

# Freer Gallery of Art 2015 Visitor Studies

## Part Two: Observations of Visitors



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## Background

In anticipation of the closing of the Freer Gallery for infrastructure repair in 2016, the museum requested three studies to help guide the re-design of the galleries -- a year-long entrance-exit survey, an interview study, and this observation study. The aim of the observation study was to document exactly how visitors were using the museum by unobtrusively observing their activity and noting where they stopped and for how long, and who they were with. A sample of observed visitors were also invited to take a survey as they were leaving the museum.

The study took place between July and December 2015. Throughout the museum 270 locations were identified as potential stops.<sup>1</sup> Of these, 171 were object locations. Some of these locations featured a single object, in other instances the location referred to a case with multiple objects. In addition 32 label locations were identified. These were places where the label for an object was positioned in such a way that an observer could reliably determine whether or not a visitor was reading the label. All 47 panel texts (called “wall chats” by Freer|Sackler staff) were also identified as stop locations, as were 15 benches, 2 brochure locations, 2 magnifying glass locations, and the lobby information desk.

Appendix A contains the list of observation locations. Each location is identified by a code that identifies the Gallery, sequence of the location within the gallery, type of stop, and identifying description. In all but a few cases the sequence is counterclockwise starting from the entrance door around the walls of the gallery and then in the center. For example S-10-O Peacock Room is the 10<sup>th</sup> item in the South Hall and is an object stop. Other types of locations are noted as P (panel), L (label), or B (bench).

The gallery with jades closed during the study period and its data has been excluded from this report. Other changes in the Freer during this period were minor. The areas included in the study were Galleries 1-7, 11, 13-18, and Northwest Hall, West Hall, South Hall, East Hall, and Northeast Hall. See the map in the Appendix B.

A stop at one of these locations was defined as a person standing in front of the location with feet not moving for at least three seconds. The data in this report account only for the time that follows the initial three seconds. Thus actual times are three seconds greater than the times reported here.

Observers used a software program, TrackNTime, to record visitor behaviors. The program ran on iPads that identified all the stops both on a gallery-by-gallery list and also on a map. Analysis of the data was done in MS Excel and SPSS 20.

Although visitors were followed unobtrusively, some visitors became aware that they were being observed and commented on it when they took the survey. None of these visitors expressed any objection. However, on the few occasions that a visitor

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<sup>1</sup> The total number of stop possibilities increased to 282 over the course of the study as objects and texts were rotated.

engaged an observer during observation, the observation was terminated and not used in the study.

Altogether 230 individuals were observed throughout their visit. Of these, 138 also completed surveys (75% of those who were asked). Nearly all observations began at the Freer's Mall entrance lobby. Some visitors entered the lobby from the connection to the Sackler Gallery, but most entered directly from the Mall. One in twenty observations began with visitors who entered at Independence Avenue.

## Key Points

### The Peacock Room

The Peacock Room played a large role in the visit during this period, at least partly as a result of the *REMIX* exhibition, which brought it strongly to the attention of visitors. Nearly three out of four visitors went to the Peacock Room and on average they spent more than four times longer there than at any other location. The principal panel for the Peacock room “The Peacock Room Comes to America” was the most frequently stopped-at panel text (one in five visitors stopped there).

### Attraction

After the Peacock Room the two locations that drew the most attention were both Japanese – the Nio guardian figure in the northwest corner, and the Maple Leaves screen in the Japanese screen gallery (Gallery 5). The two Chinese bronze tigers in Gallery 18 were also major draws.

Observation studies like this one are always good reminders of how diverse visitors are. Only ten locations in the entire museum were stopped at by at least one in five visitors (see Table 1), and most locations received very little attention.

Only one designated location – a label in the Chinese painting gallery (Gallery 13) – was not stopped at by anyone in the study. In general visitors the Chinese paintings drew relatively little attention, despite the fact that they were presented as an exhibition of the work of a single artist, Bada Shanren.

### Stops

On average visitors made 16 stops of at least three seconds during their visit. On average each object location drew 24 visitors (10% of visitors), and each label location drew 22 (10%). Panel texts were not as successful in attracting visitor attention. On average panel texts drew 11 visitors (5%). By comparison, nearly as many sat on benches (an average of 7 visitors per bench; 3%).

### Time

On average visitors spent 24 minutes in the museum, 9 of them at stops and 15 minutes moving.

### Survey Results for Observed Visitors

About one-quarter of visitors (23%) who were surveyed after observation rated their overall experience as Superior, the top of the scale. Superior experience ratings were significantly associated with exceeding expectations, high ratings of features, seeing rare things, moved by beauty, enriching understanding, feeling an emotional connection, and having a higher Idea score in IPOP. Those who spent more time at label stops were more likely to have reported enriching understanding, gaining information, and feeling an emotional connection as especially satisfying experiences, compared to those who spent less time at label stops. The survey results from observed visitors were very similar to those from all visitors in the year-long entrance-exit survey.

## Recommendations

### Improve Texts

The panel texts (“wall chats”) are very important for establishing context for the artworks. The study shows that they were not effective in attracting or engaging visitors. They could be much more visible, attractive, and engaging. In both the survey conducted as part of this study and the year-long Freer survey visitors rated their experience with texts relatively low compared to design, and the variety and quality of the art.

The labels included in this study were ones that were set somewhat apart from the objects they supported and they tended to be larger than other labels, sometimes including photographs, as well. The significant association in this data between time at label stops and higher levels of satisfying learning and emotional experiences suggests the potential for texts in the Freer.

### Help Visitors with Chinese Painting

The Bada Shanren exhibition in Gallery 13 was notably less successful than other galleries in attracting and engaging visitors. While it was probably not immediately obvious to visitors that Gallery 13 was a themed exhibition, the same could be said of other galleries as well. Presumably visitors had trouble making a direct and spontaneous connection to the ink paintings and calligraphy. The works might have been more accessible to visitors if there had been a closer link to history and emotion through more explanation, translations, and guides to closer looking.

### Highlight the Nio

After the Peacock Room, the large, dynamic Nio Guardian Figure in the northwest corner drew the most attention, despite its relatively low-key display. Its companion sculpture in the northwest corner was also one of the high attraction locations.<sup>2</sup> Size, of course, is a factor in attraction, but so, too, is the human form. The relatively strong response to the Chinese Buddhist sculpture in Gallery 17 probably reflects a similar attraction to the human figure. The Guardian Figures have the potential to serve as effective icons of the Gallery, especially if they were to be presented in a more dramatic manner.

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<sup>2</sup> The figure in the northwest corner probably received more attention because 60% of visitors entering from the Mall turned to the right rather than to the left and were thus more likely to have noticed the sculpture facing them. They would have seen the figure in the northeast corner only in passing as they crossed the hall from Gallery 16 to Gallery 17. In support of this interpretation, it should be noted that the number of visitors who stopped at the northwest figure is 60% of the number who stopped at both.

