



“An Exquisite Feast for the Eyes”

*A Study of Visitors to
Style and Status: Imperial Robes
From the Ottoman Empire*

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Cover photo credit: (top) Kaftan, Turkey, 16th-17th century, quilted brocade silk with gilt-metal thread, fur-lined, Topkapi Palace Museum 13/35; (center) Kaftan, Turkey, 16th-17th century, silk satin, Istanbul, Topkapi Palace Museum, 13/305; (bottom) Short-sleeved kaftan, Turkey, 16th century, brocaded silk with gilt-metal and silk thread, Istanbul, Topkapi Palace Museum, 13/42.

FOREWORD

Style and Status: Imperial Robes from the Ottoman Empire, a recent exhibition at the Freer Gallery of Art and Arthur M. Sackler Gallery (FSG), provided many rich perspectives. It showed how rare and beautiful objects, information about a culture that differs from our own, and the ability to evoke other times and places as well as to cause visitors to reflect upon the meaning of the objects, can result in high visitor satisfaction. *Style and Status* is, to date, the strongest exhibition that the Office of Policy and Analysis (OP&A) has studied in terms of its ability to connect to visitors and create opportunities for learning—a powerful combination.

Capturing the story of visitor responses required the use of three methodologies and the commitment of a dedicated team concerned with getting the story right. The study was conducted by Ioana Munteanu, Andrew Pekarik, Whitney Watriss, Zahava Doering, and David Karns, with the assistance of Alicia Keesler, James Smith, Lance Costello, and Charles Gushue. I thank them for working so hard to produce a compelling study. My appreciation extends to Julian Raby, Director of the FSG, and Massumeh Farhad, its Chief Curator. Their interest in listening to visitors is, I believe, making a difference in the museum's ability to tell stories that resonate with the public. In other words, convictions match their commitment and are making a major difference.

Carole M.P. Neves, PhD
Director, Office of Policy and Analysis

IMPERIAL KAFTANS: POWER AND BEAUTY

A Habsburg ambassador to the Ottoman court in the mid-sixteenth century compared European and Ottoman high fashion in the following words:

The Turks were quite as much astonished at our manner of dress as we of theirs. They wear long robes which reach almost to their ankles, and are not only more imposing but seem to add to their stature; our dress, on the other hand, is so short and tight that it discloses the form of the body, which would be better hidden, and is thus anything but becoming, and besides, for some reason or other, it takes away from a man's height and gives him a stunted appearance.¹

Surprisingly, the ambassador did not comment on the extraordinary beauty of the robes, against which Western garb pales. But he clearly got the message—“the kaftans make the man.”

The ambassador was not alone in his astonishment. Visitors to *Style and Status: Imperial Costumes from Ottoman Turkey*, a temporary exhibition shown at the Arthur M. Sackler Gallery from October 29, 2005 to January 22, 2006, were awed by the elegant designs and motifs, brilliant colors, exquisite textiles, intricate stitching and other details, and grandiose proportions of the ceremonial kaftans of the Sultans of the Ottoman Empire. *Style and Status* displayed a large number of these remarkable works of art from the

¹ *Style and Status* exhibition panel text.

Topkapi Museum in Istanbul and Mevlana Museum in Konya, Turkey, Hermitage Museum in St. Petersburg, Russia, and several national collections. It also provided detailed information on the making of the kaftans and their historical and cultural context, such as their role as an instrument of power in politics, economics, governance, and international relations.

Style and Status opened what will be a series of programs on Turkey's art and culture, to be featured over five years at the Sackler with support from the Government of Turkey and other funders in partnership with the Freer Gallery of Art and Arthur M. Sackler Gallery (FSG). To assess the impact of the exhibition on visitors and to gain insight for the future programs, FSG asked the Office of Policy and Analysis (OP&A) to study visitor experiences with *Style and Status*. The study, which took place from November 2005 to April 2006, used three related methods of data collection to get at how visitors engaged with *Style and Status* and what they thought of it: surveys of visitors entering and exiting the exhibition; personal interviews with visitors at the exit; and detailed observations of visitors as they went through. The study team also reviewed comments written during the first few weeks of the exhibition in a comment book placed near the exit.

Highlights of the study and OP&A's observations are presented in the next section. A set of appendices offers further details on the study findings and methodology. Appendix A summarizes the interviews with visitors and comments from the comment book.

Appendix B includes the findings from the survey, and Appendix C relates the results of the observation of visitors. The survey question frequencies and copies of the entrance and exit questionnaires appear in Appendix D. Appendix E presents the study methodology.

STYLE AND STATUS: *HIGHLIGHTS AND OBSERVATIONS*

No matter the source of information—the survey, observations, interviews, or comment book—*Style and Status* greatly impressed visitors and engaged them in many ways. Visitors said, for example,

- ❖ “It is too sumptuous. I can’t take it all in. What an exquisite feast for the eyes.”

- ❖ “Can you imagine building sand castles in one on the beach?” [referring to one of the children’s kaftans]

- ❖ “Interesting similarities to today’s military and wedding-related formal attire!”

- ❖ “The best part is the explanations of connections and relationships—how the silks were used by the church, and how fur from Russia adorned the kaftans.”

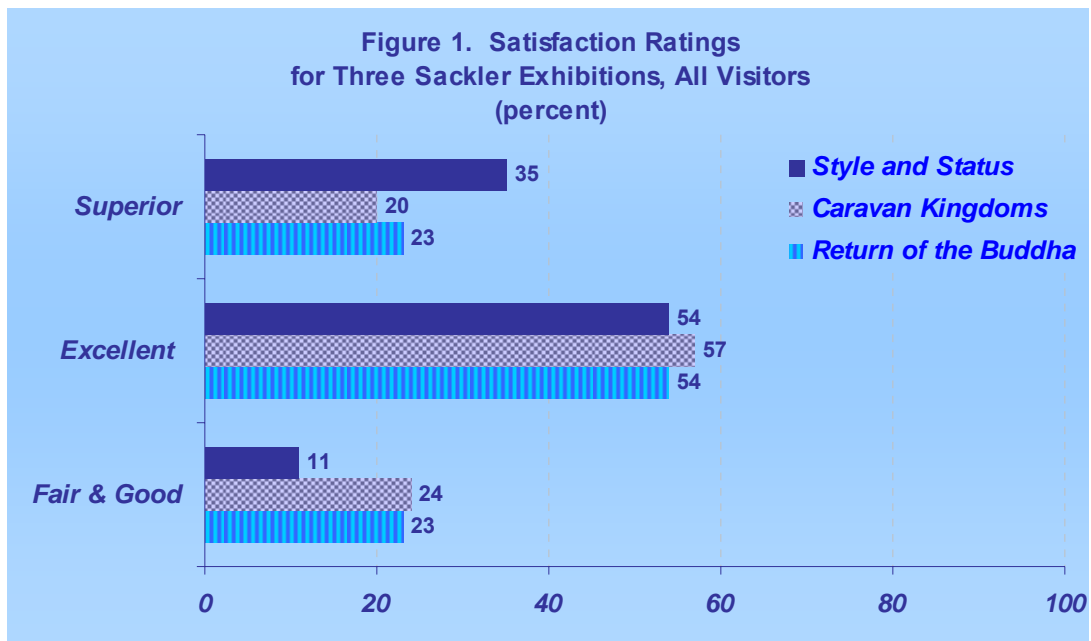
- ❖ “I liked looking at their color choices—they were very advanced for their time. The patterns are very unique.”

THE BOTTOM LINE: VERY HIGH LEVELS OF VISITOR SATISFACTION

Visitors gave *Style and Status* a higher rating than any Smithsonian exhibition OP&A has measured in the last three years—fully 89 percent said the exhibition was *excellent* or *superior*, the top two ratings on the five-point scale used in OP&A exhibition surveys. The highest rating, *superior*, was the choice of 35 percent of visitors, a particularly strong showing relative to other Sackler exhibitions that OP&A has studied (Figure 1). Only one in ten visitors (11%) rated the exhibition as anything less than *excellent*.

When analyzed by category of visitor, the exhibition was most attractive to

- ❖ People who came specifically to see the exhibition,
- ❖ Baby Boomers (born in the years 1946-65), and
- ❖ Women.



REASONS FOR THE HIGH LEVEL OF SATISFACTION

PREDISPOSITION

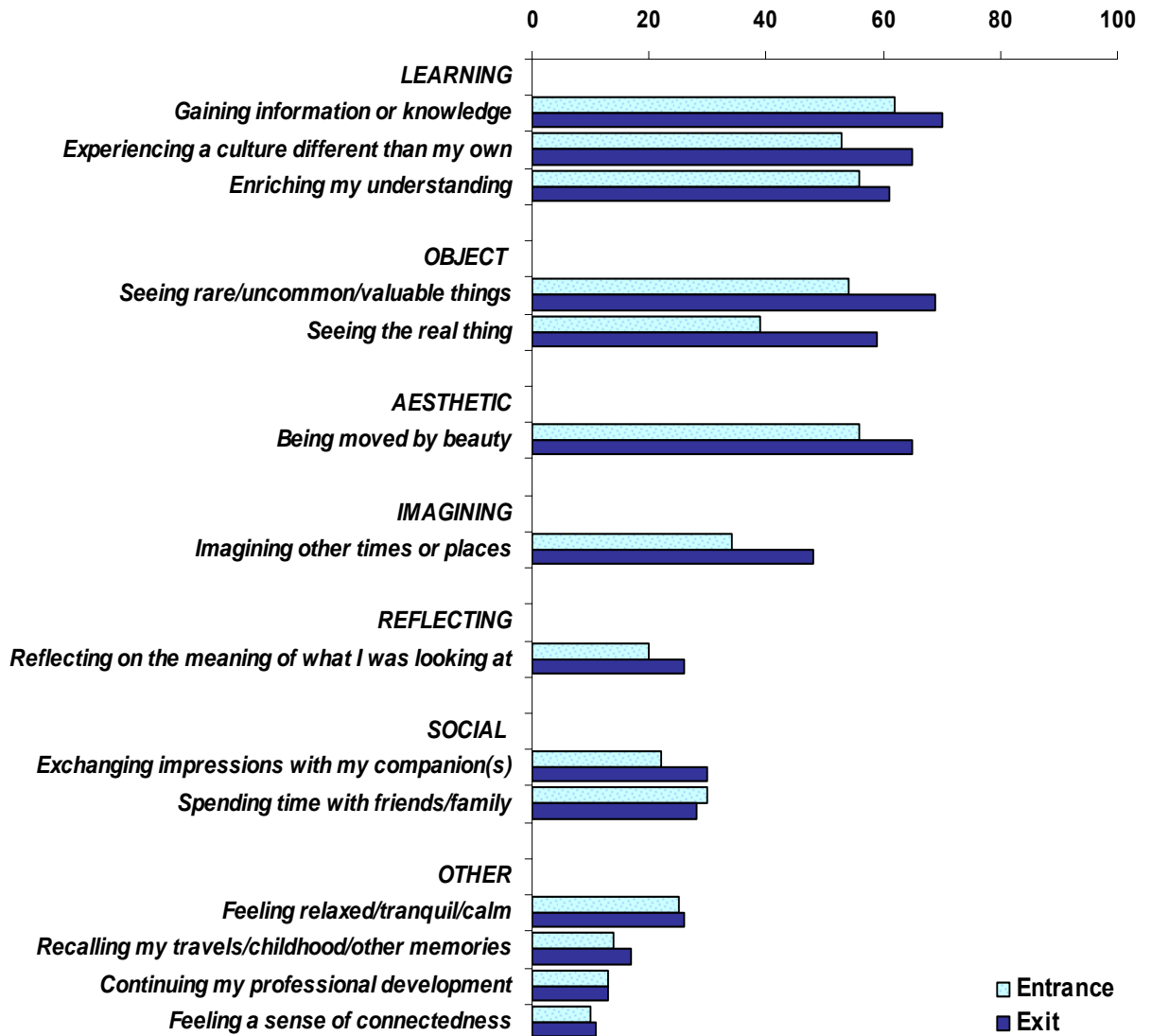
It seems reasonable to expect that visitors who go out of their way to see an exhibition are more likely to enjoy it than those who come upon it accidentally. A particularly high proportion of visitors to *Style and Status* came to the Sackler specifically to see the exhibition, and these predisposed visitors certainly rated the exhibition very highly—40 percent rated it *superior*. (Visitors who did not come to the Sackler to see *Style and Status* were less impressed—21 percent rated it *superior*—but that is still a positive level.)

