



# PERCEPTIONS OF TREASURES

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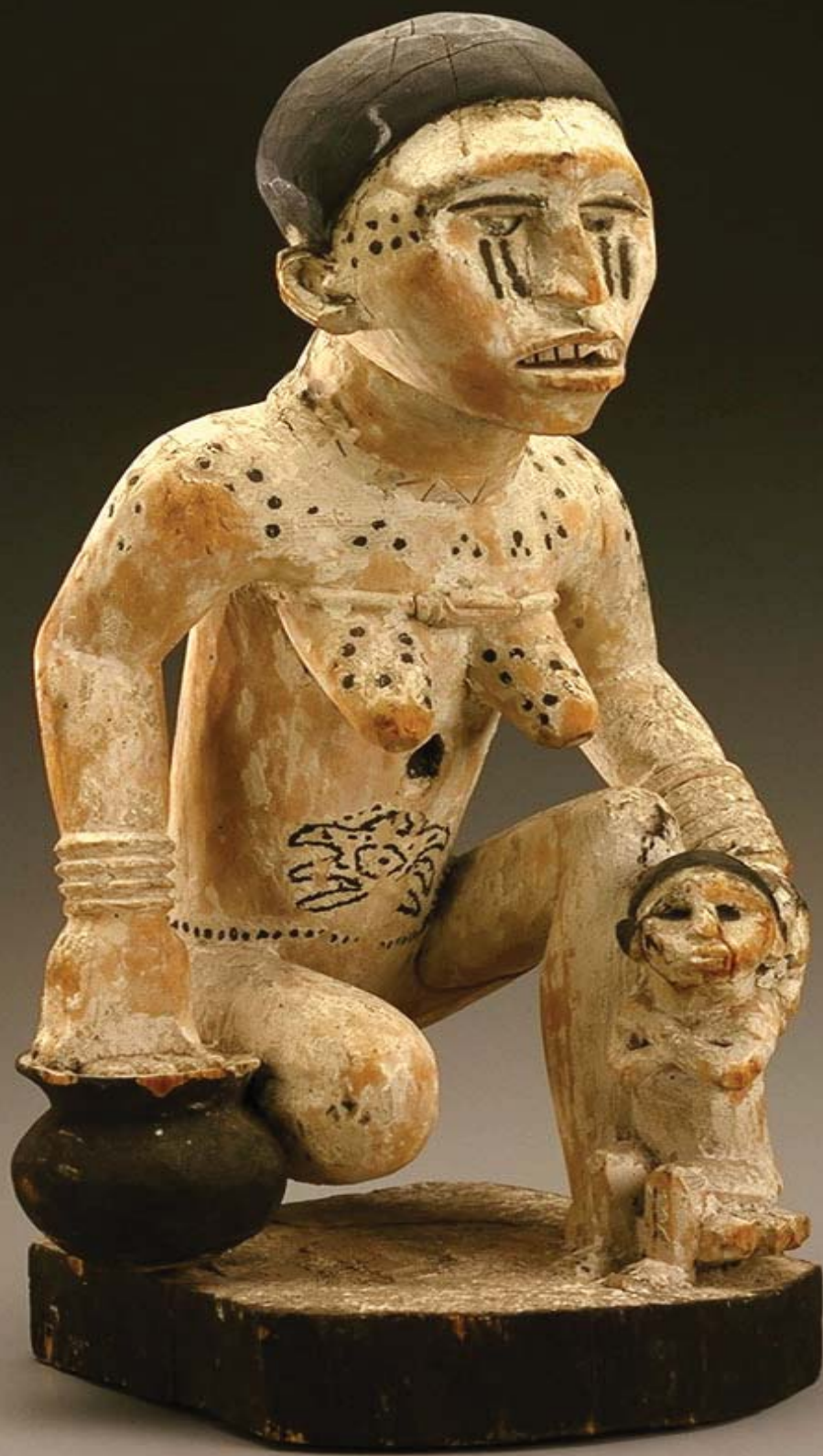


# PREFACE

This study describes the general public's and collectors' reactions to and behaviors in *Treasures*, a powerful exhibition of African art objects that poses a challenge to visitors. Because there are few explanations, people need to develop their own "lines of sight" and to make their own connections with the objects. Some visitors were intrigued with the candor, beauty and simplicity of the exhibition and believed the objects spoke for themselves. Others yearned for more information and felt that the objects would have resonated more fully if *Treasures* had conveyed a greater understanding of the origins, meanings and significance of the objects, of the settings in which they were fashioned, and of African cultures.

