



A Study of Visitors to
1812: A Nation Emerges

National Portrait Gallery

September 2013



Smithsonian Institution
Office of Policy and Analysis

Credits

OP&A expresses its sincere thanks to Rebecca Kasemeyer, Sid Hart, and Janet Walker for their insightful assistance in developing the questions for the survey and facilitating the logistics of the data collection. As always, it was a great pleasure to work with the National Portrait Gallery.

Study Credits

Study design and data setup: Sarah Block, Claire Eckert, Lance Costello

Data collection: Donghoon Kim, Hanul Noh, Yeonjeong Kim, Kathy Ernst, Maria Raviele, Josh Garvey,

Ioana Munteanu, Kelly Richmond, Whitney Watriss, Sarah Block, Claire Eckert, Lance Costello

Qualitative analysis: Alicia Hai, Sarah Block

Analysis and report: Ikuko Uetani, Sarah Block, Lance Costello

Cover Photo Credit

Dennis Malone Carter. *Battle of New Orleans*, 1856

The Historic New Orleans Collection, Louisiana, 1960.22

Contents

Background	4
Methodology	5
Quantitative Findings	6
Overall Experience Rating.....	6
Comparison with Other NPG Exhibitions	7
Demographics.....	8
Visitor Characteristics	9
Exhibition Aspects.....	10
Surprises.....	11
Qualitative Findings	13
Themes	13
Storytelling of the War	15
Design	16
Variety of Resources.....	17
Favorite Objects.....	17
Discussion	19
Appendix A: Survey Questionnaires.....	20
Appendix B: Frequencies of Responses	22
Appendix C: Open-Ended Survey Comments	25
Appendix D: Qualitative Interview Guide	28

Figures

Figure 1: Entrance and Exit ratings for <i>1812</i>	6
Figure 2: <i>Superior</i> Ratings for Recent Exhibitions at NPG.....	7
Figure 3: <i>Poor/Fair/Good</i> Ratings for Recent Exhibitions at NPG	8
Figure 4: Significance of the War of 1812, Entrance and Exit.....	10
Figure 5: Positively Contributed to Experiences	11
Figure 6: Visitors' Interests.....	12

Background

The Study

In early 2011, the Office of Policy and Analysis (OP&A) was asked by the National Portrait Gallery (NPG) to undertake a series of visitor studies of the Gallery's temporary exhibitions. As part of that series, this report looks at visitors' interactions with and reactions to *1812: A Nation Emerges*, which was on display on the second floor of the Donald W. Reynolds Center for American Art and Portraiture from June 15, 2012 through January 27, 2013.

The Exhibition

1812: A Nation Emerges presented the events that led to, occurred during, and emanated from the War of 1812. The exhibition offered more than 100 portraits and objects from Canada, Great Britain, and the United States, organized in thematic sections: causes of the War, land battles, naval battles, cultural events, and historical impacts.

Portraits from artists such as Gilbert Stuart, Rembrandt Peale, and Sir Thomas Lawrence highlighted the people who influenced the events of the War, such as President James Madison and First Lady Dolley Madison, Gen. Andrew Jackson, Henry Clay, John C. Calhoun and Indian leader Tecumseh. Objects, including a broadside showing the first reference to Uncle Sam in print and Dolley Madison's red velvet dress, assisted in the storytelling.

Study Questions

The exhibition curator, Sid Hart, was interested in visitors' impressions of the exhibition and their thoughts about the War of 1812. In particular, he wanted to explore visitors' awareness of the War, whether the exhibition changed visitors' perspectives about the War, and their opinions of the presentation of this topic.

Methodology

Quantitative Surveys

For the survey portion of the study, a random sample of adult visitors¹ entering and exiting *1812* between January 11 and 20, 2013 were intercepted and asked to complete a survey.² In total, 268 entering and 318 exiting visitors completed surveys, with response rates of 89% and 85%, respectively. The questionnaires are reproduced in Appendix A and the frequencies of responses are provided in Appendix B. Open-ended (write-in) comments from the survey are provided in Appendix C.

Survey respondents, with some caveats, may be treated as a representative sample of the larger population of exhibition visitors.³ Thus, the findings of the survey are, subject to the limits of statistical inference imposed by the sample size, generalizable to the overall population of exhibition visitors.⁴

Qualitative Interviews

The study team conducted 27 semi-structured interviews with 39 visitors in the *1812* exhibition. This methodology is effective in probing visitor responses in depth, as it allows visitors to raise issues that are particularly salient to them and to discuss them in their own words at whatever length they wish. However, this methodology does not yield a representative sample of exhibition visitors. Interviewees were not chosen in a systematic fashion and no effort was made to encourage reticent visitors to participate. Findings presented in the qualitative section should be read as suggestive rather than representative of how visitors approached, interpreted, and responded to the exhibition.

Interviewers used a general question guide, reproduced in Appendix D. This guide, however, was only a basic framework and interviewers were given latitude to depart from the guide and follow up on points raised by interviewees. OP&A staff and interns transcribed all interviews, coded passages judged to be particularly original, articulate, or insightful, and organized the qualitative findings around thematic sections.

¹ Every second visitor was selected, excluding those under 18 and organized groups. At busy moments, some visitors were missed. Missed visitors were counted and weighted in the data analysis.

² The exhibition had two entry/exit points; both were covered during entrance and exit sessions. The survey administration sessions were comprised of 30-minute segments.

³ The chief caveat is the assumption that the visitor population at the times of the survey's administration did not systematically differ from the visitor population over the course of the exhibition's run.

⁴ For the sample sizes of 268 and 318, the 95 percent confidence interval for survey figures is $\pm 5.99\%$ and $\pm 5.50\%$, respectively, depending on the survey response in question. (The interval applies to a response figure of 50%; the confidence interval grows smaller as the figure in question approaches 0% or 100%.)

