

*Connecting with Native Voices:*

**Visitor Impressions of the  
George Gustav Heye Center,  
National Museum of the American Indian**

**INSTITUTIONAL STUDIES**



Smithsonian  
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of the  
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## Abstract

This report summarizes the results of a qualitative study of visitors to the George Gustav Heye Center, National Museum of the American Indian, in the Alexander Hamilton U.S. Customs House, New York City. The purpose of the study is to assist museum staff in preparing for the planned National Museum of the American Indian facility on the National Mall in Washington, D.C. Through interviews with and unobtrusive observation of visitors in the galleries, researchers were able to outline a range of visitor behaviors and responses to the current exhibitions.

Several points stand out: first, the museum's focus on presenting the objects in an environment that emphasizes the interpretive voices of Native Americans made a deep impression on visitors and dominated their responses. Visitors realized that this method of presentation is unusual, especially in its use of audio and interactive media, and they generally valued that difference. They were particularly drawn to the display of moccasins, and its accompanying video, and to interactive videos. Second, visitors arrived at the museum with a background of sincere interest in Native Americans and usually found reinforcement and support for the ideas they brought to the exhibition. Third, individual responses displayed considerable variety and demonstrated a high level of awareness of the exhibition as a communication medium.

## Acknowledgments

This qualitative study of visitors to the George Gustav Heye Center, National Museum of the American Indian (NMAI) in New York City, reflects the work, support and cooperation of a number of people. We welcome the opportunity to acknowledge them here.

Among Washington-based NMAI staff, Karen Fort, Exhibition Project Manager, was actively involved in all aspects of the study. Her commitment to this exploratory study and continuous assistance is very much appreciated. Karen acted as liaison between NMAI and the Institutional Studies Office (ISO), provided assistance and suggestions during the development of the questionnaire, interviewed visitors during pretesting, and carefully reviewed the report. Jim Volkert, Deputy Assistant Director for Exhibitions, helped us understand NMAI exhibition goals and offered considerable insight into the exhibitions. Jennifer Miller, Exhibition Program Assistant, expertly handled logistics for travel and transcription. Evi Oehler, Exhibition Designer, designed the report cover and drew a new version of the exhibition map for inclusion in the report.

At NMAI in New York, Carolyn Rapkievian, Public Programs Coordinator, acted as our liaison, provided suggestions for the study, observed and reported on visitor behavior in the exhibitions, and reviewed a section of the report. Two New York staff members, Danyelle Means and Shaheen Rashid, and a volunteer, Margaret Dubin, worked with the ISO staff to collect the tracking data. Their help is greatly appreciated. Every New York staff member that we encountered was very interested in the study and could not have been more helpful.

This report reflects the skills and expertise of the Institutional Studies Office. Andrew J. Pekarik and Elizabeth K. Ziebarth help to design the study and along with Stacey Bielick, collected the data. Steve Smith compiled the tracking data and prepared it for analysis. Andrew was the primary author of the text, while Elizabeth compiled the interview data for analysis and wrote Appendix A. Jean M. Kalata reviewed the document and prepared it for publication.

Zahava D. Doering, Director  
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## I. Background

### A. Introduction

On November 28, 1989, the National Museum of the American Indian (NMAI) was established with the signing of Public Law 101-185, transferring the collections of the Museum of the American Indian, Heye Foundation, to the Smithsonian Institution. The National Museum of the American Indian became the 15th museum in the Smithsonian's family of museums and galleries.

On October 30, 1994, as part of the agreement transferring the collections, the National Museum of the American Indian opened an extensive exhibition space in the renovated Alexander Hamilton U.S. Customs House. The 12,000 square feet of exhibition space, named the George Gustav Heye Center (GGHC), is comprised of three separate but related exhibitions:

*Creation's Journey: Masterworks of Native American Identity and Belief;*  
*All Roads Are Good: Native Voices on Life and Culture;*  
*This Path We Travel: Celebrations of Contemporary Native American Creativity.*

Future plans for the museum include the Cultural Resources Center in Suitland, Maryland, where the museum's vast holdings will be housed, cared for, and made available to Native Americans and other researchers. Finally, a major new museum will be built on the last available site on the National Mall, east of the Air and Space Museum.

The staff of NMAI asked the Institutional Studies Office (ISO) to conduct this exploratory study as part of their planning. They wanted to incorporate an understanding of visitor responses to the current displays in New York into plans for new presentations in New York as well as future presentations in Washington.

Specifically, ISO was asked to address the following general questions:

- Are visitors aware of the museum's efforts to distinguish interpretive voices?
- How are visitors responding to the museum and its contents?
- Do visitors like the display methods?
- What would visitors like to see in the new museum on the Mall?
- Do visitors find NMAI different from other museums that contain American Indian objects?
- What do visitors like best? Why?

We were also asked to consider several components of the GGHC exhibitions:

- Why does the moccasin display seem to work so well?
- Do visitors appreciate the school room and the living room in *This Path We Travel*?

These questions guided our methodology.

The remainder of this section offers an overview of the study's methodology and a description of the George Gustav Heye Center and its current exhibitions. The next two sections present our findings; visitor opinions and behaviors are summarized separately. The appendices provide further details about methodology, along with supplementary data and results. The final appendix includes a selection of transcripts from the interview studies.

## B. Methodology: Data Collection and Analysis

This study took three approaches to collecting information:

1. In-depth interviews with visitors;
2. Unobtrusive observations (tracking) of visitors in the second exhibition, *All Roads Are Good*, combined with interviews; and
3. Observation research at selected locations.

The exploratory nature of this study meant that we sought the widest possible range of responses without regard for their precise distribution among all visitors. Our goal in interviewing visitors was not only to get their responses to specific questions, but also to encourage them to talk as much as possible about their experience in the museum. All of the interviews were recorded in their entirety, transcribed and coded. A selection of particularly interesting interviews is included as an appendix to this report.

In-depth Interviews. Visitors were selected for in-depth interviews at the end of the final exhibition, *This Path We Travel*, using a "quota-sample" method that aimed for equal numbers of men and women, and equal numbers of people visiting alone or with others. Interviewers used a question outline to ensure that the same topics were covered with each visitor and in a similar order.

Tracking study. The same "quota-sample" method was used to select visitors for unobtrusive observations (tracking). Selected visitors were followed inconspicuously from the last room of the first exhibition, *Creation's Journey*, through *All Roads Are Good*. The observer recorded each stop over three seconds in duration, the exact time and location of each stop, what the visitor did at each stop, the total length of time in the exhibition space, and estimates of demographic characteristics (age, gender, ethnicity, and size and composition of the visit group). In about one-third of these cases, the individual who was tracked was also interviewed at the exhibition exit, using the same question outline employed in the in-depth interviews.

Observation research was conducted by staff who stationed themselves in the target locations for extended periods of time, noting the behavior of visitors within the space. (In the case of the tracking study, specific visitors were followed through the designated space; in the case of observation research, all visitors who passed or stopped at the designated locations were observed.)

Except for about half of the tracking cases and part of the observation research, all of the data for this report was collected during a four-day period from November 1 - 4, 1995. For more details on how these methods were employed and what results they yielded, see the appendices.

Analysis approach. The visitors whose opinions and behavior are described in this report are not representative of the museum audience as a whole. By the nature of our selection method, the limited time-frame of the data collection, and inherent biases involved in any non-scientific sampling method, the visitors we interviewed were undoubtedly different, in ways that we do not realize, from the overall population of visitors. This is a qualitative study, emphasizing a range of visitor opinions and behaviors, which relies heavily on the subjective experience of interviewers, observers and analysts.

For example, half of our interviews (26 out of 54) were with visitors who live outside the United States. We have no idea whether or not such a high proportion of foreign visitors exists within the total population of NMAI visitors. The proportion within the selected group of visitors could be an accident of the week that we interviewed, the way we chose people to talk to, or other factors that we do not know.

In the discussion of the interviews we frequently use phrases like "some visitors" and "a number of visitors" rather than specific numbers or percentages in order to avoid creating any misleading impressions. Since our sample was not representative of all visitors, the percentage of a particular kind of response in our sample and the "true" percentage among NMAI visitors may be quite different.

We have included some statistical data in this report (such as average stop time) only as very approximate estimates. This data, too, must be viewed with caution since the sample is not representative.

Only a systematic sampling procedure, applied over an extended period of time, could accurately tell us who is visiting the museum. This report provides a range of visitor opinions and behaviors, but only a more complete study would allow us to say with confidence how many visitors hold a particular opinion or engage in a particular behavior.

### C. The George Gustav Heye Center of the National Museum of the American Indian in New York City

On the building exterior, a large banner across the entrance at the top of an imposing flight of stairs announces the presence of the museum. It is visible from a considerable distance. Visitors may enter either up the steps under the banner or through a door on the ground level beside the steps. Once inside, visitors are directed by signs through the restored, mural-decorated rotunda to the doors of the first exhibition. Unlike the building's general public spaces, the galleries employ a relaxed, contemporary style familiar to regular museum-goers, and do not call attention to the historical character of the spaces.

The museum staff, in creating and producing these exhibitions, followed a vision that emphasized the museum's role in presenting a comprehensive, authentic understanding about both the past and present of native peoples throughout the hemisphere. This broad, contextual approach places the museum somewhat outside traditional



categories, since it combines features commonly found in art museums, history museums and natural history museums.

The treasures on view in the first exhibition, *Creation's Journey: Masterworks of Native American Identity and Belief*, were specifically selected to reflect the aesthetic quality and cultural significance of NMAI's vast collections. "Ranging from beautifully made objects of everyday life to expressions of deep spirituality and works of fine art, they span five millennia and represent native cultures from the Arctic Circle in the north to Tierra del Fuego in the south....The objects in the exhibition manifest the creative responses of the indigenous peoples of the Western Hemisphere to the complex and changing world around them."<sup>1</sup>

Museums have generally presented Native American materials from non-native perspectives, describing them in the words of art historians or anthropologists. In this exhibition, however, Native American voices, past and present, have also been included. "Their words place these objects within the philosophical framework of societies that value the process of creating things more than the things created. Traditionally, making beautiful clothing and tools was a part of daily life in the Americas, a way for people to affirm their identity, express their spiritual beliefs, and pass their values on to future generations."<sup>2</sup>

This is the first exhibition that most visitors encounter as they enter from the vast marble rotunda into the more intimate space of the exhibition galleries. Visitors to *Creation's Journey* progress through a complex arrangement of small rooms that subdivide a large, rectangular space. The theme of "Growing Up Indian" is illustrated through objects like cradleboards and dolls. "Refining the art of being Indian" is depicted through objects like weavings and clothing. "Art that transcends time" is represented by objects like the Bear Clan Hat that concludes the exhibition.

This first exhibition, *Creation's Journey*, comes closest to the tradition of art museums, since it is centered on objects of very high aesthetic value. Dynamic media (such as a display of an Inuit kayak and clothing that is selectively lit in sequence with a narrated video) and taped voices are used to a very limited degree.

The second exhibition, *All Roads Are Good: Native Voices on Life and Culture*, originates in Native American communities. "In 1991, twenty-three Native Americans from throughout the Western Hemisphere - singers, storytellers, artists, elders, and scholars - were invited to select objects from the collections of the National Museum of the American Indian for this exhibition, and talk about the reasons behind their choices. Their selections encompass a wide visual and cultural range of objects, including weavings, ceramics, baskets, clothing, rattles, and shields. These objects, seen and interpreted perhaps for the first time by the descendants of their creators, evoked many emotions and memories for the selectors, often touching on cultural identity, family and community ties, and the history of native and non-native relations. The selectors' own

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1 From the exhibition brochure, *Creation's Journey: Masterworks of Native American Identity and Belief*.

2 Ibid.

impressions and interpretations are the force and direction behind *All Roads Are Good: Native Voices on Life and Culture*."<sup>3</sup>

Visitors move from *Creation's Journey* through a Pause Area into *All Roads Are Good*. The Pause Area is used for public programming, including demonstrations and discussions with Native Americans who participated in the three exhibitions on view. The second exhibition appears to be more contemporary in design and layout in comparison to *Creation's Journey*. The exhibition is again constructed within one long, rectangular room, but visitors have more options in choosing a pathway through the space. The exhibition features a variety of media of the type often found in history museums and natural history museums. The interactive video stations, in particular, offer information about the selectors and their experience in preparing the exhibition. *All Roads Are Good* is more clearly focused on the context of contemporary Indian life and tradition; its presentation of objects, heavily mediated by the voices of American Indian interpreters, is experienced in the concept of the exhibition, in its selection, in its labeling, in its videos, and in its interactive displays.

The third exhibition, *This Path We Travel: Celebrations of Contemporary Native American Creativity* is "a unique collaboration featuring the talents of contemporary Native American artists from a range of cultural backgrounds and artistic media. Invited by the National Museum of the American Indian to work together on this project, fifteen artists met over a three-year period at locations representing the four cardinal directions: New York City in the east; Alberta, Canada in the north; Hawaii in the west; and Phoenix, Arizona, in the south. To make the process truly collaborative, indigenous people from these areas were also involved. At each site, the artists participated in performances and native ceremonies, and created artworks - some of which are reproduced in this exhibition."<sup>4</sup>

". . .The exhibition expresses the continuity of native thought - drawing on ancient traditions while reflecting the influences of the present day. Though grounded in tradition, *This Path We Travel* is radically new in its style of presentation. The installation is both experimental and experiential - the objects, sounds, and videos are designed as a total environment to make a collective statement about the spirit of Indian America."<sup>5</sup>

Visitors enter *This Path We Travel* after leaving *All Roads Are Good* and passing through a second Pause Area where the exhibition is introduced with a video. The dramatic effect of the exhibition is immediate; as visitors leave the Pause Area, they realize that they are walking through an installation piece. This third exhibition environment is composed of six areas: Female, Creation, Male, Sacred, Profane Intrusion and World View. Because *This Path We Travel* consists entirely of installation art, it communicates in the very sophisticated medium of the museum of contemporary art.

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<sup>3</sup> From the exhibition brochure, *All Roads Are Good: Native Voices on Life and Culture*.

<sup>4</sup> From the exhibition brochure, *This Path We Travel: Celebrations of Contemporary Native American Creativity*.

<sup>5</sup> Ibid.

## II. Results: Visitor Opinions

### A. Opinions about Native Americans

#### General Attitudes toward Native Americans

Although visitors were not asked about the images they hold of American Indians, a number of them spoke about their attitudes both directly and indirectly.<sup>6</sup> Their comments communicate a strong sense of belief that Native Americans are different from "us," and that this difference can be a source for learning.

