A Study of Three Exhibitions at the Arthur M. Sackler Gallery

An American in London: Whistler and the Thames
Kiyochika: Master of the Night
Chigusa and the Art of Tea

Office of Policy and Analysis
Smithsonian Institution
Washington, DC
September 2014
Cover images:

_Nocturne: Blue and Gold—Old Battersea Bridge_
James McNeill Whistler
1872-73
Oil on Canvas
Tate Britain, London

_Sumida River by Night (detail)_
Kobayashi Kiyochika (1847–1915)
Japan, Meiji era, 1881
Woodblock print; ink and color on paper
Robert O. Muller Collection

_Tea-leaf storage jar named Chigusa_
China, probably Guangdong Province
Southern Song or Yuan dynasty, mid-13th–mid-14th century
Stoneware with iron glaze
41.6 cm (h)
FSC-P-6964.1

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Background

The Sackler Gallery requested that the Office of Policy and Analysis (OP&A) conduct an evaluation of three exhibitions: *An American in London: Whistler and the Thames* (May 3, 2014–August 17, 2014), *Kiyochika: Master of the Night* (March 29, 2014–July 27, 2014), and *Chigusa and the Art of Tea* (February 22, 2014–July 27, 2014). This presented an unusual opportunity, since it is a study of multiple exhibitions in one museum at the same time. Moreover, the three exhibitions were next to one another, and two of them, the *Whistler* and *Kiyochika* exhibitions, were thematically and visually connected, jointly promoted, and presented side by side at the foot of the entrance stairs. Determining the impact of this coordination was a key aim of this study. Did it have a positive impact? Should similar conjunctions be considered for future exhibitions?

The exhibitions

*An American in London: Whistler and the Thames*

James McNeill Whistler occupies a pivotal position between cultures and artistic traditions of East and West. American-born, French-trained, and London-based, he was an artist with a truly cosmopolitan background. Born in Lowell, Massachusetts, in 1834, he grew up in the United States, England, and Russia. He studied briefly at the United States Military Academy at West Point, learned to etch at the US Coast and Geodetic Survey in Washington, D.C., and left to study art in Paris in 1855. Four years later he settled in London, where he hoped to attract patrons among the growing number of wealthy merchants and shipping magnates in that city. He worked along the docks, etching and painting the bridges, old and new, that spanned the river Thames. He depicted the workers and prostitutes, sailors and stevedores, the decaying wharves, the ferries and wherries, and clippers and cutters. Whistler documented the industrial and commercial center of the greatest port in Europe in all its dirty, crowded, bustling activity…. In the Sackler Gallery’s first international loan exhibition of art by Whistler, more than eighty works bring to vivid life the city, the Thames, and the people of Victorian London.

*Kiyochika: Master of the Night*

On September 3, 1868, the city called Edo ceased to exist. Renamed Tokyo (“Eastern Capital”) by Japan’s new rulers, the city became the primary experiment in a national drive toward modernization. Kobayashi Kiyochika (1847–1915), a minor retainer of the recently deposed shogun, followed his master into exile. When he returned to his birthplace in 1874, Kiyochika found Tokyo filled with railroads, steamships, gaslights, telegraph lines, and large brick buildings—never-before-seen entities that were now ingrained in the cityscape.

Self-trained as an artist, Kiyochika set out to record his views of Tokyo. A devastating fire engulfed the city in 1881 and effectively ended the project, but the ninety-three prints

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1 Exhibition descriptions are taken from the Sackler Gallery website. http://asia.si.edu.
he had completed were unlike anything previously produced by a Japanese artist. Avoiding the colorful and celebratory cityscapes of traditional woodblock prints, Kiyochika focused on light and its effects. Dawn, dusk, and night were his primary moments of observation, and his subjects—both old and new—are veiled in sharply angled light, shadows, and darkness….

In the exhibition, approximately half of the prints from the Kiyochika’s views of Tokyo are displayed in thematic groupings that represent the artist’s unique visions and site selections.

Chigusa and the Art of Tea

Japanese collectors have long engaged with objects through the practice of formalized tea presentation called *chanoyu*. Within the compact and focused setting of the tearoom, they singled out exceptional works through use, scrutiny, and discussion. They gave added distinction to stellar tea-leaf storage jars—utensils of imposing scale and presence—by awarding them personal names and adorning them with precious textiles.

This powerful process of seeing and naming created the tea-leaf storage jar named Chigusa. It transformed an imported Chinese jar from a practical container into a vessel worthy of display, ornament, and contemplation, although its practicality did not cease to be important. Remarkably, diaries kept by sixteenth-century tea participants record in great detail exactly what they admired when viewing Chigusa. The diaries allow us to see the jar through the eyes of these tea men.

Chigusa is accompanied by storage boxes, textiles, and documents that accumulated in the course of its changing ownership. This cumulative assemblage of material and meaning created the jar we see today. Chigusa also appears among other cherished objects—calligraphy by Chinese monks, Chinese and Korean tea bowls, and Japanese stoneware jars and wooden vessels—that were among the diverse ensembles of utensils used and enjoyed during this formative era of Japanese tea culture.

Study Method

Entering and exiting visitors to the *Whistler* and *Kiyochika* exhibitions, and exiting visitors to the Chigusa exhibition, were surveyed using single-page, self-administered questionnaires. The data collectors used a census sampling method—they attempted to intercept every person who entered or left these exhibitions during the sampling sessions, and they kept count of any whom they missed. They intercepted 86% of all visitors during those periods, and 85% of those who were eligible completed a survey—a total of 1,680 visitors across the five samples.

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2 An entrance survey was not conducted for Chigusa because the first room of the exhibition was in a passageway and it was difficult to determine who was actually visiting the exhibition and who was just pausing on their way past it. Most visitors who paused in the first room did not enter the succeeding rooms. For questionnaires, see Appendix A.
Summary of Key Findings

Comparing audiences

The *Whistler* exhibition was the major attraction, and it drew audiences to *Kiyochika* and *Chigusa*. But the *Whistler* exhibition also benefited from the others. Many visitors who were very interested in Japanese art and/or tea ceremony, but not as interested in American art, also visited *Whistler*.

Thematic connection of the *Whistler* and *Kiyochika* exhibitions

A connection between the two exhibitions was widely noticed and well-received. Nine in ten visitors who had seen both exhibitions and six in ten who had seen only one noticed a connection. Among those –

- Nine in ten who had seen both had an opinion and eight in ten of those who had seen only one had an opinion about the connection. Among those –
  - Four in five who had seen both felt that the connection had enhanced their visit.
  - Half of those who had seen only one felt that the connection had enhanced their experience of the exhibition they were leaving.

The content connection (subject matter or theme) differed depending on which exhibitions were seen.

- Among those who had seen both exhibitions, the subject matter link and the modernity link were both clearer for those who visited *Whistler* first.
- For those who had seen only one exhibition, the modernity link was clearer in *Kiyochika*.

The visual connection (style/color palette) was noted by two in three visitors who saw both exhibitions, and one in four who saw only one.

Exhibition elements

The map displays and brochures were widely noticed and appreciated. The computer kiosk and docent tours were less noticed, and their appeal was more limited.
Experiences

In all three exhibitions visitors were less impressed with seeing rare things than is typical for Sackler visitors.3

• In Kiyochika visitors were more moved by beauty than in the other exhibitions.
• In Kyochika visitors imagined other times and places more than in the other exhibitions and more than is typical in Sackler exhibitions.

Experience ratings

Visitors were most pleased with Kiyochika, rating overall experience, quality of art, and thematic organization higher than in the other two exhibitions.

Demographics

Whistler drew older visitors; Chigusa drew younger visitors.

IPOP and audience

The combined IPOP profile was close to that of Smithsonian visitors overall.

New visitors had higher Physical scores than repeat visitors; Chigusa visitors had higher Object and Physical scores than Kiyochika and Whistler visitors.

IPOP scores were related to levels of subject matter interest.

• Those with greater interest in American art had higher Idea scores.
• Those with greater interest in Japanese art had higher Idea, Object, and Physical scores.
• Those with greater interest in tea ceremony had considerably higher scores in all four dimensions - Idea, People, Object, and Physical.

