 16. Visitor Type of Respondents Who Answered “No”	86
Figure 17. Responses to: “Has your museum hosted a paint-and-sip event, or similar?”	88
Figure 18. Costs to Participants for Non-profit Make-and-Sip Events	89
Figure 19. Past, present, and future minority populations in museums	94
Figure 20. Nine practices for expanding and engaging audiences	104

LIST OF TABLES

Table 1. The Clay Studio/Event - “Date Night”	12
Table 2. Pennsylvania Academy of Fine Arts/Event – “PAFA After Dark”	17
Table 3. Philadelphia Museum of Art/Event – “Painting Under the Influence”	45
Table 4. Brandywine River Museum of Art/Event – “Creative Escape”	49
Table 5. Woodmere Art Museum/Event – “Art Uncorked”	53
Table 6. Philadelphia’s Magic Gardens/Event – “Crafts with a Kick”	56
Table 7. Philadelphia’s Magic Gardens/Event – “Twilight in the Gardens”	59
Table 8. Philadelphia’s Magic Gardens/Event – “Garden Sips”	59
Table 9. Philadelphia’s Magic Gardens/Event – “Arts and Drafts”	60
Table 10. Delaware Art Museum/Event – “Clay Date”	63
Table 11. Respondents Description of the Event They Attended	84

NOMENCLATURE

BYOB: Abbreviation used for the statement, “Bring Your Own Bottle/Beer/Booze.”

Case Study: In this thesis, a case study refers to an overview and analysis of a make-and-sip event occurring at a non-profit.

Chi-square test (χ^2): A statistical test used to determine if there is a significant difference between two sets of data. Throughout this thesis a confidence level of 95 percent is used ($p \leq 0.05$).

Commercial (also known as for-profit): In this thesis “commercial” or “for-profit” refers to companies outside of the museum sector that operate with the goal of making a profit.

- “Painting with a Twist®” and “Paint Nite” are two examples of companies who operate in the commercial or for-profit model.

Make-and-Sip Events: Any craft/art class with a social focus, including alcohol consumption. A teaching artist or instructor will facilitate the craft/art activity. Drinks are either available for purchase, included in the event price, or brought by the participants.

- A paint-and-sip event is considered a type of make-and-sip event.
- The following are make-and-sip events held at non-profits examined in this thesis: “Date Night” at The Clay Studio; “Painting Under the Influence: Masters in Disguise” at the Philadelphia Museum of Art; “Creative Escape” at the Brandywine River Museum of Art; “Art Uncorked” at the Woodmere Art Museum; “Crafts with a Kick,” “Twilight in the Gardens,” “Garden Sips,” and “Arts and Drafts” at Philadelphia’s Magic Gardens; and “Clay Date” at the Delaware Art Museum.

Non-profit (also known as not-for-profit): In this thesis the term “non-profit” refers to institutions, such as museums and galleries, that do not operate primarily to make a profit. All profits made are to cover costs incurred at the institution.

- All museums and galleries examined in this thesis are non-profit institutions.

Paint-and-Sip Events (also known as social painting events): Painting classes with a social focus, including alcohol consumption. A teaching artist will take participants step-by-step through the featured painting in a two to three-hour class. Drinks are either available for purchase, included in the event price, or brought by the participants. These events typically take place at a paint-and-sip studio or bar/restaurant.

- “Painting with a Twist®,” or “Paint Nite” are two examples of companies who host paint-and-sip events.
- In this thesis, paint-and-sip events are also referred to as commercial make-and-sip events.

Older Adults: Anyone age 35 and older.

Special Event or Program: Any event or program held at a museum that offers attendees a chance to learn, see, or participate in something that does not typically occur at the institution (e.g. a lecture, workshop, or specialty tour). These are not necessarily one-time events, as they may occur in a series.

- Make-and-sip events are considered special events.

Young Adults: Anyone between the ages of 18 to 34. Eighteen to 34 was chosen specifically to represent the young adult category, because the generation termed “millennials” is people born between 1980 and 1996, making them approximately 19 to 35 years old in 2015.¹

¹ “The Art of Attraction: How to Grow Your Millennial Arts Audience,” *Eventbrite*®, published 2015, 2.

ABBREVIATIONS

CEI = Cultural Engagement Index

DAM = Delaware Art Museum

n = the number of participants in each sample size (seen in the caption of all charts)

NEA = National Endowment for the Art

PAFA = Pennsylvania Academy of Fine Arts

PMA = Philadelphia Museum of Art

PMG = Philadelphia's Magic Gardens

TCS = The Clay Studio

CHAPTER I:

INTRODUCTION

Adopting a philosophy of the museum as a leisure center and adopting a policy which attempts to reach new audiences in terms of their value systems are requisite if the museum is to succeed in turning occasional visitors into frequent participants and in enticing nonparticipants to come at all.

--Marilyn G. Hood, Ph.D. Dissertation, 1981²

A museum is “a place or building where objects of historical, artistic, or scientific interest are exhibited, preserved, or studied;”³ interestingly, nowhere in that definition is the visitor mentioned. As museums transition to more visitor-centered institutions, they are effectively making the shift from the traditional view of the museum as temple to the 21st-century version of the museum, which requires the institution to take on the role of a community forum.⁴ This paradigm shift requires museums move away from being object-centric to placing their visitor as a higher priority when considering the function of the institution. Because museums are just one of many options to choose from when deciding how to spend free time, museum professionals must create environments and programming that will “offer [the visitor] the most rewards” and “the greatest

² Marilyn G. Hood, “Adult Attitudes Toward Leisure Choices in Relation to Museum Participation,” Ph.D. dissertation, Ohio State University, 1981, 326.

³ Dictionary.com, “Museum,” *Collins English Dictionary – Complete & Unabridged 10th Edition*. HarperCollins Publisher, accessed March 18, 2015, <http://dictionary.reference.com/browse/museum>.

⁴ Duncan F. Cameron, “The Museum, A Temple or the Forum,” *Reinventing the Museum*, edited by Gail Anderson, 48-60, Walnut Creek, AltaMira Press, 2004. *Note: This article is derived from the 1971 University of Colorado Museum Lecture. It is prepared for “The Journal of World History” special number, “Museums, Society, Knowledge” (1972), reprinted with the permission of UNESCO.*

satisfactions.”⁵ When considering the for-profit world, a new trend in leisure-time activity is gaining popularity. Commercial make-and-sip events successfully attract an audience of ethnically diverse young adults who have the potential to become museum visitors and increase their level of participation in museums. Today’s young adults are looking for ways to actively participate in social events, and commercial make-and-sip events are providing that venue.

Commercial make-and-sip events are taking place in various locations, such as local bars, restaurants, painting studios, and other public venues. Many of the nights are BYOB when not located at a bar or other drinking establishment, and some have minimum age requirements for participants (either 18 or 21 years old). During the event, a teaching artist leads participants step-by-step as they create a painting, which they will take home at the end of the night. One paint-and-sip franchise with a studio in Philadelphia, “Painting with a Twist®,” advertises their events in the following manner:

*Looking for a fun night out? Unleash your creative side with Painting with a Twist! Bring your favorite beverage, possibly a snack, and relax. Our talented team of instructors guides you step by step through the night’s featured painting. Our classes are \$35 for 2 hour paintings and \$45 for 3 hour paintings, so there’s something for everyone!*⁶

⁵ Marilyn G. Hood, “Staying Away: Why People Choose Not to Visit Museums,” *Reinventing the Museum*, edited by Gail Anderson, 150-157, Walnut Creek, AltaMira Press, 2004, 151. *Note: The information presented in this article was originally published in Hood’s Ph.D. dissertation in 1981 titled: “Adults Attitudes toward Leisure Choices in Relation to Museum Participation” (see full citation in bibliography).*

⁶ “About Our Studio,” *Painting with a Twist®*, accessed April 13, 2015, <https://www.paintingwithatwist.com/philadelphia/>.

Within Pennsylvania, “Painting with a Twist®” is a BYOB establishment although in other states, such as Delaware, the company provides alcohol onsite for participants; this is mainly dependent on the local laws.

If museums are not already hosting make-and-sip events at their institutions, then they are missing out on a potential audience of young adults looking for new and innovative social events where they can participate actively. There is evidence to support the idea that commercial make-and-sip events are an increasingly popular way to spend leisure time, but it is unknown who is attending these events and why are they going. In order to further understand the people attending these events, the researcher has surveyed participants at commercial and non-profit make-and-sip events, in addition to talking with museum professionals who are hosting similar events at their institutions. This thesis explores the demographics and motivations of people attending make-and-sip events, while also investigating current make-and-sip events happening within the greater Philadelphia cultural sector. For some museums, make-and-sip events have proven to be a successful program for audience building. This thesis analyzes and summarizes make-and-sip events in order to equip museums to more effectively reach and engage the ethnically diverse young adult audiences of commercial make-and-sip events. There is a potential audience out there for museums; commercial make-and-sip events are attracting these individuals and museums could too.

CHAPTER II:

LITERATURE REVIEW

As the popularity of paint-and-sip events increases, the need for research on the topic is becoming increasingly relevant. The “Painting with a Twist®” studio in Philadelphia is part of the largest paint-and-sip franchise in the United States; in July of 2014 the company celebrated hosting 2 million customers since the business began in 2007 and was franchised in 2009. For the franchises “this equates to guests sipping on at least 400,000 bottles of wine during classes, and their paintings covering nearly 100 football fields.”⁷ As of July 2014 “Painting with a Twist®” “boasts more than 150 franchises in 25 states” and “plans to open 100 new studios in the next year.”⁸ “Painting with a Twist®” is not the only place in Philadelphia for make-and-sip events. In an article from October 2013 entitled, “9 Ways to Enjoy Art With Booze in Philadelphia,” other opportunities included “Paint Nite,” “Sip + Sketch,” “Sip + Stitch,” and “Date Night,” the last of which takes place at The Clay Studio and bears the tagline “Go ahead, get a little dirty.”⁹

While paint-and-sip events (which are just one type of make-and-sip events) have been taking place outside of the non-profit sector for several years, museums and other cultural institutions have recently begun to host similar events. In Philadelphia and the

⁷ Business Wire, “Painting with a Twist Celebrates Milestone 2 Million Customers,” *Yahoo! Finance*, published July 9, 2014, accessed April 13, 2015, <http://finance.yahoo.com/news/painting-twist-celebrates-milestone-2-142200993.html>.

⁸ Business Wire, “Painting with a Twist Celebrates Milestone 2 Million Customers.”

⁹ Polly Math, “9 Ways to Enjoy Art With Booze in Philadelphia,” *Drink Philly*, published October 28, 2013, accessed April 13, 2015, <http://philly.thedrinknation.com/articles/read/11722-9-Ways-to-Enjoy-Art-With-Booze-in-Philadelphia#>.

surrounding region, make-and-sip-like events have taken place at several institutions including The Clay Studio, Philadelphia Museum of Art, Brandywine River Museum of Art, Woodmere Art Museum, Philadelphia's Magic Gardens, and Delaware Art Museum. These programs range from those very similar to commercial make-and-sip events such as "Painting Under the Influence" at the Philadelphia Museum of Art or "Art Uncorked" at the Woodmere, to events using clay and ceramics as the artistic medium, such as "Date Night" at The Clay Studio and "Clay Date" at the Delaware Art Museum, or the variety of make-and-sip events at "Creative Escape" at Brandywine River Museum of Art and Philadelphia's Magic Garden's events, "Twilight in the Gardens," "Crafts with a Kick," or "Garden Sips." What do all of these events have in common with commercial make-and-sip events? Each program includes the opportunity for social interaction, participation in an artistic/creative experience, and even the opportunity to learn something new.

While no academic research has been identified on either commercial make-and-sip events specifically or their potential within museums, research has investigated who does and does not visit museums, how people choose to spend their leisure time, how visitors perceive special events, how other institutions have used events similar to make-and-sip events for audience development, and how people – especially young adults – are currently participating in the arts. That research will form the basis for this study of who attends make-and-sip events, why they do so, and what museums need to know about planning these events and the audience building opportunities they potentially afford for the institution.

Visitors and non-visitors

In her Ph.D. dissertation from 1981, Marilyn G. Hood synthesized existing research in leisure science literature and “identified group or family involvement in leisure activities, socialization, and social interaction as motivators for participation.”¹⁰ Existing literature on museum-going at the time did not delve into the public views and feelings towards museums; therefore, Hood had to consult other fields to determine what motivated people to spend, or not to spend, their leisure time at museums. After reviewing existing literature, Hood determined six different factors that influence how adults choose to spend their leisure time. They are: “being with people, or social interaction;” “doing something worthwhile;” “feeling comfortable and at ease in one’s surroundings;” “having a challenge of new experiences;” “having an opportunity to learn;” and “participating actively.”¹¹ Different people regard each of these factors at varying levels of importance when choosing leisure-time activities and will range in their perception of these attributes in museums.

In order to further understand how different attributes influencing leisure time directly affected museum visitation, Hood developed a study at the Toledo Museum of Art in Ohio. This study took place from 1980 to 1981 and included approximately 500 residents throughout the Toledo area. The survey was conducted through telephone interviews by 35 trained museum volunteers and included a 12-page questionnaire. The questions were aimed at discovering how people would rank the six different leisure-time

¹⁰ Marilyn G. Hood, “Adult Attitudes Toward Leisure Choices in Relation to Museum Participation,” 16.

¹¹ Marilyn G. Hood, “Staying Away: Why People Choose Not to Visit Museums,” 151.

attributes in order of personal importance and their general participation in museums and other activities.¹² While other research has been conducted since Hood's original study in the 1980s, her findings have been the basis for several subsequent research studies and is still relevant to contemporary museums.

Evaluation of the survey results revealed a variety of information in regard to the original aims of the study. First, rather than just designating visitors as frequent participants or nonparticipants as she hypothesized, the study identified a third category: the occasional participant.¹³ The frequent participant was the traditional museum visitor, who typically identifies as "upper education, upper occupation, and upper income groups."¹⁴ Frequent visitors value most "the opportunity to learn, having a challenge of new experiences, and doing something worthwhile in leisure time," which they can satisfy by visiting a museum.¹⁵ In contrast, the nonparticipants value three different attributes of leisure time, "being with people (social interaction), participating actively, and feeling comfortable and at ease in their surroundings."¹⁶ The nonparticipants do not believe that museums satisfy these attributes.

The final group identified in Hood's study was the occasional participants who visit museums one to two times per year. These visitors value different attributes in regards to

¹² Marilyn G. Hood, "Staying Away: Why People Choose Not to Visit Museums," 151-52.

¹³ Marilyn G. Hood, "Staying Away: Why People Choose Not to Visit Museums," 152.

¹⁴ Marilyn G. Hood, "After 70 Years of Audience Research, What have We Learned?" *Hood Associates*, conference proceedings, created January 1, 1993, 16-24.

¹⁵ Marilyn G. Hood, "Staying Away: Why People Choose Not to Visit Museums," 153.

¹⁶ Marilyn G. Hood, "Staying Away: Why People Choose Not to Visit Museums," 153-54.

leisure time compared to frequent visitors, though were similar to nonparticipants. The occasional visitor seeks family-centered activities, which can sometimes occur at museums, though these are not the environments they feel most comfortable and welcome in. This leads occasional participants to visit museums a few times a year, but not regularly and typically only for special events, not to simply visit the galleries.¹⁷

The researcher believes that by gathering more information about the museum visitation patterns of people attending make-and-sip events, it can be determined if there is a match between those attending commercial events and visitors attending non-profit make-and-sip events. In comparing these two groups, museums will be more informed about the current visitation patterns of these individuals and can begin to plan programming to increase the commercial make-and-sip audiences' participation within museums.

Leisure time

In addition to Hood, John Falk is another prominent researcher in the field of museology. Both have studied motivations for visiting museums, though Falk's research has delved more specifically into why visitors choose to spend their leisure time at museums and how that relates to their identity-related needs. Falk believes that when people choose to visit museums they evaluate what that museum experience will afford related to their needs and desires. If the decision is made to visit the museum, then that person most likely has determined that the museum contains experiences that fulfill their needs and desires. After the visit, the visitor will evaluate their experience based on

¹⁷ Marilyn G. Hood, "Staying Away: Why People Choose Not to Visit Museums," 154.

whether or not the perceived needs and desires were met by the museum visit. If the visit was successful, they are likely to share that experience with others who may have similar identity-related needs and desires that could be fulfilled by visiting a museum. Falk has termed this phenomenon as “identity-related feedback loops.”¹⁸

Through numerous studies of identity-related feedback loops, Falk observed that “descriptions of the [visitor] experience have tended to cluster around just a few basic categories, which in turn appeared to reflect how the public perceives what a museum visit affords.”¹⁹ These five identity-related categories include: explorers, facilitators, professional/hobbyists, experience seekers, and rechargers. *Explorers* are interested in learning and have a general interest in the subject of the museum or exhibition. The social aspects of the visit motivate *facilitators*; they are focused on the experience for others in their visit group. A passion for the subject of a museum or exhibition motivates *professionals/hobbyists* to visit particular museums or exhibitions; they have a specific interest in the subject at hand. *Experience seekers* are looking to gather a particular experience while visiting a new locale; they are motivated by the perception of the museum as important stop on their trip. Lastly, the *rechargers* view museums as a place to reflect and refresh, a place to escape their daily lives.²⁰

¹⁸ John Falk, “The Museum Visitor Experience: Who Visits, Why and to What Effect?” *Reinventing the Museum*, edited by Gail Anderson, 317-329. Walnut Creek, AltaMira Press, 2004, 324. *Note: The idea of an identity-related feedback loop has been presented in several different articles by Falk, the earliest of which is “Understanding the contextual model of learning to understand visitor learning from a science center exhibition” (see full citation in bibliography).*

¹⁹ John Falk, “The Museum Visitor Experience: Who Visits, Why and to What Effect?” 324.

²⁰ John Falk, “The Museum Visitor Experience: Who Visits, Why and to What Effect?” 324-25.

Both Hood and Falk have been integral in the development of motivational theories for why people choose to spend their leisure time at museums. These theories will be essential in determining visitor motivations for attending different events both at museums and other commercial venues. In particular, Hood's six categories of leisure-time motivations²¹ will be examined in participant surveys to determine if there is a correlation among motivation factors for attending commercial versus non-profit make-and-sip events and the general museum attendance of event participants.

Special events

After achieving a greater understanding of the motivations that influence participation in museums, the next step is identifying ways to create an environment at museums that includes the attributes of leisure-time activities valued by potential museum visitors and participants. In 2005, two museums in Australia²² conducted a study to identify visitors' perceptions of special events and to define these events based on those perceptions. Interviews and focus groups were used to facilitate conversations and identify how special events could aid museums in changing visitors' perceptions of the institutions in general. After data analysis, a list of perceptions of special events at these two institutions were organized into the following categories: "broad popular appeal/more inclusive;" "element of the spectacular/special/new;" "greater publicity;"

²¹ *Note: Hood's six factors that influence how adults choose to spend their leisure time: being with people, or social interaction; doing something worthwhile; feeling comfortable and at ease in one's surroundings; having a challenge of new experiences; having an opportunity to learn; and participating actively.*

²² *Note: The two museums were The Queensland Art Gallery and the National Gallery of Australia. Unfortunately, the types of events considered to be "special events" were not listed in the study.*

“interaction/interactivity;” “facilitation of public education;” “multiple elements;” “atmosphere;” “different use of gallery spaces;” “food or hospitality aspect;” “temporary/one-off;” and “themed.”²³ These categories help to further define special events within the museum. The author of the report, Megan Axelsen, states that galleries are using special events to become “more visitor focused.”²⁴ In addition to identifying the different perceptions held by visitors about special events, the study also states “visitors felt that in comparison to a gallery’s day-to-day programs, special events contained more opportunities for participation and interaction, which are qualities associated with amusement.”²⁵ While this study was small in scope, utilizing only two focus groups containing 10 participants each and 20 individual interviews, it gives insight into how perceptions of a special event at a museum may differ from the view of the institution in general. This study has concluded that “visitors perceive special events at galleries positively, and this subsequently enhances their perception of galleries in general.”²⁶ The results indicate that there is potential for special events to serve as a tool in developing new audiences at museums and/or change the audiences perception of the museum by attending a special event.

²³ Megan Axelsen, “Defining Special Events in Galleries from a Visitor Perspective,” *Journal of Convention and Event Tourism* 8, no. 3 (2006): 21-41, The Haworth Press, Inc., 28.

²⁴ Megan Axelsen, “Defining Special Events in Galleries from a Visitor Perspective,” 21.

²⁵ Megan Axelsen, “Defining Special Events in Galleries from a Visitor Perspective,” 41.

²⁶ Megan Axelsen, “Defining Special Events in Galleries from a Visitor Perspective,” 40.

Audience development

A variety of different methods and initiatives have been established for audience development. In 2014, The Wallace Foundation published a study known as *The Road to Results*, which “describes nine practices that arts organizations can use to make their audience-building programs more effective.”²⁷ The publication outlines the study in general; 54 organizations received Wallace Excellence Awards, of which ten were examined and included in *The Roads to Result* publication. From this comprehensive study that took place between 2006 and 2012, a strategy for audience-building initiatives was developed.²⁸ Case studies of the 10 highlighted organizations were released in the summer/fall of 2015.

Table 1. *Museum demographic information for The Clay Studio*

The Clay Studio	
Annual Attendance	33,500
Staff Size	17 total (11 full-time and 6 part-time)
Annual Budget	\$1.8 million
Location	Philadelphia, Pennsylvania ²⁹

Event - “Date Night”	
Event Began	2008
Event Frequency	One-event per week
Media of Event	Clay
Event Cost to Participants	\$35 for non-members; \$30 for members
Event Ended	Continues

²⁷ Bob Harlow, “The Road to Results: Effective Practices for Building Arts Audiences,” *The Wallace Foundation*, edited by Aaron Dalton and Jennifer Gill, 1-91, Bob Harlow Research and Consulting, LCC, New York, NY, 2014, 93.

²⁸ Bob Harlow, “The Road to Results: Effective Practices for Building Arts Audiences,” vi.

²⁹ Chris Taylor (President, The Clay Studio), email message, received November 16, 2015.

One case study that is of particular interest because of its “Date Night” event, took place at The Clay Studio, located in the Old City neighborhood in Philadelphia. The non-profit organization was established in 1974 by a group of five ceramic artists who were in need of a shared workspace to create their art. Since then, it has grown tremendously and is now dedicated to providing “a unique learning environment for diverse audiences to experience the ceramic arts.”³⁰ The Clay Studio offers a wide variety of classes for all levels, including a series of “Date Night” events, a “Clay Studio Sampler,” 5-week workshops, 10-week workshops, an outreach program known as “Claymobile,” as well as several other offerings. The “Date Night” events are of particular interest, as they closely resemble the key features of commercial make-and-sip events.

Through participation in the Wallace Foundation study, organizations had to identify their objectives, their strategy, their programs and their tactics, and then synthesize the results for an audience-building initiative at their institution. For The Clay Studio, their main objective was to “attract and retain urban professionals ages 25 to 45.” Their strategy was to “develop new class and event formats that align with how young adults spend their free time.” This was accomplished by offering “social workshops as low-pressure introductions to working with clay [and to] create shorter, less expensive courses that accommodate a range of budgets and schedules.”³¹ In the course of a five-year period, The Clay Studio was able to double their total annual revenue for their studio programs and was successful in programming for their target audience of young professionals.

³⁰ “About The Clay Studio,” *The Clay Studio*, accessed May 6, 2015, <http://theclaystudio.org/about/>.

³¹ Bob Harlow, “The Road to Results: Effective Practices for Building Arts Audiences,” 24.

The Clay Studio's individual case study was published by the Wallace Foundation in August 2015. This report, *Opening New Doors*, delves deeper into the trials of The Clay Studio as they embarked on a successful mission to attract new audiences to their institution. To begin this audience-building effort, The Clay Studio, supported by the Wallace Foundation grant, started with a study of Philadelphia professionals age 25 to 45, looking more specifically at how they choose their leisure-time activities, their information sources when choosing these activities, and their interactions with The Clay Studio.³² From this research, The Clay Studio realized that "people wanted a unique experience that they would remember and could share with others. Just looking at art doesn't touch people quite as deeply. At least the people who do not yet have that appreciation."³³ This idea has been echoed throughout past and present research on what young adults want from their leisure-time activities, especially those in the cultural sphere, and will be explored further throughout this thesis.

Success for The Clay Studio was not instantaneous as it took trial and tribulation to formulate what has now become a booming program in the Philadelphia cultural community. Initial efforts began as gallery events and receptions, which in some cases had low attendance and lost money for the The Clay Studio, and "even when events attracted a substantial number of visitors, they didn't lay the groundwork for deeper engagement."³⁴

³² Bob Harlow and Tricia Heywood, "Opening New Doors: Hands-on Participation Brings a New Audience to The Clay Studio." *Wallace Foundation*, edited by Anne Field, 1-72. Bob Harlow Research and Consulting, LCC, New York, NY, 2015, 20.

³³ Bob Harlow and Tricia Heywood, "Opening New Doors: Hands-on Participation Brings a New Audience to The Clay Studio," 20-21.

³⁴ Bob Harlow and Tricia Heywood, "Opening New Doors: Hands-on Participation Brings a New Audience to The Clay Studio," 13.

Staff then posited the idea for “Date Night,” which was offered for the first time in early 2008. This event was different from any other event they had attempted in the past in that it offered a hands-on experience with clay and “was not promoted as a class with a learning agenda, but as an introductory experience providing an opportunity to have fun and “get dirty.””³⁵ Now seven years later in 2015, “Date Night” has grown from a bi-monthly to a weekly event that occurs nearly every Friday night. Another iteration of “Date Night” was introduced at The Clay Studio in October 2011. This event, known as “Out of Hand,” included the same format as “Date Night,” though the name implied that participants did not have to bring a date. While this event had initial success, it eventually stopped being offered in December 2013 in an effort to offer more “Date Night” events, which had increasingly long wait lists. The Clay Studio learned that the name of the event held meaning for the visitors.³⁶

According to the *Road to Results* publication, “The Clay Studio saw such success because it developed multiple ways for its target audience to get to know it.”³⁷ A potential criticism mentioned in the report of the types of programs created at The Clay Studio and other similar institutions, was that the content would become “watered down.” The staff developing these programs and entry-points “believed that introductory experiences were necessary to help people make that very difficult jump from bystander to participant.”³⁸

³⁵ Bob Harlow and Tricia Heywood, “Opening New Doors: Hands-on Participation Brings a New Audience to The Clay Studio,” 14-15.

³⁶ Bob Harlow and Tricia Heywood, “Opening New Doors: Hands-on Participation Brings a New Audience to The Clay Studio,” 30-32.

³⁷ Bob Harlow, “The Road to Results: Effective Practices for Building Arts Audiences,” 50.

³⁸ Bob Harlow, “The Road to Results: Effective Practices for Building Arts Audiences,” 52.

The Clay Studio was able to facilitate active participation with their visitors; “some art groups see such activity as incompatible with the relationship they want to have with the public, [while] TCS has been able to turn it into a gateway to the organization.”³⁹ With resources provided through the Wallace Foundation, The Clay Studio was also able to experiment with its programming and do visitor research, which allowed for the institution to get to know the audience and create programming that fit their needs and desires. The final key to success outlined in *Opening New Doors* was that The Clay Studio’s “staff members are ready to receive [the new audiences], making an effort to neutralize any potential intimidation.”⁴⁰ For these reasons, The Clay Studio has seen success in their audience-building efforts. Therefore, this institution should serve as a best-practice example in guiding future audience development initiatives at other institutions, and informs the research of using make-and-sip events for similar efforts.

Audience evaluation: understanding what the audience wants

The Clay Studio was one of seven non-profit organizations that the researcher identified as hosting make-and-sip events in the Philadelphia area. Most of these events will be explored in the data analysis section of this thesis, but The Clay Studio and the Pennsylvania Academy of Fine Arts are included in the literature review because reports have been published about each institutions’ make-and-sip events.

³⁹ Bob Harlow and Tricia Heywood, “Opening New Doors: Hands-on Participation Brings New Audience to The Clay Studio,” 56.

⁴⁰ Bob Harlow and Tricia Heywood, “Opening New Doors: Hands-on Participation Brings a New Audience to The Clay Studio,” 59.

Table 2. *Museum demographic data for Pennsylvania Academy of Fine Arts*

Pennsylvania Academy of Fine Arts	
Annual Attendance	222,000
Staff Size	73 full-time and 140 part-time staff
Annual Budget	\$15 million ⁴¹
Location	Philadelphia, Pennsylvania ⁴²

Event - "PAFA After Dark"	
Event Began	2010
Event Frequency	Six times per year
Media of Event	Varied
Event Cost to Participants	\$10 in advance; \$15 at the door; free for members
Event Ended	2014

The Pennsylvania Academy of Fine Arts (PAFA) was founded as an art school in "1805 by painter and scientist Charles Willson Peale, sculptor William Rush, and other artists and business leaders."⁴³ Since then, PAFA has continued to function as an art academy and in 1876 the museum opened. The museum contains a collection of local Philadelphia artists and others, "exploring history of American art from the 1760s to the present."⁴⁴ In addition to their permanent collection, PAFA also displays a variety of changing exhibitions and host an array of programming for children to adults and novices to professional artists.

⁴¹ *Note: The annual budget is an aggregate of the school and museum annual budgets since they operate as a single entity.*

⁴² Monica Zimmerman, (Director of Education, Pennsylvania Academy of Fine Arts), email message, received November 12, 2015.

⁴³ "History of PAFA," *Pennsylvania Academy of Fine Arts*, accessed November 2, 2015, <https://www.pafa.org/museum/history-pafa>.

⁴⁴ "History of PAFA," *Pennsylvania Academy of Fine Arts*.

In 2010 PAFA began a new program at the institution known as “PAFA After Dark.” This event provided an opportunity for visitors to come to the museum after-hours on six different Thursday evenings throughout the year. The event included light fare, alcoholic beverages available for purchase, and a variety of activities ranging from tours and talks to games and hands-on craft activities; there was something for everyone. Each event had a different theme, meaning that visitors could return to each “PAFA After Dark” for a new experience. An example, of one “PAFA After Dark” themed event held in the month of December was “Winter is Coming.”⁴⁵ Events for this evening included an “It’s a Wonderful Life” tour which examined works from artists who were part of the WPA (Works Progress Administration), a paper lantern craft, and snowflake-making along with a white poinsettia cocktail for the evening. Live jazz music was performed and participants could receive a free drink ticket by bringing a nonperishable food item to be donated after the event. “PAFA After Dark” programming was supported by grant funding for four years, though there was a small cost to participants of \$10 in advance, \$15 at the door, or free for members. Each event took place from 6:00 pm to 9:00 pm.