This study was undertaken by Ioana Munteanu and Amy L. Marino, who worked hard to obtain visitors' reactions to *Treasures* through face-to-face interviews and the development and administration of a questionnaire. I also wish to acknowledge the contributions of Dr. Sharon Patton, the Director of the National Museum of African Art (NMAfA), who generously explained the purpose of the exhibition, its design, and its subtlety.

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





# INTRODUCTION

## The Exhibition

The *Treasures* exhibition, which runs November 17, 2004–August 15, 2005, is the centerpiece of a year-long celebration marking the National Museum of African Art's (NMAfA) 25th anniversary. The exhibition, whose target audiences are the general public and collectors, emphasizes classical African art objects. *Treasures* is frequently described as an old-fashioned show of African art. It follows the ideals of early collectors, "to defer learning about the history and meaning of African art until the viewer has studied African art purely as an art form, because to do otherwise 'tends to obscure one's vision of the objects as sculpture.'"<sup>1</sup> Limited identification and lack of information on cultural context are presumed to assist visitors in establishing personal relationships with the objects. Sensation, intuition, intellect and imagination come into play, according to this view.

Two thirds of the 75 objects in *Treasures* are on loan to NMAfA from private collectors; they are being shown in a public venue for the first time or have not been shown in one for many years. The majority of the objects consist of spectacular sculptures and masks that were used in secret rites, myths and ceremonies of the dead, preparation for war or for play, invocation of spirits to increase the supply of food, or communication with the gods.

Inspired by the early 20th century of African art shows, the display of objects takes place in two dramatically lit, simply designed and spacious rooms. The traditional masks and wooden sculptures from East, West, Central, and Southern Africa were created between the 15th and 20th centuries. The exhibition emphasizes style, form and aesthetics. Fashionable, contrasting colors (apple green and lilac purple) were chosen for the walls to call attention to the tones of the stylized wooden sculptures. An undulating wall and transparent screens add energy and suggest a sense of movement. A computer kiosk at the exhibition's entrance offers information to those inclined to read; only brief introductory panels and succinct labels for cases turn visitors away from the objects. A limited-edition folio, 73 full-color loose leaf sheets suitable for framing is available at the museum's store.

## The Study

In December 2004, Smithsonian Secretary Lawrence Small asked the Office of Policy and Analysis (OP&A) to assess the satisfaction of NMAfA visitors with the exhibition. The study also

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<sup>1</sup> Modernist Paul Guillaume, Parisian connoisseur and collector, 1926.

addressed the following questions raised by the NMAfA director and Treasures exhibition curator, Dr. Sharon F. Patton:

- ◇ Satisfaction: How did visitors react to *Treasures*?
- ◇ Demographics and background: Who visits *Treasures*? What are their backgrounds?
- ◇ Activities: What did visitors do in the exhibition? Did visitors observe differences in artistic style and imagery; did they notice contrasts in style and design?
- ◇ Experiences: What did visitors experience in the exhibition? Were the experiences emotional or visual? Did the exhibition inspire visitors to learn more about African art and culture? Did visitors develop a sense of spirituality? Did visitors personally connect to Africa?
- ◇ Design: Were visitors pleased with the environment of the exhibition, including design, display and installation?

To address these questions, the study team observed visitor flow and behavior in the exhibition and conducted open-ended interviews with 22 visitors. Using the points raised in the open-ended interviews, the team then designed and pre-tested a one-page, self-administered survey questionnaire. The questionnaire had 18 questions and it also gave the respondents the opportunity to make additional comments. It was distributed on a single day. All 143 individuals who exited the *Treasures* exhibition on Friday, February 18, 2005, were asked to participate. Time constraints and language barriers were the two main reasons that 13 people (9% of the population) refused to complete the survey. The section that follows reports on the results of both the interviews and the survey; a summary section tackles the theme of engaging visitors in African art.