IPOP and anticipated/satisfying experiences

In all three exhibitions there were experiences that appealed more to those with high Idea scores. Whistler also had experiences for those drawn more to the People dimension, and Kiyochika for those drawn more to the Object dimension.

IPOP and overall experience rating

All three exhibitions were strongest in the Idea dimension.

• Chigusa also worked well for those drawn to the People dimension.
• Whistler was also highly anticipated by those with higher Object scores.

3 “Typical” or “usual” Sackler percentages refer to median percentages across 18 previous Sackler exhibition studies.
Discussion

This study demonstrates the value of coordinating exhibitions and the importance of design. The *Whistler* exhibition was a strong draw for the Sackler Gallery and brought in older visitors, many of whom were very interested in American art. But because the exhibition was side-by-side with *Kiyochika*, and because the two exhibitions were visually and thematically linked, many of the *Whistler* visitors also visited *Kiyochika*, and many *Kiyochika* visitors visited *Whistler*. As a result, both *Whistler* and *Kiyochika* had an audience that was probably quite different from what it would have had if they had not been together and so obviously related. Visitors valued the connection, even many of those who had seen only one of the two exhibitions when asked.

All three exhibitions were especially attractive and effective for those drawn to the *Idea* dimension. The *Whistler* exhibition, perhaps because it had more to say about the history and personality of the artist, aroused more feelings of emotional connection, especially for those drawn to the *People* dimension. *Kiyochika*’s higher ratings seem to have been a response to the unexpected beauty of the prints and the exhibition’s ability to evoke the mood and presence of a far-away place.

Although many visitors in *Whistler* were very interested in American art, and many in *Kiyochika* and *Chigusa* were very interested in Japanese art and tea ceremony, subject matter attraction was not enough to generate Superior experiences except in the case of *Chigusa*. In *Chigusa*, high levels of interest in tea ceremony were a strong predictor of Superior ratings.

Because the overall sample size for this study was so large, some differences among visitors were more apparent than in most studies. In particular, visitors’ levels of interest in American art, Japanese art, and tea ceremony were related to different experience preferences. The more interested visitors were in American art, the more drawn they were to the *Idea* dimension. The more they were interested in Japanese art, the more they were drawn to the *Idea*, *Object*, and *Physical* dimensions. The more they were interested in tea ceremony, the more they were drawn to all four experience dimensions.

The fact that new visitors during this study period were more drawn to Physical experiences than repeat visitors suggests the possibility that the museum might gain more repeat visitors if it could find more ways over time to respond to this experience preference.
Recommendations

- Regularly repeat the practice of thematically and visually connecting exhibitions that are likely to draw different audiences. It increases the likelihood of pleasant surprises, and expands audiences.
- Consider ways to provide Physical experiences (e.g., sound, touch, movement, light, evocative spaces, etc.) that would also meaningfully engage other types of visitors.
Details of Findings

Comparing audiences

The Whistler exhibition was the major attraction, and it drew audiences to Kiyochika and Chigusa. But the Whistler exhibition also benefited from the others. Many visitors who were very interested in Japanese art and/or tea ceremony, but not as interested in American art, also visited Whistler.

The Whistler exhibition was the major draw.

- Among these three exhibitions, the Whistler exhibition drew nearly twice as many people per hour on average compared to Kiyochika and Chigusa (Whistler 45 visitors per hour; Kiyochika 26; Chigusa 25).
- Three out of four visitors arriving down the main steps into the gallery area went directly into the Whistler exhibition.
- As a result, about half of visitors in Kiyochika had already seen Whistler, but only about one quarter of those in Whistler had already seen Kiyochika.

Each exhibition had an exhibition-specific audience.

- Among all visitors in both Whistler and Kiyochika, more than half came specifically to see Whistler: (40% came to see Whistler only; 10% Whistler and Kiyochika; 1% Whistler and Chigusa; 3% all three).
- By contrast one quarter came specifically to see Kiyochika (10% Whistler and Kiyochika; 9% Kiyochika only; 3% Kiyochika and Chigusa; 3% all three).
- One in ten came specifically to see Chigusa (1% Whistler and Chigusa; 3% Kiyochika and Chigusa; 2% Chigusa only; 3% all three).

Audiences were dominated by those very interested in American art.

- Many of those who came specifically to see Whistler were very interested in American art (68%), and less interested in Japanese art (41%) or tea ceremony (16%).
- Many of those who came specifically to see Kiyochika were also very interested in American art (63%), but more were very interested in Japanese art (71%), and a similar percentage was very interested in tea ceremony (20%).
- Similarly, many of those who came specifically to see Chigusa were also very interested in American art (64%), more were very interested in Japanese art (78%), and more were very interested in tea ceremony (58%).
- Overall, two out of three visitors were very interested in American art. This probably reflects the impact of the Whistler exhibition as the major draw.4

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4 Since this is the first exhibition of American art that has been studied at the Sackler Gallery, we do not know if this high level of interest in American art exists in the Sackler audience more broadly.
Thematic connection of the *Whistler* and *Kiyochika* exhibitions

A connection between the two exhibitions was widely noticed and well-received. Nine in ten visitors who had seen both exhibitions and six in ten who had seen only one noticed a connection. Among those –

- Nine in ten who had seen both had an opinion and eight in ten of those who had seen only one had an opinion about the connection. Among those –
  - Four in five who had seen both felt that the connection had enhanced their visit.
  - Half of those who had seen only one felt that the connection had enhanced their experience of the exhibition they were leaving.

The content connection (subject matter or theme) differed depending on which exhibitions were seen.

- Among those who had seen both exhibitions, the subject matter link and the modernity link were both clearer for those who visited *Whistler* first.
- For those who had seen only one exhibition, the modernity link was clearer in *Kiyochika*.

The visual connection (style/color palette) was noted by two in three visitors who saw both exhibitions, and one in four who saw only one.

If a visitor had seen both exhibitions when intercepted –

- The subject matter and modernity connections were clearer for those who saw *Whistler* first, then *Kiyochika*.
  Those who saw *Kiyochika* after seeing *Whistler* were more likely to see subject matter and response to modernity as a thematic connection (subject matter 65%; modernity 64%), compared to those who saw *Whistler* after seeing *Kiyochika* (subject matter 54%; modernity 43%).

- The style/color palette connection was equally clear.
  Whichever exhibition the visitor saw first, the percentage who indicated that style/color palette connected the two was the same (67%).

If a visitor had seen only one of the two exhibitions when intercepted –

- The modernity connection was clearer for those who saw only *Kiyochika*. 
Among those exiting *Kiyochika* who had not seen *Whistler*, 31% of those who saw a connection identified it as a response to modernity, compared to 11% of those who saw *Whistler*, but had not seen *Kiyochika*.

- **The subject matter connection was equally clear for those who saw only one exhibition.**
  Among those exiting *Whistler* who had not seen *Kiyochika*, 30% of those who saw a connection identified it as subject matter, compared to 24% of those who saw *Kiyochika*, but had not seen *Whistler*.

- **The style/palette connection was equally clear for those who saw only one exhibition.**
  Among those who saw only one of the two exhibitions, the percentage who indicated that the thematic connection between the two exhibitions was style/color palette was exactly the same (25%), no matter which exhibition they saw.

**Exhibition elements**

*The map displays and brochures were widely noticed and appreciated. The computer kiosk and docent tours were less noticed, and their appeal was more limited.*

**The map displays were noticed by nearly all visitors, and had a positive impact.**
Nine out of ten visitors (91% in *Kiyochika* and 85% in *Whistler*) noticed the map display, and over half of those who noticed it used it (59%), and four out of five of those who used it felt that it had enhanced their experience (78%).

**The brochure was less noticed, but also had a positive impact.**
Seven out of ten visitors in *Kiyochika* (73%) and six out of ten in *Whistler* (67%) noticed the brochures, and about half (48%) of those who noticed them used them, and four out of five who used them felt that it had enhanced their experience (78%).

**The computer kiosk was less noticed and had less impact.**
Three in ten *Kiyochika* visitors (28%) and half of *Whistler* visitors (54%) noticed the computer kiosk, and one in ten who noticed it used it (9%). About half of those who used it felt that it had enhanced their experience (46%).

