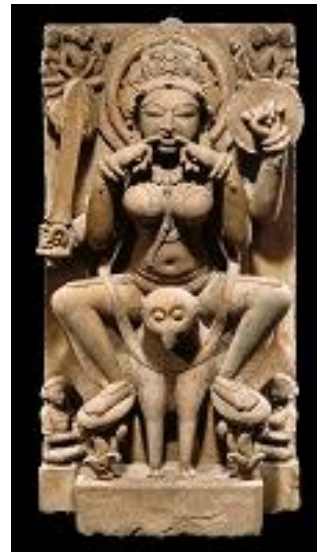


Visitor Perspectives on *Yoga: The Art of Transformation*

An Exhibition at the Arthur M. Sackler Gallery



Office of Policy and Analysis
Smithsonian Institution
April 2014

Photographs:

Cover, left:

Detail: *Vishnu Vishvarupa*. India, Rajasthan, Jaipur, ca. 1800–20; Opaque watercolor and gold on paper, 38.5 x 28 cm; Victoria and Albert Museum, London; Given by Mrs. Gerald Clark; IS.33-2006

Cover, right (from top):

Yogini. India, Uttar Pradesh, Kannauj. First half of the 11th century. Sandstone. San Antonio Museum of Art, purchased with the John and Karen McFarlin Fund and Asian Art Challenge Fund 90.92

Jina. India, Rajasthan, probably vicinity of Mount Abu. 1160 (Samvat 1217). Marble. Virginia Museum of Fine Arts, Richmond, Adolph D. and Wilkins C. Williams Fund, 2000.98

Yoga Narasimha, Vishnu in His Man-Lion Avata. India, Tamil Nadu. ca. 1250. Bronze. The Cleveland Museum of Art, Gift of Dr. Norman Zaworski 1973.187

Yogini with Mynah. India, Karnataka, Bijapur. ca. 1603–4. Opaque watercolor and gold on paper. The Trustees of the Chester Beatty Library, Dublin In 11a.31

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Executive Summary

Yoga: The Art of Transformation was presented at the Arthur M. Sackler Gallery between October 19, 2013 and January 26, 2014. The Office of Policy and Analysis was asked to study visitor response to the exhibition and the public program, *Art in Context: Practicing Yoga in the Galleries*. Data was collected during the final two weeks of the presentation. 567 entering and 514 exiting visitors completed surveys (cooperation rates 90% and 86%).

The surveys addressed five areas:

- Motivations
- Expectations
- Activities
- Responses
- Visitor and visit characteristics

Motivations

- Word-of-mouth awareness of *Yoga* was unusually high.
- Half of the visitors had been to the Sackler Gallery before.
- A majority was very interested in yoga, but fewer were very interested in Indian culture/history, and fewer still in Indian art.
- Most visitors (85%) came to the Sackler Gallery specifically to see *Yoga*.
- Only a few (5%) were making a repeat visit to the exhibition.

Expectations

- Anticipation of enriching understanding was high; beauty relatively low
- Expected ratings of overall experience in the exhibition were low compared to most prior exhibitions.

Activities

- One-quarter took a tour and one in twenty left a written comment

Responses

- Except for *feeling a spiritual connection* (which was lower on exit than on entrance), the distribution of satisfying experiences matched the distribution of anticipated experiences.
- The overall experience ratings that exiting visitors gave *Yoga* were very close to the expected ratings provided by entering visitors. In other words, visitors had the quality of experience they were expecting, but this level was below that of most prior Sackler exhibitions.
- Ratings for the quality of the art were considerably higher than the overall experience ratings; ratings for thematic organization were similar to the overall experience rating; but ratings for tours, texts, and design were lower.
- The sculptures and paintings made the strongest impression on visitors.

Visitor and visit characteristics

- *Yoga* visitors included a high percentage of Millennials (ages 25-35).

- The audience was more female than any previously studied Sackler exhibition (70%).
- The *Yoga* audience included only a few (3%) international visitors.
- Less than one in ten visitors (8%) had South Asian or Indian heritage.
- Most (86%) came with a companion.
- *Yoga* visitors were most likely to have a preference for People experiences (i.e., emotion/social connection) or Idea experiences (i.e., concepts/learning).

Public Program

Compared to exhibition visitors, program participants were more likely to:

- Be female, very interested in yoga, and visiting alone
- Be more oriented toward People experiences
- Have left a written comment
- Have been moved by beauty and felt a spiritual connection
- Have rated both anticipated and actual overall experience much higher

Analysis

Why was the anticipated overall experience rating so low? Only one in ten visitors expected to be excited by the exhibition (10% *Superior*). Nearly two out of five were hesitant about it (38% less than *Excellent*).

In other words, overall two out of five visitors anticipated that they would be less than fully satisfied with the exhibition. These lower ratings were significantly associated with not being very interested in Indian culture/history or not having a People preference.

Responses of exiting visitors indicate that this hesitation was not resolved in the exhibition itself. Exit ratings were essentially the same as entrance ratings. It would seem that there were problems engaging the presentation of the exhibition. Those who rated the thematic organization less than *Excellent* were five times more likely than other visitors to rate their overall experience less than *Excellent*; those who rated the design less than *Excellent* were four times more likely to rate their overall experience less than *Excellent*.

Visitors with a preference for emotional/social connection (the People dimension) were particularly disappointed. *Excellent* ratings for these visitors were 18% lower on exit than on entrance (entrance 64%; exit 46%), while less-than-*Excellent* ratings were 12% higher on exit (entrance 26%; exit 38%). This effect was primarily due to those visitors with a People preference who were coming to the Sackler Gallery for the first time.

In other words, overall two out of five visitors anticipated that they would be less than fully satisfied with the exhibition. They were, and through the ratings of specific aspects we can attribute their problems primarily to the way that the exhibition was presented. While visitors greatly appreciated the quality of the art, the experience of many appears to have been negatively affected by the difficulty of grasping an underlying narrative in the display itself and by disappointments for those focused on emotional and social experiences.

Recommendations

Investigate themes and ideas with visitors in advance

Because visitors explore exhibitions in a non-linear way, it is important to establish engaging ideas that can serve as critical markers in channeling movement and attention. These ideas and themes need to be investigated together with visitors early in the development of the exhibition to ensure that they are both accurate and compelling, and they need to be key elements in the overall design.

Offer displays and components that attract and engage all types of visitors

Visitors who prefer People experiences, for example, are not naturally drawn to the same exhibition offerings and elements that visitors who prefer Idea or Object experiences find attractive. Although some will have learned how to navigate successfully an environment that is meant more for others, the ones who lack those skills (especially first-time visitors) may be easily disappointed.