## Findings for All Visitors

### Demographic and visitor characteristics

Observers estimated the gender, ethnicity, group size, and group composition of visitors. According to these estimates visitors were:

- 55% female; 45% male (The sample of observed and surveyed visitors was 61% female, 39% male)
- 77% White, 16% Asian, 4% Hispanic, 2% Black, 1% Middle Eastern
- 45% alone, 51% with one or more adults, 10% with one or more youth under age 18

In the sample of observed and surveyed visitors two out of three visitors (68%) were visiting the Freer for the first time and the average age of visitors was 41 (median: 41).

### Time in the Freer Gallery

- The average length of the Freer visit was 24 minutes (median: 24 minutes).
- On average visitors spent 9.2 minutes in total at all the locations where they stopped (i.e., the sum of all times they spent stopped during their visit).
- If bench locations are excluded the average total time stopped is 8 minutes.
- The average time stopped at a (non-bench) location was 23 seconds.

In other words, on average visitors spent most of their time (62% - 15 of their 24 minutes) moving through the space.

### Stops in the Freer Gallery

The average number of stops during the visit was 16, the maximum was 121.

Locations where visitors stopped (including only object locations, label locations, and panel locations) can be divided into three nearly equal groups:

- **High Attraction Locations** – the 35% of locations where at least 10% of visitors stopped
- **Medium Attraction Locations** – the 32% where 5%-9% of visitors stopped
- **Low Attraction Locations** – the 33% where 1%-4% of visitors stopped

### High attraction locations

The very highest attraction locations (11% of all locations) are those where at least 15% of visitors stopped. They are shown in Table 1 together with the average time in seconds at each location.



**Table 1: Highest attraction locations**

Location	% of all visitors	Average time per stop (seconds)
S-10-O Peacock Room	70%	140
NW-3-O Nio	27%	32
5-7-O Maple Leaves screen	25%	38
18-1-O Tigers	23%	20
5-11-O Crane Screen	20%	25
17-24-O Lintel	20%	25
2-20-O Daggers Case	20%	32
S-5-O Variation in Flesh color	20%	17
S-6-O Caprice in color	20%	16
2-5-O 6-armed Bodhisattva	20%	17
S-8-P The Peacock Room Comes to America Panel	19%	39
1-9-O Necklaces Case	19%	16
2-2-O Compassion Bodhisattva Case	18%	12
5-8-O Poets Screen	18%	41
NW-1-O Breakfast in the Loggia	18%	19
11-2-O The Thames on Ice	18%	14
2-18-O Ivory elephant-Case	18%	23
18-6-O Ceremonial Objects	18%	18
17-7-O Bodhisattvas and 2 Monsters	17%	16
18-2-O Zhou Vessels	17%	27
5-6-O White plum tree screen	17%	20
3-14-O 2-bowls and flask-Case	16%	21
S-4-O Portrait Freer	16%	18
NE-4-O Kongorikishi Big Man	16%	27
1-17-O Parvati	15%	16
1-6-O Four Scenes Frieze	15%	52
3-13-O Pen Box Case	15%	15
17-5-O Buddah Vairochana	15%	16
18-3-O Animal Ewers	15%	33

The Peacock Room was by far the most visited location – 70% of all visitors stopped in the Peacock Room, and they spent an average of 140 seconds (2.3 minutes) there, which is six times longer than the average stop length. The Guardian Figure in the Northwest Hall (at the location farthest from the Peacock Room) was the second most visited location. The others in the top ten (highlighted in green) are nicely spread across the museum:

- The six-armed Bodhisattva and case with daggers in Gallery 2
- Two screens in Gallery 5
- Two Whistler paintings in the South Hall
- The lintel in Gallery 17
- The tiger bronzes in Gallery 18

Only one panel text makes it into these top 29 locations – “The Peacock Room Comes to America.”

Tables 2A and 2B present the complete list of High Attraction Locations (i.e., those where at least one in ten visitors stopped) by Gallery.

**Table 2A: High attraction locations in West Galleries**

Location	% of all visitors	Average time/stop (seconds)
NW-3-O Nio	27%	32
5-7-O Maple Leaves screen	25%	38
5-11-O Crane Screen	20%	25
2-20-O Daggers Case	20%	32
2-5-O 6-armed Bodhisattva	20%	17
1-9-O Necklaces Case	19%	16
2-2-O Compassion Bodhisattva Case	18%	12
5-8-O Poets Screen	18%	41
NW-1-O Breakfast in the Loggia	18%	19
2-18-O Ivory elephant-Case	18%	23
5-6-O White plum tree screen	17%	20
3-14-O 2-bowls and flask-Case	16%	21
1-17-O Parvati	15%	16
1-6-O Four Scenes Frieze	15%	52
3-13-O Pen Box Case	15%	15
2-6-L 6-armed bodhisattva	14%	15
3-12-O Inscription	14%	16
3-17-O Brass candlestick Case	14%	17
1-18-O Shiva Nataraja	13%	20
2-21-O Giant Demon	13%	19
7-25-O Center case	13%	29
4-10-O Large platters w/ horsemen Case	13%	23
5-9-O Camellias screen	13%	28
7-18-O 5 scrolls	13%	19
2-10-O Shell Case	12%	22
2-7-O Palm Leaf sit-down Case	12%	17
4-9-O Turquoise bowls and Pitcher Case	12%	23
6-1-O Imperial Box Case	12%	21
2-4-O Image of a Bodhisattva-Case	12%	15
1-19-O Child-saint Sambandar	11%	10
1-8-O Standing Buddah	11%	15
4-11-O Turquoise Jar Case	11%	11
4-16-O Two Canteens Case	11%	26
4-2-O Ceramics Blue White-Case	11%	11
6-10-O Hand warmer Case	11%	18
7-11-O Persimmon Tree Case	11%	15
2-15-O Jain Manuscript-Case	11%	18
3-7-O Art of the Mosque Panel	11%	13
4-4-O Anthology of Poetry-Case	11%	15
3-19-O Glass Vase Bowls Case	10%	21
4-1-O Tile Case	10%	16
7-3-O Maple Autumn Plants Scroll	10%	13
1-15-O Worship at a Stupa	10%	17
6A-3-O Tea bowl and Scroll-center	10%	18
W-5-O Flasks	10%	20
6-3-O Moon Autumn Plants Scroll	10%	18
W-3-O Birds, fish, lotus-Case	10%	28