# FINDINGS

## Who Comprised the Treasures Audience?

Visitors<sup>2</sup> to the *Treasures* exhibition were similar to the NMAfA audiences identified in previous studies conducted by OP&A.<sup>3</sup> Comparable demographic findings included residence and education. For example, almost nine out of 10 visitors to *Treasures* said they live in the United States (88%). About one-fifth came (22%) from the Washington, D.C. metropolitan area. Similarly, the *Smithsonian-wide Survey* (SWS)<sup>4</sup> conducted at NMAfA in the summer of 2004 identified 86 percent of NMAfA-wide respondents as living in the United States and 20 percent as residing in the Washington D.C. metropolitan area. Forty-six percent of *Treasures* visitors have graduate or professional degrees, and more than one third have bachelor's degrees (38%); in the SWS, 49 percent of NMAfA visitors hold graduate or professional degrees and 28 percent have bachelor's degrees.

There were slight differences in the social composition, age, gender and race of *Treasures* visitors in comparison with the museum-wide audience profiled in the SWS. Adults with children were only 9 percent of visitors to *Treasures*, while they were 24 percent of NMAfA visitors responding to the SWS survey. The percentage of two other visit groups was also different: adults visiting alone (*Treasures* 33% vs. SWS 27%); and an adult with one other adult (*Treasures* 36% vs. SWS 44%). The *Treasures* audience had a smaller percentage of females than SWS (56% vs. 63%) and a greater percentage of white non-Latinos (49% vs. 41%). The *Treasures* audience was younger than the SWS audience: slightly more than one third of visitors were 27 years old or younger as compared with the SWS (35% vs. 29%).

## Did Visitors Have Prior Experience with African Art and Culture?

A larger number of visitors to *Treasures* said they were very interested in art in general as opposed to African art in particular—44 percent versus 28 percent, respectively (see Table 1). Similarly, more than half (56%) of visitors said they go to art museums in general, versus 12 percent to African art museums in particular. Almost three in 10 visitors (29%) to *Treasures* had visited NMAfA at

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<sup>2</sup> The term “visitors” is used synonymously with survey respondents whereas interviewees are always referred to in this way.

<sup>3</sup> For more details on the demographics of visitors to *Treasures* see Appendix A.

<sup>4</sup> Smithsonian-wide Survey, Office of Policy and Analysis, September 2004.

TABLE 1:  
INTEREST LEVELS  
OF VISITORS TO  
TREASURES  
(PERCENT)

	Very Interested	Interested	Somewhat Interested	Not Interested
Art In general	44	44	12	0
African culture	37	41	20	2
African art	28	52	17	3

least once prior to the study. One in six (16%) visitors was a repeat visitor to the *Treasures* exhibition. Sixteen percent of visitors noted they are collectors of African art.

The visitors to *Treasures* were relatively interested in and familiar with African culture: 37 percent said they were very interested in African culture; 45 percent have read books about African art/culture; and 26 percent have traveled or lived in Africa.

### What Did Treasures Visitors Do in the Exhibition?

Observations and interviews had revealed that visitors engaged in a variety of activities. The respondents to the survey were asked about different activities, and the most frequently mentioned

were reading about and viewing the objects. Among the 12 possible activities listed in the questionnaire, those that respondents noted the most often were:

- ◇ Read labels (81%)
- ◇ Examined details of the objects (75%)
- ◇ Walked around the objects (71%)
- ◇ Looked at the pictures on the walls (51%)

Other activities that were marked by over 20 percent of visitors included: read the introductory text panels, compared the diversity in styles, talked to my companion, and relaxed.<sup>5</sup>

### What Experiences Did Visitors Find Most Satisfying?

Interviews revealed that visitors enjoyed a diverse set of experiences, such as learning, relaxing, and connecting with and appreciating the art. For example, one interviewee said, “I want to stay here, be here ... You let go of yourself, time, and you let go of other urgencies and go where these people [artists] have gone. So I guess I was really communicating with these people. I understand the language of it.” When one visitor was asked about her favorite object, she replied in a way that revealed a personal connection with the exhibition—“I would pick a woman because most of them look sad [...] she is almost braiding her hair, like so much of our population today...” Yet another interviewee said, “This is a gift for me. I can be more natural!” When describing her reaction to the art, an interviewee said, “It was interesting and enjoyable to see the human figure and how it is portrayed in its sculptural form.”

The survey results mirrored the interviewees’ comments. Aesthetic experiences were preeminent among the responses of *Treasures* visitors, unlike previous studies at NMAfA where audiences frequently indicated cultural experiences and learning. A little over half of the survey respondents said that they were moved by the beauty of the objects (53%), and just under half (48%)

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<sup>5</sup> See Appendix A for a complete question-by-question summary of survey responses.