Experiment with different ways to deliver information and channel visitors

Design in art museums tends to be more focused on aesthetics than functionality in serving visitors. While Object-preference visitors may be especially in tune with such an emphasis, those with other preferences are not as well served by such an approach. Discovering how to serve diverse visitors in a balanced and effective way requires creativity, instructive failure, and research. Controlled experiments are the most efficient way to test new methods.

Introduction

Yoga: The Art of Transformation was presented at the Arthur M. Sackler Gallery between October 19, 2013 and January 26, 2014. The exhibition included 133 items, primarily sculptures, manuscripts, and paintings, from as early as the 3rd century to as late as the 19th century. *Yoga* is the first exhibition anywhere on the visual history of yoga, and its major scholarly catalog inaugurates a new field of study. The exhibition travels to the Asian Art Museum in San Francisco and the Cleveland Museum of Art (June 22-September 7, 2014).



The exhibition introduced two unique features to the Sackler Gallery, a crowd-funding campaign that raised substantial funds for the exhibition, and a new type of public program, *Art in Context: Practicing Yoga in the Galleries*. *Practicing Yoga in the Galleries* was a program of 90-minute workshops generally offered once on a weekday and twice on Sundays through the run of the exhibition. Some workshops were limited to seniors, others to teens, and others were open to all over 18. Participants were required to sign up in advance (although walk-ins were accommodated when space was available). The workshops included a docent tour of the exhibition followed by a yoga session in the exhibition gallery under the guidance of an instructor.

The Office of Policy and Analysis (OP&A) was asked to study visitor response to the exhibition and the public program. The survey addressed five areas:

- Motivations
- Expectations
- Activities
- Responses
- Visitor and visit characteristics

Method

The survey consisted of separate samples of entering and exiting visitors, and additional samples of public program participants, half administered before the program and half after. Data was collected between January 8 and January 26 – the final two weeks of the presentation. On entrance 567 visitors completed surveys (a cooperation rate of 90%) and on exit 514 visitors completed surveys (a cooperation rate of 86%). Nearly all program participants during this period also completed surveys (36 before their program and 46 after).

This report presents the findings from the *Yoga* study in the context of the data obtained from the 16 other studies of Sackler exhibitions conducted since 2004.



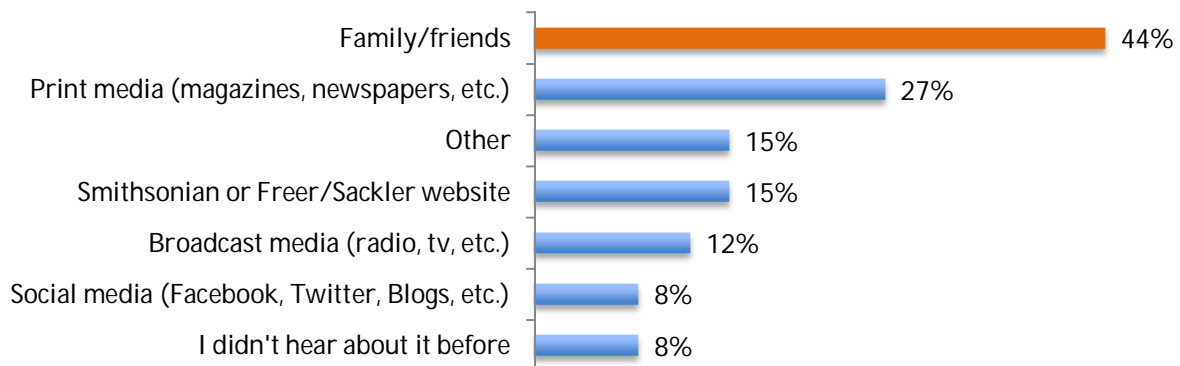
Findings

Motivations

Awareness of the exhibition and the crowd-funding campaign

Word-of-mouth awareness of *Yoga* was unusually high.

"Where did you hear about this Yoga exhibition before arriving here today?"
(Mark one or more)



A notable percentage marked "other," often explained as a notice or reference in a yoga class. Although a similar question was asked in only six of the 16 prior studies since 2004, the awareness data for *In the Beginning* was most comparable (34% word of mouth, 26% print media).¹

One in ten visitors (10%) reported being aware of the crowd-funding campaign.

¹ See Appendix C for a list of the 16 prior Sackler exhibition studies that are referenced in this report.

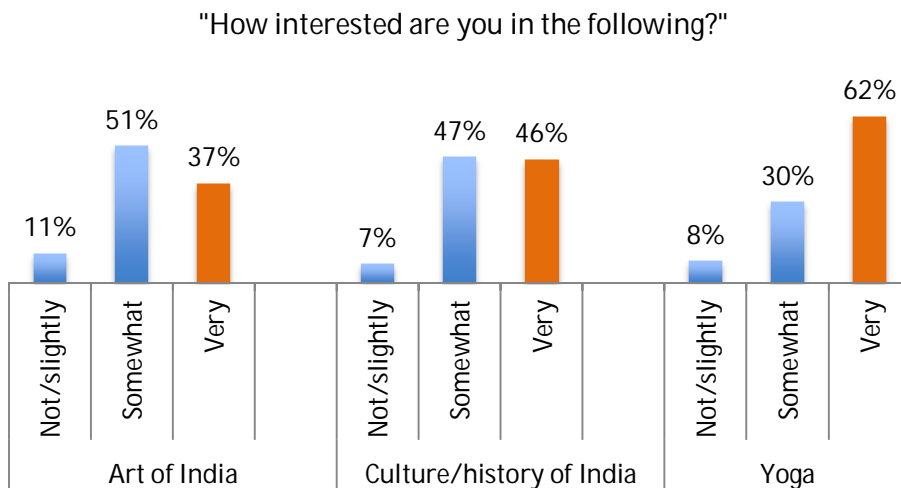
Prior visits to the Sackler Gallery

Half of the visitors to *Yoga* had been to the Sackler Gallery before.

In this respect *Yoga* resembled *Return of the Buddha*, *In the Beginning*, and *Patterned Feathers*, which similarly drew equal percentages of new and repeat visitors.

Levels of interest in Indian art, Indian culture/history, and yoga

A majority of visitors was very interested in yoga, but fewer were very interested in Indian culture/history and fewer still in Indian art.



Reason for the Sackler visit

Most of the visitors (85%) came to the Sackler Gallery specifically to see *Yoga*.

This is a very high percentage of exhibition-specific visitors. The only comparable exhibitions were *Hokusai* (86%) and the short-term *Pure Land* exhibition (85%).