**The docent tours were least noticed and had the same impact as the kiosk.**
Only three in ten *Kiyochika* visitors (29%) and four in ten *Whistler* visitors (38%) were aware of docent tours, and one in ten of those who knew about them used them (12%). Two in five felt that the tour had enhanced their experience of the exhibition (44%).
Experiences

In all three exhibitions visitors were less impressed with seeing rare things than is typical for Sackler visitors.\(^5\)

- In *Kiyochika* visitors were more moved by beauty than in the other exhibitions.
- In *Kyochika* visitors imagined other times and places more than in the other exhibitions and more than is typical in Sackler exhibitions.

The satisfaction of seeing rare things was less common in all three exhibitions than is typical in Sackler exhibitions
Across Sackler exhibitions where exiting visitors were asked about this experience, the median percentage that marked seeing rare things as especially satisfying was 64%. In *Chigusa* 47% of exiting visitors marked it, in *Kiyochika* 29%, and in *Whistler* 27%. Overall, visitors were not disappointed either, since expectations were at about the same level among entering visitors.

Being moved by beauty was typically satisfying in *Kiyochika* but less so in *Chigusa* and *Whistler*
In *Kiyochika*, 59% of exiting visitors marked that they had been especially moved by beauty. This is close to the Sackler median of 57% across 14 previous exhibitions. But fewer *Whistler* visitors (45%) and *Chigusa* visitors (34%) marked this item on exit.

Imagining other times or places was typically satisfying in *Whistler*, unusually satisfying in *Kiyochika*, and less than typically satisfying in *Chigusa*
Across seven previous Sackler exhibitions the median percentage marking imagining as especially satisfying is 49%, which is close to the percentage of *Whistler* visitors who marked it (52%), lower than the percentage of *Kiyochika* visitors (62%), and higher than the percentage of *Chigusa* visitors (38%). For both *Kiyochika* and *Whistler* visitors, the imagining experiences were more common than had been anticipated on entrance.

\(^5\) “Typical” or “usual” Sackler percentages refer to median percentages across 18 previous Sackler exhibition studies.
Experience ratings

Visitors were most pleased with Kiyochika, rating overall experience, quality of art, and thematic organization higher than in the other two exhibitions.

Kiyochika received the highest overall experience rating, with a Superior rating at the level of the Sackler median. Overall experience in Kiyochika was rated Superior by 24% of exiting visitors, which is nearly identical to the Sackler median Superior rating of 23% across 18 exhibitions. Whistler had a Superior rating of 19% and Chigusa 15%.

Both Kiyochika and Whistler had overall experience ratings that were higher than entering visitors had anticipated. In Kiyochika, Excellent ratings were unchanged between entrance and exit, and Superior ratings were higher on exit to the degree that Less than Excellent ratings were lower. In Whistler Less than Excellent ratings stayed the same between entrance and exit, and Superior ratings were higher on exit while Excellent ratings were lower. This suggests that in Kiyochika a number of visitors with low expectations were excited by the exhibition, while in Whistler the excitement increased among a group with average expectations.

Chigusa Superior ratings were sensitive to levels of interest. For all three exhibitions visitors very interested in American art or Japanese art or Tea ceremony were more likely to report higher overall experience ratings than other visitors, but being very interested in tea ceremony was a significant\(^\text{6}\) predictor of Superior ratings in Chigusa, independent of interest in American art or Japanese art. Chigusa visitors who were very interested in tea ceremony were three times more likely than other visitors to rate the exhibition Superior.

Visitors rated their experience with the quality of art and thematic organization higher in Kiyochika than in the other two exhibitions. Forty-four percent of Kiyochika visitors rated the quality of art Superior, compared to 29% of Whistler visitors and 29% of Chigusa visitors. Twenty-four percent of Kiyochika visitors rated thematic organization Superior, compared to 17% of Whistler visitors and 17% of Chigusa visitors.

\(^\text{6}\) Statistical tests in this analysis use \(p<0.01\) as the standard for significance.
Demographics

*Whistler drew older visitors; Chigusa drew younger visitors.*

Visitors to *Whistler* and *Kiyochika* were older than usual. Both *Whistler* and *Kiyochika* had approximately twice as many visitors ages 65 and over compared to the Sackler median (*Whistler* 24%; *Kiyochika* 21%; Sackler 12%).

The dedicated *Chigusa* audience was younger than usual. Those who came to see *Whistler* had higher percentages of visitors ages 55 and over (56%) compared to other visitors (29%), while those who came to see *Chigusa* had higher percentages of visitors ages 39 and under (48%) compared to other visitors (35%). The Sackler median for visitors 55 and over is 32%; for visitors 39 and under it is 38%.

IPOP\(^7\) and audience

The combined audience IPOP profile was close to that of Smithsonian visitors overall.

New visitors had higher Physical scores than repeat visitors; *Chigusa* visitors had higher Object and Physical scores than *Kiyochika* and *Whistler* visitors.

IPOP scores were related to levels of subject matter interest.

- Those with greater interest in American art had higher Idea scores.
- Those with greater interest in Japanese art had higher Idea, Object, and Physical scores.
- Those with greater interest in tea ceremony had considerably higher scores in all four dimensions - Idea, People, Object, and Physical.

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\(^7\) IPOP is a new theory of experience preference that originated in the Office of Policy and Analysis at the Smithsonian. The acronym identifies four key dimensions of experience – **Idea** (conceptual, abstract thinking), **People** (emotional connections), **Object** (visual language and aesthetics), and **Physical** experiences (somatic sensations). The theory maintains that individuals are drawn to these four dimensions to different degrees. Questions about self-identification with leisure activities outside of museums are used to calculate scores in each of these four dimensions. These scores describe the degree to which individuals are drawn to those dimensions, in comparison with all others in the database. Currently the full database includes over 13,000 cases, principally Smithsonian visitors and staff. The scores themselves are expressed as standard deviations above and below the mean scores for all cases in the IPOP database. In this analysis, mean scores that are within 0.2 standard deviations of one another are considered equivalent, and mean scores that differ by 0.3 standard deviations or more are considered notably different.
New visitors had higher Physical scores than repeat visitors.
The mean Physical score for new visitors to the Sackler Gallery was close to the overall average of Smithsonian visitors, but for repeat visitors it was significantly lower (effect size 0.3).  

**Chigusa visitors had higher Object and Physical scores than Kiyochika and Whistler visitors.**
The mean Object and Physical scores for visitors leaving Chigusa was 0.19 and 0.03 respectively compared to -0.12 and -0.3 for those leaving Kiyochika, and was −0.21 and -0.29 for those leaving Whistler.

**IPOP scores were related to levels of subject matter interest.**
Those with higher levels of interest in American art had higher Idea scores (Not/Slightly interest -0.08; Somewhat interested -0.02; Very interested 0.20).

Those with higher levels of interest in Japanese art had higher Idea, Object, and Physical scores (Idea: Not -0.21, Somewhat 0.0, Very 0.27; Object: Not -0.23, Somewhat -0.19, Very 0.09; Physical: Not -0.42, Somewhat -0.21, Very -0.12).

Those with higher levels of interest in tea ceremony had higher scores in all four dimensions (Idea: Not -0.07, Somewhat 0.09, Very 0.4; People: Not -0.33, Somewhat -0.07, Very 0.12; Object: Not -0.34, Somewhat -0.05, Very 0.26; Physical: Not -0.32, Somewhat -0.18, Very -0.03).

**IPOP and anticipated/satisfying experiences**

**In all three exhibitions there were experiences that appealed more to those with high Idea scores. Whistler also had experiences for those drawn more to the People dimension, and Kiyochika for those drawn more to the Object dimension.**

Higher Idea scores were found –
- in Whistler among those who...
  - ...were looking forward to gaining information
  - ...had seen rare things

- in Kiyochika among those who...
  - ...were looking forward to enriched understanding
  - ...had been moved by beauty

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8 The statistic known as effect size (Cohen's $d$) is used to measure the size of the difference between mean scores for subgroups (e.g., those who mark “yes” compared to those who mark “no”). Effect size is defined as the ratio of the difference between means over the pooled standard deviation. Effect sizes of 0.3 and above are considered significant in this analysis.
• in *Chigusa* among those who...
  o ... had felt an emotional connection

Higher **PEOPLE** scores were found –
• in *Whistler* among those who...
  o ... were looking forward to being moved by beauty
  o ... were looking forward to feeling an emotional connection
  o ... had felt an emotional connection

Higher **OBJECT** scores were found –
• in *Kiyochika* among those who...
  o ... were looking forward to seeing rare things
  o ... had felt an emotional connection

Higher **PHYSICAL** scores were found –
• In *Whistler* among those who...
  o ... were NOT looking forward to being moved by beauty

**IPOP and overall experience rating**

All three exhibitions were strongest in the Idea dimension.
• *Chigusa* also worked well for those drawn to the People dimension.
• *Whistler* was also highly anticipated by those with higher Object scores.

