Audience Research:
Study of Visitors to the
Freer Gallery of Art
and
Arthur M. Sackler Gallery

Prepared for the
Freer Gallery of Art and Arthur M. Sackler Gallery
Washington, D.C.

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EXECUTIVE SUMMARY

INTRODUCTION

The Freer Gallery of Art and Arthur M. Sackler Gallery (F|S) contracted Randi Korn & Associates, Inc. (RK&A) to study its visitors with two goals in mind: first, to collect current data about F|S visitors, including demographics and visit characteristics and second, to explore visitors' experiences at F|S, in particular, what visitors value about their F|S experiences and how visitors rate their experiences in the context of the mission statement and newly articulated impact statement. Two data collection instruments were used for the visitor study: a standardized questionnaire and an in-depth interview guide. Statistical analyses were used to study the questionnaire data, qualitative analyses were used to study some of the interview data, and rubrics were used to "score" the remaining interview data according to the visitor experience outcomes. The visitor outcomes and rubrics were co-developed by F|S staff and RK&A using the impact statement as the platform.

The results of the visitor study are intended to serve as baseline information for the Museums that staff will process and learn from as it continues to pursue and achieve the goals stated in its 2009 – 2013 Strategic Plan.

F|S MISSION STATEMENT

As Smithsonian museums, the Freer Gallery of Art and the Arthur M. Sackler Gallery hold in trust the nation's extraordinary collections of Asian art and of American art of the late nineteenth-century aesthetic movement.

Our mission is to encourage enjoyment and understanding of the arts of Asia and the cultures that produced them. We use works of art to inspire study and provoke thought.

F|S IMPACT STATEMENT

Be inspired by works of art

Understand commonalities across cultures

Appreciate differences

> **Selected highlights of the study are included in this summary. Please consult the body of the report for a detailed account of the findings.**

PRINCIPAL FINDINGS: QUESTIONNAIRE

RK&A administered questionnaires to F|S visitors between March 2010 and January 2011. Specially-trained data collectors administered standardized questionnaires at three F|S exits: Freer Mall, Freer Independence, and Sackler. Using a continuous random sampling method, data collectors intercepted adult visitors (18 years or older) at the various exits and asked them to participate in the study. A total of 1808 visitors were intercepted and 1131 agreed to participate, for a participation rate of 63 percent.

DATA COLLECTION CONDITIONS

- 54 percent of respondents participated during Spring-Summer 2010 and 46 percent participated during Fall-Winter 2010-11.

- 53 percent of respondents participated on a weekday and 47 percent participated on a weekend.

- 50 percent of respondents were intercepted at the Freer Mall exit, 47 percent at the Sackler exit, and 3 percent at the Freer Independence exit.

VISITORS' DEMOGRAPHICS

- Females outnumber males (57 percent versus 43 percent).

- 38 percent of visitors are under 35 years, 34 percent are between 35 – 54 years, and 28 percent are 55 years or older. Visitors' median age is 41 years.

- 81 percent of visitors are college graduates.

- Visitors identified their ethnic background(s): Caucasian/White (74 percent), Asian/Pacific Islander (11 percent), African American/Black (8 percent), Hispanic/Latino (5 percent), American Indian/Alaskan Native (1 percent) and Other (4 percent).

- 36 percent of visitors are local residents from the D.C. Metro area and 64 percent are from elsewhere.

F|S VISIT CHARACTERISTICS

- The top four reasons for visiting F|S that day were: never visited before/wanted to see the Museums (29 percent); was on the Mall/saw this building from the Metro/curious as to what was in this building (23 percent); came to see a particular exhibition (18 percent); and came to see a particular artwork/artist/type of art (17 percent).

- Following the reinstallation of the China Gallery in November 2010, 58 percent of visitors visited the China Gallery.

- 39 percent of visitors came to F|S alone, 37 percent came as part of a family group, 19 percent came with friends, 4 percent came with family and friends, and 1 percent came in an "other" group.

- 11 percent of visitors came to F|S that day with children under 18 years of age.

- 60 percent of visitors were visiting F|S for the first time and 40 percent were repeat visitors.

AMONG REPEAT VISITORS

- 24 percent attended a program at F|S in the last two years.

- The top-attended programs were films (51 percent), performances (39 percent), talks and lectures (39 percent), and guided tours (21 percent).

- 45 percent visited F|S between one and three times and 37 percent visited four or more times.

- Of those who visited F|S four or more times in the last two years, most return to see exhibitions (38 percent) or to see Asian art (34 percent).

- 68 percent said they know when they are in the Freer versus the Sackler and 32 percent said they do not know or are not sure.

- Of repeat visitors who know when they are in one museum or the other, 56 percent visited both the Freer and Sackler that day, 27 percent visited only the Sackler, and 17 percent visited only the Freer.

VISITORS' RATINGS OF F|S

Respondents evaluated six aspects of their F|S visit that day using 7-point rating scales.

- The Museums did not help me enjoy the arts of Asia (1) / The Museums helped me enjoy the arts of Asia (7): mean = 6.3

- Uninviting (1) / Welcoming (7): mean = 6.1

- The Museums did not help me see the beauty in works of art (1) / The Museums helped me see the beauty in works of art (7): mean = 6.0

- There was not enough introductory information about Asian art in the exhibitions (1) / There was just the right amount of introductory information about Asian art in the exhibitions (7): mean = 5.3

- The Museums did not help me understand connections among world cultures (1) / The Museums helped me understand connections among world cultures (7): mean = 5.2

- There was not enough introductory information about Asian culture in the exhibitions (1) / There was just the right amount of introductory information about Asian culture in the exhibitions (7): mean = 4.9

ACTIVITIES VISITORS LIKE TO DO AT ANY MUSEUM

On the scale 1 "Do not like to do" / 7 "Like to do," visitors rated 10 activities they might do at any museum:

- Reading explanatory wall text in exhibitions: mean = 6.1

- Viewing many works of art in one space so I can compare and contrast them on my own: mean = 5.4

- Watching videos with cultural information in the galleries: mean = 5.0

- Taking a guided tour led by a knowledgeable person: mean = 4.9

- Touching objects similar to those in the galleries: mean = 4.5

- Listening to information about an exhibition using a hand-held device: mean = 4.1

- Using reading areas in museum galleries: mean = 4.1

- Responding to art by creating art: mean = 3.9

- Sharing my thoughts about works of art for others to see: mean = 3.8

- Exploring the meaning of works of art through a facilitated discussion with other visitors: mean = 3.7

F|S EXPERIENCES THAT VISITORS VALUE

On the scale 1 "Not important to me" / 7 "Very important to me," visitors evaluated 12 F|S experiences:

- Seeing details in works of art that I might not otherwise see: mean = 6.1

- Learning about history and culture through works of art: mean = 6.0

- Seeing works of art displayed in their cultural context: mean = 6.0

- Seeing works of art displayed in quiet, contemplative galleries: mean = 5.9

- Feeling inspired by a work of art: mean = 5.6

- Learning about the similarities and differences among people through works of art: mean = 5.5

- Learning different perspectives about a work of art: mean = 5.3

- Knowing how a work of art was made: mean = 5.2

- Knowing how a work of art was used: mean = 5.2

- Learning how ancient works of art connect to present day issues: mean = 5.1

- Looking closely at few, as opposed to many, works of art during my visit: mean = 5.0

- Knowing why a work of art is in the Freer + Sackler collection: mean = 4.0

VISITOR CLUSTERS

A statistical cluster analysis grouped respondents into four visitor clusters based on their ratings of the 12 F|S experiences on the scale 1 "Not important to me" / 7 "Very important to me."

- **Enthusiasts** (30 percent) are highly engaged by all types of experiences at F|S. These visitors place the highest value on 11 of 12 experiences, and all but two experiences have ratings higher than 6.0 on the 7-point scale.

- **Explorers** (28 percent) do not experience F|S with the intensity or consistency of Enthusiasts, but they try to see and learn as much as possible during a visit.

- **Contemplatives** (21 percent) value looking closely, seeing details, and having experiences with just a few works of art in quiet, contemplative galleries.

- **Passengers** (21 percent) are less engaged with F|S than the other three clusters. They give the lowest ratings to 11 of 12 experiences.

PRINCIPAL FINDINGS: IN-DEPTH INTERVIEWS

RK&A conducted interviews with F|S visitors between July 2010 and January 2011. Using a continuous random sampling method, data collectors intercepted adult visitors (18 years or older) at two exits (Freer Mall and Sackler) and invited them to participate in the study. A total of 191 visitors were intercepted and 100 agreed to participate for a participation rate of 52 percent. Data from in-depth interviews were analyzed either qualitatively or coded using rubrics.[1]

VISITORS' DEMOGRAPHICS AND VISIT CHARACTERISTICS

Data were collected using a one-page questionnaire post-interview, and key findings are:

- The majority of interviewees are female (61 percent) and Caucasian (70 percent);

- 37 percent are 55 years or older and 36 percent are 18 – 34 years. Interviewees' median age is 44 years.

- 75 percent have completed four or more years of college.

- 57 percent were first-time visitors.

- 50 percent were visiting alone.

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[1] See the In-depth Interview description in the Introduction section of this report for details about each method of analysis (page 4).

VISIT MOTIVATION

Interviewees were asked to explain why they visited F|S; their responses were analyzed qualitatively, and key findings are:

♦ Two-thirds of interviewees said they were motivated to visit because of a personal interest in Asian art, Asian culture, and/or specific works of art or artists (e.g., bronzes, Whistler).

PERSONAL RELEVANCE

Interviewees were asked to talk about any ways their experiences in the Museums aligned with their personal interests; their responses were analyzed qualitatively, and key findings are:

♦ Slightly more than one-third of interviewees expressed no connection to their personal interests or broadly connected their F|S experience to a general interest in art, culture, or history.

♦ One-third mentioned a broad personal interest in Asian culture, art, and/or religion but provided little to no explanation of how they experienced this personal interest during their visit.

♦ Slightly less than one-third discussed a personal interest that specifically related to their F|S visit, providing a concrete and specific explanation of the connection (e.g., those who have spent significant time immersed in Asian culture and/or religion).

♦ About one-half of interviewees said their experience reconnected them with prior knowledge, interests, beliefs, and/or experiences (e.g., reminded them of a past trip).

PERCEIVED RELATIONSHIP BETWEEN ART AND CULTURE

Interviewees were asked to discuss their perceptions of how exhibitions at F|S demonstrate a relationship between art and culture; their responses were analyzed qualitatively, and key findings are:

♦ Slightly more than one-third of interviewees made cursory comparisons of visual details or subject matter among different cultures' works of art displayed in F|S (e.g., "Islamic art seems to use more color than Japanese or Chinese art").

♦ About one-third compared big ideas or themes, such as religion and values, among various cultures' works of art or in individual works of art (e.g., depictions of Christ as perfect versus depictions of Buddha as sacred but not necessarily perfect).

♦ Slightly less than one-third of interviewees could not articulate art-cultural connections or discussed broad connections unrelated to their F|S experience (e.g., all cultures express themselves through art).

VISITORS DESCRIBE THEIR EXPERIENCE AS LOOKING DEEPLY AT WORKS OF ART

To assess the achievement of the F|S outcome[2], *Visitors describe their experience as looking deeply at works of art*, interviewees were asked to talk about a particularly memorable work of art; data were rubric-scored[3], and key findings are:

♦ 32 percent of interviewees scored at the "Accomplished" level. They provided a *specific and concrete explanation of the meaning* they associate with a F|S work of art (i.e., response includes interpretation [drawing conclusions about meaning or use] or contextual meaning-making [placing the work of art in a historical, cultural, technical, or personal context]).

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[2] F|S outcomes emerged from the strategic plan as well as meetings and workshops with F|S staff.
[3] Rubric scores were tested by demographics and visit characteristics, and no statistically significant findings emerged.

- 33 percent of interviewees scored at the "Developing" level. They provided a *vague or general explanation of the meaning* they associate with a F|S work of art (i.e., response includes interpretation [drawing conclusions about meaning or use] or contextual meaning-making [placing the work of art in a historical, cultural, technical, or personal context]).

- 31 percent of interviewees scored at the "Beginning" level. They provided an explanation of a memorable experience with a F|S work of art that *lacks interpretive or contextual meaning-making.*

- 3 percent of interviewees scored at the "Below Beginning" level. They could not explain why they found a work of art memorable or generally stated only a preference for a work of art (e.g., "I liked it").

VISITORS DESCRIBE MUSEUM ELEMENTS THAT HELPED THEM LOOK DEEPLY AT WORKS OF ART

To contextualize the F|S outcome, *Visitors describe their experience as looking deeply at works of art*, interviewees were asked what aspects of the Museums helped them have a memorable experience with the work of art they described. Data were rubric-scored, and key findings are:

- 30 percent of interviewees scored at the "Accomplished" level. They described museum elements that contributed to their experience with a specific work of art *using specific, concrete language in the explanation.*

- 41 percent of interviewees scored at the "Developing" level. They described museum elements that contributed to their experience with a specific work of art *using general, vague language in the explanation.*

- 23 percent of interviewees scored at the "Beginning" level. They described museum elements that broadly applied to the overall visit but *did not directly relate those elements to an experience with a work of art.*

- 6 percent of interviewees scored at the "Below Beginning" level. They *did not or could not describe a museum element* that contributed to their experience with a work of art.

VISITORS HAVE AN EMOTIONAL EXPERIENCE

To assess the F|S outcome, *Visitors have an emotional experience*, interviewees were asked what feelings, if any, they experienced in the Museums. Data were rubric-scored, and key findings are:

- 19 percent of interviewees scored at the "Accomplished" level. They related an emotion associated with their experience *to specific elements in the museum environment* (e.g., elements of display) and/or works of art, and *further connected the emotion to something personally relevant.*

- 40 percent of interviewees scored at the "Developing" level. They related an emotion associated with their experience *to specific elements in the museum environment* (e.g., elements of display) and/or works of art.

- 37 percent of interviewees scored at the "Beginning" level. They related an emotion associated with their experience *only generally or tangentially to their F|S experience* (e.g., lack of crowds, happy to be in a museum).

- 3 percent of interviewees scored at the "Below Beginning" level. They *did not articulate an emotion* associated with their F|S experience.

VISITORS NAME SOMETHING FROM THEIR EXPERIENCE THEY WILL PURSUE LEARNING MORE ABOUT

To assess the F|S outcome, *Visitors name something from their experience they will pursue learning more about*, interviewees were asked if and what they might follow up on after their visit. Data were rubric-scored, and key findings are:

- 21 percent of interviewees scored at the "Accomplished" level. They expressed *definite interest in further exploring* something related to their F|S experience and elaborated specifically what and why.

- 20 percent of interviewees scored at the "Developing" level. They expressed *some interest in further exploring* something related to their F|S experience and *elaborated specifically what and/or why.*

- 26 percent of interviewees scored at the "Beginning" level. They expressed *some interest in further exploring* something related to their F|S experience but *only generally stated what and/or why.*

- 33 percent scored at the "Below Beginning" level. They expressed *little interest in further exploring* something related to their F|S experience.

DISCUSSION

INTRODUCTION

The 2010-2011 baseline study of walk-in visitors to the Freer Gallery of Art and Arthur M. Sackler Gallery (F|S) produced an impressive amount of information about visitors. We urge staff to mine the report for details, as there are numerous sections and bits of information that are useful in thinking about the visitor experience. We deliberately focus this discussion on two questions: Who is visiting F|S?; and How do visitors' current experiences align with F|S's impact statement? After each section, we pose reflection questions to guide the Museums' actions moving forward.

WHO IS VISITING F|S?

There are two ways to think about who is visiting F|S: (1) through demographics, like gender and age; and (2) through psychographics, which describe visitors' attitudes, interests, and values.

DEMOGRAPHIC CHARACTERISTICS

F|S visitors' demographics and visit characteristics have changed little since the 1994-1995 survey of walk-in visitors conducted by the Smithsonian Institution's Institutional Studies Office (1996). For instance, visitors' gender, age, education, residence, visit group, and visitation to F|S are approximately the same as in the 1994-1995 study.[4] Notably, F|S visitors are slightly more ethnically diverse than in the past. That is, there was almost a 10 percent decline in Caucasian/white visitors from the 1994-1995 study and slight increases in Asian/Pacific Islander, African American/black, and Hispanic visitors.

Despite few changes in F|S visitors' demographics and visit characteristics over the last 15 years, comparing F|S visitors to other art museum visitors reveals interesting similarities and differences. F|S visitors are like visitors to other art museums in many ways, including that they are highly educated and slightly more female than male. However, there are some notable differences regarding age, ethnicity, visitation, and visit group.

First, F|S visitors are younger and more ethnically diverse than most other art museum visitors. F|S visitors' median age is 41, whereas the median age of visitors to many other art museums is in the upper 40s and 50s (RK&A, 2009a; 2009c), and 74 percent of F|S visitors identify as Caucasian/white, whereas about 85 percent of visitors to other art museums identify as Caucasian/white (RK&A, 2009a; 2009c). All types of museums seek young and ethnically diverse audiences for the future health of their institution. Most interesting is that while many museums are trying to use technology and social media to cultivate a young and diverse population, F|S has done so by offering what some would consider a "traditional" museum experience; as such, this finding challenges current ideas about attracting young and diverse audiences.

Second, F|S has a smaller percentage of repeat visitors than other art museums (RK&A, 2008; 2009a; 2009b; 2009c; 2011). Typically between one-half to three-quarters of art museum visitors are repeat visitors, whereas just 40 percent of F|S visitors are repeat visitors. Possibly, the percentage of repeat

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[4] While there may have been slight changes, they were no greater than a 5 percent increase or decrease.

visitors is lower than other art museums because F|S receives many first-time visitors who happen upon the Museums given their proximity to the Smithsonian metro stop and the Smithsonian Castle.

A third unique characteristic of F|S visitors is that, compared to other art museums, a greater percentage of F|S visitors visit the Museums alone (RK&A, 2008; 2009a; 2009b; 2009c; 2011). A staggering 39 percent of F|S visitors report visiting alone compared to 20 percent of Dallas Museum of Art visitors (RK&A, 2008), 28 percent of National Gallery of Art visitors (RK&A, 2009a), and 29 percent of Whitney Museum of American Art visitors (RK&A, 2011). A possible explanation for F|S's high portion of solo visitors may be the Museums' environment, which is often perceived as contemplative; people may seek to experience the solace of the Museums alone.

PSYCHOGRAPHIC CHARACTERISTICS

As noted above, psychographics describe visitors' attitudes, interests, and values, which go beyond and are not necessarily correlated to demographics. To deeply understand who F|S visitors are, RK&A specifically explored what visitors value in an experience at F|S. As such, RK&A used K-means cluster analysis, an exploratory statistical procedure that creates groups of like visitors based on data from a series of ratings, thereby providing a descriptive understanding of F|S visitors in a museum context. Given that human diversity is so complex, "cluster analysis is useful since it allows for the nuances of visitors to emerge, yet it also groups similar visitors" in a way that provides museum practitioners a tangible understanding of the different types of visitors that frequent their institution (Krantz, Korn, & Menninger, 2009, p. 369).

Through the cluster analysis, RK&A identified four distinct clusters or types of F|S visitors:

- **Enthusiasts** (30 percent) are highly engaged by all types of experiences at F|S. These visitors place the highest value on a variety of F|S experiences, including a variety of experiential, cognitive, and emotive experiences. Enthusiasts tend to visit the F|S and other art museums frequently.

- **Explorers** (28 percent) do not experience F|S with the intensity or consistency of Enthusiasts, but they try to see and learn as much as possible during a visit. Explorers tend to be younger than other visitors and are more likely than other visitors to be visiting with children.

- **Contemplatives** (21 percent) value looking closely, seeing details, and having experiences with just a few works of art in quiet, contemplative galleries. Contemplatives tend to visit the F|S and other art museums frequently, although slightly less than Enthusiasts. Contemplatives are unlikely to be visiting with children.

- **Passengers** (21 percent) are less engaged with F|S than the other three clusters. They place less value on the variety of F|S experiences, including a variety of experiential, cognitive, and emotive experiences, than the other clusters. Passengers tend to be male, visiting F|S for the first time, and they may be simply passing through with a companion from one of the other clusters.

REFLECTION QUESTIONS

Given who visits the Museums:

- What might the Museums do to most effectively serve the high percentage of first-time visitors?

- Currently, how is each cluster or type of visitor being served?

- What practices might staff change to better support the clusters?

- How might staff apply the cluster results to their planning and decision making?

HOW DO VISITORS' CURRENT EXPERIENCES AT F|S ALIGN WITH THE IMPACT STATEMENT?

One of the steps in the visitor study initiative included developing a F|S impact statement—a statement that represents staff's aspirations for the visitor experience. To accomplish this step, RK&A facilitated purposeful exercises in a staff workshop to collaboratively develop an impact statement that F|S staff then vetted and critiqued before agreeing upon the following statement: *be inspired by works of art*; *understand commonalities across cultures*; and *appreciate the differences*. This new impact statement complements the Museums' mission and the Smithsonian Institution's outcome about world culture[5].

Impact statements can serve many purposes in a museum. For this project, the impact statement is a gauge for examining visitor experiences. Given that impact statements are high reaching, we worked with F|S staff to deconstruct the impact statement so we could more concretely articulate the ideas embedded in it. Thus, staff considered what it looks like for visitors to be inspired by art, understand commonalities across cultures, and appreciate the differences. Their vision for the visitor experience resulted in defined results or outcomes for each part of the impact statement so the results are specific and measureable. In the following section, we present how visitors' current experiences align with the impact statement through the lens of the outcomes.