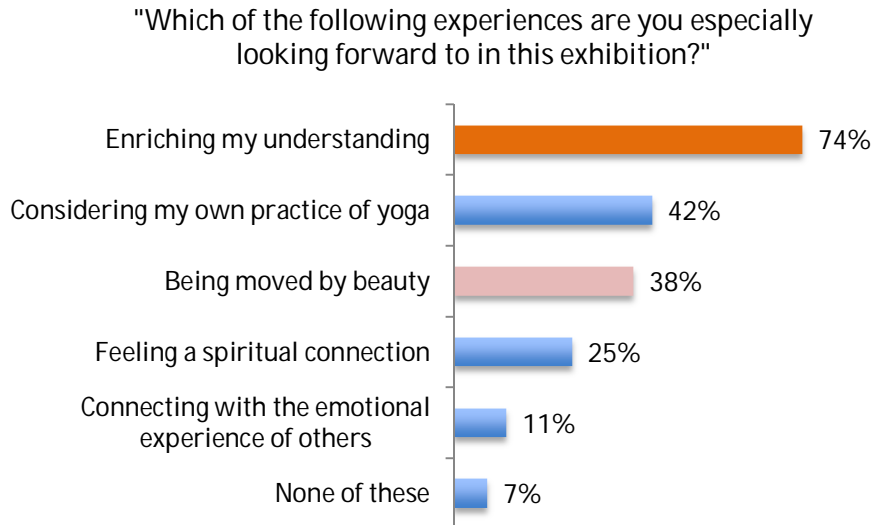
Prior visits to *Yoga*

Only a few visitors (5%) were making a repeat visit to the exhibition.

Expectations

Experiences that visitors were especially anticipating

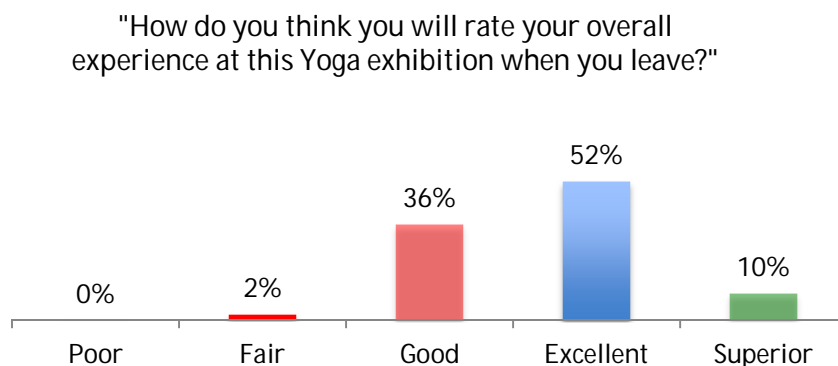
Anticipation of enriching understanding was high; beauty relatively low



This interest in understanding was considerably higher than in any of the ten prior studies where visitors were offered this option. The previous high was 68% in *Hokusai*. The 38% who anticipated beauty in *Yoga* is relatively low for a Sackler audience. Only *Tsars and the East* (37%) and *Vani* (41%) had this item chosen by a comparable percentage of exiting visitors. The one in four visitors who were anticipating feeling a spiritual connection was comparable to 26% leaving *Return of the Buddha* and 26% exiting *Echoes of the Past*.

Expected rating of overall experience

Expected ratings of overall experience in the exhibition were relatively low.



The Overall Experience Rating has been used across the Smithsonian for ten years, both on entrance and exit studies, and has proven itself as a reliable indicator of the quality of the

visitor experience. In general, those who choose a rating of *Excellent* are fully satisfied but are also not necessarily as excited as they could be. Those who choose a rating of *Superior* indicate that they regard their experience as better than *Excellent*, while those who choose a rating below *Excellent* (usually *Good*, and only rarely *Fair* or *Poor*) usually have some hesitation that holds them back from rating *Excellent*. In this case nearly four times as many visitors were expecting some level of difficulty (i.e. less than *Excellent*) as were expecting delight (i.e., *Superior*).

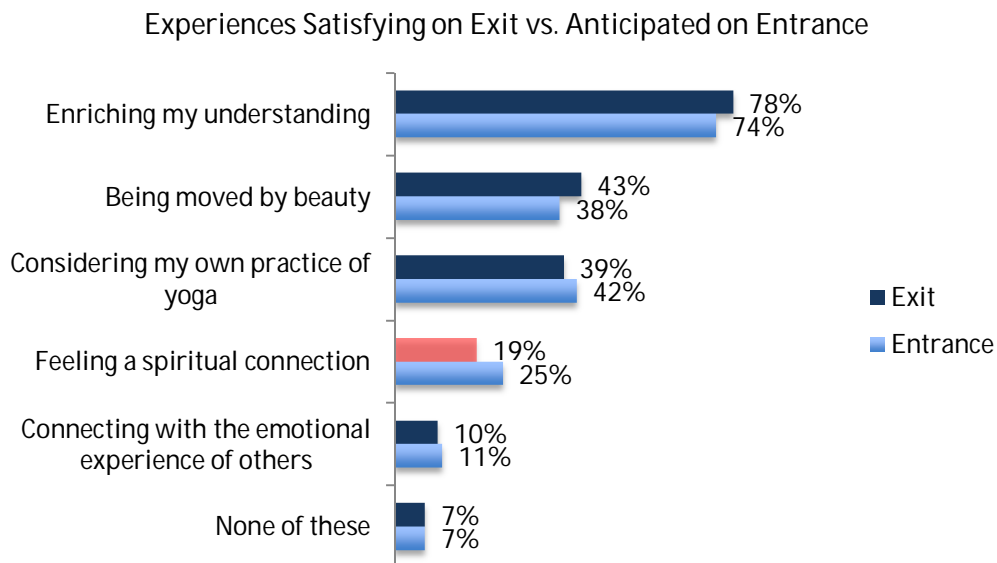
Activities

One quarter of the visitors (26%) took a docent tour of the exhibition and one in twenty (5%) left a written comment.

Responses

Experiences that visitors found especially satisfying

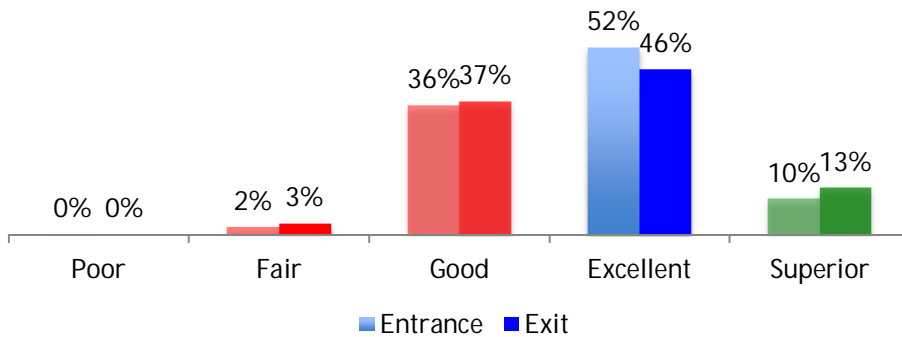
Except for *feeling a spiritual connection* (which was lower on exit than on entrance), exiting visitors found these experiences to be satisfying to the same degree that entering visitors were looking forward to them.