THE HIGH NUMBER AND VARIETY OF SATISFYING EXPERIENCES

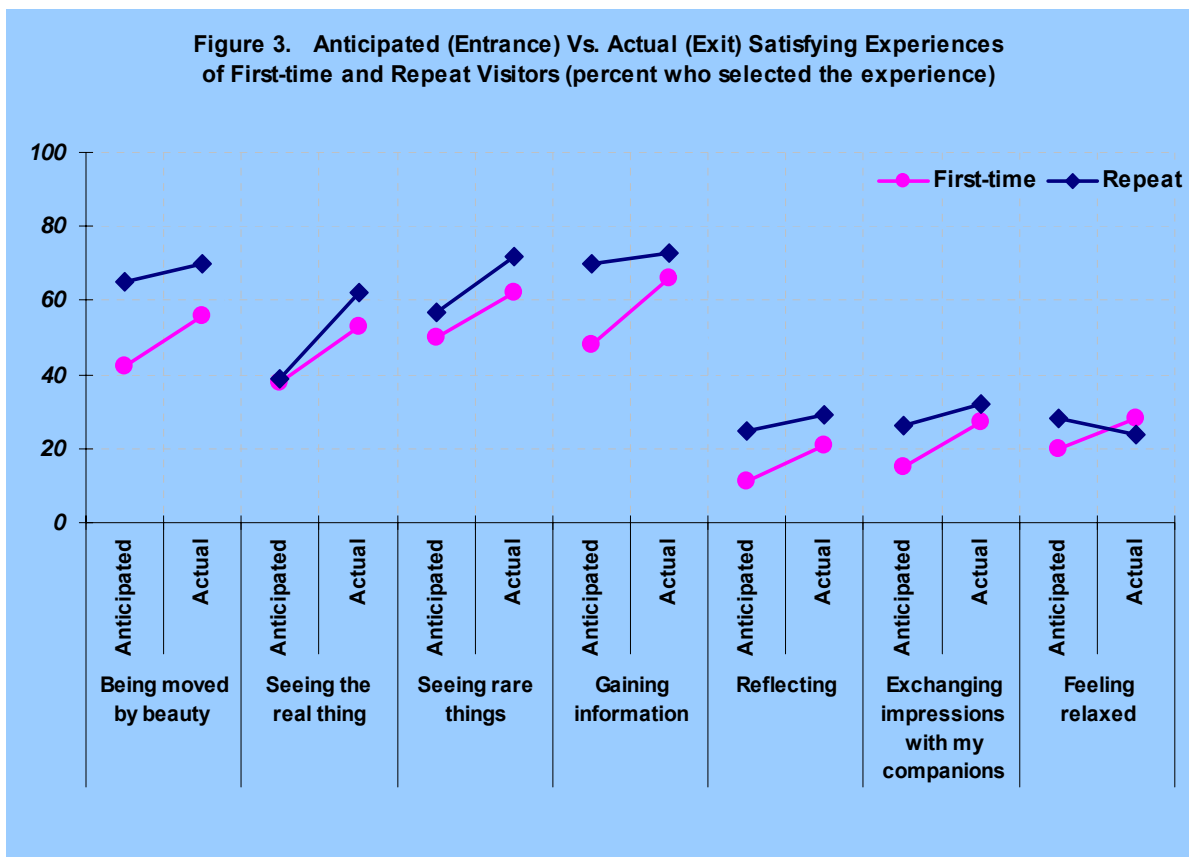
Expectations greatly exceeded

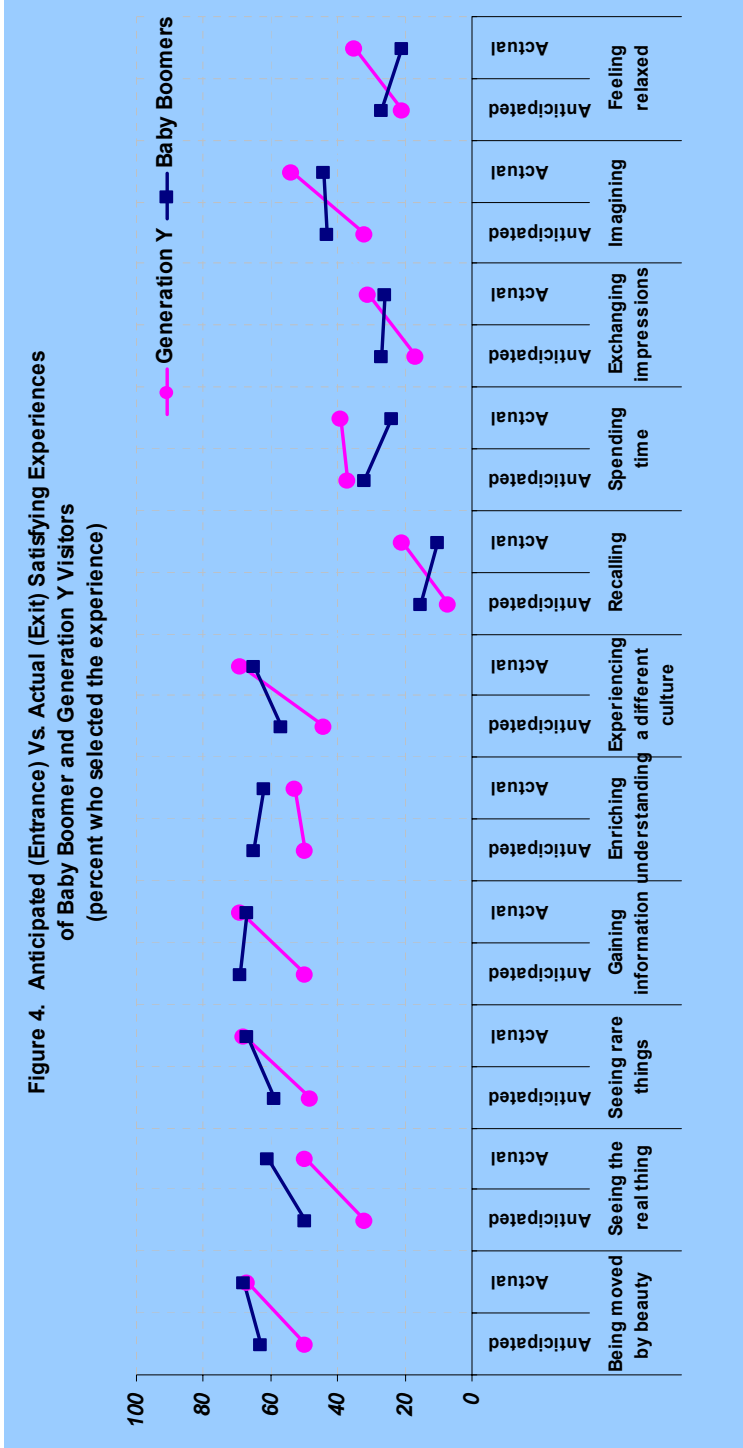
What the OP&A study revealed most emphatically is that *Style and Status* engaged people very effectively in a range of ways. Visitors came to the exhibition looking forward to a number of experiences, and *Style and Status* more than met those expectations. Exiting visitors reported significantly more satisfying experiences related to learning, the objects, being moved by beauty, reflecting on meaning, and imagining other times and places than entering visitors anticipated (Figure 2). That is, many visitors got more from *Style and Status* than they expected.

Figure 2. Anticipated (Entrance) Vs. Actual (Exit) Satisfying Experiences (percent)



As Figures 3 and 4 show, the increase in actual over anticipated experiences was particularly notable in the cases of first-time visitors and the younger Generation Y audience (born between 1977 and 1993). The percentage of visitors in these groups who said they had a particular satisfying experience was considerably greater at the exit than the entrance.





THE VARIETY OF SATISFYING EXPERIENCES

A richness of beauty and information

The strong appeal of an exhibition that offers superb objects and contextual information was evident in all aspects of the study.

About three quarters of surveyed visitors reported satisfying aesthetic and learning experiences (Figure 2). In particular, “Being moved by beauty” was an important factor for visitors who gave *Style and Status* a *superior* rating.

- ❖ OP&A observation of visitors in the exhibition revealed an audience highly engaged with both the visual and textual dimensions of the exhibition. Visitors were drawn to the kaftans, and then to the text panels and labels. They read the text with diligence, sometimes looking back and forth at the kaftans as they did so.
- ❖ In their comments, visitors often referred not just to the kaftans (and other objects) as “dazzling” and “awesome” works of art in their own right, but also to the enjoyment of learning about the objects’ cultural and historical context. One interviewee said, for example, “It was nice to get some idea of how these were used in the courts and how there was this complex interplay of military power and display in the court itself.”
- ❖ A docent summed up how visitors overall responded: “Visitors were very interested...not only in the objects themselves, but in the background of the exhibit and of Ottoman culture and the whole thing.” This pattern of interests parallels what has come out in other OP&A studies: a high percentage of visitors to the Freer and Sackler galleries want exhibitions that combine superior art with information about the art itself *and* its historical and cultural context. As shown

in Figure 2, visitors to the exhibition were equally looking forward to object and information experiences.

A stimulus for curiosity and learning

Visitors read a lot of the text in the exhibition, which primarily addressed the kaftans themselves and Ottoman history and trade. Seventy percent of exiting visitors identified “Gaining information or knowledge” as a satisfying experience; those who did so were more likely to rate the exhibition *superior*. This is a higher percentage than OP&A has recorded in other Sackler exhibitions it has studied.

Encouragement to thinking

Just over one in four visitors found “Reflecting on the meaning of what I was looking at” especially satisfying. Although this group did not account for a large percentage of visitors, about half of them rated the exhibition as *superior*.

Greater understanding of Turkish culture during the Ottoman Empire

A high percentage of visitors anticipated and came away with increased understanding of Turkish culture during the Ottoman Empire. Two out of three visitors said that particularly satisfying experiences for them included “Experiencing a culture different from my own.” This percentage is also higher than that found in other OP&A studies of Sackler exhibitions. The observations of visitors support the survey finding—text panels discussing the Ottoman Empire were among the locations at which many visitors stopped.

RAISING SATISFACTION STILL FURTHER

Visitors offered their thoughts on what would have made *Style and Status* even more appealing. At the top of the list was more information about how the kaftans were worn, with women selecting this more often than men. Visitors also wanted more information about other aspects of the kaftans.

- ❖ Many visitors wondered why the kaftans and sleeves were so long and how the kaftans functioned. One person even said, “This should be an interactive exhibit wherein we all get to wear robes and observe the psychological effects. Wearing robes like these, it’s no wonder they tried to rule the known world. What else would they do?”
- ❖ Some visitors (men and younger visitors more so than other groups) wanted more diverse types of objects, including the accessories worn with the kaftans. Comments on this included:
 - * “What did lesser, average people, such as peasants, wear?”
 - * “What did women wear?”
 - * “You should also include what they wore with the dresses—belts, jewelry, purses, etc.”
- ❖ A number of visitors found the Family Guides, which were located throughout the exhibit, to be helpful and interesting. The observation data suggest, however, that few visitors noticed them until later in the exhibition. A number of visitors were observed holding Family Guides up to reflected light from object cases as they struggled to read them.

Two final points—these on the exhibition’s design—are worth noting:

- ❖ People appreciated how well the kaftans were displayed and, in particular, that many could be viewed from all sides.
- ❖ Readability was an issue for some visitors. Comments referred to the small size of the type, inadequate contrast between type and background, and excessively dim lighting for reading. This has been a recurring theme in OP&A studies of Sackler exhibitions.

WHAT THIS MEANS FOR SACKLER EXHIBITIONS

Based on these highlights from the study, the OP&A team concluded that:

- ❖ The response of visitors to *Style and Status* augurs well for forthcoming programs on Turkish art and culture.
- ❖ Visitors, echoing an oft-heard theme at the Sackler, want both exceptional art, particularly art that is rare or not often displayed, and contextual information that offers insight into the culture and society that produced the art, as well as insight into that culture's place in the world around it.
- ❖ Clearly, there is an audience for displays of rare, exceptional costumes at the Sackler, especially among women and older visitors.
- ❖ Given how interested Sackler visitors are in the information provided in text panels and labels, readability of the text is undeniably important. As traditional Sackler visitors grow older—the average *Style and Status* visitor was 43—larger type, better contrast between type and background, and better lighting of text will undoubtedly enhance access and satisfaction.

- ❖ *Style and Status* provided a significant amount of information, and yet many people wanted still more, again a recurring comment of Sackler audiences. Visitors would benefit if exhibition planners took more effort to find out in advance what visitors are likely to want to know about a given topic.