Those who anticipated higher-rated experiences in *Whistler* and *Kiyochika* had higher Idea scores, and in *Whistler* they also had higher Object scores.
Those who had better overall experiences in *Whistler* and *Kiyochika* had higher Idea scores.

![Kiyochika Overall Experience Rating by Mean IPOP Scores](chart1)

*Chigusa* worked best for those with higher Idea and People scores.

![Chigusa Overall Experience Rating by Mean IPOP Scores](chart2)

**Other findings**

- Three out of four visitors entered *Whistler* through the central (main) entrance. The choice of entrance door did not have a significant impact on overall experience rating or rating of thematic organization.
- Those who had heard about the *Whistler* exhibition through family/friends had higher People scores.
- Those who noticed the maps in *Kiyochika* had higher Physical scores.
- For the audience overall, higher ratings for content of texts, design, quality of art, and thematic organization were given by those with higher Idea scores.
- The oldest visitors (ages 68+) were much less drawn to People, Object, and Physical experiences, but no more drawn to the Idea dimension than other visitors.
Appendix A: Questionnaires
Is this your first visit to this building?  
Yes  No  
If no, did you visit in the past 12 months?  
Yes  No

Please rate your overall experience at this exhibition, *Chigusa And The Art Of Tea*, today.  
Poor  Fair  Good  Excellent  Superior

Which of the following experiences were especially satisfying for you in this *Chigusa* exhibition?  
[Mark one or more]
- Being moved by beauty
- Connecting with the emotional experience of others
- Enriching my understanding
- Gaining information/knowledge
- Imagining other times or places
- Seeing rare/uncommon/valuable things
- None of these

Please rate your experience with the following aspects of this *Chigusa* exhibition today:

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<th>Aspect</th>
<th>No opinion</th>
<th>Poor</th>
<th>Fair</th>
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Which of these other exhibitions have you visited already?  
[Mark one or more]
- An American in London: Whistler And The Thames
- Kiyochika: Master Of The Night
- Neither of these

How interested are you in the following:  
American Art  Japanese Art  Tea Ceremony  
Not/slightly  Somewhat  Very

Are you visiting this exhibition alone or with others?  
[Mark one or more]
- I am alone
- One or more adults
- One or more youth under 18

Are you male or female?  
Male  Female

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

What is your age?  

Help us to understand your interests. For each of the following items, please indicate the degree to which that activity describes you.

I like to...
- ...bring people together
- ...construct things
- ...divide things into categories
- ...go camping
- ...help others in person
- ...identify patterns

I like to...
- ...jog/run for fun
- ...know how things are made
- ...learn philosophy
- ...play competitive sports
- ...shop
- ...spend my leisure time with other people

Thank you!
Is this your first visit to this building?  
- Yes  
- No  
   Did you visit in the past 12 months?  
- Yes  
- No

How do you think you will rate your overall experience at this exhibition, *Kiyochika: Master Of The Night*, when you leave?  
- Poor  
- Fair  
- Good  
- Excellent  
- Superior

Where did you hear about this *Kiyochika* exhibition before arriving here today? [Mark one or more]  
- Broadcast media (radio, tv, etc.)  
- Print media (magazines, newspapers, etc.)  
- Smithsonian or Freer/Sackler website  
- Social media (Facebook, Twitter, Blogs, etc.)  
- Word of mouth  
- Other:  
- I didn't hear about it before

Which exhibitions did you specifically come to see today? [Mark one or more]  
- An American in London: Whistler And The Thames  
- Kiyochika: Master Of The Night  
- Chigusa And The Art of Tea  
- None of these

How interested are you in the following:  
- American Art:  
  - Not/slightly  
  - Somewhat  
  - Very  
- Japanese Art:  
  - Not/slightly  
  - Somewhat  
  - Very  
- Tea Ceremony:  
  - Not/slightly  
  - Somewhat  
  - Very

Help us to understand your interests. For each of the following items, please indicate the degree to which that activity describes you.

I like to...  
...bring people together  
- Not me at all  
- A little me  
- Me  
- Very much me  
...construct things  
- Not me at all  
- A little me  
- Me  
- Very much me  
...divide things into categories  
- Not me at all  
- A little me  
- Me  
- Very much me  
...go camping  
- Not me at all  
- A little me  
- Me  
- Very much me  
...help others in person  
- Not me at all  
- A little me  
- Me  
- Very much me  
...identify patterns  
- Not me at all  
- A little me  
- Me  
- Very much me

I like to...  
...jog/run for fun  
- Not me at all  
- A little me  
- Me  
- Very much me  
...know how things are made  
- Not me at all  
- A little me  
- Me  
- Very much me  
...learn philosophy  
- Not me at all  
- A little me  
- Me  
- Very much me  
...play competitive sports  
- Not me at all  
- A little me  
- Me  
- Very much me  
...shop  
- Not me at all  
- A little me  
- Me  
- Very much me  
...spend my leisure time with other people  
- Not me at all  
- A little me  
- Me  
- Very much me

Which of the following experiences are you especially looking forward to in this exhibition? [Mark one or more]  
- Being moved by beauty  
- Connecting with the emotional experiences of others  
- Enriching my understanding  
- Gaining information/knowledge  
- Imagining other times or places  
- Seeing rare/uncommon/valuable things  
- None of these

Have you already visited the *An American in London: Whistler And The Thames* exhibition?  
- Yes  
- No

Are you visiting this *Kiyochika* exhibition alone or with others? [Mark one or more]  
- I am alone  
- One or more adults  
- One or more youth under 18

Are you male or female?  
- Male  
- Female

Do you live in the United States or another country?  
- United States, specify ZIP code:  
- Another country, specify:

What is your age?

THANK YOU!

Office of Policy and Analysis | 18
Is this your first visit to this building?  
[ ] Yes  [ ] No

Did you visit in the past 12 months?  
[ ] Yes  [ ] No

Please rate your overall experience at this exhibition, Kiyochika: Master Of The Night, today.  
[ ] Poor  [ ] Fair  [ ] Good  [ ] Excellent  [ ] Superior

Which of the following experiences were especially satisfying for you in this Kiyochika exhibition?  
[Mark one or more]
- Being moved by beauty
- Connecting with the emotional experiences of others
- Enriching my understanding
- Gaining information/knowledge
- Imagining other times or places
- Seeing rare/uncommon/valuable things
- None of these

Please rate your experience with the following aspects of this Kiyochika exhibition today:

<table>
<thead>
<tr>
<th>Aspect</th>
<th>Rating Options</th>
</tr>
</thead>
<tbody>
<tr>
<td>Content of texts</td>
<td>No opinion</td>
</tr>
<tr>
<td>Design/layout</td>
<td>Poor</td>
</tr>
<tr>
<td>Quality of the art</td>
<td>No opinion</td>
</tr>
<tr>
<td>Thematic organization</td>
<td>No opinion</td>
</tr>
</tbody>
</table>

How did the following elements affect your experience of this Kiyochika exhibition today?

<table>
<thead>
<tr>
<th>Element</th>
<th>Rating Options</th>
</tr>
</thead>
<tbody>
<tr>
<td>Map of Tokyo</td>
<td>Didn’t notice</td>
</tr>
<tr>
<td>Exhibition brochure</td>
<td>Noticed, but didn’t use</td>
</tr>
<tr>
<td>Computer kiosk</td>
<td>Noticed, but didn’t use</td>
</tr>
<tr>
<td>Docent tour</td>
<td>Noticed, but didn’t use</td>
</tr>
</tbody>
</table>

From what you know of the nearby exhibition, An American In London: Whistler And The Thames, do you think there is a thematic connection between the Whistler and Kiyochika exhibitions?