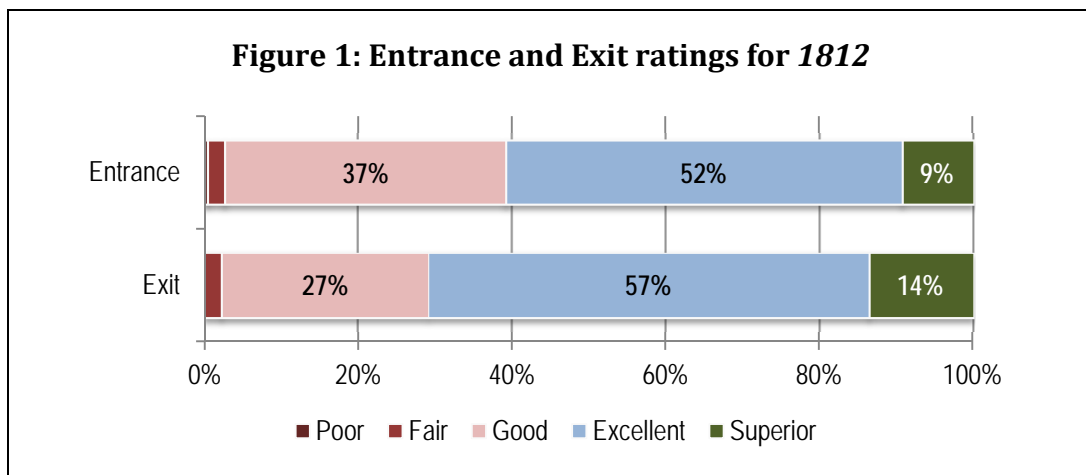
Quantitative Findings

Overall Experience Rating

Entering visitors were asked how they thought they would rate their overall experience with 1812 when they left the exhibition. Exiting visitors were asked to rate their overall experience with the exhibition. In both cases OP&A used a five-point scale that it has been applying across Smithsonian exhibitions: *poor*, *fair*, *good*, *excellent*, and *superior*. In general, visitors who are critical of an exhibition, to one degree or another, select one of the lower three categories—*poor*, *fair*, or *good*. Those who are basically satisfied with their visit tend to mark *excellent*; for most Smithsonian exhibitions, the modal rating is *excellent*. Those who have very positive responses tend to mark *superior*.

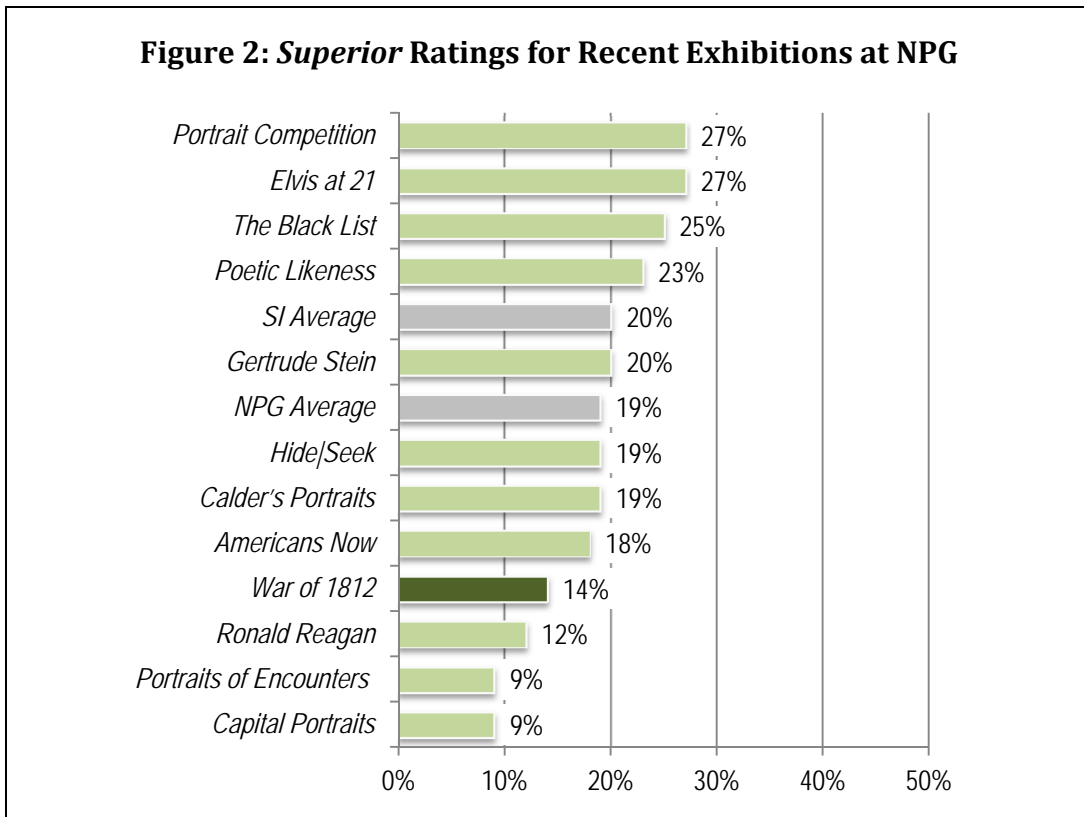
Entrance Ratings: Approximately two in five entering visitors expected to rate their experience in the lower three categories, although only a fraction selected the lowest two categories: *good* (37%), *fair* (2%), *poor* (0%) (Figure 1). Just over half thought that they would rate their experience as *excellent* (52%) and one in ten as *superior* (9%).

Exit Ratings: After visiting the exhibition, the total for the three lower categories dropped to fewer than one in three visitors: *good* (27%), *fair* (2%), *poor* (0%) (Figure 1). The percentage of visitors selecting *excellent* (57%) and *superior* (14%) each increased modestly. That is, visitors were more satisfied with their overall experiences in 1812 than expected.