BE INSPIRED BY WORKS OF ART

This study deeply explores the specific outcomes F|S staff defined as ways that might demonstrate inspiration. The first and second outcomes below describe visitors' experiences while at F|S; the third outcome describes visitors' intentions after their visit:

1. Visitors have an emotional experience.
2. Visitors describe their experience as looking deeply at works of art.
3. Visitors name something from their experience they will pursue learning more about.

VISITORS HAVE AN EMOTIONAL EXPERIENCE

The interviews demonstrate that F|S visitors had a range of emotional experiences while at the Museums. At the upper end of the range are visitors who related an emotion associated with their experience *to specific elements in the museum environment* and/or works of art, and *further connected the emotion to something personally relevant*. At the opposite end are visitors who *did not articulate an emotion* associated with their F|S experience. The largest portion of F|S visitors fell somewhere in the middle of the range (77 percent). About one-fifth of interviewees reported feeling inspired and/or awed by their experience at the F|S that day. One visitor described this feeling of awe or amazement after seeing the Peacock Room.

> I was fascinated by that man, Frederick Leyland, the owner of that particular mansion, the man who built that room, his version of art and his taste in art, and [that] somebody like that can envision and commission something and create a room based on that [the peacock]. . . . You can't explain it in words because it's just something that you have to see for yourself.

Yet, the percentage of visitors who described specific feelings of inspiration pales compared to those who expressed feelings of calm and serenity (59 percent)—the most frequently reported emotion. It is not surprising that feeling calm or serene tops the list, as visitors also indicated that "seeing works of art displayed in quiet, contemplative galleries" was of high importance to them; furthermore, this idea came

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[5] "Greater understanding of, respect for, and meaningful engagement among the world's peoples and cultures" *(Inspiring Generations Through Knowledge and Discovery*, Strategic Plan, Smithsonian Institution, Fiscal Years 2010-2015)

across so strongly that one of the four visitor clusters that emerged is "Contemplatives," those who value looking closely, seeing details, and having experiences with just a few works of art in quiet, contemplative galleries.

VISITORS DESCRIBE THEIR EXPERIENCE AS LOOKING DEEPLY AT WORKS OF ART

Looking deeply as an indicator of inspiration encompasses not only looking closely at works of art but also drawing meaning. Interviews demonstrate a range of visitor capacities for looking deeply at works of art. At the upper end of the range are visitors who provided a *specific and concrete explanation of the meaning* they associate with a F|S work of art, while at the opposite end are visitors who could not explain why they found a work of art memorable or generally stated only a preference for a work of art. A majority of F|S visitors (65 percent) are drawing meaning from a specific F|S work of art or exhibition, although the depth of meaning ranges from vague to specific. The remaining F|S visitors may have had a memorable experience with a work of art that included close looking but they did not necessarily draw meaning from the experience.

It might be tempting to link one's capacity to draw meaning from works of art with one's capacity to be inspired. However, anecdotally, evidence of inspiration can be found across those with varying capacities to draw meaning from works of art during their F|S experience. That is, those across the range were equally likely to describe their F|S experience as inspiring.[6] That being inspired is not necessarily linked to one's capacity to draw meaning from works of art is encouraging given that building capacity to have meaningful experiences in art museums is challenging to achieve through a single visit, and F|S has visitors with a range of capacities who visit each day.

When visitors rated statements on the survey about what is important to them during a visit to F|S, they rated "feeling inspired by a work of art" moderately high. While visitors rated other statements higher, including "seeing details in works of art that I might not otherwise see," findings suggest that the idea of inspiration is important to visitors.

VISITORS NAME SOMETHING FROM THEIR EXPERIENCE THEY WILL PURSUE LEARNING MORE ABOUT

As described in the third outcome, another indicator of inspiration could be how likely visitors are to explore ideas associated with their F|S visit *after* their visit. On this outcome, visitors were divided. The majority of visitors (59 percent) indicated less than moderate interest in furthering their F|S experience, and only a small portion indicated definite interest. For a museum to affect visitors' post-visit behavior is extremely difficult, even under the best circumstances. Often the power lies almost entirely with the visitor and his or her previous interest in and/or motivation to pursue further learning. That is, if one enters an experience primed for further exploration *and* the appropriate mechanisms or resources are in place to allow that to happen (e.g., a clearly available source to consult), he or she might pursue further learning. However, visitors enter museums with a dizzying array of motivations (as demonstrated by the visitor clusters), which might not always align with learning.

Findings from this study indicate that about one-half of interviewees said their experience reconnected them with prior knowledge, interests, beliefs, and/or experiences—a positive result indicating the Museums provide points of relevance to some visitors during their experience. Feeling a reconnection to prior knowledge and experiences is actually considered the first step to learning (Bruner, 1960) and can be just as revitalizing, and for some, as fulfilling as the pursuit of further learning. Thus, the momentary inspiration or connection one feels in front of an original work of art may be the intrinsic value of an art museum—a unique opportunity that exists only *during* one's museum experience.

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[6] This finding is referred to as anecdotal because the sample size is too small to draw any definitive, statistical conclusions.

The second part of the impact statement—*understand commonalities across cultures and appreciate the differences*—was expressed in two outcome statements[7]:

1. Visitors understand commonalities of human experience across cultures through works of art.
2. Visitors understand how human experience and systems of thought (such as values, mores, religious systems, ideals of beauty, etc.) are expressed in varying ways through works of art.

As with the idea of inspiration, findings from the visitor questionnaire note that understanding commonalities and differences across cultures aligns moderately well with what visitors deem important when visiting the F|S. However, other statements, including "learning about history and culture through works of art" and "seeing works of art displayed in their cultural context" ranked higher. Thus, visitors' ratings indicate that they value learning about culture through art, but they may be less interested in learning about similarities or differences, or they do not know how to learn about different cultures through art. Visitor interviews support and shed additional light on this idea. The majority of interviewees struggled to articulate connections among cultures through art reflected in their F|S experience. Instead, interviewees discussed broad art-cultural connections unrelated to their experience or made cursory comparisons of visual details or subject matter among different cultures' works of art (e.g., "Islamic art seems to use more color than Japanese or Chinese art").

It may also be that visitors are not expecting to engage in this type of thinking (comparing/contrasting among cultures and art) during their F|S experience, as viewing the art is primary. Also, visitors may not be able to string isolated experiences together into a cohesive whole unless the Museums help them by offering interpretive strategies, such as juxtaposing the art of two different cultures and providing interpretation that encourages visitors to compare and contrast. In support of the latter, the statement "Viewing many works of art in one space so I can compare and contrast them on my own" ranked second among statements that described actions visitors like to do in a museum.

REFLECTION QUESTIONS

Given visitors' experiences:

- How might F|S staff balance the power of visitors' experiences while viewing original works of art with a desire for visitors to pursue further learning after their visit?

- If the goal is to prompt further visitor learning, how might F|S staff encourage visitors to do so?

- If it is important for visitors to understand commonalities and appreciate differences among cultures through F|S collections, how might F|S staff help visitors do so?

NEXT STEPS

Over the last year, F|S has accrued a respectable amount of data about their visitors, and we know that sometimes information can be debilitating rather than liberating. Therefore, in a series of upcoming meetings, RK&A will work with F|S staff to further interpret the data and use it in actionable ways to plan for and refine the visitor experience according to the impact statement and in the spirit of the Cycle of Learning.

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[7] Because the second part of the impact statement is still taking shape in staff's minds, these outcomes were not rubric-scored; however, they informed the qualitative analysis of the interviews.

CYCLE OF LEARNING

What impact do we want to achieve?	How well do our actions help us achieve impact?
PLAN — **IMPACT** — **ACT**	
What have we learned? How can we improve?	In what ways have we achieved impact?
REFLECT	**EVALUATE**

REFERENCES

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INTRODUCTION

The Freer Gallery of Art and Arthur M. Sackler Gallery (F|S) contracted Randi Korn & Associates, Inc. (RK&A) to study its visitors with two goals in mind: first, to collect current data about F|S visitors, including demographics and visit characteristics and second, to explore visitors' experiences at F|S, in particular, what visitors value about their F|S experiences and how visitors rate their experiences in the context of the mission statement and newly articulated impact statement. Using the impact statement as the platform, F|S staff and RK&A co-developed a series of visitor experience outcome statements and rubrics for analysis purposes. Two data collection instruments were used for the visitor study: a standardized questionnaire and an in-depth interview guide. Statistical analyses were used to study the questionnaire data, qualitative analysis were used to study some of the interview data, and rubrics were used to "score" the remaining interview data according to the visitor experience outcomes.

The results of the visitor study are intended to serve as baseline information for the Museums that staff will process and learn from as it continues to pursue and achieve the goals stated in its 2009 – 2013 Strategic Plan.

F|S MISSION STATEMENT

As Smithsonian museums, the Freer Gallery of Art and the Arthur M. Sackler Gallery hold in trust the nation's extraordinary collections of Asian art and of American art of the late nineteenth-century aesthetic movement.

Our mission is to encourage enjoyment and understanding of the arts of Asia and the cultures that produced them. We use works of art to inspire study and provoke thought.

F|S IMPACT STATEMENT

Be inspired by works of art
Understand commonalities across cultures
Appreciate differences

Specifically, the objectives of the visitor study are to:

- Collect visitors' demographic, visit characteristics, and background information about their relationship to art, art museums, and, specifically, Asian art museums and collections;
- Explore visitors' preferred methods for experiencing museums;
- Characterize visitors' relationship with and reasons for visiting F|S;
- Explore the quality of visitors' experiences at F|S;
- Explore the unique value of F|S;

♦ Explore the range of meaningful experiences at F|S, including the role of aesthetics and culture in those experiences; and

♦ Explore how the two museums affect visitors' experiences at F|S (e.g., whether visitors know there are two distinct museums, notice differences that affect their experiences, etc.).

CONTEXT FOR THE VISITOR STUDY

This study was implemented following the completion of the F|S Strategic Plan, a document that outlines the Museums' goals for the next five years. The visitor study was conducted in the context of other institutional development work, including a series of facilitated workshops designed to further the Museums' work so it can positively affect the audiences it serves. This organizational work began with a Clarifying Impact Workshop, whereby the end result was an impact statement that would both drive the Museums' work and serve as a platform for measuring results. Staff members also participated in a Rubrics Development Workshop and have been participating in several Using Data Workshops, which are designed to help staff think about the implication and application of the data to their daily work. The Visitor Advisory Team (VAT) also provided further context for the visitor study.

STUDY DESIGN

Two methodologies were employed for the study: standardized questionnaires and in-depth interviews. RK&A sampled only adult visitors at the Museums during normal hours of operation (i.e., walk-in visitors). All data were collected between March 2010 and January 2011 by specially-trained data collectors (see Appendix A for information about data collection timing and conditions).

HUMAN SUBJECT PROTECTION

As required by the Smithsonian Institution, RK&A secured approval from the Smithsonian Institution's Internal Review Board to conduct research with human subjects.

Verbal consent was secured from all participants in the study. All data generated from the study are anonymous; names, email addresses, street addresses, phone numbers, or other identifiable information were not collected.

All data collectors completed human subject training offered by the National Institutes of Health (available at http://phrp.nihtraining.com/users/login.php) or completed an equivalent program. Certificates of completion are on file. Further, training provided by RK&A covered visitor sensitivity.

QUESTIONNAIRES

METHODOLOGY

Standardized questionnaires were used to collect background information about visitors and explore their experiences at F|S. Questionnaires were selected because standardized information can be easily collected from a large sample of visitors. Furthermore, data collected through the questionnaire can be compared using various statistical analyses. RK&A consulted with F|S staff to develop a four-page standardized questionnaire that uses a variety of question formats (see Appendix B for the questionnaire).

Questionnaires were collected during six months: March 2010, May 2010, July 2010, September 2010, November 2010, and January 2011. Questionnaires were collected on nine randomly selected days each month (four weekend days and five weekdays); one trained data collector administered questionnaires

on each weekday, while two trained data collectors administered questionnaires on weekend days. RK&A assigned each data collector to an exit, alternating administration between the Freer Mall exit and the Sackler exit; questionnaires were administered at the Freer Independence exit, the least frequented exit, just one or two times a month.[8]

Seven trained data collectors administered all of the questionnaires. Using a continuous random sampling method, data collectors intercepted adult visitors (18 years or older) at the various exits and asked them to participate in the study. If the visitor declined, the data collector logged the visitor's gender, estimated age, and reason for declining to participate.[9] If the visitor agreed, the data collector conducted a face-to-face interview using the questionnaire as the interview framework. That is, the first three pages of the questionnaire were administered using the questionnaire as an interview guide (i.e., data collectors asked each question aloud), and the visitor completed the fourth page on his/her own. As a token of appreciation, the Museums provided postcards for each visitor who completed a questionnaire.

ANALYSIS

The data were analyzed using SPSS 12.0.1 for Windows, a statistical package for personal computers. Analyses included both descriptive and inferential methods. A 0.01 level of significance was used to preclude findings of little practical significance.[10] See Appendix C for a listing of questionnaire statistical analyses.

DESCRIPTIVE STATISTICS

Frequency distributions were calculated for all categorical variables (e.g., gender, first or repeat visit). Summary statistics, including the median (50th percentile), mean (average) and standard deviation (spread of scores: "±" in tables), were calculated for variables measured at an interval level or higher (e.g., age, ratings of satisfaction with the F|S visit).

INFERENTIAL STATISTICS

To examine the relationship between two categorical variables, cross-tabulation tables were computed to show the joint frequency distribution of the variables, and the chi-square statistic (X^2) was used to test the significance of the relationship. For example, visit reason was compared by first or repeat visit to determine if first and repeat visitors come to F|S for different reasons.

To test for differences in the means of two or more groups, an analysis of variance (ANOVA) was performed and the F-statistic was used to test the significance of the difference. For example, ratings of satisfaction with the F|S visit were compared by gender to determine if males and females give different ratings to their F|S visit.

To better understand different types of F|S visitors and the characteristics associated with each visitor type, a statistical K-Means cluster procedure classified visitors into four cluster groups based on their ratings of the importance of twelve F|S experiences.

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[8] There were a few exceptions to this protocol, such as when a data collector was sick and unable to administer questionnaires on the designated day. Further, since F|S desired statistics related to the China gallery reinstallation, all November data were collected after November 17 (the day the China gallery opened).

[9] In November 2010 and January 2011, the data collector also logged whether the visitor was accompanied by children.

[10] When the level of significance is set to $p = 0.01$, any finding that exists at a probability (p-value) ≤ 0.01 is "significant." When a finding (such as a relationship between two variables or a difference in rating scores) has a p-value of 0.01, there is a 99 percent probability that the finding exists; that is, 99 out of 100 times, the finding is correct. Conversely, there is a 1 percent probability that the finding would not exist; in other words, 1 out of 100 times, the finding appears by chance.

METHODOLOGY

RK&A used in-depth interviews to collect data about visitors' experiences at F|S. In-depth interviews encourage and motivate interviewees to express their opinions, understandings, and the meaning they construct using language and words that they would naturally use to express themselves (as opposed to the language of the evaluator or researcher). RK&A consulted with F|S staff to develop an in-depth interview guide (see Appendix D for the interview guide).

Interviews were conducted during three months: July 2010, October 2010, and January 2011. Interviews were conducted on four randomly selected days each month (three weekdays and one weekend day). RK&A assigned each data collector to an exit, alternating between the Freer Mall and Sackler exits.

Two trained data collectors conducted interviews. Using a continuous random sampling method, data collectors intercepted adult visitors (18 years or older) at the various exits and asked them to participate in the study. If the visitor declined, the data collector logged the visitor's gender, estimated age, description of the visit group, and reason for declining. If the visitor agreed, the data collector conducted the interview, audio-recording the conversation with visitors' permission to produce verbatim transcripts to facilitate analysis. At the end of each interview, the visitor completed a one-page questionnaire that captured demographic and visit information (see Appendix D). As a token of appreciation, the Museums provided postcards for each visitor who completed an interview.

As a way to add value to the interviews, RK&A used outcomes developed by F|S staff at a Rubric Workshop and an early analysis of interview data (the language visitors used to talk about F|S experiences) to develop scoring rubrics (see scoring rubric, Appendix E). A scoring rubric is a set of criteria linked to visitor outcomes that includes a continuum of experiences and perceptions on a scale from 1 ("below beginning") to 4 ("accomplished"). Scoring rubrics are useful because they capture the nuances of visitors' experiences *quantitatively*, allowing outcomes to be measured. In this study, the scoring rubric describes, on a continuum, four F|S visitor outcomes related to adult visitors' self-reported meaning-making with works of art, emotional experiences, and desire to pursue further learning.

ANALYSIS

Interview data were analyzed using both qualitative and quantitative methods as follows:

QUALITATIVE ANALYSIS

In-depth interviews produce qualitative data, meaning that results are descriptive following from the interviews' conversational nature. When analyzing qualitative data, the evaluator studies verbatim transcripts for meaningful patterns, and, as patterns emerge, groups similar responses, eliciting trends in the data. Data analyzed qualitatively include visitors' motivations for visiting F|S, perceptions of how the Museums communicate the idea of culture through art, and thoughts of how their visit aligned with personal interests.

QUANTITATIVE ANALYSIS

After developing the rubric, verbatim transcripts were scored on the 4-point scale for four F|S visitor outcomes. To avoid bias, two RK&A-trained contractors who had not conducted the interviews scored interviews using the rubric. One contractor scored all 100 interviews and one scored 25 interviews independently to gauge interrater reliability; the consensus estimate of interrater reliability ranges from 44 – 75 percent, with a median of 70 percent.[11]

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[11] Stemler, S. E. (2004). A comparison of consensus, consistency, and measurement approaches to estimating interrater reliability. *Practical Assessment, Research, & Evaluation*, 9(4). Retrieved May 17, 2011 from http://PAREonline.net.

Scored rubric data were analyzed using SPSS 12.0.1 for Windows, a statistical package for personal computers. Analyses included both descriptive and inferential methods. A 0.01 level of significance was used to preclude findings of little practical significance.[12] See Appendix F for a listing of all rubric statistical analyses.

DESCRIPTIVE STATISTICS

Frequency distributions were calculated for all categorical variables (e.g., gender, first or repeat visit). Summary statistics, including the median (50th percentile), mean (average) and standard deviation (spread of scores: "±" in tables), were calculated for variables measured at an interval level or higher (e.g., age).

INFERENTIAL STATISTICS

To examine the relationship between two categorical variables, cross-tabulation tables were computed to show the joint frequency distribution of the variables, and the chi-square statistic (X^2) was used to test the significance of the relationship. For example, the percent of visitors who scored at various levels on each rubric were compared by first or repeat visit to determine if first and repeat visitors scored differently.

REPORTING METHOD

QUANTITATIVE DATA

Data from the questionnaire as well as data from the interviews that were scored on rubrics are quantitative. This report presents quantitative data in tables along with explanatory text. Percentages within tables may not always equal 100 owing to rounding.

QUALITATIVE DATA

Data from the interviews that were analyzed qualitatively are presented in narrative form. Trends are in thematic sections, and within each section, findings are reported in descending order starting with the most-frequently occurring. Verbatim quotations from interviews (edited for clarity) give the reader the flavor of interviewees' experiences and illustrate their ideas as fully as possible. Within quotations, the interviewer's comments appear in parentheses. Gender and age of interviewees appear in brackets following the quotations.

RELIABILITY AND VALIDITY OF THE STUDY

In designing and implementing the study, RK&A strived for a rigorous study that responded to F|S's needs regarding timing and cost efficiency. Thus, certain methodological decisions were made:

- ◆ The study targets walk-in visitors. While F|S has many program visitors (specifically films and lectures), RK&A and F|S determined that a survey of walk-in visitors was a priority. F|S recognizes the importance of its program audience and intends to study program audiences in the future.

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[12] When the level of significance is set to $p = 0.01$, any finding that exists at a probability (p-value) ≤ 0.01 is "significant." When a finding (such as a relationship between two variables or a difference in rating scores) has a p-value of 0.01, there is a 99 percent probability that the finding exists; that is, 99 out of 100 times, the finding is correct. Conversely, there is a 1 percent probability that the finding would not exist; in other words, 1 out of 100 times, the finding appears by chance.

- The study excludes visitors in organized groups (e.g., school groups or tour groups). Visitors in organized groups visit museums in different ways than walk-in visitors because the agenda of visitors in organized groups is often dictated by a group leader rather than the individuals who comprise the group.

- The study targets adult visitors. F|S wanted to attain a deep understanding of adult visitors, including adults' motivations and satisfaction with the Museums. The level of the depth and reflection required to participate in the study, given the sophistication of the queries, made children illogical study participants.

- To ensure the rigor of the study, RK&A took certain actions to bolster the reliability and the validity of the data:

- RK&A developed all instruments according to stringent construction techniques, assuring appropriate item wording, order, format, and internal consistency. All instruments were reviewed and approved by the Smithsonian Institutional Review Board and F|S staff and tested with visitors prior to being used. The pre-test ensured the readability and coherence of the instruments. Additionally, the interview pre-test, which was particularly extensive given the complicated range of visitor experiences, produced data that RK&A used to refine the development of the scoring rubric.

- RK&A hired experienced data collectors and provided them thorough training. All seven data collectors had prior experience collecting data, and more than one-half had collected data for RK&A in the past.

