WIRED FOR ART

A STUDY OF VISITORS TO

CALDER'S PORTRAITS: A NEW LANGUAGE

AT THE NATIONAL PORTRAIT GALLERY

October 2011

Smithsonian Institution

Office of Policy and Analysis
Washington, DC 20013

Table of Contents

Foreword

Alexander Calder was a truly unique artist ,whose work moved in highly original creative directions. Without exception, his works are marked by sophistication and authenticity. Collectively, they left a huge imprint on our lives and on 20th century art.

Although best known for his abstract mobiles, Calder also applied his artistic gifts to portraiture in a variety of media, including his signature wire-sculpture portraits. These sculptures, while not well known, are marvels of artistic economy that manage to convey much about their subjects, despite their simplicity. With a few twists of wire, Calder manages to craft a personal image that is not only recognizable, but that captures the soul of his subject. As viewers, we can enjoy these creations and celebrate their wit and positive energy, while at the same time appreciating how paring an image down to its essence can capture who that person is. Indeed, less is often more.

I wish to thank the OP&A personnel responsible for this visitor study. The project was led by OP&A staff members James Smith and Lance Costello and assisted by interns Andrew Goodhouse and Jane Cavalier. Lance was primarily responsible for survey administration, with data collection also conducted by Andrew, Jane, and their fellow interns So Hyun Park, So Mi Park, Ah Jin Lee, Rachel Asquith, and Rachelle Komarninsky. James analyzed the quantitative survey data and wrote the final report.

I also wish to thank the NPG staff who met with the OP&A study team and provided guidance on research questions: Rebecca Kasemeyer, Director of Education; Wendy Wick Reaves, Curator (Art), the in-house sponsoring curator of the Calder exhibition; and Carolyn Carr, Deputy Director.

Finally, I wish to recognize NPG's associate director, Nik Apostolides, and director, Martin Sullivan, for their leadership and interest in serving their visitors.

Carole M. P. Neves

Director, Smithsonian Office of Policy and Analysis

Introduction

In early 2011, leaders of the National Portrait Gallery (NPG) asked the Smithsonian Office of Policy and Analysis (OP&A) to undertake a series of visitor studies of temporary exhibitions. This report covers second of these, a study of *Calder's Portraits: A New Language* (hereafter, *Calder's Portraits*), an original NPG exhibition that was on display on the second floor of the Donald W. Reynolds Center for American Art and Portraiture from March 11 through August 14, 2011.

Best known for his abstract mobiles and stabiles, Alexander Calder (1898-1976) was also a prolific portraitist. Throughout his career, Calder portrayed entertainment, sports, and art-world figures, including well-known public figures such as Josephine Baker, Jimmy Durante, Babe Ruth, and Charles Lindbergh, as well as colleagues including Marion Greenwood, Fernand Léger, and Saul Steinberg. Typically, Calder worked in the unorthodox medium of metal wire, which he shaped into three-dimensional portraits.

Although Calder's wire portraits were at the heart of the exhibition, *Calder's Portraits* also included drawings and painted portraits by Calder; portraits from the NPG collection by other artists depicting the sitters with whom Calder worked; and contextual photographs. Many important works by Calder on display in the show were generously loaned to NPG by the Calder Foundation.

Methodology

Every visitor[1] entering or exiting *Calder's Portraits* during 18 survey administration sessions[2] (8 entrance, 10 exit) conducted between July 17 and July 29, 2011 was intercepted and asked to complete a survey.

The entrance survey was completed by 323 visitors, with a response rate of 84%. The exit survey was completed by 310 visitors, with a response rate of 73%. The questionnaires are reproduced in Appendix A, and frequencies of responses are given in Appendix B.

With some caveats, the survey sample may be treated as a representative sample of the larger population of exhibition visitors.[3] Thus, the findings of the survey can, subject to the limits of statistical inference imposed by the sample size, be generalized to the overall population of exhibition visitors.[4]

---

[1] Excluding visitors under 12 and organized groups. At busy moments, some exiting visitors were missed. Missed visitors were counted and weighted in the data analysis.

[2] Each data collection session lasted one-and-a-half hours, and was comprised of three 30-minute segments.

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

[4] For the entrance survey sample size of 323, the 95 percent confidence interval for survey figures is ±5.5% or less, depending on the survey response figure at issue. For the exit survey sample size of 310, the 95 percent confidence interval for survey figures is ±5.6% or less, depending on the survey response figure at issue. (In both cases, these confidence intervals apply to a response figure of 50%; the confidence interval grows smaller as the figure in question approaches 0% or 100%.)

Findings

Visit History

About two thirds of visitors to *Calder's Portraits* were visiting the Donald W. Reynolds Center for American Art and Portraiture for the first time (68%),[5] while about a third indicated they had visited at least once before (32%).

Visit Purpose

Weighting the results for entering and exiting visitors, about 12% indicated that they had come to the Reynolds Center specifically to see *Calder's Portraits.* [6]

Repeat visitors to the Reynolds Center were more likely to be exhibition-specific visitors (22%) than were first-time visitors (7%).

Visit Groups

Most visitors were accompanied by other adults[7] (71%). About one in seven were visiting with youth under the age of 18 (14%), and about one in five were visiting by themselves (21%).

Sex

About 57% of visitors were female and 43% were male—not an unexpected ratio for an art museum.

---

[5] Unless otherwise stated, figures given for demographic questions that appeared on both the entrance and exit surveys are weighted figures obtained from the two surveys. In all cases except one (see next footnote), these figures were statistically indistinguishable.

[6] The proportions of visitors indicating they were exhibition-specific visitors differed significantly on the entrance and exit surveys: 9% at the entrance and 15% at the exit. In the past, OP&A exhibition study teams have noted a systematic tendency for higher percentages of exiting than entering visitors to report they came specifically to see the exhibition being studied.