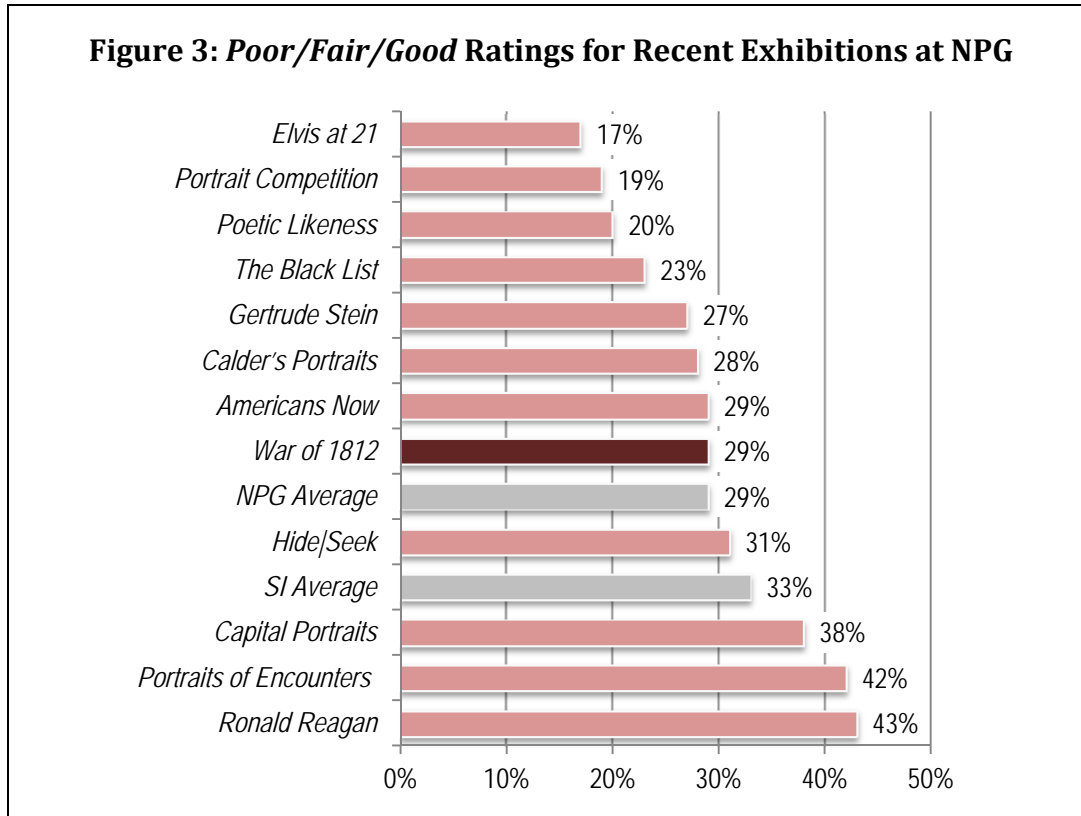


Comparison with Other NPG Exhibitions

Superior Ratings: The average and median *superior* exit ratings for recent NPG exhibitions (both 19%) are very similar to the Smithsonian average (20%). Superior ratings across these twelve exhibition cluster at three levels—slightly below, similar to, and slightly above the Smithsonian average. The 14% *Superior* rating for *1812* falls at the upper edge of the lower group (Figure 2).



Poor/Fair/Good Ratings: In contrast, the average and median *poor/fair/good* exit ratings for recent exhibitions at NPG (both 29%) are slightly lower than the Smithsonian average (33%) (Figure 3). The 29% *poor/fair/good* ratings for *1812* fall right at the NPG average/median.



Demographics

Visit Group: Slightly more than one in five visitors was visiting alone (22%). Roughly two in three were visiting in a group that consisted of adults only (68%), and one in ten was visiting in a group with youth under 18 (6% were with youth under 18 only, and 5% were with a multi-generation group).

Sex: More women visited the exhibition (55%) than men (45%). This is consistent with both past results for the Reynolds Center and art museums in general.

Age: The mean age of visitors was 37, and the median age was 31. By generation, visitation consisted of 10% *Digital Natives* (born after 1995); 40% *Generation Y* (born 1982-1995); 22% *Generation X* (born 1965-1981); 11% *Trailing Boom* (born 1956-1964); 12% *Leading Boom* (born 1946-1955) and 4% *Silent* (born 1925-1945).

Age and Ratings: Visitors older than the median were more likely to rate the exhibition *superior* (20% vs. 11% of visitors 31 and under).

Residence: The vast majority of respondents were from the United States (91%), and about one in ten (9%) was visiting from another country. Roughly one in four was from the Washington, D.C. metropolitan region (23%).

Visitor Characteristics

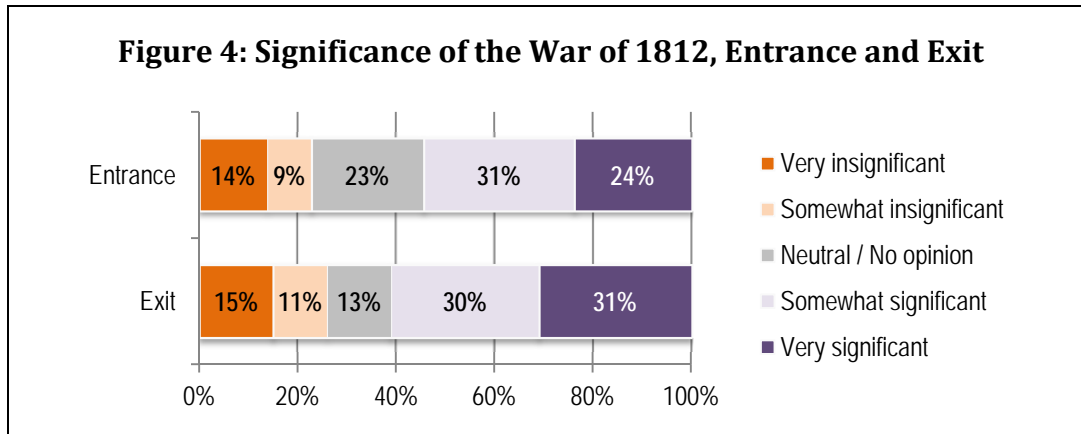
Visit History: Two in three survey respondents were visiting the Donald W. Reynolds Center for the first time (first time visitors, 67%; repeat visitors, 33%).

Purpose of Visit: One in twelve visitors to *1812* came specifically to see the exhibition (8%).

How Visitors Found Out About the Exhibition: Almost three in four visitors found out about the exhibition during their visit to the Reynolds Center (72%). Visitors who knew about the exhibition before their visit were most likely to have found out from Friends/Family/Colleagues (16%); other responses were selected much less frequently—Newspaper/Magazine/Television (4%), National Portrait Gallery website (4%), Other website (1%), Social media (Facebook, Twitter, etc., 0%), and Other (6%).

Familiarity with the War of 1812: Entering visitors were asked about their familiarity with the War of 1812. Slightly fewer than one in ten indicated that they were “not aware of it until my visit” (8%), and about three in ten selected “know the name, but very little else” (29%). More than half characterized themselves as “somewhat familiar” (53%), and one in ten selected “very familiar” (10%).