Visitors particularly emphasized the Native American attitude toward nature. They felt that Native Americans know nature and are in harmony with it.<sup>7</sup> One visitor felt especially strongly about the importance of this knowledge and understanding:

I think [the museum] presents a very positive point of view for the Native American. I think it acknowledges the role [of] the Native American in ways that a lot of exhibits and museums have not done before in that [it] acknowledges the fact that they were here and what the people who came here learned from them. And sort of gives them the credit for things that they weren't given credit for before -- for the knowledge of the wildlife and how they preserve the environment. And it portrays their philosophy about the earth, which is very important right now, because it's something that we are coming very late to. We are trying to encourage this type of an attitude so that we will leave something here for posterity and they've had that all along. And that is what they were trying to tell the first people who came here, that this land is not yours to take and do with what you will, but it belongs to everyone and we are sort of custodians of it. And we should keep it so that -- see you're getting me to my soap box, but I feel very strongly about [this]--.<sup>8</sup>

A number of visitors felt that this cultural difference went well beyond a better understanding of the environment to encompass "the relationship with the earth as a spiritual site and a physical site, and they utilize the Creation in all their activities."<sup>9</sup> This deeper awareness includes attitudes towards art and towards life itself.<sup>10</sup> One visitor felt this very keenly and saw the whole museum as an eloquent expression of that total view:

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<sup>6</sup> Our experience has shown that asking visitors directly about images of people from other cultures does not yield particularly useful data.

<sup>7</sup> ID 2, 7, 10, 11, 12 and LT 4, 11, 23, 25, 27, 28, 29, 31. [In these footnotes, ID is the abbreviation for In-depth interview, and LT is the abbreviation for Linked Tracking Interview, i.e., an interview with someone who was also tracked.] ID and LT interviews cited in the text are on file in the Institutional Studies Office unless it is noted that they are in Appendix D.

<sup>8</sup> LT 27 (see Appendix D). Words in brackets have been added for clarification.

<sup>9</sup> LT 23.

<sup>10</sup> See ID 16, 18 (see Appendix D); LT 31.

I think we lost a lot when we lost these cultures. And if we can regain some of that as part of contemporary culture, I think we will be a healthier, more satisfied people. I find that to be true. I called home this morning and found out that a friend who was very ill had died yesterday. He had said he would wait for me to die and I was feeling very melancholy when I walked in here this morning. And I have a much clearer sense of the cycle of things. It goes on, and the people who worked to put this together -- I did some of the video screens and so forth -- have a real deep and abiding sense of that. That this is life and everything is a part of it. It's very dynamic. And I think that as much as any museum display I've seen, this seems to create that feeling. It protects the objects simultaneously, but it puts a few things out there for you to touch and be with as well, and that's how that worked.<sup>11</sup>

At the same time that some people grasped a holistic message about the value of Indian culture, especially in contrast to contemporary non-Indian ways, others were not so certain about how to integrate these ideas with images that they received from media sources.

[The overall message of the museum] would be the pride that the native peoples take in their traditions, and the culture and religion and so on. Although I'm not quite sure whether this really happens. Some Indians probably are able to realize this. But the majority, it's . . . When we read about Indians living on reservations and so on, we sometimes get an entirely different picture. Sometimes we read about [how] Indians are very successful at establishing gambling casinos and earning money that way. And that does not seem to fit into their culture and traditions really.

A number of visitors who saw the installation of a HUD house living room and its display of popular culture items with images of American Indians, commented on the problem of stereotypes.<sup>12</sup>

We were just talking earlier today about how most people don't understand why Native Americans get so upset about being called the Braves or the Indians, like sports teams. And we're always trying to explain why that's offensive. And I thought it was good to see that one display where they had all Redskins stuff and they had all the pictures that are sort of dehumanizing to a whole group of people. And I thought that was sort of explained.<sup>13</sup>

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<sup>11</sup> ID 16 (see Appendix D).

<sup>12</sup> ID 6, 8 (see Appendix D), 19 (see Appendix D), 20. This display is in the exhibition *This Path We Travel*.

<sup>13</sup> ID 8 (see Appendix D).

Teachers and parents, in particular, were sensitive to the impact that these images have on young people. As one elementary school teacher put it,

How the Native American has been portrayed throughout history. They've been put on Cracker Jacks and that kind of thing, bottles and boxes and all kinds of food and toys and things. But that's about the limit as far as children have gotten to know about Indians. That's about all they know. They know that they have arrows and tipis, but they don't really respect where they came from or what their lives were like. What they tried to contribute. In my own little way, I try to do this every year. I try to teach some children about the Native American, and their heritage, and their contributions to our country. And I teach Columbus from a different perspective. I'm afraid he was a bad man, but from the Native American's point of view, rather than the European point of view.<sup>14</sup>

For at least one couple, the issue of stereotypes was a reason for bringing their children to the museum:

See one of the reasons we came here is because of my son. He's five and somehow at that age, he was already having a very stereotyped image of what Indians are like. And it was very negative and we had no idea where this was coming from. But we could only surmise that it was coming from school and the other children and it is very narrow. It was this whole negative -- like Indians are bad. This cowboy and Indians thing. And so we wanted to dispel that immediately. And that's why we came here just to show him that first it's wrong to think of people in that way, especially to stereotype Indians, to show him the hidden side of Native American culture.

The museum counteracted negative stereotypes most effectively when it spoke to visitors about cultural context in the voices of individual Native Americans of different backgrounds. One visitor summed it up by saying,

I think the message I get is that there are differences in Native Americans like there are differences in European Americans. That we're not [all the same]. We don't assume that Norwegians and Swedes and Finnish people are all the same, just because they're from the same region. But oftentimes, we assume that about Indians. We always say Indians are all the same. They're a bunch of drunks. That's sort of the common message and when you come here, and you look at stuff, and you see that they're very different in the kind of clothes they wear, and the languages they speak, and their belief systems. So I think it's good to see that they're different.<sup>15</sup>

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14 ID 20.

15 ID 8 (see Appendix D).

## Specific Messages of the Museum

### Spirituality

A number of visitors noted a spiritual or religious component in both the exhibition objects and their presentation.<sup>16</sup> In part, this reflected a general attitude that sees a spiritual approach to everyday life as characteristic of Native American culture. As one visitor put it,

I think [the Native American role in this exhibition] stands out more in people who are not here anymore, in the spiritual part of this -- always in this culture [that] stands out for me. The beading is beautiful, but I think the spiritual is the part that always gets me.<sup>17</sup>

Just as some people who emphasized American Indian attitudes towards nature saw those ideas as reinforcing their own values, a number of visitors interested in spirituality were actively interested in seeking connections to their own lives.

I'm interested in religion, so I like to [look at] religious stuff and see what sort of connections there are between my own religious understandings, you know, Christian understandings, and the understandings of Native peoples, the sort of connectedness that we share sometimes.<sup>18</sup>

A similar line of thinking led other visitors to contrast NMAI to other museums that contained objects of religious importance. At NMAI they felt that religious objects seem to retain their spiritual power in a way they did not in other museums. Specific comparisons were made both to the Frick Museum and The Metropolitan Museum of Art.

There's a spirituality about this kind of museum in a sense which you don't have at the Frick for instance or anyplace else. It's real. I think one of these guys said it. The Indians didn't view [religion] in it's own light. It's your life. See I've always felt that way myself. Once you take them out of there, I mean even a painting out of a church, it's not the same painting anymore, because it was meant to be in the church. And then to see it in a certain fashion.<sup>19</sup>

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<sup>16</sup> ID 1, 6, 7, 8 (see Appendix D), 9, 12, 13, 18 (see Appendix D), 19 (see Appendix D) and LT 3, 8, 12, 19, 25, 26 (see Appendix D), 31.

<sup>17</sup> ID 19 (see Appendix D).

<sup>18</sup> ID 8 (see Appendix D).

<sup>19</sup> ID 12.

I think this museum, more than anywhere else that I've seen, tries also to convey [a specific point of view] . . . I was in the Metropolitan Museum and like so many other museums, there is displayed a lot of medieval art that I like very much. And I feel so empty all the time . . . Most museums are very empty. It's only the objects to play with. Out here it's different. It's something very strange and something very good too.<sup>20</sup>

Yet another visitor suggested that this difference in effect between the experience of NMAI and that of other museums could be directly attributed to the presence of Native American voices in the videos and interactives.

I've seen many American Indian museums. In fact, you always find the same clothes, the same headdresses, the same dream catchers, you know, definitely. But what I like here which is new is the video. It's very educational, and we can hear American Indian voices. We can see that American Indians are not different from other human beings, and they can speak and they have feelings. It's important. It is tremendously important, because children, no doubt, never get an opportunity to see a Native American.<sup>21</sup>

The presence of Native American voices emphasizes the fact that the contents of the exhibition reflect living traditions.

And what I like very much about this part of the exhibition is the comments made by contemporary people upon all objects. And the way they still handle that tradition is something that's alive. It's very important that it should continue. And also for the kids. That's what you do with poetry. You should be aware of your tradition and use it and make people aware . . .<sup>22</sup>

Visitors recognize that this awareness of living traditions transforms their experience of art objects. One visitor first picked up this message from the Director's introduction in the rotunda.

*Respondent:* [The part of the Director's message that stood out was] first of all, that one can display objects and recognize how fine they are. But until they come alive in the voices of the people, and until we recognize the importance of the cultures from which they come, they are just objects. And as you illuminate each with more context, they really come to light and you can begin to understand why they are so fine and why we appreciate them.

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<sup>20</sup> LT 26 (see Appendix D).

<sup>21</sup> ID 2.

<sup>22</sup> LT 26 (see Appendix D).

*Interviewer:* Did you think anything when you read this? Did it make an impact on you?

*Respondent:* My first thought was that the purpose was way PC and so I waited to see if that seemed to work for me. And for a museum, a place where you do lift things out of context and put them back down in the middle of the city, they did it.<sup>23</sup>

### Great Art

Even visitors who spoke of the central, common exhibition message primarily in terms of art made use of the context provided by the exhibition to make broad, philosophical statements of the role of art in culture.<sup>24</sup>

*Interviewer:* Do you think these exhibitions have a central, common message?

*Respondent:* Well I think they certainly build on themes common to everyone. Although they're all different, they all express many of the same emotions.

*Interviewer:* How is this message expressed?

*Respondent:* By the roles that the different artifacts have in people's lives. I think that we can find analogies in all of our cultures that have similar kind of parts. It's utility, that is, the usefulness of the objects to the individual, the artistic care that was done in creating the artistic creativity. And the fact that it had meaning beyond just as utility to the individual who created it and to the people who use it, probably more so among natives in every culture than in our modern culture.<sup>25</sup>

### Society

A few visitors saw the museum as presenting ideas about life and society that extended well beyond the specific boundaries of Native American objects and experience.<sup>26</sup> In particular, they spoke of understanding and respecting differences among all people. In the words of one visitor,

[The central common message of these exhibitions is] that the Indian culture is important to preserve, and because they see things in a different

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<sup>23</sup> ID 16 (see Appendix D).

<sup>24</sup> ID 16 (see Appendix D); LT 18 (see Appendix D), LT 21 (see Appendix D).

<sup>25</sup> LT 18 (see Appendix D).

<sup>26</sup> ID 10, 18 (see Appendix D); LT 4, 13, 18 (see Appendix D), 29.



way doesn't mean that they're wrong. It's, I think, in the whole diversity of things. There's still one thing that makes us the same, which is [that] we are all human, and they deserve also to be respected for their cultures and their traditions.<sup>27</sup>

More broadly, another visitor, for example, identified the central message as, "We should accept other people and take care of our world."<sup>28</sup> Yet another put it even more succinctly, "Honor all ways of life."<sup>29</sup> The message of a common humanity was described by one person as, "Share what you get."<sup>30</sup>

### History

A number of visitors, many of them without prompting or questions, reflected on ideas about Native Americans and history that had been learned or strengthened in the exhibition. For some, this was not a matter of learning details about the historical record, but rather the recognition that there were (and are) so many American Indians throughout the hemisphere, that Native American culture is rich and varied, and that it should be respected.<sup>31</sup> As one visitor put it,

I don't think from what I saw here today that I got a lot from the history and what they've gone through in this country, but rather how many Indians there are still today and their attempts to still keep their culture going. Most of the videos were contemporaries. A woman weaving and the exhibit from the artists. Those are good things I think, a good impression.<sup>32</sup>

A number of visitors made a point of noting the contribution that Native Americans had made to American history and contemporary culture and regretted that it was not more widely acknowledged.

[The central message of the first two exhibitions is that Native American] history is quite broad and that there's a lot of elements to be considered. And that it's a part of the whole American history. . . It's important that people understand that.<sup>33</sup>

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<sup>27</sup> LT 13.

<sup>28</sup> LT 4.

<sup>29</sup> ID 10.

<sup>30</sup> LT 29.

<sup>31</sup> ID 5, 8 (see Appendix D), 12, 13, 20; LT 13, 15, 17, 19, 34.

<sup>32</sup> ID 5.

<sup>33</sup> LT 34. See also ID 19 (see Appendix D) and LT 20, 27 (see Appendix D), 32, 34.

More specifically visitors noted the impact of European attitudes on Native Americans, both past and present. One visitor responded emotionally, saying, "I got very angry because of what the white man had done to these Indians. And then I think we should take more from these ideas."<sup>34</sup> But another noted that NMAI seemed to be different from other museums because oppression was not stressed:

I don't think we've seen the whole thing yet, but other museums I've been to have focused a lot more on American Indians like from North America. And have focused on what we as white people have done to them. How we've been oppressive. That's been a big part of the focus. I don't know if I've seen that. I assume that's here too, but I haven't seen that part yet.<sup>35</sup>

Historical and political issues came up especially with those who saw the HUD house installation.

I liked that HUD house, because when we were driving through the various reservations and various things, they would stick out. They're horrible. Of course I didn't get to go inside them. They were probably just as horrible inside as outside. You get a very fine sense of the culture clash and the patronizing attitude of the government towards the Indian in that little house. I thought that was great. I thought the classroom wasn't bad either.<sup>36</sup>

Those who lived in areas with large populations of Native Americans also brought a special sensitivity to social issues. One visitor, a dentist whose patients include Native Americans, found that the exhibition reinforced his ideas on Native American social issues:

I think it just reinforced a lot of the things I've seen and felt before. I mean like the influence of generations in one place, the importance of that. And we come from an area of the country where they're fighting to keep their place. And there's constant emphasis from the non-Indian community to terminate the reservations. And all the struggles and complexity of trying to run a culture and political system, and a body of people and keep them together in our world and our country . . . It's tough.<sup>37</sup>

The rich contextual background of the exhibitions also led visitors to reflect on related problems in other parts of the world. A man from Sweden, responding to the question of whether or not his experience here would influence the way he thinks about Indians, said,

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<sup>34</sup> LT 4.

<sup>35</sup> ID 8 (see Appendix D).

<sup>36</sup> ID 12.

<sup>37</sup> ID 18 (see Appendix D).