**Table 2B: High attraction locations in South and East Galleries**

Location	% of all visitors	Average time/stop (seconds)
S-10-O Peacock Room	70%	140
18-1-O Tigers	23%	20
17-24-O Lintel	20%	25
S-5-O Variation in Flesh color	20%	17
S-6-O Caprice in color	20%	16
S-8-P The Peacock Room Comes to America Panel	19%	39
11-2-O The Thames on Ice	18%	14
18-6-O Ceremonial Objects	18%	18
17-7-O Bodhisattvas and 2 Monsters	17%	16
18-2-O Zhou Vessels	17%	27
S-4-O Portrait Freer	16%	18
NE-4-O Kongorikishi Big Man	16%	27
17-5-O Buddah Vairochana	15%	16
18-3-O Animal Ewers	15%	33
11-3-O Symphony in Grey	14%	13
17-11-O Western Paradise	14%	22
17-12-O Bodhi Avalokiteshavra	14%	10
17-26-O Guardian	14%	13
17-3-O Stele w/Bodhi Maitreya	14%	25
11-6-O Variations in Blue and Green	13%	12
15-2-O Blue and White	13%	9
11-4-O Variations in Pink and Grey	13%	10
11-8-O The White Symphony	13%	10
14-14-O Dark Glazes	12%	13
14-5-O Before Inlay	12%	16
17-10-O Head of Buddha	12%	11
17-21-O Buddha-Silver Circlet	12%	21
14-4-O Water bottle	11%	15
16-8-O Bronze Mirrors	11%	12
18-9-O Ritual Ewer (face)	11%	14
NE-1-O The Grand Protector Case	11%	24
11-14-O Nocturne: Grey and Silver	11%	14
11-15-O Nocturne: Blue and Silver	11%	11
11-7-O Symphony in White and Red	11%	7
11-9-O Symphony in Blue and Pink	11%	13
17-28-O Maitreya Buddha of the Future	11%	14
18-5-O Ritual Basin	11%	15
18-8-O Ritual Wine Warmers	11%	16
14-8-O Inlay formats for bowls	10%	11
15-3-O Distinctive Forms	10%	17
17-2-O Buddha Tang Dynasty	10%	14
17-23-O Bodhisattva Shaanxi Province	10%	13
17-13-O Pure Land Buddhism	10%	13

Note that these 92 High Attraction Locations, where at least one in ten visitors stopped, include at least one stop in all galleries except Gallery 13 and the East Hall, where Chinese paintings were on view. Visitors to those areas did not find any single location that compelled attention to the same degree as the locations on these lists. Note also that only one location is a label (for the six-armed Bodhisattva in Gallery 2), and only one is a panel (the Peacock Room panel noted above).

### Stops and Time in Galleries

As shown in Table 3, galleries differed according to the number of stop locations identified for the study, the number of visitors who stopped at those locations, and the length of time they spent there. Most time was spent in the South Hall, which included the Peacock Room and the Courtyard, two destinations with longer average stop times. One-third of all recorded visitor time was spent in the South Hall, because it included the Peacock Room. Stops were also relatively long in the Lobby, Northwest Hall and Galleries 2, 4, 11, and 17. The shortest stops were in Galleries 1, 15, 16, and the East Hall. The Northwest Hall and Galleries 5 and 11 had the most stops per location; East Hall, West Hall, Lobby, and Gallery 13 had the fewest stops per location.<sup>3</sup>

**Table 3: Gallery stops and stopped time**

Gallery	Stop total	Number of locations	Stops per location	Total time (seconds)	Time per stop (seconds)
South Hall	232	17	13.1	153895	663.3
Lobby	18	3	6	5180	287.8
2	298	22	13.5	34896	117.1
NW Hall	59	3	19.7	6732	114.1
7	227	18	12.6	25160	110.8
17	441	29	15.2	47016	106.6
4	236	17	13.9	24345	103.2
11	277	16	17.3	25553	92.2
3	280	20	14	24830	88.7
NE Hall	50	4	12.5	3652	73.0
West Hall	97	11	8.8	6468	66.7
6	195	15	13	12846	65.9
5	172	10	17.2	11050	64.2
18	243	15	16.2	14484	59.6
14	216	15	14.4	10765	49.8
13	221	28	7.9	9420	42.6
16	84	8	10.5	2241	26.7
1	225	21	10.7	5486	24.4
15	52	4	13	1064	20.5
East Hall	38	5	7.6	461	12.1
<b>Grand Total</b>	<b>3661</b>	<b>281</b>	<b>13.0</b>	<b>425544</b>	<b>116.2</b>

<sup>3</sup> Cells marked in green are at least one standard deviation above the mean for that statistic. Those in orange are less than one standard deviation below the mean.

## Objects and Galleries

Table 4 compares galleries, but looks only at object locations. Green highlighted figures are high and red highlighted figures are low compared to the rest.<sup>4</sup>

**Table 4: Stops and times at Object locations by Galleries**

Gallery	Number of Object locations	Mean stops per object location	Mean time stopped per object location (seconds)	% of all time stopped at object locations
1	11	26	20	6%
2	11	28	20	7%
NW Hall	2	52	27	3%
3	12	24	15	4%
4	13	21	18	5%
5	9	27	29	8%
West Hall	4	21	21	2%
6	9	21	18	4%
7	10	21	21	5%
South Hall	6	49	85	27%
11	10	28	12	3%
East Hall	3	12	19	1%
13	21	9	15	3%
14/15	11	25	15	4%
16	5	14	12	1%
17	19	26	16	9%
18	9	33	21	7%
NE Hall	3	26	25	2%
<b>TOTALS</b>	<b>168</b>	<b>24</b>	<b>23</b>	<b>100%</b>

Relative to the number of possibilities, more stops were being made in the Northwest Hall (because of the guardian figure), in South Hall (Peacock Room), and Gallery 18. Fewest stops per object were in East Hall, and Galleries 13 and 16. Over one quarter (27%) of all time spent looking at objects was spent in the Peacock Room.

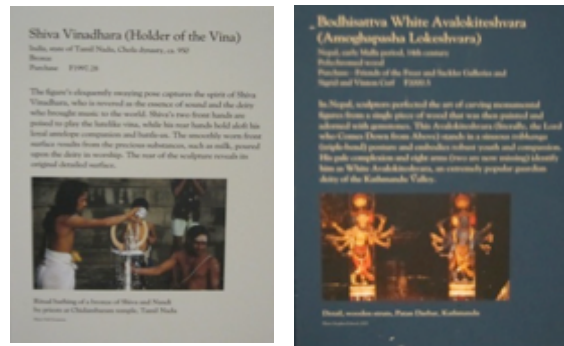
The guardian figures in Northwest Hall and Northeast Hall and the screens in Gallery 5 were holding visitors longer than objects in other areas. Overall more time was spent looking at objects in Galleries 2, 5, 17, 18, and the Peacock Room. Objects in East Hall and Galleries 13 and 16 were stopped at least, and the least amount of time on average was spent with objects in West Hall, Northeast Hall, and Gallery 16.

<sup>4</sup> High and low are defined here as a difference of one standard deviation above and below the mean, excluding the Peacock Room outlier.

## Objects and their labels

At 32 locations label texts were separate enough from the items they described that observers could determine when they were being read. Table 5 provides details. On average 30% of those who stopped at an object also read the label, and overall their time reading was 21% of their time looking. Across these locations visitors on average spent 20 seconds looking and 15 seconds reading.