Significance of the War of 1812: Entering and exiting visitors were asked “In your opinion, how significant was the War of 1812 in shaping United States history?” (Figure 4). About a quarter of entering visitors thought the War was “very significant” (24%); more than a quarter thought it was “somewhat significant” (31%); slightly fewer than a quarter responded in the “Neutral/No opinion” category (23%); and the remaining quarter thought it was insignificant to some degree (14% Very, 9% Somewhat). Exiting visitors were less likely to respond in the “Neutral/No opinion” category (13%), and more likely to characterize the War as “very significant” (31%).



Significance and Ratings: Entering visitors who characterized the War as very significant were less likely to expect to rate the exhibition *poor/fair/good* (25% vs. 45% among entering visitors who selected less than very significant) and exiting visitors were less likely to rate their actual experience less than *excellent* (20% vs. 33%).

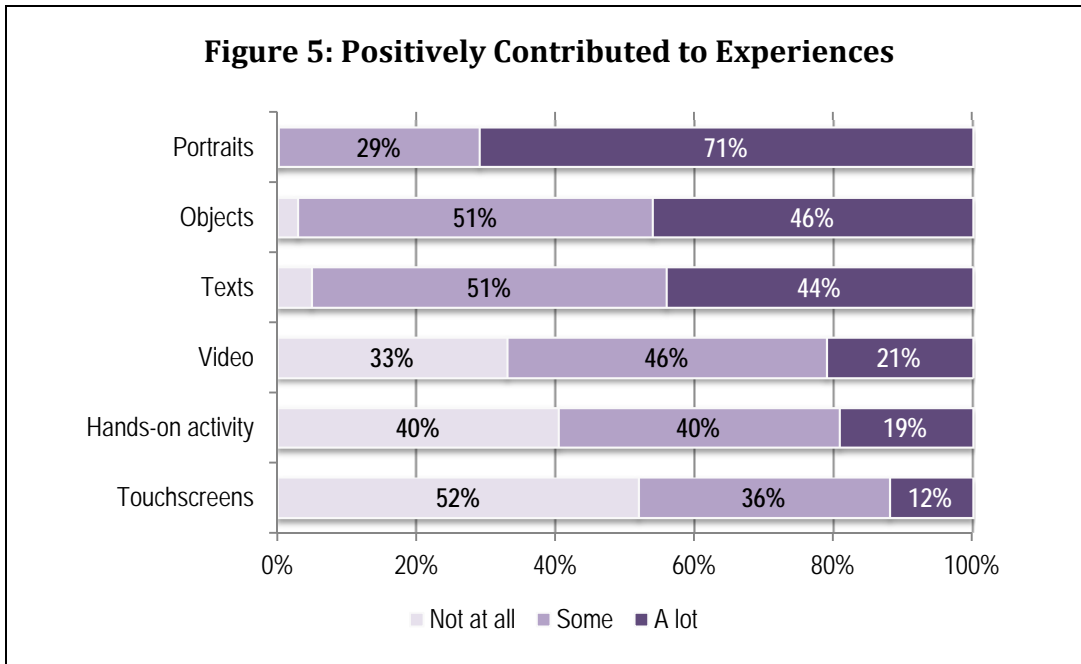
Exhibition Aspects

Exiting visitors were asked how much six aspects of the exhibition—*Texts, Portraits, Objects, Touchscreens, Video,* and a *Hands-on activity*—contributed positively to their experiences. Four options were available for each of the aspects—*Didn't notice, Not at all, Some,* and *A lot*. One in six did not notice the *Video* (17%), and roughly one in three did not notice the *Touchscreens* (31%) and *Hands-on activity* (38%).⁵

Visitors who did notice a specific aspect identified the *Portraits* as contributing the most to their experience, with seven in ten selecting *A lot* (71%), followed by *Objects* and *Texts*, which were each cited by just under half of visitors as contributing *A lot* (46% and 44%, respectively). (Figure 5).

The proportion of visitors who thought the *Video, Hands-on activity,* and *Touchscreens* contributed *A lot* ranged from one in five to one in eight (*Video, 21%; Hands-on activity, 19%; Touchscreens, 12%*), and those who felt these aspects contributed *Not at all* ranged from a third to a half (*Video, 33%; Hands-on activity, 40%; Touchscreens, 52%*).

⁵ Very few visitors reported not noticing the *Texts* (5%), *Objects* (2%), or *Portraits* (0%).



Aspects and Ratings: Visitors’ thoughts about the contributions of the *Portraits*, *Objects*, and *Videos* were associated with their Overall Exhibition Rating. Visitors who felt the *Portraits* contributed *A lot* were less likely to rate their experiences as *poor/fair/good* (22% vs. 49% of those who selected *Some*⁶) as were visitors who felt the *Objects* contributed *A lot* (17% *poor/fair/good* vs. 39% of those who felt the *Objects* contributed less than *A lot*). Visitors who noted that the *Objects* or *Video* contributed *A lot* were more likely to rate their experience *superior* (20% and 26% vs. 7% and 11% of visitors who marked less than *A lot*, respectively).