Oh yes. Probably to respect the culture more. It has been very much about Indian culture so far. Although, in my country we also have a minority people, the Laplanders, and it's basically the same kind of problem. I used to live up in the north of Sweden where the Laplanders are. And there's a conflict between the Swedes and the Laplanders because of their way of living. They have reindeer herds and the Swedes feel that they pass through their gardens when they go down to the forest area in the winter time. It's hard.<sup>38</sup>

A number of visitors (both male and female) were particularly struck by the realization of the historical importance of women in Native American art. As one couple said,

*Respondent 1:* The voices of the women and the strength of the women, the spiritual nature of their -- what might have seemed mundane, day-to-day existence -- stands out for me.

*Respondent 2:* Yeah, it seemed -- you could [see] that in the importance, in the primary importance of women in Indian art. That seems to be where it came from. It didn't come too much from the men. Some of them, but the really cool stuff came from the women. I mean the really intricate beadwork and the paintings on the tipis. There were paintings and stuff [by men], [but] they don't attract near as much as the intricate beadwork and hard work of the clothing and stuff.<sup>39</sup>

The same couple also eloquently described the exhibition's balance between respect for tradition and acknowledgment of change:

*Respondent 1:* I like the emphasis that permeated about the need to allow change. We have this stereotypical view of what native culture should be all about and we don't see . . . for the Caucasian perspective to have allowed change to take place, and yet it's very much a part of their culture just like it is in ours.

*Respondent 2:* I also like the emphasis on art as not fully valued until it is used in a day-to-day-life kind of experience. This was, seemed to be a big part of all the things in here. And this is what they emphasized it seemed, whereas a non-Indian perspective of art is something that we make and it's beautiful, but we kind of put it on a shelf and look at it and we don't really use it.<sup>40</sup>

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<sup>38</sup> LT 8.

<sup>39</sup> ID 18 (see Appendix D). See also ID 20 and LT 3.

<sup>40</sup> ID 18 (see Appendix D).

In general, visitors tended to take one of two positions when considering the impact of time and European attitudes on Native American culture. Either they drew attention to the importance of preserving the past, respecting tradition, continuing and surviving,<sup>41</sup> or (less frequently) they mourned what has been lost.<sup>42</sup>

### Experience and Influence

In considering the variety of visitor responses, we need to keep in mind the fact that the objects and presentations in exhibitions serve more to reinforce or amplify existing attitudes and opinions than to provide new ones. The exhibition medium is too fragmented and too casually experienced to substantively alter an individual's existing understanding. Visitors seemed aware of this themselves. When we asked visitors if the exhibition would influence the way they think about Native Americans, most of them said that it would influence them. And when we asked those people in what way they would be influenced, virtually none of them cited something new that they had learned, but rather pointed out that their prior ideas had been reinforced, strengthened, confirmed, set in a context, or made more exciting. From these responses, we can see clearly that the exhibition experience plays an important role in the way that it colors the framework of an individual's thoughts, making them more intense, more encompassing, or more certain, depending on the background and personality of the visitor. Here are a few typical responses to the question, *Do you think your experience here today will influence the way you think about Indians?*

It's enhanced the way, but it hasn't changed the way, I feel. But it's inspired me as an artist myself for the future which is . . . I don't know how many people get a chill walking through a place like this.<sup>43</sup>

Yes, absolutely. I just think that it's really bolstered my perception of how they themselves perceive these objects as opposed to an academic perspective, which I'm usually exposed to.<sup>44</sup>

Well I know a lot about them. And from now on I think what I see, my opinion will be a little bit more sure.<sup>45</sup>

An exhibition also influences an already knowledgeable individual by providing detail that supports long-held opinions. In answer to the influence question stated above, one visitor said,

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<sup>41</sup> See ID 6, 8 (see Appendix D), 18 (see Appendix D); LT 10, 13, 26 (see Appendix D).

<sup>42</sup> For example, LT 16 or LT 31.

<sup>43</sup> LT 31.

<sup>44</sup> LT 7.

<sup>45</sup> LT 28.

Yes. It seems like they're more real. I think less of stereotypical ideas like just frank, spiritual, close to nature. I could relate personally to a lot of things and I just respect them and am concerned about current issues, their adaptation now, just getting back to nature. And it's really peppy.<sup>46</sup>

Those who reported they were not influenced said it was because they already had a good background or were already aware.

A few visitors openly realized that their answers to questions about the message or point of view of the exhibition were based more on their prior attitudes than on their experience of the exhibition itself.

*Interviewer:* Overall, do you think this museum presents a specific point of view?

*Respondent:* I think I may have come in with this point of view. I'm not sure. I think it would be to properly place its contribution and its misuse by those who got here second. That's what that is, but I could have come in with that message. I'm not sure.<sup>47</sup>

*Interviewer:* Do you think these exhibitions have a central, common message?

*Respondent:* Yeah, that the Indians really reflected a large part of the culture that we're in today. And how it's shame they don't have a bigger role anymore.

*Interviewer:* And how did you see that expressed?

*Respondent:* I didn't see that expressed. It's just in my own knowledge, knowing it's like that.<sup>48</sup>

As pointed out in the profile of visitors interviewed (See Appendix A), the majority of the people we spoke to came with strong interest in and knowledge of Native American culture. On the whole, they were positively affected by these exhibitions and impressed by them. They appreciated that this approach was different and effective, not only for them, but for children and others, as well.

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46 LT 29.

47 ID 19.

48 LT 32.

## B. Opinions about the Exhibitions

### American Indian Interpretive Voices

Almost all visitors recognized that Native Americans had played a role in the presentation of these exhibitions. One visitor expressed this most succinctly when he said, "basically it is by the Indians."<sup>49</sup> They showed a real appreciation for the presence of American Indian interpretive voices throughout the museum, but especially in the second exhibition. A few expressed this feeling directly, but most displayed it through their ability to recall specific individuals among the selectors.

At the same time, no one mentioned the differentiation made in the first exhibition between the voices of anthropologists, art historians, and other discipline-defined interpreters.

### Objects

Among those people we interviewed, only eight specific objects or groups of objects were cited by more than one individual as being particularly interesting for one reason or another. In order of popularity among the people we talked with, these eight are:

moccasins<sup>50</sup>

school room and/or HUD house living room<sup>51</sup>

pottery<sup>52</sup>

beadwork<sup>53</sup>

clothing<sup>54</sup>

headdresses<sup>55</sup>

Crazy Horse's shirt and ghost dance items<sup>56</sup>

baskets<sup>57</sup>

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<sup>49</sup> LT 3.

<sup>50</sup> ID 6, 12, 14, 19, 20; LT 10, 12, 17, 18 (see Appendix D), 21 (see Appendix D), 26 (see Appendix D), 28, 29, 35.

<sup>51</sup> ID 4, 8 (see Appendix D), 20; LT 29.

<sup>52</sup> ID 2, 12; LT 5, 19.

<sup>53</sup> ID 9, 19 (see Appendix D); LT 10, 33.

<sup>54</sup> ID 2, 10, 14; LT 6.

<sup>55</sup> LT 10, 34, 35.

<sup>56</sup> ID 9; LT 16, 21 (see Appendix D).

<sup>57</sup> ID 18 (see Appendix D); LT 11, 18 (see Appendix D).

There is a suggestion in these results that the moccasins may have been appreciated more by women than by men.<sup>58</sup> In fact, more women than men cited all of these items except for pottery (equal number of men and women), and the last two items, Crazy Horse's shirt and baskets, which were cited by more men than women. Unfortunately, the small number of cases prevents us from drawing firm conclusions about these possible gender preferences.

## Displays

Moccasins. The striking popularity of the moccasin display, compared to all other types of objects in the exhibitions, implies its effectiveness. The display combines a large, low case holding many pairs of moccasins arranged in concentric circles, with a video in which the artist describes how he envisioned this display as suggesting a circle dance in which the visitor could participate. (See Appendix C: Observation Research for a detailed description of the display, its location, and visitor behavior around it.) Museum staff had already noted a strong, favorable response to the moccasin installation before this study began and we were asked to pay special attention to it. Near the end of our interviews we specifically asked visitors if they had seen the moccasins and, if so, whether or not they found anything special about it.

Most people we interviewed had seen the moccasins, due, no doubt, to its very prominent position within the exhibition. Only two visitors expressed disinterest or dissatisfaction with it. A man visiting together with another adult, answered, "I saw it, but I didn't look at it. It didn't really interest me."<sup>59</sup>

Another man, visiting with his wife and children, said,

I must say that I listened to the commentary, what the man was trying to say, and then I tried to experience what he was describing, and I didn't. So from that point of view, I think it failed for me, that particular thing.<sup>60</sup>

A more typical response was given by the woman who said,

I thought that was quite good. I liked all the different designs. There were so many different kinds of different designs showing that there's not just one moccasin, that everyone made them.<sup>61</sup>

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<sup>58</sup> Since the people we interviewed were selected by a quota sampling method, as described at the beginning of this report, they included relatively equal numbers of men (28) and women (26). If gender had no relationship to the 14 people citing moccasins, we would thus expect that about 7 men and 7 women would have mentioned them. In fact, 9 of the 14 who mentioned them were women and 5 were men. Moreover, none of the accompanied males mentioned moccasins and the only person who, in answer to a direct question about moccasins, responded negatively, was an accompanied male (LT 16).

<sup>59</sup> LT 23.

<sup>60</sup> LT 16.

<sup>61</sup> LT 34.

Before we asked specifically about the moccasins, near the end of the interview, 14 visitors (9 women and 5 men) had spoken favorably of the display, usually as a high point of the exhibition or as something that they would remember six months after their visit.<sup>62</sup>

Whether they mentioned moccasins spontaneously or in response to the interviewer's question, visitors who thought there was something special about the moccasins usually cited their number or variety.<sup>63</sup> A substantial group of visitors were struck by their beauty or the skill they displayed.<sup>64</sup> Others seemed to have been inspired by the video images when they referred to ritual, dance, movement, or festivity.<sup>65</sup> Those who referred to cultural diversity and difference, unity, and respect most closely reflected the artist's intention.<sup>66</sup>

The most interesting responses came from four women who went yet further into the work either intellectually or emotionally. One of them expanded on the symbolism of the display.

*Interviewer:* Did you find anything special about the moccasin exhibit in *All Roads are Good*?

*Respondent:* Yes, the presentation, display. It forms circles. And Indians believe that circles are very important. Life is a circle, a cycle and circle, and they can show you that everything is circular. And this way of displaying this moccasin as if it were a rainbow is wonderful.<sup>67</sup>

Another visitor used the display as an example of how design can effectively communicate:

*Interviewer:* Did you find anything special about the moccasin exhibition besides what you mentioned?

*Respondent:* No, I was very impressed with it.

*Interviewer:* Why were you impressed with it? Because of the elaboration or the-

*Respondent:* The elaboration and the fact that they actually . . . instead of just showing shoes, like you said, they sort of showed a part of life by putting those shoes in that area.<sup>68</sup>

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<sup>62</sup> ID 12, 14, 19 (see Appendix D), 20; LT 10, 12, 17, 18 (see Appendix D), 21 (see Appendix D), 28, 36.

<sup>63</sup> ID 8 (see Appendix D), 13, 16 (see Appendix D), 19 (see Appendix D); LT 5, 17, 22, 27, 31, 34, 35.

<sup>64</sup> ID 14; LT 4, 10, 18 (see Appendix D), 21 (see Appendix D), 31.

<sup>65</sup> ID 12; LT 19, 29, 35.

<sup>66</sup> ID 7; LT 10, 13, 20.

<sup>67</sup> ID 2.

<sup>68</sup> ID 6.



A third visitor, a female poet from the Netherlands, expressed the most visceral response to the display and yet, perhaps due to that same sensitivity of feeling, also explained how the artist's intention of involving the visitor failed to draw her in.

*Interviewer:* Is there a specific voice or person who stands out for you?

*Respondent:* The circle with the dancing shoes, the one [that was flat] and the one [that was raised]. It was great.

*Interviewer:* Gerald McMaster.

*Respondent:* It gave me the goose bumps.

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*Interviewer:* We talked about the moccasin exhibit already. I wanted to ask you specifically, in the video, Gerald McMaster talks about putting yourself into the dance, how the wedge is cut out of the circle and you can put yourself into the dance. Did you try doing that?

*Respondent:* No. I saw it there actually.

*Interviewer:* What stopped you from doing it?

*Respondent:* Well, I'm not an Indian. I'm not even American. I think it should be respected. I'm not the kind of tourist that wants to butt in everywhere. I am very happy. Maybe I don't look right.<sup>69</sup>

As we expect of art, the moccasin display often generated some very strong personal responses, based more on individual personalities and experiences than on the conscious intention of the artist. One example stands out:

*Interviewer:* Did you see the moccasins?

*Respondent:* Yeah. Very interesting the way they were arranged. My reaction . . . unfortunately, I went to Auschwitz. A shoe stimulated, just to me personally, it brought back memories of some sort of people with shoes you know, just a room of shoes to indicate destruction. [man's voice broke a little when recounting this] But that was the purpose.<sup>70</sup>

HUD house TV. In response to the interest expressed by NMAI staff, we also asked visitors specifically about the television program in the HUD house living room. This program, called NTV (Native Television) presented satirical vignettes of Native American life using daytime mainstream television as a model. Out of the people we interviewed, eight men and seven women had seen the television. Only five of these respondents told us what they thought of it: two men liked it, and three women said they didn't get it. These reactions suggest the possibility of gender preferences.

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<sup>69</sup> LT 26 (see Appendix D).

<sup>70</sup> LT 45.

Respondents who liked it appreciated its humor. One man also described his impressions of other viewers:

*Respondent:* I got a kick out of its irreverence. I thought it was very irreverent and it surfaced some issues that were interesting and did so in a safe way. Where are people in the culture now? What does it mean? Contemporary Native Indians struggling, what does that mean to them? How does that play itself out in day-to-day pop culture?

*Interviewer:* Did you feel like people were getting it?

*Respondent:* I know there were a couple of people who were laughing. There were a few people who were looking very stone-faced.

*Interviewer:* I've experienced that.

*Respondent:* I don't know if people feel like it's so irreverent, people aren't supposed to laugh. Maybe it's like, "Oh my God! I'm so embarrassed." But I figured it was so bad, that it was supposed to be funny. I thought that was pretty obvious actually.<sup>71</sup>

The other man may have gotten the point because of his familiarity with reservation issues:

That was great, and I really appreciated the two women talking about whether one was Indian or not. One pulls out their identity card and says, "Never leave the rez without it." And it's so typical where we are.<sup>72</sup>

The three women who missed the humor seemed confused by the television program: "I couldn't understand what the heck was going on. I didn't have the time to also sit there and meditate a lot."<sup>73</sup> "I wasn't sure whether it was serious or if it was some kind of a joke."<sup>74</sup> "They explained something that I didn't understand."<sup>75</sup>

The Inuit Sound and Light Display. Although we did not specifically ask about it, eight visitors (three male and five female) mentioned the display in the entrance gallery that shows a man's parka, a woman's jacket and a kayak along with a narrated video showing scenes of life in the Arctic, past and present.<sup>76</sup> (See Appendix C: Observation Research for a fuller description and a report of visitor behavior in that area.)