[7] 18 years of age or older.

Residence

The majority of visitors were from the United States (85%) and 15% were residents of other countries. About one third (33%) lived in the Washington, D.C. metropolitan region.

Familiarity with Subject

Entering visitors were asked "How familiar are you with Calder and his work?" Nearly half (46%) indicated they had *never heard of him*.

Lower percentages indicated that they knew *a little about his work* (23%), had *heard of him, but [were] unfamiliar with his work* (19%), or were *very familiar with his work* (13%). (Figure 1)

Figure 1: "How Familiar Are You with Calder and His Work?"
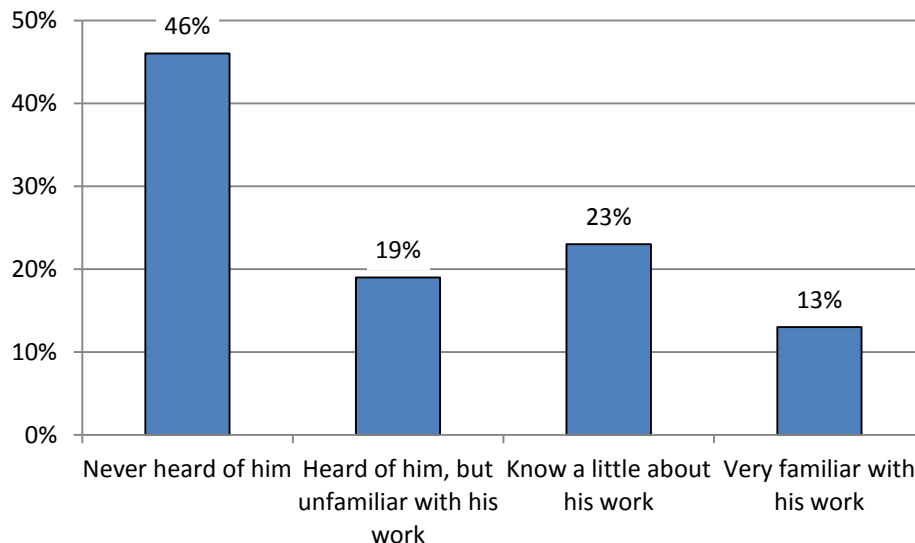
Information Sources

The entrance survey asked visitors "How did you find out about this exhibition?" Nearly four in five respondents (79%) found out about *Calder's Portraits* only while visiting the Reynolds Center, while 15% indicated that they had heard about it from friends, family or colleagues. All other available choices were selected by 1%–3% of respondents: newspaper articles and advertisements, social media, websites (NPG or other), and radio.

These findings are in line with past results of OP&A visitor studies. Wandering by and word-of-mouth, in that order, are by far the most common ways that visitors find out about

Smithsonian exhibitions. Only in rare instances—for example, "headline" exhibitions that are heavily publicized in local media—do other sources of information factor into the equation in any substantial way. And even then, wandering by and word-of-mouth usually remain the most common ways that visitors to the exhibition find out about it.

Overall Experience Rating

Exiting visitors were asked to rate their overall experience in the exhibition, using a five-point scale that has been applied by OP&A across Smithsonian exhibitions: *poor, fair, good, excellent,* and *superior*.

In general, visitors who have criticisms with an exhibition tend to select one of the lower three categories—*poor, fair,* or *good*. Visitors who are basically satisfied with their visit tend to mark *excellent;* for most Smithsonian exhibitions, the modal rating is *excellent*. Those who have very positive responses tend to mark *superior*.

Less than one in three visitors to *Calder's Portraits* rated their overall experience in the lower three categories—*good* (25%), *fair* (4%), or *poor* (0%). About half selected *excellent* (52%), and about one in five rated their experience *superior* (20%). (Figure 2, next page) Taking into account sample sizes and the resulting statistical uncertainties, the results for *Americans Now* are similar to those for the average Smithsonian exhibition studied by OP&A; in terms of *superior* ratings, they are essentially indistinguishable.

As is typically the case, exhibition-specific visitors were more likely to rate the exhibition *superior* (44% vs. 15%). However, exhibition-specific visitors were not less likely to rate it in the lower three categories of *poor, fair,* and *good*—a somewhat surprising result.

Repeat visitors to the Reynolds Center were more likely than first-time visitors to rate the exhibition *superior* (31% vs. 15%).[8] Interestingly, there was some evidence that repeat visitors were also more likely to give the exhibition a low rating (32% vs. 21%), although this result was on the borderline of statistical significance.

---

[8] The categories of exhibition-specific visitors and repeat visitors are themselves highly correlated. However, statistical checks including layered cross-tabulations and regression analysis suggest that each factor, treated as an independent variable, has an influence on the overall satisfaction rating.