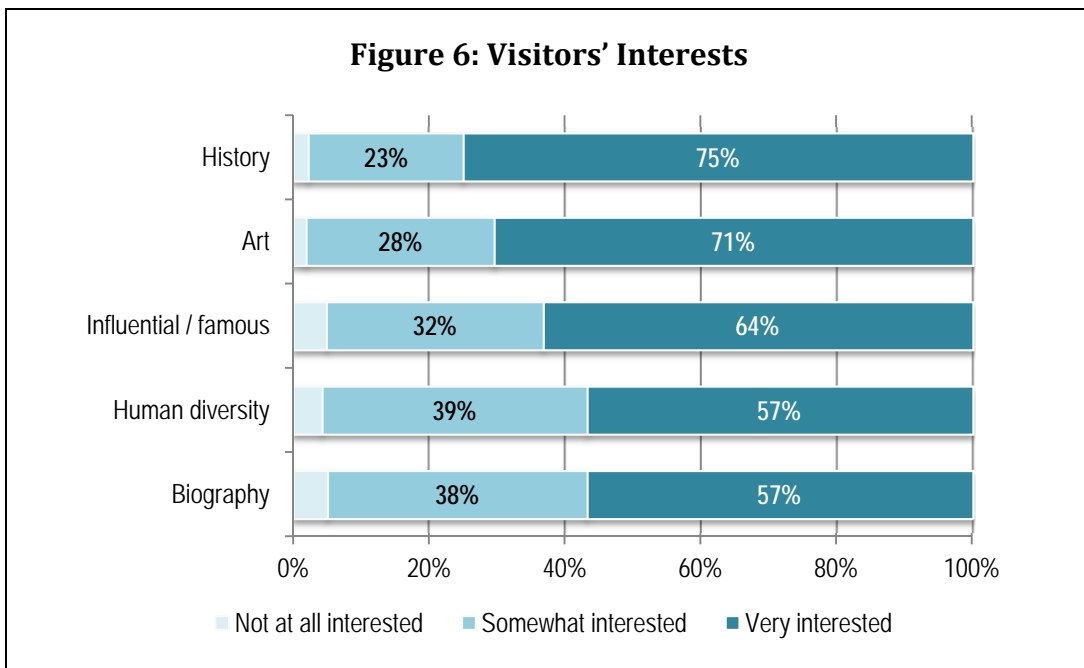
Surprises

On exit, visitors were asked, “Did you learn anything new, surprising, or unexpected in this exhibition?” and to explain their responses. About half responded that they had (Yes, 49%). In the written comments, the most mentioned aspect of the exhibition was Dolley Madison. Visitors enjoyed seeing her dress and learning about her life. Other themes that emerged in the visitor comments were that the exhibition taught visitors general information about the War of 1812; helped them gain an understanding of the significance of the War; and taught them new things about the people and events in the War. Additionally, several people wrote that they learned about the role of Native peoples in the war. (For a complete list of responses, see Appendix C.)

⁶ None of the respondents marked *Not at all* for the *Portraits*’ contribution.

Surprise and Ratings: Visitors who reported learning something “new, surprising, or unexpected” were less likely to rate the exhibition *poor/fair/good* (19% vs. 37%)

Visitor Interests: Entering and exiting visitors were asked, in the context of the National Portrait Gallery in general, how interested they were in five broad topics—art, history, biography, images of America’s human diversity, and images of influential and/or famous Americans. The question offered three response options—*Not at all*, *Somewhat*, and *Very interested*. The responses for the five aspects did not differ significantly between entering and exiting visitors. The majority of visitors were *Very interested* in each of the five, with about seven in ten marking that for history (75%) and art (71%), and roughly six in ten for influential/famous (64%), human diversity (57%), and biography (57%). (Figure 6).



Interests and Characteristics: Repeat visitors were more likely to be *Very interested* in Biography (73% vs. 49% for first-time visitors).

Qualitative Findings

Overall, visitors to *1812* enjoyed their time in the exhibition. Broad impressions included the following:

I think it's good because it's a rather overlooked piece of American History. There's a lot of names we do know as Americans—like Andrew Jackson and Tecumseh—that we know as names but we don't necessarily associate them with the War of 1812 or what their importance is to it. I think it's a good idea to take a little piece of American History and talk about the people who we might know who they are and adding people who we might not know to kind of flesh out this piece of history.

So far I think it's really cool. It's not a war I know a whole lot about, so it's cool to see all the illustrations and just all the pieces that weren't pictures that have been integrated to help make it a little bit more real. And I liked the political cartoons the best, those are really funny.

One of the things the [Portrait Gallery] seems to do very well here is really quickly orienting people to the key issues either in the painting or with the person in the painting, or whatever you're looking at given our theoretical short attention spans.

Personally, I like history and I think it focuses and provides a theme which it builds around. I think it makes it more interesting and ties it all together. If you're someone who's going to sit there and analyze brush strokes, that's one thing, but to me it's another reason to come in as opposed to just analyzing brush strokes.

Themes

Knowledge of the War

Many visitors had very little knowledge about the War of 1812 coming into the exhibition, aside from some bits and pieces learned in their youth. Some, however, had a greater knowledge of the War and saw the exhibition as a validation to its significance. To visitors, the exhibition both helped to fill in the gaps of the War and show its true significance on both American and Canadian soil.

I'm a big fan of history, so I was familiar with [the War]. It's actually really funny because the History Channel has a little program that's going on that's called "America: The Story of Us." They barely even talked about the War of 1812 and that really bothered me. So, in that way, [the exhibition] validates that it actually was an

important part of history. It was so small, and we overlook it in favor of the bigger conflicts in our history, but it was a very big part and important to the country.

It was tied together very well. I'm not as much a history buff as my husband is, and so it was very easy to follow. ... First of all, the organization and physical set up of it was logical. I was glad to see the women's portraits up there. I'm a bit of a feminist myself, so reading about Mrs. Hull, and then reading about her husband and Thornton and things like that, it was just nice to see it tied together.

The [exhibition] helped put some names to faces that we had heard, and I think it's pretty important. ... I think it's really important to add faces to names because it just ties you more and gets you more interested in something. That's not something I usually have a problem with because I like history. I do have some friends, though, who are not into history, and when they can make those connections it brings them into it a little bit more.

American Significance

I would say that [the exhibit changed my idea of how significant a war it was], with the film particularly, at the end. Because I came in chronologically, that was the last thing I saw, and that summarized it rather well. I knew we were victorious coming in, but I did not know that the successful ending of the war on our terms led to a rapid expansion of the country. I didn't know that. I mean, I guess I could've figured that out, but I didn't connect one with the other. But after leaving the exhibit I can definitely connect that we were then free of Spanish and British forces on the continent and we could virtually expand at will.

Obviously [the war] was very important in what came afterwards. The war itself was a failure really, except for Andrew Jackson's Battle of New Orleans and what happened up in the Lakes around Canada. But the war really didn't accomplish much for the country except for the outcome. And it wasn't really a win, but it's what happened to the country after that was interesting.

Canadian Significance

Actually, I'd read about it a few months ago, because I think it's a big event in Canada, but not that big of an event here. It's a non-event in England. They don't even care about it. But basically the Canadians were on the British side, I think, because they didn't want us to expand into Canada.

I think it's probably more significant for Canadian history in truth. That's why our [Canadian] federal government recently put a lot of money into talking about this war and educating the Canadian, because they're saying: it's kind of at that point where Canada starts to live its life as a country. ... I don't think we do it justice when we teach our history. Whereas here, I mean obviously it's a bicentennial, you know?

Significance to Current Events

Some visitors were able to connect the War of 1812 to current events in American history, adding to their previous knowledge of the War.