APPENDIX A.
IN THEIR OWN WORDS—WHAT VISITORS SAID

The Office of Policy and Analysis (OP&A) study team interviewed 29 visitors to *Style and Status: Imperial Costumes from the Ottoman Empire*. It also reviewed and categorized the contents of the comment book that was placed near the exit. This appendix provides a summary of these two sources of qualitative data.

STYLE AND STATUS INTERVIEWS

ENTHUSIASM

Interviewees who were most excited about *Style and Status* used words such as “amazing,” “very, very interesting,” “splendid,” “really awesome” “it’s much more fascinating than I would have guessed,” “dazzling,” “stimulating,” “gorgeous,” and “feast for the eyes.” The docents thought that visitors were very pleased with the exhibition.

What interviewees liked

Interviewees commented most frequently on the objects, the contextual information for the objects, and the opportunity to learn about another culture. Many said the exhibition was thought-provoking. Interviewees who read one or more of the children’s Family Guides thought they were a great idea and that the information was interesting even to

adults. The exhibition seating generated a lot of positive comments about comfort and design.

The objects. The extraordinary beauty of the kaftans was a recurring theme. More specifically, interviewees commented on the amazing colors; interesting motifs/designs; unusual size and shape; extremely long sleeves; high quality of the craftsmanship in the weaving, stitching, and embroidery; distinctive buttons and button clasps; and pristine condition. The size and weight of the kaftans provoked questions about the size of the people who wore them and the “logistics” of wearing them. Some people were struck by the modernity of the kaftans in terms of style, color, and motifs. Visitors’ comments included:

- ❖ “These are works of art; you’re wearing art.”
- ❖ “I’m not particularly interested in textiles, but exquisite art is worth looking at.”
- ❖ “I was overwhelmed by looking at the craftsmanship.”
- ❖ “In general, [I wonder] how hard it would be to move around, and just to carry all that fabric with you everywhere you went would be tough.”
- ❖ “Can you imagine building sand castles in one on the beach?” [with reference to the children’s kaftans]

Information provided. Interviewees found the information about the objects and their cultural context very informative and interesting. No one complained about too much information, and many said they wanted more. Although interviewees rarely articulated a particular message that the exhibition conveyed, some clearly understood that the kaftans were a means of communicating rank, importance, and status. Several people made the link to the role of clothing today as an indicator of status and position in society (e.g., the “power suit”). Visitors’ comments included:

- ❖ “The text here is just right; they’re just the right length.”
- ❖ “And there is not too much [information]. I could have used more, but who knows?”
- ❖ “At the beginning I had questions...and as I moved along, the answers, just about all of them [got answered].”
- ❖ “Visitors were very interested in the background, not only in the objects themselves, but in the background of the exhibit and of Ottoman culture and the whole thing.” [From the docents]

Learning about a different culture. Many interviewees noted that they had little knowledge of the Ottoman Empire or the Sultans’ kaftans. Even those with some knowledge, such as people who had been to the Topkapi Museum, commented that they had not seen anything like this exhibition. Many interviewees expressed surprise at the quality of the craftsmanship and the extensive trade with Italy and Russia, including the Russian Orthodox Church. Visitors’ comments included:

- ❖ “It takes me out of the ordinary...it’s just an eye opener that there is so much there that we don’t know.”
- ❖ “I didn’t know enough about the Ottoman culture to know that there was that level of craftsmanship in weaving.”
- ❖ “It was nice to sort of get some idea of how these were used in the courts and how there was this complex interplay of military power and display in the court itself.”
- ❖ “It was quite fascinating that the Muslims were making Russian Orthodox textiles.”
- ❖ “What fascinated me the most was learning the cross-cultural connections...It showed all the wonderful cultural connections between Europe and Turkey.”

Family Guides. Interviewees who read the Family Guides commented favorably. One wondered if they would work at her museum. Although some thought the information was geared to children, others did not. Visitors’ comments included:

- ❖ “The text [on the Family Guides] was different from the other text because it did say, well, how do you dress for winters. So it sort of made it a little personal...a little less formal.”
- ❖ “The tags [Family Guides] gave you a greater, a broader picture, whereas the labels pointed to a specific thing that you’re looking at. The tags kind of addressed the questions that might have come up.”
- ❖ “They seemed to be oriented more to school groups, school age kids. But I still found them interesting...They asked questions that you think about.”

ENHANCEMENTS TO THE EXHIBITION

Interviewees made a number of suggestions for enhancing the exhibition. A great many of the comments related to providing more information about the kaftans, and what they wanted to know covered a wide range of topics:

- ❖ The reasons for the shape of the kaftans, particularly their bulk and long sleeves
- ❖ How the kaftans were worn, what they looked like on the wearer, and the occasions on which they were worn, e.g., into war
- ❖ What “accessories” accompanied the kaftan, from top to bottom—that is, the entire ensemble
- ❖ The practical aspects of wearing the kaftans, such as how the Sultan sat and used his hands
- ❖ How the kaftans were made: how the makers obtained the brilliant colors, how the different fabrics were produced, what looms they used, how they did the stitching, and how they made the buttons and clasps
- ❖ What certain aspects of the kaftans meant: the number of buttons, the motifs, and the large sleeves

Several people suggested means of better understanding or experiencing the kaftans, such as:

- ❖ Using photographs/paintings and mannequins to show what the kaftans looked like on a person
- ❖ Having copies of the kaftans available for people to try on
- ❖ Placing key information like the explanation of the size of the Sultans and the quote by the Hapsburg diplomat nearer the beginning of the exhibition
- ❖ Having more modern textiles that visitors can see under bright light and touch

Many interviewees wanted to know more about culture and society during the Ottoman Empire, such as what the everyday clothes of Sultans and their families were like; what women in the Sultan's court and elsewhere wore; what ordinary people wore; and what Turkish court society and ceremonies were like. A number suggested having maps to show the trade routes during the Ottoman Empire and the boundaries of modern Turkey.

Some final questions were why the kaftans were so well preserved; what the Topkapi Museum looks like; and what the music was like during the Ottoman Empire.

FROM THE VISITOR COMMENT BOOK

This summary of the 284 comments made in the comment book in the first few weeks of the exhibition is broken out by adult and child commenter. (Identification of child commenters was subjective, based on language, handwriting, or age if given.)

WHAT ADULTS HAD TO SAY

Overall satisfaction

Visitors' comments about the exhibition were extremely enthusiastic; there were almost no negative comments. People typically referred to the exhibition as "spectacular," "so beautiful, creative, magnificent!!!," "gorgeous," "stunning," "impressive," and

“exquisite.” One person wrote, “This is a best exhibition I have ever seen.” Another said, “Stunning show. I’m stunned. Just stunned. Had to see it twice.” More specifically, visitors were very taken by the kaftans and the information provided about them. The trade links with other areas surprised many people. They also appreciated learning about another culture—the Ottoman Empire. Some visitors commented on the design of the exhibition and how well they could observe the kaftans from various sides.

The objects. The kaftans clearly had a powerful effect on people, who rhapsodized about the beauty, fabrics, motifs, stitching, colors, extraordinary workmanship, and beauty. Some found the kaftans to be very contemporary. Representative comments were:

- ❖ “It is too sumptuous. I can’t take it all in. What an exquisite feast for the eyes.”
- ❖ “The textiles catch the light and shine. They are like sculptures—*magnifique, incroyable, formidable* [magnificent, incredible, very striking]—adjectives are not enough before such splendor.”
- ❖ “Stunningly beautiful—twice through, and each robe continues to marvel.”
- ❖ “They take my breath away. It amazes me, the talent and workmanship.”
- ❖ “Every single one [kaftan] tells a story—the colors are so, so beautiful, and the work behind it obviously tedious....”
- ❖ “Patterns are exquisitely elegant and feel contemporary.”

The information. People were very appreciative of the content and amount of information provided. No one complained about there being too much, and many said they could have used more. The preponderance of comments focused on the contextual information, but a number of people expressed interest in more information about the kaftans themselves, particularly specific details. Several people made connections between the role of clothing and status then and now. Representative comments were:

- ❖ “The descriptions were very informative, especially the *cintamani* [one of the motifs] explanation.”
- ❖ “The diagram of the wearing was particularly helpful.”

- ❖ “The explanation of weaving was complex but interesting.”
- ❖ “Interesting similarities to today’s military and wedding-related formal attire!”
- ❖ “The best part is in the explanations of connections and relationships—how the silks were used by the church, and how fur from Russia adorned the kaftans.”
- ❖ “The computers at the end told me all I wanted to know.”

Learning about another culture. Not only did many people like learning about another culture, but a number commented on the importance of having exhibitions like this one to make Americans aware of the existence and sophistication of other cultures.

Representative comments were:

- ❖ “Terrific representation of the cultural and artistic content of the time.”
- ❖ “I’ve never really been taught about the Ottoman Empire, so this display is a refreshing look into a foreign culture.”
- ❖ “I can’t believe they had such an advanced textile industry at that time.”
- ❖ “I was struck by the interconnection between the Ottomans and Slavic Russian Church.”
- ❖ “Wonderful to show Americans a glimpse of the Ottoman Empire...Perhaps it will spark further interest in modern day Turkey.”

The exhibition design. This comment was typical of the few people who spoke of the exhibition’s design: “Being able to walk around several pieces allows one to examine cutting, piecing, sewing, and mending techniques...as well as the simply stunning fabrics.”

Suggested enhancements

Many visitors wanted additional information, particularly about the reasons for the structure of the robes—the size, long sleeves, and “hips”—and what the kaftans looked like when worn, particularly with all the accessories. Many visitors were interested in various details of how the kaftans were made. Also of interest is what other clothes

looked like—those worn by the Sultans on non-ceremonial occasions, by women of all classes, and by the average person.

The wearing of the kaftan. People were intrigued by the shape and size of the kaftans and the long sleeves, and wondered about the practical aspects of wearing one. How heavy were they? What did all the underlayers look like? How hot were they? How did the Sultan move around? Did he not use his hands? Many people suggested some type of pictorial rendering of a Sultan in the kaftan, or mounting a kaftan on a mannequin. Another common question was the size of the Sultans: many people assumed that men were not large during the time of the Ottoman Empire, in contrast to the great size of the kaftans. Representative comments were:

- ❖ “Nice to show in painting or mannequins how the kaftans, hats, sleeves, etc. were worn.”
- ❖ “How tall were the men wearing these robes? It looks like they had to be very tall—to even carry the weight of many layers.”
- ❖ “This should be an interactive exhibit wherein we all get to wear robes and observe the psychological effects. Wearing robes like these, it’s no wonder they tried to rule the known world. What else would they do?”
- ❖ “Some explanation on why the super long sleeves.”
- ❖ “Why do some robes have ‘hips’? Why are the front closures draped diagonally/asymmetrically?”
- ❖ “On which occasions were the sleeves of the kaftan removed? Did a kaftan with long (empty) sleeves make the Sultan appear like a superhuman being with multiple arms, etc.?”

The making of the kaftan. Many people were curious about various aspects of how the textiles and kaftans were made—the weaving, the dyes, the stitching, the buttons and clasps.... Representative comments were:

- ❖ “When I look at some of the quilting, I don’t see stitches, i.e., the tiny prince’s golden/salmon robe in front of me is replete with ‘lines and demarcations’ to convey the quilted effect—but how did the stitches get hidden so well? How much yardage was required to cut and seamlessly align the woven garment into a robe?”
- ❖ “There’s no background information on, say, what is a ‘satin’? or what is a ‘brocade’? It’s like we’re supposed to know this before coming here.”
- ❖ “A picture of a loom and weaver at work would be helpful!”
- ❖ “Information on the dyes used—what were they? where did they come from?”
- ❖ “Are the two children’s kaftans made of pink and green striped and red and yellow ([labels] say coloured) striped cloth made of fabric from Gaziantep [city in Turkey]??? I’ve seen this cloth in Artep—is it related?”
- ❖ “Further information concerning the construction techniques as well as materials, i.e., quilt linings/batting, button components and lace/embroidery materials. Also, a more detailed listing of surface embellishments.”

What other people wore. A significant number of comments queried the nature of other clothing in general at that time, such as how the clothes from various professions or classes differed, whether they were all so full. Representative comments were:

- ❖ “What did lesser, average people, such as peasants, wear?”
- ❖ “What did a prominent lady wear?! Were there any prominent ladies?”
- ❖ “What did the women wear?”

Other information visitors wanted. The comment book contained questions about a number of other topics, many related to the culture of the area at that time. What was the cultural life of the period like? How did the Ottoman weavers come to weave garments for the Catholic and Russian Orthodox churches? What did the music of that time sound like? What did the different motifs on the kaftans mean, and what was their significance?