Similar to The Clay Studio, PAFA completed a front-end evaluation of their current and potential audiences in 2010, prior to the initiation of their program “PAFA After Dark.” Before implementing the program, PAFA wanted to understand exactly what their current and potential audiences might want from an after-hours program. To gain insight, a survey was sent to more than 700 people, including a mix of current members, people who had not

⁴⁵ Note: Titling the event “Winter is Coming” may also be hinting at the popular television and book series “Game of Thrones” and would allow PAFA to connect with and entice visitors via popular culture.

visited in two to three years, and new contacts made from visitors to a recent exhibition. Of the 700, 136 responded. The surveys collected information about survey participants' current relationship with PAFA, their feelings towards an after-hours program, and some general demographic information. From these responses, PAFA was able to plan a successful after-hours program.⁴⁶

While some information gathered was very specific to the institution, other feedback is applicable to the broader museum field. Two questions asked survey participants about the days of the week and timing for the after-hours events. Over 70 percent of respondents indicated that an after-hours program held from 5:00 pm to 8:00 pm would appeal the most. The second most popular response was 8:00 pm to 11:00 pm making up nearly 20 percent of respondents, more than half of whom were younger than 45.⁴⁷ When asked about the day of the week, survey responses were more varied, though more than 40 percent of participants selected Friday. Wednesday and Thursday responses were nearly equal with more than 20 percent of survey respondents in each age bracket.⁴⁸

The types of activities survey participants would like to see at the after-hours events was also asked. The majority of respondents indicated they would like to have "tours of exhibitions" and "behind-the-scenes tours." The under 45 years of age category also showed a strong interest in "theatrical performances," "celebrity guest hosts," "author readings," and "art-making activities," as more than 40 percent of respondents in this

⁴⁶ "Online Audience Research Survey: Spring 2010," *Pennsylvania Academy of Fine Arts*, 4.

⁴⁷ "Online Audience Research Survey: Spring 2010," 15.

⁴⁸ "Online Audience Research Survey: Spring 2010," 14.

category choose these options.⁴⁹ Interestingly, in a later survey of “PAFA After Dark” participants, the art-making activities ended up being classified in the “other” category when they were asked “what activities have you participated in (or plan to) tonight?” This indicates that it was not a popular attraction for that particular event.⁵⁰ In the conclusions section of the *Online Audience Research Survey: Spring 2010* report, the author states “our overall audience is interested in things that are experiential but that are also educational, not simply social” and that “younger audiences and non-member audiences are more likely to be hooked by a variety of programming, which is not as object-based.”⁵¹ These statements indicate a need for programs which are targeted at a variety of different PAFA visitors. While PAFA chose to create a single event that included a variety of activities targeted at the different audiences, the researcher believes that another choice might have been to create separate programming targeting each audience individually.

A remedial evaluation was also conducted mid-way through the existence of these programs in 2012. The goals of this evaluation were to determine if a younger audience was attending the “PAFA After Dark” events, the gauge participants’ interest in the membership program, to gather input for improving future events, to understand how participants were learning about “PAFA After Dark,” and to gather participant emails.⁵² From the data collected, PAFA was able to determine that 45 percent of the participants

⁴⁹ “Online Audience Research Survey: Spring 2010,” 16.

⁵⁰ Elizabeth Rock, “PAFA After Dark 2012 Final Report,” *Pennsylvania Academy of Fine Arts*, unpublished report (2012), 9.

⁵¹ “Online Audience Research Survey: Spring 2010,” 24.

⁵² Elizabeth Rock, “PAFA After Dark 2012 Final Report,” 3.

were 18 to 44 years old⁵³ and that most participants were non-members.⁵⁴ The evaluator, Elizabeth Rock, also provided some recommendations in the report, which may apply to the broader museum field. She suggested that PAFA “promote word of mouth marketing” and that there should be a “stronger promotion of the membership program during PAFA After Dark,” since “non-member respondents stated that they had an interest in becoming members of PAFA.” She also stated that “by providing a strong and diverse variety [of activities]... visitation to PAFA After Dark will grow and broaden.”⁵⁵

“PAFA After Dark” was a successful program for the museum: PAFA attracted new audiences, increased their membership, and created a new image for the institution as a hip place to visit. To gain more insight into this program from the institutional perspective, the researcher conducted an interview with the Director of Education for PAFA, Monica Zimmerman.⁵⁶ In the initial stages of “PAFA After Dark,” Zimmerman and one other staff person were solely responsible for the event, though in later years a committee was formed of young PAFA employees to help plan and host the event. At the time “PAFA After Dark” began, they were one of the only art museum to host a hands-on, interactive after-hours event on a regular basis, and on the scale of the “PAFA After Dark” events, in the Philadelphia area. Since then, these types of events have sprung up all over Philadelphia at art museums and other similar institutions. Since the program began with grant funding,

⁵³ Elizabeth Rock, “PAFA After Dark 2012 Final Report,” 38.

⁵⁴ Elizabeth Rock, “PAFA After Dark 2012 Final Report,” 40.

⁵⁵ Elizabeth Rock, “PAFA After Dark 2012 Final Report,” 45.

⁵⁶ Monica Zimmerman (Director of Education, Pennsylvania Academy of Fine Arts), interviewed by Megan Millman, September 17, 2015.

PAFA was able to charge participants a low cost for the event. Zimmerman noted that this was a great way to attract new audiences to the institution, but offered the event little flexibility in future programming. After the grant funding ended in 2014, PAFA was no longer able to support such a large-scale event in their annual budget and could not easily increase the price to participants. This meant that in order to continue an after-hours program, it would have to be completely rebranded and re-envisioned.

Since “PAFA After Dark” was a completely different type of programming for the institution, sparked by their new initiatives to rebrand PAFA, a new marketing strategy was utilized specifically for these events. They tried creating a “PAFA After Dark” brand that would be used for all promotional material. Some aspects were very successful such as the magnet used in the third year of “PAFA After Dark” that visitors could take home and place on their refrigerator to remind them of the upcoming events, while others such as the special “PAFA After Dark” font were not quite as successful in branding the event. Because this event was supported with grant funding, PAFA had the flexibility to try new things and experiment in ways that would not have been possible without that support. For example, at some events they even brought in “head-liners” like Martha Graham Cracker, a well known drag-queen in the Philadelphia area. The experimentation lead to a wide range of activities and themes at the “PAFA After Dark” events, each of which attracted an audience of 250 to 500 visitors.

In June of 2014, the final “PAFA After Dark” program took place, paving the way for a new event at the institution: “Art in Process.” “Art in Process” is held on Wednesday nights when PAFA stays open until 9:00 pm (the institution typically closes at 5:00 pm). “Art in Process... provides an in-depth look at PAFA and the creative process.” The program

is free to visitors after paying admission.⁵⁷ Like “PAFA After Dark,” “Art in Process” events vary in theme and activities, but do not provide food or alcoholic beverages. Moreover, the number of available activities was scaled back, making it more affordable for the institution. Because “Art in Process” began in the fall of 2015, a formal evaluation could not be completed in time for this thesis.

Art museums host a wide variety programs, from large scale events like “PAFA After Dark” to smaller events such as “Date Night” at The Clay Studio with approximately 30 participants per event. In order to determine what is right for each institution, PAFA and The Clay Studio each surveyed their audiences to figure out what they wanted. Front-end audience research has proven to be a valuable tool for implementing new programs and determining the future of established programs, especially when attempting to attract new and unfamiliar audiences to the institution.

How people are participating in the arts

In addition to understanding methods of audience development, a general view of how people are participating in the arts, specifically visual arts, is informative. In July of 2012 the National Endowment for the Arts (NEA) conducted a study in conjunction with the U.S. Census Bureau’s Current Population Survey (CPS).⁵⁸ This study found that in 2012, 50 percent of U.S. adults (118 million people) participated in art-making or art-sharing activities. Of that population, 26 percent were actually creating something, including

⁵⁷ “Art in Process,” *Pennsylvania Academy of Fine Arts Public Programs Fall 2015*, 6.

⁵⁸ Office of Research and Analysis, “How a Nation Engages with Art: Highlights from the 2012 Survey of Public Participation in the Arts,” *National Endowment for the Arts*, 1-44, Research Report #57, September 2013, 5.

weaving, crocheting, quilting, ceramics, jewelry, etc.⁵⁹ In 2008, 22.7 percent of the population visited an art museum or gallery compared to only 21.0 percent in 2012, yielding a statistically significant (at the 95 percentile) negative rate of change equaling eight percent. This change was even more dramatic in young adults, specifically 18 to 24 year olds, whose participation declined from 22.9 percent in 2008 to 18.4 percent in 2012. By contrast, the 65 to 74 and 75 and over age brackets increased their participation from 19.9 to 22.5 percent and 10.5 to 15.5 percent, respectively.⁶⁰

This study also found that, “half of all adults (49.7 percent) have taken an art class or lesson, whether in or out of school, at some point in their lives.”⁶¹ When comparing this with the seven percent of adults who took an art class or lesson in the year 2012, the numbers are shocking. From this, the researcher extrapolated that people participate in arts as a child, but as they transition into adulthood their engagement in the arts dwindles. Of the seven percent of total participants in 2012, young adults have the most active participation leading at 16.3 percent in adults age 18 to 24, but significantly dropping to only 7.7 percent in adults age 25 to 34. These numbers indicate a critical need for arts engagement and outreach in the young adult audience.⁶²

⁵⁹ Office of Research and Analysis, “How a Nation Engages with Art: Highlights from the 2012 Survey of Public Participation in the Arts,” 10.

⁶⁰ Office of Research and Analysis, “How a Nation Engages with Art: Highlights from the 2012 Survey of Public Participation in the Arts,” 20.

⁶¹ Office of Research and Analysis, “How a Nation Engages with Art: Highlights from the 2012 Survey of Public Participation in the Arts,” 36.

⁶² Office of Research and Analysis, “How a Nation Engages with Art: Highlights from the 2012 Survey of Public Participation in the Arts,” 37.

Overall, the nation's engagement with art is declining, though some statistics are more encouraging. A similar report, *A Decade of Arts Engagement: Findings from the Survey of Public Participation in the Arts*, which uses data from the same NEA study cited above, states that "young adults are far more likely than older adults to have had a visual arts education." Visual arts can include a variety of different mediums, for example painting, sculpture, graphic design, or photography. This statement is supported by an increase in the percentage of U.S. adults who took art lessons or classes during their lifetime, specifically to study the visual arts. This number has increased from 16.5 percent in 2002 to 19.3 percent in 2012. Another trend among visual arts classes in particular, is a small increase in the percentage of people in the population participating. In the decade from 2002 to 2012, participation increased from 1.7 percent to 2.0 percent.⁶³ At present, young adults are proving to have a greater potential for involvement in the arts compared with other generations. This is indicated by statistics stating that, "over 60 percent of Americans currently aged 18 to 24 visited an art museums or gallery between the ages of 5 and 17, compared with 38 percent of Americans now 75 or older."⁶⁴ The researcher believes that the potential for engagement in the arts is there, and through proper programming and audience development young adults can become increasingly engaged and will have the prerequisites to carry that involvement into later adulthood.

Another report, *When Going Gets Tough: Barriers and Motivations Affecting Arts Attendance*, which uses the same data collected the by the NEA cited above, finds that,

⁶³ Office of Research and Analysis, "A Decade of Arts Engagement: Findings from the Survey of Public Participating in the Arts, 2002-2012," 62.

⁶⁴ Office of Research and Analysis, "A Decade of Arts Engagement: Findings from the Survey of Public Participating in the Arts, 2002-2012," 65.

“young adults aged 18 to 34, and who have no cohabitant partner, spouse, or children living at home, have higher rates of arts attendance than their peers. They are most motivated to attend art exhibits and/or performances in order to socialize with friends and family.”⁶⁵ In the past 12 months (referring to 2012 specifically), 90 percent of attendees at art exhibitions visited with friends or family, rather than alone; “attending the arts with friends and family, and doing so within the structures of one’s chosen communities, provides a sense of comfort and reassurance.”⁶⁶ Interestingly, a sense of comfort and social settings were two of the attributes that nonparticipants and occasional participants valued when choosing a leisure activity according to Hood’s original study in the early 1980s.⁶⁷

These statistics reveal that the potential for young adults to become more engaged with the arts is there. The audience has a background in the arts from visiting museums and participating in art classes as children. With proper cultivation, young adults have the potential to increase their level of participation within the museum. The researcher believes that with proper audience development and a greater understanding of leisure-time activities, such as make-and-sip events attended by young adults, a shift in the perspective on art museums might be achieved for the young adult population.

In 2011, The Greater Philadelphia Cultural Alliance commissioned a report to present the cultural engagement of people in Philadelphia. The report elaborates on specific parts of the Philadelphia cultural sector, but also presents some larger findings that

⁶⁵ Office of Research and Analysis, “When Going Gets Tough: Barriers and Motivations Affecting Arts Attendance,” *National Endowment for the Arts*, 1-49, Research Report #59, January 2015, 31.

⁶⁶ Office of Research and Analysis, “When Going Gets Tough: Barriers and Motivations Affecting Arts Attendance,” 39.

⁶⁷ Marilyn G. Hood, “Adult Attitudes Toward Leisure Choices in Relation to Museum Participation.”

are affecting this area more generally. In the “2010 CEI Key Findings” summary of the report, it is noted that “cultural engagement is highest for younger adults in the 18 to 24 cohort.” The highest scores for this demographic were in their attendance of cultural events and their personal practices.⁶⁸ Another encouraging trend was seen in the “engagement levels of African-American and Hispanics” who had higher increases in cultural engagement and “continue to be consistently higher than those for Whites.” Overall, there was an increase seen in all ethnic and racial categories.⁶⁹ In the final section of the “2010 CEI Key Findings,” an encouraging statement was made for Philadelphia as a whole: “despite the economic crisis, the CEI suggests that Philadelphia is more culturally vibrant than the nation as a whole.” While other reports from organizations such as National Endowment for the Arts and American’s for the Arts are reporting declines in cultural arts participation nationally, Philadelphia is seeing an increase.⁷⁰ The researcher believes that this information indicates that make-and-sip events can serve as a way for museums to capitalize on the growing arts engagement seen in Philadelphians. As an interest and participation in the arts increases, museums should host events that allow for more active participation. Some information from the National Endowment of the Arts supports this idea nationally, while the CEI report supports this idea on a local level.

⁶⁸ “2010 CEI Key Findings,” *Greater Philadelphia Cultural Alliance*, accessed November 17, 2015, <https://www.philaculture.org/research/reports/cultural-engagement-index-cei/key-findings>.

⁶⁹ “2010 CEI Key Findings,” *Greater Philadelphia Cultural Alliance*.

⁷⁰ “2010 CEI Key Findings,” *Greater Philadelphia Cultural Alliance*.

Attracting young adults to the arts

Arts involvement by young adults, specifically the generation termed the “millennials,” has become of significant interest to the arts. The “global ticketing platform and events marketplace,” Eventbrite®, produced a report analyzing millennials’ current involvement with the arts, as well as features of arts events that would help draw this target demographic.⁷¹ As per Eventbrite®, millennials have been defined as people born between 1980 to 1996, making them approximately 19 to 35 years old in 2015, also falling within the category of young adults. More than 500 millennials participated in this study, which defined the arts as visiting art museums, galleries, or exhibitions, as well as attending theater, music, and dance performances.⁷²

Outcomes of the report positively support millennials’ interest and desire for further involvement in the arts. More than 75 percent of millennials agree that the arts are relevant to their personal interests, and to their entire generation in general.⁷³ They want to attend more arts events and 58 percent would prefer events that serve alcohol. Most millennials seek to attend arts events with friends. They are looking for social experiences; 42 percent prefer events that allow them to meet new people.⁷⁴ They are also looking for new experiences that are different from other events they typically attend.

Given the attributes most important to millennials when selecting arts events to fill their leisure time, it appears that make-and-sip events fit the mold. These events provide

⁷¹ “The Art of Attraction: How to Grow Your Millennial Arts Audience,” 2.

⁷² “The Art of Attraction: How to Grow Your Millennial Arts Audience,” 11.

⁷³ “The Art of Attraction: How to Grow Your Millennial Arts Audience,” 3.

⁷⁴ “The Art of Attraction: How to Grow Your Millennial Arts Audience,” 5.

unique opportunities to their participants while serving alcohol and enabling a social experience that typically takes place in friendship groups. Millennials are also more likely than older generations to learn about arts events through social media, online ads, and blogs,⁷⁵ which is a primary mode of advertisement for commercial make-and-sip companies. Considering these statistics, it seems that make-and-sip events may successfully encompassed the art event attributes desired by millennials. Hosting events at museums that utilize these findings may help attract this target audience of young adults to museums and could further develop their interests within the arts and the leisure time activities museums can afford.

Participating and socializing: it is what young adults like to do

In 2009, as the economic recession started to effect businesses and institutions, museums in particular began to reevaluate who they were serving and the general audiences they were attracting. As budgets became smaller and their current audience dwindled, museums looked to develop new programming to engage new audiences. Museum directors, such as Ann Philbin from the Hammer Museum in California, concluded that, “We can’t just be about art anymore . . . museums are the new community centers.”⁷⁶ It was these types of thoughts that helped to “transform once-hushed museums into vibrant cultural centers where the activities go far beyond what’s hanging on the walls.”⁷⁷ These

⁷⁵ “The Art of Attraction: How to Grow Your Millennial Arts Audience,” 7.

⁷⁶ Carol Vogel, “In Lean Times, New Ways to Reach Out,” *The New York Times*, published March 12, 2009, accessed September 23, 2015, http://www.nytimes.com/2009/03/19/arts/artsspecial/19strategies.html?_r=0.

⁷⁷ Carol Vogel, “In Lean Times, New Ways to Reach Out.”

ideas have transcended those dark economic times and still ring true for the contemporary institution. According to an article, *The Business of Being Social*, in order to remain relevant to contemporary young adults, institutions must “not only invite them to the museum, but engage them.”⁷⁸

The article indicates that active participation with art is the key to attracting young adults and keeping them involved with the museum. Participation at the museum can take many forms, but having young adults participate creatively is tapping into their amateur desire to make things. While the Internet has transformed the lives of the modern young adult, there is still an interest in their parents’ and grandparents’ hobbies, “knitting, sewing, gardening, and cooking share center stage with yoga and photography, and with their digital components.”⁷⁹ In another article from the book *Engaging Art: The Next Great Transformation of America’s Cultural Life*, the author and editor Steven J. Tepper suggests that “amateur art making is on the rise because technology has both reduced the high costs of artistic production and has met challenges of finding an audience.”⁸⁰ This book was published before sites like Pinterest⁸¹ were introduced to the world effectively giving access to a whole host of step-by-step instructions on how to make things, from food and

⁷⁸ Adam Reed Rozen, “The Business of Being Social: What Museums Need to Understand for the Future,” *Museums Forward: Social Media and the Web*, edited by Gregory Chamberlain, Museum Identity, April 2011, <http://www.museum-id.com/idea-detail.asp?id=205>.

⁷⁹ Adam Reed Rozen, “The Business of Being Social: What Museums Need to Understand for the Future.”

⁸⁰ Steven J. Tepper, “Conclusion: The Next Generation Transformation: Leveraging Policy and research to Advance Cultural Vitality,” *Engaging Art: The Next Great Transformation of America’s Cultural Life*, edited by Steven J. Tepper and Bill Ivey, Taylor & Francis Group, LLC: New York, NY, 2008, 370.

⁸¹ Note: Pinterest is “a visual discovery tool that you can use to find ideas for all your projects and interests.” – “Pinterest,” accessed December 13, 2015, <https://www.pinterest.com/>.

baked goods to crafts and art. The researcher believes that this amateur desire to make things has been satisfied by the plethora of “how-to” sites that can be found online, but may also be satisfied by attending make-and-sip events. All in all, young adults want to have hands-on participation.

As has been mentioned throughout, young adults are looking for new activities to participate in during their leisure time, “in an on-going effort to socialize, connect with peers, and date.”⁸² According to Philbin, “people are finding excuses to get together without going to expensive restaurants,”⁸³ as they have in the past. Museums can effectively tap into these desires by hosting events which primarily function as a way for adults to socialize with their peers.

Along with this idea, *The Business of Being Social*, also encourages museums to explore current examples in the business community for “new models of engagement, communication, participation, and usage.”⁸⁴ Within the business world, paint-and-sip ventures can serve as a model for the art museum in their public programming efforts. Based on the facts presented in *The Business of Being Social*, commercial make-and-sip events seem to successfully embody the qualities valued by the young adult community. They allow for active participation in the creation of a painting and social interaction in the low-pressure, highly social venues.

⁸² Adam Reed Rozen, “The Business of Being Social: What Museums Need to Understand for the Future.”

⁸³ Carol Vogel, “In Lean Times, New Ways to Reach Out.”

⁸⁴ Adam Reed Rozen, “The Business of Being Social: What Museums Need to Understand for the Future.”

To continue with these ideas, the researcher also identified the report *Getting in on the Act*, which was published shortly after the report, *The Business of Being Social*. Many ideas shared in this report support the participatory economy of the contemporary young adult: an economy in which the researcher believes commercial make-and-sip events have excelled. Technology is recognized as a major influence in the lives of young adults, but it takes this idea further by stating that “people are thinking about the experience of culture differently than in the past, placing value on a more immersive and interactive experience than is possible through mere observation.”⁸⁵ Museums of the past presented themselves as a place to observe art, but the contemporary and future museum must present themselves as something more engaging than this in order to stay relevant in the “participation economy in which social connection eclipses consumption.”⁸⁶

To further support the researcher’s idea of make-and-sip events in the museum sector and their potential for audience building initiatives, the study states that “active arts programs are likely to be an entry point for young and more diverse populations.”⁸⁷ This idea will be explored further throughout this thesis, but it is important to keep in mind—make-and-sip-like events may have the potential to serve as an entry point into an arts organization especially for young and diverse populations.

⁸⁵ Alan S. Brown and Jennifer L. Novak-Leonard, “Focus: Getting in On the Act - How arts groups are creating opportunities for active participation,” *The James Irvine Foundation and Wolfbrown*, 1-45, San Francisco, CA, October 2011, 7.

⁸⁶ Alan S. Brown and Jennifer L. Novak-Leonard, “Focus: Getting in On the Act – How arts groups are creating opportunities for active participation,” 7.

⁸⁷ Alan S. Brown and Jennifer L. Novak-Leonard, “Focus: Getting in On the Act – How arts groups are creating opportunities for active participation,” 11.

This thesis begins with the idea of the transformation of museums as a temple to a forum for the community. The need for this change was only emphasized in the 2009 economic recession when museums were forced to reevaluate the audience they were attracting and their ability to attract new members to their institutions. The report *Getting in on the Act* reminds arts organizations that “attracting the next generation of audiences and visitors will require a transformation in programming, not just better marketing.”⁸⁸ The researcher has taken this statement to mean that museums cannot just appear to be a forum for the community where active participation is the norm, they actually have to be that. In order to complete this transformation, museums must utilize active participation to attract new audiences and stay relevant in the participation economy in which the contemporary museum exists. Paint-and-sip events from the for-profit world are one type of make-and-sip event that can be utilized as a model in this larger audience-building effort for museums.

⁸⁸ Alan S. Brown and Jennifer L. Novak-Leonard, “Focus: Getting in On the Act – How arts groups are creating opportunities for active participation,” 12.

CHAPTER III:

METHODOLOGY

Before delving into research of make-and-sip events within the museum sector, the researcher identified several different institutions in the Philadelphia area that are currently hosting make-and-sip events, or have hosted these types of events in the past. Museums throughout the Philadelphia region, in particular art museums, have begun to host make-and-sip events, though academic publications on the results of these events have yet to be produced for many of the institutions. The Clay Studio, Pennsylvania Academy of Fine Arts, Philadelphia Museum of Art, Brandywine River Museum of Art, Woodmere Art Museum, Philadelphia's Magic Gardens, and the Delaware Art Museum were all identified as institutions who are hosting make-and-sip events or have done so in the past.

After identifying these seven institutions, they were then considered for either case studies, participant surveys, or a combination of both. Since The Clay Studio had a case study recently published by the Wallace Foundation, which provided a comprehensive overview of their "Date Night" event, this institution was utilized as a site for participant surveys rather than a case study (an overview of the case study published by the Wallace Foundation can be found on page 12 in Chapter II: Literature Review). The Pennsylvania Academy of Fine Arts previously hosted a grant funded event known as "PAFA After Dark." Reports based on audience research and participant surveys were produced and therefore utilized for a synopsis of the event and research surrounding it. An overview of this research can be found in Chapter II: Literature Review, on page 16. The Philadelphia

Museum of Art hosted an event known as “Painting Under the Influence.” Because this event was offered once during the winter of 2015 and another was not held until the fall of 2015, this event was chosen for a case study rather than event participant surveys. The Brandywine River Museum of Art was not identified as an institution that hosts make-and-sip events until September 2015 (after data collection was concluded); therefore, their event “Creative Escape” is utilized as a case study rather than event participant surveys. Woodmere Art Museum stopped hosting its event “Art Uncorked” in March of 2015; therefore, their event is utilized as a case study rather than for event participant surveys. Philadelphia’s Magic Gardens hosted a make-and-sip event known as “Crafts with a Kick” during the summer of 2015; therefore, this institution was chosen to be used for event participant surveys as well as a case study, which includes a synopsis of “Crafts with a Kick,” along with three other events: “Twilight in the Gardens,” “Garden Sips,” and “Arts and Drafts.” The final institution considered was the Delaware Art Museum and their event known as “Clay Date.” This event is hosted once a month throughout the year and was therefore utilized for event participant surveys as well as a case study.

Information for each case study was collected via an interview with staff directly involved with the planning and implementation of each event, as well as observation of some of the events by the researcher and descriptions of each event available online or in print. A standardized set of questions was used for each interview (these questions can be seen in Appendix I). Each interviewee was asked to review all data presented in the case study to insure the accuracy of the information presented. The five institutions featured in the case studies produced by the researcher were: Philadelphia Museum of Art,

Brandywine River Museum of Art, Woodmere Art Museum, Philadelphia's Magic Gardens, and Delaware Art Museum.

To further understand visitor motivations for attending make-and-sip events both at non-profit and commercial institutions, event participant surveys were utilized. Each institution and event required slight adjustments to the survey questions to reflect the unique offerings.

Pre-testing of the survey instruments was conducted at a "Paint Nite" event (a type of commercial make-and-sip event) and at "Clay Date" hosted by the Delaware Art Museum. Fourteen surveys were collected from the 34 attendees at the "Paint Nite" event and 12 surveys collected from the 15 attendees at the Delaware Art Museum's "Clay Date." The "Paint Nite" event was hosted at The Twisted Tail, a bar and grill located in the Old City neighborhood in Philadelphia. Jodi Cachia was the teaching artist for the "Paint Nite" event. Following both pre-testing sessions, testing of specific survey questions was conducted through a short online survey distributed via a post on the personal social media site, Facebook, of the researcher. All questions remained part of the survey after pre-testing, though the wording and arrangement of some questions was adjusted. None of the data collected during the pre-testing phase is included in the final data results. The final surveys can be seen in Appendix II.

The actual surveying of commercial make-and-sip participants was completed both in-person at events hosted by the company "Paint Nite," and also online through a digital survey distributed via posts on the personal social media sites of the researcher. "Paint Nite" is a commercial make-and-sip company headquartered in Boston that hosts events at local restaurants and bars, seamlessly blending the act of painting and drinking in a low-

pressure, social environment. “Paint Nite” has the goal of “making art accessible to people who don’t consider themselves artists or creative in any way.”⁸⁹ Each two-hour event is hosted by an artist who takes approximately 25 participants step-by-step through the making of a painting, which they take home at the end of the night. The “Paint Nite” company has been successful since it started in Boston in March 2012. According to an online article published in June 2015, the company “hosts approximately 4,000 events each month across 1,200 cities worldwide.”⁹⁰

The researcher collected “Paint Nite” participant surveys from five different commercial make-and-sip events hosted by two artists at two different venues in the Philadelphia area. Two events, hosted by Jodie Cachia at Cavanaugh’s Headhouse, a tavern located in the Old City neighborhood of Philadelphia, were surveyed. A total of 35 surveys was collected from participants at Cachia’s events. Three events, hosted by another teaching artist Henry Martin at Bourbon Blue, a restaurant located in the Manayunk neighborhood of Philadelphia, were surveyed. A total of 36 surveys was collected from participants at Martin’s events. Including the online surveys, a total of 102 surveys was collected from commercial make-and-sip participants. Prior to data collection, these events, along with the online surveys, were slated to make up the “commercial event” group in the data analysis.

⁸⁹ “Who We Are,” *Paint Nite*, accessed September 1, 2015, <https://www.paintnite.com/pages/about/index/philadelphia>.

⁹⁰ Nick DeLuca, “Paint Nite Founders On the Difference Between Being Creative and Artistic,” *BostInno*, published June 11, 2015, accessed September 1, 2015, <http://bostinno.streetwise.co/2015/06/11/paint-nite-boston-co-founders-on-being-creative-artistic/>.

In order to compare the results of the commercial make-and-sip events with non-profit make-and-sip events, a number of non-profit events were also surveyed. Surveys were collected from three institutions in the Philadelphia area including The Clay Studio, Philadelphia's Magic Gardens, and the Delaware Art Museum. Each of these institutions provided a social environment, with snacks and alcoholic beverages, focused on making something, whether that be a ceramic vessel thrown on a pottery wheel or ink-decorated tiles. Collectively, these three different event types will make up the "non-profit event" group in the data analysis, which was determined prior to data collection.

A total of 42 surveys were collected at The Clay Studio from participants in three different "Date Night" events. Three different sets of "Clay Date" participants were surveyed with a total of 32 surveys collected at the Delaware Art Museum. From the "Crafts with a Kick" participants, 50 surveys were collected from two different events (four-sessions) held at Philadelphia's Magic Gardens.

While understanding make-and-sip events that currently take place at art museums in the Philadelphia area is beneficial to this research, understanding the broader view of these events at other institutions is also desirable. Therefore, a brief survey distributed to museum staff via an online survey shared on the "Museum Talk" museum education listserve was also utilized. Twenty museum professionals took the survey, ten of whom provided additional information in the extended response sections. Since the survey response was small, no conclusive statistical information can be drawn from this source, but extended responses from participants are helpful in determining museum professionals' view of these events and the place of make-and-sip events within the

museum sector. More specific information about the variety of make-and-sip events in museums was also gathered through survey responses.