It's really about Americans coming together and fending off outside foes, so in that way it's kind of what we've been dealing with since September 11th, coming together as a country and even more with a lot of the political divisiveness: is it more important to be the whole "nobody makes fun of my family but me?" And I think the War of 1812 is about that, and we're about that too today.

It's interesting because that was one of the last times we were invaded by a foreign government. And I think it even said that they could see it burning from Baltimore? Is that true? They lit off some artillery and they could see it all the way in Baltimore. I didn't even know anything about the War of 1812, like I said. It definitely has me curious and I'm going to investigate more.

Storytelling of the War

One visitor recognized that there were two sides to interpreting the exhibition.

The question is: is portraiture the best way to tell the story of the War of 1812? Or is the goal to tell and to actually focus on portraiture using the War of 1812 as kind of as a lens? And those are two different approaches.

Some visitors enjoyed the variety of materials and objects featured in the 1812 exhibition rather than the focus of portraiture that the National Portrait Gallery is typically known for. The variety, they thought, helped tell a clearer story of the war.

A lot of it helps. Having painted portraits doesn't tell a whole story, but having actual artifacts, sculptures and photography, helps fill a lot of gaps.

When you have the things that are actual [objects] instead of just portraits, you see the story. When you see these actual objects and it makes it feel a little more real, like it actually happened to someone and not just a neat story that you're seeing.

Text

Some visitors generally found the text helpful in accompanying them through the exhibition and provided an additional source to help tell the story of the War. A number of visitors were still intrigued to keep reading throughout, despite what seemed to be long descriptions.

I think there was enough information and it was very useful. For some museums you have to buy the audio guide. I don't know if they do it here. But what they have here pretty much summarizes it.

I will say that I'm a reader, so I do read the stuff about [the portraits]. I loved the Conrad Cockburn explanation—they included the fact that he had destroyed a newspaper that I guess had written unattractive things about him. It said he had all the Cs destroyed. Little elements like that, I find just wonderful because they make it more than just a history thing: this is what he did and that's what he did, you know little human details.

Because of time constraints, some of the visitors were not able to stay as long as they would have liked, and as a result couldn't read the descriptions that accompanied each piece in the exhibition.

I think it's interesting because if you hear names, you don't always know what [the people] look like. It's interesting and I wish I didn't have to leave. I'd like to read the paragraphs, because that would tell me a lot more, and I just haven't had the time today, because of how we've been going.

Design

When asked about the design of the exhibition, some visitors noted the openness of the space, but also thought the dark colors were one of the most positive aspects. To them, the darker colors were appropriate for a War.

I really like it actually, I like the big rooms. I went, I've been going to a couple other museums, and I feel like the space is really well used, it's not like you're going from one little box to another little box. It's very open.

It was very clear and the space was so inviting.

It was nice. It definitely had the nice feeling and you felt it was a little bit more important because of the darker colors. To me, they signal a bit more importance.

[The design of the exhibition] was very appropriate. ... The color used, for one thing, was a very prominent color back then.

In contrast, other visitors saw the open space as confusing the organization of the pieces and a stumbling block for enjoying the exhibition.

It was just hard for me to follow...I think they should have put a certain battle in one area and another one in another area, like what they have downstairs. [Instead], they put everything together in one room.

Another point that came up was the overall size of the exhibition.

I don't think [that there's anything surprising I learned at the exhibit]. It's just so big and so much to take in all at once. You have to come back again and again.

Variety of Resources

The exhibition included several multimedia resources, including a film, maps, and touchscreen kiosks. Several visitors commented that these pieces helped them understand and engage with the exhibition content.

I'm a big lover of maps, it helps me. There's a great map over there that shows "these are the important sites for the War of 1812." That helps me better understand what we're talking about. The film was a nice synopsis, which helps me. The portraits are nice to see, but for me, not essential to understanding the history.

[The film] was helpful. I think it's not a very well understood war in American history, so I just saw the 4½ minute film clip; that helps easily understand it better.

Favorite Objects

Some of the objects on display that visitors repeatedly mentioned as their favorites were Dolley Madison's unusually large dress, the flag, and the uniforms.

The flag was probably [the most memorable]. It's definitely handmade and it's definitely not our straight line, pointed, 5-star stars on the flag. So you can tell it's a little different.

We liked the dress of Dolley Madison, so that was pretty interesting. It sparked some competition on how tall she might've been, based on how big it was.

Just to see the clothes that they would have worn, and especially so well taken care of. It's been 200 years and those things are still in good shape and they look like you could wear them right now.

One visitor liked the “touch and feel” aspect of the beaver pelt. He believed that the exhibition helped create a paradigm shift of the typical “do not touch” rule.

I did not realize those [beaver pelts] were so soft. It doesn't seem like something that would be soft. It's always funny when you go into a museum and they don't let you touch anything. I did see somebody over there when I was away from that part, somebody touching it, and I was like “I don't know if you're allowed to do that...” then I got closer and it said ‘please touch, ’and I was like ‘oh!’ okay.”

Discussion

1812 can be seen as a successful exhibition in that visitors were more satisfied with their overall experiences than expected. Their experiences with the portraits, objects, and videos were all associated with higher ratings. Some people elaborated on the role of these aspects of *1812* in the qualitative interviews, where they spoke eloquently about how seeing the historical figures in the portraits helped to better place them in history, how the objects made the historical events more real, and how the video helped to summarize and reinforce the exhibition's content.

There was also a shift in visitors' views of the significance of the War of 1812. Higher proportions of entering visitors were neutral or had no opinion of its significance, whereas a higher proportion of exiting visitors viewed the War as very significant. In the qualitative interviews, visitors gave voice to how they learned that an often overlooked episode in U.S. history was influential in subsequent events and the shaping of the nation.

Another theme from the qualitative interviews was that the objects worked in concert with the portraits, enriching the storytelling of the exhibition and the connections that visitors were able to make. Also, the findings suggest that the video played an important part in helping some visitors place the full exhibition into historical context.

The touchscreens and hands-on activity did not seem to have such a notable effect; however, a substantial proportion of visitors did not notice these elements. The study team feels it would be worth assessing how elements like these can be made more effective in future exhibitions.

Noteworthy for the museum as a whole was the association between repeat visitors and an interest in biography. The study team believes that further exploration of this association is warranted.