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<sup>71</sup> ID 16 (see Appendix D).

<sup>72</sup> ID 18 (see Appendix D).

<sup>73</sup> ID 6.

<sup>74</sup> ID 9.

<sup>75</sup> ID 14.

<sup>76</sup> ID 7, 11, 17, 18 (see Appendix D), 19 (see Appendix D); LT 10, 13, 32.

Part of the attraction of this tableau was its unusual design:

You know, the display, the experience I really enjoyed was one of the first ones where they had the three Eskimo artifacts behind a screen. And those were highlighted and the story was told. That to me was a real effective educational tool, plus a lot of people can enjoy it at one time. Some of the others are a little harder to gather around and read. I really enjoyed it.<sup>77</sup>

The strong effect of this display can probably also be attributed in part to its high attraction power and its position at the beginning of the first exhibition.

## Media

Interactive Videos. Near the end of the interview we asked visitors if they had used the interactives videos and if they liked them. By that point in the discussion, a number of visitors had already volunteered positive responses to this media. In many cases it was what led them to believe that the exhibitions at NMAI were different than exhibitions of Native American objects elsewhere.

*Interviewer:* Is there anything different about these exhibits from what you have seen before?

*Respondent:* Well yeah. This is much more interactive. Much more use of the computer. [Touch the] box, get a little speech. The others were mostly just object oriented.<sup>78</sup>

*Interviewer:* How are these exhibitions different?

*Respondent:* I just saw more things that I didn't see anywhere else. And I love the fact that it's a multimedia interactive thing, which you don't get at the American Museum of Natural History. I think that's what I love about it. It's much more participatory as opposed to just a passive thing that you're just walking through. I choose what I want to see. And if I want to prolong my stay in certain areas, I stay longer.<sup>79</sup>

The idea that the interactive videos let you choose was mentioned by several visitors and, aside from the attractiveness of interactives to children, seems to be a compelling feature.

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<sup>77</sup> ID 18 (see Appendix D).

<sup>78</sup> ID 12. See also ID 16 (see Appendix D); LT 13, 18 (see Appendix D).

<sup>79</sup> LT 33.

*Interviewer:* Did you use the touch screen interactives?

*Respondent:* Yes. I liked it, because you can choose. In a museum there are always things that you never get to touch. You see them all. You can take your own choice.<sup>80</sup>

The visitor who chooses a subject on an interactive video expresses an interest in learning about some aspect of the exhibition in detail. Some people would rather hear this information than read it. Making choices and listening to narration helped to make a potentially overwhelming abundance seem more manageable.

*Respondent 2:* I think the screens is a good interaction rather than being able to read, because you get . . . it's much easier just to listen than it is to take the time to read. If you're listening to something that attracts you, you're more apt to pay attention and learn more about what you're looking at, rather than reading, because nobody has the time. If there's a wealth of information to sit there and read, that's the boring part. Even as an adult, to come here and read, you're looking at letters, rather than the instinct. What are we here to look at? There's two ways to absorb information. Just look at it and appreciate it or read it and find out what it's about. Then you learn something about it and then look at it. But under those circumstances, you'd be here for days.<sup>81</sup>

More importantly, perhaps, the explanations provided by the interactive videos supplied the interpretive and thematic context that helped people feel a deeper connection to and understanding of the objects.

*Interviewer:* Do you think these exhibitions have a central, common message?

*Respondent:* Well I guess [a] theme is here. They have a right to be heard, that their culture is as serious and profound and sensible as the Anglo-Saxon culture. There's a reciprocity. They've taken from the white culture and the white culture's taken it from them.

*Interviewer:* How did you see this message expressed in the exhibition?

*Respondent:* Well again, the interactives. Everyone talked about it, but it's really impossible to look at the objects without seeing they're just glorious. And they're living. Most of these objects, the clothing, they weren't made to be seen. When you think of art, you put it on a wall and admire it. They're lifestyles. So their lifestyle and their objects are just a complete continuum.<sup>82</sup>

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80 LT 28.

81 Pretest interview.

82 ID 12.

Ironically, for this visitor, the interpretive voice makes the experience of objects seem more direct than an unmediated contact would feel.

*Respondent:* Yeah this is not kind of authoritarian. Well I mean the old museum was just whatever the man's name ran it. He just put it up in the trees and said here are these fabulous objects. But there was certainly a sense, particularly if you got into the voice interactives where they were explaining why these things were here. I was particularly interested in the guy with the moccasins . . . Yes, because when you looked at it, you did have that feeling of movement, so it was very good.<sup>83</sup>

Not all visitors have such positive and effective responses to interactive videos. One man from San Francisco, an artist in his 60's, described why he disliked interactive videos. His comments reflect both a traditional art museum perspective and also a very contemporary fear of electro-magnetic radiation.

*Respondent:* I don't like the sound. I don't like all the noise . . . It's hard to thoroughly avoid. I see that happening in a lot of museums. I think it's debasing . . . I think it distracts people's attention from looking and appreciating what the museum is. You usually have a choice if it's written whether you want to pay attention to what somebody's telling you or not. So I don't have the objection to the content just what's happening. I wish it was someplace outside of this exhibit. I think it's really overpowering . . . the monitors.

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*Interviewer:* Do you think this museum presents a specific point of view?

*Respondent:* Well again what I think is the overriding study with this is technology . . . which becomes so conspicuous that it appears to . . . it is the show. In a way technology takes away from [inaudible]. It's almost as if somebody decided that there's not interest. Other people who adapted to television, images now should be on television.

*Interviewer:* Did you use the touch screen interactives?

*Respondent:* No.

*Interviewer:* Because you don't like them?

*Respondent:* Yeah I don't like the touch screen. I also wondered what those [inaudible] ex-radiation on the screens. I'm also concerned whether all [the] ex-radiation that's involved in video -- long term health risks.<sup>84</sup>

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<sup>83</sup> ID 12.

<sup>84</sup> LT 24.

Drawers. Some of the visitors missed the drawers entirely.<sup>85</sup> A number of people included the drawers as one of the features that distinguished NMAI from other museums.

*Interviewer:* How are [the exhibitions here] different?

*Respondent:* They've got it computerized with touch to tell you a little about the exhibitions. You've got your little drawers that you can see what they have made, see how the materials are. In some museums, they don't like you touching the stuff.<sup>86</sup>

This feature was especially appreciated by those who brought children.

*Interviewer:* Are these exhibitions different from what you have seen before, aside from the collections issue, but -- ?

*Respondent:* Yes, yes. I would say mostly in the way that they're organized with the set up and I especially appreciate when I'm visiting a museum with a child is having something that they can touch. The drawers would be examples of the different textiles and so forth. When I came here the first time, I found that very very exciting and she loves it. She's my museum-going partner in New York.<sup>87</sup>

*Interviewer:* What really works for [your children] in this?

*Respondent:* I think all this big hands on stuff . . .

*Interviewer:* The drawers.

*Respondent:* That's magical for them. And unfortunately, they can't feel the boots, the moccasins and the boots. That was too bad for them. They couldn't do that, so they could try on the shirt and they could . . . and one of the kids said, "Ma look, they have lacrosse sticks," and I thought of course they don't.<sup>88</sup>

In the words of one child,

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<sup>85</sup> See, for example ID 12, who did find the buffalo robe, however.

<sup>86</sup> LT 15.

<sup>87</sup> LT 27 (see Appendix D).

<sup>88</sup> ID 19 (see Appendix D).

*Interviewer:* What did you like?

*Child:* When you get to open drawers and you get to touch things. And the things that you take off, and it's very fun.<sup>89</sup>

Since most visitors identified themselves as frequent museum-goers, they had been conditioned not to touch and the signs on the drawers did not constitute adequate permission for them.

*Interviewer:* And the drawers with materials to handle, did you notice those?

*Respondent:* Oh yeah, I noticed them, but I thought it wasn't for me.<sup>90</sup>

*Interviewer:* Did you use the drawers with materials to handle?

*Respondent:* I'm not quite sure how to do those. I wasn't sure if I could touch them or not. It doesn't say. It just says open carefully, but I might be able to [inaudible]. I like that.<sup>91</sup>

When I got to here, I saw the drawers and it says Please Open Carefully. And that was an invitation for me to open and to look, but when I opened the other one, and there were the woven fabrics, I hesitated to touch them. I didn't know whether they were there, I wasn't sure whether I was supposed to open them. But I do love that in museums when they have hands-on, and I think if I missed some, that was one of my opinions, that I think that they should have more for the children to touch. I don't know if I'd want children touching those woven fabrics. Something more solid that they'd be able to touch. Or maybe take the feather, trade feathers and make something that could be taken apart or put back together again by someone else. Or maybe have the beads that they could try to string them, something like that. So children could get a little bit more. You go into a museum, there's an awful lot to read. Kids don't want to read, but I don't know if it's really geared for children, but it should be. Or even if they had a replica of the masks that they could try on or things like that. I know it's bothersome in museums, but -- .<sup>92</sup>

Another visitor knew she was permitted to touch the contents but was afraid she would damage them, if she did.

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89 LT 32.

90 LT 9.

91 LT 11.

92 Pretest interview.

*Interviewer:* Did you use the drawers with materials to handle?

*Respondent:* I saw it, but I was afraid of touching.

*Interviewer:* I think a lot of people feel that way. They're not sure whether they should or not.

*Respondent:* Yes, there was an "open gently." Should I end up dropping it and losing it.<sup>93</sup>

The fact that some drawers contained glass coverings that prevented visitors from touching the contents only served to increase their uncertainty about how these drawers were meant to be used.

*Respondent:* I opened some of the drawers, and I was pleased to see a couple of things to touch. After having opened a few drawers where I could touch, I opened one that had glass on the top, and I was surprised to see the glass. I didn't know that was going to happen. So they were fun. I liked the videos. I liked being able to open the drawers. I think I might like to touch some more things. I don't [know] what.<sup>94</sup>

## Design

Aside from the comments on the Inuit display, the interactive videos, the drawers and the moccasins, visitors favorably noted the labels,<sup>95</sup> the overall flow of the design,<sup>96</sup> the lighting,<sup>97</sup> and the poetry.<sup>98</sup> One visitor criticized the design for its color and another for its lack of intimacy.<sup>99</sup>

A few visitors were struck by the irony of having the museum in the former Custom House.

What I really love is the irony of the placement of this museum in this building. As I was coming in, thinking about, you know, this was a building that was meant to mediate trade, control what entered the country. All of that is kind of . . . a customs house. And here we were setting up this grand authority as though we had authority over this whole place. I just think it's great irony.<sup>100</sup>

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93 LT 17.

94 ID 16 (see Appendix D).

95 LT 5, 9, 27 (see Appendix D), 31.

96 ID 18 (see Appendix D), 19 (see Appendix D).

97 ID 2.

98 LT 11.

99 LT 2 and LT 23.

100 ID 16 (see Appendix D).



*Interviewer:* Six months from now, what are you most likely to remember about your experience here?

*Respondent:* I think the contrast between the character of this building as the US Custom House, and all of this 19th-century recorded culture, this exhibit. It's a unique experience past all of these displays, including one that's by the stairs, the feather serpents. So here we are. We crushed the native cultures.<sup>101</sup>

Visitors commented on the effectiveness of installations in the existing exhibitions in creating a favorable and aesthetic atmosphere for viewing objects:

I was sort of impressed how the atmosphere was created around some recreations. I don't know whether he was effective, but the wood, it looked like Haida, that structure. And then you could go through [the entrance]. The voices are always there and [inaudible]. It was quite effective I thought.<sup>102</sup>

One person suggested that more still needs to be done for children.

*Interviewer:* What do you think about the presentation formats used in the exhibitions?

*Respondent:* I thought they were interesting. I thought they could have more items to entertain the kids. I don't mean necessarily entertain, but keep their interest. See after you've seen 15 baskets, to a child it all looks like 15 baskets. It doesn't matter whether it was a marriage basket or a tray.<sup>103</sup>

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101 LT 24 .

102 LT 29.

103 ID 6.

### C. Visitor Suggestions for the Washington Museum

In our interviews, we asked visitors for suggestions or recommendations they might have for the new Mall facility. The suggestions usually reflected those aspects of the current exhibition that visitors especially enjoyed, particularly the interactive videos, the voices of Native Americans and live demonstrations. A few visitors seemed interested in more in-depth experiences, either through areas devoted intensively to one group,<sup>104</sup> or by carefully layering information, as this visitor suggests:

*Interviewer:* Do you have any recommendations for this new museum?

*Respondent:* Yeah, as much interactive stuff as you can do, and in the museums like this that I have seen, you need to have like a layering, an easy thing for the person who just wants to look at it in a hurry, and the next hard for someone who wants to get a little deeper, as in depth as you can put something. Maybe even references to go further if someone finds an area they're interested in. Because most people, for myself, I'll read something. If it catches my interest, I want to go a little deeper. It starts to have that ability.<sup>105</sup>

One person suggested that in-depth presentations could be shown as changing exhibitions:

I'd like to see, as I have here, Native Americans participating as docents and I like the idea of the exhibits, the woman making Navaho rugs for example. Those kinds of things are very nice, to be able to see [that] individuals are actually continuing traditions from the past and to be able to interpret that in terms of their own history and their aspirations. So I'd like to see more of that. I like the interactive exhibits. I'd like to see special exhibits that will teach certain themes so that when I come back to the museum, there will be something new to see, like there is in the art museums, although there ought to be some core exhibit that hasn't changed so much.<sup>106</sup>

The desirability of a section that focused in particular on Native Americans in the Washington, D.C., region was raised:

*Interviewer:* Do you have any recommendations for this new museum, based on what you experienced today?

*Respondent:* Maybe so that it reflects the Indian tribes.

*Interviewer:* Around DC?

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104 ID 3, 16, 20; LT 5.

105 LT 5.

106 LT 18 (see Appendix D).

*Respondent:* Yeah around DC. I know that Brown University, near by our school, has a museum somewhere and the place -- ask the Indians, the Narragansett.<sup>107</sup>

A number of visitors expressed an interest in learning more about Native American lifestyles,<sup>108</sup> and several visitors want to see connections to the outdoors, either literally or through design.

I think [I'd like to see the new museum include] things you can get close to. I think houses. I think we went in the front of it, the longhouse. I want to actually do that. Anything that's really physical, big spaces for me, I would like to see. I would like to feel a purpose here that is the sounds and the thunder and the birds and the nature all around me.<sup>109</sup>

There were a few calls for a more traditional installation, either with less interactives,<sup>110</sup> more focus on art history,<sup>111</sup> or quiet areas.<sup>112</sup>

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107 LT 29.