TABLE 2:  
VISITOR OPINIONS  
REGARDING  
THE DESIGN OF  
TREASURES  
(PERCENT)

	Enhanced	No effect	Detracted	Did not notice
Color of walls	70	16	2	12
Lighting	85	9	4	2
Placement of objects	73	20	4	3
Curved wall	41	23	5	31
Transparent screens	40	24	7	29
Music	76	12	2	10
Title of exhibit	54	31	3	12
Pictures on the wall	69	16	4	11

said that seeing rare, valuable art was the most satisfying experience. Other satisfying experiences that respondents mentioned frequently were:

- ◇ Gaining information and insight (45%)
- ◇ Feeling inspired to learn more about African art (41%)
- ◇ Seeing the real thing (41%)

### How Did Visitors Feel About the Design of the Exhibition?

Generally, visitors' perceptions of the design were very positive, sometimes emphatically so. One visitor expressed his appreciation for the exhibition passionately, "I said to my family [speaker's wife and son] ... have you ever had something take your breath away? I just love this type of art. It took my breath away. I came in last week, and now I came back with my wife. This is just gorgeous." Another visitor commented, "The display gives room to the rhythm of how close the pieces are ... I can feel the invitation, I can feel their gravity." A third interviewee said, "I like the music, and it added a lot to the experience." A fourth commented of the design, "I like the lighting. I just want to sit and feel the work, the magic ... just sit and absorb." About eight of 10 visitors thought that the lighting and music enhanced their visits—(85% and 76%, respectively). About seven of 10 said the same

of the placement of the objects (73%), the wall colors (70%), and the close-up detailed pictures of objects (69%).

About three in 10 (31%) visitors said that the title of the exhibition didn't affect their experiences. The same percentage of visitors said they didn't notice the curved wall. Seven percent said that the transparent screens detracted from their visit (see Table 2).

### How Satisfied Were Visitors with the *Treasures* Exhibition?

Visitor comments on satisfaction with the exhibition ranged greatly. Positive comments included "high quality," "gorgeous," or "fabulous." One visitor explained, "This is the first time I've been to African Art. It's beautiful in comparison with other museums. Other museums have so much information that you can choke on it. We don't want a lot of information." Another visitor found the simple design appealing, but added "I wanted to know more about the meaning, the symbolism, but maybe that is available in a catalogue. I can appreciate the approach that does not give you all the information. I thought about it. I said they are giving you the bare basics here, but it's alright. I think it's okay for a museum to highlight objects."

A number of people were critical of the exhibition. Several interviewees commented on a knowledge void. One man said, "I expected to see Nigeria and Congo being covered [as they were], but I have some extra questions." Another person commented, "I would like more information. A general overview. Since I know nothing about the cultural background, I want more information. This is the first time I've been to African Art. I wanted to come because I've never been before; I didn't know what's in here." Another visitor shared lingering questions unanswered by the exhibition, "There is not enough information. I would like to know more about the history of the pieces. How do we know that they are real, how do you date them, how do you verify them? For example, the National Gallery gives you more information about its pieces in a book. How do you know a piece came from Congo and not Nairobi? What differentiates them?"

One interviewee wanted more diversity: "The exhibition should incorporate art from other countries instead of just Congo, Gabon, Nigeria and Mali. There was a lack of instruments, many of which originated from Africa (Uganda, Tanzania, Zimbabwe, etc.)." The respondent continued, "[The exhibition should] show where the item comes from."

Of the 130 visitors who completed the survey, 60 percent rated *Treasures* as "excellent" and "superior," while the remaining 39 percent rated it as "good" and 1 percent as "poor" (see Figure 1).

These levels of satisfaction are similar to those from other evaluations done at NMAfA. In the SWS, 60 percent of respondents expressed their satisfaction with the museum as a whole as “excellent” or “superior.” Visitors who responded to a June 2004 OP&A survey, *An Overview of Visitors to the National Museum of African Art*,<sup>6</sup> gave slightly higher overall ratings for NMAfA—65 percent rated the museum as “excellent” or “superior” as opposed to SWS and *Treasures*.<sup>7</sup>

FIGURE 1:  
EXHIBITION  
RATINGS  
(PERCENT)



In addition to overall satisfaction, the questionnaire asked visitors to rate their satisfaction with four distinct dimensions of the *Treasures* exhibition that had emerged in the open-ended interviews: personal enjoyment, diversity of objects, learning opportunities, and personal relevance. As depicted in Figure 2, almost two thirds (63%) of the visitors rated personal enjoyment as “excellent” or “superior,” and more than half (55%) rated the diversity of objects as “excellent” or “superior.” Forty-three percent rated learning opportunities, and 38 percent rated personal relevance, as their top two categories.