[ ] No  [ ] Yes

If Yes, 1) In what way?  
[Mark one or more]
- Subject Matter
- Response to modernity
- Style/Color Palette
- None of these

2) How did the connection affect your experience of this Kiyochika exhibition?

[ ] No opinion  [ ] No effect  [ ] Detracted  [ ] Enhanced

Have you already visited An American in London: Whistler And The Thames?  
[ ] Yes  [ ] No

How interested are you in the following:

<table>
<thead>
<tr>
<th>Art Form</th>
<th>Rating Options</th>
</tr>
</thead>
<tbody>
<tr>
<td>American Art</td>
<td>Not/slightly</td>
</tr>
<tr>
<td>Japanese Art</td>
<td>Not/slightly</td>
</tr>
<tr>
<td>Tea Ceremony</td>
<td>Not/slightly</td>
</tr>
</tbody>
</table>

Are you visiting this Kiyochika exhibition alone or with others?  
[Mark one or more]
- I am alone
- One or more adults
- One or more youth under 18

Are you male or female?  
[ ] Male  [ ] Female

Do you live in the United States or another country?

[ ] United States, specify ZIP code: __________
[ ] Another country, specify: _______________________

What is your age?  
[ ] ________

Help us to understand your interests. For each of the following items, please indicate the degree to which that activity describes you.

I like to...

<table>
<thead>
<tr>
<th>Activity</th>
<th>Rating Options</th>
</tr>
</thead>
<tbody>
<tr>
<td>...bring people together</td>
<td>Not me at all</td>
</tr>
<tr>
<td>...construct things</td>
<td>Not me at all</td>
</tr>
<tr>
<td>...divide things into categories</td>
<td>Not me at all</td>
</tr>
<tr>
<td>...go camping</td>
<td>Not me at all</td>
</tr>
<tr>
<td>...help others in person</td>
<td>Not me at all</td>
</tr>
<tr>
<td>...identify patterns</td>
<td>Not me at all</td>
</tr>
<tr>
<td>...jog/run for fun</td>
<td>Not me at all</td>
</tr>
<tr>
<td>...know how things are made</td>
<td>Not me at all</td>
</tr>
<tr>
<td>...learn philosophy</td>
<td>Not me at all</td>
</tr>
<tr>
<td>...play competitive sports</td>
<td>Not me at all</td>
</tr>
<tr>
<td>...shop</td>
<td>Not me at all</td>
</tr>
<tr>
<td>...spend my leisure time with other people</td>
<td>Not me at all</td>
</tr>
</tbody>
</table>

Thank you!
Is this your first visit to this building?  
☐ Yes  ☐ No  → If no,  

Did you visit in the past 12 months?  
☐ Yes  ☐ No

How do you think you will rate your overall experience at this exhibition, *An American in London: Whistler And The Thames*, when you leave?  
☐ Poor  ☐ Fair  ☐ Good  ☐ Excellent  ☐ Superior

Where did you hear about this *Whistler* exhibition before arriving here today? [Mark one or more]  
☐ Broadcast media (radio, tv, etc.)  
☐ Print media (magazines, newspapers, etc.)  
☐ Smithsonian or Freer/Sackler website  
☐ Social media (Facebook, Twitter, Blogs, etc.)  
☐ Word of mouth  
☐ Other:  
☐ I didn’t hear about it before

Which exhibitions did you specifically come to see today? [Mark one or more]  
☐ An American in London: Whistler And The Thames  
☐ Kiyochika: Master Of The Night  
☐ Chigusa And The Art of Tea  
☐ None of these

How interested are you in the following:  
American Art  ☐ Not/slightly  ☐ Somewhat  ☐ Very  
Japanese Art  ☐ Not/slightly  ☐ Somewhat  ☐ Very

Tea Ceremony  ☐ Not/slightly  ☐ Somewhat  ☐ Very

Help us to understand your interests. For each of the following items, please indicate the degree to which that activity describes you.

I like to...

...bring people together  
☐ Not me at all  ☐ A little me  ☐ Me  ☐ Very much me  
...construct things  
☐ Not me at all  ☐ A little me  ☐ Me  ☐ Very much me  
...divide things into categories  
☐ Not me at all  ☐ A little me  ☐ Me  ☐ Very much me  
...go camping  
☐ Not me at all  ☐ A little me  ☐ Me  ☐ Very much me  
...help others in person  
☐ Not me at all  ☐ A little me  ☐ Me  ☐ Very much me  
...identify patterns  
☐ Not me at all  ☐ A little me  ☐ Me  ☐ Very much me  

I like to...

...jog/run for fun  
☐ Not me at all  ☐ A little me  ☐ Me  ☐ Very much me  
...know how things are made  
☐ Not me at all  ☐ A little me  ☐ Me  ☐ Very much me  
...learn philosophy  
☐ Not me at all  ☐ A little me  ☐ Me  ☐ Very much me  
...play competitive sports  
☐ Not me at all  ☐ A little me  ☐ Me  ☐ Very much me  
...shop  
☐ Not me at all  ☐ A little me  ☐ Me  ☐ Very much me  
...spend my leisure time with other people  
☐ Not me at all  ☐ A little me  ☐ Me  ☐ Very much me

Which of the following experiences are you especially looking forward to in this *Whistler* exhibition? [Mark one or more]  
☐ Being moved by beauty  
☐ Connecting with the emotional experiences of others  
☐ Enriching my understanding  
☐ Gaining information/knowledge  
☐ Imagining other times or places  
☐ Seeing rare/uncommon/valuable things  
☐ None of these

Have you already visited the *Kiyochika: Master Of The Night* exhibition?  
☐ Yes  ☐ No

Are you visiting this *Whistler* exhibition alone or with others? [Mark one or more]  
☐ I am alone  
☐ One or more adults  
☐ One or more youth under 18

Are you male or female?  
☐ Male  ☐ Female

Do you live in the United States or another country?  
☐ United States, specify ZIP code:  
☐ Another country, specify:  

What is your age?

Thank you!
An American in London: Whistler And The Thames

Is this your first visit to this building?  
Yes  No  If no, Did you visit in the past 12 months?  Yes  No

Please rate your overall experience at this exhibition, An American in London: Whistler And The Thames, today.  
Poor  Fair  Good  Excellent  Superior

Which of the following experiences were especially satisfying for you in this Whistler exhibition?  
[Mark one or more]  
- Being moved by beauty  
- Connecting with the emotional experiences of others  
- Enriching my understanding  
- Gaining information/knowledge  
- Imagining other times or places  
- Seeing rare/uncommon/valuable things  
- None of these

Please rate your experience with the following aspects of this Whistler exhibition today:  
Content of texts  No opinion  Poor  Fair  Good  Excellent  Superior  
Design/layout  No opinion  Poor  Fair  Good  Excellent  Superior  
Quality of the art  No opinion  Poor  Fair  Good  Excellent  Superior  
Thematic organization  No opinion  Poor  Fair  Good  Excellent  Superior

How did the following elements affect your experience of this Whistler exhibition today?  
Map of London  Didn’t notice  Noticed, but didn’t use  No effect  Detracted  Enhanced  
Exhibition brochure  Didn’t notice  Noticed, but didn’t use  No effect  Detracted  Enhanced  
Computer kiosk  Didn’t notice  Noticed, but didn’t use  No effect  Detracted  Enhanced  
Docent tour  Didn’t notice  Noticed, but didn’t use  No effect  Detracted  Enhanced

From what you know of the nearby exhibition, Kiyochika: Master Of The Night, do you think there is a thematic connection between the Whistler and Kiyochika exhibitions?  
No  Yes  If Yes, 1) In what way? [Mark one or more]  
- Subject Matter  - Response to modernity  - Style/Color Palette  - None of these

2) How did the connection affect your experience of this Whistler exhibition?  
No opinion  No effect  Detracted  Enhanced

Have you already visited Kiyochika: Master Of The Night?  
Yes  No

How interested are you in the following:  
American Art  Not/slightly  Somewhat  Very  
Japanese Art  Not/slightly  Somewhat  Very  
Tea Ceremony  Not/slightly  Somewhat  Very

Are you visiting this Whistler exhibition alone or with others?  
I am alone  One or more adults  One or more youth under 18

[Mark one or more]  
Are you male or female?  
Male  Female

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

What is your age?  