Rating of overall experience

The overall experience ratings that exiting visitors gave *Yoga* were very close to the expected ratings provided by entering visitors.

Overall Experience Ratings - Anticipated vs. Actual

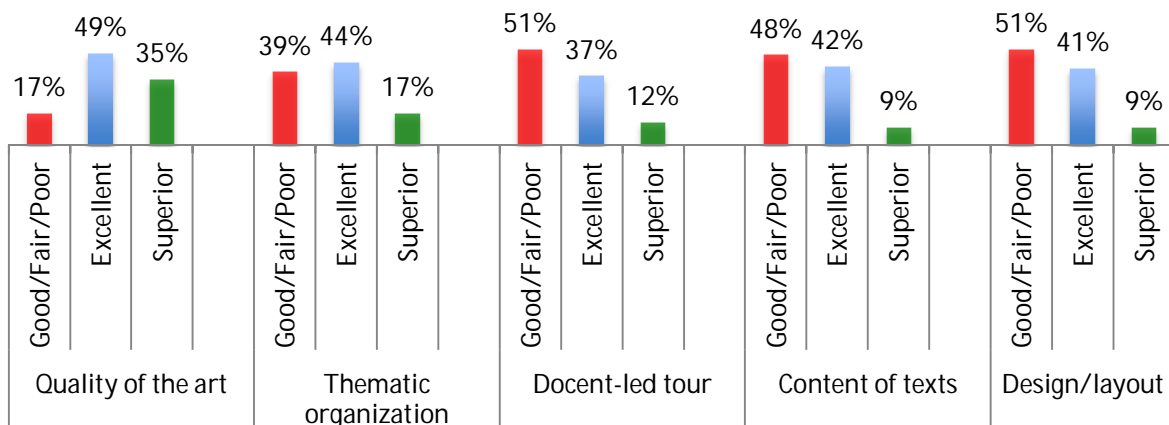


In other words, visitors had the quality of experience they were expecting. However, this level was below that of most prior Sackler exhibitions. The median ratings for Sackler exhibitions are 23% *Superior* and 21% less than *Excellent*. The *Yoga* rating is comparable to the exit ratings for *Situ Panchen* (15% *Superior*; 36% less than *Excellent*).

Rating of exhibition aspects

Ratings for the quality of the art were higher than the overall experience ratings; ratings for thematic organization were similar to the overall experience rating; and ratings for tours, texts, and design were lower.

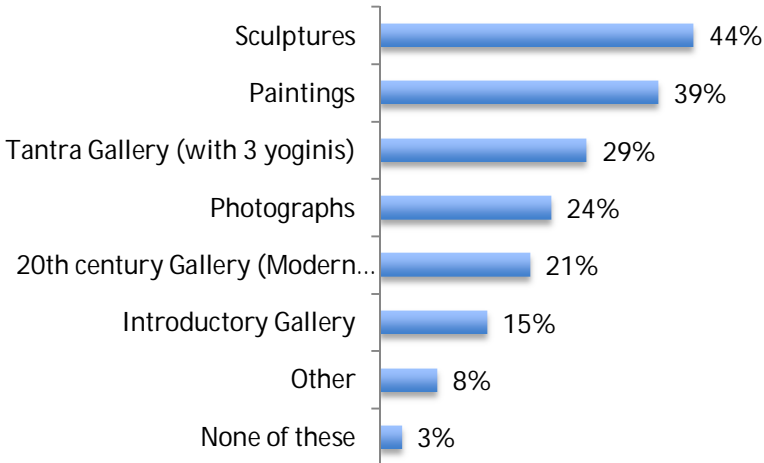
"Please rate your experience with the following aspects of the exhibition"



Most impressive parts of the exhibition

The sculptures and paintings made the strongest impression on visitors.

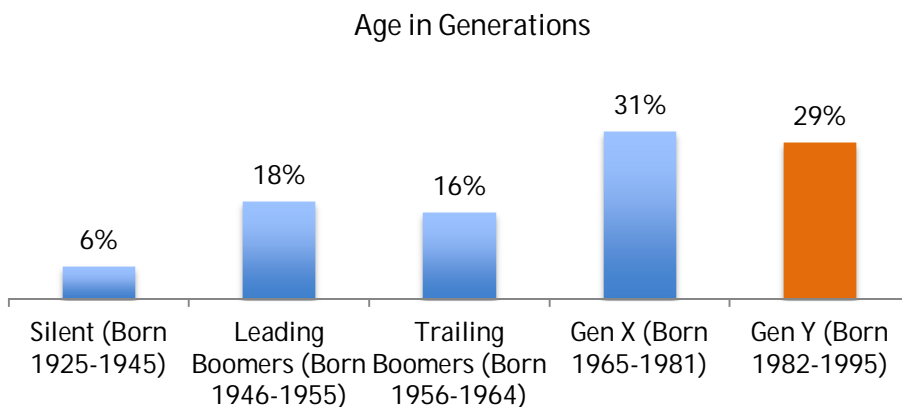
"Which parts of the exhibition made the strongest impression on you?"



Visitor and visit characteristics

Age

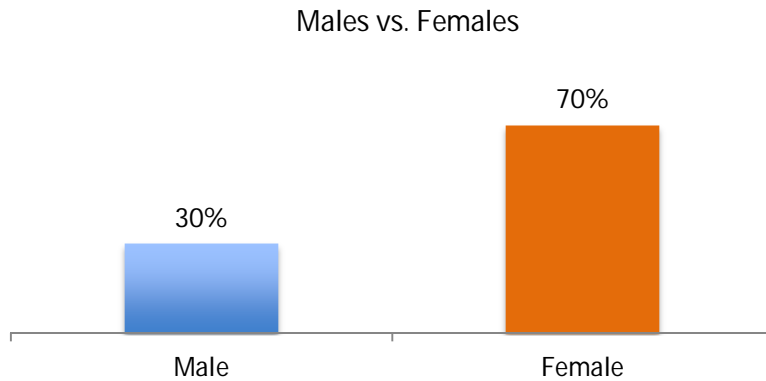
Yoga visitors included a high percentage of individuals between the ages of 25 and 35 – the generation usually referred to as Gen Y or Millennials.