6 *An Overview of Visitors to the National Museum of African Art*, Office of Policy and Analysis, June 2004.

7 Even though this comparison does not involve units of measure, OP&A study team concluded that it is important to look at *Treasures* ratings in the context of ratings for NMAfA as a whole.



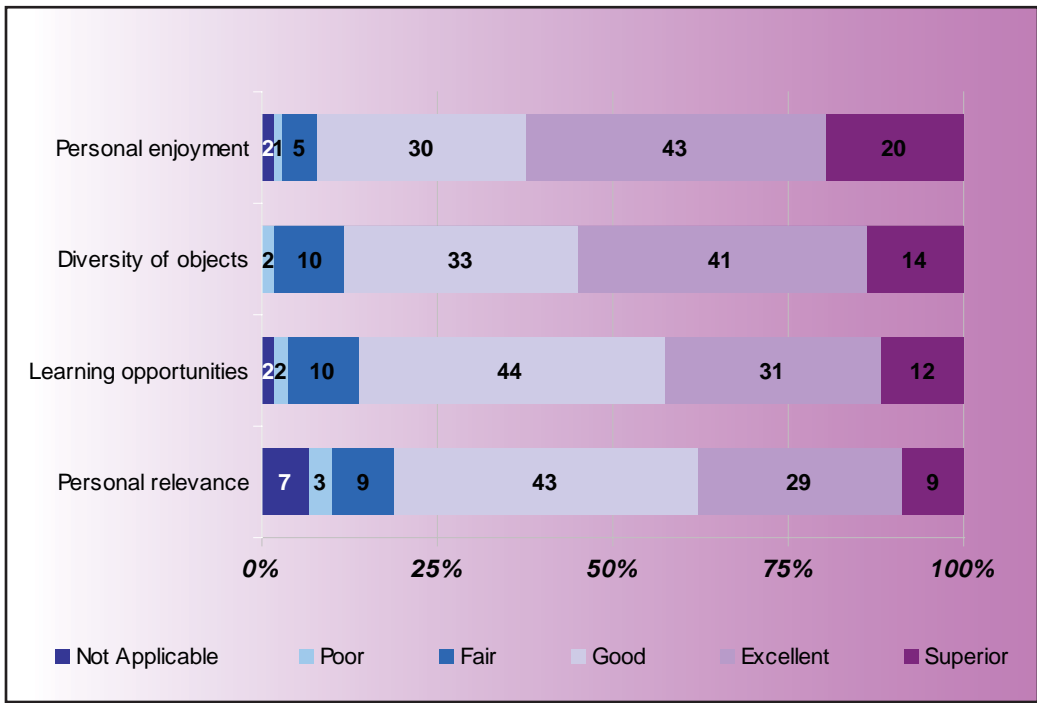


FIGURE 2:  
SATISFACTION  
WITH  
EXHIBITION  
DIMENSIONS

### Comparison of the Responses of More vs. Less Satisfied Visitors

#### *Responses of Visitors Who Rated the Exhibition High*

Visitors who rated Treasures as “superior” were substantially more likely than the remaining visitors to have a greater interest in African art and culture and higher satisfaction with the aesthetic and learning dimensions of the exhibition. The following shows the respective responses to various

dimensions of the exhibition by visitors who rated the exhibition in the top category and in the four lower categories:

Rated personal enjoyment as superior (77% vs. 11%)  
Rated the diversity of objects as superior (59% vs. 6%)  
Rated personal relevance as superior (47% vs. 2%)  
Were more likely to be very interested in African culture (72% vs. 30%)  
Rated learning opportunities as superior (47% vs. 7%)  
Were more likely to be very interested in African art (61% vs. 21%)  
Were inspired to learn more about African culture (67% vs. 31%)  
Were moved by the beauty of objects (83% vs. 48%)  
Stated that they enjoyed seeing rare, valuable art (78% vs. 43%)  
Collect African art (41% vs. 13%)

### *Who Rated the Exhibition the Highest?*

The visitors to *Treasures* who identified themselves as collectors of African art (21 respondents or 16%) were the most satisfied with the exhibition: they were more than twice as likely as all other visitors to rate it as “superior.” Predictably, African art collectors, when compared with non-collectors, reported a higher interest in African art (86% vs. 15%) and culture (86% vs. 27%), and they indicated a greater familiarity with the subject matter. They were also more likely to have read books about African art/culture (76% vs. 38%) and to have traveled or lived in Africa (62% vs. 19%).