Research Instruments

Case studies were one form of data collection. A set of standardized questions was used during in-person interviews with museum staff. The same questions were used for each staff person interviewed at the different institutions. A list of the questions can be found in Appendix I.

As mentioned in the methodology section, in-person surveying of event participants was utilized for most of the data collection. An online survey was used to reach additional participants of commercial make-and-sip events. A total of 195 in-person surveys and 31 online surveys were collected. Some of the survey questions had to be modified to fit individual venues and events. To view the actual surveys, please see Appendix II.

“Paint Nite” surveys consisted of 18 questions. The first question was used to determine whether or not the participant had ever attended a “Paint Nite,” or similar event, prior to the surveyed event. The second question asks participants to describe the event by ranking the adjectives “social,” “educational,” and “artistic.” To understand general satisfaction with the event, the next question asked if there was anything the participant would like to change about the event. This was given as an open-ended question allowing for a variety of responses that were then coded into different categories based on participant responses. For the “Paint Nite” survey, question four asked if the participant would be as likely to attend the event if it were held at a museum. This question was asked to find out if participants would attend the event at a museum rather than its traditional

bar, restaurant, or studio venue. The researcher was aware that this question may be biased, though attempted to alleviate some of that by offering room for extended responses (potential bias is also addressed in the Research Findings chapter of this thesis). The remainder of the survey questions were used to better understand the type of participants attending these events, specifically addressing their motivations for attending the event, their general participation in the arts, and concluding with basic demographic questions.

On each of the surveys some questions were modelled on existing research to allow for comparisons. For example, question six on the “Paint Nite” survey was used to gauge the participant’s motivation for attending the “Paint Nite” event; this was based on Marilyn G. Hood’s six factors that influence how adults choose to spend their leisure time,⁹¹ plus an additional option which allowed visitors to select “a discount” as a motivational factor for attending the event. This question along with questions asking about general museum attendance was then used to separate the event participants into Hood’s three visitor types: frequent visitor, occasional visitor, and non-visitor.⁹² Hood’s theories have been expounded upon in the Literature Review.

To gain a greater understanding of how participants choose to spend their leisure time, an open-ended question was used. In addition, participants were asked more specifically about their participation in the arts. This question was modeled on existing research produced by the National Endowment for the Arts in their publication, “How a Nation Engages with Art.” The remainder of the survey questions were basic demographic questions asking about age, gender, education, race/ethnicity, and yearly household

⁹¹ Marilyn G. Hood, “Staying Away: Why People Choose Not to Visit Museums,” 151.

⁹² Marilyn G. Hood, “Staying Away: Why People Choose Not to Visit Museums,” 152.

income. An option was also provided for participants to give their email address if they were willing to be contacted for a follow up discussion of their survey responses.

For the online version of the commercial make-and-sip event survey, the same questions were used in addition to questions about the location and the date of the event the survey respondent attended. The date of the event was asked in order to understand how long it had been since the survey respondent had last attended a commercial make-and-sip event. This information was readily available for the in-person surveys, but not for the online version. “Google Forms” was used as the platform for the online survey. The survey instrument can be seen in Appendix II.

For the non-profit events, the same questions were utilized on the surveys with modifications made to accommodate the specific institution and event. The question asking commercial make-and-sip participants about their potential attendance at a non-profit event was removed in lieu of a question asking non-profit event participants about their plans for future visits to the event hosting institutions. All other questions remained the same in order to draw comparisons between commercial and non-profit make-and-sip events.

The final data collection method was an online survey created on SurveyMonkey® and sent to museum professionals via the “Museum Talk” museum education listserve. This survey instrument provided space for open-ended responses in order to gain the opinions of museum professionals on commercial make-and-sip events. Skip logic⁹³ was used on the

⁹³ Note: As explained by SurveyMonkey®, skip logic “is a feature that changes what question or page a respondent sees next based on how they answer the current question.” – “Using Skip Logic in a Survey,” SurveyMonkey®, accessed November 10, 2015, <https://www.surveymonkey.com/mp/tour/skiplogic/>.

first multiple choice question to distribute respondents into five different categories based on their institution's paint-and-sip or similar event history: "yes, we have in the past and plan to continue the events in the future;" "yes, we have in the past but do not plan to in the future;" "no, but we plan to in the future;" "no, and we do not plan to in the future;" and "unsure at this time." From here, both types of "yes" respondents were asked to give more information about the event hosted at their institution. Both types of "no" respondents were asked to explain why or why not their museum does not plan to host a paint-and-sip event in the future. Respondents who said "unsure at this time" were immediately taken to the final page of the survey that asked for their name and email address and whether they were willing to be contacted for a follow-up to their responses and provided information to contact the researcher if desired. For a full list of survey questions please see Appendix II.

Expectations of Findings

By surveying the participants of make-and-sip events, a greater understanding of the general demographics, artistic tendencies, and leisure-time motivations of participants will be determined. The intention of this work is to compare the groups to find the similarities and differences between the commercial and non-profit event participants. The research hypothesized that with a better understanding of commercial event participants, similar programming at museums can be tailored to directly target the involvement of this audience. It was expected that because this audience has some artistic tendencies that they would be an ideal group to target through non-profit special events, which resemble the leisure-time activities they enjoy and participate in outside of the museum. By using commercial events as a model for non-profit events and programs, museums, in particular

art museums, may be able to successfully cultivate this audience, measurable by an increased level of participation shown through a higher museum attendance and participation in more special events and programs for the target demographic. The researcher hypothesized that non-profits would typically attract individuals with a higher education, higher income, and older age than those who participate in commercial events occurring outside of museums.

In conversation with a paint-and-sip instructor for the company “Paint Nite” prior to surveying this audience, it was suggested that the typical demographics of “Paint Nite” participants were women and young adults. The instructor also stated that some heterosexual couples attend the event together, but no groups of all men have been observed. Many “Paint Nite” attendees have limited artistic skills or knowledge before attending the event, though they do show a stronger interest after participating, according to the instructor. Based on their limited knowledge of art and limited prior art participation, the instructor was inclined to believe that “Paint Nite” participants are not the typical museum visitor, and/or a frequent visitor.

The purpose of this research is to gain a better understanding of the participants of commercial make-and-sip events and determine the implications of hosting similar events at museums. The improved understanding of this audience will ideally be shared with museum professionals, particularly at art museums, to enable them to better cultivate the commercial event demographic. The researcher hypothesized that the commercial make-and-sip participants would have some artistic tendency, but limited museum participation. Make-and-sip events may serve as an entrance into the world of museums and the leisure activities they offer for this audience.

CHAPTER IV:

RESEARCH FINDINGS

This chapter has been broken down into three main sections to reflect the different types of data collection: non-profit make-and-sip event case studies, make-and-sip event participants survey results, and museum professionals survey results. Under each of these main sections are subsections to help better organize the data. In the following pages, five case studies will be presented, followed by graphs and charts to express the findings of the make-and-sip event participant survey results, and concluding with a summary of the information collected through the museum professionals survey.

Non-profit make-and-sip event case studies

Seven non-profits within the Philadelphia region were identified as art institutions that host make-and-sip events. In addition to those whose event participants were surveyed, (Delaware Art Museum, The Clay Studio, and Philadelphia's Magic Gardens), four other non-profit events and institutions were examined. Of the seven museums and events, five were chosen for case studies. These events include "Painting Under the Influence" at Philadelphia Museum of Art, "Creative Escape" at the Brandywine River Museum of Art, "Art Uncorked" at Woodmere Art Museum, "Crafts with a Kick," and other events, at Philadelphia's Magic Gardens, and "Clay Date" at the Delaware Art Museum. "Painting Under the Influence" and "Art Uncorked" were the only two events identified that used paint as the art medium, though because of the instructional methods utilized, "Art Uncorked" is the only non-profit make-and-sip event that the researcher would also

consider to also be a paint-and-sip event. In the subsequent case studies, a brief synopsis of each institution and their event(s) is given, along with the goals/objectives, successes and failures, marketing strategies, and a general audience overview for each event.

“Painting Under the Influence” at the Philadelphia Museum of Art

Table 3. *Museum/event information for the Philadelphia Museum of Art*

Philadelphia Museum of Art	
Annual Attendance	659,810
Staff Size	Approximately 410 (full-time and part-time)
Annual Budget	\$55,305,199
Location	Philadelphia, Pennsylvania ⁹⁴

Event – “Painting Under the Influence”	
Event Began	February 2015
Event Frequency	One-event per quarter
Media of Event	Painting on canvas board
Event Cost to Participants	\$45 for non-members, \$40 for members
Event Ended	Continues

The Philadelphia Museum of Art is located on the Benjamin Franklin Parkway in the neighborhood of Fairmount in Philadelphia, Pennsylvania. The museum holds a world-class collection of over 225,000 objects displayed in their numerous galleries. It also hosts several special exhibitions each year⁹⁵. As stated in the Philadelphia Museum of Art’s strategic vision for the future, the museum strives to “[engage] audiences,” “[enhance] the

⁹⁴ “2015 Annual Report,” Philadelphia Museum of Art.

⁹⁵ “Collections: Search Collections,” *Philadelphia Museum of Art*, accessed September 1, 2015, <http://www.philamuseum.org/collections/search.html>.

visitor experience,” “[activate] their collection,” and “[strengthen their] commitment to the community” through making art accessible.⁹⁶

The museum hosts an assortment of programs and special events inviting visitors to access their collections on many different levels. The institution has seen success with its Wednesday night programming which keeps the museum open late with a “Pay What You Wish” admission policy. Each Wednesday evening offers visitors access to the galleries along with the opportunity to “show [their] creative side with [their program] Make Stuff,” to participate in yoga, and to play games in the galleries.”⁹⁷ On some Wednesdays, special programming is offered for visitors, which sometimes requires pre-registration. In February of 2015, the Philadelphia Museum of Art offered its first paint-and-sip-like event known as “Painting Under the Influence” on a Wednesday night. To gain a perspective from the museum-side of the event, an interview was conducted with the Accessible Programs Coordinator, Marissa Clark, who proposed this program for the institution.⁹⁸

The program took place on a Wednesday evening and had space for 25 people to make art in the Grand Stair Hall of the museum. Participants paid \$45, or \$40 for members, which covered their art supplies, two drinks, snacks, and a gallery tour. No additional discounts were available for the event. The majority of the costs to the institution went to supplies, instructor fees, and catering. The event lasted two-and-a-half hours. “Painting

⁹⁶ “Information: Our Future,” *Philadelphia Museum of Art*, accessed September 1, 2015, <http://www.philamuseum.org/ourfuture/>.

⁹⁷ “Calendar: Wednesday Nights,” *Philadelphia Museum of Art*, accessed September 1, 2015, <http://www.philamuseum.org/wednesdaynights>.

⁹⁸ Marisa Clark (Accessible Programs Coordinator, Philadelphia Museum of Art), interviewed by Megan Millman, August 26, 2015.

Under the Influence” was advertised through the “What’s On” brochure for the Philadelphia Museum of Art, and also through its website and social media platforms, and by word-of-mouth. A teaching artist from the museum began by giving participants a mini-lesson on mixing paint and painting techniques, but did not go through the art-making activity step-by-step with the participants. Instead, each participant was given a canvas with a reproduction of a small piece of a painting from the museum’s collection already affixed to its surface. Each participant had a different piece, though sometimes the pieces came from the same painting. Following the mini-lesson, the participants were ready to finish the piece as they saw fit. After the paintings were complete, the group went to the galleries in search of their mystery painting through a mini-tour which included the art pieces from the program.

Clark stated that her reason for initially proposing the event was to capitalize on the popularity of the commercial make-and-sip events happening outside of the museum. She saw it as an opportunity to show what an “upscale” paint-and-sip event could be. “Painting Under the Influence” provided an opportunity for the participants to be more “creative” than at the traditional paint-and-sip events because everyone had their own unique piece of a painting, eliminating the need to compare with the other participants. Another unique feature of this event, mentioned by Clark, was that participants became invested with the piece of art with which they started. As each participant found their artwork in the gallery they were excited and eager to compare their work with the original. Clark also suggested that this feature of the event allowed for a personal connection with the permanent collection of the institution. Each time visitors return to the Philadelphia Museum of Art they can recall their enjoyable experience at “Painting Under the Influence.”

Overall this event was successful for the institution. While there was no formal survey conducted at the conclusion of the event, Clark said that participants stated they had fun and would participate in the event again. Unfortunately, due to schedule restrictions the next “Painting Under the Influence” was not able to take place until November 2015, which was too late to be part of this thesis research. This lapse did provide ample opportunity for staff to reflect on the initial event. For the November event the location was changed; the first event was held in the Grand Stair Hall, which has poor lighting and can be noisy with large crowds. While the ambience of the space was desirable, the November event moved to the cafeteria, a larger space, where the noise level and lighting is better. This space also allows for a greater number of participants. Another consideration Clark mentioned for future events is the length of the program; they have considered adding a half-an-hour to the event so that participants have ample time to paint and allow for the painting to dry before entering the galleries for the tour. In relation to the audience for the event, there was quite a mix. Older adults, young adults, couples, and “girls’ night out” groups all seemed to enjoy the event. Clark’s final suggestion was in order to entice young adults to attend the event it must be marketed to them as fun.

“Creative Escape” at the Brandywine River Museum of Art

Table 4. *Museum/event information for the Brandywine River Museum of Art*

Brandywine River Museum of Art	
Annual Attendance	92,960
Staff Size	106 (full-time and part-time staff)
Annual Budget	\$3,150,000
Location	Chadds Ford, Pennsylvania ⁹⁹

Event – “Creative Escape”	
Event Began	Summer 2015 ¹⁰⁰
Event Frequency	Approximately one-event every two months
Media of the Event	Changes for each event
Event Cost to Participants	\$20 for non-members, \$15 for members
Event Ended	Continues

The Brandywine River Museum of Art, located in the Brandywine valley of southeastern Pennsylvania, contains a collection of American Art with a particular focus in the work of local artists. The museum is “renowned for its holdings of the Wyeth family of artists,” including “the work of N.C. Wyeth, Andrew Wyeth, and Jamie Wyeth.”¹⁰¹ Visitors to the institution have the option to explore the galleries with a variety of changing exhibitions, take a tour of Kuerner Farm and the studios of Andrew and N.C. Wyeth, or take a walk through the beautiful gardens and woods surrounding the museum.¹⁰²

⁹⁹ Laura Westmoreland (Associate Educator, Brandywine River Museum of Art), email message, received October 15, 2015.

¹⁰⁰ *Note: Began earlier than 2015, though as a different event without alcohol.*

¹⁰¹ “About,” *Brandywine River Museum of Art*, accessed September 23, 2015, <http://www.brandywine.org/museum/about>.

¹⁰² “Museum Campus,” *Brandywine River Museum of Art*, accessed September 23, 2015, <http://www.brandywine.org/museum/about/museum-campus>.

The Brandywine River Museum presents an array of programming opportunities for a variety of audiences. One event of particular interest is “Creative Escape,” an evening BYOB make-and-sip event hosted in the galleries of the institution. During the summer of 2015 the Brandywine River Museum hosted two “Creative Escape: Designs in Clay” events themed around their special exhibition, *Plus Ultra: Moravian Tiles of the New World*.¹⁰³ Each participant was able to make their own clay tile inspired by the imagery of Moravian tiles. In order to gain a deeper understanding of the past and future programs, an interview was conducted with Laura Westmoreland, the Associate Educator who oversees adult programming for the Brandywine River Museum.¹⁰⁴

The main goal of “Creative Escape: Designs in Clay,” hosted in the summer of 2015, was to introduce visitors to the special exhibition in a fun and engaging way, which was achieved through a craft activity related to the subject of the exhibition. In the past, not all “Creative Escape” events have been focused on the special exhibition, though at the present, this has been a main focus of these programs. A secondary goal of “Creative Escape” was to attract a somewhat younger crowd than the typical audience for the museum.

Each “Creative Escape” event typically takes place on a Wednesday evening and lasts two hours. The event includes an art-making activity and an opportunity to explore the exhibition via a guided tour lasting approximately 30 minutes. During this tour,

¹⁰³ “Plus Ultra: Moravian Tiles of the New World,” *Brandywine River Museum of Art*, accessed September 23, 2015, <http://www.brandywine.org/museum/exhibitions/plus-ultra-moravian-tiles-new-world>. *Note: Moravian tiles are a type of handmade tile produced by Henry Chapman Mercer.*

¹⁰⁴ Laura Westmoreland (Associate Educator, Brandywine River Museum of Art), interviewed by Megan Millman, September 14, 2015.

participants are asked to use the imagery of the exhibition as inspiration for the subsequent art-making activity. Rather than the step-by-step teaching method of a traditional paint-and-sip event, the craft activity is explained/demonstrated to participants, then they are off to begin creating with the support and guidance of the staff running the event. The cost to the museum for “Creative Escape” varies depending on the craft activity. For ceramic tile-making, at the summer 2015 events, the museum incurred direct cost of approximately \$75 for program materials. Each event was able to host a maximum of 20 participants at a price of \$15 for members and \$20 for non-members. This price included all craft supplies and light snacks. Two staff members and one volunteer were needed to run the event.

The Brandywine River Museum markets “Creative Escape” on their website as well as through social media platforms, an email newsletter, and the museum’s print brochure, which is produced four times a year. Westmoreland also mentioned that a Meetup group promoted the event; participants from the Meetup group accounted for seven of the 20 participants at one of the events during the summer of 2015. This was not an intentional marketing tool promoted by the museum, though it successfully drew a new crowd to the institution.

Westmoreland considered the event to be successful in a variety of ways. Both events that took place in the summer of 2015 were sold out, and generally speaking, Westmoreland felt the participants were successful with the art project. According to Westmoreland, participants seemed to enjoy interacting with the special exhibition. The target audience was participants between the ages of 20 to 60, though the actual participants were more in the 40 to 60 range. The events also successfully attracted a

group that was made up of mostly non-members. Visit groups varied among couples, friends, mother and daughter pairs, as well as a few participants who came alone. Some individuals participated in both events over the summer and brought friends back for the second event (which featured the same craft activity). Interestingly, Westmoreland noted that while the event was BYOB, not all participants brought beverages and those who did were more focused on the other aspects of the program. The researcher believes this indicates that while the social aspects seem to be important to the participants, the alcohol may not be as influential in deciding whether or not they participate.

In the future, the event location for “Creative Escape” may be adjusted depending on the craft activity for the evening and the focus exhibition at the Brandywine River Museum. As the craft project changes, the level of instruction may also need to be adjusted. Most participants seemed to be novices when it came to clay, though some were artistic people in general. As of now, the Brandywine River Museum plans to continue the “Creative Escape” events and planned an event for fall 2015.

“Art Uncorked” at Woodmere Art Museum

Table 5. *Museum/event information for the Woodmere Art Museum*

Woodmere Art Museum	
Annual Attendance	35,000
Staff Size	14 full-time and 7 part-time
Annual Budget	\$2.4 million
Location	Philadelphia, Pennsylvania ¹⁰⁵

Event – “Art Uncorked”	
Event Began	2013
Event Frequency	Varies; approximately one-event per every month or two
Media of Event	Varies; though, mostly painting on canvas
Event Cost to Participants	\$35 for non-members, \$30 for members
Event Ended	Discontinued in March 2015

Woodmere Art Museum, located in the residential neighborhood of Chestnut Hill in Philadelphia, Pennsylvania, holds a collection of paintings by Philadelphia artists including “Edward Redfield, Daniel Garber, Walter E. Schofield, Benjamin West, Mary Cassatt, Cecilia Beaux, Violet Oakley, Arthur B. Carles, Elizabeth Osborne, Harry Bertoia, and many more,” which are displayed in nine galleries.¹⁰⁶ In addition to the galleries, the museum also has studio space in which to host a variety of adult classes and workshops. Woodmere Art Museum’s mission is to “tell the story of Philadelphia’s art and artists through a broad range of exhibitions, music events, classes, lectures, and programs.”¹⁰⁷

In February of 2013 Woodmere began hosting a class known as “Art Uncorked” which allowed participants to “create a one of a kind work of art to decorate [their] home

¹⁰⁵ Hildy Tow (Director of Education, Woodmere Art Museum), email message, received September 23, 2015.

¹⁰⁶ “About,” *Woodmere Art Museum*, accessed August 31, 2015, <http://woodmereartmuseum.org/about/>.

¹⁰⁷ “Home,” *Woodmere Art Museum*, accessed August 31, 2015, <http://woodmereartmuseum.org/>.

or office while sipping on a relaxing glass of wine in a fun and social atmosphere.”¹⁰⁸ To gain more insight into the program from a museum perspective, an interview was conducted with the Curator of Education at Woodmere Art Museum, Hildy Tow.¹⁰⁹

“Art Uncorked” has all the makings of a make-and-sip event with a hands-on art-making activity, drinks, and a social setting. Each event was led by a local Philadelphia artist, or a Woodmere staff member, who would take participants through the art activity step-by-step. The event typically lasted from 7:00 pm to 9:00 pm, though the schedule varied in the day of the week the events were hosted each season. Each “Art Uncorked” had a maximum capacity of 15 students based on limitations of the studio space. The program began with a cost to participants of \$30, and \$25 for Woodmere members, though prices were eventually increased to \$35 and \$30 respectively. Woodmere paid for all supplies, the instructor fee, and drinks/snacks for the evening; Woodmere ended up approximately breaking even on the events. The main goal of the event was to increase interest in the studio programs held at Woodmere, as well as to “demystify” the art of painting and other art forms.

“Art Uncorked” initially started with each event exploring a different art activity, though after the first year the staff noticed that the “Wine + Painting = Fun” and “Mosaic Fun” classes were the more successful as demonstrated by higher attendance. Therefore, these two art activities prevailed through the following year of “Art Uncorked.” The researcher considers the “Wine + Painting = Fun” event to be a paint-and-sip event, while

¹⁰⁸ “Art Uncorked,” *Woodmere Art Museum*, accessed September 1, 2015, <http://woodmereartmuseum.org/registration-information/art-uncorked/>.

¹⁰⁹ Hildy Tow (Curator of Education, Woodmere Art Museum), interviewed by Megan Millman, August 19, 2015.

the other “Art Uncorked” events fit into the broader category of make-and-sip events. Originally, other art activities included “Decorative Paste Paper,” “Make a Dress without a Pattern,” “Embossing Velvet,” and more. “Art Uncorked” did not necessarily have a target audience, though Woodmere as an institution is regularly striving to attract newcomers to the museum, especially young adults. The event was marketed on Woodmere’s website, print ads in the local newspaper, and through their program brochure mailed to members and available at the museum and other local venues. Some tickets were also posted on the “Philly Fun Guide®” website, which advertises discounted event passes locally within Philadelphia.¹¹⁰

According to Tow, “Art Uncorked” was successful in a variety of ways. Each event was full of newcomers to the institution, though their continued involvement at Woodmere was not tracked. The majority of participants attended in groups of friends/family, sometimes for special occasions like birthdays. The majority of event participants were women. Tow recounted that at least one “Art Uncorked” participant signed up for a studio class following their participation in the event. Tow also estimates that the majority of the “Art Uncorked” participants were artistic novices and did not have much prior experience in the media at hand for each program. All of these aspects of “Art Uncorked” support the original goals and intentions for program.

March of 2015 was the last “Art Uncorked” program hosted at Woodmere. As of now, the program will not be offered any longer at the institution. While “Art Uncorked” was successful in a variety of ways, it did not have a steady attendance and did not make a profit for the institution. When asked “what would you change,” Tow offered several

¹¹⁰ “Fun Savers,” PNC Arts Alive, <http://phillyfunguide.com/>.

suggestions. She suggested that hosting these types of events in the galleries would be a great way to expose participants to the institution itself and promote an interest in returning to the museum: if someone is enjoying the class, then they might like viewing art too. Tow also suggested partnering with a local restaurant for the event by offering a discount on dinner before or after the program. This may also provide a new way of marketing the event and reaching different audiences.

“Crafts with a Kick,” and Other Events, at Philadelphia’s Magic Gardens

Table 6. *Museum/event information for Philadelphia's Magic Gardens*

Philadelphia’s Magic Gardens	
Annual Attendance	100,000
Staff Size	22 (4 full-time, 18 part-time)
Annual Budget	\$676,000
Location	Philadelphia, Pennsylvania ¹¹¹

Event - “Crafts with a Kick”	
Event Began	Summer 2015
Event Frequency	Approximately four times per year
Media of Event	Alcohol ink-decorated tiles
Event Cost to Participants	\$30 for non-members; \$20 for members
Event Ended	Continues

Philadelphia’s Magic Gardens (PMG), located in South Philadelphia, opened to the public in 2004, providing access to the mosaic art environment of founding artist Isaiah Zagar. The institution provides visitors with an array of visit options, from the more traditional guided tour of the site and murals throughout the neighborhood, to a variety of after-hour events including “Twilight in the Gardens,” “Garden Sips,” “Arts and Drafts,” and

¹¹¹ Olivia Edlund (Education and Outreach Manager, Philadelphia’s Magic Gardens), email message, received November 3, 2015.

their date night event, “Crafts with a Kick.” In addition to the work of Zagar, PMG also hosts a variety of changing exhibitions from other artists: some local and some folk artists from South and Central America.¹¹²

Many of the after-hour events hosted at PMG are similar to the make-and-sip events examined throughout this research. In particular, their “Crafts with a Kick” event closely resembled the typical make-and-sip event with a social atmosphere, a craft activity, and adult beverages and snacks provided. Over the summer of 2015, PMG hosted two “Crafts with a Kick” events, both of which were surveyed for the non-profit event section of data collection (this data is presented in subsequent sections of data analysis beginning on page 66). The following case study includes, an overview of “Crafts with a Kick” as well as short synopses of “Twilight in the Gardens,” “Garden Sips,” and “Arts and Drafts,” all of which contain features similar to make-and-sip events, but with slight variations. Aside from attending some of these events and information available on PMG’s website, the researcher also conducted an interview with the Education & Outreach Manager, Olivia Edlund to gain more insight into these events.¹¹³

“Crafts with a Kick” took place on two Fridays throughout the summer of 2015. Each event included two sessions, making a total of four sessions for the summer. Each session gave visitors an hour and a half to enjoy the gallery and outdoor space at PMG, while snacking and drinking wine, with time to participate in creating alcohol ink-decorated

¹¹² “About Philadelphia’s Magic Gardens,” *Philadelphia’s Magic Gardens*, accessed November 1, 2015, <http://www.phillymagicgardens.org/about-us/>.

¹¹³ Olivia Edlund, (Education and Outreach Manager, Philadelphia’s Magic Gardens), interviewed by Megan Millman, October 7, 2015.

tiles.¹¹⁴ Supplies were provided to make these tiles into creative coasters or art pieces for display. The first session of the evening was held from 6:00 pm to 7:30 pm and the second from 8:00 pm to 9:30 pm. The cost for the event was \$20 for members, \$30 for non-members, or \$55 for a pair. To attend the event, participants must be 21 or older since wine is included in the ticket along with snacks and all materials. Each session could accommodate up to 24 participants. The main goal of “Crafts with a Kick” was to give people who are not necessarily artists the opportunity to make art. The focus of this event is on the art-making, putting the social and educational aspects second. After considering all supply costs and staff time, “Crafts with a Kick” was not a profitable event for the institution—they approximately break even for these events.

Generally, “Crafts with a Kick” was a success, though it is not the first iteration of a date night event that PMG has tried. Prior to “Crafts with a Kick,” which began in 2015, PMG put out a “Deluxe Date Night Tour,” which included a tour of the space and art-making activity with drinks and snacks provided. According to Edlund, these events were mildly successful. The event was trying to do too much in one evening and not all attendees were interested in participating in all the aspects of the event. This trial led to “Crafts with a Kick,” which is a much more open event. Participants are able to explore the space at their own pace rather than a structured tour, and the art-making activity is not as involved as the prior activity, which was creating handmade glass tiles.

¹¹⁴ Note: Alcohol ink decorated tiles use a type of ink that is alcohol based to create abstract designs in color on smooth flat surfaces, such as tiles. The ink is not made permanent until a sealer is placed on top of the dry inked surface.

Table 7. *Event information for Philadelphia's Magic Gardens*

Event - "Twilight in the Gardens"	
Event Began	2009 (re-envisioned in 2012)
Event Frequency	One-event per month (April through October)
Media of Event	Varies
Event Cost to Participants	\$15 for adults; \$12 for students, seniors, and members
Event Ended	Continues

"Twilight in the Gardens" and "Garden Sips" are two other events that also include art-making activities, though art-making is not the central focus of these programs.

"Twilight in the Gardens" takes place on the fourth Friday of the month from April to October. The event includes a variety of features: live music, a craft activity guided by a teaching artist, and the opportunity for a mini-guided tour. It is also "BYOBBS (bring your own booze, blanket, and snacks)." ¹¹⁵ The event costs \$15 for adults and \$12 for students, seniors, and members and is held from 7:00 pm to 10:00 pm. The focus of "Twilight in the Gardens" is on the artists, both the performing artists and teaching artists. The craft for the event is meant to be a quick but quality project. Some examples from past events are dream catcher making, screen-printing, and lettering.

Table 8. *Event information for Philadelphia's Magic Gardens*

Event - "Garden Sips"	
Event Began	2012
Event Frequency	One-event per month (May through September)
Media of Event	Varies
Event Cost to Participants	\$10 for non-members; \$8 for members; or admission, four drinks, and a PMG koozie for \$15 for members and \$20 for non-members
Event Ended	Continues

¹¹⁵ "Twilight in the Gardens," Philadelphia's Magic Gardens, accessed November 1, 2015, <http://www.phillymagicgardens.org/public-programs/twilight-in-the-gardens/>.

“Garden Sips” is similar to “Twilight in the Gardens,” but with a focus on the social aspects rather than the artistic. “Garden Sips” and “Twilight in the Gardens” can both accommodate 150 attendees per event. “Garden Sips” takes place from 6:00 pm to 9:00 pm on the second Wednesday of the month from May to September. Admission to the event is \$8 for members and \$10 for non-members, or participants can purchase a ticket that includes admission, four drinks, and a PMG koozie¹¹⁶ for \$15 (for members) or \$20 (for non-members). Single drinks are \$3. Since this is a happy-hour event, participants must be 21 years or older. “Garden Sips” also includes a small craft activity though it is not the focus of the events. Another unique feature of “Garden Sips” is that it serves as a fundraiser for PMG’s community programming and site preservation.¹¹⁷ In earlier iterations of “Garden Sips,” tickets allowed for unlimited drinks, which subsequently led to the event attracting the wrong audience. With changes to the ticket options, Edlund believed that the event was attracting more of its target audience of young professionals.