Figure 2: Overall Experience Rating

(*Denotes statistically significant difference between entrance and exit at p < 0.05 level)
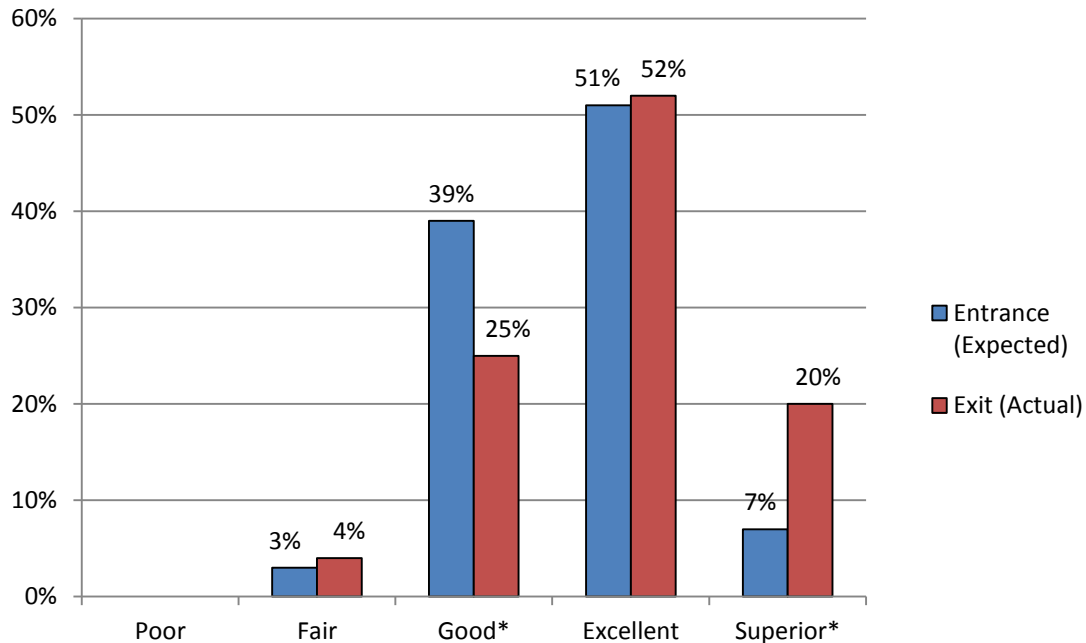
Entrance (Expected) Versus Exit (Actual) Rating

The entrance survey asked visitors to anticipate their expected level of overall satisfaction with the exhibition on the same five-point scale used by exiting visitors to rate the exhibition.

While the percentage of entering visitors who expected to rate the exhibit *excellent* (51%) was essentially the same as the percentage of exiting visitors who gave the exhibition this rating, entering visitors were much less likely than exiting visitors to choose *superior* (7% vs. 20%), and much more likely to choose one of the lower ratings of *good, fair,* or *poor* (42% vs. 29%).

The most straightforward interpretation of these numbers is that *Calder's Portraits* exceeded visitors' expectations for it. However, this explanation needs some clarification. For the most part, general visitors—those who did not come to the Reynolds Center for the purpose of seeing *Calder's Portraits*—would not have had expectations for this specific exhibition before entering it. The interpretation in their case is that *Calder's Portraits* exceeded whatever expectations they may have formed for an unknown exhibition in the

Reynolds Center. By contrast, exhibition-specific visitors typically do have specific expectations before entering the show in question, and they clearly found *Calder's Portraits* to be better than they expected. Among them, about 14% expected to rate the exhibition *superior* before seeing it, while 44% actually rated it *superior* on the exit survey.[9]

Comparison with Other NPG Exhibitions

In comparison with other recent NPG exhibitions studied by OP&A, *Calder's Portraits* lands squarely in the middle of the pack. In terms of *superior* ratings, *Calder's Portraits'* 20% is similar to the figures registered for *Hide/Seek* (19%) and *Americans Now* (18%); lower than the figure for *Elvis at 21* (27%); and higher than the figure for *Capital Portraits* (9%). Conversely, when looking at the lower ratings of *poor, fair,* and *good, Calder's Portraits,* at 28%, did about as well as *Hide/Seek* (31%) and *Americans Now* (29%); better than *Capital Portraits* (38%); and less well than *Elvis at 21* (17%). (Figure 3)

Figure 3: *Superior* and Low (*Poor+Fair+Good*) Ratings for NPG Exhibitions

---
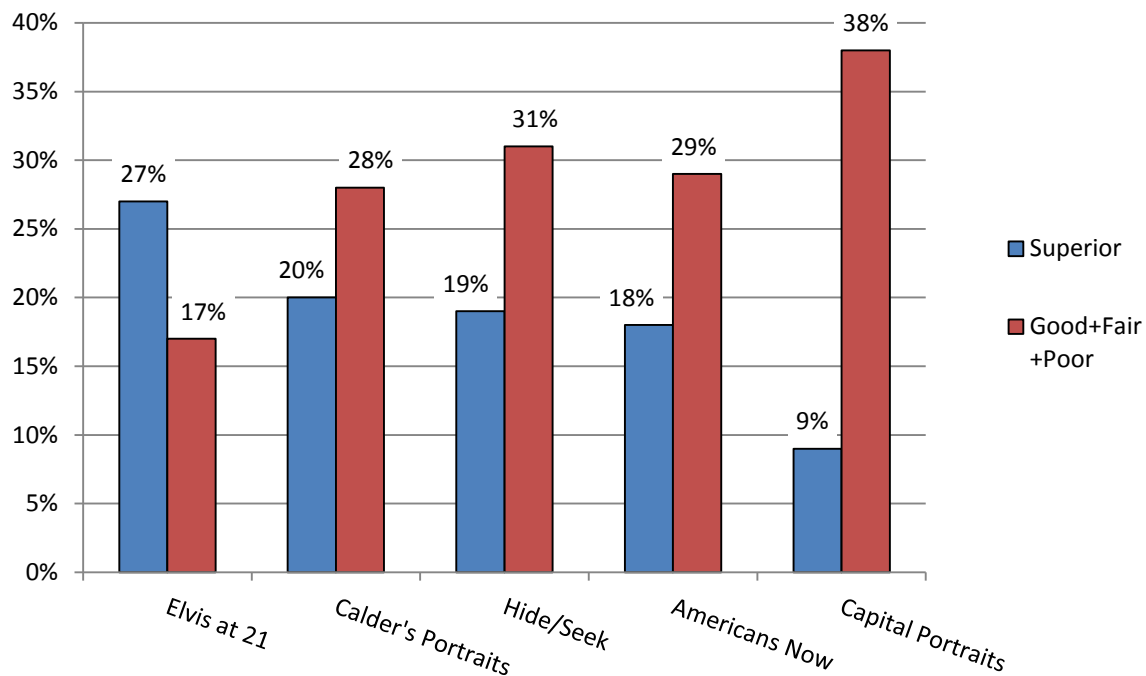
[9] Interestingly, exiting exhibition-specific visitors were no less likely to rate *Calder's Portraits* in the lower categories of *good, fair,* and *poor* than entering exhibition-specific visitors.