Two of the labels recorded in Table 5 included color photographs (Shiva in Gallery 1, six-armed Bodhisattva in Gallery 2 – marked with asterisks in Table 5 and shown below). This might have a bearing on their relatively high percentage of readers, compared to most other labels.



The relationship between labels and objects is more complex than this summary implies. The above comparison of object and label stop times implies that visitors view the object first and then look at the label, and that everyone who reads the label has also looked at the object. These assumptions are not correct. For example, of the 32 individuals who read this Bodhisattva label, 12 read the label after they had stopped at the sculpture, 12 read it before they stopped at the sculpture, and 8 read it without stopping even three seconds at the sculpture.

The situation with the Shiva label is even more complex, since the label was not immediately adjacent to the object it described. Altogether 14 visitors stopped at the Shiva label, but only three went directly from the label to the sculpture, and no one went from the sculpture to the label. Because of the distance between them, visitors did not treat as a unit.

Labels in Galleries 6, 7 and 13 (except the Triptych label in Gallery 6) were done differently from most others in the museum – the basic data were listed in smaller type at the bottom, rather than at the top. Instead of starting with that basic data, each label had a headline title. Two of these in Gallery 6 (Grasses and Peonies) had higher levels of attraction than most other observed labels.

**Table 5: Time and Stops at Object Locations and Their Associated Labels**

Object and Label	Total Stops	Mean time per stop	% of stopped visitors who read label
1-11-O Nandi	18	9	
1-10-L Nandi Label	12	11	67%
1-13-O Shiva	21	12	
1-14-L Shiva Label*	14	15	67%
1-7-O Lower Parts of Nagaraja	14	20	
1-20-L Nagaraja label	8	16	57%
1-3-O Lion Head	10	21	
1-4-L Lion Head Label	5	32	50%
1-6-O Four Scenes Frieze	35	52	
1-5-L Four Scenes Label	10	26	29%
2-2-O Compassion Bodhisattva Case	42	12	
2-3-L Compassion Bodhisattva-Label	17	9	40%
2-5-O 6-armed bodhisattva	45	17	
2-6-L 6-armed bodhisattva*	32	15	71%
3-12-O Inscription	32	16	
3-11-L Inscription-Label	8	9	25%
4-6-O Sufi Dance dyptich	20	18	
4-5-L Sufi Dance Label	3	8	15%
4-8-O Zal's Display dyptich	17	12	
4-7-L Zal's Display Label	3	9	18%
W-3-O Birds, fish, lotus-Case	25	25	
W-2-L Birds, fish, lotus	8	13	32%
W-8-O Coffin Face-Case	14	16	
W-7-L Coffin Face	5	17	36%
6-3-O Moon Autumn Plants Scroll	22	18	
6-2-L Moon Autumn Plants Label	7	8	32%
6-3-O Tryptich Scroll	17	17	
6-2-L Tryptich Label	3	14	18%
6-4-O Autumn Grasses Scroll	21	21	
6-5-L Autumn Grasses Label	13	8	62%
6-4-O Peonies and Butterfly Scroll	13	29	
6-5-L Peonies and Butterfly Label	8	16	62%
7-3-O Maple and Autumn Plants Scroll	24	13	
7-2-L Maple and Autumn Plants Label	10	9	42%
7-8-O Rocks Sapling Flowers Case	21	17	
7-5-L Rocks Sapling Flowers Label	6	20	29%
7-11-O Persimmon Tree Case	26	15	
7-10-L Persimmon Tree Label	8	13	31%
7-15-O Bodhidharma Case	21	16	
7-14-L Bodhidharma Label	6	29	29%
7-18-O 5 scrolls	29	19	
7-16-L Gosekku Label	7	22	24%
7-20-O Tales of Ise Case	18	20	
7-19-L Tales of Ise Label	10	12	56%
E-1-O Li Bo Poem Case	9	11	
E-2-L Li Bo Label	4	5	44%
E-4-O Meng Jiao Poem Case	10	14	
E-5-L Meng Jiao Label	4	18	40%
13-13-L Dong Yuan Label	5	17	
13-14-O Landscapes	5	21	
13-15-L Ni Zan Label	4	12	80%
13-2-O Couplet Case	11	18	
13-1-L Couplet Label	1	1	9%
13-24-L Wang Zhihuan Label	4	12	
13-25-O Couplet Case	11	15	
13-26-L Liu Changqing Label	5	9	45%
17-13-O Pure Land Buddhism	22	13	
17-14-L Pure Land Buddhism Label	7	20	32%
17-24-O Lintel	47	25	
17-25-L Lintel Label	3	13	6%

### Labels and Galleries

As Table 6 indicates, visitors spent more time with the labels in Gallery 1 and Gallery 18. This is probably due not only to the objects and label content but also to the fact that these galleries were near the beginning of the visit for many people. Among visitors entering from the Mall doors, 60% turned to the right (the direction of Gallery 1) and 40% turned left (the direction of Gallery 18).

Visitors are likely to be more inclined to give time to the first labels they read, because they are still energetic, and because they have not yet determined how much value the labels will add to their experience. Label reading is a cost and most visitors instinctively balance that effort against the return they get from the texts.

**Table 6: Stops and times at Label locations by Galleries**

Gallery	Number of Label locations	Mean stops per label location	Mean time stopped per tracked label location (seconds)
1	5	10	18
2	2	25	13
3	1	8	9
4	2	3	9
West Hall	2	7	15
6/6A	4	8	10
7	6	8	16
East Hall	2	4	12
13	6	3	12
17	2	5	18
<b>TOTALS</b>	<b>32</b>	<b>22</b>	<b>5</b>

### Panel Texts

There were a fair number of panel texts in the Freer – more than one for every four object locations on average, but they were not very well visited. On average only 11 people visited any one panel text – just one in twenty visitors. That is half the percentage of visitors stopped on average at the label texts that were observed, and less than half the percentage who stopped at object locations.

Although some panels had photos, illustrations, and maps, those additional features did not seem to draw more visitors overall. The Peacock Room panels were stopped at more than any others. As with the labels, there was a tendency for the first panels encountered in Gallery 1 to attract a disproportionate number of visitors, along with the entry panels in Galleries 2, 3, and 5, as well as the panels on Whistler's paintings in Gallery 11.