To what extent did Ottoman Turks influence fabric weaving around the world through the ages? What did the fabrics feel like? Why are the kaftans so well-preserved in such abundance? One person wanted more Ottoman objects and ornaments depicting the culture, religion, and traditions of the Ottoman Turks. Other people wanted maps showing trade routes and the current boundaries of Turkey.

WHAT CHILDREN HAD TO SAY

What they liked

The children responded much as the adults did. Overall, they expressed great pleasure in the exhibition. Mostly, they liked the kaftans, particularly their size and colors. Not surprisingly, the children's kaftans were a big hit. Representative comments were:

- ❖ “I love the clothing! It’s so *totally* awesome.”
- ❖ “I liked looking at their color choices—they were very advanced for their time. The patterns are very unique.”

Several children commented on the cool stools (“The squishy stools rock my life, of course”).

What they would change

Mainly the children wanted more information about the kaftans—why the robes were so big, how people wore them, why the sleeves were so long. Some even mentioned using mannequins. They also wanted to know what average people wore. Representative comments were:

- ❖ “It would be nice to see photos of people wearing the robes. They look so big that it is hard to believe people actually wore them.”
- ❖ “I kind of wish some of the robes were on mannequins, though, so we can see what they look like being worn.”
- ❖ “You should also include what they wore with the dresses—belts, jewelry, purses, etc.”

APPENDIX B.

FINDINGS: VISITORS' SURVEY RESPONSES

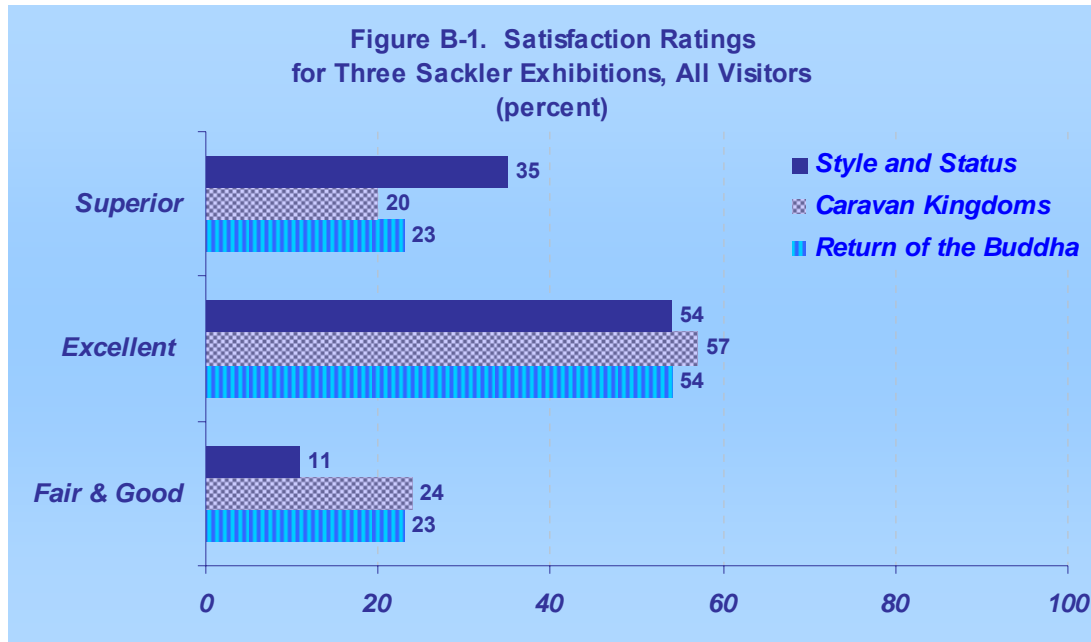
This section reports the findings from the study by the Office of Policy and Analysis (OP&A) of the responses of visitors to the *Style and Status* survey questions.¹ The analysis addressed questions such as the level of satisfaction of survey respondents overall and by visitor category and the experiences that visitors anticipated and found satisfying. This appendix also presents the demographic characteristics of visitors to *Style and Status*, how often and why they visit the Freer Gallery of Art and Arthur M. Sackler Gallery (FSG), how they found out about *Style and Status*, and their interests regarding content areas and features of future Sackler exhibitions.

VISITOR SATISFACTION WITH THE EXHIBITION

Thirty-five percent of visitors rated *Style and Status* as *superior*, 54 percent *excellent*, 10 percent *good*, and 1 percent *fair*. No one marked the exhibition *poor*, the lowest rating. *Style and Status* was the best received exhibition of those OP&A has studied, based on the percentage of visitors giving a *superior* rating (Figure B-1).²

¹ Appendix D contains the frequency of responses to the questions and a copy of the entrance and exit questionnaires, and Appendix E describes the survey methodology.

² Office of Policy and Analysis. 2004. *The Return of the Buddha: Two Studies of Visitor Responses to the Exhibition*. Washington, DC: Smithsonian Institution, Office of Policy and Analysis. Office of Policy and Analysis. 2006. *Caravan Kingdoms: Yemen and the Ancient Incense Trade*. Washington, DC: Smithsonian Institution, Office of Policy and Analysis. Both studies are available at www.si.edu/opanda.



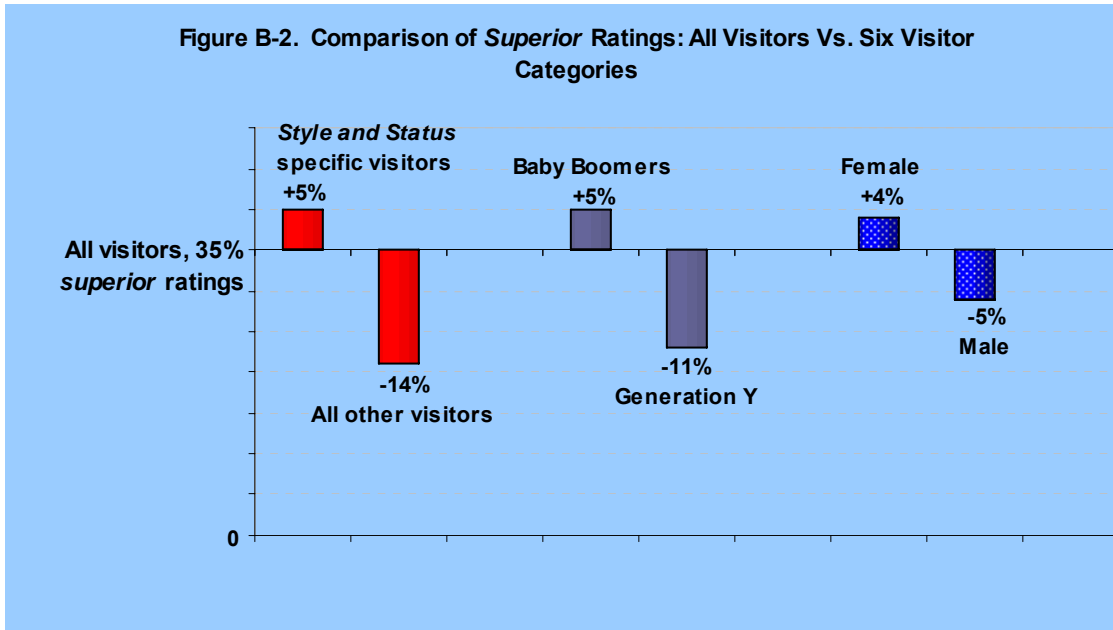
Past studies conducted by OP&A show that various categories of visitors³ have different responses to particular exhibitions. *Style and Status* especially pleased the following visitor categories, based on their greater likelihood of rating the exhibition as *superior*:

- ❖ Baby Boomers (born between 1946 and 1965) (40% gave a *superior* rating)
- ❖ Those who came specifically to see *Style and Status* (40% *superior* rating)
- ❖ Women (39% *superior* rating).

Figure B-2 shows how the *superior* ratings of the exhibition overall by the above three categories of visitors compared with the *superior* ratings by all visitors. As can be seen, the above three categories of visitors gave *superior* ratings more often than visitors as a whole. In contrast, visitors who did not come specifically to see *Style and Status*,

³ OP&A has in the past broken out visitors who came specifically to the Sackler. OP&A did not use this category in this study because 65 percent of visitors came specifically to see *Style and Status* and constituted almost all the people who indicated that they had come specifically to the Sackler.

Generation Yers, and men were less likely than visitors as a whole to give a *superior* rating.



In a departure from what OP&A typically sees in exhibition studies at the Sackler, a comparatively high percentage of first-time visitors (35%) gave *Style and Status* a *superior* rating, and they were equally as satisfied as repeat visitors.

FACTORS CONTRIBUTING TO THE HIGH LEVEL OF VISITOR SATISFACTION

Two factors emerged as contributing to visitors rating *Style and Status* as *superior*:

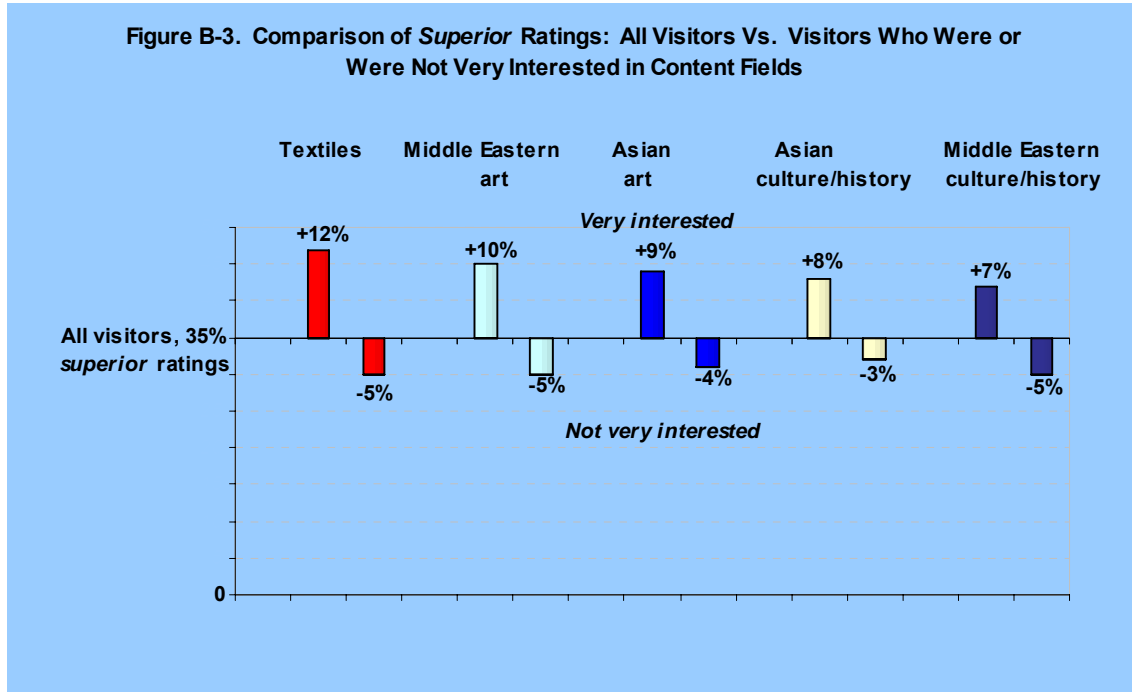
- ❖ Visitors' predisposition to *Style and Status*
- ❖ Visitors' experiences in the exhibition

PREDISPOSITION

It seems reasonable to expect that visitors who go out of their way to see an exhibition are more likely to enjoy it than those who came upon it accidentally. Certainly, a particularly high proportion of visitors came to the Sackler specifically to see *Style and Status* (65%), and these intentional, predisposed visitors rated the exhibition very highly—40 percent rated it *superior*. Visitors who did not come to the Sackler to see *Style and Status* were less impressed—21 percent rated it *superior* (Figure B-2). Moreover, among those people who specifically came to see *Style and Status*, both first-time and repeat visitors rated the exhibition equally strongly, perhaps because they were equally interested in textiles (39% very interested, especially women) and in Middle Eastern culture/history (41% very interested).⁴

For the audience as a whole, around a third to a half of survey respondents indicated they were very interested in one or more of the following: Middle Eastern art; Middle Eastern culture/history; Asian art; Asian culture/history; and textiles. Respondents who indicated being *very interested* in these areas were more likely to rate the exhibition *superior*. Women were more likely to say they were very interested in textiles than men (44% vs. 22%). Figure B-3 shows how the overall *superior* ratings given by visitors to *Style and Status* compare with those given by visitors who were or were not very interested in the five content areas.