108 ID 13, LT 19.

109 ID 19 (see Appendix D). See also ID 7.

110 LT 6.

111 ID 9.

112 LT 28.

### III. Results: Visitor Behavior

#### A. Stops made in the Exhibition

Nearly one hundred visitors were carefully observed from the time they entered the Bear Clan Hat display at the end of the first exhibition, *Creation's Journey*, until they left the second, *All Roads Are Good*. Over one-third of these tracked visitors were also interviewed as they left *All Roads Are Good*. The tracking information helps to support and amplify the statements made by visitors about their experience in the museum.

Observers did not select visitors according to a systematic method that would ensure a representative sample. Instead they sought equal numbers of men and women, and equal numbers of people visiting alone and with others. This method is designed to highlight possible differences between these categories of visitors. In addition, by good fortune, the selection included a normal distribution of ages (with an average age of 38), so we also considered age differences.

The complete listing of stops, number of stops at each location, and stop times is presented in detail in Appendix B: Tracking Study. Here we will simply summarize the key points and discuss significant differences by gender, visit group, and age.

The visitors who were tracked made an average of 15 stops in *All Roads Are Good* (ranging from 1 to 46 stops), with a median stop length of 27 seconds (ranging from 3 seconds, the minimum we recorded, to 19 minutes).<sup>113</sup> Overall, they spent an average of 17 minutes (ranging from less than two minutes to one hour and seven minutes) moving from the Bear Clan Hat display to the end of *All Roads Are Good*.<sup>114</sup> As noted in Appendix B, about one-third of the time was spent engaged in personal activities or moving through the space. Our tracking protocol identified 132 discrete possible stops. Thus, even the most avid visitors (those who made over 30 stops) looked at only about one-quarter of the exhibition.<sup>115</sup>

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<sup>113</sup> Since visitors spent more time at some stops than others, this statistic is the median of the median stop times. In other words, at half of the stops people stopped for some period of time that was less than 27 seconds, and at half of the stops, people stopped for some period of time that was more than 27 seconds. Because of a small number of long stops that skew the average, the median is a more reliable statistic than the average in this case. The average of the stop times is 48 seconds. In calculating these statistics we treat all of a visitor's repeat visits to a particular location as an extension of the initial stop, not new stops.

<sup>114</sup> The median of the total visit times is 15 minutes. Pauses in the intervening rest area between the two exhibitions, whether to observe a demonstration, sit down and relax, talk with friends, or take and read brochures, were excluded from this calculation.

<sup>115</sup> The time visitors spend in exhibitions varies according to the type of objects they contain, as well as the activities they offer. For example, we recently studied behavior in the *Science in American Life* (SAL) exhibition at the National Museum of American History. The exhibition is about 10,000 sq. feet. Associated with it is the Hands On Science Center (HOSC), an activity area of about 2,000 sq. feet. On average, visitors spent 15.7 minutes ( $\pm 15.6$  minutes) altogether in SAL (i.e., including HOSC). Half of the visitors spent 10.7 minutes (the median) or less in the exhibition spaces; the other half spent more time. However, those who visited only the exhibition spent 14.7 minutes, while those who visited only the HOSC spent 11.8 minutes. Those who visited both had an average time of 25.4 minutes. In this study, we

Since the moccasin display so clearly stood out among all the stops, let us look at it more closely. Nearly everyone tracked stopped there (90% of all visitors); only four people visiting alone (3 men, 1 woman) and six people visiting in a group (1 man and 5 women) passed it without stopping. Moreover, people tended to spend more time there than at other locations. The median moccasin stop of one minute is more than twice the median length of all stops. Men visiting alone stopped longest (median: 1 minute 13 seconds) followed by women visiting alone (median: 1 minute 5 seconds), women in groups (median: 58 seconds) and men in groups (median: 44 seconds). In other words, while nearly everyone stopped there, men visiting with others left considerably sooner than anyone else, especially when compared to men visiting alone.<sup>116</sup>

This is a curious phenomenon. For the exhibition as a whole, men visiting alone spent significantly less time at stops than men in groups.<sup>117</sup> The high level of interest in the moccasins on the part of men visiting alone may be no more than a statistical anomaly due to the relatively small number of cases. Or the data may indicate that, for some reason we do not yet understand, the moccasin display was much less interesting to men visiting with others.

Although nearly everyone stopped at the moccasins, other displays acted more as filters, drawing some types of visitors more than others. The second most popular display was the Bear Clan Hat, where about half of all visitors stopped. Then there is a decrease to the 6 locations that were visited by 30 to 35 percent of all visitors (Iroquois items, Kiowa items, Pottery, Shields, Lloyd's Video and Exhibit intro panel).<sup>118</sup> Nine more stops received between 20 and 27 percent of visitors, forty-three drew between 10 and 19 percent of visitors, sixty-six locations attracted between 1 and 9 percent of all visitors, and six received no stops.

There are so many different ways to view this data that it can quickly become confusing. For the sake of brevity and simplicity we will only discuss a few extreme examples here. In some cases, gender differences mattered a lot, but group differences did not matter at all. For example, 32 percent of the women, but only 15 percent of the men, stopped at the mannequin of a wedding outfit, a reasonably popular stop overall (23% of all visitors stopped there). People visiting alone stopped there to about the same degree as people visiting in groups (26% and 22%, respectively).

In other cases, gender differences did not matter, but group differences did. For example, the Kiowa items, one of the more popular displays in the exhibition (35% of all visitors stopped there), were equally attractive to men and women overall -- 34 percent of the men and 36 percent of the women both stopped there. But while 44 percent of

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also observed that visitors were engaged with exhibition elements for about two-thirds of the time they spent in the space.

<sup>116</sup> Statistically speaking, comparing the length of the moccasin stop between men alone and men in groups produces a chi-square of 20.45 with 1 degree of freedom and a probability less than .001. According to the t-test, moreover, the variation within each of these two sub-groups is not statistically significant ( $p=.312$ ).

<sup>117</sup> Average length of stop for men alone was 44 seconds, compared to 1 minute for men in groups (Chi-sq. 142.06,  $df=1$ ,  $p<.001$ ; within group variability also significant, with  $p=.0298$ ).

<sup>118</sup> See Appendix B for more detail on the location of these stops.

groups stopped to look at the Kiowa items, only 23 percent of single-visitors did. In other words, for some reason, individuals in the exhibition by themselves, whether male or female, were not inclined to stop there.

There were some displays that appealed more strongly to only one sub-group. The entry panel, for example, a relatively popular location overall (30% of all visitors stopped there), was viewed closely by nearly half (47%) of the women visiting alone, but did not draw other groups to the same degree (21% of women in groups, 30% of men alone, and 26% of men in groups).

Some presentations were significantly less attractive to certain groups. For example, the Iroquois items, one of the five most popular displays in the exhibition (overall 35% of visitors stopped there) did not hold the attention of males visiting alone, only 10 percent of whom stopped there (compared to 37% of single females, 43% of females in groups, and 44% of males in groups).

Finally, we need to note that some locations, like the moccasin display and the interactive video nearby it, were equally attractive stopping places for visitors of all types.

When we examine the types of displays that visitors stopped at, we notice similar patterns of relative attraction or disinterest. Adults visiting with children, for example, were disproportionately interested in the drawers (only one quarter of tracked visitors came with children, but visitors with children made up half of those who stopped at the drawers). Similarly those who stopped at panels and videos were more likely to be visiting alone.

It would go beyond the scope of this report to attempt to analyze these patterns fully or to generate hypotheses that would account for these differences. Other studies have confirmed clearly that gender differences can influence the attractiveness of exhibit items and displays. The differences attributed to visiting alone and visiting with others probably depends to some degree on the number of other people in the party, their ages and relationships to the visitor, and their viewing styles. Both the content of displays and their design probably interact with these elements to distinguish the behavior of single visitors from that of accompanied visitors.

As we noted, the detailed data from the Tracking Study, presented in several ways, are in Appendix B.

## B. Relationships between Opinions and Behavior

The relationship between behavior and response can be very complex. In other studies, we have found indications that, contrary to conventional wisdom, the length of time that visitors spend in front of a particular object or display will not necessarily predict how important that display is to them when describing the impact of the exhibition.<sup>119</sup>

Here the evidence is inconclusive. Although men accompanied by others spent significantly less time at the moccasin display, and although none of them spontaneously mentioned moccasins, there are too few comments to draw definite conclusions.<sup>120</sup>

In some cases, we can clearly identify the sources of the impressions that visitors left with. A simple case is that of a sixty-year-old man, visiting alone, who divided his 33 minutes in the exhibition among only 9 stops. In particular he spent 5 minutes at the Susan Billy video<sup>121</sup> and two more minutes at the interactive video with more on Susan Billy,<sup>122</sup> a total of over one-fifth of his total time in the exhibition. His responses strongly reflected his experience of these videos:

*Interviewer:* If you brought a friend to the museum and only had 10 minutes to show them something, what would you want them to see?

*Respondent:* I think the basket and the moccasins attract me the most. It's a personal preference.

*Interviewer:* Why is that?

*Respondent:* I think it expresses so much of their underlying culture and the deep meaning it has for their own image of their lives.

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*Interviewer:* Is there a specific voice or person who stands out for you?

*Respondent:* Yeah, the one I particularly liked was the woman, something Billy -- I forgot her first name -- who did one of the baskets.

*Interviewer:* Do you think these exhibitions have a central, common message?

*Respondent:* Well I think they certainly build on common themes to everyone. Although they're all different, they all express many of the same emotions.

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<sup>119</sup> A. J. Pekarik, Z. D. Doering and Adam Bickford, *An Assessment of Science and American Life at the National Museum of American History*. Report 95-5. (Washington, DC: Smithsonian Institution, 1995).

<sup>120</sup> Of the 28 people who, in the end, said that they liked the display or made positive reference to it, 4 were females visiting alone, 11 were females in groups, 7 were men visiting alone, and 4 were men visiting in groups.

<sup>121</sup> HT 8.

<sup>122</sup> HT 9.

*Interviewer:* How is this message expressed?

*Respondent:* By the roles that the different artifacts have in people's lives. I think that we can find analogies in all of our cultures that have similar kind of parts. It's utility, that is, the usefulness of the objects to the individual, the artistic care that was done in creating the artistic creativity. And the fact that it had meaning beyond just as utility to the individual who created it and to the people who use it, probably more so, and natives in every culture than in our modern culture.<sup>123</sup>

On the other hand we cannot always make a direct connection between the time spent at a particular location and the importance of that experience in the mind of the visitor. Consider, for example, the case of the 27-year-old man who also came alone and spent about a half hour (31 minutes) in the exhibition. He made 46 stops in the same time that the older visitor made 9. Five of them were fairly lengthy -- 4 minutes at the Rios interactive video,<sup>124</sup> 2 minutes with the moccasins, and one minute each with pottery, the Shuar Necklaces and the Shields.<sup>125</sup> When he reviewed the high points of his experience, none of these were mentioned:

*Interviewer:* If you brought a friend to the museum and only had 10 minutes to show them something, what would you want them to see? Was there a particular object that struck you?

*Respondent:* Have I seen it all yet?

*Interviewer:* You still have one more exhibition.

*Respondent:* I would say Crazy Horse's shirt, the Spotted Tail shirt. I just think that it's incredible to see it. They are legendary figures, Native Americans and modern American. It just really caught me by surprise. I didn't expect to see it.

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*Interviewer:* Is there a specific voice or person who stands out for you?

*Respondent:* No, not really.

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*Interviewer:* Six months from now, what are you most likely to remember about your experience here even though we haven't let you get all the way through the museum?

*Respondent:* Well I'll remember certainly the format of this exhibit. I'll remember the Crazy Horse and Spotted Tail garments forever, I'm sure. And I think six months from now I'll remember the moccasin exhibit, and

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123 LT 18 (see Appendix D).

124 HT 11.

125 T2, B17, B53, T1.



then these are really spectacular masks from the Zapotecs. I'll probably remember those, because when I go down to Oaxaca, I hardly see anything.<sup>126</sup>

Although the Kiowa items seem to have left a deep, emotional impression on this visitor, he spent only 36 seconds at the display, less time than he spent at 10 of the other stops he made. Of course, his remarks as a whole show that the places where he spent considerable time also reinforced his thinking.

One of the best examples of the long-range impact that a visit to this museum can have on individuals, whether or not it is immediately apparent, arose unexpectedly in the middle of an interview with a young mother who came to the museum with her children:

*Interviewer:* What do you think about some of these drawers? Did you open any of the drawers?

*Respondent:* Yeah, my kids actually did. I didn't know that we could, but they knew. They've been here.

*Interviewer:* Oh they have, with school or something?

*Respondent:* Yeah.

*Interviewer:* So they brought you basically today?

*Respondent:* They brought me.

*Interviewer:* Oh that's cool.

*Respondent:* Yeah.

*Interviewer:* So they've come here with a school group.

*Respondent:* They've come with camp trips and school trips.

*Interviewer:* And they liked it a lot?

*Respondent:* Yeah they did.

*Interviewer:* So they said...

*Respondent:* Let's do this.

*Interviewer:* What did they tell you after they first came here, what was their report on the museum?

*Respondent:* They didn't process a lot of it actually. They needed to come back and see it.

*Interviewer:* They just knew it was cool.

*Respondent:* They knew it was very cool.<sup>127</sup>

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126 LT 21 (see Appendix D).

127 ID 19 (see Appendix D).

## Appendices

## Appendix A

### Description of Visitors Interviewed

The main sections of this report describe visitor experiences with the George Gustav Heye Center (GGHC). The purpose of this appendix is to provide a detailed description of the visitors we interviewed. Interviews were conducted at two different locations. Twenty visitors were intercepted as they exited from *This Path We Travel*. An additional 34 visitors were intercepted at the end of *All Roads Are Good*. These visitors had been tracked through the exhibition before being interviewed.

Interviewers had a predetermined series of questions to ask each respondent, but we encouraged them to engage in open-ended conversation, especially with visitors intercepted at the end of the last exhibition. The question outline ensured that the same topics were covered with each visitor by all interviewers and in a similar order. Because of the nature of these interviews, some respondents did not answer every question. Interviewers made brief notes in the course of the interviews, but transcribed tape recordings of each conversation were the primary sources for the analysis. Tape recording enables interviewers to focus on the conversation rather than on the mechanics of data collection. The three ISO staff members who were at GGHC on November 1-4, 1995 conducted the interviews.

Visitors were selected for interviews using a "quota-sample" method that aimed for equal numbers of men and women, and equal numbers of people visiting alone, with other adults or with children. Visitor cooperation was very high; 58 intercepts yielded 54 interviews. Visitors seemed to enjoy having a chance to talk to someone about their experiences at the museum.