Collectors of African art were more likely to have appreciated and learned about the art objects as compared with other museum visitors. They reported higher satisfaction with viewing art and with learning activities and experiences, including: being moved by the beauty of the objects (85% vs. 47% for non-collectors); seeing rare, valuable art (80% vs. 41%); and reading introductory text panels (71% vs. 42%). The *Treasures* show inspired the African art collectors to learn more about African culture (55% vs. 32% of non-collectors), and they said that viewing the exhibition made them recall their travels and other experiences (50% vs. 14%). Demographically, collectors were more likely than the non-collectors to visit alone (57% vs. 29%) and be over age 59 (38% vs. 14%).

## Responses of Visitors Who Rated the Exhibition Low

The percentage of visitors who rated *Treasures* as “good” or “poor” was 39 and 1 respectively. These visitors were less engaged by the exhibition, less interested in its design elements, and less likely to report being satisfied with viewing the objects. They reported a lower interest in art in general. The following shows the respective responses to various dimensions of the exhibition by visitors who rated the exhibition good or poor and those who rated it in the top two categories:

Rated personal enjoyment “good” or “poor” (60% vs. 13%)  
Rated personal relevance “good” or “poor” (63% vs. 31%)  
Rated the diversity of objects “good” or “poor” (54% vs. 21%)  
Examined the details of the object less often (43% vs. 14%)  
Didn’t say they saw rare, valuable art (69% vs. 40%)  
Rated learning opportunities “good” or “poor” (61% vs. 33%)  
Were less likely to be moved by the beauty of the objects (63% vs. 36%)  
Were more likely to wander by (36% vs. 12%)  
Were not affected by the colors of the walls (28% vs. 9%)  
Did not find that the exhibition lighting had any effect (20% vs. 3%)  
Stated that the placement of the objects had no effect (31% vs. 14%)  
Were somewhat interested in art in general (23% vs. 6%)

## Who Rated the Exhibition the Lowest?

The visitors who said they were either “not interested” or just “somewhat interested” in African art, accounting for 12 percent of the visitors (15 respondents), gave *Treasures* the lowest ratings overall; they were more than twice as likely as all other visitors to rate it as “good” or “poor.” They marked spending time with friends and family as one of their most satisfying experiences (50% vs. 22% of those respondents giving the exhibition a high rating); rated the diversity of objects as “good” or “poor” (73% vs. 42%); and rated personal enjoyment as “good” or “poor” (73% vs. 31%). Likewise, design elements such as the curved wall and the exhibition title had little effect on their experience (40% vs. 20% and 50% vs. 28%, respectively). As a group, visitors who reported a low interest in art were more likely than other visitors to have bachelor’s degrees (64% vs. 32%).





# ENGAGING VISITORS

## What Might Have Improved Visitors' Experiences?

Interviewees suggested that certain tools, or aids, might have improved visitors' experiences in both the museum and the exhibition. Several said that more information would have made for a better experience. A survey respondent made a similar point, "I enjoyed the exhibit, and because of a degree in anthropology, I do have some understanding of African art, but there are others for whom this may be new, so labeling everything 'masks' or 'figures' is not entirely helpful. Maybe by displaying objects in a re-creation of where they would have been displayed or used might help in understanding. Descriptions would be good as well. Basically ... labels!"

An interviewee commented with respect to the amount of information in the exhibition—"I guess it would be good to have a description or map of where these groups would come from in terms of the countries." A visitor who greatly enjoyed the exhibition also suggested improvements, "I loved it. Have never seen artifacts like these! A bit more detail (perhaps in a flyer/brochure) on materials, techniques, use of objects and provenance would have been a nice complement. What about contemporary African art treasures?"