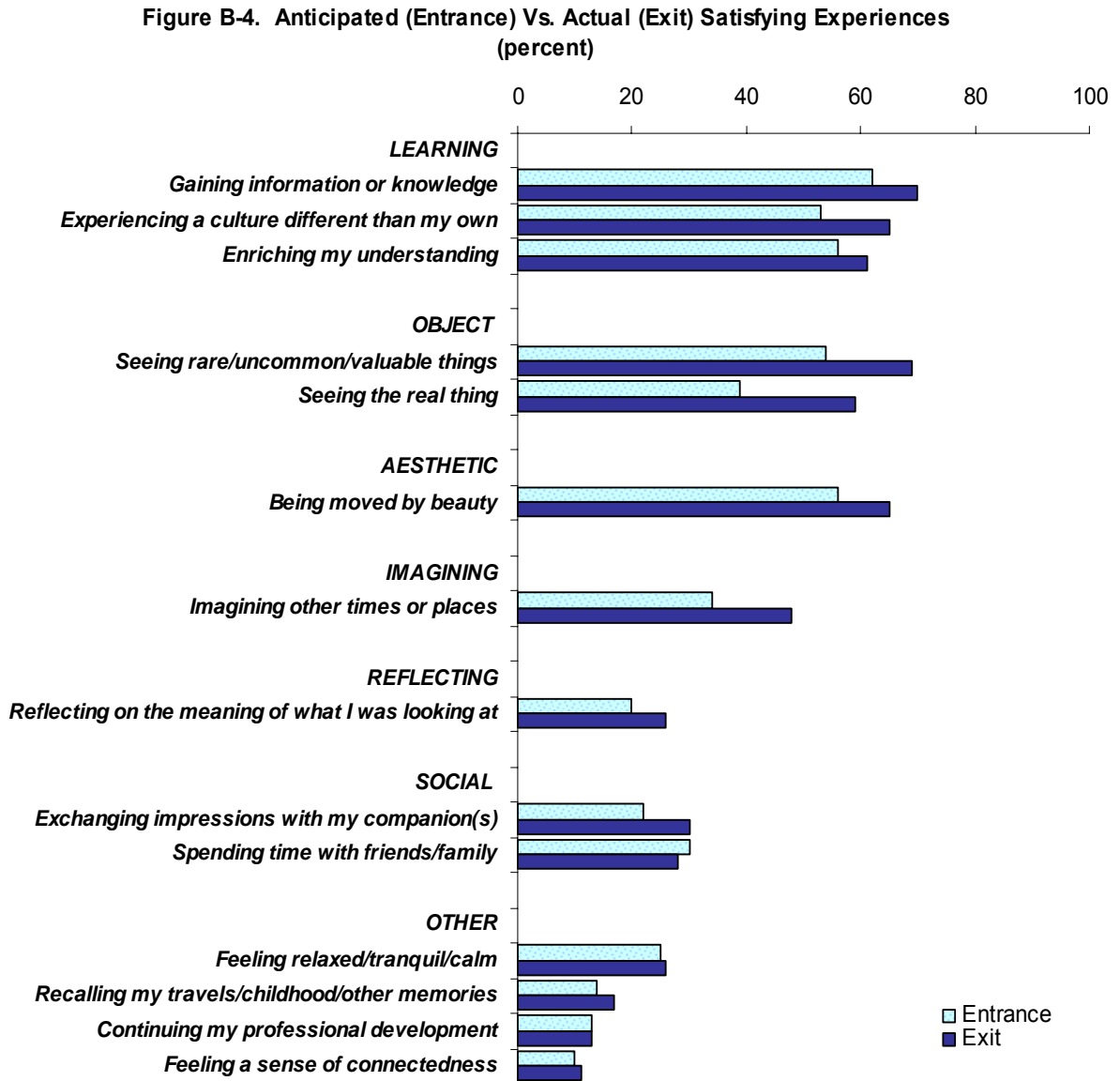
⁴ As part of the data analysis for *Style and Status*, the study team looked at *superior* ratings by predisposed visitors to *Return of the Buddha*. First-time visitors who came specifically to see *Return of the Buddha* were “very interested” in Buddhism (63%) and less interested in Asian art (42% “very interested”). Repeat visitors were more interested in Asian art (59% “very interested”) and less interested in Buddhism (42% “very interested”). Interestingly, 37 percent of predisposed repeat visitors rated *Return of the Buddha* as *superior* (the same as the rating of all visitors to *Style and Status*), whereas only 17 percent of predisposed first-time visitors rated *Return of the Buddha* as *superior*, the same level as visitors who encountered the exhibition accidentally.



EXPERIENCES

Visitors anticipated and had a wide range of experiences in *Style and Status*. In many instances the number of visitors finding an experience satisfying (exit survey) exceeded, sometimes greatly so, the number of visitors anticipating the experience (entrance survey) (Figure B-4). This was true overall and by visitor category.

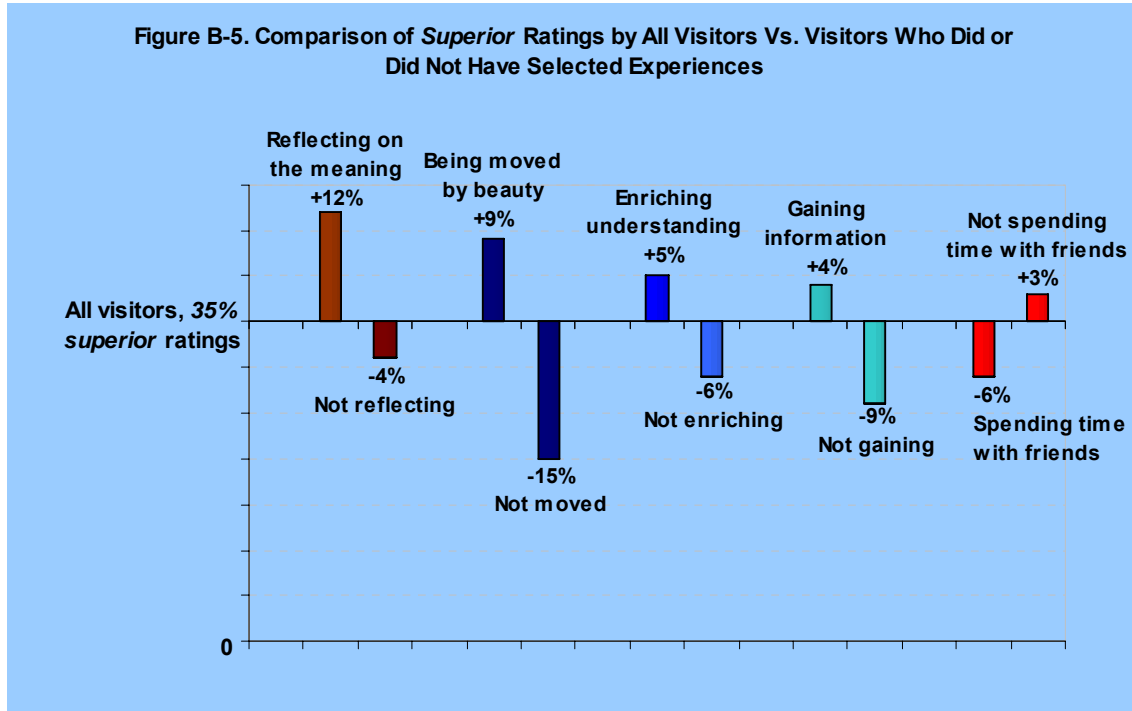
- ❖ Overall, survey respondents found information- and object-related experiences satisfying (Figure B-4).
- ❖ The percentage of *Style and Status* visitors who indicated that they found “Gaining information or knowledge” (70%) as satisfying was higher than in *Caravan Kingdoms* (57%) and *Return of the Buddha* (66%). In addition, two out of five *Style and Status* visitors who marked either “Gaining information” or “Enriching my understanding” as satisfying experiences rated the exhibition as *superior*.



❖ Figure B-5 shows how the overall *superior* ratings given by visitors to *Style and Status* compare with those given by visitors who did or did not have certain experiences in the exhibition.

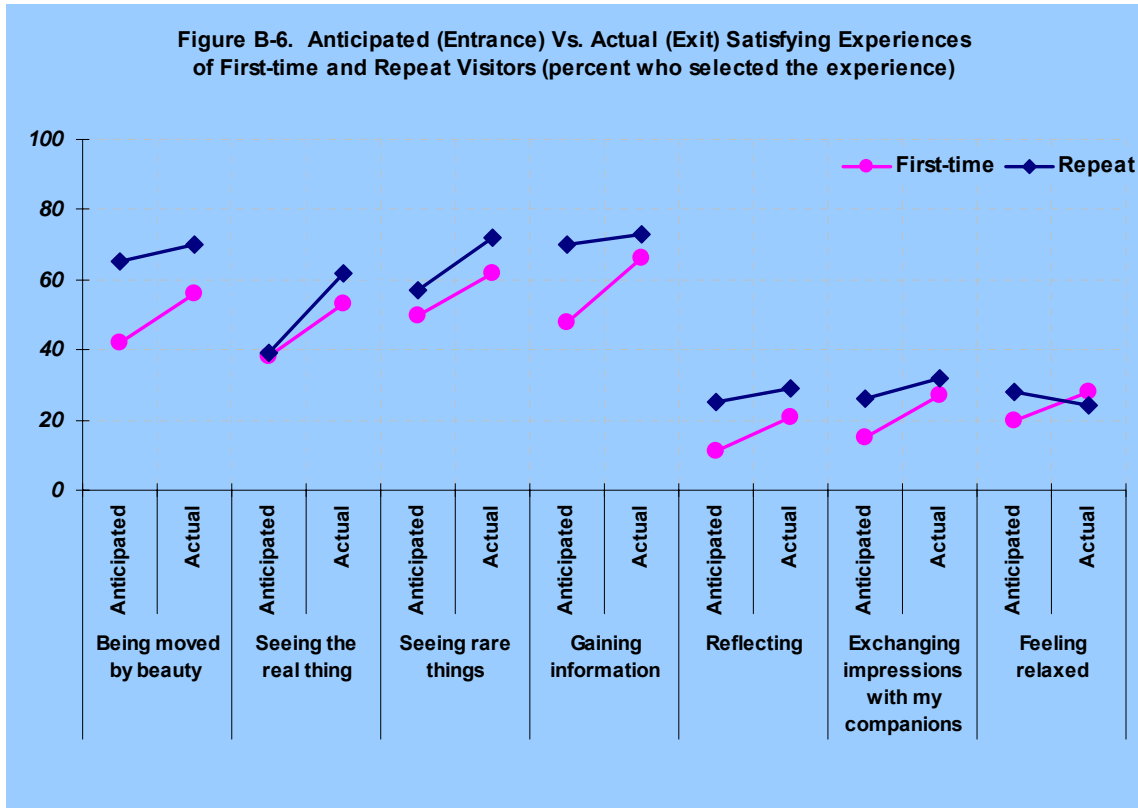
* Visitors who selected “Reflecting on the meaning of what I was looking at” as satisfying tended to give *Style and Status* a high overall satisfaction rating. Only around a third of visitors had this type of experience, but within this group 47 percent said the exhibition was *superior*.

- * Those who marked “Spending time with family/friends” as satisfying were less likely than other visitors to rate the exhibition *superior* (29% vs. 38%).