A comparable percentage of Millennials attended *Tsars and the East* (27%) and *Echoes of the Past* (30%). These are all well above the median percentage across all 16 prior exhibitions (13%).

Sex

The *Yoga* audience in this survey was more female (71%) than any previously studied Sackler exhibition.



The closest comparable exhibition in this regard was *Style and Status* (65% female).

Residence

The *Yoga* audience during the study period included only 3% international visitors. In this respect *Yoga* is comparable to *In the Beginning* (2% international). One-third of visitors (35%) live in the Metropolitan Washington DC area. This is slightly above the 16-study median of 35% and is most comparable to *Hokusai* (47%).

Heritage

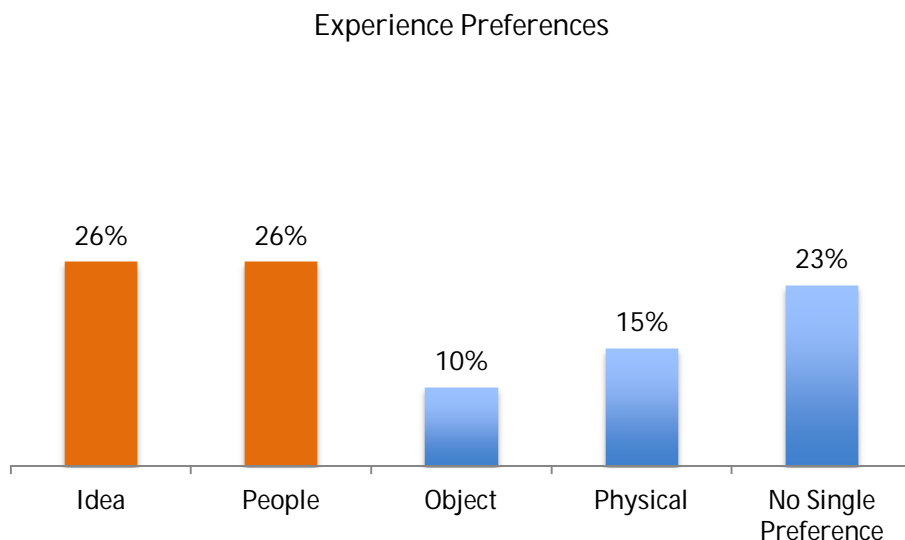
Less than one in ten visitors (8%) indicated that their cultural heritage is South Asian or Indian. In *World within Worlds* 12% of visitors reported South Asian heritage.

Visit group

Most visitors (86%) came to *Yoga* with a companion. This is higher percentage than in prior studies with the sole exception of *In the Beginning* (88%). The median percentage across prior studies is 76%.

Experience preferences (IPOP)

Visitors to *Yoga* were equally likely to have a preference for People experiences (i.e., emotional/social connection) or Idea experiences (i.e., concepts/learning).



IPOP is a theory of experience preference that identifies four key dimensions of experience – Idea (concepts and abstractions), People (emotional/social connection), Object (visual language and aesthetics), and Physical (somatic experience). Survey questions about self-identification with leisure activities are used to construct measures that describe the degrees to which individuals are naturally inclined to these four dimensions. When a person is drawn to one dimension above the others, i.e., when a standardized score in one area exceeds the others by a pre-defined threshold, this dimension is spoken of as a “preference.” These varying degrees of attraction have been shown to reflect different levels of attention, and influence both engagement and response.²

IPOP scores were also calculated for *World within Worlds*. The audience for that study was evenly divided in their preferences (20% Idea preference; 21% People; 20% Object; 20% Physical; 19% No single preference).

Public Program – Art in Context: Practicing Yoga in the Galleries

Because this study was conducted near the end of the exhibition period, relatively few program participants were surveyed. As a result, assessment of the program is more tentative than that of the exhibition as a whole. Compared to exhibition visitors, participants were more likely to be female, to be very interested in yoga, and to have come alone. They also were more likely to have high People scores, i.e., to be more drawn to emotional/social connection. At the end of the program, compared to exhibition visitors,

² Pekarik, Andrew J., J.B. Schreiber, N. Hanemann, K. Richmond, and B. Mogel. 2014. IPOP: A Theory of Experience Preference. *Curator: The Museum Journal* 57(1): 5-27.

program participants were more likely to have left a written comment, to have been moved by beauty, and to have felt a spiritual connection. They rated both their anticipated and actual overall experience much higher than exhibition visitors did.



Analysis

Audience

The unusually high word-of-mouth awareness on *Yoga* indicates that the exhibition was very well publicized, and, as a result, most of the visitors were at the Sackler specifically to see the exhibition. Compared to other Sackler audiences they were considerably more female, younger, and more likely to be visiting in a social group. Many were committed to yoga – two out of three (65%) were either very interested in yoga or were especially looking forward to considering their practice of yoga in the exhibition.

The exhibition drew an audience more interested in learning than in aesthetic appreciation. Interest in enriching understanding was unusually high, while interest in beauty was unusually low. Moreover, half the audience had either an Idea or People preference, while relatively few had an Object preference.

Overall Experience Ratings

Why was the anticipated overall experience rating so low? Only one in ten visitors expected to be excited by the exhibition (10% *Superior*). Nearly two out of five were hesitant about it (38% less than *Excellent*).

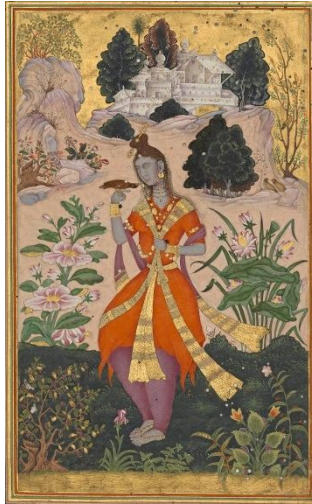
In other words, overall two out of five visitors anticipated that they would be less than fully satisfied with the exhibition. These lower ratings were significantly associated with not being very interested in Indian culture/history or not having a People preference.

Responses of exiting visitors indicate that this hesitation was not resolved in the exhibition itself. Exit ratings were essentially the same as entrance ratings. It would seem that there were problems engaging the presentation of the exhibition. Those who rated the thematic organization less than *Excellent* were five times more likely than other visitors to rate their

overall experience less than *Excellent*; those who rated the design less than *Excellent* were four times more likely to rate their overall experience less than *Excellent*.