Help us to understand your interests. For each of the following items, please indicate the degree to which that activity describes you.

I like to...  
...bring people together  Not me at all  A little me  Me  Very much me  
...construct things  Not me at all  A little me  Me  Very much me  
...divide things into categories  Not me at all  A little me  Me  Very much me  
...go camping  Not me at all  A little me  Me  Very much me  
...help others in person  Not me at all  A little me  Me  Very much me  
...identify patterns  Not me at all  A little me  Me  Very much me  

I like to...  
...jog/run for fun  Not me at all  A little me  Me  Very much me  
...know how things are made  Not me at all  A little me  Me  Very much me  
...learn philosophy  Not me at all  A little me  Me  Very much me  
...play competitive sports  Not me at all  A little me  Me  Very much me  
...shop  Not me at all  A little me  Me  Very much me  
...spend my leisure time with other people  Not me at all  A little me  Me  Very much me

THANK YOU!
Appendix B: Frequencies
### Chigusa-Kiyochika-Whistler Survey Frequencies

<table>
<thead>
<tr>
<th></th>
<th>Chigusa</th>
<th>Kiyochika</th>
<th>Whistler</th>
<th>Sackler Median</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Exit</td>
<td>Entrance</td>
<td>Exit</td>
<td>Total</td>
</tr>
<tr>
<td>Cooperation Rate</td>
<td>85%</td>
<td>86%</td>
<td>82%</td>
<td>84%</td>
</tr>
<tr>
<td>Number of completed surveys</td>
<td>317</td>
<td>342</td>
<td>325</td>
<td>667</td>
</tr>
<tr>
<td>Percentage of all visitors intercepted</td>
<td>86%</td>
<td>95%</td>
<td>90%</td>
<td>93%</td>
</tr>
</tbody>
</table>

### MOTIVATIONS

Where did you hear about this Kiyochika/Whistler exhibition before arriving here today? [Mark one or more]

<table>
<thead>
<tr>
<th>Source</th>
<th>Chigusa</th>
<th>Kiyochika</th>
<th>Whistler</th>
<th>Sackler Median</th>
</tr>
</thead>
<tbody>
<tr>
<td>Broadcast media (radio, tv, etc.)</td>
<td>1%</td>
<td>2%</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Print media (magazines, newspapers, etc.)</td>
<td>12%</td>
<td>34%</td>
<td></td>
<td>27%</td>
</tr>
<tr>
<td>Smithsonian or Freer/Sackler website</td>
<td>17%</td>
<td>13%</td>
<td></td>
<td>8%</td>
</tr>
<tr>
<td>Social media (Facebook, Twitter, Blogs, etc.)</td>
<td>2%</td>
<td>2%</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Family/friends</td>
<td>14%</td>
<td>21%</td>
<td></td>
<td>18%</td>
</tr>
<tr>
<td>Other</td>
<td>10%</td>
<td>12%</td>
<td></td>
<td></td>
</tr>
<tr>
<td>I didn’t hear about it before</td>
<td>51%</td>
<td>27%</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Is this your first visit to this building?

- Yes: 59% | 49% | 48% | 48% | 50% | 45% | 47% | 50% |
- No: 41%  | 52% | 52% | 52% | 50% | 55% | 53% | 50% |

If No, Did you visit in 2013?

- Yes: 53% | 57% | 58% | 57% | 46% | 48% | 47% | 50% |
- No: 47%  | 43% | 42% | 43% | 54% | 52% | 53% | 50% |

As a percent of all visitors:

- Yes: 22% | 30% | 30% | 30% | 23% | 26% | 25% | 28% |
- No: 19%  | 22% | 22% | 22% | 27% | 29% | 28% | 28% |

How interested are you in the following:

#### American Art

- Not/slightly: 7% | 6% | 3% | 5% | 2% | 2% | 2% | 2% |
- Somewhat: 41% | 38% | 36% | 37% | 41% | 36% | 38% | 38% |
- Very: 53% | 57% | 51% | 59% | 58% | 62% | 60% | 60% |

#### Japanese Art

- Not/slightly: 7% | 5% | 5% | 5% | 13% | 11% | 11% | 11% |
- Somewhat: 37% | 41% | 38% | 39% | 51% | 47% | 49% | 49% |
- Very: 56% | 54% | 58% | 56% | 37% | 42% | 40% | 55% |

#### Tea Ceremony

- Not/slightly: 16% | 25% | 32% | 28% | 30% | 35% | 33% | 33% |
- Somewhat: 46% | 53% | 43% | 48% | 53% | 45% | 48% | 48% |
- Very: 38% | 23% | 25% | 24% | 18% | 0% | 19% |

Which exhibitions did you specifically come to see today?

- An American in London: Whistler and the Thames: 40% | 70% |
- Kiyochika: Master Of The Night: 34% | 17% |
- Chigusa And The Art of Tea: 13% | 5% |
- None of these: 37% | 25% |

Which of these other exhibitions have you visited already?

- Chigusa and the Art of Tea: NA | NA | NA | NA | NA |
- Kiyochika: Master of the Night: 32% | NA | NA | 6% | 28% |
- An American in London: Whistler and the Thames: 43% | 35% | 46% | NA | NA |
- None of these: 48% | NA | NA | NA | NA |
## EXPECTATIONS/RESPONSES

Which of the following experiences are you especially looking forward to in this exhibition?
(Entrance) / Which of the following experiences were especially satisfying to you in this exhibition? (Exit) [Mark one or more]

<table>
<thead>
<tr>
<th>Experience</th>
<th>Chigusa</th>
<th>Kiyochika</th>
<th>Whistler</th>
<th>Sackler Median</th>
</tr>
</thead>
<tbody>
<tr>
<td>Seeing rare/uncommon/valuable things</td>
<td>47%</td>
<td>36%</td>
<td>29%</td>
<td>25% 27% 64%</td>
</tr>
<tr>
<td>Being moved by beauty</td>
<td>34%</td>
<td>58%</td>
<td>59%</td>
<td>51% 45% 57%</td>
</tr>
<tr>
<td>Gaining information/knowledge</td>
<td>60%</td>
<td>55%</td>
<td>54%</td>
<td>55% 54% 57%</td>
</tr>
<tr>
<td>Enriching my understanding</td>
<td>55%</td>
<td>65%</td>
<td>56%</td>
<td>59% 59% 55%</td>
</tr>
<tr>
<td>Imagining other times or places</td>
<td>38%</td>
<td>43%</td>
<td>62%</td>
<td>40% 52% 49%</td>
</tr>
<tr>
<td>Connecting with the emotional experience of others</td>
<td>16%</td>
<td>22%</td>
<td>22%</td>
<td>19% 15% 12%</td>
</tr>
<tr>
<td>None of these</td>
<td>1%</td>
<td>3%</td>
<td>0%</td>
<td>5% 2%</td>
</tr>
</tbody>
</table>

Average number of experiences marked: 2.5 2.8 2.8 2.5 2.5

How do you think you will rate your overall experience at this Chigusa/Kiyochika/Whistler exhibition when you leave? (Entrance) / Please rate your overall experience at this Chigusa/Kiyochika/Whistler exhibition today (Exit)

<table>
<thead>
<tr>
<th>Rating</th>
<th>Poor</th>
<th>Fair</th>
<th>Good</th>
<th>Excellent</th>
<th>Superior</th>
</tr>
</thead>
<tbody>
<tr>
<td>Chigusa</td>
<td>0%</td>
<td>9%</td>
<td>28%</td>
<td>48%</td>
<td>15%</td>
</tr>
<tr>
<td>Kiyochika</td>
<td>0%</td>
<td>2%</td>
<td>36%</td>
<td>52%</td>
<td>11%</td>
</tr>
<tr>
<td>Whistler</td>
<td>0%</td>
<td>1%</td>
<td>31%</td>
<td>57%</td>
<td>11%</td>
</tr>
<tr>
<td>Sackler Median</td>
<td>0%</td>
<td>3%</td>
<td>31%</td>
<td>47%</td>
<td>19%</td>
</tr>
</tbody>
</table>