**Table 7: Text Panel Stops and Times**

Panel	Total stops at panels	Mean time per stop (seconds)
1-1-P Art of the Indian Subcontinent (map)	16	38
1-2-P The Image and Teachings of the Buddha	16	28
1-12-P Hindu Traditions and Chola Bronzes	4	5
2-1-P Buddhist Art Beyond India	15	22
2-8-P Depicting Nobility at the Islamic Courts	4	13
2-9-P Map of India	9	13
2-21-P The Brave King Shripala	13	14
2-14-P Jain Manuscripts	10	9
2-16-P Jain Arts	8	15
3-1-P Arts of the Islamic World (map)	18	22
3-3-P Some Features of the Arts of the Islamic World	11	24
3-7-P The Art of the Mosque	3	16
3-10-P Writing	4	13
3-15-P Early Islamic Ceramics: Innovation	9	11
4-3-P Later Islamic Ceramics: Iznik Ware	2	3
5-1-P Bold and Beautiful Rinpa Screens	16	19
6-1-P Bold and Beautiful: Rinpa in Japanese Art	10	11
6A-1-P Koetsu's Tea Bowl	12	14
7-1-P An Enduring Tradition	7	23
W-1-P The Nile and Ancient Egypt (map and photo)	10	37
W-4-P Glass in ancient Egypt (illustrations)	8	9
W-6-P Freer and Egypt (photo)	5	17
S-14-P The Peacock Room	23	52
S-8-P The Peacock Room Comes to America (photos)	44	39
11-1-P Chelsea Views	18	12
11-5-P Freer and Whistler: Points of Contact (photos)	21	29
11-10-P The Six Projects	20	24
11-13-P Nocturnes	11	15
13-8-P Engimas: The Art of Bada Shanren	12	34
14-1-P Cranes and Clouds (photos)	8	19
14-2-P Map of Korea	6	11
14-9-P The Technique of Ceramic Inlay (object)	9	22
14-13-P About Glaze	11	15
15-1-P Chinese Ceramics: 13th-14th Century (map)	10	11
16-1-P Silk Road Luxuries from China (map)	9	27
16-5-P Tang Metalworking	7	8
16-7-P Reassembling the Funerary Couch (illustrations)	8	19
17-4-P The Cosmic Buddha (photo)	17	14
17-6-P Dieties and Demons (illustration)	6	34
17-8-P Cave Temples at Xiangtangshan (illustrations)	11	13
17-17-P Man-made Cave Temple (illustration)	4	25
17-19-P Buddhas, Bodhisattvas, and Disciples	6	37
17-20-P Below the Surface (photos)	12	25
17-22-P Promise of Paradise (map)	12	19
18-4-P Animals in Bronze (illustration)	9	10
18-7-P Ancient Chinese Bronzes (map)	11	15
18-10-P Bronze Age Casting (illustration)	6	31
<b>Average across all panels</b>	<b>11</b>	<b>23</b>

### Galleries and Panel Texts

Table 8 summarizes by galleries the data in Table 7.

**Table 8: Stops and Times at Panel Texts by Galleries**

Gallery	No. of tracked Panel locations	Mean stops per panel location	Mean time stopped per panel location (seconds)
1	3	12	30
2	7	9	15
3	6	11	20
4	1	2	3
5	1	16	19
West Hall	3	8	23
6	2	11	13
7	1	7	23
South Hall	3	22	42
11	5	16	20
13	1	12	34
14/15	5	9	16
16	3	8	19
17	7	10	21
18	3	9	17
<b>TOTALS</b>	<b>51</b>	<b>11</b>	<b>22</b>

### Benches and Galleries

Sitting was observed at 15 locations. Most were benches, but the Courtyard seats were also included as part of the South Hall. As a result, the South Hall and the Lobby were the locations where visitors were most likely to be seated. The Northwest Hall bench did not draw many people, but those who sat there stayed longer on average than at any of the benches in galleries. Altogether there were 110 uses of the benches, which is about half the number of visitors. See Table 9.

### Other Locations

Four other locations were included in the study: the information desk in the lobby at the Mall entrance, the brochure racks on the benches in the Mall lobby, the brochure rack outside the Peacock Room, and the rack of magnifying glasses in Gallery 4. The information desk drew 44 of these visitors (19%) for an average of 50 seconds each, and 36 visitors (16%) used the brochure rack on the Lobby benches. See Table 10.

**Table 9: Stops and Times at Benches by Galleries**

<b>Gallery</b>	<b>No. of Bench locations</b>	<b>No. stops made at bench locations</b>	<b>Mean stop time at bench location (seconds)</b>
Lobby	1	19	100
1	1	4	53
2	1	3	16
NW Hall	1	9	107
3	1	3	90
5	1	5	49
7	1	8	6
South Hall	4	41	115
11	1	3	50
13	1	3	50
14/15	1	8	62
NE Hall	1	4	45
<b>TOTALS</b>	<b>15</b>	<b>110</b>	<b>86</b>

**Table 10: Stops and Times at Other Locations**

<b>Gallery</b>	<b>Other locations</b>	<b>Mean stops at other locations</b>	<b>Mean time stopped per other location</b>
Lobby	2	80	41
4	1	15	6
South Hall	1	15	18
<b>TOTALS</b>	<b>4</b>	<b>110</b>	<b>33</b>

## Findings for Surveyed Visitors

Three out of five observed visitors (138 visitors, 60% of all observed visitors) were also surveyed at the end of their visit.

### Comparisons to the Year-long Survey Data

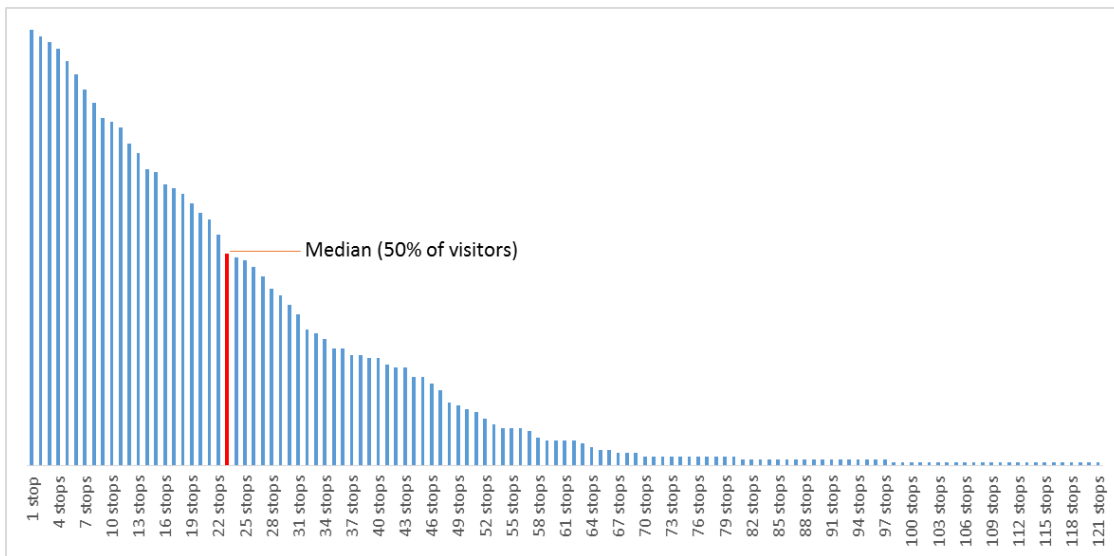
Compared to visitors surveyed across the entire year, these 138 visitors gave the same overall experience rating (23% Superior), and reported similar especially satisfying experiences and ratings in most cases.