General Experiences

Visitors entering *Calder* were invited to choose, from a list of eight experiences, those that they were especially looking forward to during their visit. Exiting visitors were asked to select from among the same list those experiences that they found particularly satisfying. The listed experiences were the following:

- "Being moved by beauty"

- "Seeing rare, valuable, or uncommon things"

- "Gaining information"

- "Enriching my understanding"

- "Feeling an emotional connection"

- "Getting a sense of the everyday lives of others"

- "Recalling personal memories"

- "Reflecting on the meaning of what I saw"

Broadly speaking, the first two of these are **object** experiences, the next two are **learning** experiences, and the remaining four are **personal connection** experiences.

Actual Experiences

The most commonly cited satisfying experience was the object experience of "seeing rare, valuable, or uncommon things," which was selected by half (51%) of exiting visitors.

This was followed by the two learning experiences, "enriching my understanding" (41%) and "gaining information" (34%), and the other aesthetic experience, "being moved by beauty" (27%).

The personal connection experiences were least likely to be selected: "reflecting on the meaning of what I saw" (22%), "feeling an emotional connection" (19%), "getting a sense of the everyday lives of others (16%), and "recalling personal memories" (11%). (Figure 4, next page)

The responses of exhibition-specific visitors and repeat visitors did not differ from those of general visitors on this question.

Visitors who marked "being moved by beauty" or "reflecting on the meaning of what I saw" were more likely to give the exhibition *superior* ratings: 29% of those who marked the former rated the exhibition *superior* (vs. 16% of those who did not) and 37% of those who marked the latter (vs. 15% of those who did not).
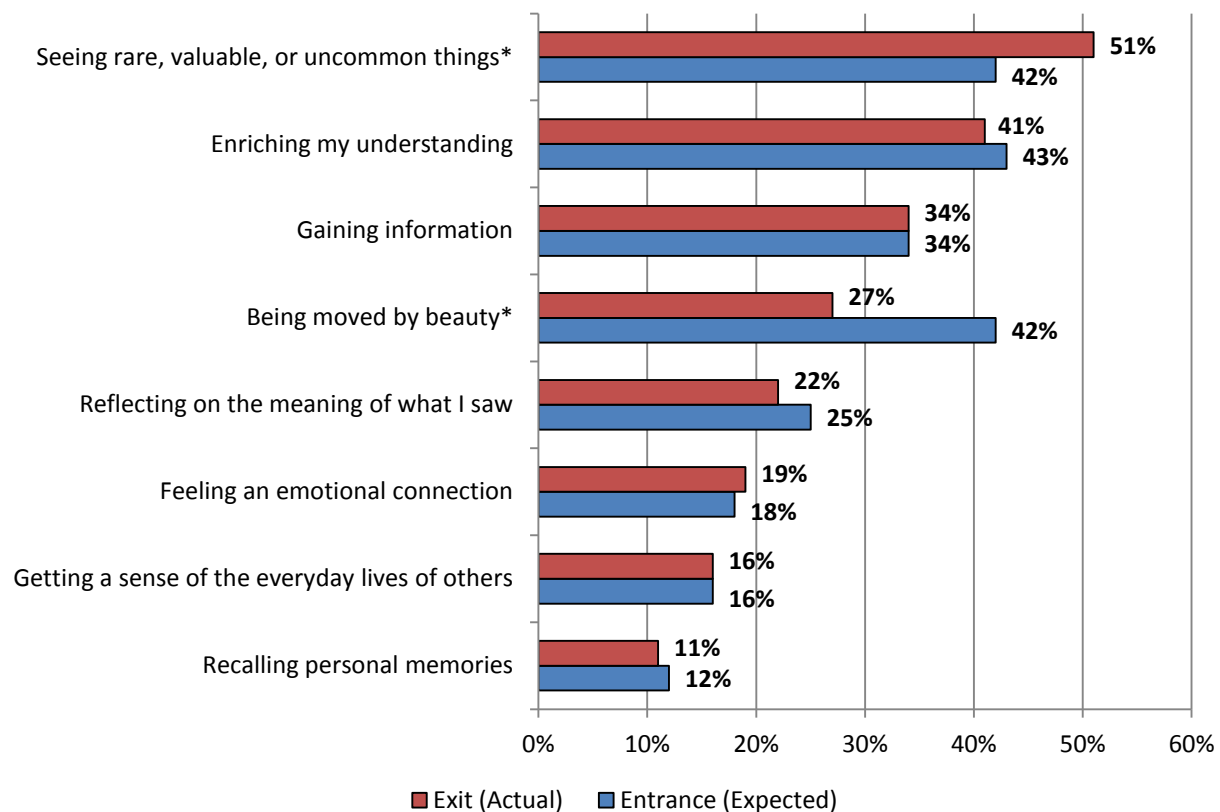
Entrance (Expected) Versus Exit (Actual) Experiences

With regard to the experiences question, the most striking difference between entry and exit results was that 42% of entering visitors were looking forward to the experience of "being moved by beauty," but a significantly lower 27% of exiting visitors reported actually having this experience.

Only in one other case did expectations differ from actual experiences: there was a small increase in the percentage of visitors selecting "seeing rare, valuable, or uncommon things" (42% on the entrance survey, 51% on the exit survey).