Appendix A: Survey Questionnaires

Entrance Survey

5864116371	National Portrait Gallery 1812: A Nation Emerges	ENTR
Is this your first visit to this building, the Donald W. Reynolds Center? <input type="checkbox"/> Yes <input type="checkbox"/> No		
How do you think you will rate your overall experience in this exhibition, 1812: A Nation Emerges, when you leave? <input type="checkbox"/> Poor <input type="checkbox"/> Fair <input type="checkbox"/> Good <input type="checkbox"/> Excellent <input type="checkbox"/> Superior		
How did you find out about this exhibition? [Mark one or more] <input type="checkbox"/> Visiting this building today <input type="checkbox"/> Friends / Family / Colleagues <input type="checkbox"/> Newspaper / Magazine / Television <input type="checkbox"/> Social media (Facebook, Twitter, etc.) <input type="checkbox"/> National Portrait Gallery website <input type="checkbox"/> Other website <input type="checkbox"/> Other (please specify: _____)		
Did you visit today specifically to see this exhibition, 1812: A Nation Emerges? <input type="checkbox"/> Yes <input type="checkbox"/> No		
How familiar are you with the War of 1812? <input type="checkbox"/> Was not aware of it until my visit today <input type="checkbox"/> Know the name, but very little else <input type="checkbox"/> Somewhat familiar <input type="checkbox"/> Very familiar		
In your opinion, how significant was the War of 1812 in shaping United States history? <input type="checkbox"/> Very insignificant <input type="checkbox"/> Somewhat insignificant <input type="checkbox"/> Neutral / No opinion <input type="checkbox"/> Somewhat significant <input type="checkbox"/> Very significant		
With whom are you visiting? [Mark one or more] <input type="checkbox"/> I am alone <input type="checkbox"/> Adult(s) <input type="checkbox"/> Youth under 18		
Are you male or female? <input type="checkbox"/> Male <input type="checkbox"/> Female		
What is your age? <input type="text"/> <input type="text"/>		
Do you live in the United States or another country? <input type="checkbox"/> United States, specify zip code: <input type="text"/> <input type="text"/> <input type="text"/> <input type="text"/> <input type="text"/> <input type="text"/> <input type="checkbox"/> Other country, specify: _____		
Ses <input type="text"/>	Seg <input type="checkbox"/> 1 <input type="checkbox"/> 2 <input type="checkbox"/> 3 <input type="checkbox"/> 4	<input type="checkbox"/> C <input type="checkbox"/> R <input type="checkbox"/> L <input type="checkbox"/> I ID <input type="text"/> <input type="text"/> <input type="text"/>

Exit Survey

1624203031

National Portrait Gallery
1812: A Nation Emerges

EXIT

Is this your first visit to this building, the Donald W. Reynolds Center? Yes No

Please rate your overall experience in this exhibition, *1812: A Nation Emerges*. Poor Fair Good Excellent Superior

Did you visit today specifically to see this exhibition, *1812: A Nation Emerges*? Yes No

In your opinion, how significant was the War of 1812 in shaping United States history? Very insignificant Somewhat insignificant Neutral / No opinion Somewhat significant Very significant

In this exhibition, how much did the following contribute positively to your experience?	<i>Didn't notice</i>	<i>Not at all</i>	<i>Some</i>	<i>A lot</i>
<i>Texts</i>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
<i>Portraits</i>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
<i>Objects</i>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
<i>Touchscreens</i>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
<i>Video</i>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
<i>Hands-on activity</i>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

Did you learn anything new, surprising, or unexpected in this exhibition? (Please explain) Yes No

In the context of the National Portrait Gallery in general, how interested are you in the following?	<i>Not at all interested</i>	<i>Somewhat interested</i>	<i>Very interested</i>
<i>Art</i>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
<i>History</i>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
<i>Biography</i>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
<i>Images of America's human diversity</i>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
<i>Images of influential and/or famous Americans</i>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

With whom are you visiting? [Mark one or more] I am alone Adult(s) Youth under 18

Are you male or female? Male Female

What is your age?

Do you live in the United States or another country? United States, specify zip code:

Other country, specify: _____

Thank you for your time and assistance!

Ses

Seg 1 2 3 4 C R L I

ID

Appendix B: Frequencies of Responses

Is this your first visit to this building, the Donald W. Reynolds Center?	Total
Yes	67%
No	33%

Did you visit today specifically to see this exhibition, 1812: A Nation Emerges?	Total
No	93%
Yes	8%

With whom are you visiting? [Mark one or more]	Total
With others	78%
Alone	22%

Group Composition	Total
Alone	22%
With adults only	68%
With youth under 18 only	6%
Multi generation group	5%

Are you male or female?	Total
Female	55%
Male	45%

What is your age?	Total
Average	37
Median	31

Generations	Total
GI (Born before 1925)	0%
Silent (Born 1925-1945)	4%
Leading Boom (Born 1946-1955)	12%
Trailing Boom (Born 1956-1964)	11%
Generation X (Born 1965-1981)	22%
Generation Y (Born 1982-1995)	40%
Generation Z (Digital Natives) (Born after 1995)	10%

Did you live in the United States or another country?	Total
US	91%
Other country	9%

[Entrance] How do you think you will rate your overall experience in this exhibition, 1812: A Nation Emerges, when you leave?

[Exit] Please rate your overall experience in this exhibition, 1812: A Nation Emerges.

	<i>Entrance</i>	<i>Exit</i>
Poor	0%	0%
Fair	2%	2%
Good	37%	27%
Excellent	52%	57%
Superior	9%	14%

In your opinion, how significant was the War of 1812 in shaping United States history?

	<i>Entrance</i>	<i>Exit</i>
Very insignificant	14%	15%
Somewhat insignificant	9%	11%
Neutral / No opinion	23%	13%
Somewhat significant	31%	30%
Very significant	24%	31%

Questions asked only on the Entrance questionnaire

How did you find out about this exhibition?

[Mark one or more]

	<i>Entrance</i>
Visiting this building today	72%
Friends / Family / Colleagues	16%
Newspaper / Magazine / Television	4%
National Portrait Gallery website	4%
Other website	1%
Social media (Facebook, Twitter, etc.)	0%
Other	6%

How familiar are you with the War of 1812?