Table 9. *Event information for Philadelphia's Magic Gardens*

Event - “Arts and Drafts”	
Event Began	2013
Event Frequency	Approximately two times per year
Media of Event	Varies
Event Cost to Participants	Free
Event Ended	Continues

The final event to be discussed is “Arts and Drafts,” which takes place off-site at a local bar, Tattooed Mom, located just a few blocks from PMG. This event is similar to

¹¹⁶ Note: A koozie is a padded sleeve designed to insulate a beverage container. In this case, the koozie would be used to keep a canned or bottled alcoholic beverage cool.

¹¹⁷ “September Garden Sips,” *Philadelphia’s Magic Gardens*, accessed November 1, 2015, <http://www.phillymagicgardens.org/events/september-garden-sips/>.

“Garden Sips” in that it serves as a fundraiser for “ART/GAGE,” PMG’s outreach initiative “to provide low cost or free arts experiences within local communities,”¹¹⁸ and that it is a happy-hour event with a social focus. PMG staff also brings a few easy craft activities for bar-goers to do while at Tattooed Mom. “Arts and Drafts” takes place approximately two-times a year from 6:00 pm to 9:00 pm with half priced drafts and veggie menu.¹¹⁹ Tattooed Mom donates 25 percent of the bar and food tab towards “ART/GAGE.” Aside from its fundraising focus, the event serves as a way for PMG to reach new audiences and introduce them to the institution. There is no charge to participate in this event.

For all of the events described for PMG, marketing utilized by the institution is similar. All events are advertised on PMG’s website and social media sites as well as “Philly Fun Guide®.” For “Twilight in the Gardens,” “Garden Sips,” and “Arts and Drafts” rack cards were created to advertise the event. Rack cards were available at PMG as well as at Tattooed Mom for the “Arts and Drafts” event.

While each of the events described for PMG all have a distinct focus, Edlund stated that it has sometimes been difficult to differentiate between the programs and communicate which event is the right one for different audiences. In general, Edlund described the four different events as attracting somewhat different audiences. For “Arts and Drafts” they see a lot of new people that were not familiar with PMG and many that had not visited the institution previously, though some of PMG’s regulars were also in

¹¹⁸ “ART/GAGE Outreach,” *Philadelphia’s Magic Gardens*, accessed November 1, 2015, <http://www.phillymagicgardens.org/public-programs/artgage/>.

¹¹⁹ “Arts & Drafts Crafting Happy Hour at Tattooed Mom,” *Philadelphia’s Magic Gardens*, accessed November 1, 2015, <http://www.phillymagicgardens.org/events/arts-drafts-crafting-happy-hour-tattooed-mom/>.

attendance. For “Garden Sips” there is typically a mix of members and new people to the institution. For “Twilight in the Gardens” Edlund stated that the audience is somewhat dependent on the band for the event and that there are usually repeats who have attended more than one of the “Twilight in the Gardens” events. Children are also welcome at “Twilight in the Gardens,” so some families are also in attendance. For “Crafts with a Kick” most participants were new to PMG.

The visit groups are also pretty similar for the events consisting mostly of small groups and couples. There were a few mother-daughter groups at “Crafts with a Kick” and some co-worker groups are a common at “Garden Sips” because of it being a weekday happy-hour event. Edlund stated that she believes the majority of attendees at all the events do not consider themselves crafty, though they generally give positive feedback about the crafting aspects of the events.

“Clay Date” at the Delaware Art Museum

Table 10. *Museum/event information for Delaware Art Museum*

Delaware Art Museum	
Annual Attendance	54,357
Staff Size	34 full-time, 11 part-time, 27 part-time instructors
Annual Budget	\$4,000,000
Location	Wilmington, Delaware ¹²⁰

Event - “Clay Date”	
Event Began	2012
Event Frequency	One-event per month
Media of Event	Clay
Event Cost to Participants	\$35 for non-members; \$30 for members
Event Ended	Continues

The Delaware Art Museum, located in the Brandywine River Valley area of Northern Delaware, is best known for its collection of British Pre-Raphaelite art, as well as for work by Howard Pyle, other American illustrators, and John Sloan.¹²¹ In addition to the gallery collections, the museum also includes an outdoor sculpture garden and a studio building. The studio building provides a place for the community to take an assortment of hands-on classes in a variety of artistic media such as clay, metal, paint, and more. The opportunities in the studio vary from structured courses in a specific medium lasting for several weeks, to more social events such as Friday Evening Workshops, including their popular event, “Clay Date.”

¹²⁰ Rebecca Howell (Studio Programs Manager, Delaware Art Museum, email message, received October 14, 2015.

¹²¹ “Visitor Information,” Delaware Art Museum, accessed September 1, 2015, <http://www.delart.org/visit/visitor-information/>.

The “Clay Date” event participants were surveyed for the non-profit event section of data collection (this data is presented in subsequent sections of data analysis beginning on page 66). In addition, an email-interview was conducted with the Studio Programs Manager, Rebecca Howell, in order to gain an institutional perspective on “Clay Date” events.¹²² The following case study reveals information available online and in print about “Clay Date” events, as well as the results of this interview and observations made when the researcher attended the event.

“Clay Date” events take place one Friday a month from 7:00 pm to 9:00 pm in the ceramics studio of the studio building. The online description of “Clay Date” boasts that no experience is necessary and participants will succeed in completing a functional piece of pottery.¹²³ An enthusiastic ceramic artist takes participants through two different projects, one hand-built piece and another on the pottery wheel. “Clay Date” participants are also provided with a variety of snacks and alcoholic beverages throughout the evening. The cost to participants for the event is \$30 for members and \$35 for non-members. No discounts or coupons are available for the event. The average cost for the program to the museum is about \$450 per event, which includes security costs, instructor fees, supplies, and snacks/beverage fees.

Each “Clay Date” event can accommodate up to 16 people. Most of the participants are either new to clay, or have not used it since their childhood. Because there is alcohol served at the event, all participants must be over the age of 21. According to Howell, the

¹²² Rebecca Howell (Studio Programs Manager, Delaware Art Museum), email message, received October 14, 2015.

¹²³ “Friday Evening Workshops,” Delaware Art Museum, accessed September 1, 2015, <http://www.delart.org/education/studio-art-classes/friday-evening-workshops-2/>.

participants are pretty diverse in their ages and vary from the typical museum audience in ethnicity. Since many of the attendees come as heterosexual couples there is a pretty even distribution of men and women at these events.

Howell stated that the “Clay Date” events were initiated as a way to utilize the studio space and based on the newly popular commercial make-and-sip events. The Delaware Art Museum thought that they could utilize the ceramic studio space and put their own spin on these events. One of the goals of “Clay Date” events was to introduce participants to the studio space and potentially interest them in taking an extended studio class. Some participants may be interested in having an artistic experience, but are not ready to commit to the longer and more expensive courses. A broader goal was to interest people in the Delaware Art Museum more generally. Howell stated that the museum also hoped that some “Clay Date” participants would become members and/or develop a stronger relationship with the institution, returning for special events, lectures, etc.

While the “Clay Date” events are not necessarily profitable for the museum, they have successfully achieved many of the goals initially set out for the events. Howell recounted that some participants in “Clay Date” events have become members and have signed up for the extended studio classes. While not all participants become more actively involved with the institution, Howell did share some specific success stories related to “Clay Date” participants. One Digital Photography student signed up for a “Clay Date” with her fiancé, after which they became members, and held their wedding at the Delaware Art Museum. Now, this member has opened her own photography business and the museum occasionally uses her to photograph events.¹²⁴ Another success story came from a mother,

¹²⁴ Rebecca Howell (Studio Programs Manager, Delaware Art Museum), email message.

her two daughters, and their aunt when they signed up for a “Clay Date” event and were “immediately hooked.” Following the event, they signed up for a ten-week ceramics course and come for Open Studio days at the museum frequently.¹²⁵

In addition to sharing the successes, Howell also provided some ways that the institution plans to change the event, as well as areas where they are still trying to find solutions. As of now, the Delaware Art Museum plans to increase the cost to participants for the event by \$5 per ticket (raising the cost to \$35 for members and \$40 for non-members), though they are waiting for an opportune time in the schedule to make this transition. Howell stated that one issue with the “Clay Date” event is that many times participants do not return to the museum to pick up their completed projects. Following the “Clay Date” event, the pieces created by participants are fired and placed outside the classroom to be picked up at any time by the participants (pieces are typically ready about three to four-weeks after the event), though this does not always happen. Howell is still seeking a solution to this problem, though either way she expressed that she was happy that they at least had the art-making experience.¹²⁶

Make-and-sip event participants survey results

In order to further understand make-and-sip events and their potential within the museum sector, surveys of commercial and non-profit make-and-sip event participants were utilized. A total of 226 surveys were collected, 102 from commercial event participants and 124 from non-profit event participants. The total number of participants

¹²⁵ Rebecca Howell (Studio Programs Manager, Delaware Art Museum), email message.

¹²⁶ Rebecca Howell (Studio Programs Manager, Delaware Art Museum), email message.

was 364 at both event types. The target age for this research is young adults, age 18 to 34; therefore, in some cases data from this group has been considered independently of whether or not the participant went to a non-profit or commercial make-and-sip event. A total of 135 surveys were collected from this demographic.

The non-profit event category consists of survey responses from participants at The Clay Studio's event "Date Night," Philadelphia's Magic Gardens' event "Crafts with a Kick," and the Delaware Art Museum's event "Clay Date." The decision to group these three separate events and institutions together was made by the researcher prior to data collection in order to avoid bias. Three different groups also make up the commercial event category. This category is made up of survey responses from participants at "Paint Nite" events hosted by Jodi Cachia and Henry Martin, as well as online survey responses collected by the researcher. Combining these events to make up the commercial event category was also determined prior to data collection in order to avoid bias.

Participants' demographics: who attends make-and-sip events

To determine who attends make-and-sip events, demographic information was collected from both participants in non-profit and commercial events. Figure 1 shows the age variations of participants in non-profit versus commercial make-and-sip events. The age demographic of most interest is young adults, who are in the 18 to 34 age bracket. This age bracket contains the largest number of participants of both non-profit and commercial events. However, nearly 40 percent of participants at commercial events are in the 18 to 24 age bracket; whereas, non-profit events attract fewer than one-fourth of their participants from the same age range. At the 95 percent confidence level, the researcher has determined

that age is not a significant determining factor in whether or not someone will attend a non-profit versus a commercial make-and-sip event.¹²⁷

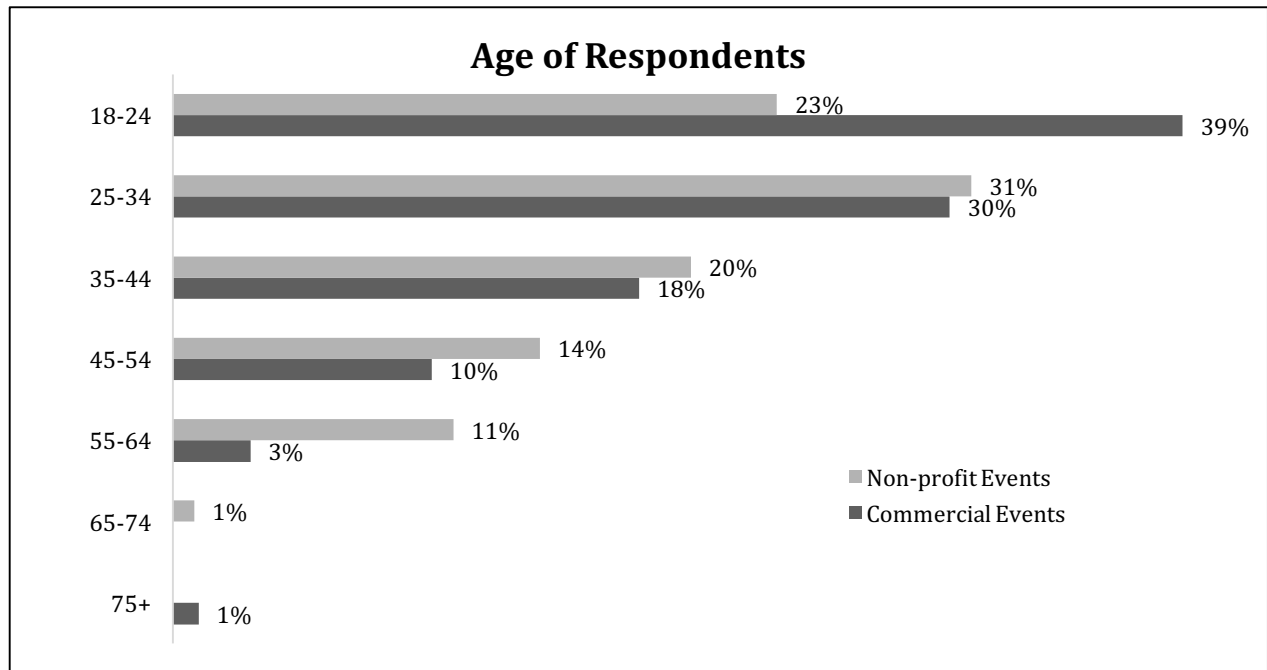


Figure 1. (Non-profit Events, $n=120$; Commercial Events, $n=101$)

While no significant difference is detected between the commercial events and the non-profit events when considering age in general, a significant difference was determined when examining young adults and older adults separately. There is no significant difference between the number of older adults versus young adults who attend non-profit events, but there is a significant difference between the number of older adults versus young adults who attend commercial make-and-sip events. Figure 2 illustrates these differences.

Commercial events attract a larger number of young adults than non-profit events.¹²⁸

¹²⁷ Note: A chi-square test was performed on these data ($\chi^2 = 0.06$, $p \leq 0.05$).

¹²⁸ Note: A chi-square test was performed on these data. At the 95 percent confidence level there is a significant difference between the number of young adults versus older adults at non-profit versus commercial events (commercial events, $\chi^2 = 0.0002$, non-profit events is $\chi^2 = 0.3$).

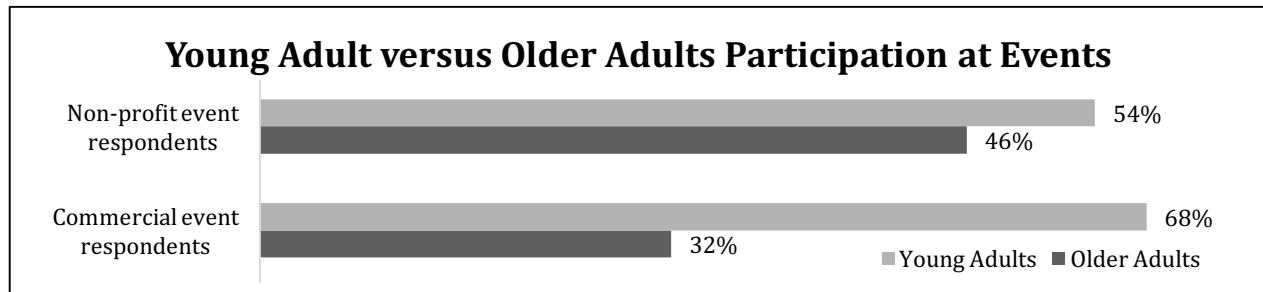


Figure 2. *Non-profit Events, n=120; Commercial Events, n=101*)

The next demographic examined is gender. Participants had the option of choosing between “male,” “female,” and “other,” though no participants identified as “other.” The distribution of gender at both event types can be seen in Figure 3. At commercial and non-profit events there are significantly more women than men in attendance;¹²⁹ participation is over 70 percent for both. Gender is not a significant determining factor for whether or not someone would choose a commercial event over a non-profit event and vice-versa.¹³⁰

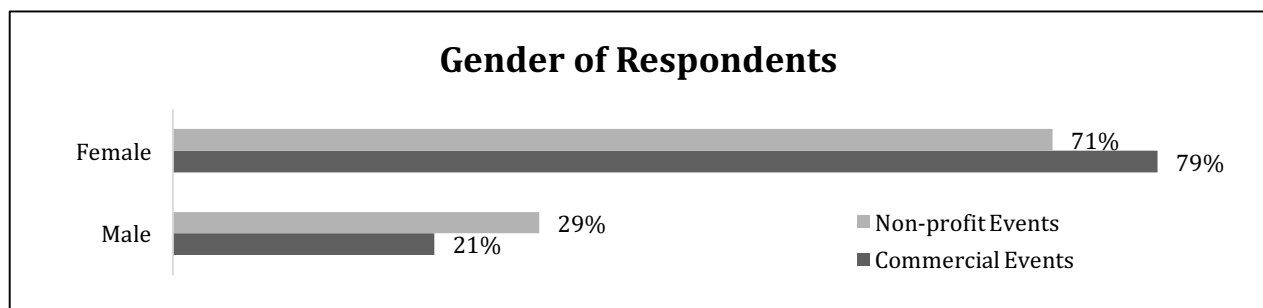


Figure 3. *(Non-profit Events, n=119; Commercial Events, n=100)*

Examination of the highest level of education attained by respondents in figure 4 reveals that in general, higher percentages of non-profit event participants have attained Master’s and Bachelor’s degrees than the commercial event participants. Relatively few respondents have attained higher level degrees such as Doctoral degrees, 15 respondents

¹²⁹ Note: A chi-square test was performed on these data (commercial events, $\chi^2 = 7 \times 10^{-9}$, non-profit events is $\chi^2 = 7 \times 10^{-6}$, $p \leq 0.05$).

¹³⁰ Note: A chi-square test was performed on these data ($\chi^2 = 0.2$, $p \leq 0.05$).

of a total of 222 respondents. Through statistical testing, the researcher has determined that the respondents' education contributed to whether or not they would attend a make-and-sip event in general,¹³¹ but it did not determine which event type they attended—a commercial event versus a non-profit event.¹³² The “other” category consisted of people who attained more specific education, such as a cosmetology license.

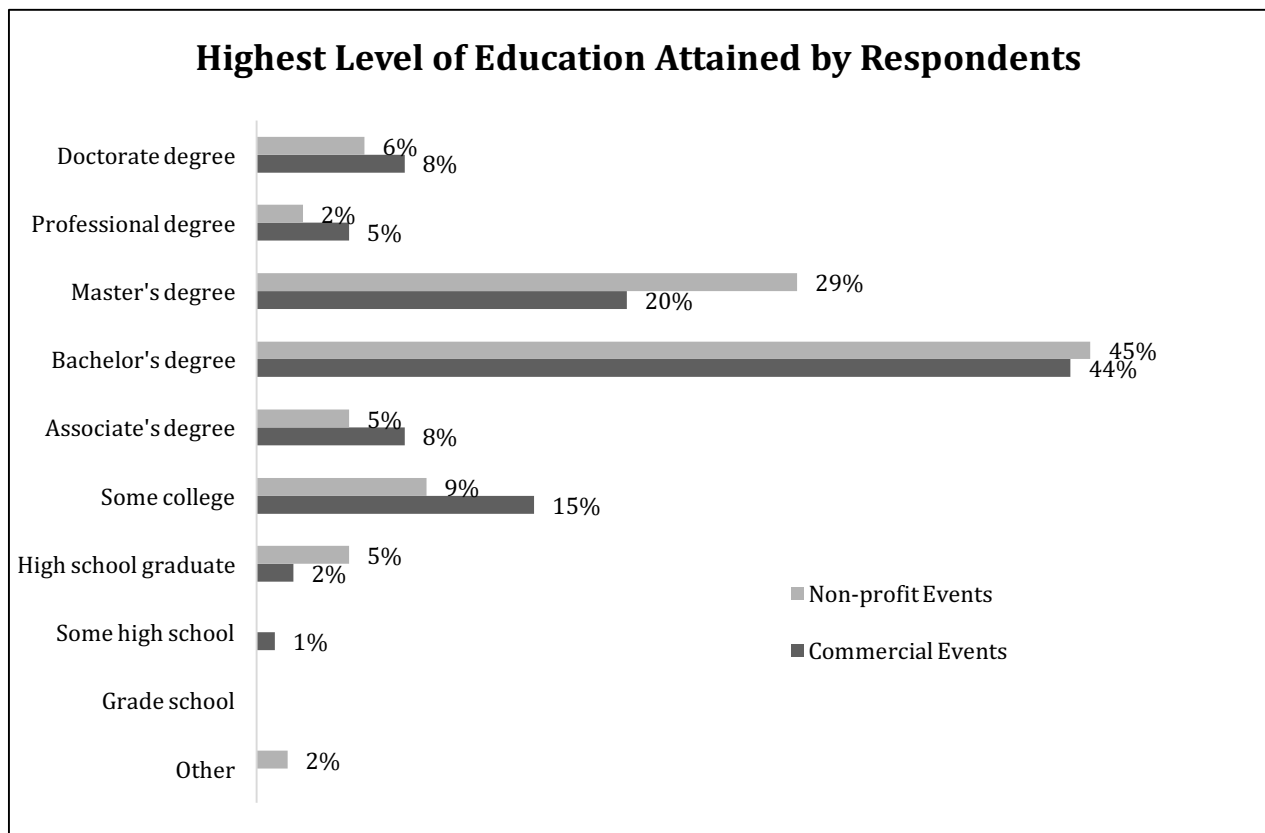


Figure 4. (Non-profit Events, $n=121$; Commercial Events, $n=101$)

Participants were also asked to identify which group they most identify with in relation to their race/ethnicity. Figure 5 displays the results of this question, which reveals that in both groups, the commercial and non-profit events, the white/Caucasian group

¹³¹ Note: A chi-square test was performed on these data (commercial events, $\chi^2 = 5 \times 10^{-30}$, non-profit events is $\chi^2 = 1 \times 10^{-44}$, $p \leq 0.05$).

¹³² Note: A chi-square test was performed on these data ($\chi^2 = 0.3$, $p \leq 0.05$).

contains the highest percentage of respondents. However, this percentage is lower for the commercial events at 59 percent, compared with 86 percent of non-profit event participants. Overall, race/ethnicity plays a significant role in determining whether or not someone will attend either event type.¹³³ When examining figure 5 it appears that commercial events attract a more diverse audience than non-profit events; these events have higher percentage of participants in the black/African American, Asian/Pacific Islander, and Hispanic/Latino groups.

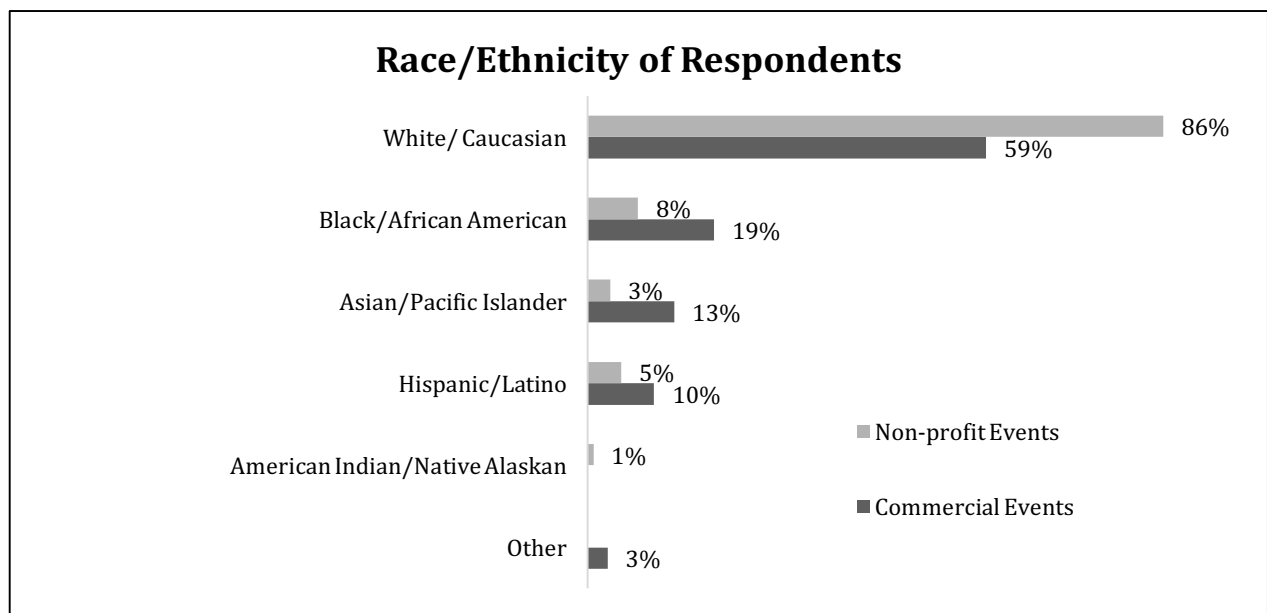


Figure 5. (Non-profit Events, n=120; Commercial Events, n=101) Note: Percentages do not add up to 100 percent because respondents were able to choose all races/ethnicities that applied.

Race/ethnicity also played a significant role in determining whether or not someone would attend a commercial versus non-profit event.¹³⁴ To examine this idea even further, figure 6 breaks down race/ethnicity into two categories for each event: “white/Caucasian”

¹³³ Note: A chi-square test was performed on these data (commercial events, $\chi^2 = 1 \times 10^{-88}$, non-profit events is $\chi^2 = 2 \times 10^{-119}$, $p \leq 0.05$).

¹³⁴ Note: A chi-square test was performed on these data ($\chi^2 = 2 \times 10^{-4}$, $p \leq 0.05$).

and “Minorities.” The “Minorities” category is made up of the following race/ethnicity categories: black/African American, Asian/Pacific Islander, Hispanic/Latino, American Indian/Native Alaskan, and other. For commercial events, there is no significant difference in these two groups, but for non-profit events there is a significant difference seen at the 95 percent confidence level.¹³⁵ This indicates that commercial event respondents represent a more diverse audience than the non-profit event respondents.

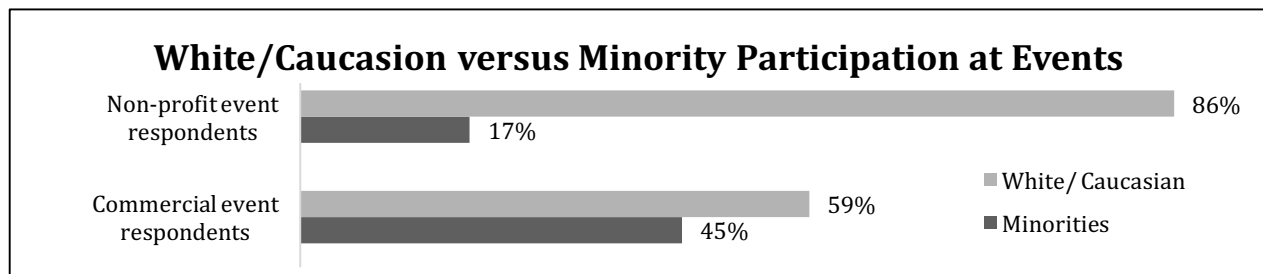


Figure 6. (Non-profit events, $n=120$; Commercial Events, $n=101$) Note: Percentages do not add up to 100 percent because respondents were able to choose all race/ethnicities that applied.

The final demographic examined is the yearly household income of respondents, shown in Figure 7. It has been determined that income is not a significant determining factor for whether someone will attend a commercial event versus a non-profit event.¹³⁶ In the income groups from above \$75,000, non-profit event participants are represented in higher percentages than the commercial event participants. Only 28 percent of the commercial participants are in the income brackets above \$75,000, while 39 percent of the non-profit event participants are in this group.

¹³⁵ Note: A chi-square test was performed on these (commercial events, $\chi^2 = 0.1$, non-profit events is $\chi^2 = 7 \times 10^{-14}$, $p \leq 0.05$).

¹³⁶ Note: A chi-square test was performed on these data ($\chi^2 = 0.2$, $p \leq 0.05$).

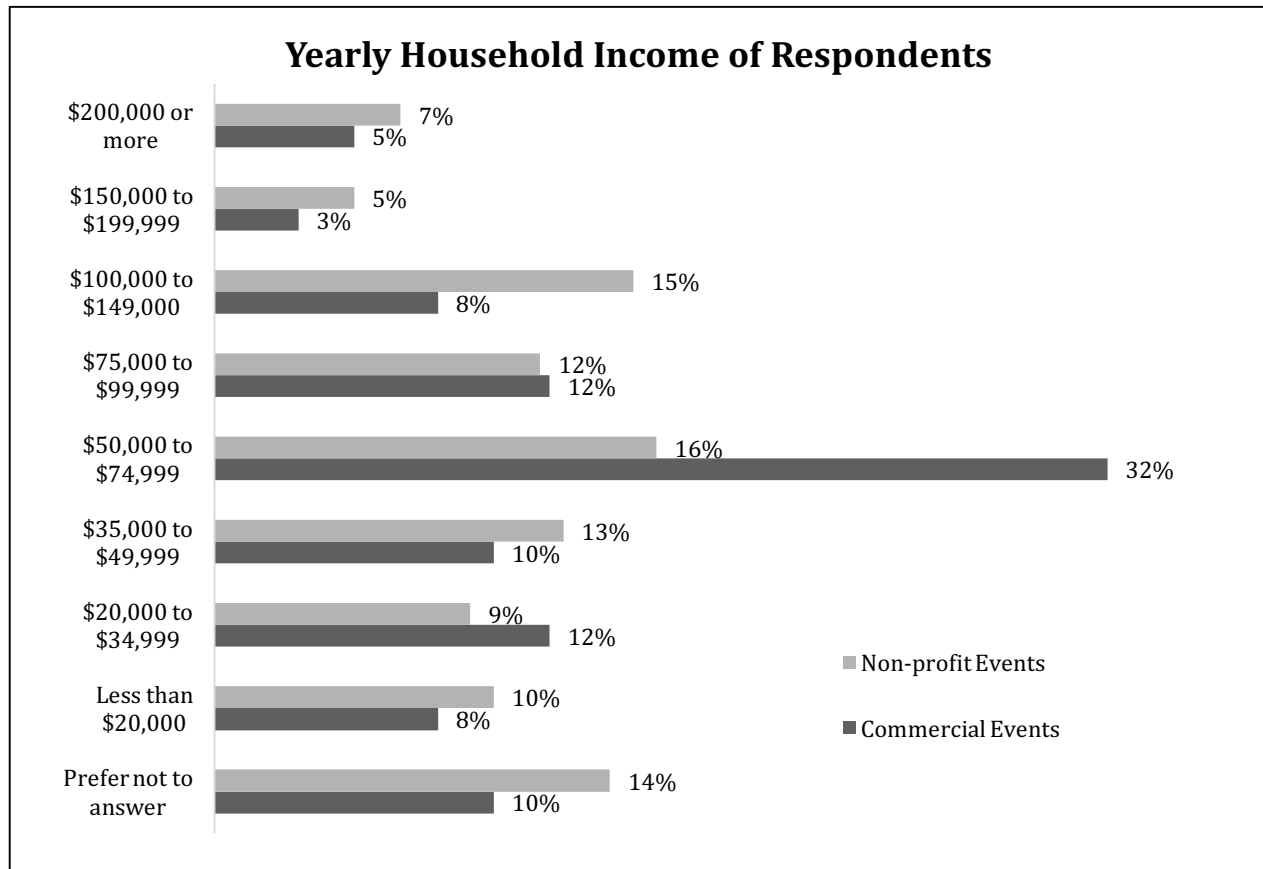


Figure 7. (Non-profit Events, $n=120$; Commercial Events, $n=100$)

Interestingly, when looking at the event types individually, there is a significant difference between income groups for commercial events and there is no significant difference between income groups for non-profit events.¹³⁷ This means that income groups are distributed more evenly among respondents for non-profit events than commercial make-and-sip events. Figure 8 breaks this down even further to examine income groups based on whether the respondent is above the median U.S. household income, which for 2014 was approximately \$50,000.¹³⁸ Through statistical testing, it has been determined

¹³⁷ Note: A chi-square test was performed on these data these (commercial events, $\chi^2 = 2 \times 10^{-8}$, non-profit events is $\chi^2 = 0.1$, $p \leq 0.05$).