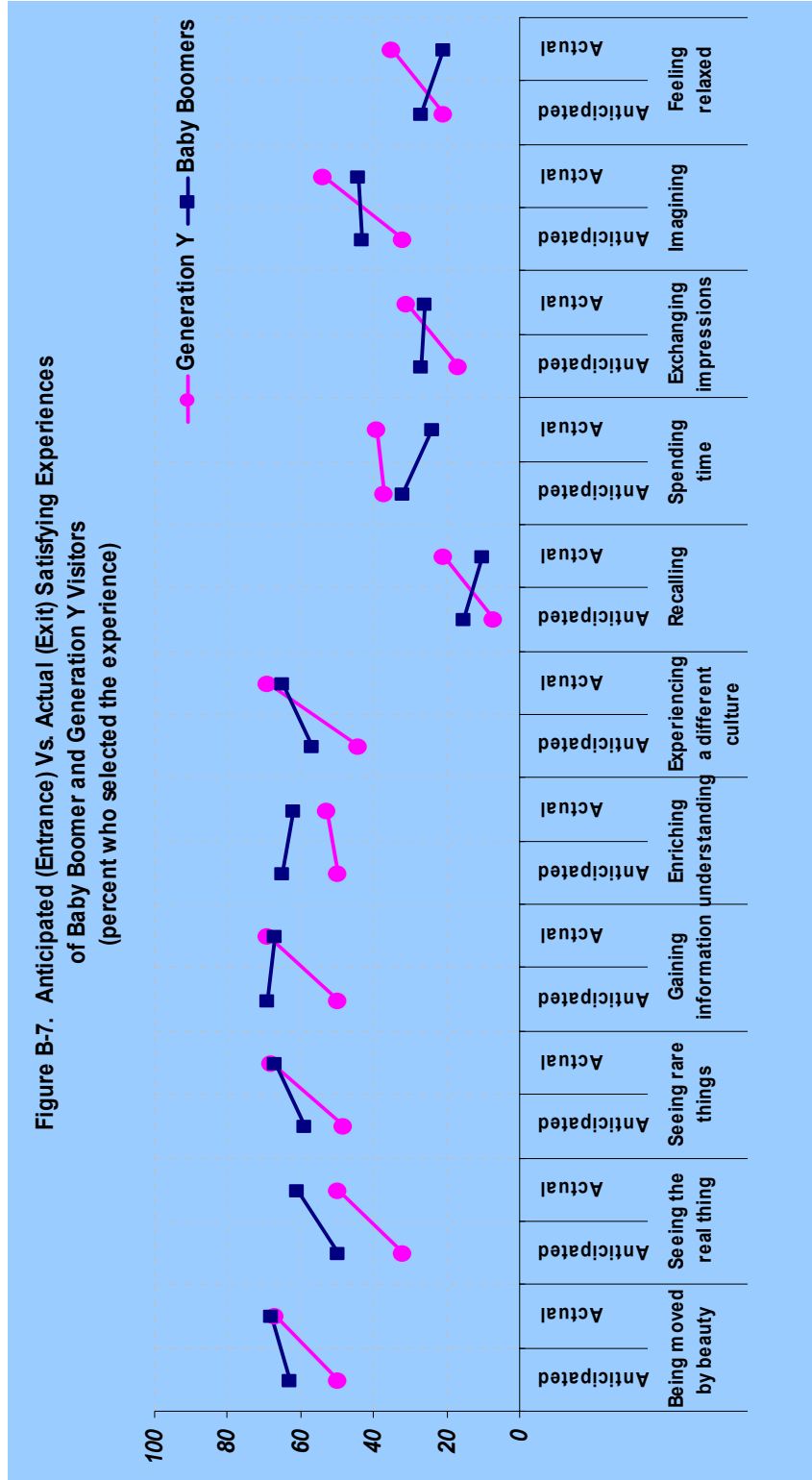


- ❖ The percentage of visitors selecting “Experiencing a culture different than my own” (65%) as satisfying was significantly higher than for *Caravan Kingdoms* (31%) and *Return of the Buddha* (49%).
- ❖ The exhibition led both first-time and repeat visitors to have as many or more satisfying experiences than they anticipated (Figure B-6). Especially for first-time visitors, the number of actual experiences that visitors had often greatly exceeded the number of anticipated ones (for example, “Being moved by beauty,” “Gaining information and knowledge,” “Exchanging impressions with my companions,” and “Reflecting on the meaning of what I was looking at”). In the case of repeat visitors, the experiences that showed the biggest increase between

the entrance and the exit were “Seeing the real thing” and “Seeing rare and valuable objects.”



- ❖ For almost all experiences, the exhibition met or exceeded the expectations of both Baby Boomers and Generation Yers (Figure B-7). On exiting, Generation Yers had a higher number of unanticipated satisfying experiences than Baby Boomers, most in categories other than object- and information-related. Even though Generation Yers had more actual than anticipated experiences, significantly fewer of them rated the exhibition *superior* as compared with Baby Boomers (23% vs. 40%).



SUGGESTED ENHANCEMENTS

Survey respondents were asked to indicate which of a set of seven possible enhancements to *Style and Status* might have improved their visit (Table B-1). By visitor category, “Photos/mannequins showing how the robes were worn” was important to Generation Y visitors (65%), women (60%), and those who came specifically to see the exhibition (58%). Generation Yers (22%) and males (20%) were more likely than others to choose “More diverse types of objects.”

Table B-1. Enhancements Selected by Visitors

Enhancements	Percent
Photos/mannequins showing how the robes were worn	56
Additional contextual information	38
Additional information on craftsmanship	33
Background music	33
Audio tour	26
Additional information about individual objects	20
More diverse types of objects	14
Other	9
No changes or additions needed	9

*The percentages do not sum up to 100 because survey respondents could select more than one enhancement.

OTHER FINDINGS

OTHER CONTENT INTERESTS

On entering *Style and Status*, 78 percent of visitors selected “Ancient cultures” and 60 percent “Art from lesser known geographical areas” as strong content interests. Baby Boomers and visitors who came specifically to see *Style and Status* were more likely to choose “Art from lesser known geographical areas (69% of Baby Boomers and 65% of

those who came to see *Style and Status*). Baby Boomers were also more likely to choose archaeological discoveries (50%).

EXHIBITION FEATURES

Of a list of seven possible exhibition features, visitors most frequently marked “Objects presented in their cultural context (71%),” followed by “Objects presented as art” (51%) (Table B-2). Thirty-eight percent of visitors marked both these options.

Table B-2. Visitors' Preferences for Future Exhibition Features at the Sackler Gallery

Features	Percent
Objects presented in their cultural context	71
Objects presented as art	51
Linkages between historic and contemporary cultures	39
Timelines of key concurrent world developments	37
Maps illustrating exhibition content	36
Sound/music relating to the subject	35
Audio tours	9
Other	2

*The percentages do not sum up to 100 because visitors could suggest more than one feature.

SOURCES OF INFORMATION ABOUT *STYLE AND STATUS*

Visitors heard about *Style and Status* from multiple sources. Those entering the exhibition most often cited “Newspapers” (35%), “Word of mouth” (29%), “Museum banners” (15%), and “Wandering by the exhibition” (14%) (Table B-3). The percentage selecting “Word of mouth” is higher than was the case with *Return of the Buddha* (20%) and *Caravan Kingdoms* (12%).

Table B-3. How Visitors First Found out about *Style and Status*

Source	Percent	Source	Percent
Newspaper	35	Website/e-newsletter	9
Word of mouth	29	Other	5
Museum banners	15	Direct mail	3
Wandered by exhibit	14	Visit	3
Advertising poster	11	Magazine	2

*The percentages do not sum up to 100 because visitors could have found out about the exhibition from more than one source.

Differences emerged across visitor categories.

- ❖ First-time visitors were less likely than repeat visitors to have come specifically to see *Style and Status*, and more likely to have heard about it through “Word of mouth,” “Wandering by,” and/or from “Museum banners.” About half (47%) of the first-time visitors who came specifically to see *Style and Status* heard about the exhibition through “Word of mouth.”
- ❖ Repeat visitors and Baby Boomers were more likely than others to have found out from “Newspapers.” More than half of the repeat visitors who came specifically to the Sackler to see the exhibition (54%) heard about *Style and Status* from a newspaper.
- ❖ Generation Yers were more likely to have seen “Advertising posters.”

APPENDIX C.

FINDINGS: OBSERVATION OF VISITORS

The Office of Policy and Analysis (OP&A) study team randomly selected individuals at the entrance to *Style and Status: Imperial Costumes from Ottoman Turkey* and followed them throughout the exhibition. Observers recorded entrance and exit times and noted exactly what visitors looked at and how long they spent at each object, panel, label, and Family Guide. For text locations, timing started when the visitor stopped moving and started reading. For object locations, timing started as soon as visitors directed their attention to the object for more than one second, regardless of whether or not they were still walking. Observers estimated gender, age (by decades), and size and composition of the visitor group. Altogether the team observed 84 visitors.¹

SOME OVERALL FINDINGS

1. Visitors did a *lot* of reading in this exhibition.
2. They spent considerably more time reading than looking.
3. Women were much more engaged in the exhibition than men were—both in terms of how often they stopped and how long they spent.
4. Objects placed at key points in the design drew special attention, as noted by their higher average stop times.

¹ Due to the relatively small sample size, the 95 percent confidence interval for these percentages is between 6 percent and 11 percent.

5. Based on the percentage of people who read them and the time they spent reading them, panel texts seemed to be especially important to the overall experience of the exhibition.
6. The panel texts with which visitors engaged the longest focused on history, imagery, and techniques.
7. Visitors used the Family Guides as supplemental information. The few families observed in the exhibition did not use them.
8. Ten percent of visitors used three or more Family Guides—all but one was a woman, and all were at least in their 30s.
9. Older visitors (those estimated to be 50 years or more) were much more engaged in the exhibition than other visitors.

CHARACTERISTICS OF THE SAMPLE OF 84 OBSERVED VISITORS²

<i>Estimated gender (%)</i>		<i>Apparent group composition (%)</i>	
Female	63	One adult	42
Male	37	Two adults	35
		Three or more adults	7
<i>Estimated ages (%)</i>		Adults with teens/children	5
6-20	6	Missing data	12
20s	12		
30s	17		
40s	23		
50s	20		
60+	21		
Median age: 40s			

² The percentages may not always add up to 100 because of rounding.

OBSERVATION DATA ON THE 84 OBSERVED VISITORS

TIME SPENT AND LOCATIONS STOPPED AT

Number of the 86 exhibition locations visitors stopped at (including objects, panels, and labels but excluding seats)

Average	35
Minimum (15% of visitors)	0
Median number of locations	38
Maximum	78
1/4 of visitors stopped at	0-6
1/4 of visitors stopped at	6-38
1/4 of visitors stopped at	38-56
1/4 of visitors stopped at	56-78

Time visitors spent in the exhibition (minutes)

Average	25
Minimum	1
Median	19
Maximum:	89
1/4 of visitors	7 or less
1/4 of visitors	7-19
1/4 of visitors	19-34
1/4 of visitors	34-89

OBJECT CASES

Number of the 36 object cases at which visitors stopped

Average	20
Minimum (1 visitor)	0
Median	22
Maximum	35
1/4 of visitors stopped at	0-10
1/4 of visitors stopped at	10-22
1/4 of visitors stopped at	22-28
1/4 of visitors stopped at	28-35

Total time visitors spent looking at objects in the 36 object cases (minutes)

Average	7
Minimum	0
Median	5
Maximum	39
1/4 of visitors	0-2
1/4 of visitors	2-5
1/4 of visitors	5-9
1/4 of visitors	9-39

PANEL TEXTS

Number of the 16 panel texts that visitors read

Average	8
Minimum (6% of visitors)	0
Median	8
Maximum	16
1/4 of visitors stopped at	0-4
1/4 of visitors stopped at	4-8
1/4 of visitors stopped at	8-12
1/4 of visitors stopped at	12-16

Total time visitors spent reading the 16 panel texts (minutes)

Average	6
Minimum	0
Median	4
Maximum	21
1/4 of visitors	0-2
1/4 of visitors	2-4
1/4 of visitors	4-8
1/4 of visitors	8-21

OBJECT LABELS

<i>Number of the 32 locations at which visitors read labels</i>		<i>Total time visitors spent reading labels at the 32 locations (minutes)</i>	
Average	12	Average	4
Minimum (8% of visitors)	0	Minimum	0
Median	8	Median	3
Maximum	30	Maximum	16
1/4 of visitors stopped at	0-4	1/4 of visitors	0-1
1/4 of visitors stopped at	4-12	1/4 of visitors	1-3
1/4 of visitors stopped at	12-21	1/4 of visitors	3-7
1/4 of visitors stopped at	21-30	1/4 of visitors	7-16

FAMILY GUIDES

32% of observed visitors picked up a Family Guide (6 Guide locations)