Caution. The visitors whose opinions and behavior are described in this report, and whose characteristics are described in this appendix, are not representative of the GGHC audience as a whole. The quota-sample selection method, the limited time-frame of the data collection (4 days), and inherent biases involved in any non-scientific sampling method, limit our ability to generalize. The visitors we interviewed were undoubtedly different, in ways that we do not realize, from the overall population of visitors. This is a qualitative study, emphasizing the range of opinions and behaviors of selected visitors and relying heavily on the subjective experience of interviewers, observers and analysts.

Only a systematic sampling procedure, applied over an extended period of time, could accurately tell us who is visiting the GGHC. This report can provide a broad range of visitor opinions and behaviors, but only a more complete study would be able to state with confidence how many visitors hold a particular opinion, engage in a particular behavior, or have a specific characteristic.

## Personal Characteristics

Visitor Residence. We interviewed 16 visitors from the New York Metropolitan area and 12 people who lived in other U.S. locations (6 from the Western part of the country, 2 from the Central states, and 4 from the East).

We were surprised by how many people we interviewed came from countries other than the U.S. (26 of 54). Most of these foreign visitors were from Europe: 7 from France, 4 from Sweden, 3 from Germany, 4 from England, and 3 from other European countries. Three visitors came from South America and two from New Zealand.

Recalling our caution above, we have no idea whether or not such a high proportion of foreign visitors exists within the total population of NMAI visitors. The proportion within the selected group of visitors could be an accident of the week that we interviewed, the way we chose people to talk to, or other factors that we do not know.

As we know from studies conducted at other museums on the National Mall, the highest percentage of European visitors occurs in the fall season. Since fall is an attractive time for Europeans to travel in the U.S., encountering many Europeans at GGHC is not surprising.

Interest in the subject matter of the museum attracts most visitors, but the proximity of the GGHC to the Statue of Liberty ferry may also draw some people who don't live in the New York Metropolitan area.

Gender and Configuration of the Visit Group. We selected people to interview based on gender quotas and whether they were visiting alone or with others. Altogether, we interviewed 29 men and 25 women. Fifteen of the 53 people interviewed were alone, 23 were in groups of two or more adults, and 15 were in groups that included both adults and one or more children.\*

Visitor Age. The majority of people we interviewed (30 of 54) were in their thirties or forties. The age range included: 1 preteen, 2 teens, 8 people in their twenties, 11 in their thirties, 19 in their forties, 10 in their fifties, and 3 people were 60 or above.

Educational Attainment. Over two-thirds of the people we spoke to had at least a college degree (16 of 52 had a bachelor's degree and 21 had taken some graduate level courses or had a graduate degree).\* The education level of these visitors is consistent with visitors to other Smithsonian venues. Museums typically attract people who have higher levels of education.

Racial/Ethnic Identification. The majority of people we spoke to were white (41 of 53).\* Six people were African American (3 of whom also said they had American Indian ancestors), two were Native American, two were Asian American, one Hispanic/Latino, and one multiple racial/ethnic identity.

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\* Information is missing for some respondents.

## Characteristics of the Visit to GGHC

General Museum Visitorship. Visitors were asked if they would describe themselves as museum-goers and, if so, what kind of museums they liked to visit. Not surprisingly, 47 of 51 respondents considered themselves museum-goers.\* Visitors preferred art museums first, followed by history, all types, natural history, and cultural/ethnographic museums. There was no difference between men and women in the type of museum they prefer to visit.

The four people who said they were not museum-goers all have some background or direct experience with Native American culture. Clearly, these visitors were drawn to the GGHC by the subject matter.

Just over half of the people we talked to had seen Native American collections elsewhere (29 of 52).\* Some of these visitors specified collections in the U.S., Canada or South America. Some people mentioned encounters with Native American culture through travel in the Southwest, the Pacific Northwest or South America.

The majority of visitors who were interviewed felt that the GGHC exhibitions were different from what they had seen before. If they elaborated on how they were different, comments fell into three categories: exhibition techniques (layout or American Indian choice in the exhibitions: 14 responses); number of objects, range, variety, or diversity (12 responses); or the interactive nature of the exhibits (13 responses).

Familiarity with the NMAI's GGHC. Given that the GGHC has only been open for one year, it is not surprising that nearly everyone we interviewed was making their first visit. Only two people out of 53 were making a repeat visit.\*

Sources of Information about the GGHC. Visitors that we spoke to knew about the existence of the GGHC primarily through recommendations by friends or family (16 of 53) or from reading about the museum in a newspaper or guide book (17 of 53).\* Some people saw the banner and decided to visit (8 of 53), while others came because of NMAI or Smithsonian information (8 of 53), school related reasons (2 of 53), or because they knew the collection from visiting the 155th Street location (2 of 53).\* (Personal recommendations and the media consistently show up as the major sources of information in all of our exhibition related studies.)

When we look at residence along with information sources, we find that the banner drew in some tourists, probably from the Statue of Liberty ferry, but only one person who works in the area. People from other countries were equally likely to have heard of the museum through word-of-mouth or from reading about it. New York Metro area residents and other Americans were more likely to have read about the museum than to have heard about it from friends or family.

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\* Information is missing for some respondents.

## Appendix B

### Unobtrusive Observations (Tracking Study)

#### Background

Interviews with visitors about their experiences provided the primary source of information for the main body of the report. In those interviews we elicited visitor reactions to the exhibitions and recorded their answers to specific questions.

The main text also includes discussion of the results from an alternative method of data collection, direct unobtrusive observation of visitor behavior. Such observations, when conducted systematically, provide a different insight into the relationship between exhibition aims and the visitor experience. To cite a simple example, if key information is presented primarily in an introductory video, its communication is dependent upon visitors noticing it. If we find, through observation, that few visitors notice the video, we can assume that the communication of that information is limited.

We originally considered conducting a Tracking Study in all three exhibitions; i.e., starting our observations of visitors as they entered *Creation's Journey: Master Works of Native American Identity and Belief* and tracking them until they exited from *This Path We Travel: Celebrations of Contemporary Native American Creativity*. A few trial observations convinced us that such a study was not feasible. Since visitors were spending considerable time in the exhibitions, our resources would be quickly exhausted if we attempted to track individuals for the total length of their visits. Instead, after consulting with NMAI staff, we opted to restrict our detailed observations of individuals to *All Roads Are Good: Native Voices on Life and Culture*. This exhibition is closer to a prototype for the Mall museum than the other two.

The "quota-sample" method used in selecting visitors for interviews described in Appendix A was also used for selecting visitors for unobtrusive observations (tracking). Selected visitors were followed from the last room of the first exhibition, *Creation's Journey*, through *All Roads Are Good*. Visitors were not aware of the observer. The observer recorded each stop they made (of over three seconds in duration), the exact length and location of each stop, what the visitors did at each stop, the total length of time in the observation space and estimates of demographic characteristics (age, gender, ethnicity, and size and composition of the visit group).<sup>1</sup> With the help of NMAI staff, the movements and activities of 94 visitors through the exhibition space were recorded. In about one-third of these cases, the individual who was tracked was also interviewed at the exhibition exit, using the same question outline employed in the interviews which took place at the end of *This Path We Travel* (see Appendix A).

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<sup>1</sup> Recall that the "observation space" includes the last room of *Creation's Journey* and all of *All Roads are Good*.

## Total Time and Stops in the Exhibition Area

On average, visitors spent 17 minutes ( $\pm 11$  minutes) in the observed spaces, i.e., the last room of *Creation's Journey through All Roads Are Good*. Half of the visitors spent 14.8 minutes (the median) or less; the other half spent more time.

An exhibition visit, however, consists both of time spent observing the exhibition elements and time engaged in personal activities (e.g., tying a child's shoe, moving through the space, etc.). When we look only at the observation time, we find that on average these visitors spent 11.1 minutes ( $\pm 9.3$  minutes) looking at or using the exhibition elements.<sup>2</sup> Half of the visitors spent 9.1 minutes (the median) or less; the other half spent more time.<sup>3</sup>

Tracked visitors made a total of 1,343 stops in the observed spaces.<sup>4</sup> The median number of stops was 13. Stops had an average length of 0.78 minutes ( $\pm 1.12$  minutes). In other words, the average stop was less than one minute. The median time spent at a stop was 0.47 minutes; i.e., half of the observed visitors spent about half a minute at a stop, the rest more.

Men made 46 percent of the stops while women made 54 percent of the stops. Since women were half of our observed visitors, they made a slightly disproportionate number of stops compared to men. Individuals who came alone were 41 percent of our observed population and they made 40 percent of the stops, on average. People in groups were 59 percent of those observed and they made 60 percent of the stops, on average. In other words, group composition did not impact the number of stops visitors made.

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<sup>2</sup> We did not find differences in the amount of "down time" among different types of visitors. For example, individuals viewing the exhibition alone spent as much "down time" as those with children.

<sup>3</sup> The time visitors spend in exhibitions varies according to the type of objects they contain, as well as the activities they offer. For example, we recently studied behavior in the *Science in American Life* (SAL) exhibition at the National Museum of American History. The exhibition is about 10,000 sq. feet. Associated with it is the Hands On Science Center (HOSC), an activity area of about 2,000 sq. feet. On average, visitors spent 15.7 minutes ( $\pm 15.6$  minutes) altogether in SAL (i.e., including HOSC). Half of the visitors spent 10.7 minutes (the median) or less in the exhibition spaces; the other half spent more time. However, those who visited only the exhibition spent 14.7 minutes, while those who visited only the HOSC spent 11.8 minutes. Those who visited both had an average time of 25.4 minutes. In this study, we also observed that visitors were engaged with exhibition elements for about two-thirds of the time they spent in the space. See A. J. Pekarik, Z. D. Doering and Adam Bickford, *An Assessment of Science in American Life at the National Museum of American History*. Report 95-5. (Washington, DC: Smithsonian Institution, 1995).

<sup>4</sup> Technically, a total of 1,383 stops were made. Since the exhibition space was relatively open and uncrowded during our observation period, visitors were not hindered from returning to elements they had seen. Overall, the 94 tracked visitors made 40 "return stops" within the observed space. Visitors were not observed making more than one "return." To simplify the analysis, for individuals who made "return" stops, we added the two durations. In other words, if a visitor spent 30 seconds at a panel, walked away, returned and spent another 15 seconds, we consider her as having spent 45 seconds at the panel. These data, then, reflect "unique" stops.

## Stops by Exhibition Location

Table B.1, following this text, lists all of the exhibition elements included in the tracking protocol and information about them. In this and in the subsequent tables, Column 1 lists a Descriptive Label associated with each element and Column 2 its location in the space beginning with the last room of *Creation's Journey*. Column 3 contains a Type code and Column 4 the name of the selector (or Group). "Type" was assigned in consultation with NMAI staff. The categories are as follows:

B = Object	HT = Hi-Tech Interactive	PH = Photo
BK = Scrapbook	M = Mannequin	T = Theater
D = Drawer	P = Panel	V = Video

Column 5 shows the number of visitors who stopped at the element, followed by summary statistics for the amount of time visitors spent viewing the element.<sup>5</sup> Column 6 gives the average length of those stops, Column 7 the median time (i.e., half of visitors made shorter stops and half longer) and Column 8 the length of the longest stop. [A map of the exhibition is inside the back cover.]

Table B.2 contains the same information, but ordered on the basis of the number of visitors who stopped at each location rather than by spatial location. Thus, we see that more visitors stopped to see the moccasins (T02) than any other exhibition element. The average stop at the moccasins was 1.62 minutes long, the median 1.02 minutes. We see that the shortest stop was 0.23 and the longest stop was 16.88 minutes.

Table B.3 presents the same stop data ordered by the time spent at each location. Note that while the longest time was spent at a scrapbook, only 3 visitors stopped there. All of the remaining elements in the exhibition with average stops of 1.5 minutes or more are either "theaters" or high-tech interactives. The differences in time spent at different types of elements is seen more easily in Table B.4, sorted by type of element. Visitors spent the least amount of time observing static elements (photographs, mannequins, objects, panels). More time was spent at "active" elements (videos, theaters, high tech interactives, and scrapbooks). Finally, in Table B.5 we have sorted the data by the selector (or Group).

## Variations in Stop Time

The characteristics of individuals, as well as of exhibition elements, influence stop time. Among the background characteristics available for the tracked visitors, stop time varied significantly by age, racial/ethnic identification and group composition.<sup>6</sup> Visitors whose age was estimated to be over 50 had the longest average visit time (0.85 minutes per stop), while visitors under age 20 had the shortest average stop time (0.52 minutes). People who were observed to be members of minority groups had longer

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<sup>5</sup> "Return stops" have been excluded from this table. The exclusion allows us to accurately discuss the number of different visitors who made each stop.

<sup>6</sup> Stop time did not vary significantly by gender.



average stop times (1.03 minutes) than non-minority group members (0.73 minutes). Adult visitors who were alone had the longest average stop time (0.9 minutes), while adults with kids had the shortest average stop time (0.71 minutes). Keep in mind, however, that the tracked visitors were not selected in a random fashion; rather, they were selected based on specific quotas. Thus, these data are merely suggestive and cannot be said to represent all visitors with these characteristics.

### Activities at Stops

At each stop, a limited number of visitor activities were recorded. Observers noted whether the visitor was looking at something, stopping together with a group member, using an interactive, calling a group member over to their location, being beckoned by a group member to another location, photographing at the stop location, etc. Not surprisingly, "looking" was overwhelmingly the principal activity.

The number of individuals tracked is too small for more than cursory observations about specific activities. We do observe that compared to men, women were more likely to touch interactives or handle materials in the drawers, although men were just as likely as women to stop at interactives and drawers. Our tracked visitors were equally divided among men and women; however, women disproportionately used or handled materials (68% compared to 32%). We also noted that women took 28 photographs in the exhibition, while men did not take any. Generally, these women were in groups.

Again, recall that the tracked visitors were not selected in a random fashion; rather, they were selected based on specific quotas. Thus, these data are only suggestive of activities in the exhibition.