- RK&A collected data on those visitors who declined to participate in the study. Data collectors reported certain variables known to affect visitors' likelihood to participate in the study: gender, estimated age, and visiting with children.[13] In this way, RK&A could compare respondents to those who declined to determine if the sample is representative.

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[13] Data collectors reported whether visitors who declined to participate were accompanied by children during the data collection period November 2010 to January 2011, not the entire study period.

1. PRINCIPAL FINDINGS

INTRODUCTION

RK&A administered questionnaires to F|S visitors between March 2010 and January 2011. Specially-trained data collectors administered standardized questionnaires at three F|S exits: Freer Mall, Freer Independence, and Sackler. Using a continuous random sampling method, data collectors intercepted adult visitors (18 years or older) at the exits and invited them to participate in the study. In total 1,808 visitors were intercepted and 1,131 agreed to participate—a 63 percent participation rate. Results from all questionnaire items are presented below.

COMPARISON OF DECLINED SAMPLE AND OBTAINED SAMPLE

RK&A compared the declined sample with the obtained sample according to gender, age group, and visiting with children. The declined sample and obtained sample are similar in gender but differ in age group and visiting with children.

Table 1 (next page) compares the age groups of the samples. A higher percentage of middle-age visitors (35 – 54 years) declined to participate compared to the obtained sample (46 percent versus 34 percent). A lower percentage of older visitors (55+ years) declined to participate compared to the obtained sample (22 percent versus 28 percent). And, a lower percentage of younger visitors (18 – 34 years) declined to participate compared to the obtained sample (32 percent versus 38 percent).

The imbalances in the middle-age group (35 – 54 years) and older-age group (55+ years) might be due inaccurate age estimates in the declined sample. RK&A found that the data collectors guessed visitors' age group incorrectly 10 percent of the time, and most often the data collectors erroneously put visitors in the middle-age group (35 – 54 years) when they should have been put in the older age group (55+ years) (see Appendix G for a description of study limitations).

It seems clear, however, that younger visitors (18 – 34 years) were less likely to decline and more willing to participate in the study, so younger visitors are slightly over-represented in the general findings of the visitor study. Based on the total percentages in Table 1, we would expect 36 percent of the sample to be 18 – 34 years, when in fact 38 percent of the obtained sample was 18 – 34 years.

All items on the questionnaire were tested against age group; all significant age-related differences are presented in the report.

TABLE 1
AGE GROUP BY DECLINED VERSUS OBTAINED SAMPLE

	SAMPLE		
	DECLINED (n = 677)	OBTAINED (n = 1115)	TOTAL (n = 1792)
AGE GROUP	%	%	%
18 – 34 years	32	38	36
35 – 54 years	46	34	38
55 years or more	22	28	26

χ^2 = 29.287; df = 2; p = .000

During November 2010 and January 2011, data collectors recorded whether visitors who declined to participate in the study were accompanied by children. Table 2 compares the percentage of visitors with children in the declined and obtained samples (during this time period). There are a higher percentage of visitors with children in the declined sample compared to the obtained sample (20 percent versus 12 percent). Based on the total percentages in Table 2, we would expect 15 percent of the sample to be visiting with children; 12 percent of the obtained sample was visiting with children.

Visitors with children comprise a small component of F|S visitors, overall. Nevertheless, all major items on the questionnaire were tested against this variable and all significant findings associated with visiting with children (or not visiting with children) are presented in the report.

TABLE 2
VISITING WITH CHILDREN BY REFUSAL VERSUS OBTAINED SAMPLE

	SAMPLE		
	REFUSAL (n = 166)	OBTAINED (n = 311)	TOTAL (n = 477)
VISITING WITH CHILDREN	%	%	%
Yes	20	12	15
No	80	88	85

χ^2 = 6.856; df = 1; p = .010

VISITOR DEMOGRAPHICS

This section of the report describes the gender, age, education, ethnicity, and residence of respondents.

GENDER, AGE, EDUCATION, AND ETHNICITY

Table 3 (next page) presents the gender, age, education, and ethnicity of respondents. Females outnumber males (57 percent versus 43 percent). The median[14] age is 41 years and the mean[15] age is 43 years; 38 percent of respondents are under 35 years, 34 percent are between 35 – 54 years, and 28 percent are 55 years or older.

The overwhelming majority of respondents are college graduates, and 44 percent have a graduate or professional degree.

Respondents identified their ethnic background(s) as follows: Caucasian/White (74 percent), Asian/Pacific Islander (11 percent), African American/Black (8 percent), Hispanic/Latino (5 percent), American Indian/Alaskan Native (1 percent), and Other (4 percent).

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[14] Median is the middle number or 50th percentile.
[15] Mean is the average.

TABLE 3

DEMOGRAPHIC CHARACTERISTICS

GENDER (*n* = 1120)	%
Female	57
Male	43

AGE[1] (IN YEARS, *n* = 1110)	%
18 – 24	17
25 – 34	21
35 – 44	17
45 – 54	17
55 – 64	19
65 and older	9

EDUCATION (*n* = 1116)	%
Some high school	<1
High school degree	4
Technical education	1
Some college/Associate's degree	13
College graduate/Bachelor's degree	27
Some graduate work	10
Graduate/professional degree	44

ETHNICITY (*n* = 994)	%[2]
Caucasian/White	74
Asian/Pacific Islander	11
African American/Black	8
Hispanic/Latino	5
Other[3]	4
American Indian/Alaskan native	1

[1]Age: range = 18 – 89; median age = 41; mean age = 42.7 (± 16.07).

[2]Column total exceeds 100 percent because visitors could identify with more than one ethnicity.

[3]See Appendix H: Supplemental Questionnaire Analyses for a listing of other ethnicities.

Table 4 shows residence by state (including D.C.) or country, and Table 5 shows residence by D.C. Metro area or elsewhere. Almost one-half of visitors are from Virginia, Maryland or Washington, D.C. (46 percent), 44 percent are from other states, and 10 percent are from other countries.

About one-third of F|S visitors are local residents from the D.C. Metro area (36 percent) and two-thirds are from elsewhere (64 percent). See Appendix H: Supplemental Questionnaire Analyses for residences, including specific states, regions, and countries of residence.

TABLE 4
RESIDENCE

RESIDENCE (*n* = 1112)	%
Washington, D.C.	14
Maryland	14
Virginia	18
Other state	44
Other country	10

TABLE 5
D.C. METRO RESIDENT

DC METRO RESIDENT (*n* = 1112)	%
D.C., Maryland, or Virginia Metro area	36
Elsewhere	64

Visitors from outside the D.C. Metro area gave their reason for visiting Washington, D.C. The principal reasons were vacationing/seeing the sights (45 percent), visiting friends/family in the area (27 percent), and business (22 percent).

TABLE 6
REASON FOR VISITING WASHINGTON D.C. (NON-LOCALS ONLY)

REASON (*n* = 603)	%
Vacation/see the sights	45
Visit family/friends in the area	27
Business	22
Other reason	3
Event	2

VISITORS' BACKGROUND WITH ART MUSEUMS AND ASIAN ART AND CULTURE

This part of the report describes visitors' interests and experiences related to art and museums in general, and Asian arts and culture in particular.

FREQUENCY OF ART MUSEUM VISITS

Visitors reported the number of visits to other art museums in the last two years (see Table 7). The number of other art museum visits ranged widely, from 0 to 200, with a median of 6 other visits. In the last two years, 15 percent of visitors made 0 – 1 other visits to an art museum, 38 percent made 2 – 6 other visits, and 47 percent made 7 or more other visits.

TABLE 7

FREQUENCY OF ART MUSEUM VISITS

NUMBER OF ART MUSEUM VISITS IN THE LAST TWO YEARS[1] (*n* = 1105)	%
None	7
1	8
2 – 3	17
4 – 6	21
7 – 10	14
11 or more	33

[1]Range = 0 – 200; median = 6; mean = 12.1 ($\pm$ 18.22).

INTEREST IN ASIAN ART AND CULTURE

In the last two years, 59 percent of visitors read books about Asian culture and 28 percent read books about Asian art (see Table 8). During the same time period, 40 percent of visitors visited an art museum specifically to see its Asian art collections and 31 percent visited an Asian art museum other than F|S. Twelve percent of visitors conducted research in a museum library.

TABLE 8

INTEREST IN ASIAN ART AND CULTURE

EXPERIENCES IN THE LAST TWO YEARS	*n*	%[1]
Read books about Asian culture	1120	59
Visited an art museum specifically to see their Asian art collections	1118	40
Visited an Asian art museum other than F|S	1120	31
Read books about Asian art	1121	28
Conducted research in a museum library	1116	12

[1]Column total exceeds 100 percent because visitors could identify more than one experience.

VISITORS' KNOWLEDGE OF F|S

This section of the report describes respondents' F|S visit history and explores certain characteristics of repeat visitors: if they know when they are in the Freer Gallery versus the Sackler Gallery, number of other visits to the Freer specifically and to the Sackler specifically, their motivations for returning to F|S, and their awareness of F|S programs. This section also reports on respondents' understanding of F|S's affiliation with the Smithsonian museum complex.

F|S VISIT HISTORY

Sixty percent of respondents were visiting F|S for the first time and 40 percent were repeat visitors (see Table 9).

TABLE 9

F|S VISIT HISTORY

FIRST-TIME OR REPEAT VISITOR? (*n* = 1122)	%
First-time visitor	60
Repeat visitor	40

CHARACTERISTICS OF REPEAT VISITORS

Of repeat visitors to F|S, 18 percent made no other visits in the last two years, 45 percent made 1–3 other visits, and 37 percent made 4 or more other visits (see Table 10).

TABLE 10
NUMBER OF OTHER VISITS TO F|S IN THE LAST TWO YEARS (REPEAT VISITORS ONLY)

NUMBER OF F|S VISITS IN THE LAST TWO YEARS (*n* = 439)	%
None	18
1	19
2 – 3	26
4 – 6	18
7 – 10	6
11 +	13

RK&A asked repeat visitors if they know when they are in one museum versus the other.[16] About one-third of repeat visitors did not know or were not sure (32 percent) while two-thirds said they know when they are in one museum or the other (68 percent) (see Table 11).

TABLE 11

AWARENESS OF LOCATION IN F|S (REPEAT VISITORS ONLY)

DO YOU USUALLY KNOW WHEN YOU ARE IN ONE MUSEUM VERSUS THE OTHER? (*n* = 436)	%
Yes	68
No	21
Unsure	11

Of repeat visitors who know when they are in one museum or the other, 56 percent visited both the Freer and Sackler that day (*n* = 161), 27 percent visited only the Sackler (*n* = 78), and 17 percent visited only the Freer (*n* = 49) (see Table 12).

RK&A had hoped to explore similarities and differences in visitors who visited the Freer in particular and those who visited the Sackler in particular. Unfortunately, of 288 repeat visitors who said they were capable of identifying the museum or museums they had visited that day, just 49 people visited only the Freer and 61 people visited only the Sackler. These samples are too small to make valid comparisons of Freer-only and Sackler-only visitors.

TABLE 12

F|S MUSEUM(S) VISITED (ONLY REPEAT VISITORS WHO KNOW WHEN THEY ARE IN ONE MUSEUM VERSUS THE OTHER)

MUSEUMS VISITED (*n* = 288)	N	%
Freer only	49	17
Sackler only	78	27
Both Freer and Sackler	161	56

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[16] First-time visitors were not asked this question because during the pretesting of the questionnaire and interview guide, no first-time visitors knew that there were two museums in one building; clearly such knowledge is acquired through repeat visits. Additionally, we were striving for accurate information throughout the survey and thought it best to ask only repeat visitors about this fine detail regarding the layout of the museums.

Repeat visitors who know when they are in one museum versus the other reported the number of other visits in the last two years to the Freer and the Sackler (see Table 13). Visit patterns are similar.[17] Regarding visits to the Freer, 19 percent made no other visits in the last two years, 47 percent made 1 – 3 other visits, and 34 percent made 4 or more other visits. Regarding visits to the Sackler, 19 percent made no other visits in the last two years, 43 percent made 1 – 3 other visits, and 38 percent made 4 or more other visits.

TABLE 13
NUMBER OF VISITS TO THE FREER AND THE SACKLER AMONG REPEAT VISITORS

	GALLERY	
	FREER[1] (*n* = 290)	SACKLER[1] (*n* = 289)
NUMBER OF VISITS IN THE LAST TWO YEARS	%	%
None	19	19
1	22	19
2 – 3	25	24
4 – 6	17	18
7 – 10	6	7
11 +	11	13

[1]Only repeat visitors who said they know when they are in one museum versus the other were asked how many times they visited the Freer and how many times they visited the Sackler.

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[17] The finding that 56 percent of repeat visitors who know when they are in one museum versus the other visited *both* museums that day (see Table 12) suggests that they could well have attended both museums during their other visits in the last two years, so it make sense that the visit patterns are similar.

Repeat visitors who visited F|S 4 or more times in the last two years described what motivates their visits. Table 14 summarizes their responses. Of the many motivations described, the primary ones are to see exhibitions (38 percent) and Asian art (34 percent).

WHAT MOTIVATES F|S VISITS (AMONG THOSE VISITING 4 OR MORE TIMES IN PAST 2 YEARS)

MOTIVATIONS TO VISIT (n = 154)	%[1]
Exhibitions	38
Asian art	34
Environment / feeling of the place/ peaceful / relaxing	12
Art in general	11
Films	9
Architecture/ design of the Museums	9
Programs / performances / lectures	8
Whistler / Peacock Room	7
Miscellaneous	6
Asian culture and history	5
Personal connection to Asia	5
Easy access / close to work or home	5
Profession-oriented (museum professional, Asian historian)	5
Education / learn something new	3
ImaginAsia / kid's programming	3
Inspiration	3
Gift shop	3
Uniqueness of Museums	2

[1]Column total exceeds 100 percent because visitors could describe more than one motivation to visit.

Of repeat visitors, one-quarter attended a program at F|S in the last two years (see Table 15). Those who attended programs named the one(s) they attended. Top-attended programs in the last two years were: films (51 percent), performances (39 percent), talks and lectures (39 percent), and guided tours (21 percent).

TABLE 15

ATTENDANCE AT F|S PROGRAMS (AMONG REPEAT VISITORS)

ATTENDED A PROGRAM AT F|S IN THE LAST TWO YEARS (*n* = 432)	%
Yes	24
No[1]	76
IF YES, PROGRAMS ATTENDED (*n* = 104)	**%[2]**
Films	51
Performances	40
Talks and lectures	39
Guided tour	21
Other[3]	18
ImaginAsia	12
Workshops	10
Symposia	4
Do not recall	1

[1]Of the visitors who said they had not attended a program at F|S in the last two years, 64 percent said they were aware that F|S offered programs.
[2]Column total exceeds 100 percent because visitors could attend more than one program.
[3]Other: Nowruz Festival = 3; Asia After Dark = 1; Discovery @ Ripley = 1; Folklife Festival = 1; maps program = 1; opening celebration = 1.

F|S AFFILIATION

As Table 16 shows, a substantial majority of respondents understand that F|S is affiliated with the Smithsonian museum complex (79 percent).

TABLE 16

UNDERSTANDING OF F|S SMITHSONIAN AFFILIATION

F|S AFFILIATION (*n* = 1117)	%
Part of the Smithsonian museum complex	79
Unsure	14
Private non-profit museums	7

F|S VISIT CHARACTERISTICS

This section of the report describes respondents' F|S visit that day, including composition of the visit group, reason for visiting, and accommodation of special needs. After the reinstallation of the China Gallery in November 2010, respondents also reported if they visited the China Gallery.

VISIT GROUP

Most respondents either visited F|S alone (39 percent) or as part of a family group (37 percent) (see Table 17).

TABLE 17

VISIT GROUP

VISIT GROUP (*n* = 1113)	%
Alone	39
Family	37
Friends	19
Family and friends	4
Other	1

Eleven percent of respondents visited F|S that day with children under 18 years of age (see Table 18). Respondents visiting with children listed the child(ren)'s age(s): 58 percent were 11 – 17 years, 57 percent were 5 – 10 years, and 18 percent were 4 years or younger (see Table 18).

TABLE 18

VISITING WITH CHILDREN

DID YOU VISIT WITH CHILDREN UNDER 18 YEARS? (*n* = 1113)	%
No	89
Yes	11
IF VISITING WITH CHILDREN, THEIR AGES? (IN YEARS, *n* = 118)	**%[1]**
Under 2	8
2 – 4	10
5 – 7	22
8 – 10	35
11 – 13	27
14 – 17	31

[1]Column total exceeds 100 percent because visitors may have children in more than one age group.

All respondents identified their primary reasons for visiting that day (see Table 19). Most frequently, they had "never visited before/wanted to see the Museums" (29 percent) or were "on the Mall/saw this building from the Metro/curious as to what was in this building" (23 percent).

Many came "to see a particular exhibition" (18 percent) or "to see a particular artwork/artist/type of art" (17 percent). A few came "to attend a program" (5 percent), "to be in a contemplative environment" (4 percent), or "to shop in the Museum store" (3 percent). Respondents also described a wide variety of "other" reasons for visiting that day (see Table 19).

TABLE 19

VISIT REASON

VISIT REASON (*n* = 1120)	%[1]
Never visited before / wanted to see the Museums	29
Was on the Mall / saw this building from the Metro / was curious as to what was in this building / use bathroom / respite from weather outside	23
To see a particular exhibition	18
To see a particular artwork / artist/ type of art	17
To attend a program	5
To be in a contemplative environment/be inspired	5
To shop in the Museum store	3
Other: spend time with family and friends/something to do with kids	3
Other: convenient / in the vicinity / free time / day off	2
Other: like the Museums / hadn't visited in a while	2
Other: learn about Asian culture / motivated by personal connection to Asia	2
Other: am an art-lover / to see art	1
Other: visiting DC / looking for things to do in town	1
Other: to have an enriching, cultural experience (in general)	1
Other: to see what is new at the Museums	1
Other: to be inspired	1
Other: mentioned by guidebook / tour guide	<1
Other: companion wanted to visit	<1
To use the library	0

[1]Column total exceeds 100 percent because visitors may have more than one reason to visit.

Following the opening of the reinstalled China Gallery in November 2010, respondents reported if they visited the China Gallery. As Table 20 shows, the majority of respondents visited the China Gallery (58 percent).

TABLE 20

VISITED CHINA GALLERY

VISITED CHINA GALLERY (*n* = 274)	%
Yes	58
No	42

RK&A compared respondents who visited the China Gallery according to the following variables: demographic characteristics, frequency of art museum visits, experiences with Asian art and culture, having conducted research at a museum library, and first or repeat F|S visit. There were no significant findings.

The questionnaire asked respondents if F|S accommodated their special needs, if any. While most respondents had no special needs (85 percent), 9 percent felt that their needs were *not* accommodated, and 6 percent felt that their needs were accommodated.

TABLE 21

SPECIAL NEEDS

F|S ACCOMMODATED SPECIAL NEEDS? (*n* = 1105)	%
Not Applicable	85
No	9
Yes	6

VISITORS' RATINGS OF F|S

This section of the report describes visitors' ratings of F|S based on several aspects of their visit that day.

RATINGS OF F|S EXPERIENCES

Visitors evaluated six aspects of their F|S visit that day using 7-point rating scales. For all six scales, a score of "1" is least favorable and a score of "7" is most favorable. Table 22 summarizes the mean ratings for each item.

Visitors rated F|S highly for helping them enjoy the arts of Asia (mean = 6.3), for welcoming them (mean = 6.1) and for helping them see the beauty in works of art (mean = 6.0). Visitors rated F|S moderately for providing the right amount of introductory information about Asian art in the exhibitions (mean = 5.3) and for helping them understand connections among world cultures (mean = 5.2). Of the six items, visitors rated F|S the lowest for the amount of introductory information about Asian culture provided in the exhibitions (mean = 4.9), although this rating is still somewhat favorable on the 7-point scale.

TABLE 22
RATINGS OF F|S: MEAN RATINGS

EXPERIENCES AT F|S THAT DAY	n	MEAN	±
The Museums did not help me enjoy the arts of Asia (1) / The Museums helped me enjoy the arts of Asia (7)	1112	6.3	1.01
Uninviting (1) / Welcoming (7)	1117	6.1	1.03
The Museums did not help me see the beauty in works of art (1) / The Museums helped me see the beauty in works of art (7)	1117	6.0	1.09
There was not enough introductory information about Asian art in the exhibitions (1) / There was just the right amount of introductory information about Asian art in the exhibitions (7)	1113	5.3	1.31
The Museums did not help me understand connections among world cultures (1) / The Museums helped me understand connections among world cultures (7)	1117	5.2	1.36
There was not enough introductory information about Asian culture in the exhibitions (1) / There was just the right amount of introductory information about Asian culture in the exhibitions (7)	1110	4.9	1.35

RATINGS OF F|S BY VISITORS' BACKGROUND WITH ART MUSEUMS AND ASIAN ART AND CULTURE

Respondents' ratings of F|S were compared according to the following art background variables: frequency of art museum visits, experience with Asian art and culture, and having conducted research at a museum library. There are a few significant findings, mostly about how well the Museums help visitors enjoy the arts of Asia. (Note: other chapters report these six ratings of satisfaction with F|S by gender, age group, residence, first or repeat visit, and visiting with children).

On the scale 1 "The Museums did not help me enjoy the arts of Asia to 7 "The Museums helped me enjoy the arts of Asia," respondents who visited an Asian art museum other than F|S in the last two years responded more favorably than visitors who did not (see Table 23).