Figure 4: Expected and Actual Satisfying Experiences

(*Denotes statistically significant difference between entrance and exit at p < 0.05 level)

Seeing rare, valuable, or uncommon things* — Exit (Actual): 51%, Entrance (Expected): 42%
Enriching my understanding — Exit (Actual): 41%, Entrance (Expected): 43%
Gaining information — Exit (Actual): 34%, Entrance (Expected): 34%
Being moved by beauty* — Exit (Actual): 27%, Entrance (Expected): 42%
Reflecting on the meaning of what I saw — Exit (Actual): 22%, Entrance (Expected): 25%
Feeling an emotional connection — Exit (Actual): 19%, Entrance (Expected): 18%
Getting a sense of the everyday lives of others — Exit (Actual): 16%, Entrance (Expected): 16%
Recalling personal memories — Exit (Actual): 11%, Entrance (Expected): 12%

■ Exit (Actual) ■ Entrance (Expected)

Exhibition Components

Exiting visitors were asked which specific kinds of artworks and other elements of the exhibition they found *very, somewhat,* or *not at all interesting.* Nearly three-quarters (71%) indicated that they found "Calder's wire portraits" *very interesting*, while over half found the "text and photos providing historical context" (59%) and "information on the people in the portraits" (51%) to be *very interesting.* Nearly half (44%) found "Calder's drawn and painted portraits" *very interesting*, and about one in three (30%) found the "portraits on display by other artists" to be *very interesting*.

Most listed components were rated as at least *somewhat interesting* by over nine out of ten respondents. The only exception was "portraits on display by other artists"—and even here, 89% of respondents selected either *somewhat* or *very interesting*. (Figure 5)

Figure 5: "How Interested Were You in the Following Exhibition Components?"
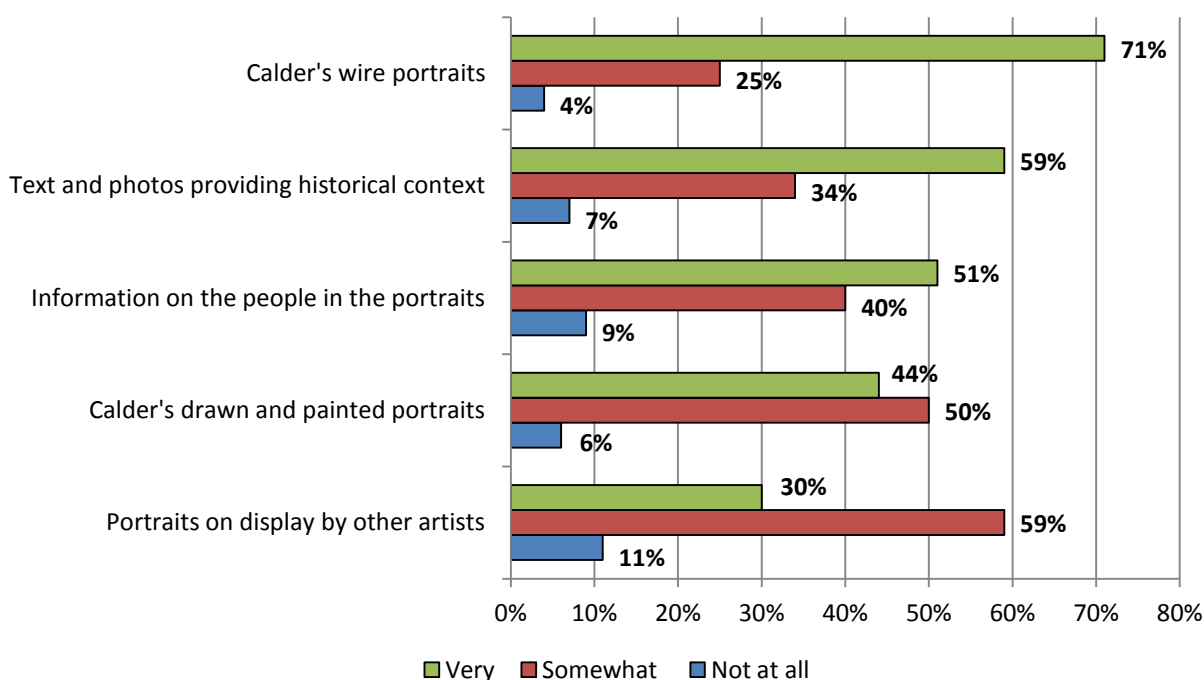
Exhibition-specific visitors were more likely than general visitors to say they were *very interested* in almost all the listed components: Calder's wire portraits (90% vs. 68%); contextual text and photos (74% vs. 57%); Calder's drawn and painted portraits (70% vs. 41%); and information on sitters (63% vs. 49%).

Repeat visitors to the Reynolds Center also were more likely as a group to say they were *very interested* in several of the components: Calder's wire portraits (84% vs. 65% for first-time visitors); Calder's drawn and painted portraits (57% vs. 39%); and portraits by other artists (42% vs. 27%).

Those who indicated they were *very interested* in several of the listed components were more likely to rate the exhibition *superior* than those who did not:

- 26% of those who were *very interested* in Calder's wire portraits rated the exhibition *superior,* versus 4% of those who were not.

- 30% of those who were *very interested* in Calder's drawn and painted portraits rated the exhibition *superior,* versus 13% of those who were not

- 25% of those who were *very interested* in the contextual text and photos rated the exhibition *superior*, versus 12% of those who were *somewhat interested* in this component and 5% of those who were *not at all interested* in it.

## *Portrait Gallery-Specific Experiences*

On this survey (and the *Capital Portraits* survey, which was conducted at approximately the same time), the study team piloted a new question focused on experiences that visitors might specifically expect to get from an NPG exhibition, as opposed to any museum exhibition. The question posed was, "For you, which of the following were highlights of this exhibition?" The suggested answers reflected goals for the visitor experience that NPG has laid out in its strategic plan.