Only four items showed statistically significant differences between the observed visitors and the sample of Freer visitors for the entire year. Compared to all visitors the observed and surveyed visitors included more females (61% vs. 55%) and more foreign residents (20% vs. 12%), were less likely to report gaining information as an especially satisfying experience (40% vs. 53%), and rated design more highly (35% Superior vs. 23%).

### Stops

The maximum number of stops was 121. The median number of stops was 23. Half of the surveyed visitors made fewer than 22 stops and three-quarters of them made less than 32 stops, as shown in Figure 1.

**Figure 1: Number of surveyed visitors by number of total stops**



### Time

This sample of visitors spent an average of 24 minutes in the museum (same as for all observed visitors), but the median time was shorter (21 minutes vs. 24 minutes for all observed visitors), indicating that more of them spent less time. The average time that they spent at a stop was 24 seconds. The median stop time was 12 seconds.

These statistics were affected by stops in the Peacock Room, which tended to be much longer. Four out of five of the surveyed visitors (83%) went into the Peacock Room and on average they spent 137 seconds there (2.3 minutes). The median time in the room was 87 seconds (1.5 minutes). If we exclude time spent in the Peacock Room, the average time at other stops in the museum is reduced to 20 seconds.

Average time at an object stop was 23 seconds, 20 seconds at a panel stop, 15 seconds at a label stop, and 64 seconds at a bench stop. These averages are close to those for all observed visitors except in the case of bench stops, which were shorter for those who completed surveys (64 seconds vs. 110 seconds).

### **Superior Overall Experience Rating**

Reporting a Superior overall experience was significantly associated with each of the following:

- Reporting that the visit exceeded expectations,
- Giving Superior ratings to long texts/labels/quality of art/design/variety,
- Having been especially satisfied by:
  - seeing rare things,
  - being moved by beauty,
  - enriching understanding,
  - feeling an emotional connection, and
- Having a higher Idea score in IPOP.<sup>5</sup>

### **Behavior and Especially Satisfying Experiences**

Only three of the variables related to a Superior overall experience are significantly associated with behavior that was observed in the Freer. The number of labels that a person stopped at and the length of time spent reading labels was positively associated with enriching understanding, feeling an emotional connection, and reporting that the visit exceeded expectation.<sup>6</sup> Total time stopped at the observed label locations varied from 3 seconds to over 4 minutes.

### **Feature Ratings**

Observed visitors who completed surveys rated the long texts and labels relatively low (20% and 22% Superior), in comparison to their ratings for variety of the art (28% Superior), design/layout (35% Superior), and the quality of the art (47% Superior).

### **Other Outcomes**

Three out of five (55%) indicated that they were so engaged that they almost lost track of time, and two out of five (43%) felt that the visit exceeded their expectation. Only one in one hundred (1%) felt that the visit had not met their expectation.

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<sup>5</sup> The dataset was not large enough to construct a statistical model that could show which of these were predictive factors independent of the others.

<sup>6</sup> Stopping at more labels and spending more time with them was also positively associated with gaining information.

## Recommendations

### Improve Texts

The panel texts (“wall chats”) are very important for establishing context for the artworks. The study shows that they were not effective in attracting or engaging visitors. They could be much more visible, attractive, and engaging. In both the survey conducted as part of this study and the year-long Freer survey visitors rated their experience with texts relatively low compared to design, and the variety and quality of the art.

The labels included in this study were ones that were set somewhat apart from the objects they supported and they tended to be larger than other labels, sometimes including photographs, as well. The significant association in this data between time at label stops and higher levels of satisfying learning and emotional experiences suggests the potential for texts in the Freer.

### Help Visitors with Chinese Painting

The Bada Shanren exhibition in Gallery 13 was notably less successful than other galleries in attracting and engaging visitors. While it was probably not immediately obvious to visitors that Gallery 13 was a themed exhibition, the same could be said of other galleries as well. Presumably visitors had trouble making a direct and spontaneous connection to the ink paintings and calligraphy. The works might have been more accessible to visitors if there had been a closer link to history and emotion through more explanation, translations, and guides to closer looking.

### Highlight the Nio

After the Peacock Room, the large, dynamic Nio Guardian Figure in the northwest corner drew the most attention, despite its relatively low-key display. Its companion sculpture in the northwest corner was also one of the high attraction locations.<sup>7</sup> Size, of course, is a factor in attraction, but so, too, is the human form. The relatively strong response to the Chinese Buddhist sculpture in Gallery 17 probably reflects a similar attraction to the human figure. The Guardian Figures have the potential to serve as effective icons of the Gallery, especially if they were to be presented in a more dramatic manner.

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<sup>7</sup> The figure in the northwest corner probably received more attention because 60% of visitors entering from the Mall turned to the right rather than to the left and were thus more likely to have noticed the sculpture facing them. They would have seen the figure in the northeast corner only in passing as they crossed the hall from Gallery 16 to Gallery 17. In support of this interpretation, it should be noted that the number of visitors who stopped at the northwest figure is 60% of the number who stopped at both.

## Appendix A: List of Identified Locations by Gallery

Stop	Total time	Total Stops	Avg time per/stop (seconds)
<b>Lobby</b>			
L-1-O Benches	1892	19	100
L-2-O Brochures	1023	36	28
L-3-O Info Desk	2265	44	51
<b>Gallery 1</b>			
1-1-P Entry Panel	613	16	38
1-2-P Buddha Panel	450	16	28
1-3-O Lion Head	206	10	21
1-4-L Lion Head Label	160	5	32
1-5-L Four Scenes Label	258	10	26
1-6-O Four Scenes Frieze	1835	35	52
1-7-O Lower Parts of Nagaraja	276	14	20
1-8-O Standing Buddha	402	26	15
1-9-O Necklaces Case	678	43	16
1-10-L Nandi Label	136	12	11
1-11-O Nandi	159	18	9
1-12-P Chola Panel	21	4	5
1-13-O Shiva	260	21	12
1-14-L Shiva Label	210	14	15
1-15-O Worship at a Stupa	386	23	17
1-16-B Bench	212	4	53
1-17-O Parvati	575	35	16
1-18-O Shiva Nataraja	616	31	20
1-19-O Child-saint Sambandar	259	26	10
1-20-L Nagaraja label	130	8	16
<b>Gallery 2</b>			
2-1-P Buddhist Art Beyond Panel	326	15	22
2-2-O Compassion Bodhisattva Case	524	42	12
2-3-L Compassion Bodhisattva-L	154	17	9
2-4-O Image of a Bodhisattva-C	412	27	15
2-5-O 6-armed bodhisattva	747	45	17
2-6-L 6-armed bodhisattva	479	32	15
2-7-O Palm Leaf sit-down Case	464	28	17
2-8-P Palm Leaf Panel	53	4	13
2-9-P MAP	121	9	13
2-10-O Shell Case	617	28	22
2-11-O Raja Painting	26	2	13
2-12-P A Royal Procession panel	9	1	9
2-13-O Magnifying glass	97	15	6
2-14-P Jain Manuscript Panel	92	10	9
2-15-O Jain Manuscript-C	456	25	18
2-16-P Jain Arts Panel	121	8	15
2-17-O Bronze buddhas-C	477	18	27
2-18-O Ivory elephant-C	944	41	23
2-19-B Bench-G2	47	3	16
2-20-O Daggers-C	1494	46	32
2-21-O Giant Demon	587	31	19
2-21-P Brave King	188	13	14