TABLE 23

RATINGS OF F|S BY VISITING AN ASIAN ART MUSEUM IN THE LAST TWO YEARS

| | VISITED AN ASIAN ART MUSEUM IN LAST TWO YEARS | | |
| | NO | YES | TOTAL |
EXPERIENCES AT F|S THAT DAY (*n* = 1110)	**MEAN**	**MEAN**	**MEAN**
The Museums did not help me enjoy the arts of Asia (1) / The Museums helped me enjoy the arts of Asia (7)[1]	6.2	6.4	6.3

[1]F = 6.884; *p* = .009

On the scale 1 "The Museums did not help me enjoy the arts of Asia to 7 "The Museums helped me enjoy the arts of Asia," respondents who visited an art museum other than F|S to see Asian collections in the last two years responded more favorably than visitors who did not (see Table 24).

TABLE 24

RATINGS OF F|S BY VISITING AN ART MUSEUM TO SEE THEIR ASIAN COLLECTIONS IN THE LAST TWO YEARS

| | VISITED AN ART MUSEUM TO SEE ASIAN COLLECTIONS IN LAST TWO YEARS | | |
| | NO | YES | TOTAL |
EXPERIENCES AT F|S THAT DAY (*n* = 1107)	**MEAN**	**MEAN**	**MEAN**
The Museums did not help me enjoy the arts of Asia (1) / The Museums helped me enjoy the arts of Asia (7)[1]	6.2	6.4	6.3

[1]F = 13.956; *p* = .000

On the scale 1 "The Museums did not help me enjoy the arts of Asia to 7 "The Museums helped me enjoy the arts of Asia," visitors who read books about Asian culture in the last two years gave a more favorable rating than visitors who did not.

On the scale 1 "The Museums did not help me see the beauty in works of art" to 7 "The Museums helped me see the beauty in works of art," visitors who read books about Asian culture in the last two years gave a more favorable rating than visitors who did not.

TABLE 25

RATINGS OF F|S BY READING BOOKS ABOUT ASIAN CULTURE IN THE LAST TWO YEARS

	READ BOOKS ABOUT ASIAN CULTURE IN LAST TWO YEARS		
	NO	YES	TOTAL
EXPERIENCES AT F|S THAT DAY (*n* = 1110)	MEAN	MEAN	MEAN
The Museums did not help me enjoy the arts of Asia (1) / The Museums helped me enjoy the arts of Asia (7)[1]	6.1	6.4	6.3
The Museums did not help me see the beauty in works of art (1) / The Museums helped me see the beauty in works of art (7)[2]	5.9	6.1	6.0

[1]$F = 13.926; p = .000$
[2]$F = 8.888; p = .003$

VISITOR PERSONAL PROFILES

This section of the report describes activities that visitors like to do at any museum and explores the kinds of experiences at F|S that visitors value.

ACTIVITIES VISITORS LIKE TO DO AT ANY MUSEUM

Visitors rated 10 activities that they might do at any museum on the scale 1 "Do not like to do" to 7 "Like to do." Table 26 (next page) summarizes the mean ratings for each activity.

Of the 10 activities, "reading explanatory wall text in exhibitions" is the art museum activity visitors most like to do (mean = 6.1). Other activities with fairly strong appeal are "viewing many works of art in one space so I can compare and contrast them on my own" (mean = 5.4), "watching videos with cultural information in the galleries" (mean = 5.0), and "taking a guided tour led by a knowledgeable person" (mean = 4.9).

Activities with moderate appeal are "touching objects similar to those in the galleries" (mean = 4.5), "listening to information about an exhibition using a hand-held device" (mean = 4.1) and "using reading areas in museum galleries" (mean = 4.1).

Activities with less appeal include "responding to art by creating art" (mean = 3.9), "sharing my thoughts about works of art for others to see" (mean = 3.8), and "exploring the meaning of works of art through a facilitated discussion with other visitors" (mean = 3.7).

Respondents have the most diversity of opinion about "responding to art by creating art." Of the 10 activities, this one has the highest standard deviation (± 2.18), indicating the highest variability in response.

TABLE 26

ACTIONS VISITORS LIKE TO DO AT ANY MUSEUM

SCALE: DO NOT LIKE TO DO (1) / LIKE TO DO (7)			
ACTIONS YOU MIGHT DO AT ANY MUSEUM	*n*	**MEAN**	**±**
Reading explanatory wall text in exhibitions	1121	6.1	1.06
Viewing many works of art in one space so I can compare and contrast them on my own	1118	5.4	1.44
Watching videos with cultural information in the galleries	1120	5.0	1.56
Taking a guided tour led by a knowledgeable person	1120	4.9	1.80
Touching objects similar to those in the galleries	1119	4.5	1.97
Listening to information about an exhibition using a hand-held device	1120	4.1	1.95
Using reading areas in museum galleries	1119	4.1	1.83
Responding to art by creating art	1121	3.9	2.18
Sharing my thoughts about works of art for others to see	1121	3.8	1.92
Exploring the meaning of works of art through a facilitated discussion with other visitors	1118	3.7	1.82

Visitors rated 12 experiences at F|S on the scale 1 "Not important to me" to 7 "Very important to me." Table 27 summarizes the mean ratings for each experience.

The most highly valued experiences include "seeing details in works of art that I might not otherwise see" (mean = 6.1), "learning about history and culture through works of art" (mean = 6.0), "seeing works of art displayed in their cultural context" (mean = 6.0), and "seeing works of art displayed in quiet, contemplative galleries" (mean = 5.9).

Moderately valued experiences include "feeling inspired by a work of art" (mean = 5.6), "learning about the similarities and differences among people through works of art" (mean = 5.5), "learning different perspectives about a work of art" (mean = 5.3), "knowing how a work of art was made" (mean = 5.2), "knowing how a work of art was used" (mean = 5.2), "learning how ancient works of art connect to present day issues" (mean = 5.1), and "looking closely at few, as opposed to many, works of art during my visit" (mean = 5.0).

The least valued experience is "knowing why a work of art is in the Freer + Sackler collection" (mean = 4.0).

TABLE 27

F|S EXPERIENCES THAT VISITORS VALUE

SCALE: NOT IMPORTANT TO ME (1) / VERY IMPORTANT TO ME (7)		
F|S EXPERIENCES (n = 1106[1])	**MEAN**	**±**
Seeing details in works of art that I might not otherwise see	6.1	1.00
Learning about history and culture through works of art	6.0	1.13
Seeing works of art displayed in their cultural context	6.0	1.05
Seeing works of art displayed in quiet, contemplative galleries	5.9	1.25
Feeling inspired by a work of art	5.6	1.43
Learning about the similarities and differences among people through works of art	5.5	1.31
Learning different perspectives about a work of art	5.3	1.44
Knowing how a work of art was made	5.2	1.46
Knowing how a work of art was used	5.2	1.34
Learning how ancient works of art connect to present day issues	5.1	1.52
Looking closely at few, as opposed to many, works of art during my visit	5.0	1.51
Knowing why a work of art is in the Freer + Sackler collection	4.0	1.72

[1]Respondents who did not rate all 12 experiences are excluded from the analyses.

11.VISITOR CLUSTERS

This section of the report describes and compares four types ("clusters") of F|S visitors based on the kinds of F|S experiences visitors value.

FOUR VISITOR CLUSTERS

The previous section of the report describes visitors' ratings of 12 F|S experiences on the scale 1 "Not important to me" to 7 "Very important to me." This section identifies four visitor clusters derived from the ratings of the 12 experiences.[18] Each cluster has been given a descriptive name (see Table 28). Two clusters are larger: Enthusiasts (n = 334; 30 percent) and Explorers (n = 311; 28 percent). Two clusters are smaller: Contemplatives (n = 232; 21 percent) and Passengers (n = 229; 21 percent).

TABLE 28

VISITOR CLUSTERS

VISITOR CLUSTERS	n	%
Enthusiasts	334	30
Explorers	311	28
Contemplatives	232	21
Passengers	229	21

Table 29 (page 28) shows the clusters' mean ratings of the 12 statements on the scale 1 "Not important to me" to 7 "Very important to me."

Enthusiasts (30 percent) value all types of experiences at F|S. Of the four clusters, Enthusiasts place the highest value on 11 of 12 experiences, and all but two experiences are rated higher than 6.0 on the 7-point scale. The most important experience is "learning about history and culture through works of art" (mean = 6.8), followed closely by "seeing details in works of art that I might not otherwise see" (mean = 6.7) and "seeing works of art displayed in their cultural context" (mean = 6.6).

The least important experiences for Enthusiasts are "looking closely at few, as opposed to many, works of art during my visit" (mean = 5.7) and "knowing why a work of art is in the Freer + Sackler collection" (mean = 5.4); yet even these experiences are rated relatively high on the 7-point scale. In summary, Enthusiasts are engaged by all types of experiences at F|S.

Contemplatives and Explorers value most F|S experiences, but not with the intensity or consistency of Enthusiasts. Moreover, Contemplatives and Explorers focus on having different experiences when they visit F|S.

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[18] A K-Means cluster analysis was used to statistically group all survey respondents who rated <u>all</u> twelve experiences. In a K-Means cluster analysis, the statistical program is instructed to divide the cases or respondents into a particular number of clusters based on how respondents answered specific questions. In this case a four-way cluster analysis was used.

Explorers (28 percent) want to see and learn as much as possible during a visit to F|S. For these visitors, "learning about history and culture though works of art" is most important (mean = 6.1), followed by "seeing details in works of art that I might not otherwise see" (mean = 5.9) and "seeing works of art displayed in their cultural context" (mean = 5.7). They also want to know "how a work of art was made" (mean = 5.6) and learn "about the similarities and differences among people through works of art" (mean = 5.6). Of the four clusters, Explorers place the lowest value on "seeing works of art displayed in quiet, contemplative galleries" (mean = 5.3) and "looking closely at few, as opposed to many, works of art during my visit" (mean = 4.0).

Contemplatives (21 percent) value looking closely, seeing details, and having experiences with just a few works of art in quiet, contemplative galleries. For this cluster, the most important experiences are "seeing works of art displayed in quiet contemplative galleries" (mean = 6.5) and "seeing details in works of art that I might not otherwise see" (mean = 6.3). Of the four clusters, Contemplatives place the highest value on "looking closely at few, as opposed to many, works of art during my visit" (mean = 5.9). Contemplatives give a high rating to one learning experience: "learning about history and culture through works of art" (mean = 5.9); otherwise, they seem more interested in "feeling inspired by a work of art" (mean = 5.6) than receiving information about a work of art.

Passengers (21 percent) do not value F|S experiences as highly as the other three clusters and give the lowest ratings to 11 of 12 experiences. Of the 12 experiences, they are most engaged by "seeing works of art displayed in quiet contemplative galleries" (mean = 5.5), "seeing details in works of art that I might not otherwise see" (mean = 5.2) and "seeing works of art displayed in their cultural context" (mean = 5.2). Apart from these three experiences, Passengers rate no other experiences higher than 4.7 on the 7-point scale and four experiences are rated below 4.

TABLE 29

RATINGS OF EXPERIENCES AT F|S BY CLUSTER

7-POINT SCALE: NOT IMPORTANT TO ME (1) / VERY IMPORTANT TO ME (7)	CLUSTER				
	PASSENGERS (n = 229) (21 %)	CONTEMPLATIVES (n = 232) (21%)	EXPLORERS (n = 311) (28%)	ENTHUSIASTS (n = 334) (30%)	TOTAL (n = 1106)
	MEAN	MEAN	MEAN	MEAN	MEAN
Seeing details in works of art that I might not otherwise see[1]	5.2	6.3	5.9	6.7	6.1
Learning about history and culture through works of art[2]	4.7	5.9	6.1	6.8	6.0
Seeing works of art displayed in their cultural context[3]	5.2	6.1	5.7	6.6	6.0
Seeing works of art displayed in quiet, contemplative galleries[4]	5.5	6.5	5.3	6.5	5.9
Feeling inspired by a work of art[5]	4.3	5.6	5.5	6.6	5.6
Learning about the similarities and differences among people through works of art[6]	4.1	5.3	5.6	6.4	5.5
Learning different perspectives about a work of art[7]	3.8	5.0	5.4	6.5	5.3
Knowing how a work of art was made[8]	3.9	4.5	5.6	6.3	5.2
Knowing how a work of art was used[9]	4.0	4.8	5.4	6.3	5.2
Learning how ancient works of art connect to present day issues[10]	3.6	4.9	5.0	6.2	5.1
Looking closely at few, as opposed to many, works of art during my visit[11]	4.2	5.9	4.0	5.7	5.0
Knowing why a work of art is in the Freer + Sackler collection[12]	2.6	2.9	4.3	5.4	4.0

[1]F = 138.223; p = .000   [4]F = 99.092; p = .000   [7]F = 286.983; p = .000   [10]F = 226.663; p = .000
[2]F = 251.432; p = .000   [5]F =154.144; p = .000   [8]F =271.454; p = .000   [11]F = 176.467; p = .000
[3]F =111.939; p = .000   [6]F = 225.816; p = .000   [9]F = 280.332; p = .000   [12]F = 271.454; p = .000

VISITOR CLUSTERS: DEMOGRAPHIC DIFFERENCES

This section describes demographic characteristics that differ among the four clusters. The clusters are similar in education, ethnicity, and residence, but differ in gender and age.

GENDER AND AGE DIFFERENCES

♦ Enthusiasts, Contemplatives, and Explorers are more likely to be female, particularly Enthusiasts (see Table 30).

♦ Passengers are more likely to be male (see Table 30).

♦ Explorers and Passengers are younger than Contemplatives and Enthusiasts (see Table 31).

TABLE 30

GENDER BY CLUSTER

	CLUSTER				
	PASSENGERS (21%)	CONTEMPLATIVES (21%)	EXPLORERS (28%)	ENTHUSIASTS (30%)	TOTAL
GENDER	%	%	%	%	%
Female	45	54	58	64	56
Male	55	46	42	36	44

$\chi^2 = 20.373$; $df = 3$; $p = .000$

TABLE 31

AGE BY CLUSTER

	CLUSTER				
AGE (IN YEARS)	PASSENGERS (21%)	CONTEMPLATIVES (21%)	EXPLORERS (28%)	ENTHUSIASTS (30%)	TOTAL
Mean age[1]	42	44	40	44	43

[1]F = 6.139; $p = .000$

VISITOR CLUSTERS: DIFFERENCES IN BACKGROUND WITH ART MUSEUMS AND ASIAN ART AND CULTURE

This section describes differences in the clusters' art and museum experiences, particularly with respect to Asian art and culture. The clusters differ in frequency of general art museum visits in the last two years. They also differ in museum visits specifically to see an Asian collection, reading about Asian art, reading about Asian culture, and conducting research in a museum library. The clusters have a similar likelihood of having visited an Asian art museum other than F|S in the last two years.

FREQUENCY OF ART MUSEUM VISITS IN THE LAST TWO YEARS

- ♦ In the last two years, Enthusiasts and Contemplatives visited art museums more often than Passengers and Explorers (see Table 32).

TABLE 32

FREQUENCY OF ART MUSEUM VISITS BY CLUSTER

NUMBER OF ART MUSEUM VISITS IN LAST TWO YEARS	CLUSTER				
	PASSENGERS (21%)	CONTEMPLATIVES (21%)	EXPLORERS (28%)	ENTHUSIASTS (30%)	TOTAL
Mean number of visits[1]	9.5	15.5	9.4	17.7	13.2

[1]$F = 5.343$; $p = .001$

- In the last two years, Enthusiasts were most likely to read books about Asian culture and Passengers were least likely to do so. Explorers and Contemplatives fall in the middle (see Table 33).

- In the last two years, Enthusiasts and Contemplatives were more likely than Passengers and Explorers to have visited an art museum specifically to see their Asian collection (see Table 33).

- In the last two years, Enthusiasts were more likely than Contemplatives, Explorers, or Passengers to have (see Table 33):

- Read books about Asian art

- Conducted research in a museum library

TABLE 33

MUSEUM, ART, AND CULTURAL EXPERIENCES BY CLUSTER

EXPERIENCES IN LAST TWO YEARS		CLUSTER				
		PASSENGERS (21%)	CONTEMPLATIVES (21%)	EXPLORERS (28%)	ENTHUSIASTS (30%)	TOTAL
	n	%	%	%	%	%
Read books about Asian culture[1]	1104	50	59	57	67	59
Visited an art museum specifically to see their Asian collection[2]	1102	30	46	34	47	40
Read books about Asian art[3]	1105	22	24	23	38	28
Conducted research in a museum library[4]	1100	9	11	8	17	12

[1] $\chi^2 = 18.528$; $df = 3$; $p = .000$
[2] $\chi^2 = 22.795$; $df = 3$; $p = .000$
[3] $\chi^2 = 24.245$; $df = 3$; $p = .000$
[4] $\chi^2 = 14.968$; $df = 3$; $p = .002$

VISITOR CLUSTERS: DIFFERENCES IN VISIT CHARACTERISTICS

This section describes F|S visit characteristics that differ among the four clusters including frequency of visits, visiting with children, and three particular reasons for visiting.

NUMBER OF F|S VISITS IN THE LAST TWO YEARS

♦ Passengers and Explorers were more likely than Contemplatives and Enthusiasts to be visiting F|S for the first time (see Table 34).

♦ In general, Enthusiasts and Contemplatives visited F|S more often in the last two years than Passengers and Explorers (see Table 34).

♦ Enthusiasts were much more likely than the other three clusters to have visited F|S 4 or more times in the last two years (see Table 34).

TABLE 34

NUMBER OF F|S VISITS IN THE LAST TWO YEARS BY CLUSTER

| | CLUSTER | | | | |
| | PASSENGERS (21%) | CONTEMPLATIVES (21%) | EXPLORERS (28%) | ENTHUSIASTS (30%) | TOTAL |
NUMBER OF OTHER VISITS IN LAST TWO YEARS	%	%	%	%	%
None, first visit ever	72	56	68	51	61
None, but visited before	8	5	6	9	7
One visit	7	11	5	8	8
2 – 3 visits	5	13	12	10	10
4 or more visits	8	15	9	22	14

$\chi^2 = 55.427$; $df = 12$; $p = .000$

VISITING F|S WITH CHILDREN

♦ Explorers were most likely to be visiting with children and Contemplatives were least likely to be visiting with children. Passengers and Enthusiasts fall in the middle (see Table 35).

TABLE 35

VISITING F|S WITH CHILDREN BY CLUSTER

| | CLUSTER | | | | |
| | PASSENGERS (21%) | CONTEMPLATIVES (21%) | EXPLORERS (28%) | ENTHUSIASTS (30%) | TOTAL |
VISITING WITH CHILDREN UNDER 18 YEARS OF AGE	%	%	%	%	%
No	87	96	83	91	89
Yes	13	4	17	9	11

[1]$\chi^2 = 55.427$; $df = 12$; $p = .000$

Three reasons for visiting F|S that day differ by cluster (see Table 36):

♦ Passengers were far more likely than Explorers, Contemplatives, or Enthusiasts to be visiting because they had never visited before and wanted to see the Museums.

♦ Enthusiasts and Contemplatives were more likely than Passengers or Explorers to be visiting to see a particular exhibition.

♦ Enthusiasts and Explorers were more likely than Passengers or Contemplatives to be visiting to attend a program.

TABLE 36

REASONS FOR VISITING BY CLUSTER

			CLUSTER			
		PASSENGERS (21%)	CONTEMPLATIVES (21%)	EXPLORERS (28%)	ENTHUSIASTS (30%)	TOTAL
REASON	n	%	%	%	%	%
Never visited before / wanted to see Museums[1]	1104	40	29	29	23	29
To see a particular exhibition[2]	1104	12	25	14	23	18
To attend a program[3]	1104	1	3	6	7	4

[1] $\chi^2 = 19.783$; $df = 3$; $p = .000$
[2] $\chi^2 = 20.901$; $df = 3$; $p = .000$
[3] $\chi^2 = 12.219$; $df = 3$; $p = .007$

VISITOR CLUSTERS: DIFFERENCES IN SATISFACTION WITH F|S

Visitors evaluated six aspects of their experience at F|S using 7-point rating scales. For all six scales, a score of "1" is least favorable and a score of "7" is most favorable. The clusters differ in their ratings of all six items (see Table 37). Table 37 shows the clusters' mean rating scores for each item.

♦ For all six items, Enthusiasts have the highest level of satisfaction with F|S, followed by Contemplatives, then Explorers. Passengers usually have the lowest level of satisfaction with F|S, although they tie with Explorers on two items.