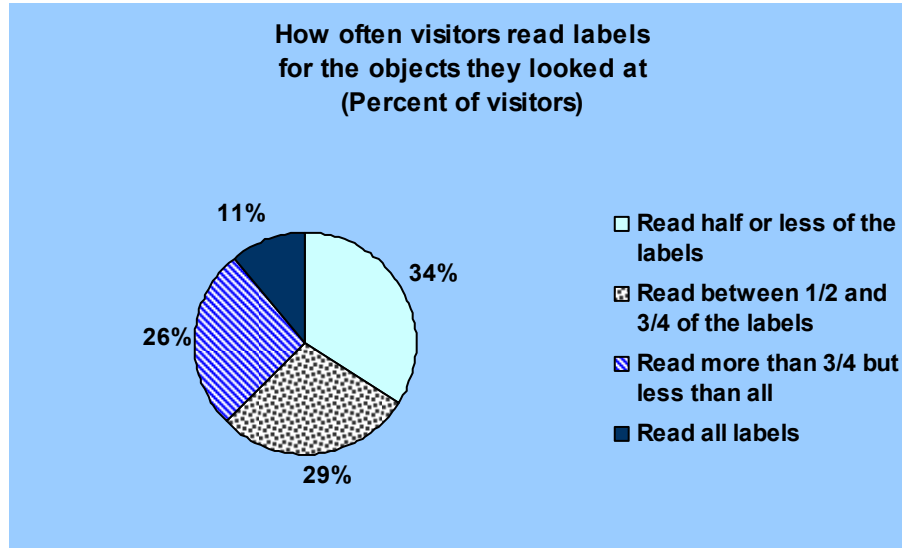
<i>Number of the 6 Family Guides that the 32% of visitors read</i>		<i>Total time the 32% of visitors spent reading the six Family Guides (seconds)</i>	
Average	2	Average	60
Minimum	1	Minimum	2
Median	1	Median	30
Maximum	6	Maximum	240
1/2 of visitors picked up	1	1/2 of visitors	2-30
1/4 of visitors picked up	1	1/4 of visitors	30-120
1/4 of visitors picked up	3-6	1/4 of visitors	120-240

TIME THAT ALL OBSERVED VISITORS SPENT LOOKING AND READING

<i>Total time visitors spent looking at objects and reading texts (minutes)</i>		<i>Ratios of reading to looking</i>
Average	18	29% of visitors spent more time looking than reading
Minimum	0	Maximum: 10 times more
Median	13	8% of visitors spent an equal amount of time looking and reading
Maximum	73	63% of visitors spent more time reading than looking
1/4 of visitors	0-5	Maximum: 11 times more
1/4 of visitors	5-13	
1/4 of visitors	13-25	
1/4 of visitors	25-73	

LABEL VS. OBJECT STOPS

The majority of visitors read more than half of the labels for the objects they looked at.



TOP LOCATIONS

Top 22 locations based on average stop time, all observed visitors

Location (parentheses contain object registration number)	Seconds
1. Trousers case	42
2. Ottomans panel	41
3. Entrance case	38
4. Introduction panel	38
5. Style panel (showing woodcut of Westerner)	33
6. Techniques panel (at base of stairs)	30
7. Labels for introduction case	25
8. Two-sided case with 3 ceremonial kaftans (72:TKS13/35; 52:TKS13/932; 46:TKS13/46)	25
9. Prince's rite of passage panel	23
10. Layout and design panel (end of case)	23
11. Robes of honor panel	22
12. Case with two kaftans (89:TKS13/486; 96:TKS13/558)	22
13. Trade panel	20
14. Case with 3 kaftans (64:TKS13/42; 65:TKS13/41; 63:TKS13/408)	20
15. Military campaigns panel	20
16. Label for trousers case	19
17. Case with 6-colored kaftan (45:TKS13/37)	18
18. Case with woolen kaftan (99:TKS13/234; 83:TKS13/100)	18
19. Label for case with woolen kaftan	18

20. Case with seraser kaftan (1:TKS13/9)	18
21. Ottoman silk production panel (side of stairs)	17
22. Carpet (34:DIA48.137)	17

For the audience as a whole, these 22 locations with the highest average stop times were the core of the exhibition, because they accounted for half the time that all visitors spent paying attention to the exhibition. Ten of them were panels, three were labels, and nine were object cases.

Top 22 locations based on the percentage of observed visitors stopping there

Exhibition Element (parentheses contain object registration number)	% of visitors who stopped
1. Introduction case (87:TKS13:514; 37:TKS2/4463; 88:TKS13/216)	88
2. Trouser case	83
3. Case with 2 kaftans (89:TKS13/486; 96:TKS13/558)	76
4. Case with textile fragment (41:TKS13/1362)	68
5. Two-sided case with 3 ceremonial kaftans (72:TKS13/35; 52:TKS13/932; 46:TKS13/46)	67
6. Introduction panel	67
7. Case with 6-colored kaftan (45:TKS13/37)	65
8. Techniques panel (at base of stairs)	65
9. Case with seraser kaftan (1:TKS13/9)	65
10. Hermitage cope (case closest to carpet)	64
11. Case with 3 kaftans (64:TKS13/42; 65:TKS13/41; 63:TKS13/408)	64
12. Label for trousers case	64
13. Ottoman panel	62
14. Manuscript case (38:TKSIII.A.2460; 98:TKS.MS.A.3236)	62
15. Carpet	61
16. Sleeves case (67:TKS13/1945; 68:TKS12/983; 70:TKS13/1027)	61
17. Hermitage cope (in corner of large room)	60
18. Style panel (showing woodcut of Westerner)	60
19. Introduction case label	60
20. Child kaftans (86:TKS13/1118; 95:TKS13/1125)	58
21. Child kaftans (84:TKS13/197; 85:TKS13/271)	57
22. Hermitage cope (in corner of room with carpet)	56

Top locations based on time spent and number of stops, all observed visitors, in order of location within the exhibition
(average time only of those visitors stopping at the location)

Location	% of visitors stopping	Average time spent (seconds)
Introduction case	88	43
Introduction panel	67	57
Labels for introduction case	60	41
Trousers case	83	50
Label for trousers case	64	29
Ottomans panel	62	66
Case with seraser kaftan (1:TKS13/9)	65	27
Techniques panel (at base of stairs)	65	46
Two-sided case with 3 ceremonial kaftans (72:TKS13/35; 52:TKS13/932; 46:TKS13/46)	67	30
Case with 6-colored kaftan (45:TKS13/37)	65	28
Case with 2 kaftans (89:TKS13/486; 96:TKS13/558)	76	29
Case with 3 kaftans (64: TKS13/42; 65:TKS13/41; 63: TKS13/408)	64	32
Style panel (showing woodcut of Westerner)	60	55
Carpet (34:DIA48.137)	61	29

Ten locations with the greatest holding power for visitors who stopped at them

These 10 locations had the highest average stop times for visitors who stopped at them.

Location	Average (seconds)
1. Computer station	90 or more
2. Ottoman panel	66
3. Introduction panel	57
4. Style panel	55
5. Trousers case	50
6. Trade panel	49
7. Techniques panel	46
8. Rite of passage panel	45
9. Layout and design panel	44
10. Label for introduction case	43

Of the 10 locations, seven were panels, two were object cases, and one was the computer station.

**THE TEN LEAST STOPPED-AT LOCATIONS
(excluding seats and Family Guides)**

Location	Percent stopping
1. Label for case with MMA textile piece (90:Met52.20.21)	27
2. Textile museum fragment (66:OC1.77)	27
3. Label for last case (81:TKS13/3C5; 91:TKS13/38)	26
4. Label for case with textile length (40:TKS13/1957)	23
5. Label for case with sleeves (67:TKS13/1945; 68:TKS12/983; 70:TKS13/1027)	21
6. Label for case with textile piece from Mevlana Museum (25: Konya 615)	21
7. Label for case with silk satin kaftans (95:TKS13/1125; 86:TKS13/1118)	21
8. Label for case with Cooper-Hewitt textile piece (100:C.H. 1953-100-1)	19
9. Label for child kaftans (84:TKS13/197; 85:TKS13/271)	14
10. Computer station	10

A COMPARISON OF THE WOMEN AND MEN WHO WERE OBSERVED

At nearly every location, whether object, panel, or label, women were more likely to stop than men, and the average time they spent was higher than that for men. Men were slightly more likely than women to sit. The time spent by men and women was equal at a few locations. The difference in the time spent by women and men was greatest at the following locations:

Average time at two locations

On average, women spent far longer than men at the:

Introduction case: 51 seconds vs. 19 seconds
Trousers case: 52 seconds vs. 26 seconds

Percent of women and men who stopped at certain locations

Location	Percent	
	Women	Men
Introduction panel	78	52
Case with 3 kaftans (64:TKS13/42; 65:TKS13/41; 63:TKS13/408)	76	42
Label for case with woolen kaftan (99:TKS13/234; 83:TKS13/100)	72	29
Case with children’s kaftans (84:TKS13/197; 85:TKS13/271)	72	35
Case with shield (14:TKS1/2454; 35:13/969; 36:24/1921)	70	35
Rites of passage panel	68	29
Robes of honor panel	66	35
Funerals and accessions panel	62	32
Satin panel	60	26
Label for case with 3 kaftans	60	26
Label for Textile Museum fragment (55:TM1.51)	60	32
Mevlana Museum textile piece (21:Konya 611)	56	29
Label for case with sleeves	54	26
Label for case with RISD dalmatic and stole (43:28.011; 44:28.008)	52	26
Label for case with 6-colored kaftan	46	19
Label for Mevlana Museum textile piece	44	16
Label for case with hats	42	13

Women were far more likely than men to stop at these locations.

OLDER VISITORS

Visitors whose age was estimated to be 50 or older were more engaged with the exhibition than others. Compared to visitors estimated to be younger, on average older visitors made:

- ❖ 40 percent more stops at panels and Family Guides
- ❖ 50 percent more stops at objects
- ❖ 70 percent more stops at labels.

In part as a result, on average older visitors spent

- ❖ 60 percent more time reading panels
- ❖ 70 percent more time looking at objects
- ❖ 80 percent more time reading labels
- ❖ 100 percent more time reading Family Guides.

APPENDIX D.
SURVEY RESPONSE FREQUENCIES
AND QUESTIONNAIRES

Note: The appendix presents the frequencies for all questions in the entrance questionnaire and the frequencies of questions on the exit questionnaire that were different. The frequencies are percentages of the visitors who responded to a particular question. The number of visitors responding to a question varies, as not all visitors answered each question. The number of completed entrance questionnaires is 508, and of exit questionnaires 606. The percentages may not always add up to 100 because of rounding.

ENTRANCE Today, did you come to the Mall to visit the Sackler, the Freer, or the Smithsonian in general?

Responses	%
Sackler only	37
Freer and Sackler only	18
Freer and/or Sackler, other if time	21
General visit to the Smithsonian	24

ENTRANCE What led you to visit the Sackler Gallery today?

Responses	%
Wandered by the building	6
Came to see this exhibition, <i>Style and Status</i>	65
Came for a general visit to the Sackler and/or Freer	25
Other	4

ENTRANCE How many times have you visited the Sackler Gallery?

Responses	%
This is my first visit to the Sackler	38
No visit in 2005, but I visited previously ___ times	25
In 2005, I came to the Sackler about ___ times	37

ENTRANCE Number of visits to the Sackler before 2005?

Mean number of visits	5.03
-----------------------	------

ENTRANCE Number of visits to the Sackler in 2005?

Mean number of visits	5.08
-----------------------	------

ENTRANCE How did you hear about the *Style and Status* exhibition?*

Responses	%
Newspaper	35
Word of mouth	29
Museum banners	15
Wandered by exhibit	14
Advertising poster	11
Website/e-newsletter	9
Other	5
Direct mail	3
Visit	3
Magazine	2

ENTRANCE Is this your first visit to the *Style and Status* exhibition?

Responses	%
Yes	93
No	7

ENTRANCE Which of the following experiences are you looking forward to in this exhibition today?*

EXIT Which of the following experiences were especially satisfying to you in this exhibition today?*

Responses	Experiences (%)	
	Anticipated	Actual
Gaining information or knowledge	62	70
◊ Seeing rare/uncommon/valuable things	54	68
◊ Experiencing a culture different than my own	54	65
◊ Being moved by beauty	56	65
◊ Enriching my understanding	56	61
◊ Seeing the real thing	39	59
◊ Imagining other times or places	34	48
◊ Exchanging impressions with my companion (s)	22	30
Spending time with friends/family	30	28
◊ Reflecting on the meaning of what I was looking at	20	26
Feeling relaxed/tranquil/calm	25	26
Recalling my travels/childhood experiences/other memories	14	17
Continuing my professional development	14	12
Feeling a sense of connectedness	11	11

*Multiple choice question

◊Statistically significant difference

EXIT Please rate the effect that the *Style and Status* exhibition had on you.