Stop	Total time	Total Stops	Avg time per/stop (seconds)
<b>Gallery 3</b>			
3-1-P Islamic World Panel	402	18	22
3-2-O Lamp Case	241	20	12
3-3-P Features of Islamic World Panel	268	11	24
3-4-O Koran Folio-horizontal	169	14	12
3-5-O Koran Folio-middle	201	20	10
3-6-O Koran Folio-vertical	107	16	7
3-7-O Art of the Mosque Panel	324	25	13
3-7-P Art of the Mosque Panel	48	3	16
3-8-P Mihrab Ceramic	401	19	21
3-9-O White Ceramics Case	202	16	13
3-10-P Writing Panel	51	4	13
3-11-L Inscription-L	74	8	9
3-12-O Inscription	509	32	16
3-13-O Pen Box Case	516	35	15
3-14-O 2-bowls and flask-C	764	37	21
3-15-P E.Islamic Ceramics Panel	103	9	11
3-16-O Bowl and shard Case	121	14	9
3-17-O Brass candlestick Case	532	32	17
3-18-B Bench	271	3	90
3-19-O Glass Vase Bowls Case	497	24	21
<b>Gallery 4</b>			
4-1-O Tile Case	378	24	16
4-2-O Ceramics Blue White-C	297	26	11
4-3-P Later Islamic Ceramics Panel	6	2	3
4-4-O Anthology of Poetry-C	376	25	15
4-5-L Sufi Dance Label	24	3	8
4-6-O Sufi Dance dyptich	359	20	18
4-7-L Zal's Display Label	27	3	9
4-8-O Zal's Display dyptich	210	17	12
4-9-O Turquoise bowls and Pitcher Case	647	28	23
4-10-O Large platters w/ horsemen Case	680	30	23
4-11-O Turquoise Jar Case	295	26	11
4-12-O Magnifying glass-G4	74	8	9
4-13-O Brass globe Case	430	12	36
4-14-O Folio-single-vertical	77	8	10
4-15-O Bifolio-double-vertical	150	9	17
4-16-O Two Canteens Case	671	26	26
4-17-O Basin Case	373	19	20
<b>Northwest Hall</b>			
NW-1-O Breakfast in the Loggia	807	42	19
NW-2-B Bench	960	9	107
NW-3-O Nio	1926	61	32



Stop	Total time	Total Stops	Avg time per/stop (seconds)
<b>Gallery 5</b>			
5-1-P Japanese Screen	297	16	19
5-2-O Flowers and Birds-Maple leaves	115	6	19
5-4-O Spring Autumn Landscape	43	3	14
5-5-O Pheasants and Cherry trees	143	4	36
5-6-O White plum tree screen	770	39	20
5-7-O Maple Leaves screen	2159	57	38
5-8-O Poets Screen	1741	42	41
5-9-O Camellias screen	823	29	28
5-10-O Autumn Grasses	289	20	14
5-11-O Crane Screen	1169	47	25
G5 Center benches	247	5	49
<b>Gallery 6/6A</b>			
6-1-O Imperial Box Case	586	28	21
6-1-P Bold and Beautiful Panel	114	10	11
6-2-L Moon Autumn Plants Label	56	7	8
6-2-L Tryptich Label	41	3	14
6-3-O Moon Autumn Plants Scroll	387	22	18
6-3-O Tryptich Scroll	286	17	17
6-4-O Autumn Grasses Scroll	441	21	21
6-4-O Peonies and Butterfly Scroll	377	13	29
6-5-L Autumn Grasses Label	98	13	8
6-5-L Peonies and Butterfly Label	124	8	16
6-10-O Hand warmer Case	476	26	18
6A-1-P Koetsu's Tea bowl Panel	172	12	14
6A-2-O Pottery-right side	233	18	13
6A-3-O Tea bowl and Scroll-center	412	23	18
6A-4-O Pottery-left	226	18	13
<b>Gallery 7</b>			
7-1-P Enduring Tradition Panel	164	7	23
7-20-C Tales of Ise Case	361	18	20
7-24-B Bench-G7b	37	6	6
7-25-O Center case	884	31	29
7-2-L Maple Autumn Plants Label	94	10	9
7-3-O Maple Autumn Plants Scroll	322	24	13
7-4-O Ink Poetry Case	559	13	43
7-5-L Rocks Sapling Flowers Label	122	6	20
7-8-O Rocks Sapling Flowers Case	363	21	17
7-9-O Tray Box Fan Case	210	15	14
7-10-L Persimmon Tree Label	100	8	13
7-11-O Persimmon Tree Case	379	26	15
7-13-O 3 Tea Bowls Case	494	15	33
7-14-L Bodhidharma Label	176	6	29
7-15-O Bodhidharma Case	336	21	16
7-16-L Gosekku Label	153	7	22
7-18-O 5 scrolls	559	29	19
7-19-L Tales of Ise Label	116	10	12

Stop	Total time	Total Stops	Avg time per/stop (seconds)
<b>West Hall</b>			
W-1-P The Nile/Ancient Egypt	374	10	37
W-2-L Birds	26	2	13
W-2-L Birds, fish, lotus	79	6	13
W-3-O Birds	6	3	2
W-3-O Birds, fish, lotus-C	622	22	28
W-4-P Glass in ancient Egypt	73	8	9
W-5-O Flasks	471	23	20
W-6-P Freer and Egypt	83	5	17
W-7-L Coffin Face	87	5	17
W-8-O Coffin Face-C	224	14	16
W-9-O Head of Pharaoh	398	21	19
<b>South Hall</b>			
S-1-B Bench	31	3	10
S-2-B Exit to Independence	1465	20	73
S-3-B Courtyard	3837	29	135
S-4-O Portrait Freer	661	36	18
S-5-O Variation in Flesh color	773	46	17
S-6-O Caprice in color	737	46	16
S-7-B Bench	212	5	42
S-8-P The Peacock Room Comes to Am. Panel	1723	44	39
S-9-B Peacock Room Bench	652	4	163
S-10-O Peacock Room standing	22707	162	140
S-11-O Labor	39	3	13
S-12-O Law	74	2	37
S-13-Br Peacock Room Brochures	271	15	18
S-14-P Peacock Room Panel	1054	23	52
<b>Gallery 11</b>			
11-1-P Chelsea Views Panel	215	18	12
11-2-O The Thames on Ice	572	42	14
11-3-O Symphony in Grey	417	32	13
11-4-O Variations in Pink and Grey	305	30	10
11-5-P Freer and Whistler Panel	611	21	29
11-6-O Variations in Blue and Green	371	31	12
11-7-O Symphony in White and Red	181	25	7
11-8-O The White Symphony	303	30	10
11-9-O Symphony in Blue and Pink	337	25	13
11-10-P Six Projects Panel	489	20	24
11-11-P Venus	161	11	15
11-12-O Symphony in Green and Violet	151	16	9
11-13-P Nocturnes Panel	161	11	15
11-14-O Nocturne: Grey and Silver	339	25	14
11-15-O Nocturne: Blue and Silver	269	25	11
11-16-B Bench	150	3	50