Visitors with a preference for emotional/social connection (the People dimension) were particularly disappointed. *Excellent* ratings for these visitors were 18% lower on exit than on entrance (entrance 64%; exit 46%), while less-than-*Excellent* ratings were 12% higher on exit (entrance 26%; exit 38%). This effect was primarily due to those visitors with a People preference who were coming to the Sackler Gallery for the first time.

In other words, overall two out of five visitors anticipated that they would be less than fully satisfied with the exhibition. They were, and through the ratings of specific aspects we can attribute their problems primarily to the way that the exhibition was presented. While visitors greatly appreciated the quality of the art, the experience of many appears to have been negatively affected by the difficulty of grasping an underlying narrative in the display itself and by disappointments for those focused on emotional and social experiences.



Recommendations

Investigate themes and ideas with visitors in advance

Because visitors explore exhibitions in a non-linear way, it is important to establish engaging ideas that can serve as critical markers in channeling movement and attention. These ideas and themes need to be investigated together with visitors early in the development of the exhibition to ensure that they are both accurate and compelling, and they need to be key elements in the overall design.

Offer displays and components that attract and engage all types of visitors

Visitors who prefer People experiences, for example, are not naturally drawn to the same exhibition offerings and elements that visitors who prefer Idea or Object experiences find attractive. Although some will have learned how to navigate successfully an environment that is meant more for others, the ones who lack those skills (especially first-time visitors) may be easily disappointed.

Experiment with different ways to deliver information and channel visitors

Design in art museums tends to be more focused on aesthetics than functionality in serving visitors. While Object-preference visitors may be especially in tune with such an emphasis, those with other preferences are not as well served by such an approach. Discovering how to serve diverse visitors in a balanced and effective way requires creativity, instructive failure, and research. Controlled experiments are the most efficient way to test new methods.

Appendix A - Questionnaires

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Freer|Sackler Galleries
Yoga: The Art of Transformation

ENT

Is this your first visit to this building?
 Yes No ➔ If no,
Did you visit in 2013? Yes No

How do you think you will rate your overall experience at this Yoga exhibition when you leave?
 Poor Fair Good Excellent Superior

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

Did you know about the Yoga exhibition's crowd-funding campaign?
 No Yes ➔ If yes,
Did you tell others about it? No Yes
Were you a donor? No Yes

Did you come to the museum today specifically to see the Yoga exhibition?
 No Yes

Is this your first time to see the Yoga exhibition?
 No Yes

Which of the following experiences are you especially looking forward to in this exhibition? [Mark one or more]
 Being moved by beauty
 Considering my own practice of yoga
 Enriching my understanding
 Feeling a spiritual connection
 Connecting with the emotional experience of others
 None of these

How interested are you in the following:
Art of India Not/slightly Somewhat Very
Culture/history of India Not/slightly Somewhat Very
Yoga Not/slightly Somewhat Very

Is your cultural heritage South Asian or Indian?
 No Yes

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	<input type="radio"/> Not me at all	<input type="radio"/> A little me	<input type="radio"/> Me	<input type="radio"/> Very much me
	...construct things	<input type="radio"/> Not me at all	<input type="radio"/> A little me	<input type="radio"/> Me	<input type="radio"/> Very much me
	...divide things into categories	<input type="radio"/> Not me at all	<input type="radio"/> A little me	<input type="radio"/> Me	<input type="radio"/> Very much me
	...go camping	<input type="radio"/> Not me at all	<input type="radio"/> A little me	<input type="radio"/> Me	<input type="radio"/> Very much me
	...help others in person	<input type="radio"/> Not me at all	<input type="radio"/> A little me	<input type="radio"/> Me	<input type="radio"/> Very much me
	...identify patterns	<input type="radio"/> Not me at all	<input type="radio"/> A little me	<input type="radio"/> Me	<input type="radio"/> Very much me
I like to...	...jog/run for fun	<input type="radio"/> Not me at all	<input type="radio"/> A little me	<input type="radio"/> Me	<input type="radio"/> Very much me
	...know how things are made	<input type="radio"/> Not me at all	<input type="radio"/> A little me	<input type="radio"/> Me	<input type="radio"/> Very much me
	...learn philosophy	<input type="radio"/> Not me at all	<input type="radio"/> A little me	<input type="radio"/> Me	<input type="radio"/> Very much me
	...play competitive sports	<input type="radio"/> Not me at all	<input type="radio"/> A little me	<input type="radio"/> Me	<input type="radio"/> Very much me
	...shop	<input type="radio"/> Not me at all	<input type="radio"/> A little me	<input type="radio"/> Me	<input type="radio"/> Very much me
	...spend my leisure time with other people	<input type="radio"/> Not me at all	<input type="radio"/> A little me	<input type="radio"/> Me	<input type="radio"/> Very much me

THANK YOU!

Session
Segment 1 2 3
Status C R L I
ID

Freer|Sackler Galleries
Yoga: The Art of Transformation

EXIT

Is this your first visit to this building? Yes No If no, Did you visit in 2013? Yes No

Please rate your overall experience at this Yoga exhibition today. Poor Fair Good Excellent Superior

Did you come to the museum today specifically to see the Yoga exhibition? No Yes

Is this your first time to see the Yoga exhibition? No Yes

Did you take a docent-led tour in Yoga today? No Yes

Did you leave a written comment? No Yes

Which of the following experiences were especially satisfying for you in this exhibition? [Mark one or more]

- Being moved by beauty
- Considering my own practice of yoga
- Enriching my understanding
- Feeling a spiritual connection
- Connecting with the emotional experience of others
- None of these

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

Content of texts	<input type="radio"/> No opinion	<input type="radio"/> Poor	<input type="radio"/> Fair	<input type="radio"/> Good	<input type="radio"/> Excellent	<input type="radio"/> Superior
Design/layout	<input type="radio"/> No opinion	<input type="radio"/> Poor	<input type="radio"/> Fair	<input type="radio"/> Good	<input type="radio"/> Excellent	<input type="radio"/> Superior
Docent-led tour	<input type="radio"/> No opinion	<input type="radio"/> Poor	<input type="radio"/> Fair	<input type="radio"/> Good	<input type="radio"/> Excellent	<input type="radio"/> Superior
Quality of the art	<input type="radio"/> No opinion	<input type="radio"/> Poor	<input type="radio"/> Fair	<input type="radio"/> Good	<input type="radio"/> Excellent	<input type="radio"/> Superior
Thematic organization	<input type="radio"/> No opinion	<input type="radio"/> Poor	<input type="radio"/> Fair	<input type="radio"/> Good	<input type="radio"/> Excellent	<input type="radio"/> Superior

Which parts of the exhibition made the strongest impression on you? [Mark one or more]