	<i>Entrance</i>
Was not aware of it until my visit today	8%
Know the name, but very little else	29%
Somewhat familiar	53%
Very familiar	10%

Questions asked only on the Exit questionnaire

In this exhibition, how much did the following contribute positively to your experience?	<i>Didn't notice</i>	<i>Not at all</i>	<i>Some</i>	<i>A lot</i>
Texts	5%	5%	48%	42%
Portraits	0%	0%	29%	71%
Objects	2%	3%	51%	45%
Touchscreens	31%	36%	25%	8%
Video	17%	27%	38%	18%
Hands-on activity	38%	25%	25%	12%

<i>Didn't notice excluded</i>	<i>Not at all</i>	<i>Some</i>	<i>A lot</i>
Texts	5%	51%	44%
Portraits	0%	29%	71%
Objects	3%	51%	46%
Touchscreens	52%	36%	12%
Video	33%	46%	21%
Hands-on activity	40%	40%	19%

Did you learn anything new, surprising, or unexpected in this exhibition? (Please explain)*	<i>Exit</i>
No	51%
Yes	49%

**Open-ended responses to the request are included in Appendix C.*

In the context of the National Portrait Gallery in general, how interested are you in the following?	<i>Not at all interested</i>	<i>Somewhat interested</i>	<i>Very interested</i>
Art	2%	28%	71%
History	2%	23%	75%
Biography	5%	38%	57%
Images of America's human diversity	4%	39%	57%
Images of influential and/or famous Americans	5%	32%	64%

Appendix C: Open-Ended Survey Comments

Significance

I did not know how important the war was in shaping our country and how patriotic it became

Naval significance

The 1812 war and it's important to the devastation of Washington DC the absence of resistance

The significance of the war on the shaping America

Areas of economic development that grew out of the war

The extent of opposition to the war

Hadn't realized the economic impact of the war

War was a draw yet seen by American on huge victory

The devastating impact this had on the Native American population

People

How important the women were

I was unaware of the major generals and Indian leaders who participated in the war

The ignoble service of James Wilkinson surpassed that of more infamous traitors

The people's admiration of Andrew Jackson and the likening of him to George Washington

Thornton and his wife

That Francis Scott Key was actually From D.C.

Calhoun was hot to trot!

Merriam Webster's contribution to American English form

Webster changed spellings from England to differentiate the U.S.

Saving George Washington's portrait through the war

The role of the "democratic-republicans" and how frustration changed military strategy & organization

Native Peoples

About the Native Americans involved

Native American info/art

Native American Tribes siding with British

Native American's role in the war

Previously unaware of Tecumseh's history/leadership of attempt to create Pan-Indian resistance

Tecumseh had a brother who played an important role in Indian history

Tecumseh is cool!

The devastating impact this had on the Native American population

Dolley Madison

Dolley Madison and GW portrait

Dolley Madison's favorite ice cream was oyster

Dolley Madison had a dress made from the curtain

Dolley Madison had friends over the white house

Dolley Madison info

Dolley Madison's dress being made from curtain in White House

Dolley Madison's Dress!

Dolley Madison's popularity

Dolley Madison's role in DC society

Dolley Madison's social circle, woman had a lot of names!

The dress was made from curtains

Like dress

Events

Treaty of Ghent

More details about the bombing of Fort McHenry and the burning of Washington

The rocket display gave me perspective on Ft. McHenry attack

Burning of the Capitol

E.E. impressment of the U.S sailors.

Fort Dearborn

Massacre at Fort Dearborn

Works of Art

Love details on sculpture

Modern portraits contrast between impressionism and modernism

Portrait styles and timelines

The militia uniforms were cool

The portrait of William H. Harrison

Bust sculpture of Winfield Scott

George Washington's portrait

Personal Connection

I live in Chicago, right next to Astor Street. It is named after Astor and learned some about it

My husband is a museum director for an 1807 historic mansion, so I know a lot about this Era. Amazing collection -excellent work!

Beaver

The beaver pelt

Beaver skin is soft

Beaver skin was very useful
Touched beaver pelt - very cool

General Information Gained

I learned about a lot of history I didn't know existed
Lots of new information about the war of 1812!
The sources of the war
How many important people on both sides were involved
A lot of those I didn't learn in U.S. history course
All about the war
Fun facts, I wish I would remember for Jeopardy!
Overall history about war!
There is more than one verse to the Star Bangle Banner
Quotes from historians

No Information Gained

I have studied this period extensively and did not learn much new but enjoyed it all
Not really, but it is always nice to take a walk through history
Sorry, I know too much
I like history so it's not indicative of the exhibition that I didn't really learn anything
surprising

What Was Missing

Omission of Commodore Barney
You don't mention the loss to Canada in 1812, which is probably more important

Appendix D: Qualitative Interview Guide

Visitor Information

Where are you visiting from?

What brings you to the museum today? *Did you know about this exhibition before you came? Did you come specifically to see it? If so, what interested you in it?*

Have you been to the Portrait Gallery before? *If yes, what Portrait Gallery exhibitions have you seen in the past year? If no, what exhibitions have you seen elsewhere in the past year?*

Overall Exhibition

Tell me about your experience in this exhibition. *Did it meet your expectations? Why/why not?*

How much time did you spend in *War of 1812*? *Was that more or less than you expected?*

What did you think of the organization of the exhibition? *Would you have preferred another organization?*

What do you think about the National Portrait Gallery devoting this much space and resources on an exhibition on *War of 1812*?

Did you find anything surprising or unexpected in this exhibition?

How did you view the significance of the *War of 1812* on shaping U.S. history before seeing the exhibition? *Has this changed? What in particular caused these changes? Why did it not change?*

Did *War of 1812* help to put faces to names in history? How important is this to your understanding of history?

In your opinion, how does the content in this exhibition relate to current issues?

Exhibition Elements

Was there enough information in this exhibition for you? *How much text did you read? Did you pick up the exhibition brochure? If yes, what did you think of it? If no, did you see it? Why did you decide not to take it?*

Did you watch the video? Tell me about your experience with it. *How much time did you spend? How did it affect your experience in the exhibition?*

Did you use the touchscreens? Tell me about your experience with it. *How much time did you spend? How did it affect your experience in the exhibition?*

What did you think about the overall look and feel of the exhibition?

Museum Visitation

When you visit a museum, do you usually decide to go for a specific exhibit or to see the whole museum? *What resources do you consult to decide?*

Did you visit the NPG website before you came? *Do you think you will visit it after you leave?*

What was the last exhibition you recommended to a friend or visited more than once? *What was special about that exhibition? How does this exhibition compare?*