Lack of multimedia was also mentioned. When asked what would improve his experience, one interviewee said, "Maybe more multimedia, assisting people with knowledge of and how [objects] are used." Another visitor suggested that an audio guide might be useful.

To quantify these suggestions, the OP&A study team added a question to the survey that asked the respondents to choose from a list of seven (visitor-suggested) tools that might have improved their museum experience. Those mentioned most frequently are:

- ◇ A map of Africa (64%)
- ◇ Orientation on African culture (43%)
- ◇ Orientation on African art (39%)
- ◇ Videos (36%)

As noted, the museum targeted two audiences: the general public and the collectors of African art. The design of this exhibition intentionally provided minimum context and information. Based on the results of this study this design approach was successful with collectors and other visitors very interested in African art. However, it was less satisfying for the visitors less interested and familiar with art. This finding raises several questions. Was the content of *Treasures* appropriate to the general *Treasures* visitors? Would visitors have benefited from a more synoptic view—one that made the connection between the range of objects and the audience apparent? Should distinctive elements of African art have been pointed out?

Findings show that the most satisfied visitors were particularly interested in African art and art in general and/or were art collectors. These groups of visitors reported being engaged in viewing the art, being satisfied with viewing the objects, but also experienced a high degree of satisfaction with aspects such as learning, personal enjoyment and relevance. On the other hand, the exhibition received low rankings from a significant number of visitors who did not find the exhibition very engaging or who thought it did not provide enough variety of objects or information about them. Better understanding of this split is important to bridging the gap between collectors and other visitors for whom seeing objects is not enough and who want a blueprint or scaffolding to inform and educate them, and to help them appreciate what they are seeing. Understanding visitors' perceptions is a critical first step in reaching out to and successfully communicating with visitors.

To summarize, the exhibition did well with respondents familiar with art and African art, and not so well with visitors less interested in art. Visitors less exposed to African art might benefit from more contextual information (such as a map of Africa or film providing information on African culture and art or information on topics such as the uses of masks). Adding context to NMAfA exhibitions might educate visitors about African art and culture, ways of life, values and world views. It may increase awareness of the emotion, intellect and technical skill required to create the figures. It might enhance visitors' ability to make connections to African art and understand what a difference it can make in their lives and the lives of all people.

# APPENDIX A

## Visitor Perceptions of Treasures: Question-by-Question Responses

Census Survey: Friday, February 18

143 respondents; 13 refusals

1. Overall, how would you rate the *Treasures* exhibition?

1% Poor  
0% Fair  
39% Good  
45% Excellent  
15% Superior

2. Is this your first visit to NMAfA?

29% No  
71% Yes

3. How many times have you been to the *Treasures* exhibition?

84% This is my first time  
14% 1-3 times  
2% 4-10 times

4. What led to your decision to visit this museum today?

50% General visit to the museum  
21% Wandered by  
19% Came to see Treasures  
14% Other (field trip for elder day care ... passed through from Freer ... school research ...  
suggestion from family/friend ... first-time Washington tourist ... and lover of African art)  
6% Intended to visit the museum shop

5. On your visit to *Treasures* today, which of the following did you do?

81% Read labels  
75% Examined details of the objects  
71% Walked around the objects  
51% Looked at the pictures on the walls  
47% Read introductory text panels

- 38% Compared the diversity in styles
- 36% Talked to my companion
- 28% Relaxed
- 7% Used the computer station
- 3% Other (admired creative output ... marveled ... read a book ... and looked at and admired the objects)
- 2% Listened to a docent tour
- 0% None of the above

6. Which of the following experiences did you find most satisfying in this exhibition today?

- 53% Being moved by the beauty of the objects
- 48% Seeing rare, valuable art
- 45% Gaining information or insights
- 41% Feeling inspired to learn more about African art
- 41% Seeing the real thing
- 36% Feeling inspired to learn more about African culture
- 32% Reflecting on the meaning of what I saw
- 25% Imagining other times or places
- 25% Spending time with friends/family
- 23% Feeling a spiritual connection
- 20% Recalling my travels or other memories
- 18% Feeling connected with nature

7. How did the following elements contribute to your experience in the exhibition?

	Enhanced	No Effect	Detracted	Did not notice
Color of walls	70%	16%	2%	12%
Lighting	85%	9%	4%	2%
Placement of objects	73%	20%	4%	3%
Curved walls	41%	23%	5%	31%
Transparent screens	40%	24%	7%	29%
Music	76%	12%	2%	10%
Title of exhibit	54%	31%	3%	12%
Pictures on the wall	69%	16%	4%	11%