TABLE 37

SATISFACTION WITH F|S BY CLUSTER

		CLUSTER				
		PASSENGERS (21%)	CONTEMPLATIVES (21%)	EXPLORERS (28%)	ENTHUSIASTS (30%)	TOTAL
EXPERIENCES AT F|S THAT DAY	*n*	MEAN	MEAN	MEAN	MEAN	MEAN
The Museums did not help me enjoy the arts of Asia (1) / The Museums helped me enjoy the arts of Asia (7)[1]	1097	5.9	6.4	6.1	6.6	6.3
Uninviting (1) / Welcoming (7)[2]	1102	5.9	6.2	6.0	6.4	6.1
The Museums did not help me see the beauty in works of art (1) / The Museums helped me see the beauty in works of art (7)[3]	1102	5.8	6.2	5.8	6.4	6.0
There was not enough introductory information about Asian art in the exhibitions (1) / There was just the right amount of introductory information about Asian art in the exhibitions (7)[4]	1098	5.1	5.4	5.2	5.5	5.3
The Museums did not help me understand connections among world cultures (1) / The Museums helped me understand connections among world cultures (7)[5]	1102	4.6	5.2	5.0	5.7	5.2
There was not enough introductory information about Asian culture in the exhibitions (1) / There was just the right amount of introductory information about Asian culture in the exhibitions (7)[6]	1095	4.8	5.0	4.8	5.2	5.0

[1]$F = 28.797; p = .000$

[2]$F = 10.038; p = .000$

[3]$F = 25.282; p = .000$

[4]$F = 5.254; p = .000$

[5]$F = 31.914; p = .000$

[6]$F = 6.513; p = .000$

VISITOR CLUSTERS: DIFFERENCES IN PREFERRED ACTIONS AT ANY MUSEUM

Visitors rated 10 actions they might do at any museum on the scale 1 "Do not like to do" to 7 "Like to do." Ratings of all 10 actions differ by cluster. Table 38 (next page) shows the clusters' mean rating scores for each action.

- ♦ Enthusiasts are most likely to do these actions, followed by Contemplatives and then Explorers; Passengers are least likely to do these actions:
    - ❖ Reading explanatory wall text in exhibitions
    - ❖ Watching videos with cultural information in the galleries
    - ❖ Sharing my thoughts about works of art for others to see

- ♦ Enthusiasts are most likely to do these actions, followed by Explorers and then Contemplatives; Passengers are least likely to do these actions:
    - ❖ Viewing many works of art in one space so I can compare and contrast them on my own
    - ❖ Taking a guided tour led by a knowledgeable person
    - ❖ Touching objects similar to those in the galleries
    - ❖ Using reading areas in museum galleries
    - ❖ Responding to art by creating art
    - ❖ Exploring the meaning of works of art through facilitated discussion with other visitors

- ♦ Enthusiasts are most likely to do this action, followed by Explorers and Passengers; Contemplatives are least likely to do this action:
    - ❖ Listening to information about an exhibition using a hand-held device

TABLE 38

ACTIONS VISITORS LIKE TO DO AT ANY MUSEUM BY CLUSTER

7-POINT SCALE: DO NOT LIKE TO DO (1) / LIKE TO DO (7)		CLUSTER				
		PASSENGERS (21%)	CONTEMPLATIVES (21%)	EXPLORERS (28%)	ENTHUSIASTS (30%)	TOTAL
ACTIONS YOU MIGHT DO AT ANY MUSEUM	n	MEAN	MEAN	MEAN	MEAN	MEAN
Reading explanatory wall text in exhibitions[1]	1106	5.8	6.2	6.0	6.4	6.1
Viewing many works of art in one space so I can compare and contrast them on my own[2]	1103	4.7	5.3	5.4	5.8	5.4
Watching videos with cultural information in the galleries[3]	1105	4.6	4.8	4.7	5.7	5.0
Taking a guided tour led by a knowledgeable person[4]	1105	4.4	4.6	4.9	5.4	4.9
Touching objects similar to those in the galleries[5]	1105	3.8	4.1	4.6	5.0	4.5
Listening to information about an exhibition using a hand-held device[6]	1106	3.9	3.8	4.0	4.5	4.1
Using reading areas in museum galleries[7]	1104	3.5	4.0	4.1	4.7	4.1
Responding to art by creating art[8]	1106	2.7	3.7	4.0	4.7	3.9
Exploring the meaning of works of art through a facilitated discussion with other visitors[9]	1103	2.9	3.6	3.8	4.5	3.8
Sharing my thoughts about works of art for others to see[10]	1106	3.1	3.6	3.6	4.4	3.7

[1]$F = 12.288; p = .000$
[2]$F = 25.991; p = .000$
[3]$F = 30.024; p = .000$
[4]$F = 19.450; p = .000$

[5]$F = 21.850; p = .000$
[6]$F = 8.581; p = .000$
[7]$F = 22.260; p = .000$

[8]$F = 43.041; p = .000$
[9]$F = 39.987; p = .000$
[10]$F = 24.835; p = .000$

III. DIFFERENCES BY GENDER

This section of the report compares visitors' questionnaire responses by gender. Only statistically significant findings are reported. Of F|S visitors, 57 percent are female and 43 percent are male.

Male and female visitors are similar in age, residence, and ethnicity. They have similar art, museum, and cultural interests. They do not differ in understanding F|S's affiliation with the Smithsonian museum complex.

Male and female visitors differ in certain visit characteristics, satisfaction with F|S, preferred actions at any museum, and valued F|S experiences.

GENDER: DIFFERENCES IN VISIT CHARACTERISTICS

Males and females are similar in first or repeat F|S visit, visiting F|S with children, and reasons for visiting that day. Male and females differ in visit group (see Table 39).

- Males are more likely than females to be visiting alone.

TABLE 39

VISIT GROUP BY GENDER

	GENDER		
	MALE	**FEMALE**	**TOTAL**
CHARACTERISTIC	%	%	%
Alone	44	35	39
Group	56	65	61

$\chi^2 = 8.243$; $df = 1$; $p = .004$

GENDER: DIFFERENCES IN SATISFACTION WITH F|S

Visitors evaluated six aspects of their experience at F|S using 7-point rating scales. Visitors' satisfaction with one aspect of the F|S visit differs by gender (see Table 40).

♦ On the scale 1 "Museums did not help me see the beauty of works of art" to 7 "Museums helped me see the beauty of works of art," females rate F|S higher than males.

TABLE 40

SATISFACTION WITH F|S BY GENDER

	GENDER		
	MALE	FEMALE	TOTAL
7-POINT SCALE (_N_ = 1115):	**MEAN**[19]	**MEAN**	**MEAN**
Museums did not help me see the beauty of works of art (1) /Museums helped me see the beauty of works of art (7)[1]	5.3	5.8	5.6

[1]F = 25.323; p = .000

---

[19] Mean is the average number.

GENDER: DIFFERENCES IN PREFERRED ACTIONS AT ANY MUSEUM

Visitors rated ten actions they might do at any museum on the scale 1 "Do not like to do" to 7 "Like to do." Ratings of four actions differ by gender;

- ♦ Females rate all four activities higher than males (see Table 41).
  - ❖ Females are more interested than males in the following actions:
  - ❖ Reading explanatory wall text in exhibitions
  - ❖ Taking a guided tour led by a knowledgeable person
  - ❖ Listening to information about an exhibition using a hand-held device
  - ❖ Responding to art by creating art

TABLE 41

ACTIONS VISITORS LIKE TO DO AT ANY MUSEUM BY GENDER

| | | GENDER | | |
| | | MALE | FEMALE | TOTAL |
7-POINT SCALE: DO NOT LIKE TO DO (1) / LIKE TO DO (7)	n	MEAN	MEAN	MEAN
Reading explanatory wall text in exhibitions[1]	1119	6.0	6.2	6.1
Taking a guided tour led by a knowledgeable person[2]	1118	4.7	5.0	4.9
Listening to information about an exhibition using a hand-held device[3]	1118	3.9	4.3	4.1
Responding to art by creating art[4]	1119	3.6	4.1	3.9

[1]$F = 7.436; p = .006$ [3]$F = 14.420; p = .000$
[2]$F = 8.864; p = .003$ [4]$F = 15.460; p = .000$

GENDER: DIFFERENCES IN F|S EXPERIENCES THAT VISITORS VALUE

Visitors rated 12 experiences at F|S on the scale 1 "Not important to me" to 7 "Very important to me." Ratings of eight experiences differ by gender; females rated all eight experiences higher than males (see Table 42).

- ◆ Females place higher value than males on the following experiences:
  - ❖ Seeing details in works of art that I might not otherwise see
  - ❖ Learning about history and culture through works of art
  - ❖ Feeling inspired by a work of art
  - ❖ Learning about the similarities and differences among people through works of art
  - ❖ Knowing how a work of art was made
  - ❖ Knowing how a work of art was used
  - ❖ Learning how ancient works of art connect to present day issues
  - ❖ Knowing why a work of art is in the F|S collection

TABLE 42

F|S EXPERIENCES THAT VISITORS VALUE BY GENDER

7-POINT SCALE: NOT IMPORTANT TO ME (1) / VERY IMPORTANT TO ME (7)	n	GENDER MALE MEAN	FEMALE MEAN	TOTAL MEAN
Seeing details in works of art that I might not otherwise see[1]	1104	5.9	6.1	6.1
Learning about history and culture through works of art[2]	1104	5.8	6.1	6.0
Feeling inspired by a work of art[3]	1104	5.4	5.7	5.6
Learning about the similarities and differences among people through works of art[4]	1104	5.3	5.6	5.5
Knowing how a work of art was made[5]	1104	5.1	5.4	5.2
Knowing how a work of art was used[6]	1104	5.1	5.4	5.2
Learning how ancient works of art connect to present day issues[7]	1104	4.9	5.2	5.1
Knowing why a work of art is in the Freer + Sackler collection[8]	1104	3.7	4.2	4.0

[1]$F = 8.802$; $p = .003$
[2]$F = 13.806$; $p = .000$
[3]$F = 13.882$; $p = .000$
[4]$F = 13.852$; $p = .000$
[5]$F = 14.811$; $p = .000$
[6]$F = 10.712$; $p = .001$
[7]$F = 8.469$; $p = .004$
[8]$F = 17.702$; $p = .000$

IV. DIFFERENCES BY AGE GROUP

This section of the report describes statistically significant differences in questionnaire responses among different age groups. As reported earlier, 38 percent are 18 – 34 years (younger), 34 percent are 35 – 54 years (middle-aged), and 28 percent are 55 years or more (older).

There are age differences in visitors' demographic characteristics; art, museum and cultural interests; F|S visit characteristics; preferred actions at any museum; and valued F|S experiences. Understanding the F|S affiliation with the Smithsonian museum complex does not differ by age group or satisfaction with F|S visit.

AGE GROUP: DIFFERENCES IN DEMOGRAPHIC CHARACTERISTICS

There are age differences in visitors' residence and ethnicity.

♦ Younger visitors are the most ethnically diverse and older visitors are the least ethnically diverse.

TABLE 43

ETHNICITY BY AGE GROUP

	AGE GROUP			
	18 - 34	35 - 54	55+	TOTAL
ETHNICITY (*n* = 985)	%	%	%	%
Caucasian/White	62	74	86	73
Asian/Pacific Islander	17	8	3	10
Black/African American	10	7	5	7
Hispanic/Latino	5	6	1	4
Other	4	3	4	4
Multiple ethnicities	2	2	1	2
American Indian/Alaskan Native	<1	0	1	<1

$\chi^2 = 66.646$; *df* = 12; *p* = .000

- Younger visitors are more likely than middle-aged or older visitors to live in the D.C. Metro area (see Table 44).

TABLE 44

RESIDENCE BY AGE GROUP

	AGE GROUP			
	18 - 34	35 - 54	55+	TOTAL
RESIDENCE (*n* = 1102)	%	%	%	%
D.C. Metro area	43	33	30	36
Elsewhere	57	67	70	64

$\chi^2 = 16.433$; *df* = 2; *p* = .000

AGE GROUP: DIFFERENCES IN ART, MUSEUM, AND INTEREST IN ASIAN CULTURE

There are no age differences in visitors' visits to other museums to see Asian collections, having read books about Asian art, having read books about Asian culture, and having conducted research in a museum library. Frequency of art museum visits in the last two years and having visited an Asian art museum in the last two years differs by age group.

- Middle-aged and older visitors are more likely than younger visitors to have visited an Asian art museum other than F|S in the last two years (see Table 45).

TABLE 45

ART, MUSEUM, AND CULTURAL BACKGROUND BY AGE GROUP

	AGE GROUP			
VISITED AN ASIAN ART MUSEUM OTHER THAN F|S IN THE LAST TWO YEARS (*n* = 1108)	18 - 34	35 - 54	55+	TOTAL
	%	%	%	%
No	76	65	66	69
Yes	24	35	34	31

$\chi^2 = 11.860$; *df* = 2; *p* = .003

- Older visitors have the highest frequency of art museum visits in the last two years, followed by middle-aged visitors. Younger visitors have the lowest frequency of art museum visits in the last two years (see Table 46).

TABLE 46

FREQUENCY OF ART MUSEUM VISITS BY AGE GROUP

	AGE GROUP			
	18 - 34	35 - 54	55+	TOTAL
NUMBER OF VISITS TO ART MUSEUMS IN THE LAST TWO YEARS (n = 1096)	%	%	%	%
None	7	7	7	7
1 – 3 visits	30	26	17	25
4 – 6 visits	24	20	19	21
7 or more visits	38	47	57	47

$\chi^2 = 28.959$; $df = 6$; $p = .000$

AGE GROUP: DIFFERENCES IN VISIT CHARACTERISTICS

There are age differences in first or repeat visit to F|S, visiting F|S with children under 18 years of age, and one particular reason for visiting that day.

- Younger visitors are most likely to be visiting F|S for the first time and older visitors are least likely to be visiting F|S for the first time (see Table 47).

TABLE 47

FIRST OR REPEAT VISIT BY AGE GROUP

	AGE GROUP			
	18 – 34	35 - 54	55+	TOTAL
VISIT (n = 1110)	%	%	%	%
First	74	59	45	60
Repeat	26	42	55	40

$\chi^2 = 65.421$; $df = 2$; $p = .000$

- Younger visitors are more likely than middle-aged or older visitors to be visiting F|S because they had never visited before/wanted to see the Museums (see Table 48).

TABLE 48

REASON FOR VISITING F|S TODAY BY AGE GROUP

| | AGE GROUP | | | |
| | 18 - 34 | 35 - 54 | 55+ | TOTAL |
REASON (*n* = 1108)	%	%	%	%
Never visited before/wanted to see the Museums	27	19	21	23

$\chi^2 = 65.421$; *df* = 2; *p* = .000

- Middle-aged visitors are more likely than younger or older visitors to be visiting F|S with children under 18 years of age (see Table 49).

TABLE 49

VISITING F|S WITH CHILDREN BY AGE GROUP

| | AGE GROUP | | | |
| | 18 - 34 | 35 - 54 | 55+ | TOTAL |
VISITING WITH CHILDREN UNDER 18 YEARS OF AGE (*n* = 1103)	%	%	%	%
No	94	78	95	89
Yes	6	22	5	11

$\chi^2 = 69.360$; *df* = 2; *p* = .000

AGE GROUP: DIFFERENCES IN PREFERRED ACTIONS AT ANY MUSEUM

Visitors rated 10 actions they might do at any museum on the scale 1 "Do not like to do" to 7 "Like to do." Ratings of five actions differ by age group (see Table 50, next page).

- Middle-aged and older visitors like to read explanatory wall text in exhibitions more than younger visitors.

- Younger and middle-aged visitors, more so than older visitors, like to:

- View many works of art in one space to compare and contrast them on their own

- Use reading areas in museum galleries

- Younger visitors, more so than older visitors, like to:

- Touch objects similar to those in the galleries more than older visitors

- Respond to art by creating art more than older visitors

TABLE 50

ACTIONS VISITORS LIKE TO DO AT ANY MUSEUM BY AGE GROUP

7-POINT SCALE: DO NOT LIKE TO DO (1) / LIKE TO DO (7)	n	AGE GROUP			TOTAL
		18 - 34	35 - 54	55+	
		MEAN	MEAN	MEAN	MEAN
Reading explanatory wall text in exhibitions[1]	1109	5.9	6.2	6.2	6.1
Viewing many works of art in one space so I can compare and contrast them on my own[2]	1106	5.4	5.5	5.1	5.4
Touching objects similar to those in the galleries[3]	1107	4.7	4.4	4.2	4.5
Using reading areas in museum galleries[4]	1107	4.2	4.2	3.8	4.1
Responding to art by creating art[5]	1109	4.1	3.9	3.6	3.9

[1] $F = 9.000; p = .000$
[2] $F = 5.852; p = .003$
[3] $F = 7.267; p = .001$
[4] $F = 6.359; p = .002$
[5] $F = 4.721; p = .009$

AGE GROUP: DIFFERENCES IN F|S EXPERIENCES THAT VISITORS VALUE

Visitors rated 12 experiences at F|S on the scale 1 "Not important to me" to 7 "Very important to me." Ratings of four experiences differ by age group (see Table 51).

♦ Older and middle-aged visitors give more importance than younger visitors to:

♦ Seeing works of art displayed in quiet, contemplative galleries

♦ Knowing how a work of art was made

♦ Looking closely at few, as opposed to many, works of art during a visit

♦ Knowing why a work of art is in the Freer + Sackler Gallery

TABLE 51

F|S EXPERIENCES THAT VISITORS VALUE BY AGE GROUP

7-POINT SCALE: NOT IMPORTANT TO ME (1) / VERY IMPORTANT TO ME (7)		AGE GROUP			
		18 - 34	35 - 54	55+	TOTAL
	n	MEAN[20]	MEAN	MEAN	MEAN
Seeing works of art displayed in quiet, contemplative galleries[1]	1094	5.6	6.1	6.2	5.9
Knowing how a work of art was made[2]	1094	5.1	5.4	5.3	5.2
Looking closely at few, as opposed to many, works of art during my visit[3]	1094	4.7	5.1	5.2	5.0
Knowing why a work of art is in the Freer + Sackler Gallery[4]	1094	3.8	4.1	4.1	4.0

[1]$F = 19.502$ $p = .000$
[2]$F = 5.407$; $p = .005$
[3]$F = 12.458$; $p = .000$
[4]$F = 4.910$; $p = .008$

[20] Mean is the average.

V. DIFFERENCES BY FIRST-TIME AND REPEAT VISITORS

This section of the report compares visitors' questionnaire responses by first or repeat visit. Only statistically significant findings are reported. Of F|S visitors, 60 percent were visiting for the first time and 40 percent had visited before.

First-time and repeat visitors differ in demographic characteristics; art, museum, and cultural interests; visit characteristics; satisfaction with F|S; preferred actions at any museum; and valued F|S experiences. First-time and repeat visitors do not differ in understanding the F|S affiliation with the Smithsonian museum complex.

FIRST-TIME AND REPEAT VISITORS: DIFFERENCES IN DEMOGRAPHIC CHARACTERISTICS

First-time and repeat visitors differ in age, residence and ethnicity.

♦ First-time visitors are younger than repeat visitors (see Table 52).

TABLE 52

AGE BY FIRST OR REPEAT VISIT

	VISIT		
AGE (*n* = 1110)	FIRST	REPEAT	TOTAL
Median[21] age	37	50	41
Mean[22] age*	39	48	43

*$F = 86.986; p = .000$

♦ Repeat visitors are more likely than first-time visitors to live in the D.C. Metro Area (see Table 53, next page).

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[21] Median is the middle number or 50th percentile.
[22] Mean is the average.

RESIDENCE BY FIRST OR REPEAT VISIT

	VISIT		
	FIRST	**REPEAT**	**TOTAL**
RESIDENCE (*n* = 1112)	%	%	%
D.C. Metro area	23	55	36
Elsewhere	77	45	64

$\chi^2 = 117.663$; $df = 1$; $p = .000$

From a list of five ethnic categories, plus an "Other" option, respondents who live in the United States selected all ethnicities with which they identified. Table 54 shows ethnicity by first or repeat visit, with the added ethnic category "multiple ethnicities" for respondents who identified with more than one ethnicity.

♦ First-time visitors are more ethnically diverse than repeat visitors.

TABLE 54

ETHNICITY BY FIRST OR REPEAT VISIT

	VISIT		
	FIRST	**REPEAT**	**TOTAL**
ETHNICITY (*n* = 994)	%	%	%
Caucasian/White	68	79	73
Asian/Pacific Islander	11	9	10
Black/African American	10	3	7
Hispanic/Latino	6	3	4
Other	3	5	4
Multiple	2	2	2
American Indian/Alaskan Native	<1	0	<1

$\chi^2 = 28.570$; $df = 6$; $p = .000$

FIRST-TIME AND REPEAT VISITORS: DIFFERENCES IN ART MUSEUM VISITS AND INTEREST IN ASIAN CULTURE

First-time and repeat visitors do not differ in having conducted research at a museum library in the last two years. First-time and repeat visitors differ in frequency of visits to art museums in the last two years. They also differ in visits to other Asian art museums, visits to other museums to see Asian collections, having read books about Asian art, and having read books about Asian culture.

♦ Repeat visitors visited art museums more often in the last two years than did first-time visitors (see Tables 55 and 56).