- Introductory Gallery
- Tantra Gallery (with 3 yoginis)
- 20th century Gallery (Modern Transformations)
- Sculptures
- Paintings
- Photographs
- Other: _____
- None of these

How interested are you in the following:

Art of India	<input type="radio"/> Not/slightly	<input type="radio"/> Somewhat	<input type="radio"/> Very
Culture/history of India	<input type="radio"/> Not/slightly	<input type="radio"/> Somewhat	<input type="radio"/> Very
Yoga	<input type="radio"/> Not/slightly	<input type="radio"/> Somewhat	<input type="radio"/> Very

Is your cultural heritage South Asian or Indian? No Yes

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	<input type="radio"/> Not me at all	<input type="radio"/> A little me	<input type="radio"/> Me	<input type="radio"/> Very much me
...construct things	<input type="radio"/> Not me at all	<input type="radio"/> A little me	<input type="radio"/> Me	<input type="radio"/> Very much me
...divide things into categories	<input type="radio"/> Not me at all	<input type="radio"/> A little me	<input type="radio"/> Me	<input type="radio"/> Very much me
...go camping	<input type="radio"/> Not me at all	<input type="radio"/> A little me	<input type="radio"/> Me	<input type="radio"/> Very much me
...help others in person	<input type="radio"/> Not me at all	<input type="radio"/> A little me	<input type="radio"/> Me	<input type="radio"/> Very much me
...identify patterns	<input type="radio"/> Not me at all	<input type="radio"/> A little me	<input type="radio"/> Me	<input type="radio"/> Very much me

I like to...

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

THANK YOU!

Session Segment 1 2 3 Status C R O L I ID

Appendix B – Survey Frequencies

	Visitors			Program Attendees		
	Entrance	Exit	Total	Entrance	Exit	Total
Cooperation Rate	90%	86%	88%	100%	98%	99%
Number of completed surveys	567	514	1081	36	46	82
95% confidence interval (at 50%)	4.1%	4.3%	3%	14.8%	12.7%	8.3%
MOTIVATIONS						
Where did you hear about this Yoga exhibition before arriving here today? [Mark one or more]						
Broadcast media (radio, tv, etc.)	12%			17%		
Family/friends	44%			44%		
Print media (magazines, newspapers, etc.)	27%			22%		
Smithsonian or Freer/Sackler website	15%			8%		
Social media (Facebook, Twitter, Blogs, etc.)	8%			3%		
Other	15%			33%		
I didn't hear about it before	8%			0%		
Is this your first visit to this building?						
Yes	47%	51%	49%	50%	54%	48%
No	53%	49%	51%	50%	46%	52%
If No, Did you visit in 2013?						
Yes	50%	46%	49%	43%	53%	49%
No	50%	54%	51%	57%	47%	51%
<i>As a percent of all visitors:</i>						
Yes	23%	18%	21%	17%	22%	20%
No	77%	82%	79%	83%	78%	80%
Did you know about the Yoga exhibition's crowd-funding campaign?						
No	90%			86%		
Yes	10%			14%		
If yes, Did you tell others about it?						
No	64%			100%		
Yes	36%			0%		
<i>As a percent of all visitors in the sample:</i>						
Yes	3%			0%		
[If yes,] Were you a donor?						
No	94%			80%		
Yes	6%			20%		
<i>As a percent of all visitors in the sample:</i>						
Yes	1%			3%		

How interested are you in the following:							
Art of India							
	Not/slightly	10%	12%	11%	6%	5%	5%
	Somewhat	54%	51%	51%	60%	48%	53%
	Very	36%	37%	37%	34%	48%	42%
Culture/history of India							
	Not/slightly	6%	7%	7%	0%	5%	3%
	Somewhat	48%	46%	47%	62%	37%	48%
	Very	46%	47%	46%	38%	58%	49%
Yoga							
	Not/slightly	7%	9%	8%	0%	0%	0%
	Somewhat	33%	28%	30%	28%	14%	20%
	Very	61%	62%	62%	72%	86%	80%
Did you come to the museum today specifically to see the Yoga exhibition?							
	No	16%	14%	15%	9%	2%	5%
	Yes	84%	86%	85%	91%	98%	95%
Is this your first time to see the Yoga exhibition?							
	No	5%	6%	5%	6%	17%	12%
	Yes	95%	94%	95%	94%	83%	88%
EXPECTATIONS							
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]							
	Being moved by beauty	38%	43%		47%	46%	
	Considering my own practice of yoga	42%	39%		50%	59%	
	Enriching my understanding	74%	78%		64%	82%	
	Feeling a spiritual connection	25%	19%		28%	32%	
	Connecting with the emotional experience of others	11%	10%		17%	16%	
	None of these	7%	7%		14%	2%	
	<i>Average number of experiences marked:</i>	1.9	1.9		2.2	2.3	

How do you think you will rate your overall experience at this Yoga exhibition when you leave? (Entrance) / Please rate your overall experience at this Yoga exhibition today (Exit)						
	Poor	0%	0%		0%	0%
	Fair	2%	3%		0%	2%
	Good	36%	37%		18%	22%
	Excellent	52%	46%		41%	46%
	Superior	10%	13%		41%	30%
ACTIVITIES						
Did you take a docent-led tour in Yoga today?						
	No		74%			16%
	Yes		26%			84%
Did you leave a written comment?						
	No		95%			82%
	Yes		5%			18%
RESPONSES						
Please rate your experience with the following aspects of the exhibition:						
Content of texts	No opinion		6%			2%
Design/layout	No opinion		3%			0%
Docent-led tour	No opinion		66%			10%
Quality of the art	No opinion		2%			0%
Thematic organization	No opinion		5%			0%
<i>Ratings of those who had an opinion:</i>						
Content of texts						
	Poor		1%			0%
	Fair		6%			7%
	Good		41%			42%
	Excellent		42%			44%
	Superior		9%			7%
Design/layout						
	Poor		3%			0%
	Fair		9%			2%
	Good		39%			41%
	Excellent		41%			43%
	Superior		9%			14%