¹³⁸ FRED Economic Data, "Real Median Household Income in the United States," *Economic Research Federal Reserve Bank of St. Louis*, accessed November 3, 2015,

that when organizing respondents into these categories there is a significant difference between income groups for both commercial and non-profit events.¹³⁹ For both groups, people above the median U.S. household income are represented in higher numbers than those below the median U.S. household income.

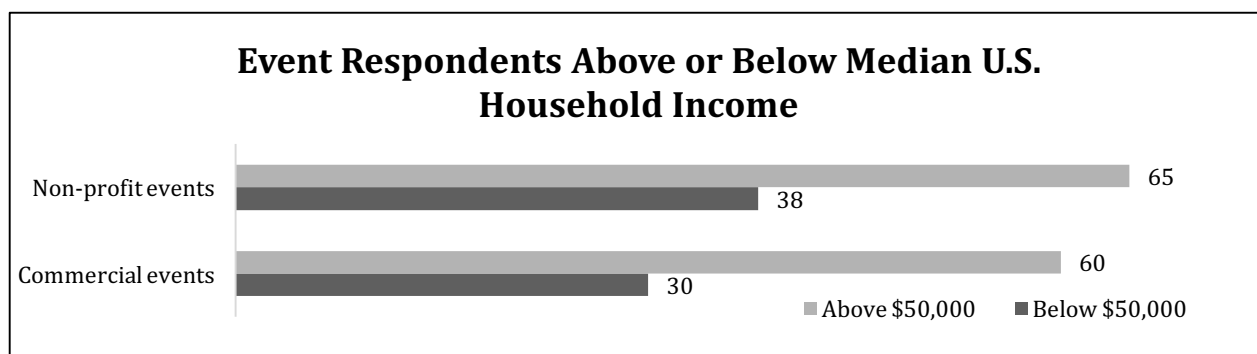


Figure 8. (*Non-profit Events, n=103; Commercial Events, n=90*) Note: Respondents who chose “prefer not to answer” were excluded from this chart.

Museums, especially art museums, are typically known to attract audiences of older, well educated, upper income, white/Caucasian women, which has proven to be true at the non-profit events surveyed for this research. As shown by information gathered in surveying of make-and-sip participants, commercial events have successfully attracted younger and more diverse audiences than non-profit events. Commercial and non-profit events parallel each other in gender distribution and attract a large range of education and income levels. Both event audiences were made up of more women than men, people with higher levels of education, and those above the median income for U.S. households.

<https://research.stlouisfed.org/fred2/series/MEHOINUSA672N>. Note: The exact value for the median household income in the United States for 2014 is \$53,657.

¹³⁹ Note: A chi-square test was performed on these data (commercial events, $\chi^2 = 0.001$, non-profit events is $\chi^2 = 0.008$, $p \leq 0.05$).

Interests of participants surveyed at make-and-sip events

In addition to surveying the basic demographic information of make-and-sip event participants, questions were asked to determine how the participants generally spend their leisure time, giving insight into the psychographics of the surveyed population. This survey question was asked in an open-ended format in order to not skew the participants' responses. Responses were then coded and organized into eight different categories. An explanation of the coded responses can be seen in Appendix III. Figure 9 compares these responses between young adults, ages 18 to 34, and older adults, age 35 and up. Both young adults and older adults varied in their leisure-time activities and were comparable in several categories¹⁴⁰ such as "reading/writing," "active/sports," and "visual arts-related." The percentage of young adults is higher in the "TV/Netflix/movies" category, while older adults are represented in higher numbers in the "outdoors" and "music/theater/performing arts" categories. "Socializing/Friends/Family" is a higher percentage for the young adults, supporting the data presented in the *Art of Attraction* report, which states that millennials prefer to attend events that allow for a social experience,¹⁴¹ as well as in the report, *When Going Gets Tough: Barriers and Motivations Affecting Arts Attendance*, stating that young adults will usually attend events with friends/family.¹⁴² Being social is important to young adults.

¹⁴⁰ Note: A chi-square test was performed on these data ($\chi^2 = 0.09$, $p \leq 0.05$).

¹⁴¹ "The Art of Attraction: How to Grow Your Millennial Arts Audience," 5.

¹⁴² Office of Research and Analysis. "When the Going Gets Tough: Barriers and Motivations Affecting Arts Attendance," 31.

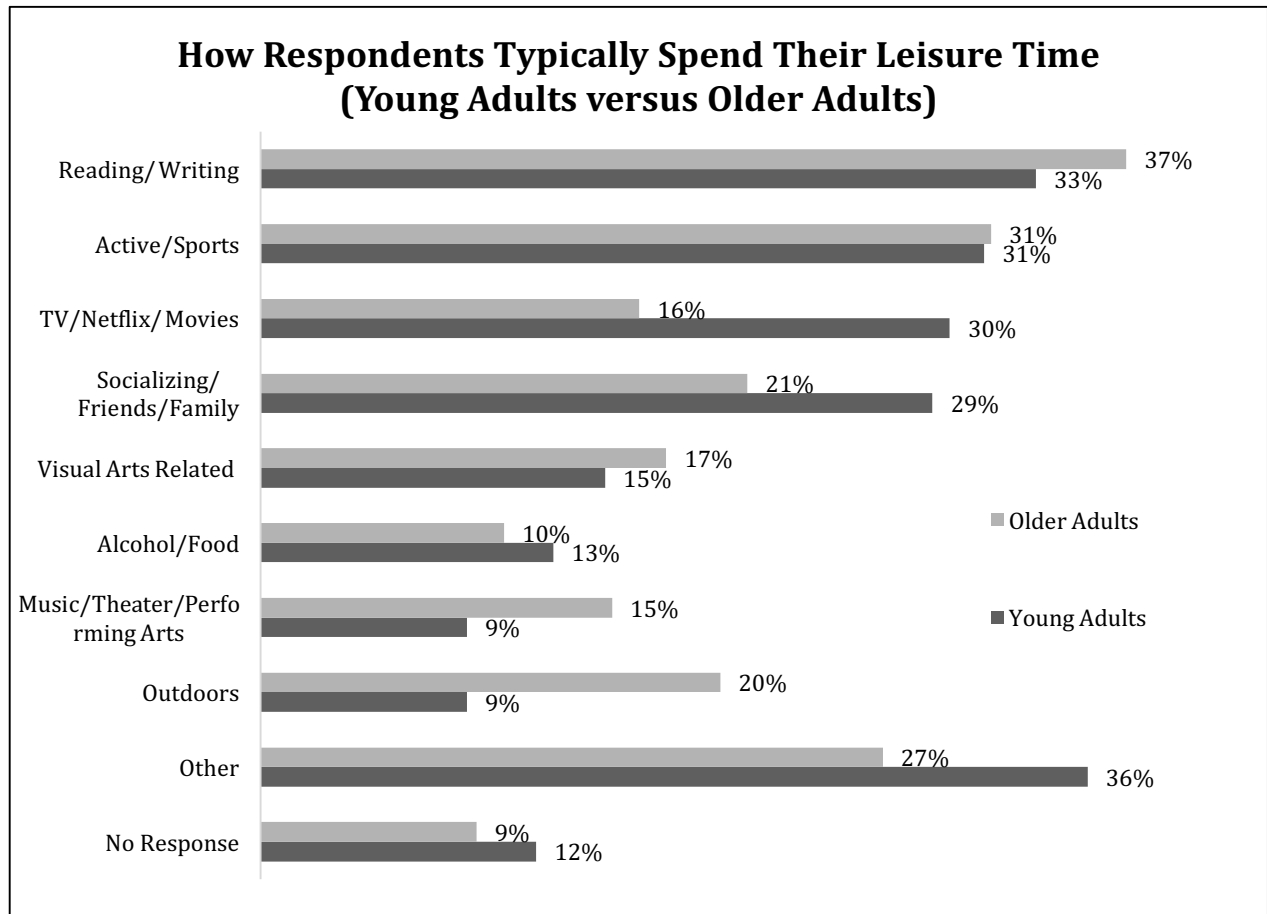


Figure 9. (Older Adults, $n=86$; Young Adults, $n=135$) Note: Percentages do not add up to 100 percent because of the open-ended nature of this survey question.

Figure 10 also shows how participants in both event types spend their leisure time, though is broken down into commercial versus non-profit events. The difference in the leisure-time activities of commercial and non-profit event participants is statistically significant¹⁴³, indicating that the common leisure activities of individuals may determine if they attend a commercial or a non-profit event. Both of these leisure-time activities charts are included because the researcher initially hypothesized that there would be significant differences between the young adult and older adult populations, though it turns out the larger difference was seen between the two event types. Both charts provide information

¹⁴³ Note: A chi-square test was performed on these data ($\chi^2 = 0.004$, $p \leq 0.05$).

about the typical leisure activities of make-and-sip participants and may be helpful in determining other activities that the audience would be interested in participating in at the museum.

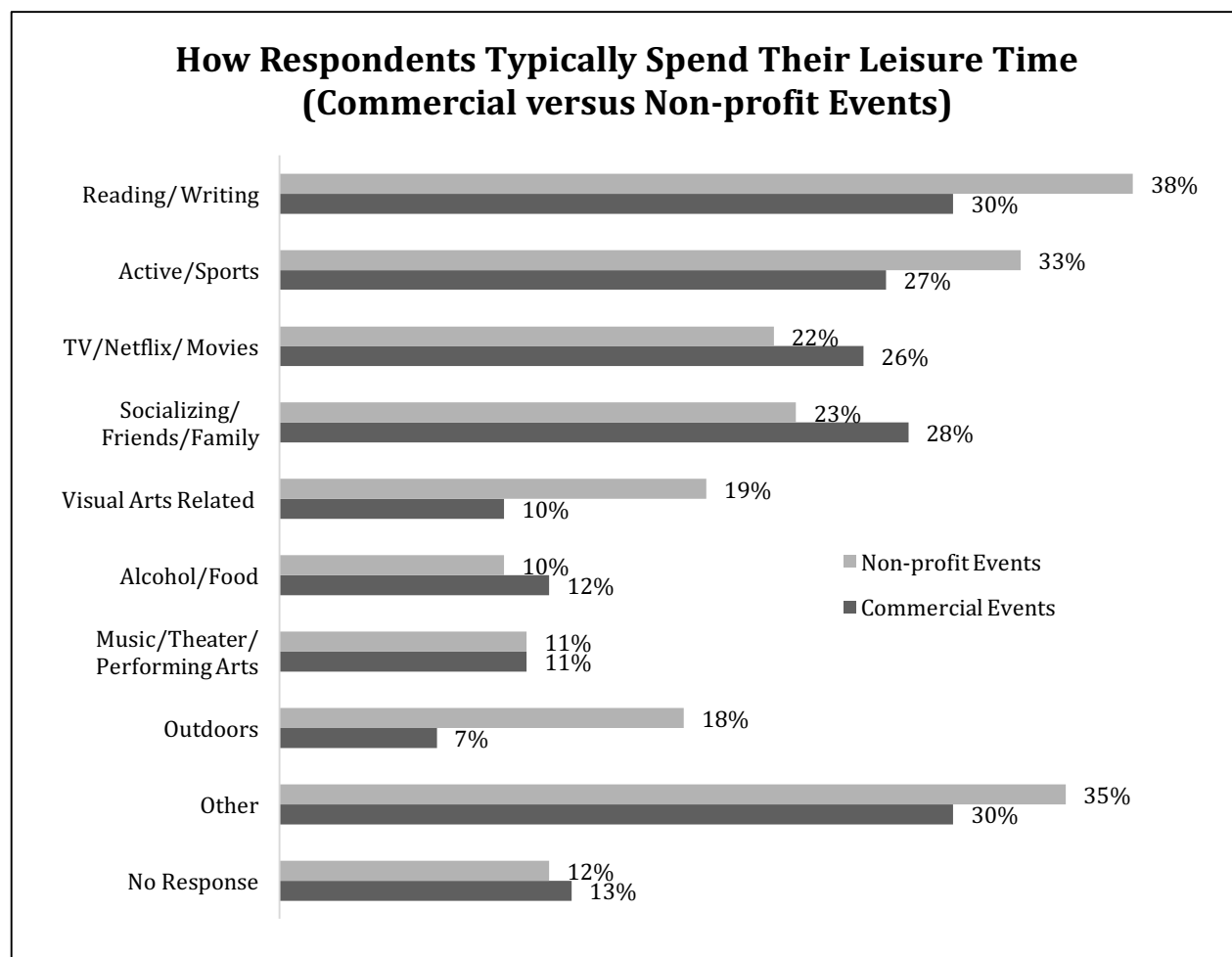


Figure 10. (Non-profit Events, $n=124$; Commercial Events, $n=102$) Note: Percentages do not add up to 100 percent because of the open-ended nature of this survey question.

Both event types attract a wide range of people with a variety of interests and leisure-time activities, though the researcher believed that participants must have some interest in the visual arts since they chose to participate in a make-and-sip event during their leisure time rather than the variety of other available activities (unless they were recruited to attend the event by someone in their visit group). Therefore, it is important to understand the visual arts background of the participants. Figure 11 displays the results of

one survey question that asked participants about their prior training in the visual arts. The majority of participants, in both commercial and non-profit make-and-sip events, are novices and have no prior experience in the visual arts, and very few participants have any formalized arts training. There is not a significant difference between the visual arts training of commercial and non-profit event participants,¹⁴⁴ indicating that an individual's visual arts training is not a significant determining factor in which event type they chose to attend. These data support the idea that make-and-sip events are primarily a social event, and that the art-making activity is a secondary component. This idea will be explored further in the subsequent data analysis.

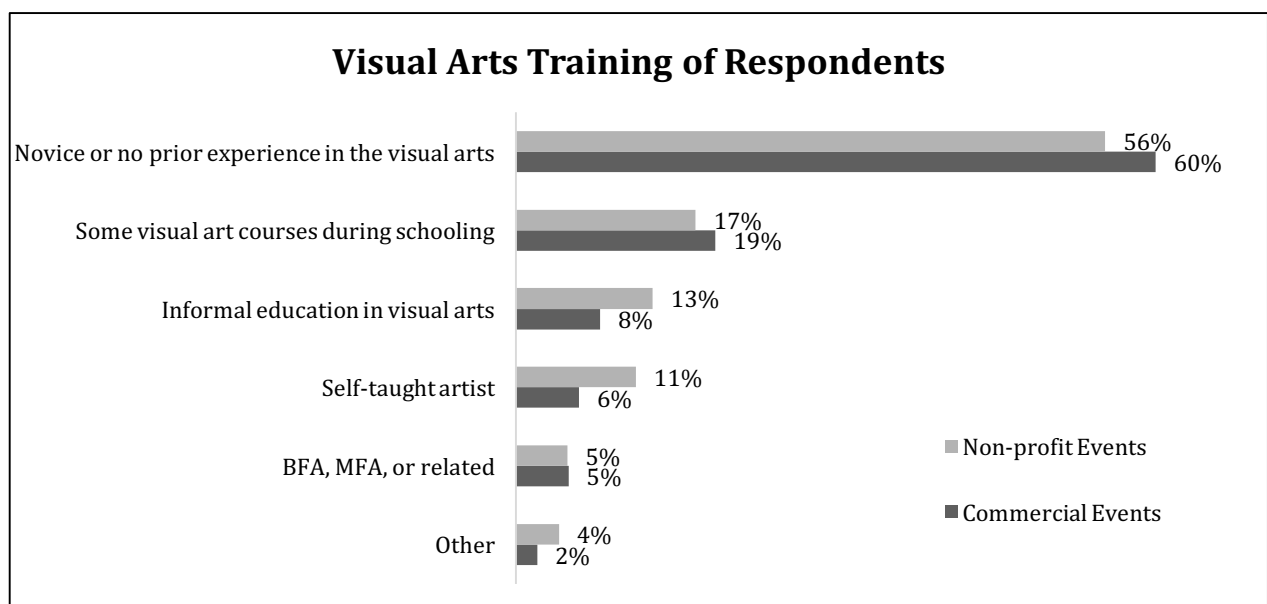


Figure 11. (Non-profit Events, n=124; Commercial Events, n=101)

Participants' motivations for attending make-and-sip events

In addition to determining who attends make-and-sip events, survey questions were asked to determine why people were attending these events. One question contained

¹⁴⁴ Note: A chi-square test was performed on these data ($\chi^2 = 0.5, p \leq 0.05$).

motivational categories based on the museum visitation and leisure-time research of Marilyn G. Hood.¹⁴⁵ Figure 12 shows the results of that question. The most striking information revealed is the social motivation of participants in both commercial and non-profit events. Eighty-five percent and 80 percent respectively of participants were motivated to attend the event to be with people and take part in social interaction. For the majority of the factors that influenced respondents to attend the event, commercial and non-profit events were on par with each other. After social interaction, “hands-on experience” and “having the challenge of a new experience” were the next highest motivational factors. When looking at the motivational factor of “having the opportunity to learn,” there is a higher percentage of respondents listing this as a motivational factor with 41 percent for non-profit event participants compared to 32 percent of commercial participants. In comparing commercial and non-profit events, there is not a statistically significant difference between the two event types when examining motivations of participants,¹⁴⁶ indicating that which event people chose to attend is not based on motivational factors. In order to make a fair comparison the category of “a discount” was removed before statistical testing; this is because in most cases there was not a discount offered at non-profit events aside from the typical member discount.

¹⁴⁵ Marilyn G. Hood, “Adult Attitudes Toward Leisure Choices in Relation to Museum Participation” and Marilyn G. Hood, “Staying Away: Why People Choose Not to Visit Museums.”

¹⁴⁶ *Note: A chi-square test was performed on these data ($\chi^2 = 0.8, p \leq 0.05$). The category of “a discount” was removed prior to completing the chi-square test on these data.*

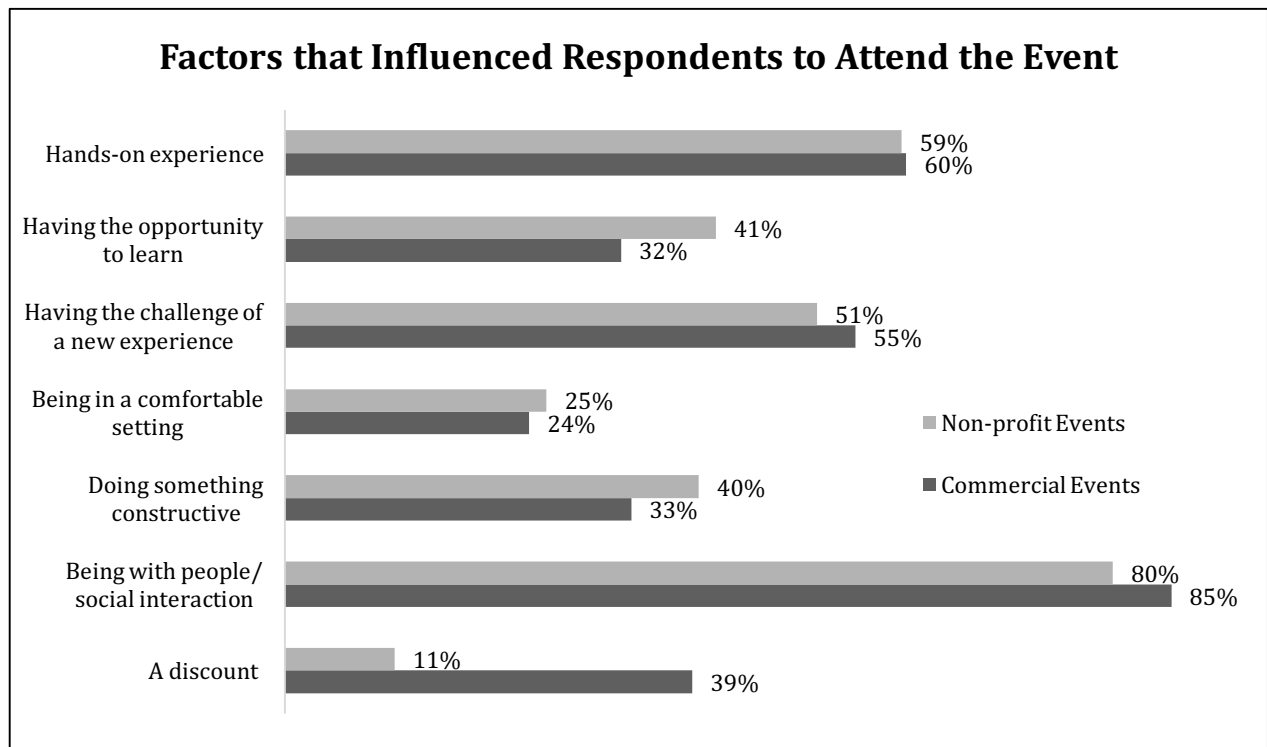


Figure 12. (Non-profit Events, $n=123$; Commercial Events, $n=102$)

Aside from motivational factors based on Hood,¹⁴⁷ a separate category of “a discount” was listed as a motivational factor. Specifically, the company “Paint Nite” provides several opportunities for people to attend their events at a reduced rate via “promo codes.” For example, the popular coupon site *Groupon* offers a “Paint Nite” deal for the event at 44 percent off, lowering the price of the event from \$45 to \$25.¹⁴⁸ Figure 12 shows that more than one-third of commercial make-and-sip participants listed “a discount” as a motivational factor for attending a commercial make-and-sip event. Not all

¹⁴⁷ Marilyn G. Hood, “Adult Attitudes Toward Leisure Choices in Relation to Museum Participation” and Marilyn G. Hood, “Staying Away: Why People Choose Not to Visit Museums.”

¹⁴⁸ “Two-Hour Social Painting Event for One, Two, or Four from Paint Night (Up to 44% Off),” *Groupon*, accessed August 29, 2015, <https://www.groupon.com/deals/paint-nite-7-96-philadelphia>.

non-profit events surveyed offered a discount.¹⁴⁹ According to Eventbrite®, 39 percent of millennials say they would attend more arts events if they offered discounts.¹⁵⁰ While some non-profits do offer discounts for their events, it seems that for commercial make-and-sip participants it was a strong motivational factor. It may be that such discounts would be an effective way to attract new audiences, especially for the young adult population.

In relation to the motivational factor of social interaction, the majority of people who participated in the make-and-sip events attended with family and friends, as seen in figure 13. A total of nine people (out of a total of 224 people surveyed) attended either event type alone. More people attended commercial make-and-sip events with a date/partner than the non-profit events, which is interesting to note considering one of the non-profit events surveyed is titled “Date Night.” Commercial events also had a relatively large “other” section. The “other” section consisted of people who were attending the events with co-workers; one respondent listed it was a “company retreat”¹⁵¹ and another “company, team building”¹⁵² as an explanation. A category for this had not been created on the survey. With whom the respondents attended the event is a determining factor in their attendance at commercial versus non-profit make-and-sip events.¹⁵³ The difference is especially prevalent in the “with date/partner” category, where 27 percent of commercial

¹⁴⁹ Note: Of the non-profit events surveyed, “Crafts with a Kick” at PMG was the only even to offer a discount other than the member discount typical at all non-profit events.

¹⁵⁰ “The Art of Attraction: How to Grow Your Millennial Arts Audience,” 5.

¹⁵¹ Cavanaugh’s Paint Nite Survey #29

¹⁵² Cavanaugh’s Paint Nite Survey #25

¹⁵³ Note: A chi-square test was performed on these data ($\chi^2 = 0.002$, $p \leq 0.05$).

event respondents indicated that they attended with a date/partner versus the non-profit events with only 15 percent of respondents. This indicates that someone attending an event with a date/partner is more likely to attend a commercial event than non-profit event.

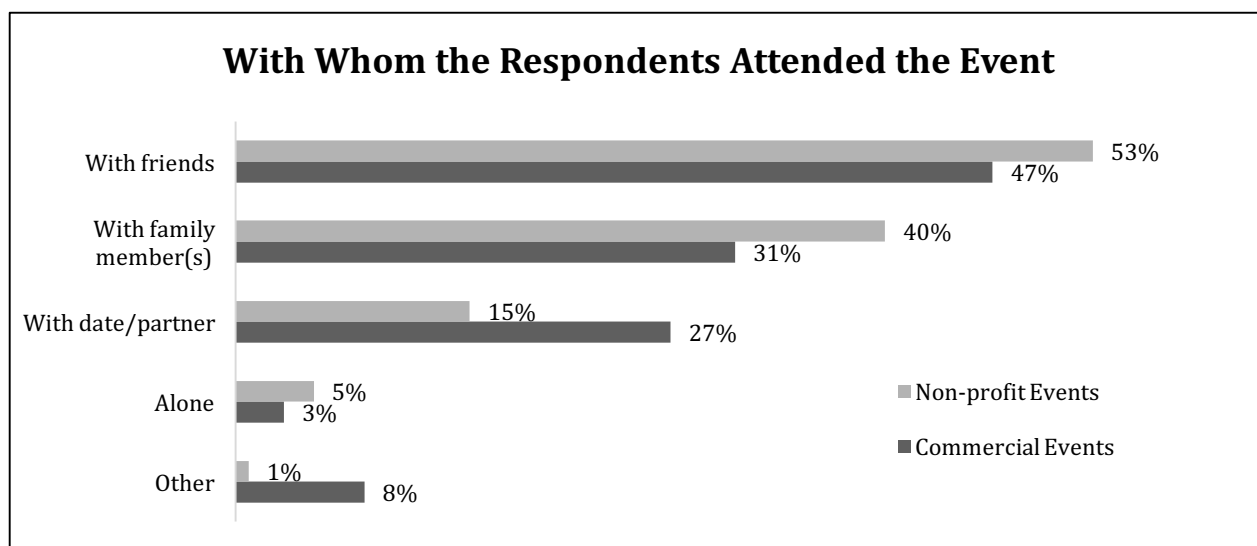


Figure 13. (*Non-profit Events, n=124; Commercial Events, n=100*) Note: Percentages do not add up to 100 percent because respondents were able to choose all that applied for their visit group.

Of the respondents for both commercial and non-profit events, the majority are first time attendees, with only 33 percent and 24 percent, respectively, having attended this or a similar event previously (seen in Figure 14). The researcher believes that for the people who previously attended an event, a desirable experience at the prior event was likely a motivator in returning to the subsequent event, though data on this was not collected.

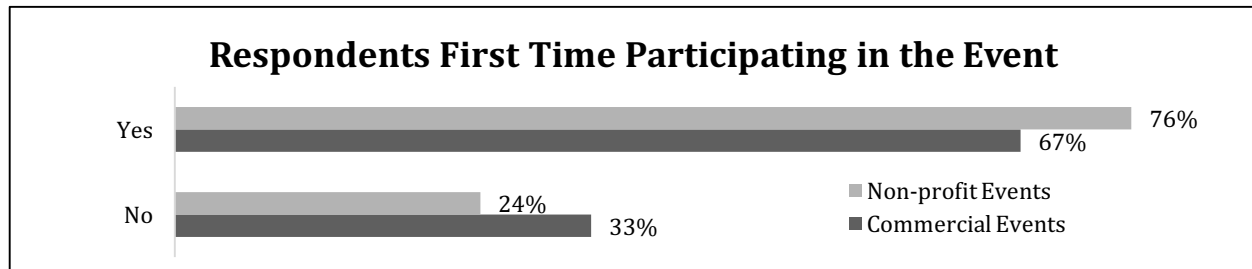


Figure 14. (*Non-profit Events, n=124; Commercial Events, n=102*)

Participant views of make-and-sip events

In addition to learning about who attends make-and-sip events and their motivators for attending, survey questions were also used to gauge the participants' feelings towards the events in general. Participants were asked to rank the terms "social," "educational," and "artistic" either first, second, or third in relation to the event attended. Table 3 displays the results of this question for both commercial and non-profit events. For both event types, social is ranked first, followed by artistic, and educational is ranked last. The percentages are more dramatic for the commercial events with at least half of the population surveyed agreeing on all three categories. The strongest motivational factor for attending both commercial and non-profit events is an opportunity for social interaction and being with people (as seen in Figure 12 on page 80); this is also supported by the finding that these events are seen primarily as a social event rather than an artistic or educational event. When planning and marketing such events, museums should focus on the social aspects. This is especially true when the target audience for the event is young adults who seek social experiences that they can attend with friends and/or through which they can meet new people. It is also interesting to note that in the "educational" category that non-profits had a slightly higher percentage of respondents that listed the event as educational first as compared to the commercial events at 14 percent and five percent respectively.

Table 11. (Non-profit Events, n=98; Commercial Events, n=84)

Respondents Description of the Event They Attended							
Commercial Events				Non-profit Events			
	1st	2nd	3rd		1st	2nd	3rd
Social	60%	25%	15%	Social	46%	34%	20%
Artistic	36%	50%	14%	Artistic	40%	46%	14%
Educational	5%	25%	70%	Educational	14%	20%	65%

Note: The most popular choice is highlighted in dark grey. The second most popular choice is highlighted in a medium grey. The least popular choice is highlight in white.