8. Would any of these tools improve your experience in this museum?

- 64% A map of Africa
- 43% Orientation on African culture
- 39% Orientation on African art
- 36% Videos
- 24% Interactives
- 23% Docent tours
- 8% Hand-held computers
- 7% None of the above

9. Please rate the following aspects of your visit to the *Treasures* exhibition.

	Poor	Fair	Good	Excellent	Superior	Not Applicable
Personal relevance	3%	9%	43%	29%	9%	7%
Diversity of objects	2%	10%	33%	41%	14%	0%
Learning opportunities	2%	10%	44%	31%	12%	2%
Personal enjoyment	1%	5%	30%	43%	20%	2%

10. In general, how interested are you in the following?

	Not Interested	Somewhat Interested	Interested	Very Interested
African art	3%	17%	52%	28%
Art in general	0%	12%	44%	44%
African culture	2%	20%	41%	37%

## ABOUT YOU

### 1. Which of the following statements apply to you?

- 56% I attend art museums in general
- 45% I have read books about African art/culture
- 29% I have studied art
- 26% I have traveled or lived in Africa
- 16% I collect African art
- 15% None of the above
- 12% I attend African art museums in particular
- 8% I am a professional in the arts

### 2. With whom are you visiting today?

- 36% One other adult
- 33% Adult visiting alone
- 13% Several adults
- 9% Adult(s) with child(ren)
- 4% Group of teens
- 4% Organized group

### 3A. Where do you live?

- 88% U.S.
- 12% Other country

### 3B: What is your zip code?

- 22% Metropolitan Washington
- 18% West
- 15% Southeast
- 10% Midwest
- 9% Mid-Atlantic
- 5% New England
- 5% Mountain Plains
- 5% U.S.

### 4. What is your gender?

- 56% Female
- 44% Male

5. What is your age?

Mean=38

35% 27 or younger

13% 28 to 38

22% 39 to 49

12% 50 to 58

18% 59 and older

6. Are you of Latino/Hispanic origin?

90% No

10% Yes

7. What race do you consider yourself to be?

57% White

36% African American/Black

7% Asian

4% Native Hawaiian/Pacific Islander

2% American Indian/Native Alaskan

Latino Ethnicity and Racial Identification Combined

49% White, Non-Latino

37% Black, Non-Latino

5% Other races, Non-Latino

2% Asian

4% White, Latino

2% Other races, Latino

1% Other

8. What is the highest degree or level of school you have completed (asked of visitors over 25)?

46% Graduate or professional degree

38% Bachelor degree

8% One or more years of college, no degree

5% High school graduate or less

3% Associate degree



# APPENDIX B

## Image Credits

### All Images Courtesy of Franko Khoury, National Museum of African Art

*Cover, full image Inside Cover:* Mask, Lele Peoples, Democratic Republic of Congo.

Early to mid-20th century. Wood, copper, iron, pigment, cloth, cowrie shells, glass beads. Height 29.5 cm. National Museum of African Art, museum purchase, 94-14-1.

*Page iv:* Figure with child, Kongo Peoples, Mayombe region, Democratic Republic of Congo.

Mid-19th to early 20th century. Wood, glass, beads, brass tacks, pigment. Height 25.7 cm. National Museum of African Art, purchased with funds provided by Smithsonian Collections Acquisition Program, 83-3-6.

*Page vi:* Funerary figure with child, Kongo peoples, Mayombe region, Democratic Republic of the Congo, Republic of the Congo and Cabinda province, Angola. Late 19th to early 20th century.

Wood, pigment, mirror glass. Height 54 cm. National Museum of African Art, gift of the Eugene and Agnes E. Meyer Foundation, 72-41-4.

*Page 12:* Bowl with figures, Olowe of Ise (c. 1875–c. 1938), Yoruba peoples, Ekiti region, Nigeria.

c. 1925. Wood, pigment. Height 63.7 cm. National Museum of African Art, bequest of William A. McCarty-Cooper, 95-10-1.

*Page 20:* Headrest, Master of Mulongo, Luba peoples, Democratic Republic of the Congo.

Mid to late 19th century. Wood, oil. Height 17.1 cm. National Museum of African Art, museum purchase, 86-12-14.