Docent-led tour							
	Poor		2%			3%	
	Fair		12%			8%	
	Good		37%			29%	
	Excellent		37%			37%	
	Superior		12%			24%	
Quality of the art							
	Poor		0%			0%	
	Fair		1%			0%	
	Good		16%			25%	
	Excellent		49%			57%	
	Superior		35%			16%	
Thematic organization							
	Poor		1%			0%	
	Fair		3%			2%	
	Good		35%			25%	
	Excellent		44%			57%	
	Superior		17%			16%	
Which parts of the exhibition made the strongest impression on you? [Mark one or more]							
	Introductory Gallery		15%			26%	
	Tantra Gallery (with 3 yoginis)		29%			40%	
	20th century Gallery (Modern Transformations)		21%			14%	
	Sculptures		44%			47%	
	Paintings		39%			33%	
	Photographs		24%			14%	
	Other		8%			19%	
	None of these		3%			2%	
	<i>Average number of parts marked</i>		1.8			1.9	
VISITOR AND VISIT CHARACTERISTICS							
What is your age?							
	Mean age	43.4	44	43.7	38	39.7	39
	Median age	41	42	42	32.5	35.5	35
<i>Age in generations</i>							
	Silent (Born 1925-1945)	5%	7%	6%	13%	7%	9%
	Leading Boomers (Born 1946-1955)	17%	18%	18%	6%	14%	11%
	Trailing Boomers (Born 1956-1964)	17%	15%	16%	16%	11%	13%
	Gen X (Born 1965-1981)	31%	32%	31%	16%	23%	20%
	Gen Y (Born 1982-1995)	29%	28%	29%	25%	36%	32%
	Digital Natives (Born after 1995)	0%	0%	0%	25%	9%	16%

<i>Age in five-year segments</i>							
Ages 18-19	1%	1%	1%				
Ages 20-24	6%	7%	6%				
Ages 25-29	15%	15%	15%				
Ages 30-34	15%	13%	14%				
Ages 35-39	11%	9%	10%				
Ages 40-44	8%	10%	9%				
Ages 45-49	7%	7%	7%				
Ages 50-54	8%	9%	8%				
Ages 55-59	15%	8%	12%				
Ages 60-64	8%	11%	10%				
Ages 65-69	4%	7%	6%				
Ages 70 & over	4%	4%	4%				
<i>Age in ten-year segments</i>							
Ages under 20	1%	1%	1%				
Ages 20-24	6%	7%	6%				
Ages 25-34	30%	28%	29%				
Ages 35-44	19%	19%	19%				
Ages 45-54	15%	16%	15%				
Ages 55-64	23%	19%	22%				
65 or older	8%	11%	10%				
Are you male or female?							
Male	30%	29%	30%	14%	2%	7%	
Female	70%	71%	70%	86%	98%	93%	
Do you live in the United States or another country?							
United States	97%	97%	97%	97%	96%	96%	
Another country	3%	3%	3%	3%	4%	4%	
<i>Mall Radius</i>							
Within 5 miles	29%	26%	28%	19%	35%	28%	
Within 5-10 miles	18%	12%	15%	11%	22%	17%	
Within 10-20 miles	9%	10%	9%	17%	4%	10%	
Within 20-40 miles	9%	11%	10%	25%	4%	13%	
Within 40-100 miles	6%	8%	7%	0%	7%	4%	
Within 100-250 miles	9%	13%	11%	11%	4%	7%	
Other United States	17%	19%	18%	14%	20%	17%	
International	3%	3%	3%	3%	4%	4%	
<i>Region</i>							
Washington, DC Metropolitan Area	54%	45%	49%	47%	54%	51%	
Southeast	13%	16%	14%	11%	11%	11%	
Mid-Atlantic	19%	22%	21%	28%	11%	18%	
Midwest	4%	1%	3%	0%	2%	1%	

New England	1%	2%	1%	3%	2%	2%
Mountain Plains	1%	1%	1%	0%	0%	0%
West	2%	1%	2%	6%	2%	4%
Unspecified United States	4%	9%	6%	3%	13%	9%
Country other than United States	3%	3%	3%	3%	4%	4%
Is your cultural heritage South Asian or Indian?						
No	93%	92%	92%	85%	100%	93%
Yes	7%	8%	8%	15%	0%	7%
Are you visiting this exhibition alone or with others? [Mark one or more]						
I am alone	16%	13%	14%	29%	49%	40%
One or more adults	82%	85%	84%	51%	44%	48%
One or more youth under 18	4%	4%	4%	23%	9%	15%
Help us to understand your interests....						
Mean Idea Score	0.14	0.17	0.15	0.26	0.25	0.25
Mean People Score	0.12	0.11	0.12	0.32	0.30	0.31
Mean Object Score	-0.14	-0.13	-0.14	0.06	-0.15	-0.06
Mean Physical Score	-0.02	-0.04	-0.03	0.02	0.06	0.04
<i>Experience Preferences</i>						
Idea	28%	24%	26%			
People	27%	25%	26%			
Object	8%	13%	10%			
Physical	15%	15%	15%			
No Single Preference	22%	24%	23%			
Overall Experience Rating by Experience Preference						
<i>Idea Preference</i>						
Less than Excellent	38%	41%				
Excellent	54%	44%				
Superior	8%	16%				
<i>People Preference</i>						
Less than Excellent	26%	38%				
Excellent	64%	46%				
Superior	10%	16%				
<i>Object Preference</i>						
Less than Excellent	20%	29%				
Excellent	56%	59%				
Superior	24%	12%				

<i>Physical Preference</i>						
Less than Excellent	49%	47%				
Excellent	45%	44%				
Superior	6%	10%				
<i>No Single Preference</i>						
Less than Excellent	50%	45%				
Excellent	39%	44%				
Superior	11%	11%				
<i>Highlighted cells indicate differences that are statistically significant.</i>						
Green= Exit higher than Entrance						
Red = Exit lower than Entrance						
Blue = Program participants higher than general visitors						
Orange = Program participants lower than general visitors						

Appendix C –Sackler Exhibitions Studied by OP&A since 2004

2004

- *Return of the Buddha: The Qingzhou Discoveries*

2005

- *Asia in America: Views of Chinese Art from the Indianapolis Museum of Art*
- *Caravan Kingdoms: Yemen and the Ancient Incense Trade*

2006

- *Hokusai*
- *Facing East: Portraits from Asia*
- *In the Beginning: Bibles from Before the Year 1000*

2007

- *Encompassing the Globe: Portugal and the World in the 16th and 17th Centuries*
- *Wine, Worship and Sacrifice: The Golden Graves of Ancient Vani*
- *Patterned Feathers, Piercing Eyes: Edo Masters from the Price Collection*

2009

- *The Tsars and the East: Gifts from Turkey and Iran in the Moscow Kremlin*

2010

- *In the Realm of the Buddha: The Tibetan Shrine from the Alice S. Kandell Collection*
- *Lama, Patron, Artist: The Great Situ Panchen*

2011

- *Echoes of the Past: The Buddhist Cave Temples of Xiangtangshan*

2012

- *Pure Land: Inside the Mogao Grottoes at Dunhuang*

2013

- *World Within Worlds: Imperial Paintings from India and Iran*

2014

- *Yoga: The Art of Transformation*