Commercial make-and-sip participants as a potential museum audience

The hypothesis of this research study is that through understanding the demographics and motivations of people attending make-and-sip events, museums and other non-profits can effectively target these individuals to increase their level of participation in their institution. To further investigate this statement, commercial event participants were asked if they would be as likely to attend the event if it were held at a museum. The response to this question is very positive, 83 percent of respondents answered this question “yes” leaving only 17 percent of respondents with a “no” response. The question was followed with the statement “please explain,” which allowed for further investigation of responses. “Please explain” responses were then coded into four categories as seen in figure 15. Seven of the responses (or 41 percent) are related to the “atmosphere/social aspects” of the museum locale. Explanations include “more likely to feel like I have to be quiet and less social”¹⁵⁴ and “the feel of a bar/restaurant makes it more

¹⁵⁴ Cavanaugh’s Paint Nite survey #28

light [and] casual than the “stuffy” feel that would be in a museum.”¹⁵⁵ Four responses (or 24 percent) are related to “alcohol/food.” These responses included “no booze ☹️”¹⁵⁶ and “I like having dinner there first, then drinks while painting.”¹⁵⁷ While the majority of responses are positive, negative responses provide insight into barriers that may exist for people when considering a museum visit or museum special event as a leisure-time activity. If museums plan to host a make-and-sip events, they should be aware of the image some have of museums—the image that museums are a place where the atmosphere, social aspects, and alcohol/food options are not equivalent to that of a typical commercial make-and-sip venue.

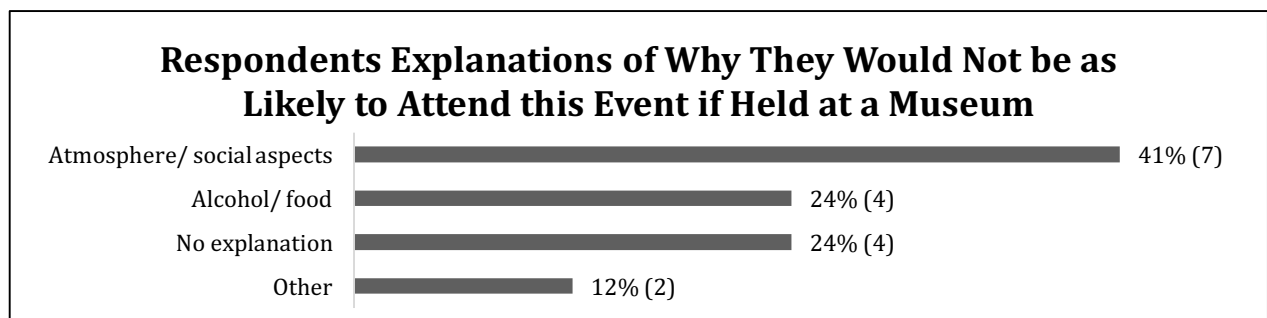


Figure 15. ($n=17$) *Note: Due to the small sample size, the numbers in parentheses have been added to indicate the number of respondents in each category.*

It is also interesting to note that of the 17 “no” responses, the majority of respondents are either nonparticipants or occasional visitors to museums. Figure 16 breaks down where these respondents fall within Hood’s categories of museum visitors: frequent visitors, occasional visitors, and nonparticipants.¹⁵⁸ If planning a make-and-sip

¹⁵⁵ Paint-and-sip online survey #23

¹⁵⁶ Bourbon Blue Paint Nite survey #32

¹⁵⁷ Paint-and-sip online survey #13

¹⁵⁸ Marilyn G. Hood, “Staying Away: Why People Choose Not to Visit Museums,” 151-54.

event at a museum, being aware of such participation inhibitors is essential. Figure 16 also supports Hood's findings that the occasional and nonparticipant are more closely aligned with each other than with the frequent visitors.¹⁵⁹

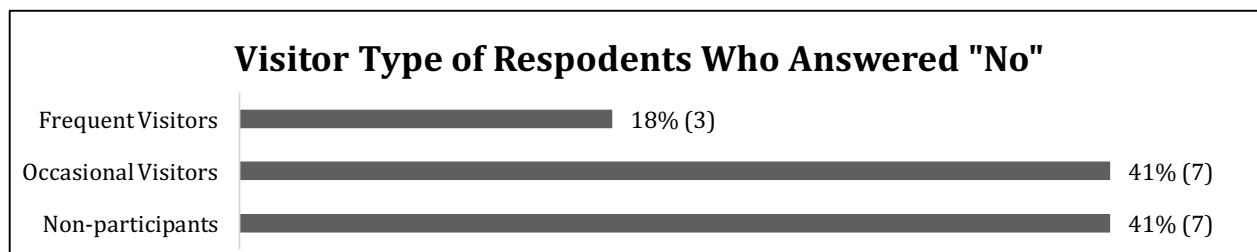


Figure 16. (*n=17*) Respondents visitor type of the "no" responses to the question "Would you be as likely to attend this event if it were held at a museum?" Note: Due to the small sample size, the numbers in parentheses have been added to indicate the number of respondents in each category.

The majority of commercial make-and-sip participants responded "yes" when asked if they would be as likely to attend a paint-and-sip event if held at a museum. Some of the further explanations give suggestions of what would be needed for the event to be successful at a museum. For example, "as long as it's fun and geared to everyone with or without experience,"¹⁶⁰ and "if I were to attend an event like this at a museum I would like the painting to incorporate what the museum has...[and time to] walk around the museum."¹⁶¹ To see a full list of "please explain" responses from the "yes" respondents to this question see Appendix IV.

¹⁵⁹ Marilyn G. Hood, "Staying Away: Why People Choose Not to Visit Museums," 151-54.

¹⁶⁰ Bourbon Blue Paint Nite survey #9

¹⁶¹ Paint-and-sip online survey #29

Museum professionals survey results

In addition to surveying participants at both commercial and non-profit make-and-sip events, as well as case studies of make-and-sip events at five local institutions, an additional survey was distributed to museum professionals to gain insight into their views of paint-and-sip events within the museum sector.¹⁶² A total of 20 museum professionals responded to the survey, though only 12 provided additional information in the extended response questions (responses can be seen in Appendix IV). While the sample size is not representative of the entire field, insight provided by respondents is helpful in determining the broader view of paint-and-sip events and their place within the non-profit sector.

Survey respondents were first asked to reveal the name or type of institution at which they worked. Of the 20 respondents, 13 work at art museums, which is the target museum type for this research. Respondents were then asked to answer the question: “Has your museum hosted a paint-and-sip event, or similar?” Figure 17 reveals the responses to this question. Fifty-five percent of respondents have hosted paint-and-sip or similar events in the past and plan to continue the events in the future. The next largest percent was respondents answering, “no, and we do not plan to in the future.” Of the 12 respondents who provided feedback in extended answer questions, all but one respondent came from the two categories previously mentioned.

In general, of the museums that have hosted paint-and-sip events or similar, the goals for the programs are analogous. They are interested in attracting a younger demographic than that of the current museum audience and want to do so by providing a

¹⁶² Note: The survey for museum professionals specifically asked them about their view of “paint-and-sip” events rather than the broader question of “make-and-sip” events.

hands-on experience to entice new people to visit, while engaging their current audience. For many of the museums who have hosted these events, these two goals have been achieved. Their responses concerning event audiences indicate that while they did see many regulars of the institution, their paint-and-sip or similar event, also attracted a younger crowd than they typically do at the museum. Non-members were also mentioned as a major audience at these events.

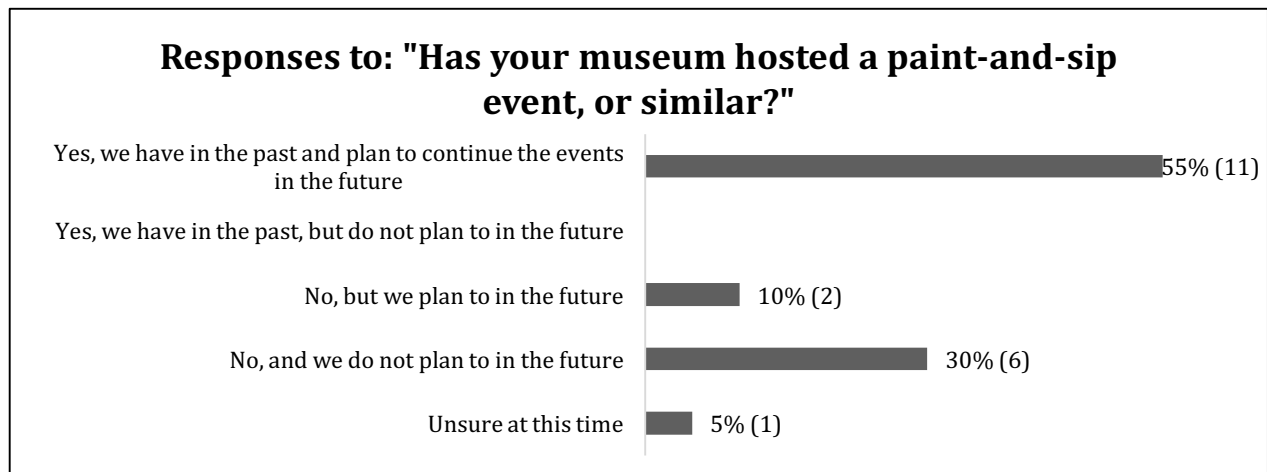


Figure 17. ($n=20$) *Note: Due to the small sample size, the numbers in parentheses have been added to indicate the number of respondents in each category.*

The survey also asked respondents who had hosted paint-and-sip events or similar, in the past to provide a general overview of the event. From this information, it seems that all of the events mentioned included an art-making activity, alcoholic beverages (whether BYOB or provided by museum or catering service), and a social atmosphere. Instruction methods and event logistics, including set-up and staffing structures, varied. Figure 18 displays the cost variations among all of the non-profit events, gathered not only from the online survey of museum professional, but case study institutions and institutions in which their event participants were surveyed. The average cost to participants for museum

members is \$29.50 and for non-members is \$39.50. The lowest non-member price is \$20 and the highest is \$85.

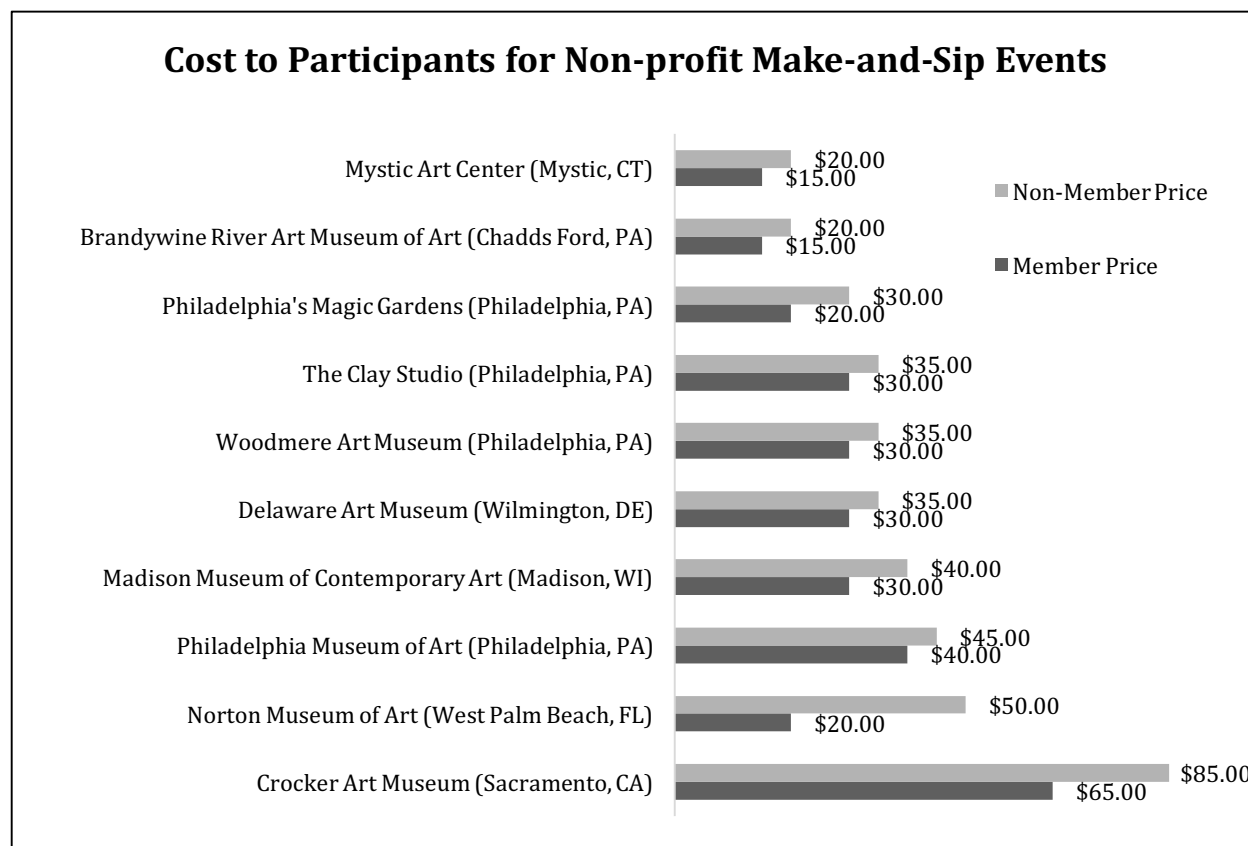


Figure 18. Includes 10 museums, both local to the Philadelphia region and national institutions.

Paint-and-sip events were not always viewed favorably by all survey respondents. Of the 20 museum professional survey respondents, six indicated “no, and we do not plan to in the future” when asked if their institution hosts paint-and-sip events or similar. Extended responses from museum professionals from these institutions are helpful in determining the broader view of paint-and-sip events and their place within the museum sector. Some responses include: “it would conflict with the existing educational

philosophy”¹⁶³ and “doesn’t fit with the mission of the Museum.”¹⁶⁴ Other responses were more specific about the artistic components of the events: “I don’t think they encourage creativity,”¹⁶⁵ they “teach the wrong things about art—that art is about copying,”¹⁶⁶ and “I hate that it’s marketed as art.”¹⁶⁷ While make-and-sip events will not fit with the institutional mission of all museums, they do successfully achieve the institutional goals of some. As seen in the preceding data, the art-making activities of make-and-sip events are not the primary focus and teaching art has not been stated as a goal for any of the make-and-sip events examined in this thesis. It is the opinion of the researcher that those who do not perceive make-and-sip events favorably most likely do not understand who is attending these events and why they are going. The majority of make-and-sip event participants are novices and are not attending these events to become artists; they are primarily attending make-and-sip events to have fun, be social, and try something new. In the subsequent conclusions section, the researcher plans to display how make-and-sip events can successfully recruit new audiences to non-profit institutions.

¹⁶³ Museum professional online survey #3

¹⁶⁴ Museum professional online survey #14

¹⁶⁵ Museum professional online survey #17

¹⁶⁶ Museum professional online survey #19

¹⁶⁷ Museum professional online survey #11

CHAPTER V:

CONCLUSIONS

The hypothesis of this research was that by understanding the demographics and motivations of people attending make-and-sip events, museums can effectively target these individuals to increase their level of participation at the museum. Through non-profit event case studies, make-and-sip event participant surveys, and museum professional surveys, it has been determined that the paint-and-sip audience would attend make-and-sip events held at museums. The commercial event audience does not deviate much from the current museum audience at their make-and-sip events in demographics or motivations for attending. In addition to answering these initial questions, this research has also provided greater understanding of the key features of make-and-sip events within the non-profit sector, as well as the view of these events held by some professionals in the museum field.

Several of the institutions examined in the previous chapter have found success in hosting make-and-sip events, though in some aspects commercial make-and-sip events exceeded the successes of those in the non-profit sector. Therefore, the researcher believes that by hosting an event that closely resembles the key features of a make-and-sip events happening in the for-profit sector (social setting, step-by-step painting instruction, and alcoholic beverages yielding a low-cost and low-commitment event for participants) museums can attract an audience similar to the commercial make-and-sip events of ethnically diverse young adults to their museum. A successful make-and-sip event will attract a diverse audience of young adults to the institution providing an entry point for future participation and involvement at the museum.

Who attends make-and-sip events

To determine who attends make-and-sip events, demographic information was collected from participants at both non-profit and commercial make-and-sip events. The five demographics considered were age, gender, education level, race/ethnicity, and household income. When examining the two event audiences together, they both attract more young adults than older adults, more women than men, more white/Caucasian people than any other race/ethnicity, more people above the median U.S. household income than below it, and more people with a Bachelor's degree or higher than people with an Associate's degree or lower.¹⁶⁸ There were no demographic categories that indicated that participants would attend a commercial event over a non-profit event, or vice-versa.

As stated previously, make-and-sip events attract more young adults than older adults, though when looking specifically at commercial versus non-profit events, there are significantly more young adults at commercial events than there are at non-profit events.¹⁶⁹ Therefore, the commercial events are overall more successful at attracting younger audiences than non-profit events.

Commercial make-and-sip events are also attracting a more ethnically diverse audience than non-profit make-and-sip events. Racial/ethnic minorities represent only 17 percent of the population surveyed at non-profit events, while this same group represents 45 percent of the population at commercial events. Furthermore, commercial make-and-sip events are attracting an audience that is more representative of the current minority

¹⁶⁸ *Note: Of the commercial and non-profit events, 82 percent and 77 percent, respectively, held Bachelor's degrees or higher.*

¹⁶⁹ *Note: Commercial make-and-sip events had 68 percent of their population fall in the young adult category, compared to non-profit make-and-sip events with only 54 percent of their population.*

population in America, which accounts for 34 percent of the population and is starkly different from the core museum visitors of today (as seen in figure 19). Figure 19¹⁷⁰ represents past, present, and future data from the *Center for the Future of Museums* on the representation of minority populations in the total population versus their representation in museums. Figure 19 illustrates that minorities represent only nine percent of the core museum visitor, much less than the 17 percent and 45 percent at non-profit events and commercial events respectively. Therefore, while commercial make-and-sip events attract more, it is also true that both make-and-sip events generally attract an audience that is more ethnically diverse than the current museum population. The researcher concludes that a museum hosting make-and-sip events will attract an audience that is more ethnically diverse to their event than their current museum population.

¹⁷⁰ Betty Farrell and Maria Medvedeva, "Demographic Transformation and the Future of Museums," *Center for the Future of Museums*, 5-42, The AAM Press, American Association of Museums, Washington, DC, 2010, 5.

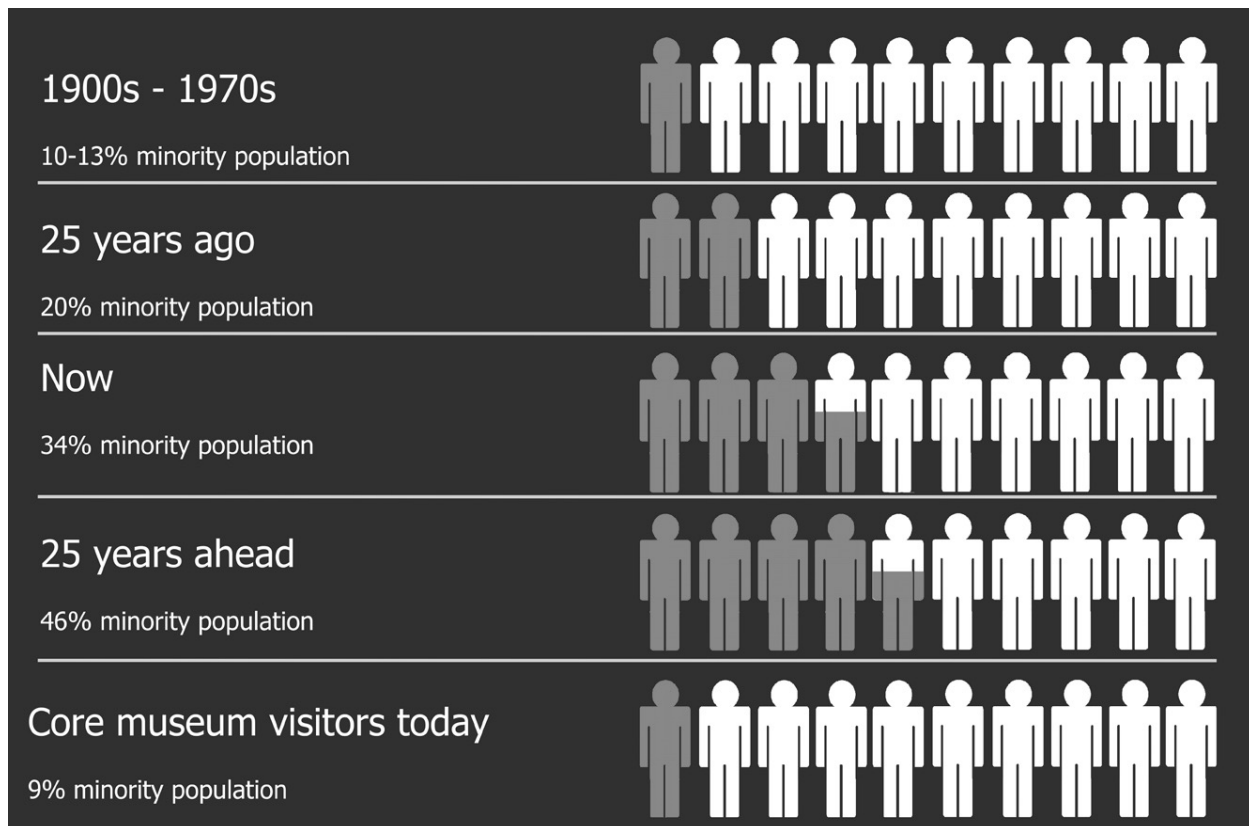


Figure 19. Past, present, and future minority populations in museums. *Source: Reach Advisors analysis of census data and survey data (Demographic Transformation and the Future of Museums, page 5)*

The yearly household income of respondents also presents some differences between commercial and non-profit make-and-sip events. When examining the spread of income levels at each event type, commercial events saw significant differences in the distribution, where non-profit event participants were more evenly spread across the categories. For commercial events there is a huge spike in the category of \$50,000 to \$74,999, 32 percent for commercial events versus only 16 percent for non-profit events. Commercial make-and-sip events are attracting more people in the category slightly above the median U.S. household income of approximately \$50,000 than non-profit events.

The researcher believes, based on the demographic information collected in this research, that a museum hosting a make-and-sip event can successfully attract a younger

and more diverse audience to their event by closely mimicking the key characteristics of the make-and-sip events occurring in the for-profit sector. This idea is emphasized in the following statement from the report, *Getting in on the Act*: “participatory arts practices provide effective bridges across boundaries of race, class, age and ethnicity in physical communities.”¹⁷¹ The researcher believes that because make-and-sip events fall within the category of “participatory arts practices” that these events will aid in the larger audience building efforts at museums.

Data collected through surveying of participants revealed other identifying information outside of pure demographics, including leisure-time activities and visual arts training of the surveyed population. When examining leisure time, a wide variety of activities are observed between the different audiences: young adults versus older adults and commercial versus non-profit events. No significant difference was seen between the young adult and older adult groups in regard to their leisure-time activities, while for commercial versus non-profit events, there is a significant difference detected in the two groups. For non-profit event participants, they display higher percentages in the categories of “reading/writing,” “active/sports,” “visual arts related,” and “outdoors.” For all other activities, commercial and non-profit events were within 5 percentage points of each other. The researcher has concluded that the typical leisure-time activities of participants plays a role in their decision to choose a non-profit event over a commercial event, or vice-versa, but was not able to draw any conclusions on the exact reason for that distinction.

¹⁷¹ Alan S. Brown and Jennifer L. Novak-Leonard, “Focus: Getting in On the Act – How arts groups are creating opportunities for active participation,” 9.

When looking specifically at the visual arts training of participants, the majority of make-and-sip populations were novices, or people with no prior experience in the visual arts. No significant difference is detected between commercial make-and-sip and non-profit make-and-sip events when examining the artistic training of participants.

After examining the data, the researcher has concluded that there is no significant difference between the audiences who attend commercial versus non-profit make-and-sip events, except in their leisure-time activities. When delving deeper into the data, the researcher was able to determine that commercial events are successfully attracting a greater percentage of young, ethnically diverse adults than non-profit events. In conclusion, if museums are interested in attracting ethnically diverse young adults to their institution then they should consider hosting make-and-sip events to support their audience building efforts.

Motivations for attending make-and-sip events

Participants at make-and-sip events were also surveyed to determine their motivations for attending the events. One of the most important conclusions the researcher found from this data is that make-and-sip events primarily serve as social, rather than educational or artistic events. This was indicated by: the motivational factors of participants, who they attended the event with, and their view of the event in general. Some variations were detected between commercial and non-profit events, indicating that some participants were influenced to attend the events for different reasons. Respondents' feedback on their reasons for attending the make-and-sip events aided in determining the strongest motivational factors for participating, regardless of the locale.

Survey participants were asked to choose from a list of motivational factors based on the research of Marilyn G. Hood¹⁷² that influenced their decision to attend the event. Commercial and non-profit make-and-sip event participants paralleled each other in the majority of motivational categories, except for the category of “a discount.” Thirty-nine percent of commercial event attendees indicated that “a discount (e.g. a coupon or gift card)” is a motivational factor for attending the event. Eighty-five percent of commercial and 80 percent of non-profit event attendees indicated that “being with people/social interaction” is a motivational factor for attending the event. This is by far the most popular motivational factor. Therefore, when planning a make-and-sip event, the social aspects should be put at the forefront of program planning. Offering a discount for the event may also aid in attracting a different audience to the institution.

Other motivational factors considered the visit group of participants and any prior attendance at similar events. Nearly all surveyed participants at both commercial and non-profit make-and-sip events indicated that they attended with at least one other person, but “with whom” indicated a significant difference between event types. The largest difference is observed in those who attended with a date/partner. For commercial events, 27 percent attended with a date/partner compared with the 15 percent of non-profit events. The researcher believes that this indicates that commercial events are seen as more of a “date night” than the non-profit events. If a museum is interested in hosting an event that would attract couples, then hosting an event that closely mimics the commercial make-and-sip events should be considered. In general, participants at both event types did not attend the

¹⁷² Marilyn G. Hood, “Staying Away: Why People Choose Not to Visit Museums, 14.

event alone; therefore, when planning these types of programs, considerations should be made for how the program will accommodate groups.

For the majority of participants, the surveyed event is the first make-and-sip event they have attended, though 24 percent of non-profit and 33 percent of commercial event participants indicated it was not their first time. The researcher believes that individuals returned to the event because of a pleasant experience at a previous program, though information to support this idea was not obtained in the research.

Survey respondents also provided information on their view of the event they attended in relation to the “social,” artistic,” and “educational” aspects. Each survey respondent was asked to rank these terms (either first, second, or third) in order of their relevance to the event they attended. For participants at both commercial and non-profit events, the event is seen as primarily “social,” with “artistic” ranked second, and “educational” ranked last, though the differences are more dramatic in the commercial event respondents. The most important piece of information gathered from this question is that participants primarily see the events as social. This idea is also supported by the overwhelming majority of respondents who listed that “being with people/social interaction” was a motivating factor when choosing to attend the make-and-sip event.¹⁷³ Even though non-profit events are seen primarily as social events, they did yield a higher percentage of participants who saw the event primarily as educational than participants at the commercial events. Fourteen percent of respondents indicated that they saw the non-profit event primarily as educational, while only five percent of commercial participants

¹⁷³ Note: Figure 12 on page 80 demonstrates that 80 percent of non-profit event participants and 85 percent of commercial participants indicated that “being with people/social interaction” was a motivational factor when deciding to attend the make-and-sip event.

indicated the same. The researcher believes that this indicates that non-profit events are still seen as more educational than commercial make-and-sip events.

The social aspects of make-and-sip events are a primary motivational factor for attendees. The majority of participants in both event types were motivated to attend because of the social opportunities these events afford. Participants will also likely attend the make-and-sip event in groups rather than alone. If they are attending the event as a couple, they are more likely to attend a commercial make-and-sip event than a non-profit one. From the literature and data collected in this study, the researcher has also concluded that in general, when planning an event for young adults, whether it be a make-and-sip event or not, the social aspects should be the primary focus.

Increasing participation of commercial make-and-sip audiences at the museum

The third goal of this research was to determine if make-and-sip events could serve as a way to attract new audiences to the museum, or increase participation among current museum visitors. This question was addressed by determining if commercial make-and-sip participants would be as likely to attend the event if it were hosted at a museum and what, if any, barriers existed to their participation in non-profit events.

When asked if they would be as likely to attend the event if it were held at a museum, 83 percent of commercial make-and-sip survey respondents indicated that they would be as likely to attend. Therefore, it can be concluded that if museums were to host make-and-sip events, the commercial make-and-sip audience would visit the museum to attend these programs. The researcher has considered that the response could be due to some type of respondent bias—that the survey respondents may have just been telling the

researcher what they wanted to hear. Because such a high percentages of the surveyed population indicated “yes,” that they would attend the event if hosted at a museum, the researcher believes that all responses could not have been biased and that the statement still holds true to some extent. This data presents an exciting future for the audience-building initiatives that make-and-sip events can help the museum achieve. To point-out at an example, The Clay Studio’s, “Date Night” event successfully served as a “gateway to their institution,”¹⁷⁴ through actively engaging this new audience in a hands-on, social event. The researcher believes that make-and-sip events could be used for similar audience building initiatives at art museums as “Date Nights” have been used at The Clay Studio.

Of the commercial make-and-sip participants who said they would not be as likely to attend the event if it were hosted at a museum, the majority are either occasional visitors (visiting museums one to two times a year) or nonparticipants. In the “please explain” section of this survey question, most of these respondents said no because of the “atmosphere/social aspects” or perceived lack of “alcohol/food.” Being aware of these inhibitors for this audience can aid museum professionals in planning successful make-and-sip events at their institution. The researcher believes that this may also indicate an image problem for the museum. This problem can be addressed partially in the marketing of the event, but goes much beyond this. The inhibitors also need to be address in the key features of the event and event planning. Institutions should make sure to highlight the social nature of the make-and-sip event and clearly describe all aspects of the event in the marketing material including alcohol and food.

¹⁷⁴ Bob Harlow and Tricia Heywood, “Opening New Doors: Hands-on Participation Brings New Audience to The Clay Studio,” 56.