Table B.1

Tracking Study Exhibition Elements: In Route Number Order

[1]	[2]	[3]	[4]	[5]	[6]	[7]	[8]
Descriptive Label	Route No.	Type/#	Selector Group	No. of Visitors	Mean	Median	Max.
					(In Minutes)		
P-Bear Clan Text	1	P 30	CJ	16	0.61	0.33	2.58
P-Bear Clan Text	2	P 31	CJ	16	0.58	0.57	1.47
Bear Clan Hat (CJ)	3	B 60	CJ	44	0.55	0.30	4.72
PH-Joe Hotch	4	PH10	Joe	1	0.13	0.13	0.13
PH-Joe Hotch	5	PH11	Joe	3	0.22	0.22	0.37
P-Bear Clan Text	6	P 32	CJ	9	0.46	0.37	0.88
P-Lloyd's Intro	7	P 01	Lloyd	9	0.60	0.57	1.22
Lloyd's Video	8	V 01	Lloyd	29	0.76	0.38	3.78
NW Hats (Lloyd)	9	B 01	Lloyd	11	0.34	0.25	0.62
NW Hats (Lloyd)	10	B 02	Lloyd	9	0.34	0.38	0.55
P-Exhibit Intro	11	P 02	Exhibit	5	0.49	0.55	0.75
P-Exhibit Intro	12	P 03	Exhibit	28	0.65	0.54	1.88
P-Exhibit Intro	13	P 04	Exhibit	7	0.40	0.28	1.20
H-Lloyd & Richard	14	HT01	x-MULTI	22	1.96	1.71	3.95
LLoyd & Richard	15	BK01	x-MULTI	1	0.48	0.48	0.48
Desert Miscellany (Richard M)	16	B 03	Richard	25	0.58	0.38	4.18
D-Rattles (Richard)	17	D 01	Richard	4	0.72	0.46	1.67
P-Richard's Intro	18	P 05	Richard	6	0.53	0.38	1.07
3 Rattles (Richard M)	19	B 04	Richard	18	0.58	0.44	2.02
Food/Basket Mortar (Richard M)	20	B 05	Richard	11	0.50	0.30	1.33
PH-Plants (Richard)	21	PH01	Richard	1	0.83	0.83	0.83
Food/Basket Mortar (Richard M)	22	B 06	Richard	11	0.66	0.37	3.77
Intro Video	23	V 02	Exhibit	18	1.16	0.82	4.00
H-DY, Tom, H & C, Rina	24	HT02	x-MULTI	17	2.68	1.38	19.23
DY, Tom, H & C, Rina	25	BK02	x-MULTI	3	2.75	3.83	4.26
PH-NW Women (Rina)	26	PH 2	Rina	1	0.60	0.60	0.60
Pottery etc. (Rina)	27	B 17	Rina	31	0.74	0.55	5.20
Iroquois Items (T.Hill)	28	B 13	Tom Hill	33	0.40	0.35	1.22
H-Tom	29	HT03	Tom Hill	16	0.90	0.64	2.62
Wampum Belt (T.Hill)	30	B 14	Tom Hill	7	0.25	0.18	0.55
Wampum Belt (T.Hill)	31	B 15	Tom Hill	11	0.31	0.32	0.45
Children's Stuff(T.Hill)	32	B 16	Tom Hill	24	0.61	0.34	5.05
D-Toys (Tom)	33	D 02	Tom Hill	13	1.18	0.83	5.85
P-Tom's Intro	34	P 07	Tom Hill	4	0.65	0.36	1.75
Heddles/Bag (DY)	35	B 07	DY	17	0.36	0.33	0.57
P-DY's Intro	36	P 06	DY	17	0.90	0.52	4.41
Weavings (DY)	37	B 09	DY	6	0.57	0.50	1.12
Heddle/Spindle Whorl (DY)	38	B 08	DY	15	0.47	0.42	0.95
PH-DY Portrait	39	PH03	DY	2	0.66	0.66	0.72
Weavings (DY)	40	B 10	DY	13	0.48	0.43	1.00

(cont.)

Table B.1 (cont.)	Route		Selector	No. of	Mean	Median	Max.
Descriptive Label	No.	Type/#	Group	Visitors	(In Minutes)		
Loom w/Tools (DY)	41	B 11	DY	16	0.43	0.32	1.55
PH-Rina Portrait	42	PH 4	Rina	1	0.53	0.53	0.53
Dough Bowl (Rina)	43	B 19	Rina	8	0.43	0.46	0.72
Mimbres Bowls (Rina)	44	B 18	Rina	8	0.25	0.21	0.55
Poncho & Hat (H & C)	45	B 20	H & C	17	0.48	0.30	1.53
P-H & C Intro	46	P 08	H & C	2	0.47	0.47	0.55
Pan Pipe (H & C)	47	B 21	H & C	16	0.53	0.35	2.63
D-Pan Pipes (H & C)	48	D 03	H & C	9	1.07	0.82	2.52
Weavings (H & C)	49	B 22	H & C	9	0.54	0.23	2.05
H-Rina	50	HT04	Rina	13	0.87	0.40	3.17
P-Rina's Intro	51	P 09	Rina	2	0.69	0.69	1.32
Moccasins (Gerald)	52	T 02	Gerald	84	1.62	1.02	16.88
P-P & O Subtext	53	P 10	P & O	6	0.46	0.53	0.72
D-Textiles (P & O)	54	D 04	P & O	7	0.53	0.33	1.47
D-Textiles (P & O)	55	D 05	P & O	6	1.03	0.33	4.45
P-P & O Intro	56	P 11	P & O	13	0.55	0.47	1.68
H-Gerald, P & O, Conrad, Edgar	57	HT05	x-MULTI	20	1.89	1.77	5.20
Gerald, P & O, Conrad, Edgar	58	BK05	x-MULTI	1	1.02	1.02	1.02
PH-Navajo Portrait (Conrad)	60	PH05	Conrad	1	0.30	0.30	0.30
Navajo Silver (Conrad)	61	B 25	Conrad	17	0.45	0.32	1.38
D-Moccasins (Conrad)	63	D 06	Conrad	6	0.57	0.55	1.13
P-Wedding Dress Text(Abe)	64	P 15	Abe	6	0.44	0.40	0.93
M-Wedding Outfit (Abe)	65	M 02	Abe	22	0.43	0.32	1.60
Dance Bustles (Abe)	66	B 32	Abe	10	0.46	0.39	1.05
P-Edgar's Subtext	67	P 18	Edgar	1	1.03	1.03	1.03
Apache Hat (Edgar)	68	B 30	Edgar	7	0.53	0.57	0.97
Saddle Bag (Edgar)	69	B 31	Edgar	2	0.18	0.18	0.23
PH-Edgar Portrait	70	PH06	Edgar	1	0.17	0.17	0.17
Apache Material (Edgar)	71	B 26	Edgar	21	0.69	0.60	2.17
D-Raw Materials (Edgar)	72	D 07	Edgar	3	0.34	0.38	0.55
P-Edgar's Intro	73	P 17	Edgar	2	0.67	0.67	0.92
Navajo Pots/Baskets (Conrad)	74	B 27	Conrad	3	0.21	0.17	0.28
P-Emil's Intro	75	P 19	EMIL	6	0.35	0.38	0.53
Sioux Shirts (Emil)	76	B 28	EMIL	17	0.58	0.47	1.25
P-Emil's Intro	77	P 20	EMIL	3	0.51	0.47	0.68
Parasol (Emil)	78	B 29	EMIL	4	0.32	0.18	0.73
P-Abe's Intro	79	P 16	Abe	1	1.17	1.17	1.17
H-Abe	80	HT07	Abe	7	1.91	1.48	4.38
Ponca/Osage Items (Abe)	81	B 34	Abe	13	0.70	0.68	1.78
D-Game Stick/O (Abe)	82	D 08	Abe	3	0.56	0.22	1.33
D-Game Stick/C (Abe)	83	D 09	Abe	3	0.42	0.28	0.70
Pomo Baskets (Susan)	84	B 39	Susan	16	0.51	0.46	0.97

(cont.)

Table B.1 (cont.)	Route		Selector	No. of	<u>Mean</u>	<u>Median</u>	<u>Max.</u>
Descriptive Label	No.	Type/#	Group	Visitors	(In Minutes)		
Pomo Basket (Susan)	85	B 40	Susan	10	0.37	0.36	0.63
Bandolier Bags (Earl)	86	B 56	Earl	10	0.44	0.34	1.28
PH-Earl Portrait	87	PH07	Earl	1	0.25	0.25	0.25
P-Earl's Intro	88	P 21	Earl	5	0.61	0.48	1.01
Flag Bag (Earl)	89	B 33	Earl	13	0.45	0.42	1.00
Bandolier Bags (Earl)	90	B 35	Earl	19	0.36	0.27	1.05
D-Beadwork (Emil)	91	D 10	EMIL	4	0.51	0.39	1.07
Beaded Deer Hide (Emil)	92	B 36	EMIL	7	0.66	0.47	2.13
H-Linda, Emil, Earl	93	HT06	x-MULTI	15	1.44	1.00	4.97
Linda, Emil, Earl	94	BK06	x-MULTI	1	0.63	0.63	0.63
Bandolier Bags (Earl)	95	B 38	Earl	3	0.75	0.50	1.57
Kiowa Items (Linda)	96	B 37	Linda	33	0.61	0.55	2.63
H-Susan	97	HT08	Susan	14	1.22	0.95	4.60
P-Susan's Intro	98	P 22	Susan	1	0.63	0.63	0.63
Pomo Baskets (Susan)	99	B 41	Susan	8	0.35	0.28	1.05
D-Raw Materials (Susan)	100	D 12	Susan	2	1.14	1.14	1.40
H-Abe, Susan, Joe	101	HT09	x-MULTI	14	2.20	1.84	7.10
P-Linda's Intro	103	P 23	Linda	2	0.57	0.57	0.57
Del./Kiowa Bags (Linda)	104	B 42	Linda	6	0.32	0.34	0.45
Blouse/Tomahawk (Linda)	105	B 43	Linda	15	0.36	0.33	0.70
M-Bear Costume (Linda)	107	M 01	Linda	6	0.44	0.41	0.72
P-Joe's Intro	108	P 24	Joe	1	0.57	0.57	0.57
Shields/Audio (Joe)	109	T 01	Joe	31	1.82	0.72	5.92
Aymira Items (F & H)	111	B 44	F & H	10	0.41	0.36	0.80
D-Textiles (F & H)	112	D 11	F & H	5	0.56	0.55	1.05
H-F & H	113	HT10	F & H	22	0.92	0.82	2.00
Boy's Shirt (Joe)	114	B 45	Joe	2	0.55	0.55	0.57
P-Rios Intro	115	P 26	Rios	2	0.35	0.35	0.38
Gold Jewelry (Rios)	116	B 46	Rios	14	0.48	0.43	1.30
Stone & Copper Item (Rios)	117	B 47	Rios	5	0.37	0.38	0.47
Urns (Rios)	118	B 48	Rios	21	0.36	0.33	0.63
Spindle & Awls (F & H)	119	B 51	F & H	15	0.40	0.37	0.83
PH-Village Market (F & H)	120	PH09	F & H	3	0.34	0.32	0.38
Woven Slings (F & H)	121	B 52	F & H	7	0.39	0.37	0.78
Masks (Rios)	122	B 49	Rios	8	0.54	0.38	1.45
H-Rios	123	HT11	Rios	10	1.57	1.59	3.52
Turquoise (Rios)	125	B 50	Rios	8	0.57	0.29	1.63
Shuar Necklaces (P & T)	126	B 53	P & T	8	0.60	0.30	1.28
Feather Items (P & T)	127	B 54	P & T	9	0.48	0.40	1.02
Medallion (P & T)	128	B 55	P & T	9	0.35	0.22	0.88
P-P & T Intro	129	P 28	P & T	6	0.36	0.25	0.73
H-Rios, P & T, F & H	130	HT12	x-MULTI	8	1.25	1.35	2.52
Rios, P & T, F & H	131	BK12	x-MULTI	1	0.47	0.47	0.47
Mixtec Outfit (P & O)	N/A	B 61	P & O	2	0.42	0.42	0.58

Table B.2

Tracking Study Exhibition Elements: In Number of Visitors Order

[1]	[2]	[3]	[4]	[5]	[6]	[7]	[8]
Descriptive Label	Route No.	Type/#	Selector Group	No. of Visitors	Mean (In Minutes)	Median	Max.
Moccasins (Gerald)	52	T 02	Gerald	84	1.62	1.02	16.88
Bear Clan Hat (CJ)	3	B 60	CJ	44	0.55	0.30	4.72
Iroquois Items (T.Hill)	28	B 13	Tom Hill	33	0.40	0.35	1.22
Kiowa Items (Linda)	96	B 37	Linda	33	0.61	0.55	2.63
Pottery etc. (Rina)	27	B 17	Rina	31	0.74	0.55	5.20
Shields/Audio (Joe)	109	T 01	Joe	31	1.82	0.72	5.92
Lloyd's Video	8	V 01	Lloyd	29	0.76	0.38	3.78
P-Exhibit Intro	12	P 03	Exhibit	28	0.65	0.54	1.88
Desert Miscellany (Richard M)	16	B 03	Richard	25	0.58	0.38	4.18
Children's Stuff(T.Hill)	32	B 16	Tom Hill	24	0.61	0.34	5.05
H-Lloyd & Richard	14	HT01	x-MULTI	22	1.96	1.71	3.95
M-Wedding Outfit (Abe)	65	M 02	Abe	22	0.43	0.32	1.60
H-F & H	113	HT10	F & H	22	0.92	0.82	2.00
Apache Material (Edgar)	71	B 26	Edgar	21	0.69	0.60	2.17
Urns (Rios)	118	B 48	Rios	21	0.36	0.33	0.63
H-Gerald, P & O, Conrad, Edgar	57	HT05	x-MULTI	20	1.89	1.77	5.20
Bandolier Bags (Earl)	90	B 35	Earl	19	0.36	0.27	1.05
3 Rattles (Richard M)	19	B 04	Richard	18	0.58	0.44	2.02
Intro Video	23	V 02	Exhibit	18	1.16	0.82	4.00
H-DY, Tom, H & C, Rina	24	HT02	x-MULTI	17	2.68	1.38	19.23
Heddles/Bag (DY)	35	B 07	DY	17	0.36	0.33	0.57
P-DY's Intro	36	P 06	DY	17	0.90	0.52	4.41
Poncho & Hat (H & C)	45	B 20	H & C	17	0.48	0.30	1.53
Navajo Silver (Conrad)	61	B 25	Conrad	17	0.45	0.32	1.38
Sioux Shirts (Emil)	76	B 28	EMIL	17	0.58	0.47	1.25
P-Bear Clan Text	1	P 30	CJ	16	0.61	0.33	2.58
P-Bear Clan Text	2	P 31	CJ	16	0.58	0.57	1.47
H-Tom	29	HT03	Tom Hill	16	0.90	0.64	2.62
Loom w/Tools (DY)	41	B 11	DY	16	0.43	0.32	1.55
Pan Pipe (H & C)	47	B 21	H & C	16	0.53	0.35	2.63
Pomo Baskets (Susan)	84	B 39	Susan	16	0.51	0.46	0.97
Heddle/Spindle Whorl (DY)	38	B 08	DY	15	0.47	0.42	0.95
H-Linda, Emil, Earl	93	HT06	x-MULTI	15	1.44	1.00	4.97
Blouse/Tomahawk (Linda)	105	B 43	Linda	15	0.36	0.33	0.70
Spindle & Awls (F & H)	119	B 51	F & H	15	0.40	0.37	0.83
H-Susan	97	HT08	Susan	14	1.22	0.95	4.60
H-Abe, Susan, Joe	101	HT09	x-MULTI	14	2.20	1.84	7.10
Gold Jewelry (Rios)	116	B 46	Rios	14	0.48	0.43	1.30
D-Toys (Tom)	33	D 02	Tom Hill	13	1.18	0.83	5.85
Weavings (DY)	40	B 10	DY	13	0.48	0.43	1.00

(cont.)