Stop	Total time	Total Stops	Avg time per/stop (seconds)
<b>Gallery 13</b>			
13-1-L Couplet Label	1	1	1
13-2-O Couplet Case	193	11	18
13-3-O Jade Hairpin Blossoms Case	73	2	37
13-4-O Bamboo and Rocks Case	142	8	18
13-5-O Peonies Case	58	4	15
13-6-O Lotus	85	6	14
13-8-P Engimas Panel	405	12	34
13-9-O Lotus and Ducks Case	197	9	22
13-10-B Bench	228	3	76
13-11-O Two Geese Case	97	7	14
13-12-O Crouching Cat Case	121	7	17
13-13-L Dong Yuan Label	86	5	17
13-14-O Landscapes	104	5	21
13-15-L Ni Zan Label	46	4	12
13-16-O Five Pines Mountain Case	231	16	14
13-17-O 4 Landscapes Ancient Case	234	16	15
13-18-O 4 Landscapes Combined Case	149	13	11
13-19-O Landscape Case	192	16	12
13-20-O 4 Landscapes Flower Buddha Case	70	10	7
13-21-O Sun Ti Poem Case	155	9	17
13-22-O Geng Wei Poem Case	99	5	20
13-23-O Lilac Flowers Case	100	11	9
13-24-L Wang Zhihuan Label	49	4	12
13-25-O Couplet Case	167	11	15
13-26-L Liu Changqing Label	47	5	9
13-27-O Bird Flowers Center Case	107	7	15
13-28-O Half Stele Center Case	231	11	21
13-29-O Yellow Court Center Case	157	12	13
<b>East Hall</b>			
E-1-O Li Bo Poem Case	102	9	11
E-2-L Li Bo Label	21	4	5
E-3-O Holy Mother Manuscript Case	422	16	26
E-4-O Meng Jiao Poem Case	135	10	14
E-5-L Meng Jiao Label	71	4	18

Stop	Total time	Total Stops	Avg time per/stop (seconds)
<b>Gallery 14</b>			
14-1-P Cranes and Clouds Panel	153	8	19
14-2-P Map-G14	64	6	11
14-3-O Blossoming of Inlay	750	21	36
14-4-O Water bottle	382	26	15
14-5-O Before Inlay	453	28	16
14-6-O Elaboration of Inlay	232	16	15
14-7-O Inlay and Ornamentation	148	16	9
14-8-O Inlay formats for bowls	263	24	11
14-9-P The Technique of Ceramic Panel	200	9	22
14-10-O Inlay and Painting	159	14	11
14-11-O Simplification and Decline	148	14	11
14-12-O Rise of New Style	200	12	17
14-13-P About Glaze Panel	166	11	15
14-14-O Dark Glazes	373	28	13
14-15-O Celadon Glaze	274	17	16
<b>Gallery 15</b>			
15-1-P Chinese Ceramics Panel	110	10	11
15-2-O Blue and White	293	31	9
15-3-O Distinctive Forms	413	24	17
15-4-B Bench	497	8	62
<b>Gallery 16</b>			
16-1-P Silk Road Luxuries Panel	240	9	27
16-2-O Silver Wine Cup	106	12	9
16-3-O Luxury Goods	91	9	10
16-4-O Lobed Cup	177	10	18
16-5-P Tang Metalworking Panel	55	7	8
16-6-O Frieze-funerary couch	141	11	13
16-7-P Reassembling Funerary Couch Panel	150	8	19
16-8-O Bronze Mirrors	310	26	12

Stop	Total time	Total Stops	Avg time per/stop (seconds)
<b>Gallery 17</b>			
17-1-O Reliquary/Sarcophagus Case	278	19	15
17-2-O Buddha Tang Dynasty	323	23	14
17-3-O Stele w/Bodhi Maitreya	784	32	25
17-4-P The Cosmic Buddha Panel	230	17	14
17-5-O Buddah Vairochana	551	35	16
17-6-P Dieties and Demons Panel	202	6	34
17-7-O Bodhisattvas and 2 Monsters	641	40	16
17-8-P Cave Temples Panel	146	11	13
17-9-O Head of Disciple Ananda	194	17	11
17-10-O Head of Buddha	315	28	11
17-11-O Western Paradise	710	32	22
17-12-O Bodhisattva Avalokiteshavra	305	32	10
17-13-O Pure Land Buddhism	284	22	13
17-14-L Pure Land Buddhism Label	139	7	20
17-15-O Head of Bodhisattva	141	11	13
17-16-O Bodhisattva Henan Provence	207	12	17
17-17-P Man Made Cave Temple Panel	100	4	25
17-18-O Gilt Bronze Bodhisattvas-C	315	20	16
17-19-P Buddha Bodhisattvas Disciples	222	6	37
17-20-P Below the Surface	296	12	25
17-21-O Buddah-Silver Circllet	161	8	20
17-21-O Buddha-Silver Circllet	561	27	21
17-22-P Promise of Paradise Panel	226	12	19
17-23-O Bodhisattva Shaanxi Province	306	23	13
17-24-O Lintel	1187	47	25
17-25-L Lintel Label	39	3	13
17-26-O Guardian	420	32	13
17-27-O Bodhisattva w/Buddahs of the Past	201	14	14
17-28-O Maitreya Buddha of the Future	339	25	14
<b>Gallery 18</b>			
18-1-O Tigers	1074	53	20
18-2-O Zhou Vessels	1066	40	27
18-3-O Animal Ewers	1158	35	33
18-4-P Animals in Bronze Panel	87	9	10
18-5-O Ritual Basin	366	25	15
18-6-O Ceremonial Objects	722	41	18
18-7-P Ancient Chinese Bronze	161	11	15
18-8-O Ritual Wine Warmers	406	25	16
18-9-O Ritual Ewer (face)	418	32	14
18-10-P Bronze Age Casting Panel	184	6	31
18-11-O Rounded Ritual Wine Containers	327	23	17
18-12-O Rectangular Ritual wine containers	598	23	29
<b>Northeast Hall</b>			
NE-1-O The Grand Protector Case	622	26	24
NE-2-B Bench	181	4	45
NE-3-O Bodhisattva x2	396	16	25
NE-4-O Kongorikishi Big Man	963	36	27

## Appendix B: Map of the Galleries