Who attends make-and-sip events, what their motivations are for attending, and the potential for this audience to increase their level of participation in museums, has been determined through surveying of participants at these events. Commercial make-and-sip events successfully attract a younger and more diverse audience than non-profit events. Participants at both event types will attend in groups, though are more likely to attend a commercial make-and-sip event if attending with a date/partner. The social aspects of make-and-sip events are a priority of event participants and should be highlighted in all marketing material. Commercial event participants are also likely to attend a paint-and-sip event if it were held at a museum, though some potential barriers to participation do exist and should be addressed by the host institution. In conclusion, the researcher believes that a viable source for diversifying the museum audience has been identified in commercial make-and-sip events. Museums who host these types of events have the potential to increase this audiences' involvement in the museum, transitioning the occasional participant to a frequent participant, and helping the nonparticipants to make the even larger leap to become a museum participant at all.

CHAPTER VI:

APPLICABILITY TO THE MUSEUM FIELD

The researcher believes that make-and-sip events can effectively serve as a tool in attracting and/or sustaining an audience of ethnically diverse, young adults who are interested in socializing with friends in a museum setting. Statistically speaking, the commercial make-and-sip audience are not very different from the non-profit make-and-sip audience; therefore, the researcher believes that by hosting make-and-sip events at a museum, the institution could successfully attract the current audience attending make-and-sip events in the for-profit sector. While this is true, museums must also be aware that make-and-sip events should only serve as one piece to the institutional audience-building efforts. Support and buy-in from the entire institution is necessary to achieve this larger goal.

Is a make-and-sip event the correct choice for the institution?

The researcher has determined that people who currently are participating in make-and-sip events would attend these events if they were held at museums, though determining whether or not this type of programming fits with the institutional goals and mission of a museum must be evaluated on an institutional basis. In the Wallace Foundation report, *The Road to Results*, a list of nine practices leading to effective audience-building efforts for arts institutions is provided. Figure 20¹⁷⁵ displays a diagram with this information from the report. Before planning is underway for a make-and-sip event, it

¹⁷⁵ Bob Harlow, "The Road to Results: Effective Practices for Building Arts Audiences," 5.

would be helpful to use the first six practices from this report in determining if a make-and-sip event will work well as an audience-building program for the institution. In the section that follows, make-and-sip events will be examined through the lens of the first six practices from the *Wallace Foundation* report. It is important to keep in mind that these steps do not necessarily happen in the same order for each institution and will vary in length and importance depending on institutional goals. With each step, the researcher has pulled examples from the case studies of make-and-sip events to show how different institutions in the Philadelphia area have been successful in achieving these steps and offers examples of institutions and events that could be improved upon based on these guidelines.

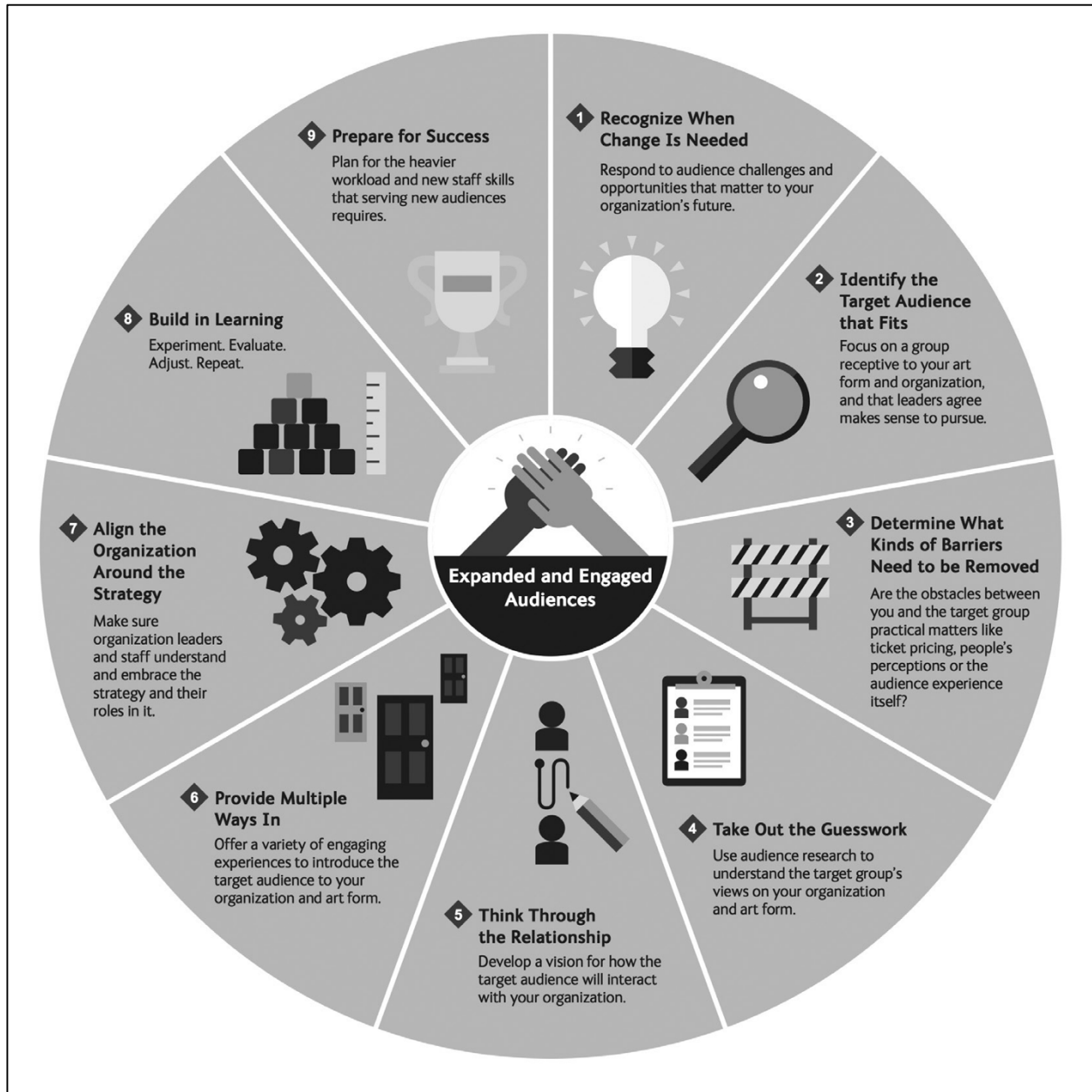


Figure 20. Nine practices for expanding and engaging audiences. *Source: The Road to Results: Effective Practices for Building Arts Audiences, page 5.*

“Recognizing when change is needed” and “identifying the target audience that fits”

The first suggested practice is “recognizing when change is needed” for the institution. Identifying what change the institution would like to make should precede consideration of a make-and-sip event. These changes might be inspired by a challenge the

institution is currently facing; one example might be a museum that is struggling with dwindling attendance. After the challenge has been determined, the next step is identifying the target audience. This should be a group that the institution “could make a meaningful connection with” and does “not compromise the organization’s other activities or its mission.”¹⁷⁶ From the museums examined in this research, a commonality was that institutions were seeking to attract a younger audience, though for some it was more specific. For example, The Clay Studio’s target audience was “urban professionals ages 25 to 45, including singles and parents.” The Clay Studio also targeted specific zip codes where they felt the young professional crowd would come from.¹⁷⁷ The target audience was identified after determining that a change was needed to grow the organization and after surveying the community surrounding The Clay Studio. This target audience was chosen before The Clay Studio began implementing programs such as their “Date Night” event. If the target audience of the institutions’ audience building efforts is young adults, or more specifically, ethnically diverse young adults, then the researcher believes that make-and-sip events should be considered as an event that will help the institution achieve this larger goal.

“Determining what kinds of barriers need to be removed”

The Road to Results describes the next practice in which “successful organizations identified the types of barriers impeding the target audience’s participation and shaped

¹⁷⁶ Bob Harlow, “The Road to Results: Effective Practices for Building Arts Audiences,” x.

¹⁷⁷ Bob Harlow, “The Road to Results: Effective Practices for Building Arts Audiences,” 24.

their strategies accordingly.”¹⁷⁸ By surveying commercial make-and-sip participants about whether or not they would attend the make-and-sip event if it were held at a museum, information about barriers that exist for this audience was obtained. As mentioned previously, these barriers included the restrictive “atmosphere/social aspects” perceived in museums as well as barriers related to the assumed absence of “food/alcohol.” By promoting the make-and-sip event as a fun and social way to enjoy the museum where food and alcohol are available, barriers such as these may be minimized.

Another way of determining barriers that could potentially inhibit the target audience from visiting the institution is by asking the target audience what it wants. This was the method used by the Pennsylvania Academy of Fine Arts when deciding on the time and day of the week it would host their event, “PAFA After Dark.” By surveying, they were able to determine that their target audience would prefer events held in the evening between the hours of 5:00 pm to 8:00 pm and that events held on Wednesdays, Thursdays, or Fridays were more desirable. Each institution should also assess other barriers specific to their site that may exist when thinking about hosting a make-and-sip event; these might be internal to the institution, such as limited resources and staff time. The researcher suggests taking the time to understand the barriers that may exist before initiating a make-and-sip event. This will help create a successful audience-building program.

“Take out the guesswork”

Because the audience being attracted to the institution will in most cases be new, understanding their “interests, lifestyles, general attitudes towards the arts, cultural

¹⁷⁸ Bob Harlow, “The Road to Results: Effective Practices for Building Arts Audiences,” x.

involvement, and opinions of [the] institution”¹⁷⁹ will be helpful. Through this research, some understanding of the general demographics, visual arts training, and leisure activities was obtained, but more information would be helpful in determining what the audience needs and expects from the institution in order to participate. The Clay Studio and the Pennsylvania Academy of Fine Arts were able to do comprehensive audience research through grant-funded projects, but there are other ways to learn this information as well. A survey conducted at events currently taking place in the institution could ask about participants’ views of the event they attended, but could also investigate institutional ideas for future programming. For example, at the conclusion of “Creative Escape,” the Brandywine River Museum of Art provides an online survey to participants in order to gain feedback on the event. The purpose of this survey is to learn more about how participants heard about the event, the demographics of who attended, their satisfaction with the event, and to gather feedback for future events. For a full list of questions included on this survey, please see appendix V.¹⁸⁰ Informal conversations with individuals in the target demographic could also be helpful in gaining insight from the target population.

“Thinking through the relationship”

The fifth practice that should be considered before determining if a make-and-sip event will align with the institution’s audience-building efforts is “thinking through the relationship” the institution envisions for the newly cultivated audience. This has taken

¹⁷⁹ Bob Harlow, “The Road to Results: Effective Practices for Building Arts Audiences,” x.

¹⁸⁰ Westmoreland, Laura (Associate Educator, Brandywine River Museum of Art), email message, received November 17, 2015.

form in a variety of ways for the institutions examined in this research. For museums that also include an art studio within their institution, a goal of hosting the make-and-sip events was to introduce participants to the studio courses, and therefore would be a future relationship they envisioned with the target audience. This was true for Woodmere Art Museum, Delaware Art Museum, and The Clay Studio. For Woodmere Art Museum, the relationship they envisioned for the “Art Uncorked” audience was not achieved; therefore, the institution decided to stop hosting these events. For the Delaware Art Museum and The Clay Studio, the relationship they envisaged for their “Clay Date” and “Date Night” audience was the actual relationship that developed—many of the event participants have continued on to sign up for studio courses at these institutions.

The Pennsylvania Academy of Fine Arts is now at a point where their initial program “PAFA After Dark” has come to an end, but they still want to continue the relationship with visitors that was cultivated during the program. They now stay open late on Wednesday Nights for “Art in Process,” which has essentially taken the place of the original after-hours program, “PAFA After Dark,” though in a completely reimagined and sustainable form. For PAFA, their program was grant-funded for a period of four years. At the conclusion of the four years, the institution realized that they would not be able to continue the “PAFA After Dark” program in its current form. If the institution had wanted to continue “PAFA After Dark” programming at the conclusion of the grant funding, the program should have been structured at its onset to allow for its continuation with or without the grant support. The researcher believes that PAFA’s implementation of “Art in Process” at the conclusion of “PAFA After Dark” was a good alternative, but may not be as effective in building new audiences at the institution as the original program. This is because some of the key

features of the previous event are missing (i.e. alcoholic beverages and food) and the events are not as dynamic (e.g. the number of available activities has been decreased). Before implementing a make-and-sip event, it is important to think through the present as well as the future relationship the institution plans to have with the target audience. The researcher suggests that in order to cultivate a potential and sustainable relationship with the target population there should be other events and opportunities for them to continue with after their introduction to the institution at the make-and-sip event.

“Provide multiple ways in”

If a make-and-sip event has been chosen as a method for audience building, it is important to keep in mind that the event should be one opportunity in a series of audience-building efforts. The researcher believes that a make-and-sip events should not bear the entire responsibility of engaging new audiences with the institution—variety is key. This also relates back to “thinking through the relationship.” Each person entering a museum has their own individual motivations, needs, and wants that come along with their visit. Therefore, it is important to provide a variety of avenues for a visitor to enter the institution. The researcher believes that the best example of this is at Philadelphia’s Magic Gardens (PMG). The institution has created several different types of events that all have a unique focus and will appeal to different people. There is “Crafts with a Kick” which serves as a sort of “date night” event. “Garden Sips” takes place on a weeknight during the typical time for happy-hour events, therefore attracts an audience of young professionals attending after work. “Twilight in the Gardens” takes place on Friday evenings and the event focus is on the artist—both the musician and the teaching artist. And lastly, they have

“Arts and Drafts.” This event goes outside of the institution’s walls to the community, creating a fourth entry point into their organization among the standard visit options of exploring the galleries or taking a tour. PMG has proven that one event to bring in new audiences is not enough. The researcher believes that providing multiple ways into the organization is essential in all audience-building initiatives and that make-and-sip events should serve as one event in a series of programs aiming to bring new audiences into the institution.

Final practices

The last three practices outlined in the Wallace Foundation report, “align the organization around the strategy,” “build in learning,” and “prepare for success,” should not be ignored when planning a make-and-sip event, though the researcher believes that these steps go beyond the scope of a make-and-sip event alone. The following is a few thoughts from the researcher on how make-and-sip events fit into these final three steps.

If the entire organization is not aligned around the audience-building efforts for the institution, then the researcher believes that the make-and-sip event will essentially fail at its intended goal of attracting new audiences of ethnically diverse young adults to the institution. For the practice of “build in learning,” the report talks about experimenting with programs and evaluating their success. The report also recognizes that failure may happen. The researcher believes that make-and-sip events can serve as a successful audience-building program for some institutions, but for others it may be a failure. This was true for the Woodmere Art Museum, and could be true for other institutions as well. And lastly, “prepare for success.” In relation to make-and-sip events, the researcher

suggests that if a make-and-sip is hosted and deemed as a success, then the institution should capitalize on that success and plan to host another event. Rather than just trying out the event and planning to host a make-and-sip once to see how it goes, plan two or three or more. This way if the make-and-sip is successful for the institution, there are future events to attract more of the target audience.

Planning the make-and-sip event

After the institution has decided to host a make-and-sip event, several factors should be considered in planning the event. Planning should include: general logistics (time, date, and cost to participants), goals and objectives, determining what would make the event a success or failure, and marketing/advertisements that will be utilized for the make-and-sip event. The following summarizes information gathered on the planning and implementation of make-and-sip events through existing literature, interviews with museum staff, and an online survey for museum professionals.

Goals/Objectives

After determining that the institution is going to host a make-and-sip event, the first step is to determine the goals and objectives for the program. This step may have also been completed while determining whether a make-and-sip event could aid in cultivating a relationship with the institutions' target audience. The goals/objectives will also be helpful in determining what success or failure will look like for the make-and-sip events.

Some examples of goals/objectives are at the Delaware Art Museum and The Clay Studio. One of their goals with their "Clay Date" and "Date Night" programs was to

introduce participants to the studio programs. For these two institutions this was also a metric of success in which they are currently meeting.

Event logistics

As with planning any event, the who, what, where, and when must be determined. Of the make-and-sip events surveyed, scheduling varied. In most cases, non-profit events took place on Friday evenings for approximately two to three hours. The frequency in which the events were held also varied; some non-profit events were held seasonally such as “Crafts with a Kick” at Philadelphia’s Magic Gardens, or weekly such as “Date Night” at The Clay Studio (though in their initial stages they were offered bi-monthly). Commercial make-and-sip events take place on several different days of the week, including both weekdays and weekends, but typically occur in the evenings and last between two and three hours.

Set up for the make-and-sip events also varied among institutions, though they all included a craft or art activity, social atmosphere, and alcoholic beverages (whether provided by the institution or catering company, available for purchase, or BYOB). In addition to a craft or art activity, some museum events also included tours and/or access to the museums’ galleries. The researcher believes that because make-and-sip events are not primarily seen as an educational event that adding a tour or access to the galleries may not be necessary at make-and-sip events held at a museum. This idea could be experimented with at make-and-sip events since it appears to be a successful aspect for the non-profit events. Set-up for the events may also be determined by space and event staff availability.

When art studio space was available at the institution, it was often used for hosting the event.

The cost for participants varied among the different non-profit events. The least expensive event was \$15 for members and \$20 for non-members, and the most expensive was \$65 for members and \$85 for non-members. The average of all make-and-sip events surveyed was approximately \$30 for members and \$40 for non-members. All museums surveyed offered a member discount. Paint-and-sip events typically cost approximately \$45 for participants, though discounts are often available. Offering a discount for the event may aid in attracting the target audience of young adults. In a survey, 39 percent of millennials said they would attend more arts events if they offered discounts.¹⁸¹ Event costs will also be determined by supplies needed for the make-and-sip event. Museums in which a catering company must be used indicated that that was their highest expense. Craft/art supplies were relatively inexpensive, and in some cases the events allowed for BYOB meaning that alcohol did not need to be purchased.

Determining what success looks like

In all make-and-sip events surveyed in this research, adjustments had to be made following the initial events, whether it was the locale within the museum, craft project, event timing, etc. in order to host a successful event. Achieving the goals/objectives laid out for the program is a start, but other measures of success might include: the number of attendees, participants' success with the craft project, or money earned for the institution. If using a make-and-sip event for audience building, success would be indicated by the

¹⁸¹ "The Art of Attraction: How to Grow Your Millennial Arts Audience," 5.

presence of that audience at the event and their future involvement with the institution. Determining these factors ahead of time will allow for a more objective evaluation of the make-and-sip event afterwards. In some cases, not achieving the standards of success might mean making adjustments to the program, or in other cases, it might mean discontinuing the program. For the Woodmere Art Museum, this was exactly the case. The institution determined that “Art Uncorked” was not meeting the goals/objectives for which it was originally conceived. The institution was not making money on the events and was seeing limited success in attracting new audiences to their studio programs. The program was successful in a variety of other ways, but in the end the institution determined it was time to discontinue “Art Uncorked.” Taking time to reflect on the successes of the program and places where improvements can be made is vital to the future of make-and-sip events.

Marketing/Advertisements

The most common forms of marketing used for promoting make-and-sip events were the institution’s website and social media platforms, as well as printed materials such as program calendars. Some institutions also advertised through discount sites such as “Fun Savers” or “Groupon.” Millennials, who currently fall within the age range of young adults, are also more likely than older generations to learn about arts events through social media, online ads, and blogs, making institutional websites and social media platforms the perfect place to reach the target audiences of make-and-sip events.¹⁸² For The Clay Studio,

¹⁸² “The Art of Attraction: How to Grow Your Millennial Arts Audience, 7.

word of mouth proved to be the most effective forms of delivering information about their organization and its offerings.¹⁸³

While the researcher did collect some information on the marketing and advertisement methods used for make-and-sip events held at non-profits, more research is needed in this area. Examination of the methods used for commercial make-and-sip companies may serve as a best-practice example from the for-profit sector. The researcher has observed that paint-and-sip companies use videos on social media sites as well as email contests and discounts advertised via email blasts, coupon sites, and social media.

¹⁸³ "Opening New Doors: Hands-on Participation Brings a New Audience to The Clay Studio," 69.

CHAPTER VII:
IMPLICATIONS FOR FURTHER RESEARCH

This research has successfully delved into the world of make-and-sip events to determine their place within the museum sector, though more research on the topic should be conducted. Marketing and advertisement for commercial and non-profit make-and-sip events is one area that further research could help achieve success with make-and-sip programming at museums. Several sources have identified that social media platforms and other online venues are essential in attracting the young adult audience, but determining the best practices in promotion online would be helpful. Word-of-mouth is also an effective marketing tool, but guidelines on how to promote that form of communication would be useful. Further analysis of the marketing plans used by paint-and-sip or similar event companies in the for-profit sector would serve as a best-practice example for museums who host similar make-and-sip events.

In addition to examining marketing at paint-and-sip companies, there is also value added in studying their other aspects. Paint Nite and Painting with a Twist® are the two most popular paint-and-sip companies in the Philadelphia area and were the primary companies of interest for research purposes. Given additional time and resources, much could be gained from examining additional companies outside the Philadelphia area. It is known some paint-and-sip companies distribute surveys to participants following their events. Reporting the information gathered from those surveys may also be helpful information for the museum sector in relation to the planning and implementation of make-and-sip events.

Another area for further examination are the types of craft and art projects that are most successful at museums and other venues hosting make-and-sip events. The two primary mediums for the events examined in this research were paint and clay. Some institutions kept the same craft project for each event, while others varied for each program, though no data on the success of either method was collected. Related to this, is the teaching method utilized among the surveyed institutions. Some used the step-by-step method of commercial make-and-sip events, while others had a more open class structure allowing for greater creativity. Additional information on teaching methods and best media for these types of events would also be useful information for the field.

One interesting point drawn from the data analysis in this thesis is that the leisure-time activities are statistically different between the commercial and non-profit make-and-sip event participants. A more comprehensive look at the leisure-time activities of the commercial versus non-profit event participants may reveal interesting information about the distinctions between these two audiences. When examining the demographics in the two groups, no significant difference was seen. The researcher believes that something in the basics of the leisure-time activities chosen by these two audiences may yield clues as to why some people chose to attend commercial make-and-sip events and others chose to attend non-profit events.

In relation to the hypothesis of this research, completing a follow up study to determine if make-and-sip events have successfully brought new audiences to non-profit institutions and if those audiences have increased their level of participation at the museum would yield useful information for the museum field. The research published by the Wallace Foundation in the report *Opening Doors: Hands-on Participation Brings a New*

*Audience to The Clay Studio*¹⁸⁴ provides important insight into the achievements of the audience-building efforts for that particular institution, but a longitudinal study similar to this and focusing specifically on make-and-sip events would be helpful for the broader museum field.

The researcher was able to obtain a small sample of thoughts and feelings from museum professionals about paint-and-sip events in particular, but gathering more information on this topic would be helpful in determining the future of make-and-sip events in the non-profit sector. The views held by 20 museum professional survey respondents varied greatly, though no conclusive statements could be drawn; therefore, a larger sample size should be collected. By understanding the general perception of these events, myths can be debunked and the successful audience building of make-and-sip events can be shared by more museums.

¹⁸⁴ Bob Harlow and Tricia Heywood, "Opening New Doors: Hands-on Participation Brings a New Audience to The Clay Studio."

CHAPTER VIII:
FINAL THOUGHTS

In the introduction of this thesis, a quote is given by Marilyn G. Hood:

Adopting a philosophy of the museum as a leisure center and adopting a policy which attempts to reach new audiences in terms of their value systems are requisite if the museum is to succeed in turning occasional visitors into frequent participants and in enticing nonparticipants to come at all.¹⁸⁵

In this quote is the true reasoning behind this thesis investigation. Hood suggests that if museums are to become “a leisure center” and would like to “reach new audiences” then they must understand the “value system” of these visitors in order to turn “occasional visitors into frequent participants and in enticing nonparticipants to come at all.” One of the main goals of this thesis was to not only understand the “value system”—motivations for attending the make-and-sip event and the typical leisure activities of participants—but also the general demographics. The “new audience” examined in this research are the commercial make-and-sip participants, and through investigations the researcher believes that a greater understanding of this audience has been achieved, but there is always more that can be done. The researcher has identified a popular leisure-time activity and believes that by using this for-profit model in the non-profit world of museums, that museums will be able to draw in a new audience outside of their typical demographic. Non-profit make-and-sip events are good, but commercial make-and-sip events are even better at attracting an audience of ethnically diverse young adults who are interested in the social aspects of

¹⁸⁵ Marilyn G. Hood, “Adult Attitudes Toward Leisure Choices in Relation to Museum Participation,” Ph.D. dissertation, Ohio State University, 1981, 326.

make-and-sip events. After their introduction to the museum at a make-and-sip event, this audience has the potential to make the leap from occasional to frequent participant, or to make the even larger leap for the nonparticipant to becoming a museum visitor at all.

CHAPTER VIII: **BIBLIOGRAPHY**

- "2010 CEI Key Findings." *Greater Philadelphia Cultural Alliance*. Accessed November 17, 2015. <https://www.philaculture.org/research/reports/cultural-engagement-index-cei/key-findings>.
- "About." *Brandywine River Museum of Art*. Accessed September 23, 2015. <http://www.brandywine.org/museum/about>.
- "About." *Woodmere Art Museum*. Accessed August 31, 2015. <http://woodmereartmuseum.org/about/>.
- "About Philadelphia's Magic Gardens." *Philadelphia's Magic Gardens*. Accessed November 1, 2015. <http://www.phillymagicgardens.org/about-us/>.
- "About The Clay Studio." *The Clay Studio*. Accessed May 6, 2015. <http://theclaystudio.org/about/>.
- "Arts & Drafts Crafting Happy Hour at Tattooed Mom." *Philadelphia's Magic Gardens*. Accessed November 1, 2015. <http://www.phillymagicgardens.org/events/arts-drafts-crafting-happy-hour-tattooed-mom/>.
- "Art in Process." *Pennsylvania Academy of Fine Arts Public Programs Fall 2015*.
- "ART/GAGE Outreach." *Philadelphia's Magic Gardens*. Accessed November 1, 2015. <http://www.phillymagicgardens.org/public-programs/artgage/>.
- "Art Uncorked," *Woodmere Art Museum*, accessed September 1, 2015, <http://woodmereartmuseum.org/registration-information/art-uncorked/>. "About Our Studio." *Painting with a Twist®*. Accessed April 13, 2015. <https://www.paintingwithatwist.com/philadelphia/>.
- Axelsen, Megan. "Defining Special Events in Galleries from a Visitor Perspective." *Journal of Convention and Event Tourism* 8, no. 3 (2006): 21-41. The Haworth Press, Inc.
- Brown, Alan S. and Novak-Leonard, Jennifer L. "Focus: Getting in On the Act - How arts groups are creating opportunities for active participation." *The James Irvine Foundation and Wolfbrown*, 1-45. San Francisco, CA, October 2011.
- Business Wire. "Painting with a Twist Celebrates Milestone 2 Million Customers." *Yahoo! Finance*. Published July 9, 2014. Accessed April 13, 2015. <http://finance.yahoo.com/news/painting-twist-celebrates-milestone-2-142200993.html>.

"Calendar: Wednesday Nights," *Philadelphia Museum of Art*. Accessed September 1, 2015, <http://www.philamuseum.org/wednesdaynights>.

Cameron, Duncan F. "The Museum, A Temple or the Forum." *Reinventing the Museum*, edited by Gail Anderson, 48-60. Walnut Creek, AltaMira Press, 2004.

"CEI2010: Philadelphia Cultural Engagement Index." *Commissioned by The Greater Philadelphia Cultural Alliance*, WolfBrown, San Francisco, CA, May 2011.

Clark, Marisa (Accessible Programs Coordinator, Philadelphia Museum of Art). Interviewed by Megan Millman. August 26, 2015.

"Collections: Search Collections," *Philadelphia Museum of Art*, accessed September 1, 2015, <http://www.philamuseum.org/collections/search.html>.

DeLuca, Nick. "Paint Nite Founders On the Difference Between Being Creative and Artistic." *BostInno*. Published June 11, 2015. Accessed September 1, 2015. <http://bostinno.streetwise.co/2015/06/11/paint-nite-boston-co-founders-on-being-creative-artistic/>.

Dictionary.com, "Museum," *Collins English Dictionary – Complete & Unabridged 10th Edition*. HarperCollins Publisher, accessed March 18, 2015, <http://dictionary.reference.com/browse/museum>.

Edlund, Olivia (Education and Outreach Manager, Philadelphia's Magic Gardens). Interviewed by Megan Millman. October 7, 2015.

Edlund, Olivia (Education and Outreach Manager, Philadelphia's Magic Gardens). Email message, received November 3, 2015.

Falk, John. "The Museum Visitor Experience: Who Visits, Why and to What Effect?" *Reinventing the Museum*, edited by Gail Anderson, 317-329. Walnut Creek, AltaMira Press, 2004.

Falk, John and M. Storksdieck, "Using the contextual model of learning to understand visitor learning from a science center exhibition." *Science Education*, 89. 744-778.

Farrell, Betty and Medvedeva, Maria. "Demographic Transformation and the Future of Museums," *Center for the Future of Museums*, 5-42. The AAM Press, American Association of Museums, Washington, DC, 2010.

"Friday Evening Workshops." Delaware Art Museum. Accessed September 1, 2015. <http://www.delart.org/education/studio-art-classes/friday-evening-workshops-2/>.

"Fun Savers," PNC Arts Alive, <http://phillyfunguide.com/>.

Harlow, Bob. "The Road to Results: Effective Practices for Building Arts Audiences." *The Wallace Foundation*, edited by Aaron Dalton and Jennifer Gill, 1-91. Bob Harlow Research and Consulting, LCC, New York, NY, 2014.

Harlow, Bob and Heywood, Tricia. "Opening New Doors: Hands-on Participation Brings a New Audience to The Clay Studio." *Wallace Foundation*, edited by Anne Field, 1-72. Bob Harlow Research and Consulting, LCC, New York, NY, 2015.

"Home," *Woodmere Art Museum*, accessed August 31, 2015,
<http://woodmereartmuseum.org/>.

Hood, Marilyn G. "Adult Attitudes Toward Leisure Choices in Relation to Museum Participation," Ph.D. dissertation, Ohio State University, 1981.

Hood, Marilyn G. "After 70 Years of Audience Research, What have We Learned?" *Hood Associates*, conference proceedings, created January 1, 1993, 16-24.