Please rate your experience with the following aspects of the exhibition:

<table>
<thead>
<tr>
<th>Aspect</th>
<th>No opinion</th>
<th>Less than Excellent</th>
<th>Excellent</th>
<th>Superior</th>
</tr>
</thead>
<tbody>
<tr>
<td>Content of texts</td>
<td>11%</td>
<td>52%</td>
<td>42%</td>
<td>44%</td>
</tr>
<tr>
<td>Design/layout</td>
<td>2%</td>
<td>38%</td>
<td>32%</td>
<td>44%</td>
</tr>
<tr>
<td>Quality of the art</td>
<td>3%</td>
<td>27%</td>
<td>17%</td>
<td>24%</td>
</tr>
<tr>
<td>Thematic organization</td>
<td>4%</td>
<td>50%</td>
<td>54%</td>
<td>50%</td>
</tr>
</tbody>
</table>

Ratings of those who had an opinion:

<table>
<thead>
<tr>
<th>Content of texts</th>
<th>Less than Excellent</th>
<th>Excellent</th>
<th>Superior</th>
</tr>
</thead>
<tbody>
<tr>
<td>Chigusa</td>
<td>45%</td>
<td>17%</td>
<td>13%</td>
</tr>
<tr>
<td>Kiyochika</td>
<td>45%</td>
<td>17%</td>
<td>13%</td>
</tr>
<tr>
<td>Whistler</td>
<td>45%</td>
<td>17%</td>
<td>13%</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Design/layout</th>
<th>Less than Excellent</th>
<th>Excellent</th>
<th>Superior</th>
</tr>
</thead>
<tbody>
<tr>
<td>Chigusa</td>
<td>45%</td>
<td>17%</td>
<td>13%</td>
</tr>
<tr>
<td>Kiyochika</td>
<td>45%</td>
<td>17%</td>
<td>13%</td>
</tr>
<tr>
<td>Whistler</td>
<td>45%</td>
<td>17%</td>
<td>13%</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Quality of the art</th>
<th>Less than Excellent</th>
<th>Excellent</th>
<th>Superior</th>
</tr>
</thead>
<tbody>
<tr>
<td>Chigusa</td>
<td>45%</td>
<td>17%</td>
<td>13%</td>
</tr>
<tr>
<td>Kiyochika</td>
<td>45%</td>
<td>17%</td>
<td>13%</td>
</tr>
<tr>
<td>Whistler</td>
<td>45%</td>
<td>17%</td>
<td>13%</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Thematic organization</th>
<th>Less than Excellent</th>
<th>Excellent</th>
<th>Superior</th>
</tr>
</thead>
<tbody>
<tr>
<td>Chigusa</td>
<td>45%</td>
<td>17%</td>
<td>13%</td>
</tr>
<tr>
<td>Kiyochika</td>
<td>45%</td>
<td>17%</td>
<td>13%</td>
</tr>
<tr>
<td>Whistler</td>
<td>45%</td>
<td>17%</td>
<td>13%</td>
</tr>
<tr>
<td></td>
<td>Chigusa</td>
<td>Kiyochika</td>
<td>Whistler</td>
</tr>
<tr>
<td>--------------------------------</td>
<td>---------</td>
<td>-----------</td>
<td>----------</td>
</tr>
<tr>
<td><strong>How did the following elements affect your experience of this Kiyochika/Whistler exhibition today?</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Map of Tokyo/London</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Didn’t notice</td>
<td>15%</td>
<td>9%</td>
<td></td>
</tr>
<tr>
<td>Noticed, but didn’t use</td>
<td>33%</td>
<td>39%</td>
<td></td>
</tr>
<tr>
<td>No effect</td>
<td>10%</td>
<td>11%</td>
<td></td>
</tr>
<tr>
<td>Detracted</td>
<td>1%</td>
<td>1%</td>
<td></td>
</tr>
<tr>
<td>Enhanced</td>
<td>40%</td>
<td>40%</td>
<td></td>
</tr>
<tr>
<td><strong>Exhibition brochure</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Didn’t notice</td>
<td>32%</td>
<td>43%</td>
<td></td>
</tr>
<tr>
<td>Noticed, but didn’t use</td>
<td>32%</td>
<td>33%</td>
<td></td>
</tr>
<tr>
<td>No effect</td>
<td>5%</td>
<td>7%</td>
<td></td>
</tr>
<tr>
<td>Detracted</td>
<td>1%</td>
<td>1%</td>
<td></td>
</tr>
<tr>
<td>Enhanced</td>
<td>31%</td>
<td>17%</td>
<td></td>
</tr>
<tr>
<td><strong>Computer kiosk</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Didn’t notice</td>
<td>68%</td>
<td>46%</td>
<td></td>
</tr>
<tr>
<td>Noticed, but didn’t use</td>
<td>24%</td>
<td>43%</td>
<td></td>
</tr>
<tr>
<td>No effect</td>
<td>4%</td>
<td>5%</td>
<td></td>
</tr>
<tr>
<td>Detracted</td>
<td>1%</td>
<td>0%</td>
<td></td>
</tr>
<tr>
<td>Enhanced</td>
<td>3%</td>
<td>5%</td>
<td></td>
</tr>
<tr>
<td><strong>Docent tour</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Didn’t notice</td>
<td>71%</td>
<td>62%</td>
<td></td>
</tr>
<tr>
<td>Noticed, but didn’t use</td>
<td>19%</td>
<td>24%</td>
<td></td>
</tr>
<tr>
<td>No effect</td>
<td>6%</td>
<td>6%</td>
<td></td>
</tr>
<tr>
<td>Detracted</td>
<td>1%</td>
<td>1%</td>
<td></td>
</tr>
<tr>
<td>Enhanced</td>
<td>4%</td>
<td>7%</td>
<td></td>
</tr>
<tr>
<td><strong>From what you know of the nearby exhibition [Kiyochika/Whistler] do you think there is a thematic connection between the Whistler and Kiyochika exhibitions?</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Yes</td>
<td>80%</td>
<td>73%</td>
<td></td>
</tr>
<tr>
<td>No</td>
<td>20%</td>
<td>27%</td>
<td></td>
</tr>
<tr>
<td><strong>[If Yes,] in what way? [Mark one or more]</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Subject matter</td>
<td>43%</td>
<td>37%</td>
<td></td>
</tr>
<tr>
<td>Response to modernity</td>
<td>44%</td>
<td>20%</td>
<td></td>
</tr>
<tr>
<td>Style/Color Palette</td>
<td>40%</td>
<td>34%</td>
<td></td>
</tr>
<tr>
<td>None of these</td>
<td>1%</td>
<td>2%</td>
<td></td>
</tr>
<tr>
<td><strong>in what way? [as a percent of all respondents]</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Subject matter</td>
<td>34%</td>
<td>27%</td>
<td></td>
</tr>
<tr>
<td>Response to modernity</td>
<td>35%</td>
<td>15%</td>
<td></td>
</tr>
<tr>
<td>Style/Color Palette</td>
<td>32%</td>
<td>25%</td>
<td></td>
</tr>
<tr>
<td>None of these</td>
<td>1%</td>
<td>1%</td>
<td></td>
</tr>
<tr>
<td><strong>[If Yes,] How did the connection affect your experience of this Kiyochika/Whistler exhibition?</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>No opinion</td>
<td>10%</td>
<td>19%</td>
<td></td>
</tr>
<tr>
<td><strong>No opinion as a percent of all respondents</strong></td>
<td>8%</td>
<td>14%</td>
<td></td>
</tr>
<tr>
<td><strong>[If Yes,] How did the connection affect your experience of this Kiyochika/Whistler exhibition? [excluding No Opinion]</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>No effect</td>
<td>22%</td>
<td>24%</td>
<td></td>
</tr>
<tr>
<td>Detracted</td>
<td>2%</td>
<td>3%</td>
<td></td>
</tr>
<tr>
<td>Enhanced</td>
<td>75%</td>
<td>74%</td>
<td></td>
</tr>
</tbody>
</table>
How did the connection affect your experience of this Kiyohika/Whistler exhibition? [excluding No Opinion & as percent of all respondents]