The most common experience chosen was "exploring portraiture as an art form," which was selected by over half of the respondents (57%). The other responses, with frequencies, were as follows (Figure 6, next page):

- Exploring portraiture as visual biography (39%)

- Seeing influential Americans (32%)

- Appreciating the diversity of the United States and its people (25%)

- Reflecting on American identity (23%)

- Delving into the American experience (20%)

Visitors were also given a chance to write in their own responses, and 11% did so. These are reproduced verbatim in Appendix C. The majority of these comments focus on Calder's portraiture as art. They make frequent reference to Calder's originality, craftsmanship, and whimsical sense of humor.

Figure 6: "For You, Which of the Following Were Highlights of This Exhibition?
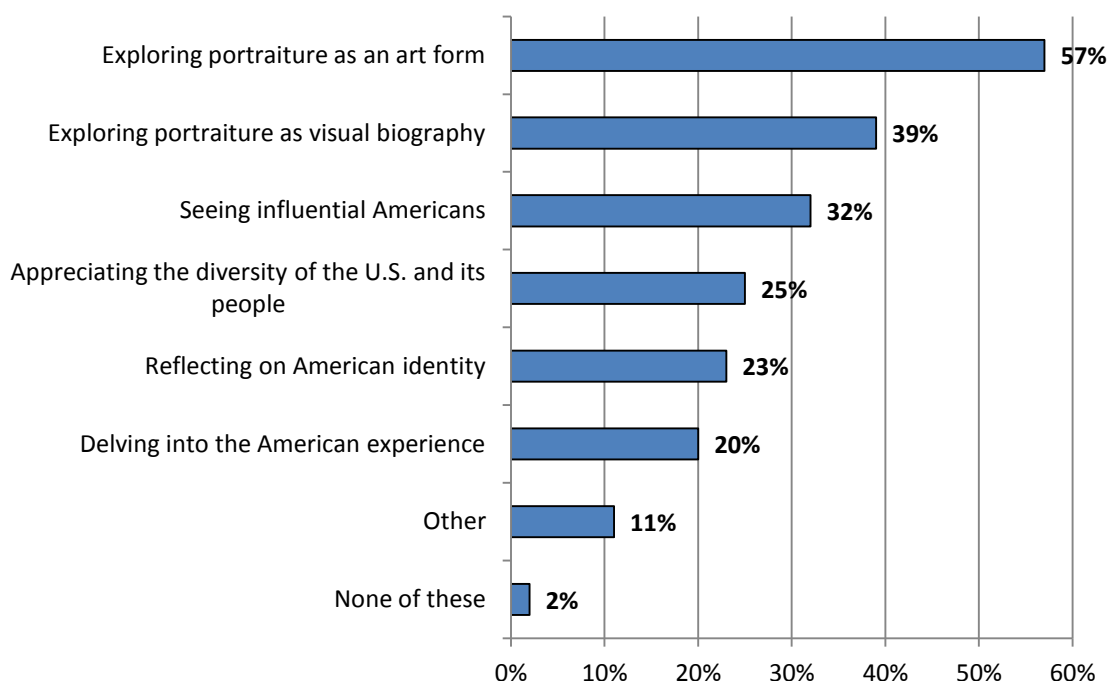
The responses of exhibition-specific visitors to this question were for the most part no different from those of general visitors. The only difference was that exhibition-specific visitors were more likely to select "other" and to write in specific comments (24% vs. 9%).

Some significant results turned up when looking at the responses of first-time versus repeat visitors to the Reynolds Center: first-time visitors were more likely to cite "seeing influential Americans" as a highlight (38% vs. 19%). However, repeat visitors were more likely to report that "exploring portraiture as visual biography" was a highlight for them (49% vs. 35%).

No relationship existed between choosing any individual NPG-specific experience(s) and rating the exhibition highly. However, marking a higher number of NPG-specific experiences was correlated with a tendency to give the exhibition positive ratings. For example, while 17% of those marking three or fewer NPG-specific experiences rated the exhibition *superior,* 39% of those marking four experiences or more gave it a *superior*

rating. Conversely, 30% of those marking three or fewer experiences rated the exhibition in the lower three categories of *poor, fair,* and *good,* as compared with 18% of those marking four or more experiences.

Relationships Among Experiences and Interests

A large number of correlations among general experiences, NPG-specific experiences, and interest in specific exhibition components were identified. However, few if any of them suggest surprising or noteworthy conclusions about the exhibition or visitors' responses to it. Rather, such correlations typically reflect the related facts that (1) engaged visitors tend to mark multiple experiences and interests, and (2) certain types of interests and experiences tend to cluster together—for example, a high level of interest in contextual information with the experience of gaining information, or a high level of interest in the artworks themselves with the experience of seeing rare, valuable, or uncommon things.

Discussion

The following represent the study team's assessment of the major findings from this study, with some suggestions about what they might mean.

Most visitors had little or no familiarity with Calder and his work. Relatedly, the percentage of visitors who indicated they came to the Reynolds Center specifically to see *Calder's Portraits* was lower than the study team expected. The study team had anticipated that *Calder's Portraits* might attract a sizable contingent of exhibition-specific visitors. However, bearing in mind the uncertainty about the exact proportion of exhibition-specific visitors because of differences in visitor self-identification as such between the entrance and exit surveys, it appears that the percentage of exhibition-specific visitors was in the range of 10%–15%. This was well below the figures for *Hide/Seek* (about 35%–45%) and *Elvis at 21* (about 25%–35%), and barely above the figure for *Americans Now* (about 5%)*,* a show the study team would not expect to attract a large number of exhibition-specific visitors. It is difficult to say what might account for this finding; it may have to do with marketing, or simply with the time of the year at which the respective surveys were undertaken.[10]

***Calder's Portraits* exceeded visitors' expectations for it.** Comparing expected overall satisfaction ratings from the entrance survey with actual ratings from the exit survey leaves little doubt that *Calder's Portraits* exceeded visitor expectations. Across all visitors, *superior* ratings rose significantly and lower ratings (*poor, fair,* and *good*) fell. Among exhibition-specific visitors, *superior* ratings rose very significantly. One interesting wrinkle, however, is the finding that lower ratings among exhibition-specific visitors did not fall between entrance and exit, while lower ratings among general visitors did.