TABLE 55

FREQUENCY OF ART MUSEUM VISITS BY FIRST OR REPEAT VISIT

	VISIT		
	FIRST	**REPEAT**	**TOTAL**
NUMBER OF VISITS TO ART MUSEUMS IN THE LAST TWO YEARS (_n_ = 1107)	%	%	%
None	11	1	7
1 – 3 visits	35	9	25
4 – 6 visits	24	16	21
7 or more visits	30	74	47

χ^2 = 226.022; _df_ = 3; _p_ = .000

TABLE 56

FREQUENCY OF ART MUSEUM VISITS BY FIRST OR REPEAT VISIT

NUMBER OF VISITS TO ART MUSEUMS IN THE LAST TWO YEARS (_n_ = 1107)	VISIT		
	FIRST	**REPEAT**	**TOTAL**
Median number of visits[1]	4.0	12.0	6.0
Mean number of visits[2]	7.7	21.9	13.2

[1]Z = -15.308; _p_ = .000 (Mann Whitney U Test): Median
[2]F = 58.515; _p_ = .000

Repeat visitors are more likely than first-time visitors to have (see Table 57):

- ♦ Read books about Asian culture
- ♦ Visited an art museum specifically to see Asian collections
- ♦ Read books about Asian art
- ♦ Visited an Asian art museum other than F|S

TABLE 57

ART, MUSEUM AND CULTURAL BACKGROUND BY FIRST OR REPEAT VISIT

		VISIT		
		FIRST	REPEAT	TOTAL
IN THE LAST TWO YEARS:	*n*	%	%	%
Read books about Asian culture[1]	1120	53	69	59
Visited an art museum specifically to see their Asian collections[2]	1118	32	52	40
Read books about Asian art[3]	1121	25	33	28
Visited an Asian art museum other than F|S[4]	1120	26	38	31

[1]$\chi^2 = 27.456$; *df* = 1; *p* = .000
[2]$\chi^2 = 41.668$; *df* = 1; *p* = .000
[3]$\chi^2 = 9.229$; *df* = 1; *p* = .003
[4]$\chi^2 = 19.036$; *df* = 1; *p* = .000

FIRST-TIME AND REPEAT VISITORS: DIFFERENCES IN VISIT CHARACTERISTICS

First-time and repeat visitors differ in visit group, visiting F|S with children, and reasons for visiting that day.

- ♦ Repeat visitors are more likely than first-time visitors to be visiting F|S alone (see Table 58).

TABLE 58

VISIT GROUP BY FIRST OR REPEAT VISIT

	VISIT		
	FIRST	REPEAT	TOTAL
VISIT GROUP (*n* = 1117)	%	%	%
Alone	34	46	39
Group	66	54	61

$\chi^2 = 14.240$; *df* = 1; *p* = .000

- First-time visitors are more likely than repeat visitors to be visiting F|S with children under 18 years of age (see Table 59).

TABLE 59

VISITING WITH CHILDREN BY FIRST OR REPEAT VISIT

	VISIT		
	FIRST	REPEAT	TOTAL
VISITING WITH CHILDREN UNDER 18 YEARS OF AGE (*n* = 1113)	%	%	%
No	87	92	89
Yes	13	8	11

$\chi^2 = 6.847$; $df = 1$; $p = .011$

Five reasons for visiting F|S differ by first or repeat visit (see Table 60).

- First-time visitors are more likely than repeat visitors to be visiting because they were on the Mall/saw the building from the Metro/were curious as to what was in the building.
- Repeat visitors are more likely than first-time visitors to be visiting to:
  - See a particular exhibition
  - Attend a program
  - Be in a contemplative environment
  - Shop in the Museum store

TABLE 60

REASON FOR VISITING F|S TODAY BY FIRST OR REPEAT VISIT

		VISIT		
		FIRST	REPEAT	TOTAL
REASON	*n*	%	%	%
Was on the Mall/saw this building from the Metro/was curious as to what was in this building[1]	1120	30	11	23
To see a particular exhibition[2]	1120	10	31	18
To attend a program[3]	1120	2	9	5
To be in a contemplative environment[4]	1120	2	7	4
To shop in the Museum store[5]	1120	1	5	3

[1] $\chi^2 = 55.701$; $df = 1$; $p = .000$ [2] $\chi^2 = 76.691$; $df = 1$; $p = .000$
[3] $\chi^2 = 32.356$; $df = 1$; $p = .000$ [4] $\chi^2 = 22.376$; $df = 1$; $p = .000$
[5] $\chi^2 = 17.759$; $df = 1$; $p = .000$

FIRST-TIME AND REPEAT VISITORS: DIFFERENCES IN SATISFACTION WITH F|S

Visitors evaluated six aspects of their experience at F|S using 7-point rating scales. Visitors' satisfaction with one aspect of the F|S visit differs by first or repeat visit (see Table 61).

♦ On the scale 1 "Museums did not help me to enjoy the arts of Asia" to 7 "Museums helped me to enjoy the arts of Asia," repeat visitors give F|S a higher rating than first-time visitors.

TABLE 61

SATISFACTION WITH F|S BY FIRST OR REPEAT VISIT

	VISIT		
	FIRST	**REPEAT**	**TOTAL**
7-POINT SCALE: (n = 1112)	**MEAN**	**MEAN**	**MEAN**
Museums did not help me to enjoy the arts of Asia (1) /Museums helped me to enjoy the arts of Asia (7)	6.2	6.4	6.3

$F = 6.719; p = .010$

FIRST-TIME AND REPEAT VISITORS: DIFFERENCES IN PREFERRED ACTIONS AT ANY MUSEUM

Visitors rated 10 actions they might do at any museum on the scale 1 "Do not like to do" to 7 "Like to do." Ratings of three actions differ by first or repeat visit (see Table 62).

♦ First-time visitors are more inclined than repeat visitors to listen to information about an exhibition using a hand-held device.

♦ Repeat visitors are more inclined than first-time visitors to:

♦ Read explanatory wall text in exhibitions

♦ View many works of art in one space to compare and contrast them on their own

TABLE 62

ACTIONS VISITORS LIKE TO DO AT ANY MUSEUM BY FIRST OR REPEAT VISIT

7-POINT SCALE: DO NOT LIKE TO DO (1) / LIKE TO DO (7)		VISIT		
		FIRST	REPEAT	TOTAL
	n	MEAN	MEAN	MEAN
Reading explanatory wall text in exhibitions[1]	1121	6.0	6.3	6.1
Viewing many works of art in one space so I can compare and contrast them on my own[2]	1118	5.3	5.5	5.4
Listening to information about an exhibition using a hand-held device[3]	1120	4.3	3.9	4.1

[1]$F = 11.435; p = .001$
[2]$F = 9.465; p = .002$
[3]$F = 7.127; p = .008$

FIRST-TIME AND REPEAT VISITORS: DIFFERENCES IN F|S EXPERIENCES THAT VISITORS VALUE

Visitors rated 12 experiences at F|S on the scale 1 "Not important to me" to 7 "Very important to me." Ratings of eight experiences differ by first or repeat visit; repeat visitors rated all eight experiences higher than first-time visitors (see Table 63).

♦ Repeat visitors place higher value than first-time visitors on the following experiences:

♦ Seeing details in works of art that I might not otherwise see

♦ Learning about history and culture through works of art

♦ Seeing works of art displayed in quiet, contemplative galleries

♦ Feeling inspired by a work of art

♦ Learning about the similarities and differences among people through works of art

♦ Learning different perspectives about a work of art

♦ Knowing how a work of art was used

♦ Looking closely at few, as opposed to many, works of art during my visit

TABLE 63

F|S EXPERIENCES THAT VISITORS VALUE BY FIRST OR REPEAT VISIT

| 7-POINT SCALE: NOT IMPORTANT TO ME (1) / VERY IMPORTANT TO ME (7) | VISIT | | |
| | FIRST | REPEAT | TOTAL |
n	MEAN	MEAN	MEAN
Seeing details in works of art that I might not otherwise see[1]	1106	5.9	6.3	6.1
Learning about history and culture through works of art[2]	1106	5.9	6.2	6.0
Seeing works of art displayed in quiet, contemplative galleries[3]	1106	5.8	6.1	5.9
Feeling inspired by a work of art[4]	1106	5.4	5.9	5.6
Learning about the similarities and differences among people through works of art[5]	1106	5.4	5.6	5.5
Learning different perspectives about a work of art[6]	1106	5.2	5.6	5.3
Knowing how a work of art was used[7]	1106	5.1	5.4	5.2
Looking closely at few, as opposed to many, works of art during my visit[8]	1106	4.8	5.2	5.0

[1]F = 27.475; p = .000   [5]F = 7.388; p = .007
[2]F = 13.806; p = .000   [6]F = 20.289; p = .000
[3]F = 17.643; p = .000   [7]F = 8.496; p = .004
[4]F = 21.268; p = .000   [8]F = 24.054; p = .000

VI. DIFFERENCES BY LOCALS AND NON-LOCALS

This section of the report compares visitors' questionnaire responses by locals (i.e., visitors who live in Washington, D.C. or in the Metro area) and non-locals (i.e. visitors who live outside the D.C. Metro area). Only statistically significant findings are reported. Of F|S visitors, 36 percent are locals and 64 percent are non-locals.

Locals and non-locals differ in age; art, museum, and interest in Asian culture; visit characteristics; satisfaction with F|S; and valued F|S experiences. Locals and non-locals do not differ in what activities they like to do when visiting museums (any museum). Locals and non-locals do not differ in understanding the F|S affiliation with the Smithsonian museum complex.

LOCALS AND NON-LOCALS: DIFFERENCES IN DEMOGRAPHIC CHARACTERISTICS

Locals and non-locals differ in age (see Table 64). Otherwise, locals and non-locals are demographically similar.

♦ Locals are younger than non-locals (see Table 64).

TABLE 64

AGE BY LOCAL OR NON-LOCAL

| AGE (*n* = 1102) | RESIDENCE | | |
	LOCAL D.C. METRO	NON-LOCAL	TOTAL
Median[23] age	37	44	41
Mean[24] age[1]	40	44	44

[1]F = 13.280; p = .000

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[23] Median is the middle number or 50th percentile.
[24] Mean is the average.

LOCALS AND NON-LOCALS: DIFFERENCES IN INTEREST IN ASIAN ART AND CULTURE

Locals and non-locals do not differ in visits to other Asian art museums, visits to other museums to see Asian collections, having read books about Asian art, or having conducted research at a museum library in the last two years. Locals and non-locals differ in having read books about Asian culture in the last two years. They also differ in frequency of visits to art museums in the last two years.

♦ Locals are more likely than non-locals to have read books about Asian culture in the last two years (see Table 65).

TABLE 65

INTEREST IN ASIAN ART AND CULTURE BY LOCAL OR NON-LOCAL

	RESIDENCE		
READ BOOKS ABOUT ASIAN CULTURE IN THE LAST TWO YEARS (*n* = 1110):	LOCAL D.C. METRO	NON-LOCAL	TOTAL
	%	%	%
No	32	46	41
Yes	68	54	59

$\chi^2 = 18.261$; *df* = 1; *p* = .000

♦ Locals visited art museums more often in the last two years than did non-locals (see Table 66).

TABLE 66

FREQUENCY OF ART MUSEUM VISITS BY LOCAL OR NON-LOCAL

	RESIDENCE		
NUMBER OF VISITS TO ART MUSEUMS IN THE LAST TWO YEARS (*n* = 1107)	LOCAL D.C. METRO	NON-LOCAL	TOTAL
	%	%	%
None	3	9	7
1 – 3 visits	15	30	25
4 – 6 visits	20	21	21
7 or more visits	61	39	47

$\chi^2 = 63.645$; *df* = 3; *p* = .000

LOCALS AND NON-LOCALS: DIFFERENCES IN VISIT CHARACTERISTICS

Locals and non-locals do not differ in composition of the visit group or visiting F|S with children. Locals and non-locals differ in first or repeat visit to F|S and reasons for visiting that day.

♦ Locals are more likely to be repeat visitors and non-locals are more likely to be first-time visitors (see Table 67). Note, of local visitors 39 percent are first-time visitors.

TABLE 67

FIRST OR REPEAT VISIT BY LOCAL OR NON-LOCAL

	RESIDENCE		
	LOCAL D.C. METRO	NON-LOCAL	TOTAL
VISIT (n = 1110):	%	%	%
First	39	72	60
Repeat	61	28	40

$\chi^2 = 117.663$; $df = 1$; $p = .000$

Locals and non-locals differ in five reasons for visiting F|S that day (see Table 68).

♦ Non-locals are more likely than locals to be visiting:

♦ Because they had never visited before/wanted to see the Museums

♦ Because they were on the Mall/saw the building from the Metro/were curious as to what was in the building

♦ To see a particular exhibition

♦ To attend a program

♦ To be in a contemplative environment

TABLE 68

REASON FOR VISITING F|S TODAY BY LOCAL OR NON-LOCAL

		RESIDENCE		
		LOCAL D.C. METRO	NON-LOCAL	TOTAL
REASON:	n	%	%	%
Never visited before/wanted to see the Museums[1]	1110	17	35	29
Was on the Mall/saw this building from the Metro/was curious as to what was in this building[2]	1110	14	28	23
To see a particular exhibition[3]	1110	27	14	18
To attend a program[4]	1110	10	2	5
To be in a contemplative environment[5]	1110	7	2	4

[1] $\chi^2 = 39.025$; $df = 1$; $p = .000$ [4] $\chi^2 = 37.100$; $df = 1$; $p = .000$
[2] $\chi^2 = 29.330$; $df = 1$; $p = .000$ [5] $\chi^2 = 15.609$; $df = 1$; $p = .000$
[3] $\chi^2 = 27.171$; $df = 1$; $p = .000$

LOCALS AND NON-LOCALS: DIFFERENCES IN SATISFACTION WITH F|S

Visitors evaluated six aspects of their experience at F|S using 7-point rating scales. Locals and non-locals differed in satisfaction with one aspect of the F|S visit (see Table 69).

♦ On the scale 1 "Museums did not help me see the beauty in works of art" to 7 "Museums helped me see the beauty in works of art," non-locals rated F|S higher than locals.

TABLE 69

SATISFACTION WITH F|S BY LOCAL OR NON-LOCAL

	RESIDENCE		
	LOCAL D.C. METRO	**NON-LOCAL**	**TOTAL**
7-POINT SCALE: (*n* = 1107)	**MEAN**	**MEAN**	**MEAN**
Museums did not help me see the beauty in works of art (1) /Museums helped me see the beauty in works of art (7)	5.9	6.1	6.0

$F = 7.168$; $p = .008$

LOCALS AND NON-LOCALS: DIFFERENCES IN F|S EXPERIENCES THAT VISITORS VALUE

Visitors rated 12 experiences at F|S on the scale 1 "Not important to me" to 7 "Very important to me." Locals and non-locals differ in their ratings of three experiences; locals rated all three experiences higher than non-locals (see Table 70).

♦ Locals place higher value than non-locals on the following experiences:

♦ Learning about history and culture through works of art

♦ Feeling inspired by a work of art

♦ Learning different perspectives about a work of art

TABLE 70

F|S EXPERIENCES THAT VISITORS VALUE BY LOCAL OR NON-LOCAL

		VISIT		
		LOCAL D.C. METRO	**NON-LOCAL**	**TOTAL**
7-POINT SCALE: NOT IMPORTANT TO ME (1) / VERY IMPORTANT TO ME (7)	***n***	**MEAN**	**MEAN**	**MEAN**
Learning about history and culture through works of art[1]	1097	6.2	5.9	6.0
Feeling inspired by a work of art[2]	1097	5.8	5.5	5.6
Learning different perspectives about a work of art[3]	1097	5.5	5.2	5.3

[1]$F = 11.368$; $p = .001$
[2]$F = 8.716$; $p = .003$
[3]$F = 11.011$; $p = .001$

VII. DIFFERENCES BY VISITING WITH CHILDREN

This section of the report compares visitors' questionnaire responses by whether visitors were visiting F|S with children under 18 years of age. Since the sample size of visitors with children is fairly small (n = 122) compared to visitors not with children (n = 991), findings at a significance (alpha) level of p < .05 are reported. Of F|S visitors, 11 percent were with children and 89 percent were not.

Visitors with and without children differ in demographic characteristics; art, museum, and interest in Asian culture; visit characteristics; satisfaction with F|S; preferred activities at any museum, and valued F|S experiences. Visitors with and without children do not differ in understanding the F|S affiliation with the Smithsonian museum complex.

VISITING WITH CHILDREN: DIFFERENCES IN DEMOGRAPHIC CHARACTERISTICS

Visitors with and without children are similar in gender, ethnicity, and residence. They differ in age group.

♦   Middle-aged visitors (35 – 54 years) are most likely to be visiting F|S with children.

TABLE 71

AGE GROUP BY VISITING WITH CHILDREN

	VISITING WITH CHILDREN		
	NO	**YES**	**TOTAL**
AGE GROUP (n = 1103):	%	%	%
18 – 34 years	40	20	38
35 – 54 years	30	67	34
55 years or more	30	13	28

χ^2 = 69.360; df = 2; p = .000

VISITING WITH CHILDREN: DIFFERENCES IN ART, MUSEUM, AND INTEREST IN ASIAN CULTURE

Visitors with and without children do not differ in having read books about Asian art, having read books about Asian culture, or having conducted research at a museum library in the last two years.

Visitors with and without children differ in frequency of visits to art museums in the last two years, having visited an Asian art museum other than F|S in the last two years, and having visited an art museum to see their Asian collections in the last two years.

- ♦ Visitors with children made fewer visits to art museums in the last two years than visitors without children (see Table 72).

TABLE 72

FREQUENCY OF ART MUSEUM VISITS BY VISITING WITH CHILDREN

NUMBER OF ART MUSEUM VISITS IN THE LAST TWO YEARS ($n = 1099$):	VISITING WITH CHILDREN		
	NO	YES	TOTAL
	%	%	%
None	7	9	7
1 – 3	23	41	25
4 – 6	21	21	21
7 or more	49	29	47

$\chi^2 = 23.691; df = 3; p = .000$

- ♦ In the last two years visitors without children are more likely than visitors with children to have visited (see Table 73):
- ♦ An art museum specifically to see their Asian collections
- ♦ An Asian art museum other than F|S

TABLE 73

ART, MUSEUM AND INTEREST IN ASIAN CULTURE BY VISITING WITH CHILDREN

IN THE LAST TWO YEARS:		VISITING WITH CHILDREN		
		NO	YES	TOTAL
	n	%	%	%
Visited an art museum specifically to see their Asian collections[1]	1109	41	29	40
Visited an Asian art museum other than F|S[2]	1111	32	21	31

[1]$\chi^2 = 7.131; df = 1; p = .008$
[2]$\chi^2 = 5.571; df = 1; p = .022$

VISITING WITH CHILDREN: DIFFERENCES IN VISIT CHARACTERISTICS

Visitors with and without children differ by first or repeat visit to F|S (see Table 74).

♦ Visitors attending F|S with children are more likely than visitors attending without children to be visiting for the first time.

TABLE 74

FIRST OR REPEAT VISIT BY VISITING WITH CHIDLREN

	VISITING WITH CHILDREN		
	NO	YES	TOTAL
VISIT (n = 1113):	%	%	%
First	59	71	60
Repeat	41	29	40

χ^2 = 117.663; df = 1; p = .000

Visitors with and without children differ in two reasons for visiting that day (see Table 75).

♦ Visitors without children are more likely than visitors with children to be visiting to see a particular exhibition.

♦ Visitors with children are more likely than visitors without children to be visiting to attend a program.

TABLE 75

REASON FOR VISITING F|S TODAY BY VISITING WITH CHILDREN

		VISITING WITH CHILDREN		
		NO	YES	TOTAL
REASON:	n	%	%	%
To see a particular exhibition[1]	1111	19	11	18
To attend a program[2]	1111	4	10	5

[1]χ^2 = 5.323; df = 1; p = .019
[2]χ^2 = 9.078; df = 1; p = .008

VISITING WITH CHILDREN: DIFFERENCES IN SATISFACTION WITH F|S

Visitors evaluated six aspects of their experience at F|S using 7-point rating scales. Visitors' satisfaction with one aspect of the F|S visit differs depending on whether they were visiting with children (see Table 76).

♦ On the scale 1 "Museums did not help me understand connections among world cultures" to 7 "Museums helped me understand connections among world cultures," visitors with children rated F|S higher than visitors without children.

TABLE 76

SATISFACTION WITH F|S BY VISITING WITH CHILDREN

| | VISITING WITH CHILDREN | | |
| | NO | YES | TOTAL |
7-POINT SCALE: (*n* = 1108)	MEAN[25]	MEAN	MEAN
Museums did not help me understand connections among world cultures (1) / Museums helped me understand connections among world cultures (7)	5.1	5.4	5.2

F = 4.809; *p* = .029

VISITING WITH CHILDREN: DIFFERENCES IN PREFERRED ACTIONS AT ANY MUSEUM

Visitors rated 10 actions they might do at any museum on the scale 1 "Do not like to do" to 7 "Like to do." Visitors' ratings of one action differ depending on whether or not they were visiting F|S with children (see Table 77).

♦ Visitors with children are more inclined than visitors without children to like to touch objects similar to those in the galleries.

TABLE 77

ACTIONS VISITORS LIKE TO DO AT ANY MUSEUM BY VISITING WITH CHILDREN

| | | VISITING WITH CHILDREN | | |
| | | NO | YES | TOTAL |
7-POINT SCALE: DO NOT LIKE TO DO (1) / LIKE TO DO (7)	*n*	MEAN	MEAN	MEAN
Touching objects similar to those in the galleries	1110	4.4	5.3	4.5

F = 26.647; *p* = .000

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[25] Mean is the average.

VISITING WITH CHILDREN: DIFFERENCES IN F|S EXPERIENCES THAT VISITORS VALUE

Visitors rated 12 experiences at F|S on the scale 1 "Not important to me" to 7 "Very important to me." Visitors' ratings of three experiences differ depending on whether they were visiting with children (see Table 78).