Responses	Superior (%)	Excellent (%)	Good (%)	Fair (%)	Poor (%)	NA (%)
Aesthetic impact on me	30	47	20	3	1	0
Personal enjoyment	25	48	24	2	0	1
My sense of awe	26	41	24	6	1	2
Sense of excitement for me	14	31	38	12	1	4
Extent of my personal learning	11	38	39	11	0	1
Personal relevance	8	20	38	20	3	12

NA = Not applicable

EXIT Overall, how would you rate the *Style and Status* exhibition?*

Responses	%
Excellent	54
Superior	35
Good	10
Fair	1
Poor	0

*Multiple choice question

EXIT Which of the following would have enhanced your visit to this exhibition?*

Responses	%
Photos/mannequins showing how the robes were worn	55
Additional contextual information	38
Background music	33
Additional information on craftsmanship	33
Audio tour	26
Additional information on individual objects	20
More diverse types of objects	14
Other	9
No changes or additions needed	9

*Multiple choice question

ENTRANCE In Sackler exhibitions, which of the following content areas most interest you?*

Responses	%
Ancient cultures	78
Art from lesser known geographical areas	60
Archaeological discoveries	46
Contemporary art	31
Other	4

*Multiple choice question

ENTRANCE In Sackler exhibitions, which of the following exhibition features most interest you?*

Responses	%
Object presented in their cultural context	71
Objects presented as art	51
Linkages between historic and contemporary cultures	40
Timelines of key concurrent world developments	36
Maps illustrating exhibition content	36
Sound/music relating to the subject	35
Audio tours	9
Other	2

*Multiple choice question

ENTRANCE Where do you live?

Responses	%
Metro Washington	48
Southeast	14
Mid Atlantic	15
Midwest	4
New England	3
Mountain Plains	3
West	4
Country other than US	7

ENTRANCE What is your age?

Mean age	42.67
----------	-------

ENTRANCE Age by 10-year age groups

Age group	%
12 to 24	20
25 to 34	21
35 to 44	13
45 to 54	16
55 to 64	20
65 to 74	7
75 to 99	4

ENTRANCE Age by generation

Generations (birth years)	%
Generation Y (1977-93)	29
Generation X (1966-76)	18
Trailing Edge Boomers (1955-1965)	15
Leading Edge Boomers (1946-1954)	18
Postwar (1928-45)	18
WWII (1922-27)	1
Depression (1912-21)	1

ENTRANCE What is your gender?

Gender	%
Female	65
Male	35

ENTRANCE How interested are you in each of the following?

Responses	Asian culture/ history %	Middle Eastern culture/history %	Asian art %	Textiles %	Middle Eastern art %
Very interested	47	37	46	36	37
Interested	34	41	35	33	41
Somewhat interested	16	18	16	24	19
Not interested	3	3	3	8	3

**ENTRANCE With whom are you
visiting today?**

Visitor groups	%
One other adult	47
Unaccompanied visitor	34
Group of adults	14
Adult(s) with children under 18	3
School group with children under 18	1

**ENTRANCE What race/ethnicity do
you consider yourself to be?***

Race/ethnicity	%
White	83
Asian	11
Latino/Hispanic	5
African American/Black	4
Native Hawaiian/Pacific Islander	2
American Indian/Native Alaskan	1

*Multiple choice question

Visitor Opinions about *Style and Status*

Entrance A

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Today, did you come to the Mall to visit the Sackler, the Freer, or the Smithsonian in general?

- Sackler only
- Freer and Sackler only
- Freer and/or Sackler, other museums if time
- General visit to the Smithsonian

What led you to visit the Sackler Gallery today? [Mark only one]

- Wandered by the building
- Came to see this exhibition, *Style and Status*
- Came for a general visit to the Sackler and/or Freer
- Other: _____

How many times have you visited the Sackler Gallery?

- This is my first visit to the Sackler
- No visit in 2005, but I visited previously about ____ times
- In 2005, I came to the Sackler about ____ times

How did you hear about the *Style and Status* exhibition? [Mark all that apply]

- Museum banners
- Website/e-newsletter
- Wandered by exhibit
- Advertising poster
- Newspaper
- Word of mouth
- Direct mail
- Other: _____

Is this your first visit to the *Style and Status* exhibition?

- Yes No

Which of the following experiences are you looking forward to in this exhibition today? [Mark all that apply]

- Being moved by beauty
- Gaining information or knowledge
- Seeing "the real thing"
- Imagining other times or places
- Seeing rare/uncommon/valuable things
- Recalling my travels/childhood experiences/other memories
- Enriching my understanding
- Spending time with friends/family
- Reflecting on the meaning of what I was looking at
- Exchanging impressions with my companion(s)
- Feeling a sense of connectedness
- Experiencing a culture different from my own
- Continuing my professional development
- Feeling relaxed/tranquil/calm

About Sackler exhibitions in general ...

In Sackler exhibitions, which of the following content areas most interest you? [Mark all that apply]

- Art from lesser known geographical areas
- Archaeological discoveries
- Ancient cultures
- Contemporary art
- Other: _____

In Sackler exhibitions, which of the following exhibition features or emphases most interest you? [Mark all that apply]

- Maps illustrating exhibition content
- Sound/music relating to the subject
- Timelines of key concurrent world developments
- Objects presented in their cultural context
- Linkages between historic and contemporary cultures
- Objects presented as art
- Audio tours
- Other: _____

About you ...

Where do you live?

- US (specify zip code)

--	--	--	--	--
- Other country (specify): _____

What is your age?

--	--

What is your gender? Female Male

With whom are you visiting today?

[Mark one or more]

- I am alone
- One other adult
- Several adults
- Child(ren) under 18
- School group
- Organized group

What race/ethnicity do you consider yourself to be?

[Mark one or more]

- African American/Black
- Asian
- Latino/Hispanic
- Native Hawaiian/Pacific Islander
- American Indian/Native Alaskan
- White

How interested are you in each of the following?

	Not Interested	Somewhat Interested	Interested	Very Interested
Asian art	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Asian culture/history	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Middle Eastern art	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Middle Eastern culture/history	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Textiles.....	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

Thank you. Please use the back of this sheet for additional comments.

ADMINISTRATIVE USE ONLY		
Session	Status	Cmt
	<input type="radio"/> Complete <input type="radio"/> Ineligible <input type="radio"/> R: time	<input type="radio"/> R: language <input type="radio"/> R: other
Segment <input type="radio"/> 1 <input type="radio"/> 2 <input type="radio"/> 3 <input type="radio"/> 4 <input type="radio"/> 5 <input type="radio"/> 6		

Visitor Opinions about Style and Status

Exit A

Today, did you come to the Mall to visit the Sackler, the Freer, or the Smithsonian in general?

- Sackler only
- Freer and Sackler only
- Freer and/or Sackler, other museums if time
- General visit to the Smithsonian

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What led you to visit the Sackler Gallery today?
[Mark only one]

- Wandered by the building
- Came to see this exhibition, *Style and Status*
- Came for a general visit to the Sackler and/or Freer
- Other: _____

How many times have you visited the Sackler Gallery?

- This is my first visit to the Sackler
- No visit in 2005, but I visited previously about ____ times
- In 2005, I came to the Sackler about ____ times

Overall, how would you rate the *Style and Status* exhibition?

- | | | | | |
|-------------------------------|-------------------------------|-------------------------------|------------------------------------|-----------------------------------|
| 1 | 2 | 3 | 4 | 5 |
| <input type="checkbox"/> Poor | <input type="checkbox"/> Fair | <input type="checkbox"/> Good | <input type="checkbox"/> Excellent | <input type="checkbox"/> Superior |

Which of these experiences were especially satisfying to you in this exhibition today? [Mark all that apply]

- Being moved by beauty
- Gaining information or knowledge
- Seeing "the real thing"
- Imagining other times or places
- Seeing rare/uncommon/valuable things
- Recalling my travels/childhood experiences/other memories
- Enriching my understanding
- Spending time with friends/family
- Reflecting on the meaning of what I was looking at
- Exchanging impressions with my companion(s)
- Feeling a sense of connectedness
- Experiencing a culture different from my own
- Continuing my professional development
- Feeling relaxed/tranquil/calm

Please rate the effect that the *Style and Status* exhibition had on you.

	Not Applicable	1 Poor	2 Fair	3 Good	4 Excellent	5 Superior
Personal enjoyment	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
My sense of awe	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Extent of my personal learning	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Aesthetic impact on me	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Personal relevance	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Sense of excitement for me	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

Which of the following would have enhanced your visit to this exhibition? [Mark all that apply]

- Additional contextual information (e.g. history)
- Audio tour
- More diverse types of objects
- Additional information on craftsmanship
- Background music
- Additional information about individual objects
- Photos/mannequins showing how the robes were worn
- Other: _____
- No changes or additions needed

About you...

Where do you live?

- US (specify zip code)

--	--	--	--	--
- Other country (specify): _____

With whom are you visiting today? [Mark one or more]

- I am alone
- Child(ren) under 18
- One other adult
- School group
- Several adults
- Organized group

What is your age?

--	--

What race/ethnicity do you consider yourself to be?
[Mark one or more]

- African American/Black
- Native Hawaiian/Pacific Islander
- Asian
- American Indian/Native Alaskan
- Latino/Hispanic
- White

What is your gender? Female Male

How interested are you in each of the following?

	Not Interested	Somewhat Interested	Very Interested
Asian art.....	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Asian culture/history.....	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Middle Eastern art.....	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Middle Eastern culture/history	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Textiles.....	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

Thank you. Please use the back of this sheet for additional comments.

ADMINISTRATIVE USE ONLY:		
Session	Status	Cmt
	<input type="checkbox"/> Complete <input type="checkbox"/> Ineligible <input type="checkbox"/> R: time	<input type="checkbox"/> R: language <input type="checkbox"/> R: other
Segment <input type="radio"/> 1 <input type="radio"/> 2 <input type="radio"/> 3 <input type="radio"/> 4 <input type="radio"/> 5 <input type="radio"/> 6		

APPENDIX E.

STUDY METHODOLOGY

This report is based on information that the Office of Policy and Analysis (OP&A) study team obtained about visitors to the *Style and Status: Imperial Costumes from Ottoman Turkey* exhibition at the Arthur M. Sackler Gallery. The OP&A study, which took place from November 2005 to April 2006, aimed to document how visitors engaged with *Style and Status* and what they thought of it. The study team used three different methods for the data collection: surveys of visitors entering and exiting the exhibition; personal interviews with visitors at the exit of the exhibition; and detailed observation of visitors as they went through the exhibition. In addition, the study team reviewed comments written during the first few weeks of the exhibition in a comment book placed near the exhibition exit, and it spoke with docents. This appendix briefly describes the methodology; additional information is available from OP&A.

THE SURVEY

The OP&A study team designed two one-sided, legal size, self-administered questionnaires for use in the study (Appendix D). The team used one of the questionnaires at the entrance and the other at the exit. As can be seen by comparing the questionnaires, many of the questions were identical, such as those relating to visitor demographics and background, and level of interest in Asian and Middle Eastern art and culture/history and textiles. Both included a set of questions about experiences in the exhibition. However, the entry questionnaire asked what visitors were looking forward

to, while the exit one asked for experiences that the visitor had found “especially satisfying.” The questionnaire listed 14 possible experiences, whose order was varied three ways to correct for the tendency of visitors to mark options at the top of a list. The entrance questionnaire asked visitors a few questions about Sackler exhibitions in general; the exit one had a few questions that focused on possible enhancements to *Style and Status*.

Between January 3 and January 12, 2006, OP&A staff and interns intercepted eligible visitors entering and exiting the exhibition. Visitors under the age of 12 and groups were not eligible. The survey is therefore based on a sample of “voluntary” visitors to the exhibition. The schedule was constructed so that a specific visitor would only be intercepted upon entry or exit. On each survey day, the study team collected data for 1.5 hours.

Of the 1,246 visitors selected to participate, 1,113 completed questionnaires, for a cooperation rate of 89 percent. The results presented in this report are statistically representative of visitors during the survey period. That is, if every visitor exiting the Sackler were interviewed, there is a 95 percent probability that the percentages for the entire population would be within 3 percent and 6 percent of the survey percentages (given the sample size).

PERSONAL INTERVIEWS

Both before the survey was conducted and in conjunction with the observation of visitors (described below), the OP&A study team conducted personal interviews with 29 visitors exiting *Style and Status*. The main purpose of these interviews was to get more nuanced reactions to the exhibition than is possible in a survey. In addition, these interviews were used in developing the questionnaires. The study team also met with Sackler docents to get their insights on visitors’ responses to *Style and Status*.

OBSERVATIONS

Between December 15 and the close of the exhibition, the study team observed a total of 84 visitors from the time they entered the exhibition until they exited. Observers used a detailed map of the exhibition that included every object case, text panel, Family Guide, and seat, and nearly every label. Observers noted the amount of time that visitors spent at each location. In 17 cases, individuals who had been observed were interviewed as they exited.

COMMENT BOOK

The study team transcribed and analyzed 284 entries made by visitors during the first few weeks of the exhibition in a comment book located near the exit.