<table>
<thead>
<tr>
<th></th>
<th>Chigusa</th>
<th>Kiyochika</th>
<th>Whistler</th>
<th>Sackler Median</th>
</tr>
</thead>
<tbody>
<tr>
<td>No effect</td>
<td>16%</td>
<td>14%</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Detracted</td>
<td>1%</td>
<td>2%</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Enhanced</td>
<td>60%</td>
<td>54%</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**VISITOR AND VISIT CHARACTERISTICS**

**What is your age?**
- Mean age: 44.8 45.5 49.5 47.5 51.3 48.9 50 44
- Median age: 44.7 46 53 50 56 49 53 45

**Age in generations**
- Silent (Born 1925-1945) 8% 10% 14% 12% 15% 14% 14% 15%
- Leading Boomers (Born 1946-1955) 18% 18% 23% 21% 29% 23% 26% 22%
- Trailing Boomers (Born 1956-1964) 16% 16% 20% 18% 15% 14% 14% 15%
- Gen X (Born 1965-1981) 26% 24% 17% 21% 20% 27% 24% 29%
- Gen Y (Born 1982-1995) 27% 30% 22% 26% 19% 22% 21% 13%
- Digital Natives (Born after 1995) 5% 2% 1% 3% 2% 1% 1% 5%

**Age in five-year segments**
- Ages 18-19 5% 2% 4% 3% 2% 1% 1% 5%
- Ages 20-24 8% 13% 8% 11% 6% 8% 7% 8%
- Ages 25-29 12% 8% 7% 8% 7% 10% 9% 10%
- Ages 30-34 9% 12% 8% 10% 9% 7% 8% 8%
- Ages 35-39 6% 5% 6% 6% 5% 8% 7% 7%
- Ages 40-44 9% 6% 4% 5% 5% 8% 7% 8%
- Ages 45-49 8% 9% 6% 7% 6% 8% 7% 9%
- Ages 50-54 9% 8% 11% 9% 8% 8% 8% 10%
- Ages 55-59 9% 10% 10% 10% 11% 7% 9% 10%
- Ages 60-64 11% 8% 13% 10% 14% 13% 13% 10%
- Ages 65-69 6% 9% 11% 10% 13% 9% 11% 6%
- Ages 70 & over 7% 9% 13% 11% 13% 13% 13% 6%

**Age in ten-year segments (mid-decades)**
- Ages under 20 5% 2% 4% 3% 2% 1% 1% 5%
- Ages 20-24 8% 13% 8% 11% 6% 9% 7% 8%
- Ages 25-34 22% 21% 16% 18% 16% 17% 17% 18%
- Ages 35-44 15% 12% 10% 11% 10% 16% 14% 15%
- Ages 45-54 17% 17% 17% 17% 14% 16% 15% 19%
- Ages 55-64 19% 18% 22% 20% 25% 20% 23% 20%
- 65 or older 14% 18% 24% 21% 26% 22% 24% 12%

**Are you male or female?**
- Male 45% 45% 44% 45% 40% 49% 45% 44%
- Female 55% 55% 56% 55% 60% 51% 55% 56%
### Do you live in the United States or another country?

<table>
<thead>
<tr>
<th></th>
<th>Chigusa</th>
<th>Kiyochika</th>
<th>Whistler</th>
<th>Sackler Median</th>
</tr>
</thead>
<tbody>
<tr>
<td>United States</td>
<td>88%</td>
<td>94%</td>
<td>92%</td>
<td>91%</td>
</tr>
<tr>
<td>Another country</td>
<td>12%</td>
<td>6%</td>
<td>8%</td>
<td>9%</td>
</tr>
</tbody>
</table>

### Mall Radius

<table>
<thead>
<tr>
<th>Mall Radius</th>
<th>Chigusa</th>
<th>Kiyochika</th>
<th>Whistler</th>
</tr>
</thead>
<tbody>
<tr>
<td>Within 5 miles</td>
<td>12%</td>
<td>19%</td>
<td>14%</td>
</tr>
<tr>
<td>Within 5-10 miles</td>
<td>8%</td>
<td>10%</td>
<td>12%</td>
</tr>
<tr>
<td>Within 10-20 miles</td>
<td>7%</td>
<td>8%</td>
<td>8%</td>
</tr>
<tr>
<td>Within 20-40 miles</td>
<td>4%</td>
<td>5%</td>
<td>5%</td>
</tr>
<tr>
<td>Within 40-100 miles</td>
<td>5%</td>
<td>2%</td>
<td>5%</td>
</tr>
<tr>
<td>Within 100-250 miles</td>
<td>11%</td>
<td>14%</td>
<td>11%</td>
</tr>
<tr>
<td>Other United States</td>
<td>42%</td>
<td>37%</td>
<td>35%</td>
</tr>
<tr>
<td>International</td>
<td>12%</td>
<td>6%</td>
<td>8%</td>
</tr>
</tbody>
</table>

### Region

<table>
<thead>
<tr>
<th>Region</th>
<th>Chigusa</th>
<th>Kiyochika</th>
<th>Whistler</th>
<th>Sackler Median</th>
</tr>
</thead>
<tbody>
<tr>
<td>Washington, DC Metropolitan Area</td>
<td>24%</td>
<td>32%</td>
<td>30%</td>
<td>31%</td>
</tr>
<tr>
<td>Southeast</td>
<td>24%</td>
<td>18%</td>
<td>20%</td>
<td>19%</td>
</tr>
<tr>
<td>Mid-Atlantic</td>
<td>15%</td>
<td>15%</td>
<td>16%</td>
<td>15%</td>
</tr>
<tr>
<td>Midwest</td>
<td>4%</td>
<td>6%</td>
<td>2%</td>
<td>4%</td>
</tr>
<tr>
<td>New England</td>
<td>3%</td>
<td>6%</td>
<td>3%</td>
<td>4%</td>
</tr>
<tr>
<td>Mountain Plains</td>
<td>6%</td>
<td>6%</td>
<td>4%</td>
<td>4%</td>
</tr>
<tr>
<td>West</td>
<td>9%</td>
<td>8%</td>
<td>8%</td>
<td>6%</td>
</tr>
<tr>
<td>Unspecified United States</td>
<td>5%</td>
<td>6%</td>
<td>3%</td>
<td>4%</td>
</tr>
<tr>
<td>Country other than United States</td>
<td>12%</td>
<td>3%</td>
<td>11%</td>
<td>8%</td>
</tr>
</tbody>
</table>

### Are you visiting this exhibition alone or with others? [Mark one or more]

<table>
<thead>
<tr>
<th></th>
<th>Chigusa</th>
<th>Kiyochika</th>
<th>Whistler</th>
</tr>
</thead>
<tbody>
<tr>
<td>I am alone</td>
<td>25%</td>
<td>33%</td>
<td>31%</td>
</tr>
<tr>
<td>One or more adults</td>
<td>69%</td>
<td>62%</td>
<td>65%</td>
</tr>
<tr>
<td>One or more youth under 18</td>
<td>11%</td>
<td>9%</td>
<td>6%</td>
</tr>
</tbody>
</table>

### Help us to understand your interests....

<table>
<thead>
<tr>
<th></th>
<th>Chigusa</th>
<th>Kiyochika</th>
<th>Whistler</th>
</tr>
</thead>
<tbody>
<tr>
<td>Mean Idea Score</td>
<td>0.17</td>
<td>0.19</td>
<td>0.16</td>
</tr>
<tr>
<td>Mean People Score</td>
<td>0.05</td>
<td>-0.05</td>
<td>-0.1</td>
</tr>
<tr>
<td>Mean Object Score</td>
<td>0.19</td>
<td>-0.03</td>
<td>-0.12</td>
</tr>
<tr>
<td>Mean Physical Score</td>
<td>0.03</td>
<td>-0.14</td>
<td>-0.30</td>
</tr>
</tbody>
</table>

Highlighted cells indicate differences that are statistically significant.

- Green = Exit higher than Entrance
- Red = Exit lower than Entrance
- Blue = One exhibition higher than the other(s)
- Orange = One exhibition lower than the other(s)

Chi-square statistical significance: $p < .01$

IPOP scores effect size significance: $d > 0.3$