- ♦ Visitors without children place higher value than visitors with children on the following experiences:
- ♦ Seeing details in works of art that I might not otherwise see
- ♦ Seeing works of art displayed in quiet, contemplative galleries
- ♦ Looking closely at few, as opposed to many, works of art during my visit

TABLE 78

F|S EXPERIENCES THAT VISITORS VALUE BY VISITING WITH CHILDREN

7-POINT SCALE: NOT IMPORTANT TO ME (1) / VERY IMPORTANT TO ME (7)		VISITING WITH CHILDREN		
		NO	YES	TOTAL
	n	MEAN	MEAN	MEAN
Seeing details in works of art that I might not otherwise see[1]	1097	6.1	5.8	6.1
Seeing works of art displayed in quiet, contemplative galleries[2]	1097	6.0	5.6	5.9
Looking closely at few, as opposed to many, works of art during my visit[3]	1097	5.0	4.7	5.0

[1]$F = 7.718; p = .006$
[2]$F = 11.573; p = .001$
[3]$F = 3.916; p = .048$

PRINCIPAL FINDINGS: IN-DEPTH INTERVIEWS

INTRODUCTION

This section of the report presents findings from interviews conducted with eligible adult visitors[26] exiting the Museums during three data collection periods representative of the seasons—July (Summer), October (Fall), and January (Winter). Data collectors intercepted 191 visitors, and a total of 100 visitors agreed to participate for a participation rate of 52 percent.

In reading this section, note that the data from in-depth interviews were analyzed either qualitatively or coded using rubrics (see Appendix E for the scoring rubric). Qualitative analysis and rubric coding each have unique benefits, which the reader must acknowledge to understand how best to interpret the data. To summarize each method of analysis:

QUALITATIVE ANALYSIS

METHOD:

In analyzing data qualitatively, RK&A reads the transcripts, and, as trends emerge, groups like data. This method of analysis is organic, since all trends come directly from the interviews and all nuances in visitors' responses are considered.

PRESENTATION OF DATA:

All data are presented in narrative, along with exemplary quotations from the interviews.

RUBRIC CODING

METHOD:

In analyzing data using rubrics, RK&A begins with traditional qualitative analysis. Then, based on the trends that emerge from the qualitative analysis, RK&A places them along a 4-level continuum: "below beginning" (level 1), "beginning" (level 2), "developing" (level 3), and "accomplished" (level 4). Each rubric reflects a visitor outcome that F|S strives for its visitors to experience.[27] Interviews are then read and coded on the rubric, allowing for a quantitative analysis of data. Such analysis is valuable because it identifies and quantifies a range of perceptions and experiences with regard to each visitor outcome.

PRESENTATION OF DATA:

Data are presented in the context of each rubric and levels of the continuum. Percents are used to quantify how many visitors were coded at each level of the rubric. Exemplary quotations from the interviews are used to demonstrate the range of perceptions and experiences.

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[26] Interviews were conducted with visitors who: (1) were 18 years or older; (2) spoke English; and, (3) were selected using a continuous random sampling method.
[27] The visitor outcomes emerged from the strategic plan as well as meetings and workshops with F|S staff.

VALIDITY OF THE SAMPLE

Since a portion of data were analyzed quantitatively (rubric-scored), RK&A compared the demographics and characteristics of visitors who agreed to participate in the study (interviewees) with visitors who declined to participate in the study (those who declined) to determine whether the sample is representative. Since the strength of statistical analyses relies on a representative sample, efforts were made to improve this likelihood.

RK&A compared interviewees and those who declined by gender, age, and description of visit group (i.e., whether visiting alone or with others). There is one statistically significant difference between interviewees and those who declined:

♦ Young adults (18 to 34 years) and older adults (55 years and older) visiting F|S are more likely to agree to participate in the study than middle-age adults (35 to 54 years).

Thus, the opinions of middle-age adult visitors may be underrepresented in the sample, and the opinions of young adults and older adults may be overrepresented.[28]

DATA COLLECTION CONDITIONS

About one-third of interviews were conducted during the summer (July), one-third during the fall (October), and one-third during the winter (January) (35 percent, 36 percent, and 29 percent, respectively). About three-quarters of interviews were conducted during weekdays (73 percent), and 27 percent were administered during weekend days. Approximately one-half of interviews were conducted with visitors exiting the Arthur M. Sackler Gallery and one-half with visitors exiting the Freer Gallery of Art (53 percent and 47 percent, respectively).

DEMOGRAPHIC CHARACTERISTICS AND BACKGROUND INFORMATION

Interviewees' demographic characteristics and background information are:

♦ The majority of interviewees are female (61 percent) and Caucasian (70 percent);

♦ 37 percent are older adults (55 years or older), 36 percent are young adults (18 to 34 years), and 26 percent are middle-age adults (35 to 54 years); the median age is 44;

♦ About three-quarters have completed four or more years of college (75 percent);

♦ One-half were visiting alone (50 percent);

♦ Slightly more than one-half were first-time visitors (57 percent);

♦ Slightly less than one-half had visited both museums that day (43 percent);

♦ Slightly less than one-half had visited an Asian art museum other than F|S in the last two years (43 percent); and

♦ About two-thirds had read a book about Asian culture in the last two years, and about one-third had read a book about Asian art in the last two years (70 percent and 38 percent, respectively).

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[28] These differences might be due to inaccurate age estimates in the declined sample. For further details, please see the section entitled "Comparison of Declined Sample and Obtained Sample" in the Questionnaire section of the report (page 7).

VISIT MOTIVATION

When asked why they chose to visit the Freer and Sackler Galleries that day, nearly two-thirds said they were motivated to visit because of a personal interest in Asian art, Asian culture, and/or specific works of art or artists (e.g., bronzes, Whistler, etc.) (see the first quotation below). About one-fifth were motivated by a desire to visit another Smithsonian museum (some specified a preference for art museums) while visiting the area (see the second quotation). Several (all repeat visitors) were motivated to visit because they enjoy the contemplative atmosphere of the Museums (see the third quotation). Several unintentionally wandered into the Museums from the African Art Museum but decided to stay because they saw interesting works of art (see the fourth quotation). Several others were motivated to visit because of another's personal interest or a desire to share the experience with others (see the fifth quotation). A few were motivated to visit because of a class requirement.

> (What made you choose to visit Freer & Sackler today?) I'm actually already familiar with the Museums, and I wanted to come back. I actually studied Indian art as an undergraduate so I have a real passion for it, and I noticed that you have the Angkor Wat exhibition. [female, 51]

> We're just here visiting from out of town, and we're trying to hit as many galleries and things here to see. (And what drew you to this particular pair of museums, the Freer & Sackler?) Like I said, we're just hitting them all, next in line. [female, 65]

> I used to live in D.C., and these two are some of my favorite of the Smithsonian museums. I'm Chinese—I'm Asian—and I'm always interested in what's going on. (Why are they some of your favorites?) I like the way [works of art] are displayed, I like the information, I like that they're not as crowded as some of the others. The feel in both of these galleries is very contemplative, and I like that. [female, 58]

> I work in the African Art Museum. I just kind of followed it over here. (What made you choose to stay once you got in here?) Oh, because we were curious about where it was going, and it's beautiful, all the things they have here. [female, 40]

> I've been here before, and I was with my husband and my son, and we were heading over to look at the place where he's doing an internship this summer and I knew that this was on our way so I said, 'Let me show you the Asian art that's in there. It's really nice.' (Why did you choose these museums specifically?) I wanted to share that experience with them because when I was here last time I really enjoyed it, and I think you had Islamic art at that time, which I also really liked. [female, 58]

PERSONAL RELEVANCE

ALIGNMENT WITH PERSONAL INTERESTS

RK&A asked interviewees whether their experience aligned with any personal interests. Slightly more than one-third of interviewees expressed no connection to their personal interests or broadly connected their F|S experience to a general interest in art, culture, or history (see the quotation below). A few of these interviewees said they had simply wandered into the Museums or were visiting at the suggestion of someone else.

> I like museums and art in general. I don't know if it's much more specific than that. [female, 28]

One-third mentioned a broad interest in Asian culture, art, and/or religion but provided little to no explanation of how they experienced the connection during their visit (see the quotation below). A few of these interviewees discussed hobbies, such as gardening and martial arts, which they felt connected with their F|S experience.

> My personal interest is a need to understand and make connections to the Far East culture, and art is one of the best ways to start warming up to something new. [female, 61]

Slightly less than one-third discussed a personal interest that specifically related to their F|S visit, providing a concrete and specific explanation of the connection (see the quotation below). These interviewees tended to have deep personal connections; for instance, some were artists, anthropologists, or historians who study Asian art and/or cultures. Others have spent significant time immersed in Asian culture and/or religion (including, but not limited to, those of Asian descent).

> I'm very interested in Chinese history and Taoism and Taoist philosophy and that was a big reason why we wanted to come [see] this exhibit—the Chinese landscapes and then the Angkor Wat exhibit—because we are interested in people's philosophical and religious views. [male, 60]

EFFECT OF VISIT ON PERSONAL INTEREST

For those who connected a personal interest to their visit that day (i.e., about three-quarters of interviewees, including those who discussed broad connections to art, culture, and history), RK&A asked whether their experience had prompted new or different thinking. The majority of these interviewees (about two-thirds) said their experience reconnected them with prior knowledge, interests, beliefs, and/or experiences; for example, interviewees described ways their experience reminded them of a past experience (such as a trip), reignited a passion (such as creating art), or reconfirmed a belief or feeling (such as an appreciation for Asian culture) (see the first two quotations below). The remaining interviewees (about one-third) were split evenly between those who did not think they would do or think about anything differently and those who were prompted to consider new and different perspectives. Regarding the latter, interviewees expressed new and different perspectives on art, culture, and religion, usually prompted by an experience with a specific F|S work of art or exhibition (see the third quotation).

> (Is there anything that you feel was sparked in terms of thinking about or doing something differently?) It does make me wish to have more time to actually create more myself. (How does that desire to want to create more relate to your experience today?) I think just based on [seeing] specific materials used and making me want to play with some of the same materials that were used, even with the simpler materials like wood, carving in wood. I think that would be fun to try as opposed to—or along with—some of the more complicated metalworking things. It just makes me think about wanting to get my hands back on objects. [male, 41]

> (What, if anything, might you do or think about differently with regard to your interest in the wood block prints or the Japanese art?) No, I don't think so. What it brings up for me are these wonderful Japanese personalities that I knew as a child who always would walk up, even to a child, and bow like this with their hands like that. I will still, when I meet a Japanese person, [do that] because I was trained to do that, the respect that they show people, it isn't American in any way. . . . It [also] brings me back to the things that I own and that I have loved all my life, and you're just glutted with some beautiful things here. It's a memory of certain important experiences. [female, 63]

(Do you feel like your experience today aligned with any of your personal interests?) My goodness, yes. (Can you tell me a little bit about that?) A specific example is [that] I have a necklace at home that I got from India, and it has a certain kind of seed on it; I wrote the name down because I want to remember the name of that seed . . . Rudraksha seed. It's sacred to Shiva. [In the Museums], there was a double-Rudraksha necklace—double-seeded, which is very rare. My necklace is single-seeded, and I never knew what kind of seed it was. And then I'm very interested in birds of prey and, when we were in the small Egyptian exhibit, we saw a pair of falcons so I wrote down that [the falcon] is the symbol of the Egyptian god Horus and the Pharaoh is the earthly embodiment of Horus. I'm going to use that in talks back home when I talk about birds of prey. [female, 74]

PERCEIVED RELATIONSHIP BETWEEN ART AND CULTURE

RK&A asked interviewees to discuss whether the exhibitions at F|S demonstrate a relationship between art and culture, including similarities and differences among cultures. Slightly more than one-third of interviewees made cursory comparisons of visual details or subject matter among different cultures' works of art they saw displayed in the Museums (e.g., "Islamic art seems to use more color than Japanese or Chinese art," "Indian art seems to have more people than Chinese art") (see the quotations below).

> (What if anything do the exhibits here tell you about the relationship between art and culture?) The Chinese were really into dragons, and the Cambodians were really into elephants. (Can you tell me anymore about those differences and how you noticed them?) I just remember reading something about dragons being very important to the Chinese and there were elephants in almost all the Cambodian stuff. [female, 49]

> The first thing that stood out when you asked that question was China [has] more porcelain, and Korea [has] more clay types of things; this time, I noticed material differences and how they made things. [male, 60]

About one-third of interviewees responded by comparing big ideas or themes, such as religion and values, among various cultures' works of art or by providing a detailed singular example of how these ideas were represented in an individual exhibit or work of art (e.g., depictions of Christ as perfect versus depictions of Buddha as sacred but not necessarily perfect) (see the quotations below).

> (What, if anything, do the exhibits here tell you about the relationship between art and culture?) I [saw] the impact of religion and how people use art to reflect religious beliefs, objects of devotion. (Can you give me an example of what you mean?) We passed a lot of the Cambodian and Hindu figurines, and so [the exhibition] talked about the different gods and the stories about those gods. . . . One exhibit [where] I was thinking about differences between that culture and the culture we have now . . . there was a god that was in a lotus position on a serpent, and [the exhibit] said the serpent represented a rainbow-like link to heaven. And in our, Christian religious story, the serpent is the devil so it was very different and, next to it, [there was] another image, and [the exhibit] talked about the god representing male compassion and female wisdom, and I thought that's probably not how we [Christians] would have paired that. [female, 28]

> I'm not Evangelical Christian. I don't even have any religion myself but I was looking at the picture of the Angkor Wat exhibit, and I was thinking how some of my Evangelical friends would describe these as idolatry, and I thought to myself, 'No, these aren't really.' These are no

more idolatrous than depictions of Jesus on a crucifix or a cross or a Star of David. It's really a physical manifestation of things people hold sacred that are more of an idea, not really an idol. . . . I think the difference is [that] Hindu and Buddhist gods are not about showing a perfect god, maybe a path towards perfection, [but when] I think of depictions of Christ, [I see them] as always being perfect. . . . This sort of idea that the sacred is not perfect and that, in and of itself, reminds us that we can be sacred without being perfect. [male, 44]

Slightly less than one-third of interviewees could not articulate a response or discussed broad connections between art and culture not specifically related to their F|S experience (e.g., all cultures express themselves through art, cultures often create art that is utilitarian, etc.) (see the quotations below).

(What, if anything, do you think the exhibits here show or tell you about the relationship between culture and art?) That art is part of culture and culture is part of art. (Can you give me an example of what you mean by that?) I'm not sure I could give you a specific example, but it's the general idea that [art] is an important part of any given civilization. [male, 58]

Art is a reflection of the culture, so if you want to understand a culture, you can't know the language anymore necessarily, but we can know the art and the way the culture is expressed through art. It tells you a lot about the culture. . . . I don't know how much of that extends to what I looked at today. [male, 58]

EXPERIENCES LOOKING AT WORKS OF ART

To explore the visitor outcome, *Visitors describe their experience as looking deeply at works of art*, RK&A scored interviewees' experience according to two rubrics—one that explored the primary outcome and another that explored what F|S may have done to contribute to that experience (secondary idea, *Visitors describe museum elements that helped them look deeply at works of art*). Findings are presented in two sections below.

MEMORABLE EXPERIENCES WITH WORKS OF ART

To explore the primary visitor outcome, *Visitors describe their experience as looking deeply at works of art*, RK&A asked interviewees to describe a memorable experience with a F|S work of art or exhibition. Data were *rubric-scored*, and the findings are presented below.[29, 30]

Visitors' experiences with works of art were coded along a continuum from "below beginning" to "accomplished." Interviewees are divided almost equally between the "beginning," "developing," and "accomplished" levels for this outcome (31 percent, 33 percent, and 32 percent, respectively) (see Table 79). A thorough presentation of findings follows Table 79.

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[29] Rubric scores were tested by demographics and visit characteristics, and no statistically significant findings emerged.
[30] The works of art/exhibitions described by visitors were captured to contextualize this outcome (see Appendix I).

TABLE 79
VISITORS DESCRIBE THEIR EXPERIENCE AS LOOKING DEEPLY AT WORKS OF ART

LEVEL (*n* = 99)	%
(4) Accomplished	32
(3) Developing	33
(2) Beginning	31
(1) Below Beginning	3

Accomplished Experiences Looking at Works of Art: 32 percent of interviewees

These interviewees provided interpretive explanations of why they found a F|S work of art memorable (drawing conclusions about its meaning or use) or contextual meaning-making (placing the work of art in a historical, cultural, technical, or personal context). These interviewees provided a specific and concrete explanation of meaning, providing considerable depth. See the quotations below for examples of "accomplished" responses.

> (Can you give me a specific example of one work of art that really stands out in your mind as being memorable?) The Peacock Room. (Can you describe it for me?) It's basically a room—the basic theme is the peacock, different forms of the peacock and its different moves, and that's being drawn on the walls of the room, and I believe that the whole room was dismantled from its origin in England and brought here. (What made it memorable for you?) The beauty and the way it has been designed, something that's unseen. (Can you talk about that a little bit more?) I was fascinated by that man, Frederick Leyland, the owner of that particular mansion, the man who built that room, his version of art and his taste in art, and [that] somebody like that can envision and commission something and create a room based on that [the peacock]. . . . You can't explain it in words because it's just something that you have to see for yourself. [male, 48]

> (Is there a specific example of one work of art that you saw today that stands out as memorable?) Yes, the Kongorikishi. I studied art in college . . . those two [sculptures] always stood out to me whenever we had assignments to come to look at various art and write about it, so that's why I like coming back here because I know they're here. (Because I can't see them and the recorder can't see them, please describe them to me.) They are fierce looking. They're something where, if you saw them, in the dead of night, you would be very afraid and you would do exactly what they tell you to do. They're larger than life so they stand—for me—they'd probably look to be 10 feet tall. They're very muscular and expressive. So, when I see them I think of power, motion, authority. . . . (Tell me why they are memorable?) I like that after so many centuries [they are] still here; wood, to me, is something that can last for a while or it can disintegrate and yet they're both still here, very much in one piece, even though I know they're pieced together, they're still together, and they're still a recognizable art form. [female, 45]

Developing Experiences Looking at Works of Art: 33 percent of interviewees

These interviewees provided interpretive explanations of why they found a F|S work of art memorable (drawing conclusions about meaning or use) or contextual meaning-making (placing the work of art in a historical, cultural, technical, or personal context). These interviewees' explanations of meaning were general or vague, lacking depth. See the quotations below for examples of "developing" responses.

(Can you give me an example of a work of art that you saw today that stands out in your mind as memorable to you?) The Dancing Shiva . . . Dancing Shiva, in bronze. (Can you describe the work of art for me?) It's a small bronze figure about two feet tall, in a circle. It's bronze—I'm not sure of the history behind it. (What made it memorable to you?) I guess the written description of it and talking about the design and meaning of it. . . . It's surrounded by a ring, it's a standard Shiva representation—four arms and the shape of its legs, position of the legs and arms seem to capture the dancing content. [male, 58]

(Can you give me an example of a specific work of art that you saw today that stands out in your mind as memorable?) I think the Whistler [paintings], the nocturnes were especially [memorable] because of the way they were all put together. I'm an artist and particularly interested in the transition between realism and abstraction and that whole dynamic. So it was clear that he was involved in that. [female, 67]

Beginning Experiences Looking at Works of Art: 31 percent of interviewees

These interviewees provided an explanation of why they found a specific F|S work of art memorable; however, their explanations were general or vague, lacking interpretive or contextual meaning-making. See the quotations below for examples of "beginning" responses.

(Can you give me a specific example of one work of art that you saw here that's particularly memorable?) The Japanese bowls. . . . (The Japanese bowls. I'm familiar with the exhibit but why don't you describe it since it's not in front of us.) There were about 10 contemporary Japanese bowls, exquisite colors and—that's what I liked. (Can you tell me more about what made it so memorable for you?) The visual. It's just the colors, shapes—very simple shapes, colors that I like. [female, 60]

(Can you give me a specific example of one work of art that you saw during your visit today that stands out in your mind as memorable?) It's in the Angkor Wat exhibit[ion]; it's the god with the arms, sort of sitting there—(Can you describe it in any more detail for me?) No. I mean that's about it. (What made it memorable to you?) Seeing [it] for the first time. I'd never seen anything like that. I've not been to that part of the world. To see something like that was just awesome. (Can you tell me anything more about what made it memorable for you?) Not that I can think of. [male, 72]

Below Beginning Experiences Looking at Works of Art: 3 percent of interviewees

These interviewees did not or could not explain why they found a work of art memorable or generally stated only a preference for a work of art (e.g., "I liked it").

MUSEUM ELEMENTS THAT CONTRIBUTED TO A MEMORABLE EXPERIENCE

To contextualize the primary outcome above, RK&A explored a secondary idea, *Visitors describe museum elements that helped them look deeply at works of art*, by asking interviewees to describe what contributed to their memorable experience with a F|S work of art or exhibition. Data were *rubric-scored*, and the findings are presented below.[31, 32]

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[31] Rubric scores were tested by demographics and visit characteristics, and no statistically significant findings emerged.
[32] Museum elements described by visitors were captured to contextualize this idea (see Appendix I).

Visitors' descriptions were coded along a continuum from "below beginning" to "accomplished." The largest portion of interviewees scored at the "developing" level for this outcome (41 percent) (see Table 80). A thorough presentation of findings follows Table 80.

TABLE 80
VISITORS DESCRIBE MUSEUM ELEMENTS THAT HELPED THEM LOOK DEEPLY AT WORKS OF ART

LEVEL (*n* = 97)	%
(4) Accomplished	30
(3) Developing	41
(2) Beginning	23
(1) Below Beginning	6

Accomplished Level: 30 percent of interviewees

These interviewees described museum elements that contributed to their experience with a specific work of art using specific, concrete language. See the quotations below for examples of "accomplished" responses.