Visitors may not necessarily have considered the art on display to be "beautiful" in the classical sense, but they appreciated the originality and novelty of Calder's work. The difference between the percentage of entering visitors who expected to experience "being moved by beauty" and the percentage of exiting visitors who actually reported this experience suggests that *Calder's Portraits* may have fallen short of expectations for some visitors with respect to artistic beauty in the traditional sense. However, other evidence suggests that *Calder's Portraits* nonetheless succeeded as an object experience:

---

[10] By and large, there tends to be a higher percentage of walk-in, general visitors at Smithsonian museums during the summer (when the *Calder's Portraits* survey was conducted) than during the winter (when *Elvis* and *Hide/Seek* were surveyed).

- "Seeing rare, valuable, or uncommon things" was the most common satisfying experience among exiting visitors.

- Visitors reported high levels of interest in the art works on display, particularly Calder's wire portraits.

- With regard to the NPG-specific visitor experiences, exiting visitors were most likely to cite "exploring portraiture as an art form."

An important clue into this seeming paradox can be found in the survey write-in comments, many of which pointed not to beauty per se as the main appeal of Calder's work, but rather to its originality, novelty, craftsmanship, and humor.

Visitors regarded Calder's wire portraits as the main artistic attraction. The level of interest that visitors expressed in Calder's wire portraits was considerably higher than their interest in Calder's drawn and painted portraits, let alone in portraits on display by other artists.

Visitors saw *Calder's Portraits* not only as an art/object experience, but also as a learning experience. This is suggested by a two specific findings:

- The learning experiences of "enriching my understanding" and "gaining information" were the second- and third-most-cited satisfying experiences selected by exiting visitors.

- The exhibition components "text and photos providing historical context" and "information on the people in the portraits" generated the second- and third-highest levels of interest among visitors. (Indeed, these contextual elements garnered more *very interested* responses than Calder's drawn and painted portraits, although not his wire works.)

It is difficult at this time to interpret the results of NPG-specific experiences pilot question. The most-frequent response to this question, "exploring portraiture as an art form," was expected for an exhibition that focused on a specific artist and his work. Looking beyond this, however, the study team could discern no obvious logic or pattern in the responses to this question. However, this question is potentially most useful for comparisons across NPG exhibitions, so its value (or lack thereof) is likely to become evident only over time.

One cross-tabulation result from this question may, however, provide a clue into why people initially choose to visit NPG. The fact that first-time visitors were significantly more

likely to cite "seeing influential Americans" as a highlight of the *Calder's Portraits*—even though the exhibition clearly was more of art show than a showcase of accomplished Americans—perhaps suggests that first-time visitors are more predisposed to approach NPG as a shrine to great Americans than as a place to see art per se. However, much more evidence would be needed before this conclusion could be drawn with any confidence.

Appendix A: Survey Forms

National Portrait Gallery | ENTRANCE
Calder's Portraits: A New Language

Is this your first visit to this building, the Donald W. Reynolds Center?	○ No ○ Yes
How do you think you will rate your overall experience in this exhibition, *Calder's Portraits: A New Language*, when you leave?	○ Poor ○ Fair ○ Good ○ Excellent ○ Superior
Which of these experiences are you especially looking forward to during your visit? [Mark one or more]	○ Being moved by beauty ○ Connecting with the emotional experiences of others ○ Enriching my understanding ○ Gaining information ○ Getting a sense of the everyday lives of others ○ Recalling memories ○ Reflecting on the meaning of what I will see ○ Seeing rare, valuable, or uncommon things
How familiar are you with Calder and his work?	○ Never heard of him before ○ Heard of him, but unfamiliar with his work ○ Heard of him, and know a little bit about his work ○ Heard of him, and very familiar with his work
Did you visit this building today specifically to see *Calder's Portraits*?	○ No ○ Yes
How did you find out about this exhibition? [Mark one or more]	○ Visiting this building today ○ Friends/Family/Colleagues ○ Newspaper (or other print) article ○ Newspaper (or other print) advertisement ○ Social media (Facebook, Twitter, etc.) ○ National Portrait Gallery website ○ Other website ○ Radio coverage ○ Other (please specify:_____)
With whom are you visiting? [Mark one or more]	○ I am alone ○ Other adult(s) ○ Youth under 18
Are you male or female?	○ Male ○ Female
What is your age?	☐☐
Do you live in the United States or another	○ United States, specify zip code: ☐☐☐☐☐ ○ Another country, specify: _____

THANK YOU!

○○ *Ses* ☐☐   *Seg* ○○○   *St* ○○○○   *ID* ☐☐☐
E C   1 2 3   C R L I

Is this your first visit to this building, the Donald W. Reynolds Center?