Hood, Marilyn G. "Staying Away: Why People Choose Not to Visit Museums." *Reinventing the Museum*, edited by Gail Anderson, 150-157. Walnut Creek, AltaMira Press, 2004.

Howell, Rebecca (Studio Programs Manager, Delaware Art Museum). Email message, received October 14, 2015.

"Information: Our Future," *Philadelphia Museum of Art*. Accessed September 1, 2015,
<http://www.philamuseum.org/ourfuture/>.

"History of PAFA," *Pennsylvania Academy of Fine Arts*. Accessed November 2, 2015,
<https://www.pafa.org/museum/history-pafa>.

Math, Polly. "9 Ways to Enjoy Art With Booze in Philadelphia." *Drink Philly*. Published October 28, 2013. Accessed April 13, 2015.
<http://philly.thedrinknation.com/articles/read/11722-9-Ways-to-Enjoy-Art-With-Booze-in-Philadelphia#>.

"Museum Campus," *Brandywine River Museum of Art*, accessed September 23, 2015,
<http://www.brandywine.org/museum/about/museum-campus>.

Office of Research and Analysis. "A Decade of Arts Engagement: Findings from the Survey of Public Participating in the Arts, 2002-2012." *National Endowment for the Arts*, 1-98. Research Report #58, January 2015.

Office of Research and Analysis. "How a Nation Engages with Art: Highlights from the 2012 Survey of Public Participation in the Arts." *National Endowment for the Arts*, 1-44. Research Report #57, September 2013.

- Office of Research and Analysis. "When Going Gets Tough: Barriers and Motivations Affecting Arts Attendance." *National Endowment for the Arts*, 1-49. Research Report #59, January 2015.
- "Online Audience Research Survey: Spring 2010." *Pennsylvania Academy of Fine Arts*.
- "Pinterest." Accessed December 13, 2015. <https://www.pinterest.com/>.
- "Plus Ultra: Moravian Tiles of the New World." *Brandywine River Museum of Art*. Accessed September 23, 2015. <http://www.brandywine.org/museum/exhibitions/plus-ultra-moravian-tiles-new-world>.
- Rock, Elizabeth. "PAFA After Dark 2012 Final Report." *Pennsylvania Academy of Fine Arts*, unpublished report (2012).
- Rozan, Adam Reed. "The Business of Being Social: What Museums Need to Understand for the Future." *Museums Forward: Social Media and the Web*, edited by Gregory Chamberlain. Museum Identity, April 2011. <http://www.museum-id.com/idea-detail.asp?id=205>.
- "September Garden Sips." *Philadelphia's Magic Gardens*. Accessed November 1, 2015. <http://www.phillymagicgardens.org/events/september-garden-sips/>.
- Taylor, Chris (President, The Clay Studio). Email message, received November 16, 2015.
- Tepper, Steven J. "Conclusion: The Next Generation Transformation: Leveraging Policy and Research to Advance Cultural Vitality." *Engaging Art: The Next Great Transformation of America's Cultural Life*. Edited by Steven J. Tepper and Bill Ivey. Taylor & Francis Group, LLC, New York, NY, 2008.
- "The Art of Attraction: How to Grow Your Millennial Arts Audience." *Eventbrite®*. Published 2015.
- Tow, Hildy (Curator of Education, Woodmere Art Museum). Interviewed by Megan Millman. August 19, 2015.
- Tow, Hildy (Curator of Education, Woodmere Art Museum). Email message, received September 23, 2015.
- "Two-Hour Social Painting Event for One, Two, or Four from Paint Night (Up to 44% Off)." *Groupon*. Accessed August 29, 2015. <https://www.groupon.com/deals/paint-nite-7-96-philadelphia>.
- "Twilight in the Gardens," Philadelphia's Magic Gardens, accessed November 1, 2015, <http://www.phillymagicgardens.org/public-programs/twilight-in-the-gardens/>.

"Using Skip Logic in a Survey," *SurveyMonkey®*, accessed November 10, 2015,
<https://www.surveymonkey.com/mp/tour/skiplogic/>.

"Visitor Information." Delaware Art Museum. Accessed September 1, 2015.
<http://www.delart.org/visit/visitor-information/>.

Vogel, Carol. "In Lean Times, New Ways to Reach Out." *The New York Times*. Published March 12, 2009. Accessed September 23, 2015.
http://www.nytimes.com/2009/03/19/arts/artsspecial/19strategies.html?_r=0

Westmoreland, Laura (Associate Educator, Brandywine River Museum of Art). Email message, received October 15, 2015 and November 17, 2015.

Westmoreland, Laura (Associate Educator, Brandywine River Museum of Art). Interviewed by Megan Millman. September 14, 2015.

"Who We Are." *Paint Nite*. Accessed September 1, 2015.
<https://www.paintnite.com/pages/about/index/philadelphia>.

Zimmerman, Monica (Director of Education, Pennsylvania Academy of Fine Arts). Email message, received November 12, 2015.

Zimmerman, Monica (Director of Education, Pennsylvania Academy of Fine Arts). Interviewed by Megan Millman. September 17, 2015.

Appendix I – Case Study Questions/Discussion Points

- General overview of the event.
 - Time
 - Dates
 - Set up
 - Cost to museum
 - Price to participants
 - Discounts offered
 - Staff/volunteers involved
- Marketing/Advertising for the event.
- Goals/Objectives of the event.
- Successes/Failures of the event.
- What would you change?
- Demographics of target/actual event attendees (actual and target):
 - Age
 - Gender
 - Ethnicity/Race
 - Education level
 - Income level
- New to the institution or regulars?
- Did they become more involved after?
- Who did visitors typically come with to the events?
- Visitors prior experience with the arts (novice or experienced artists).

Appendix II – Survey Questions

“Paint Nite” survey questions

Thank you for agreeing to take part in this study. This survey will gauge your view of tonight’s event, how you spend your leisure time, and your general museum attendance. The last few questions will ask for your general background information. The survey should take 5-10 minutes. Your honest and complete feedback is greatly appreciated.

1. Is this the first Paint Nite, or similar event you have attended?
 - ☐ Yes
 - ☐ No

If no, how many Paint Nite, or similar events have you attended prior to tonight in the past 12 months? _____
2. How would you describe tonight’s event? Please rank the following categories either 1st, 2nd, or 3rd. Use each number only once.
 - _____ Social
 - _____ Educational
 - _____ Artistic
3. Is there anything you would change about this event?
4. Would you be as likely to attend this event if it were held at a museum? Please explain.
 - ☐ Yes
 - ☐ No
5. Please choose one category that best describes your visual arts training.
 - ☐ Novice or no prior experience in the visual arts
 - ☐ Self-taught artist
 - ☐ Some visual art courses during schooling (beyond elementary school)
 - ☐ Informal education in visual arts (i.e. art classes/studio classes)
 - ☐ BFA, MFA, or related
 - ☐ Other: _____
6. What factors influenced your decision to attend this event? Check all that apply.
 - ☐ Being with people/social interaction
 - ☐ Doing something constructive
 - ☐ Being in a comfortable setting
 - ☐ Having the challenge of a new experience
 - ☐ Having the opportunity to learn
 - ☐ Hands-on experience
 - ☐ A discount (i.e. a coupon or gift card)

7. Who did you attend this event with? Check all that apply.
- ☐ Alone
 - ☐ With friends
 - ☐ With family member(s): _____
 - ☐ With a date/partner
 - ☐ Other: _____
8. How many times have you visited a museum in the past 12 months?
- ☐ 0 times
 - ☐ 1-2 times
 - ☐ 3-5 times
 - ☐ 6 or more times
9. How many of the museums you have visited in the past 12 months were art museums?
- ☐ 0
 - ☐ 1-2
 - ☐ 3-5
 - ☐ 6 or more
10. Do you have a membership at any museum? If so, at which museum(s)?
- ☐ Yes
 - ☐ No
11. Prior to tonight's event, how have you participated in the arts (visual arts, performing arts, literature, music, etc.) in the past 12 months? Check all that apply.
- ☐ Leisure reading
 - ☐ Movie-going
 - ☐ Creating or performing art
 - ☐ Attending arts events or visiting an arts venue
 - ☐ Art classes or lessons (in or out of school)
 - ☐ Arts experience through electronic media (i.e. TV, radio, handheld/mobile device, Internet, DVD, CD, or similar access to the arts)
 - ☐ Other: _____
12. How do you typically spend your leisure time?
13. What is your age range?
- ☐ 0-17
 - ☐ 18-24
 - ☐ 25-34
 - ☐ 35-44
 - ☐ 45-54
 - ☐ 55-64
 - ☐ 65-74
 - ☐ 75 and over

14. What is your gender?

- ☐ Male
- ☐ Female
- ☐ Other

15. What is the highest level of education you have attained?

- ☐ Grade school
- ☐ Some high school
- ☐ High school graduate
- ☐ Some college
- ☐ Associate's degree
- ☐ Bachelor's degree
- ☐ Master's degree
- ☐ Professional degree
- ☐ Doctorate degree
- ☐ Other: _____

16. With which of these group(s) do you most identify? Check all that apply.

- ☐ Black/African American
- ☐ Asian/Pacific Islander
- ☐ White/Caucasian
- ☐ Hispanic/Latino
- ☐ American Indian/Native Alaskan
- ☐ Other: _____

17. What is your yearly household income?

- ☐ Less than \$20,000
- ☐ \$20,000 to \$34,999
- ☐ \$35,000 to \$49,999
- ☐ \$50,000 to \$74,999
- ☐ \$75,000 to \$99,999
- ☐ \$100,000 to \$149,999
- ☐ \$150,000 to \$199,999
- ☐ \$200,000 or more
- ☐ Prefer not to answer

18. Please provide your email if you are willing to be contacted for a follow up to your survey responses (this is optional).

Thank you! Your feedback is greatly appreciated.

Non-profit event survey questions

Thank you for agreeing to take part in this study. This survey will gauge your view of tonight's event, how you spend your leisure time, and your general museum attendance. The last few questions will ask for your general background information. The survey should take 5-10 minutes. Your honest and complete feedback is greatly appreciated.

1. Is this the first **[Clay Date/Crafts with a Kick/Date Night]**, or similar event you have attended?

- ☐ Yes
- ☐ No

If no, how many **[Clay Date/Crafts with a Kick/Date Night]**, or similar events have you attended at **[Delaware Art Museum/Philadelphia's Magic Gardens/The Clay Studio]** prior to tonight in the past 12 months? _____

2. How would you describe tonight's event? Please rank the following categories either 1st, 2nd, or 3rd. Use each number only once.

- ☐ _____ Social
- ☐ _____ Educational
- ☐ _____ Artistic

3. Is there anything you would change about this event?

4. **[Clay Date at the Delaware Art Museum]** After tonight's event, how do you plan on participating at the Delaware Art Museum in the future? Check all that apply.

- ☐ General museum visit
- ☐ Taking a tour
- ☐ Attending a lecture
- ☐ Participating in a studio class
- ☐ Attending a special event
- ☐ Brining back friends/family
- ☐ Another Clay Date/Friday Night Workshop
- ☐ Other: _____

[Crafts with a Kick at Philadelphia's Magic Gardens] After tonight's event, how do you plan on participating at Philadelphia's Magic Gardens in the future? Check all that apply.

- ☐ General museum visit
- ☐ Taking a tour
- ☐ Brining back friends/family
- ☐ Attending a special event
- ☐ Participating in a Mosaic Workshop
- ☐ Another Crafts with a Kick, or similar event
- ☐ Other: _____

[Date Night at The Clay Studio] After tonight's event, how do you plan on participating at The Clay Studio in the future? Check all that apply.

- ☐ General gallery visit
- ☐ Bringing back friends/family
- ☐ Attending an event
- ☐ Participating in a studio class
- ☐ Another Date Night, or similar event
- ☐ Purchasing something from the shop
- ☐ Other: _____

5. Please choose one category that best describes your visual arts training.

- ☐ Novice or no prior experience in the visual arts
- ☐ Self-taught artist
- ☐ Some visual art courses during schooling (beyond elementary school)
- ☐ Informal education in visual arts (i.e. art classes/studio classes)
- ☐ BFA, MFA, or related
- ☐ Other: _____

6. What factors influenced your decision to attend this event? Check all that apply.

- ☐ Being with people/social interaction
- ☐ Doing something constructive
- ☐ Being in a comfortable setting
- ☐ Having the challenge of a new experience
- ☐ Having the opportunity to learn
- ☐ Hands-on experience
- ☐ A discount (i.e. a coupon or gift card)

7. Who did you attend this event with? Check all that apply.

- ☐ Alone
- ☐ With friends
- ☐ With family member(s): _____
- ☐ With a date/partner
- ☐ Other: _____

8. How many times have you visited a museum in the past 12 months, not including tonight?

- ☐ 0 times
- ☐ 1-2 times
- ☐ 3-5 times
- ☐ 6 or more times

9. How many of the museums you have visited in the past 12 months were art museums, not including tonight?
- ☐ 0
 - ☐ 1-2
 - ☐ 3-5
 - ☐ 6 or more
10. Do you have a membership at any museum? If so, at which museum(s)?
- ☐ Yes
 - ☐ No
11. Prior to tonight's event, how have you participated in the arts (visual arts, performing arts, literature, music, etc.) in the past 12 months? Check all that apply.
- ☐ Leisure reading
 - ☐ Movie-going
 - ☐ Creating or performing art
 - ☐ Attending arts events or visiting an arts venue
 - ☐ Art classes or lessons (in or out of school)
 - ☐ Arts experience through electronic media (i.e. TV, radio, handheld/mobile device, Internet, DVD, CD, or similar access to the arts)
 - ☐ Other: _____
12. How do you typically spend your leisure time?
13. What is your age range?
- ☐ 0-17
 - ☐ 18-24
 - ☐ 25-34
 - ☐ 35-44
 - ☐ 45-54
 - ☐ 55-64
 - ☐ 65-74
 - ☐ 75 and over
14. What is your gender?
- ☐ Male
 - ☐ Female
 - ☐ Other

15. What is the highest level of education you have attained?

- ☐ Grade school
- ☐ Some high school
- ☐ High school graduate
- ☐ Some college
- ☐ Associate's degree
- ☐ Bachelor's degree
- ☐ Master's degree
- ☐ Professional degree
- ☐ Doctorate degree
- ☐ Other: _____

16. With which of these group(s) do you most identify? Check all that apply.

- ☐ Black/African American
- ☐ Asian/Pacific Islander
- ☐ White/Caucasian
- ☐ Hispanic/Latino
- ☐ American Indian/Native Alaskan
- ☐ Other: _____

17. What is your yearly household income?

- ☐ Less than \$20,000
- ☐ \$20,000 to \$34,999
- ☐ \$35,000 to \$49,999
- ☐ \$50,000 to \$74,999
- ☐ \$75,000 to \$99,999
- ☐ \$100,000 to \$149,999
- ☐ \$150,000 to \$199,999
- ☐ \$200,000 or more
- ☐ Prefer not to answer

18. Please provide your email if you are willing to be contacted for a follow up to your survey responses (this is optional).

Thank you! Your feedback is greatly appreciated.

Commercial event online survey questions

Thank you for agreeing to take part in this study. This survey will gauge your view of the paint-and-sip event you attended, how you spend your leisure time, and your general museum attendance. The last few questions will ask for general background information. The survey should take 5-10 minutes. Your honest and complete feedback is greatly appreciated.

1. When did you last attend a paint-and-sip event? Please provide an approximation if you are unsure of the exact date of the event.
2. Where did you attend the paint-and-sip event? Please indicate the city and state.
3. Is this the first Paint Nite, or similar event you have attended?
 - ☐ Yes
 - ☐ No
 If no, how many paint-and-sip events, or similar events have you attended prior to the event in the past 12 months? _____
4. How would you describe tonight's event? Please rank the following categories either 1st, 2nd, or 3rd. Use each number only once.
 - _____ Social
 - _____ Educational
 - _____ Artistic
5. Is there anything you would change about the paint-and-sip event?
6. Would you be as likely to attend a paint-and-sip event if it were held at a museum? Please explain.
 - ☐ Yes
 - ☐ No
7. Please choose one category that best describes your visual arts training.
 - ☐ Novice or no prior experience in the visual arts
 - ☐ Self-taught artist
 - ☐ Some visual art courses during schooling (beyond elementary school)
 - ☐ Informal education in visual arts (i.e. art classes/studio classes)
 - ☐ BFA, MFA, or related
 - ☐ Other: _____

8. What factors influenced your decision to attend this event? Check all that apply.

- ☐ Being with people/social interaction
- ☐ Doing something constructive
- ☐ Being in a comfortable setting
- ☐ Having the challenge of a new experience
- ☐ Having the opportunity to learn
- ☐ Hands-on experience
- ☐ A discount (i.e. a coupon or gift card)

9. Who did you attend this event with? Check all that apply.

- ☐ Alone
- ☐ With friends
- ☐ With family member(s)
- ☐ With a date/partner
- ☐ Other: _____

10. How many times have you visited a museum in the past 12 months?

- ☐ 0 times
- ☐ 1-2 times
- ☐ 3-5 times
- ☐ 6 or more times

11. How many of the museums you have visited in the past 12 months were art museums?

- ☐ 0
- ☐ 1-2
- ☐ 3-5
- ☐ 6 or more

12. Do you have a membership at any museum? If so, at which museum(s)?

- ☐ Yes
- ☐ No

13. Prior to tonight's event, how have you participated in the arts (visual arts, performing arts, literature, music, etc.) in the past 12 months? Check all that apply.

- ☐ Leisure reading
- ☐ Movie-going
- ☐ Creating or performing art
- ☐ Attending arts events or visiting an arts venue
- ☐ Art classes or lessons (in or out of school)
- ☐ Arts experience through electronic media (i.e. TV, radio, handheld/mobile device, Internet, DVD, CD, or similar access to the arts)
- ☐ Other: _____

14. How do you typically spend your leisure time?

15. What is your age range?

- ☐ 0-17
- ☐ 18-24
- ☐ 25-34
- ☐ 35-44
- ☐ 45-54
- ☐ 55-64
- ☐ 65-74
- ☐ 75 and over

16. What is your gender?

- ☐ Male
- ☐ Female
- ☐ Other

17. What is the highest level of education you have attained?

- ☐ Grade school
- ☐ Some high school
- ☐ High school graduate
- ☐ Some college
- ☐ Associate's degree
- ☐ Bachelor's degree
- ☐ Master's degree
- ☐ Professional degree
- ☐ Doctorate degree
- ☐ Other: _____

18. With which of these group(s) do you most identify? Check all that apply.

- ☐ Black/African American
- ☐ Asian/Pacific Islander
- ☐ White/Caucasian
- ☐ Hispanic/Latino
- ☐ American Indian/Native Alaskan
- ☐ Other: _____

19. What is your yearly household income?

- ☐ Less than \$20,000
- ☐ \$20,000 to \$34,999
- ☐ \$35,000 to \$49,999
- ☐ \$50,000 to \$74,999
- ☐ \$75,000 to \$99,999
- ☐ \$100,000 to \$149,999
- ☐ \$150,000 to \$199,999
- ☐ \$200,000 or more
- ☐ Prefer not to answer

20. Please provide your email if you are willing to be contacted for a follow up to your survey responses (this is optional).

Confirmation page: Thank you! Your feedback is greatly appreciated.

Museum professional online survey questions

Thank you for agreeing to take part in this study. Your responses to this survey will help to provide a more comprehensive view of paint-and-sip events currently taking place in museums, those that have previously occurred at museums, and events that may take place in the future. This survey should take approximately 5-10 minutes. Your honest and complete feedback is greatly appreciated.

1. What is the name of the museum you work for? *If you would like your institution to remain anonymous, please provide the type of institution instead (i.e. history museum, art museum, etc.).*
2. Where is the museum located? *Please provide the city and state.*
3. What is your position title?
4. Has your museum hosted a paint-and-sip event, or similar?
 - Yes, we have in the past and plan to continue the events in the future
 - Yes, we have in the past but do not plan to continue the events in the future
 - No, but we plan to in the future
 - No, and we do not plan to in the future
 - Unsure at this time
5. Please provide a general overview of the paint-and-sip event (time, date(s), cost to institution, price to participant, staff/volunteers involved, set up, etc.).
6. What were the goals/objectives for the paint-and-sip event?
7. What was your target audience for the paint-and-sip event? What was the actual audience for the event?
8. Was the paint-and-sip event a success or failure? Please explain.
9. Please explain why or why not your museum plans to host a paint-and-sip event in the future.
10. Please provide your name and email address if you are willing to be contacted for a follow up to your survey responses.

Name:

Email Address:

Thank you for your time and consideration. If you have any further questions, comments, or feedback, please feel free to contact me via email.

Appendix III – Leisure-time coding

Code	Explanation
Reading/Writing	The majority of responses in this category were reading, though writing was also included.
Active/Sports	Anything active such as working out, going to the gym, playing sports, etc. was included in this category.
TV/Netflix/Movies	Responses similar to watching TV/Netflix/movies, or going to the movies were all included in this category.
Socializing/Friends/Family	Any mention of spending time with friends/family were included in this category along with responses, such as socializing or “going out.” ¹⁸⁶
Visual Art Related	This category including making art or crafting, as well as attending visual arts events and/or museums/galleries.
Alcohol/Food	Going out to dinner, cooking, drinking alcohol, and similar were included in this category.
Music/Theater/Performing Arts	This category included listening to music and/or attending theater and other performing arts events.
Outdoors	The outdoor category included responses such as “being outside,” ¹⁸⁷ going to the beach, gardening, etc.
Other	Anything that did not fit into the above categories was coded as “other,” including responses that did not qualify as leisure time, such as studying, work, or sleeping.
No Response	Some respondents did not provide any information about their leisure time.

¹⁸⁶ The Clay Studio survey #26

¹⁸⁷ The Clay Studio survey #1

Appendix IV – “Please explain” responses from commercial make-and-sip events

“Would you be as likely to attend a paint-and-sip event, or similar if it were held at a museum?”

- As long as they serve drinks. (6)
- Even more so - great atmosphere. (4)
- Nice venue, educational, inspiring. (3)
- Doesn't really matter where it is. (3)
- Sounds like fun! (3)
- Better atmosphere. I love museums. Alcohol is a must. (3)
- That sounds cool. (3)
- Especially if we painted an approximation of a painting in the specific museum. (3)
- I could learn more about painting. (2)
- I could see others ideas from works of art. (2)
- Especially if given free/discounted passes!
- I'm working on my masters in Art History. Painting, wine, and museums are basically the Holy Trinity of happy times.
- I love museums! If the museum allows us to drink and create art I would actually prefer it to be there.
- It seems like a fitting context for the Paint Nite event.
- As long as it's fun and geared to everyone with or without experience.
- Beautiful scenery.
- Heck yeah! It would make for such a cool artsy venue.
- It would make painting feel very authentic.
- I would enjoy getting to visit the art museum.
- It was a fun way to socialize with friends while learning about art and exploring the creative side that some people don't realize they have.
- I think this would add to the interest.
- I like that this location was close to my house, but I would def go if it was at a museum.
- I would prefer something during the day because I live 50 miles away and don't want to drive @ night.
- A museum setting for an activity like this would be ideal not only for the uniqueness, but also for the safety and cleanliness factors. Also, I noticed the paintings that are chosen to be replicated are designed to require few instructions, paint colors, and brushes and are broken down into simple enough steps that even the novice painter can follow. It would be awesome to be able to take some of Winterthur's artwork and break them down into these components to create painting projects to be replicated that would be unique to Winterthur. The participants would have fun comparing their artwork to the original afterwards and also be enticed to view the rest of Winterthur's artwork with a new appreciation for the original and also how it could be "recreated" into something new by simplifying it.

Appendix V – Museum professionals online survey responses

Responses from six art museum professionals from the museum professionals survey who all indicated “yes, we have in the past and plan to continue the events in the future” when asked if they have hosted a paint-and-sip event, or similar at their institution.

Museum Professionals Online Survey Responses			
General overview event	Goals/Objectives of the event	Target/Actual audience for the event	Explanations of successes/ failures of the event
July 22 & Aug 12, 2015; cost about \$75; \$15/\$20 per participant, 2 staff and 1 volunteer, BYOB plus art project.	The objective of the events was to introduce participants to a special exhibit on view at the museum, help them understand it, then do an art project inspired by the exhibit. The projects did not involve step-by-step instructions like some paint nights, but were designed to be simple so that beginners could feel successful.	Target: Adults in their 20s-60s; Actual: Adults in their 40s-60s	It was a success. Both nights sold out, and participants said they enjoyed both the art exhibit as well as the activity. Everyone had a fairly successful project to take home, and were introduced to unique art materials. Most participants had fun socializing.
Not a paint-and-sip. Participants are given instructions, but are free to explore and create on their own with the materials provided. Held quarterly on Thursday evenings. \$30 museum members/\$40 non-members. Led by one staff member who handles setup, cleanup, marketing, registration, etc.	Bring a desired audience (young professionals) into the museum to engage in a new way. Don't lose money on it.	Young Professionals. We end up with a mix, but the YPs come back most regularly.	Success. We have sold out every session we've had so far (8 total) and made a small amount of money on each.

November 13, 2015 6-9PM, the painting aspect cost the Museum nothing, we only incurred catering costs. The charge was \$20 for members, \$50 for non-members.	An opportunity for hands-on interaction while keeping the focus on the Museum and our collection.	Ages 21-49, the actual was the same.	Very successful and we hope to have another one this November.
The event was an outdoor oil painting workshop for graduate students offered during the summer. Snacks and drinks were served during the event, and students each got a canvas, an easel, painting instruction from an art teacher, and materials (artist-quality oil paints, linseed oil, palettes, brushes). There was no cost to participate, but a suggested donation that went towards a local youth arts charity.	The main goal was to emphatically NOT be a paint-and-sip event, meaning no formulaic, step-by-step instruction. The goal was to introduce students to high-quality materials, teach basic principles of oil painting and observational painting, and to get students (many of whom are science/engineering-focused) to get out of their comfort zone. This distinction was important to convey ideas about the artistic process, i.e. that museums showcase art that is rigorous, challenging, and the result of thought and skill (which, is not the goal of a traditional paint-and-sip event).	Graduate students, which was the actual audience as well.	I think the event was successful in engaging STEM-leaning students in an artistic practice and with materials that they may have had no prior experience with. Many were pleased to have the opportunity to try a new experience in a low-key and welcoming environment. I was pleased with the level of instruction, which guided students through the basics of oil painting, but ultimately allowed them to work on their own pace and skill set to execute their own vision (based on their observation of the environment around them).

<p>Wine Tasting and Paint Pairings. In this experience for adults 21 and older, discuss and compare wines and paintings in a fun, informal setting. Matt Woolston, owner and executive chef of Matteo's Pizza & Bistro as well as Crocker Cafe by Supper Club, will choose wines and small bites to pair with a few artworks from the Crocker's collection. Docents will help facilitate a conversation about the art on view. Bring your wine into the studio to try your hand at creating a watercolor still life painting. No experience is necessary. Thursday, November 19, 5:30 – 8 PM. \$65 members • \$85 nonmembers. 4 instructors. Instructors are paid \$26 hour, docents are volunteer guides and the cafe staff are paid hourly. Cafe staff set up the cafe and I set up the studio spaces for the painting activity. Estimated institution (including cafe) cost is \$50 per participant.</p>	<p>Shift in attitude - participant would like to do more things like this. Shift in affect/feeling - participant is more curious about art and feels empowered to try new things even more than before. Increase in knowledge - participant has a better understanding of how art is used to connect people.</p>	<p>Adults over the age of 21 and we expected museum members to fill the program to capacity. We did see many regulars, but attracted nonmembers as well. This was a wonderful surprise!</p>	<p>This was successful for the museum, education department and museum cafe. The program attracted nonmembers which is a continual goal for the museum, engaged existing audiences in a new way and integrated the museum cafe with education programs in a meaningful way. Participants were eager for another experience and surveys said the logistics were organized.</p>
---	--	---	---

<p>"Artini Hour" runs 5:30-7:30pm about one Thursday per month, 8 months of the year. We skip summers due to lack of interest. We enroll an average of 18 people - smaller ones are 12, largest ones are 30 people. Price: \$15 members; \$20 nonmembers. We pay our teacher (\$35/hour) for 2 hours, then have one additional staff serving drinks and a volunteer to check people in at the door. The average per event cost is \$100 (\$70 to teacher, \$30 liquor, art supplies). We use our studio classroom space for all events except one when we use our gallery.</p>	<p>Goals: exposure; attracting new audience who might consider themselves "non-artists"; allowing for learning through social environment; feeding studio classes by stimulating interest with this event.</p>	<p>Millennials and Gen X - we ended up getting mostly Gen X and baby boomers and mostly women.</p>	<p>Our event has been a huge success. Not only do people attend it, but it's all over town that we do these events. People who have never come to us know about the Artini Hour and we are now starting to do them as private parties and corporate rentals.</p>
--	--	--	--

Responses from five museum professionals from the museum professionals survey who all indicated "no, and we do not plan to in the future" when asked if they have hosted a paint-and-sip event, or similar at their institution. The following responses are all from the question asking museum professionals to "please explain why or why not your museums plan to host a paint-and-sip event in the future."

- Other entities in our town offer this program, and since we are a part of a university that offers art classes for studio and non-studio art majors, it would conflict with the existing educational philosophy.
- My background is art education and I worked at an art museum for 6 years. As an art educator, I think it is extremely important for art to be open-ended, individualistic, and about ideas. Step-by-step painting may be fun for some individuals, but I hate that it's marketed as art. It's devoid of the spirit, soul, and thoughtfulness of art.
- Doesn't fit with the mission of the Museum. Our art-making programs are designed around process and creativity and not intended to have an identical end product for every participant.
- I don't think they encourage creativity. They seem more like paint by numbers.
- Teach the wrong things about art - that art is about copying

Responses from one museum professional from the museum professionals survey who indicated “no, but we plan to in the future” when asked if they have hosted a paint-and-sip event, or similar at their institution. The following response is from the question asking museum professionals to “please explain why or why not your museums plan to host a paint-and-sip event in the future.”

- We'd like to cultivate a younger demographic (our largest current membership is retirement age) and this type of event is one type of a group of new events we are planning to offer.

Appendix V – Survey questions from “Creative Escape” at the Brandywine River Museum of Art

1. How did you hear about this Creative Escape workshop?
2. How old are you?
3. How far did you travel to attend the workshop?
4. Are you a member of the Brandywine Conservancy?
5. How would you rank the workshop?
6. What did you like about the program?
7. What do you think could be improved?
8. Please list suggested topics for future programs or other comments you would like to share.