> Well, [the Museums] placed the cow [sculpture] in the middle of the room; that's a good place for [it], everything else in the room were Shivas and people figures so it was the only animal figure there. . . . It's also very large and I think that's good. It's probably good to put it in the middle because it's large. [female, 58]

> I think they're called Ula animals . . . how you look at them changes the animal that they are, so if you look at it from one angle, it could look like a goat, and on the other [side], it looks like a tiger, so I thought that was cool how the different angles can change the animal. . . . (Did [the Museums] do anything [to make it memorable]?) They wrote about [the Ula animals]. . . . [The text] said specific things about them, so that's what—if not I wouldn't have known that they represent different [animals]. [female, 18]

Developing Level: 41 percent of interviewees

These interviewees described museum elements that contributed to their experience with a specific work of art using general, vague language. See the quotations below for examples of "developing" responses.

> (Do you think the Museums did anything to help make it [the experience with the Japanese screens] memorable for you?) I thought that the labeling was very good. It was very helpful for the things I didn't know that much about, which the screens would be one, because we hadn't touched on Japan in my course. [female, 62]

> (Do you think that the Museums did anything to help make the experience with [the Whistler painting] memorable for you?) I had a good experience because it wasn't crowded, but I think the lighting was done really well, and I liked how all the Whistlers were grouped together. [male, 40]

Beginning Level: 23 percent of interviewees

These interviewees described museum elements that broadly applied to their overall visit but they did not directly relate those elements to a specific experience with a work of art. See the quotations below for examples of "beginning" responses.

> (Do you feel like there was anything that the Museums did to help make it memorable?) Oh, the lighting was really good. Sometimes it can be a little harsh or too low. I thought that everything was pretty visible, and everything's labeled, which is always great. [female, 28]

> (Was there anything that the Museums did that helped make it memorable for you?) The Museums [are] nice and quiet and not too many people around . . . so that gives you time to look at the exhibits and take all the time you like. [male, 30]

Below Beginning Level: 6 percent of interviewees

These interviewees did not or could not describe a museum element that contributed to their experience with a work of art.

EMOTIONAL ASPECTS OF EXPERIENCE

To explore the visitor outcome, *Visitors have an emotional experience*, RK&A asked interviewees to describe any feelings or moods they associated with their experience and why. Data were *rubric-scored*, and the findings are presented below.[33, 34]

Visitors' emotional experiences were coded along a continuum from "below beginning" to "accomplished." The largest portion of interviewees scored at the "beginning" and "developing" levels for this outcome (37 percent and 40 percent, respectively) (see Table 81). A thorough presentation of findings follows Table 81.

TABLE 81

VISITORS HAVE AN EMOTIONAL EXPERIENCE

LEVEL (*n* = 99)	%
(4) Accomplished	19
(3) Developing	40
(2) Beginning	37
(1) Below Beginning	3

Accomplished Emotional Experiences: 19 percent of interviewees

These interviewees articulated an emotion associated with their experience and related it to specific elements of the museum environment (e.g., elements of display, architecture) and/or works of art.

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[33] Rubric scores were tested by demographics and visit characteristics, and no statistically significant findings emerged.
[34] The emotions and contributing museum elements described by visitors were captured to contextualize this outcome (see Appendix I).

These interviewees further related the feeling to something personally relevant. See the quotations below for examples of "accomplished" responses.

> [The Fiona Tan exhibition] is a series of rooms, and in each room, there's either one video or a series of videos playing, and in some of the rooms there's her own narrative, which in two of the instances didn't seem to have any relation at all to the art. Now, if art is basically getting somebody to react, then it's worked but I didn't see it in my private life. I'm a poet, and I didn't even find the words necessarily resonant with the images. . . . I think it gave a little bit of an angry emotion in me, which is rare when I come to a gallery, and a feeling that the emperor has no clothes. I probably [will] remember that. . . . [So], initially confusion, then almost anger, angry at myself initially, and then because you don't want to be angry at yourself, you decide to be angry at something else. So, then I decided that the emperor had no clothes. [male, 57]

> (What sort of emotion do you feel while you're here?) I can have some sort of meditation, especially in the Korean gallery where they display Korean ceramics, that room to me is like a meditation room. . . . I'm Korean so I get emotionally attached to those pieces. . . . Some of the pieces—one piece is special; I think it's a Korean national treasure. . . . It's nice—outside of Korea, people can appreciate [this] beautiful piece. [female, 64]

Developing Emotional Experiences: 40 percent of interviewees

These interviewees articulated an emotion associated with their experience and related it to specific elements of the F|S museum environment (e.g., elements of display, architecture) and/or works of art. See the quotations below for examples of "developing" responses.

> (What if any feeling or mood did you experience during your visit today?) I always find this particular museum very restful, this museum [the Sackler] and the Freer. I love walking through the gardens … and I find that the subject matter, the Asian art, especially the Buddha representations, very restful. [female, 56]

> (What—if any—type of feeling or mood did you have today during your visit?) I guess just awe because it was so great. (Can you tell me a little bit more about that?) I just thought it was great that [F|S] were able to get all the statues from the museums in Cambodia that [those museums] were willing, and they've got this huge collection. I think there were like 26 pieces there, and they're all very cohesive. [female, 18]

Beginning Emotional Experiences: 37 percent of interviewees

These interviewees articulated an emotion associated with their experience but related it generally or tangentially to their F|S experience. These interviewees often expressed an emotion related to outside factors (e.g., lack of crowds, personal mood) or a general contentedness with being in a museum, among works of art. See the quotations below for examples of "beginning" responses.

> (What, if any, feelings or moods did you experience during the visit today?) Happy feelings. (Can you tell me more about that? Why do you think you felt that way?) Because I got a glimpse of different things from the past that we can appreciate today. [female, 34]

> The mood was relaxing because [the] galleries are quiet, and you can see the things more with time, [not] like the other museums that are very crowded, and you can't [see] anything, and kids [are] running all over. [female, 40]

Below Beginning Emotional Experiences: 3 percent of interviewees

These interviewees did not articulate an emotion associated with their F|S experience.

INTEREST IN FURTHER LEARNING

To explore the visitor outcome, *Visitors name something from their experience they will pursue learning more about*, RK&A asked interviewees how likely they would be to pursue further learning related to their experience, probing about what and why. Data were *rubric-scored*, and the findings are presented below.[35,36]

Visitors' interest in further learning was coded along a continuum from "below beginning" to "accomplished." The largest portion of interviewees scored at the "below beginning" level for this outcome (33 percent) (see Table 82). A thorough presentation of findings follows Table 82.

TABLE 82
VISITORS NAME SOMETHING FROM THEIR EXPERIENCE THEY WILL PURSUE LEARNING MORE ABOUT

LEVEL (*n* = 100)	%
(4) Accomplished	21
(3) Developing	20
(2) Beginning	26
(1) Below Beginning	33

Accomplished Interest: 21 percent of interviewees

These interviewees state an intention to explore something related to their F|S experience and elaborate specifically what and why. These interviewees express a definite interest in further exploration related to their F|S experience. See the quotations below for examples of "accomplished" responses.

> (How likely are you to seek out additional information about something you saw or learned today?) Yes, definitely. I had never heard of the painter . . . Whistler. I really enjoyed his paintings because they had that old painting structure that I like, and since he did them all in the 1900s, it was really just gorgeous because I have paintings that have that similar structure to it, and I just really enjoyed the structure of his paintings. I definitely want to look him up more. [female, 21]

> (How likely are you to seek out additional information about something that you saw or learned today at the Museums?) I was just thinking I'm going to go home and Google quite a few things that I took pictures of, what they were and what the narrative is and find out a bit more

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[35] Rubric scores were tested by demographics and visit characteristics, and no statistically significant findings emerged.
[36] Areas of further interest and preferred information sources described by visitors were captured to contextualize this outcome (see Appendix I).

background. (Okay, for example, which things?) Tapestries. I did take [pictures] of some of the Turkish items I already have, [and a] piece in the [Shahnama exhibition], [from] Iran, was where I took [a picture] of the storyline [in the work of art], and we have had some of our world affairs council members go to Iran so I was going to take those back and see if any of them can tell me more and do more research on it. [male, 60]

Developing Interest: 20 percent of interviewees

These interviewees state an intention to explore something related to their F|S experience and elaborate specifically what and/or why; however, the intention is stated using passive, hesitant language like "might" or "may" or "probably." See the quotations below for examples of "developing" responses.

(How likely are you to seek out additional information about something you saw or learned about here today?) I might. I thought at one time I kind of made some mental notes like, 'when you're online go look at this,' but I can't remember specifically what it was. . . . In the Jade [exhibition], I was fascinated by the discoveries they've made over time and how the jade disk changed; I'm actually thinking about traveling to north of that area in Mongolia so I just made a mental note of that. [female, 54]

(How likely are you to seek out additional information about something you saw or learned about here today?) Probably; probably some of the names of the bodhisattvas, if they have different names in different cultures. [female, 45]

Beginning Interest: 26 percent of interviewees

These interviewees state an intention to explore something related to their F|S experience but only generally state what (e.g., Southeast Asian culture) and/or why (e.g., "it seems interesting" or "because I don't know anything about it"). See the quotations below for examples of "beginning" responses.

(How likely do you think you would be to seek out additional information about something you saw here or learned about today?) On a scale of one to 10, probably a four, just because of the aspect of my daily life is so busy and hectic, but if I had some free time, I probably would look into something. (What would you search out more information about if you had some free time?) I guess I would go back more into the Chinese art exhibit and learn more about the Chinese culture and the dynasties that came and went. [male, 36]

(How likely are you to seek out additional information about something that you saw or learned today?) I was actually hoping to find more about the ceramic exhibit. This [information card] is all I found, which is fine; there are things on the back, like a website, which I thought was helpful. [female, 23]

Below Beginning Interest: 33 percent of interviewees

These interviewees said it was unlikely they would seek out additional information related to their F|S experience or named something unrelated to their experience (e.g., a work of art in the African Art Museum).

APPENDICES

APPENDIX A: DATA COLLECTION TIMING AND CONDITIONS

Table A shows the timing of data collection. By season, 54 percent of respondents participated during Spring-Summer 2010 and 46 percent participated during Fall-Winter 2010-11. By day, 53 percent of respondents participated on a weekday and 47 percent participated on a weekend day.

TABLE A

TIMING OF DATA COLLECTION

MONTH (*n* = 1122)	%
March 2010	18
May 2010	15
July 2010	21
September 2010	18
November 2010	16
January 2011	12
SEASON (*n* = 1122)	**%**
Spring - Summer	54
Fall - Winter	46
DAY (*n* = 1122)	**%**
Week day	53
Weekend day	47

Table B shows the location at which respondents were intercepted and interviewed: Freer Mall exit (50 percent), Sackler exit (47 percent) and Freer Independence exit (3 percent).

TABLE B

EXITS

EXITS (*n* = 1122)	%
Freer Mall exit	50
Sackler exit	47
Freer Independence exit	3

REMOVED FOR PROPRIETARY PURPOSES

APPENDIX G: STUDY LIMITATIONS

ACCURACY OF DECLINED SAMPLE AGE ESTIMATES

Data collectors were very good but not perfect at estimating the age group of visitors who declined to participate in the survey. RK&A studied the data collectors' age-estimation accuracy by having the data collectors estimate the age group of visitors who agreed to participate in the study, and then compared the estimated age with the actual age reported by the visitor on the questionnaire. Table C shows the results of two months of data.

Data collectors' estimates were accurate 90 percent of the time. When they were faulted, they typically guessed that visitors were younger than their actual age. Data collectors had most trouble with older visitors (55+ years). Of visitors who were actually 55+ years, 21 percent were incorrectly estimated by the data collectors to be middle-aged (35 – 54 years).

The other age-estimate errors were minor in comparison. Of visitors who were actually middle-aged (35 – 54 years), 6 percent were incorrectly estimated by the data collectors to be younger (18 – 34 years). Lastly, of visitors who were actually 18 – 34 years, 1 percent was incorrectly estimated by the data collectors to be middle-aged (34 – 54 years).

The broad implication of this age-estimation study is that the sample that declined to participate probably over-represents visitors in the 35 – 54 year age group, particularly at the expense of the 55 years+ age group.

TABLE C

COMPARISON OF ESTIMATED AGE GROUP AND ACTUAL AGE GROUP

	ACTUAL AGE GROUP			
	18 – 34	35 – 54	55+	TOTAL
ACCURACY OF DATA COLLECTORS' ESTIMATES (*n* = 174)	%	%	%	%
Estimate correct	98	94	80	90
Estimate under actual age	0	6	21	9
Estimate over actual age	2	0	0	1

ETHNICITY

TABLE D

US VISITORS WHO IDENTIFIED AN "OTHER" ETHNICITY

OTHER ETHNICITY (n = 39)	n	%
All races/mixed races	5	12.8
East Indian	3	7.7
American	2	5.1
European	2	5.1
Middle Eastern	2	5.1
Arab	1	2.6
Egyptian	1	2.6
Greek	1	2.6
Indian Subcontinent	1	2.6
Iranian	1	2.6
Persian	1	2.6
West Indian	1	2.6

Of the visitors who live in the Unites States, most live in Virginia, Washington, D.C., and Maryland.

TABLE E

US VISITORS' STATE OF RESIDENCE

STATES AND DISTRICT (*n* = 1003)	*n*	%	STATES AND DISTRICT	*n*	%
Virginia	201	20	Iowa	5	<1
Maryland	156	16	Minnesota	5	<1
Washington, D.C.	151	15	Missouri	5	<1
California	59	6	New Hampshire	5	<1
New York	41	4	Tennessee	5	<1
Florida	37	4	Utah	5	<1
Pennsylvania	35	4	Wisconsin	5	<1
Texas	25	3	Hawaii	4	<1
Massachusetts	22	2	Maine	4	<1
New Jersey	21	2	New Mexico	4	<1
Washington	19	2	Alabama	3	<1
Georgia	18	2	Delaware	3	<1
Illinois	17	2	Kansas	3	<1
North Carolina	17	2	Nevada	3	<1
Michigan	15	2	Alaska	2	<1
Unidentified state	13	1	Arkansas	2	<1
Ohio	12	1	Idaho	2	<1
Oregon	12	1	Nebraska	2	<1
Arizona	11	1	North Dakota	2	<1
Colorado	9	<1	Oklahoma	2	<1
Indiana	9	<1	Louisiana	1	<1
South Carolina	8	<1	Mississippi	1	<1
West Virginia	7	<1	Montana	1	<1
Connecticut	6	<1	Rhode Island	1	<1
Kentucky	6	<1	South Dakota	1	<1

REGIONAL RESIDENCE

TABLE F

US VISITORS BY REGION

REGION[1] (*n* = 990)	*n*	%
Mid-Atlantic	412	42
Southeastern	308	31
Western	117	12
Midwest	73	7
Mountain Plains	47	5
New England	33	3

[1]Regions identified and defined by the American Association of Museums.

FOREIGN COUNTRY RESIDENCE

TABLE G

FOREIGN VISITORS' COUNTRY OF RESIDENCE

COUNTRY (*n* = 108)	*n*	%	COUNTRY	*n*	%
Germany	12	11	Cayman Islands	1	<1
Canada	11	10	Denmark	1	<1
United Kingdom	10	9	Ecuador	1	<1
France	6	6	Ethiopia	1	<1
India	6	6	Indonesia	1	<1
Australia	5	5	Kuwait	1	<1
China	5	5	Mexico	1	<1
Italy	4	4	Nepal	1	<1
Unidentified country	4	4	Netherlands	1	<1
Columbia	3	3	New Zealand	1	<1
Egypt	3	3	Pakistan	1	<1
England	3	3	Portugal	1	<1
Ukraine	3	3	Saudi Arabia	1	<1
Brazil	2	2	Singapore	1	<1
Costa Rica	2	2	Slovenia	1	<1
Israel	2	2	Spain	1	<1
Japan	2	2	Taiwan	1	<1
South Korea	2	2	Trinidad	1	<1
Argentina	1	<1	Tunisia	1	<1
Austria	1	<1	Ukraine	1	<1
Azerbaijan	1	<1			

APPENDIX I: SUPPLEMENTAL RUBRIC ANALYSES

During in-depth interviews, visitors discussed museum elements, works of art, and emotions they associated with different aspects of their F|S experience (which align with visitor outcomes developed by F|S staff). These items were collapsed into categories during rubric analysis and are presented below in tables associated with each visitor outcome.

VISITORS DESCRIBE THEIR EXPERIENCE AS LOOKING DEEPLY AT WORKS OF ART

Table H presents category data from the rubric associated with the outcome, *Visitors describe their experience as looking deeply at works of art.*

TABLE H

MEMORABLE WORKS OF ART/EXHIBITIONS DISCUSSED

WORK OF ART/EXHIBITION (n = 96)[1]	%
The Peacock Room	14
Gods of Angkor	13
Fiona Tan	10
Whistler paintings	9
Shahnama	8
Other F|S exhibitions and works of art[2]	8
South Asian and Himalayan Art	8
Arts of the Islamic World	7
Japanese Art (Guardian Figures)	6
In the Realm of the Buddha	5
Ancient Egyptian Art	4
Ancient Chinese Jades and Bronzes	4
Chinese Painting	4
Japanese Screens	4
Contemporary Japanese Ceramics	2

[1]Percentages do not total 100 because visitors identified more than one work of art.
[2]*Buddhist stele* (n = 1), *Monkeys Grasping for the Moon* (n = 1), *The White Lilacs* (n = 1), *Compound Wardrobe* (n = 1), *Bodhistattva* (n = 1), Japanese art (n = 1), Perspectives: Hai Bao (n = 1), Situ Panchen (n = 1)

VISITORS DESCRIBE MUSEUM ELEMENTS THAT HELPED THEM LOOK DEEPLY AT WORKS OF ART

Table I (next page) presents category data from the rubric associated with the outcome, *Visitors describe museum elements that helped them look deeply at works of art.*

TABLE I
MUSEUM ELEMENTS THAT HELPED VISITORS LOOK DEEPLY AT WORKS OF ART

MUSEUM ROLE/ELEMENT (*n* = 89)[1]	%
Placement of works of art[2]	36
Text labels (introductory and exhibit)	30
Exhibit lighting	27
Interpretive design elements (use of sound, color, etc.)	15
Natural flow of the galleries	10
Museum staff (docent, front desk staff)	9
Seating in front of works of art	4
Exhibition selection	4
Preserving the collection	3
Lack of crowding in F|S	2
Magnifying glasses	2

[1]Percentages do not total 100 because visitors identified more than one element.
[2]Central placement to highlight works of art (*n* = 17), adequate spacing between works of art (*n* = 10), grouping similar works of art for compare/contrast (*n* = 5)

VISITORS HAVE AN EMOTIONAL EXPERIENCE

Tables J and K (next page) present category data from the rubric associated with the outcome, *Visitors have an emotional experience.*

MUSEUM ELEMENTS CONTRIBUTING TO VISITORS' EMOTIONAL EXPERIENCE

MUSEUM ROLE/ELEMENT (*n* = 97)[1]	%
F|S works of art and/or exhibitions[2]	47
Lack of crowding in F|S	23
Being in a museum, among works of art	19
Exhibit lighting	12
Interpretive design elements (use of sound, color, etc.)	9
Adequate spacing between objects	8
Buildings' architecture	8
Presence of an outdoor space/courtyard	7
Text labels (introductory and exhibit)	7
Other (weather, personal mood, other visitors)	6
Natural flow of the galleries	4
Museum staff (docent, front desk staff)	3

[1]Percentages do not total 100 because visitors identified more than one element.

[2]Individual works of art (*n* = 27), Fiona Tan (*n* = 6), Gods of Angkor (*n* = 5), Shahnama (*n* = 3), In the Realm of the Buddha (*n* = 3), The Peacock Room (*n* = 2)

TABLE K

EMOTIONS ELICITED BY F|S EXPERIENCE

EMOTION/FEELING (*n* = 97)[1]	%
Calm/peace/serenity	49
Happy/content	22
Awed/inspired/impressed	20
Interested/intrigued/curious	18
Reflective/contemplative	8
Feeling of familiarity/relevance	7
Proud	3
Somber/melancholy	3
Other (anger, rushed)	2

[1]Percentages do not total 100 because visitors identified more than one emotion.

VISITORS NAME SOMETHING FROM THEIR EXPERIENCE THEY WILL PURSUE LEARNING MORE ABOUT

Tables L and M (next page) present category data from the rubric associated with the outcome, *Visitors name something from their experience they will pursue learning more about.*

TABLE L

WHAT VISITORS ARE INTERESTED IN EXPLORING FURTHER

AREA OF INTEREST (*n* = 64)[1]	%
Specific F|S work of art or collection (e.g., Korean ceramics)	28
Contemporary cultural practices (e.g., Persian new year)	19
Cultural influences (on art, religion, technique, etc.)	13
Whistler's art and influences	13
Culture-specific history (e.g., Indian history)	9
The Peacock Room (history, contributors, etc.)	9
Fiona Tan	8
Angkor Wat and Gods of Angkor	8
Art history (techniques, architectural style)	5
Individual artist or collector (Freer, John Singer Sergeant)	5
Shahnama	5

[1]Percentages do not total 100 because visitors identified more than one area of interest.

TABLE M

WHERE VISITORS WOULD LOOK FOR FURTHER INFORMATION

SOURCE (*n* = 65)[1]	%
Internet search engine (Google, Wikipedia)	72
Books/library	58
Art museum or gallery (e.g., F|S, other)	17
Museum-specific web site (F|S web site)	9
Knowledgeable friends or colleagues	9
Lectures	3

[1]Percentages do not total 100 because visitors identified more than one source.