○ No   ○ Yes

Please rate your overall experience in this exhibition, *Calder's Portraits:*
A New Language, **today:**

○ Poor   ○ Fair   ○ Good   ○ Excellent   ○ Superior

Which experiences did you find especially satisfying in *Calder's Portraits?*
[Mark one or more]

○ Being moved by beauty
○ Connecting with the emotional experiences of others
○ Enriching my understanding
○ Gaining information
○ Getting a sense of the everyday lives of others
○ Recalling memories
○ Reflecting on the meaning of what I saw
○ Seeing rare, valuable, or uncommon things

In this exhibition, how interested were you in...	*Not at all*	*Somewhat*	*Very*
...Calder's wire portraits?	○	○	○
...Calder's drawn and painted portraits?	○	○	○
...Portraits on display by other artists?	○	○	○
...Information on the people in the portraits?	○	○	○
...Text and photographs placing the art in its historical context?	○	○	○

For you, which of the following were highlights of this exhibition? [Mark one or more]

○ Delving into the American experience
○ Reflecting on American identity
○ Seeing Americans who have influenced the nation's past/present
○ Appreciating the diversity of the United States and its people
○ Exploring portraiture as an art form
○ Exploring portraiture as visual biography
○ Other: _____
○ None of these

Did you visit this building today specifically to see *Calder's Portraits: A New Language?*

○ No   ○ Yes

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

○ I am alone   ○ Other adult(s)   ○ Youth under 18

Are you male or female?

○ Male   ○ Female

What is your age? ☐☐

Do you live in the United States or another country?

○ United States, specify zip code: ☐☐☐☐☐

○ Another country, specify: _____

THANK YOU!

○ ○   *Session* ☐☐   *Segment* ○ ○ ○   *Status* ○ ○ ○ ○   *ID* ☐☐☐
E C   1 2 3   C R L I

21

Appendix B: Survey Response Frequencies

Entrance and Exit Survey Frequencies
Calder's Portraits: A New Language

<mark>Highlighted cells</mark> indicate that the difference between entrance and exit was statistically significant at the p=0.95 level

Is this your first visit to this building, the Donald W. Reynolds Center?

	Entrance	Exit
Yes	70%	66%
No	30%	34%

(Expected/Actual) Overall experience in Calder's Portraits

	Entrance	Exit
Superior	7%	20%
Excellent	51%	52%
Good	39%	25%
Fair	3%	4%
Poor	0%	0%

(Expected/Actual) Satisfying experiences in Calder's Portraits

	Entrance	Exit
Being moved by beauty	42%	27%
Feeling an emotional connection	18%	19%
Enriching my understanding	43%	41%
Gaining information	34%	34%
Getting a sense of the everyday lives of others	16%	16%
Recalling personal memories	12%	11%
Reflecting on the meaning of what I saw	25%	22%
Seeing rare, valuable, or uncommon things	42%	51%

Did you come to this building today specifically to see this exhibition?

	Entrance	Exit
Yes	9%	15%
No	91%	85%

How familiar are you with Calder and his work?

	Entrance	Exit
Never heard of him	46%	n.a.
Heard of him, but unfamiliar with his work	19%	n.a.
Know a little about his work	23%	n.a.
Very familiar with his work	13%	n.a.

How did you find out about this exhibition? (Mark one or more)

	Entrance	Exit
Visiting this building today	79%	n.a.
Friends, family, or colleagues	15%	n.a.
Newspaper (or other print) article	3%	n.a.
Newspaper (or other print) advertisement	1%	n.a.
Social media	1%	n.a.
NPG website	3%	n.a.
Other website	1%	n.a.
Radio coverage	1%	n.a.
Other	3%	n.a.

In this exhibition, how interested were you in the following?

	Exit		
	Very	*Somewhat*	*Not at all*
Calder's wire portraits	71%	25%	4%
Calder's drawn and painted portraits	44%	50%	6%
Portraits on display by other artists	30%	59%	11%
Information on the people in the portraits	51%	40%	9%
Text and photos providing historical context	59%	34%	7%

For you, which of the following were highlights of this exhibition?

	Entrance	Exit
Delving into the American experience	n.a.	20%
Reflecting on American identity	n.a.	23%
Seeing influential Americans	n.a.	32%
Appreciating the diversity of the U.S. and its people	n.a.	25%
Exploring portraiture as an art form	n.a.	57%
Exploring portraiture as visual biography	n.a.	39%
Other	n.a.	11%
None of these	n.a.	2%

With whom are you visiting?

	Entrance	Exit
Adults (18 and over)	71%	72%
Youth (under 18)	14%	14%
Visiting alone	20%	22%

What is your sex?

	Entrance	Exit
Female	56%	57%
Male	44%	43%

Do you live in the U.S. or another country?

	Entrance	Exit
U.S.	85%	85%
Other country	15%	15%

Appendix C: Write-In Responses

The only question on the survey that explicitly invited write-in responses was the question about NPG-specific experiences. Almost all the comments reproduced here were written to clarify an "other" response to this question.

A small number of respondents wrote additional unsolicited comments at other places on their questionnaires. These are noted in [brackets] below.

Responses are presented in order according to survey number.

- Seeing an artist in a new way

- The art! Forget the other stuff!

- Just art

- Americans' perspectives reflected in their work

- Considering the method of exploration of Calder the man

- The genius of Calder

- Calder's art

- Sense of humor

- Seeing Calder's genius

- Seeing another part of his art—not just mobiles

- The originality of Calder's approach to portraiture

- Photos of Calder

- Seeing a different variety of art

- [Unfortunately, there was very little info on the people in the portraits]

- Seeing Calder's incredible ingenuity and playfulness

- Wire art

- Learning bio about Calder

- Skill and ingenuity

- Enjoying the whimsical nature of Calder

- Admiring Calder's humor and skill

- Uniqueness of the medium used by Calder

- Wire portraits

- Wire art execution

- Mildly interesting

- AC's unique portraiture

- Discovering something "different" about portraits

- I teach a lesson in the style of Calder's portrait drawing; [this] was a *great* resource for students.

- I love Calder and came to see a collection of his work. [I think it would have been nice to see a couple of Calder's other works for contrast. That self portrait in the early stages of Parkinson's is *so* moving.]

- The artistic expression

- Comparison of Calder's work with photographs

- Exploring the effect of the simple lines of shape and motion

- Simplicity of art, yet meaningful