Table B.2 (cont.) Descriptive Label	Route No.	Type/#	Selector Group	No. of Visitors	Mean	Median	Max.
					(In Minutes)		
H-Rina	50	HT04	Rina	13	0.87	0.40	3.17
P-P & O Intro	56	P 11	P & O	13	0.55	0.47	1.68
Ponca/Osage Items (Abe)	81	B 34	Abe	13	0.70	0.68	1.78
Flag Bag (Earl)	89	B 33	Earl	13	0.45	0.42	1.00
NW Hats (Lloyd)	9	B 01	Lloyd	11	0.34	0.25	0.62
Food/Basket Mortar (Richard M)	20	B 05	Richard	11	0.50	0.30	1.33
Food/Basket Mortar (Richard M)	22	B 06	Richard	11	0.66	0.37	3.77
Wampum Belt (T.Hill)	31	B 15	Tom Hill	11	0.31	0.32	0.45
Dance Bustles (Abe)	66	B 32	Abe	10	0.46	0.39	1.05
Pomo Basket (Susan)	85	B 40	Susan	10	0.37	0.36	0.63
Bandolier Bags (Earl)	86	B 56	Earl	10	0.44	0.34	1.28
Aymira Items (F & H)	111	B 44	F & H	10	0.41	0.36	0.80
H-Rios	123	HT11	Rios	10	1.57	1.59	3.52
P-Bear Clan Text	6	P 32	CJ	9	0.46	0.37	0.88
P-Lloyd's Intro	7	P 01	Lloyd	9	0.60	0.57	1.22
NW Hats (Lloyd)	10	B 02	Lloyd	9	0.34	0.38	0.55
D-Pan Pipes (H & C)	48	D 03	H & C	9	1.07	0.82	2.52
Weavings (H & C)	49	B 22	H & C	9	0.54	0.23	2.05
Feather Items (P & T)	127	B 54	P & T	9	0.48	0.40	1.02
Medallion (P & T)	128	B 55	P & T	9	0.35	0.22	0.88
Dough Bowl (Rina)	43	B 19	Rina	8	0.43	0.46	0.72
Mimbres Bowls (Rina)	44	B 18	Rina	8	0.25	0.21	0.55
Pomo Baskets (Susan)	99	B 41	Susan	8	0.35	0.28	1.05
Masks (Rios)	122	B 49	Rios	8	0.54	0.38	1.45
Turquoise (Rios)	125	B 50	Rios	8	0.57	0.29	1.63
Shuar Necklaces (P & T)	126	B 53	P & T	8	0.60	0.30	1.28
H-Rios, P & T, F & H	130	HT12	x-MULTI	8	1.25	1.35	2.52
P-Exhibit Intro	13	P 04	Exhibit	7	0.40	0.28	1.20
Wampum Belt (T.Hill)	30	B 14	Tom Hill	7	0.25	0.18	0.55
D-Textiles (P & O)	54	D 04	P & O	7	0.53	0.33	1.47
Apache Hat (Edgar)	68	B 30	Edgar	7	0.53	0.57	0.97
H-Abe	80	HT07	Abe	7	1.91	1.48	4.38
Beaded Deer Hide (Emil)	92	B 36	EMIL	7	0.66	0.47	2.13
Woven Slings (F & H)	121	B 52	F & H	7	0.39	0.37	0.78
P-Richard's Intro	18	P 05	Richard	6	0.53	0.38	1.07
Weavings (DY)	37	B 09	DY	6	0.57	0.50	1.12
P-P & O Subtext	53	P 10	P & O	6	0.46	0.53	0.72
D-Textiles (P & O)	55	D 05	P & O	6	1.03	0.33	4.45
D-Moccasins (Conrad)	63	D 06	Conrad	6	0.57	0.55	1.13
P-Wedding Dress Text(Abe)	64	P 15	Abe	6	0.44	0.40	0.93
P-Emil's Intro	75	P 19	EMIL	6	0.35	0.38	0.53
Del./Kiowa Bags (Linda)	104	B 42	Linda	6	0.32	0.34	0.45
M-Bear Costume (Linda)	107	M 01	Linda	6	0.44	0.41	0.72

(cont.)

Table B.2 (cont.)	Route		Selector	No. of	Mean	Median	Max.
Descriptive Label	No.	Type/#	Group	Visitors	(In Minutes)		
P-P & T Intro	129	P 28	P & T	6	0.36	0.25	0.73
P-Exhibit Intro	11	P 02	Exhibit	5	0.49	0.55	0.75
P-Earl's Intro	88	P 21	Earl	5	0.61	0.48	1.01
D-Textiles (F & H)	112	D 11	F & H	5	0.56	0.55	1.05
Stone & Copper Item (Rios)	117	B 47	Rios	5	0.37	0.38	0.47
D-Rattles (Richard)	17	D 01	Richard	4	0.72	0.46	1.67
P-Tom's Intro	34	P 07	Tom Hill	4	0.65	0.36	1.75
Parasol (Emil)	78	B 29	EMIL	4	0.32	0.18	0.73
D-Beadwork (Emil)	91	D 10	EMIL	4	0.51	0.39	1.07
PH-Joe Hotch	5	PH11	Joe	3	0.22	0.22	0.37
DY, Tom, H & C, Rina	25	BK02	x-MULTI	3	2.75	3.83	4.26
D-Raw Materials (Edgar)	72	D 07	Edgar	3	0.34	0.38	0.55
Navajo Pots/Baskets (Conrad)	74	B 27	Conrad	3	0.21	0.17	0.28
P-Emil's Intro	77	P 20	EMIL	3	0.51	0.47	0.68
D-Game Stick/O (Abe)	82	D 08	Abe	3	0.56	0.22	1.33
D-Game Stick/C (Abe)	83	D 09	Abe	3	0.42	0.28	0.70
Bandolier Bags (Earl)	95	B 38	Earl	3	0.75	0.50	1.57
PH-Village Market (F & H)	120	PH09	F & H	3	0.34	0.32	0.38
PH-DY Portrait	39	PH03	DY	2	0.66	0.66	0.72
P-H & C Intro	46	P 08	H & C	2	0.47	0.47	0.55
P-Rina's Intro	51	P 09	Rina	2	0.69	0.69	1.32
Saddle Bag (Edgar)	69	B 31	Edgar	2	0.18	0.18	0.23
P-Edgar's Intro	73	P 17	Edgar	2	0.67	0.67	0.92
D-Raw Materials (Susan)	100	D 12	Susan	2	1.14	1.14	1.40
P-Linda's Intro	103	P 23	Linda	2	0.57	0.57	0.57
Boy's Shirt (Joe)	114	B 45	Joe	2	0.55	0.55	0.57
P-Rios Intro	115	P 26	Rios	2	0.35	0.35	0.38
Mixtec Outfit (P & O)	N/A	B 61	P & O	2	0.42	0.42	0.58
PH-Joe Hotch	4	PH10	Joe	1	0.13	0.13	0.13
LLoyd & Richard	15	BK01	x-MULTI	1	0.48	0.48	0.48
PH-Plants (Richard)	21	PH01	Richard	1	0.83	0.83	0.83
PH-NW Women (Rina)	26	PH 2	Rina	1	0.60	0.60	0.60
PH-Rina Portrait	42	PH 4	Rina	1	0.53	0.53	0.53
Gerald, P & O, Conrad, Edgar	58	BK05	x-MULTI	1	1.02	1.02	1.02
PH-Navajo Portrait (Conrad)	60	PH05	Conrad	1	0.30	0.30	0.30
P-Edgar's Subtext	67	P 18	Edgar	1	1.03	1.03	1.03
PH-Edgar Portrait	70	PH06	Edgar	1	0.17	0.17	0.17
P-Abe's Intro	79	P 16	Abe	1	1.17	1.17	1.17
PH-Earl Portrait	87	PH07	Earl	1	0.25	0.25	0.25
Linda, Emil, Earl	94	BK06	x-MULTI	1	0.63	0.63	0.63
P-Susan's Intro	98	P 22	Susan	1	0.63	0.63	0.63
P-Joe's Intro	108	P 24	Joe	1	0.57	0.57	0.57
Rios, P & T, F & H	131	BK12	x-MULTI	1	0.47	0.47	0.47

Table B.3

Tracking Study Exhibition Elements: In Order of Mean Time at Stops

[1]	[2]	[3]	[4]	[5]	[6]	[7]	[8]
Descriptive Label	Route No.	Type/#	Selector Group	No. of Visitors	<u>Mean</u> (In Minutes)	<u>Median</u>	<u>Max.</u>
DY, Tom, H & C, Rina	25	BK02	x-MULTI	3	2.75	3.83	4.26
H-DY, Tom, H & C, Rina	24	HT02	x-MULTI	17	2.68	1.38	19.23
H-Abe, Susan, Joe	101	HT09	x-MULTI	14	2.20	1.84	7.10
H-Lloyd & Richard	14	HT01	x-MULTI	22	1.96	1.71	3.95
H-Abe	80	HT07	Abe	7	1.91	1.48	4.38
H-Gerald, P & O, Conrad, Edgar Shields/Audio (Joe)	57	HT05	x-MULTI	20	1.89	1.77	5.20
Moccasins (Gerald)	109	T 01	Joe	31	1.82	0.72	5.92
H-Rios	52	T 02	Gerald	84	1.62	1.02	16.88
H-Linda, Emil, Earl	123	HT11	Rios	10	1.57	1.59	3.52
H-Rios, P & T, F & H	93	HT06	x-MULTI	15	1.44	1.00	4.97
H-Susan	130	HT12	x-MULTI	8	1.25	1.35	2.52
D-Toys (Tom)	97	HT08	Susan	14	1.22	0.95	4.60
P-Abe's Intro	33	D 02	Tom Hill	13	1.18	0.83	5.85
Intro Video	79	P 16	Abe	1	1.17	1.17	1.17
D-Raw Materials (Susan)	23	V 02	Exhibit	18	1.16	0.82	4.00
D-Pan Pipes (H & C)	100	D 12	Susan	2	1.14	1.14	1.40
D-Textiles (P & O)	48	D 03	H & C	9	1.07	0.82	2.52
P-Edgar's Subtext	55	D 05	P & O	6	1.03	0.33	4.45
Gerald, P & O, Conrad, Edgar	67	P 18	Edgar	1	1.03	1.03	1.03
H-F & H	58	BK05	x-MULTI	1	1.02	1.02	1.02
P-DY's Intro	113	HT10	F & H	22	0.92	0.82	2.00
H-Tom	36	P 06	DY	17	0.90	0.52	4.41
H-Rina	29	HT03	Tom Hill	16	0.90	0.64	2.62
PH-Plants (Richard)	50	HT04	Rina	13	0.87	0.40	3.17
Lloyd's Video	21	PH01	Richard	1	0.83	0.83	0.83
Bandolier Bags (Earl)	8	V 01	Lloyd	29	0.76	0.38	3.78
Pottery etc. (Rina)	95	B 38	Earl	3	0.75	0.50	1.57
D-Rattles (Richard)	27	B 17	Rina	31	0.74	0.55	5.20
Ponca/Osage Items (Abe)	17	D 01	Richard	4	0.72	0.46	1.67
Apache Material (Edgar)	81	B 34	Abe	13	0.70	0.68	1.78
P-Rina's Intro	71	B 26	Edgar	21	0.69	0.60	2.17
P-Edgar's Intro	51	P 09	Rina	2	0.69	0.69	1.32
PH-DY Portrait	73	P 17	Edgar	2	0.67	0.67	0.92
Beaded Deer Hide (Emil)	39	PH03	DY	2	0.66	0.66	0.72
Food/Basket Mortar (Richard M)	92	B 36	EMIL	7	0.66	0.47	2.13
P-Tom's Intro	22	B 06	Richard	11	0.66	0.37	3.77
P-Exhibit Intro	34	P 07	Tom Hill	4	0.65	0.36	1.75
P-Susan's Intro	12	P 03	Exhibit	28	0.65	0.54	1.88
Linda, Emil, Earl	98	P 22	Susan	1	0.63	0.63	0.63
	94	BK06	x-MULTI	1	0.63	0.63	0.63

(cont.)



Table B.3 (cont.) Descriptive Label	Route No.	Type/#	Selector Group	No. of Visitors	<u>Mean</u>	<u>Median</u>	<u>Max.</u>
					<u>(In Minutes)</u>		
P-Earl's Intro	88	P 21	Earl	5	0.61	0.48	1.01
Kiowa Items (Linda)	96	B 37	Linda	33	0.61	0.55	2.63
P-Bear Clan Text	1	P 30	CJ	16	0.61	0.33	2.58
Children's Stuff(T.Hill)	32	B 16	Tom Hill	24	0.61	0.34	5.05
PH-NW Women (Rina)	26	PH 2	Rina	1	0.60	0.60	0.60
Shuar Necklaces (P & T)	126	B 53	P & T	8	0.60	0.30	1.28
P-Lloyd's Intro	7	P 01	Lloyd	9	0.60	0.57	1.22
P-Bear Clan Text	2	P 31	CJ	16	0.58	0.57	1.47
Desert Miscellany (Richard M)	16	B 03	Richard	25	0.58	0.38	4.18
3 Rattles (Richard M)	19	B 04	Richard	18	0.58	0.44	2.02
Sioux Shirts (Emil)	76	B 28	EMIL	17	0.58	0.47	1.25
Weavings (DY)	37	B 09	DY	6	0.57	0.50	1.12
P-Linda's Intro	103	P 23	Linda	2	0.57	0.57	0.57
P-Joe's Intro	108	P 24	Joe	1	0.57	0.57	0.57
Turquoise (Rios)	125	B 50	Rios	8	0.57	0.29	1.63
D-Moccasins (Conrad)	63	D 06	Conrad	6	0.57	0.55	1.13
D-Game Stick/O (Abe)	82	D 08	Abe	3	0.56	0.22	1.33
D-Textiles (F & H)	112	D 11	F & H	5	0.56	0.55	1.05
Bear Clan Hat (CJ)	3	B 60	CJ	44	0.55	0.30	4.72
P-P & O Intro	56	P 11	P & O	13	0.55	0.47	1.68
Boy's Shirt (Joe)	114	B 45	Joe	2	0.55	0.55	0.57
Weavings (H & C)	49	B 22	H & C	9	0.54	0.23	2.05
Masks (Rios)	122	B 49	Rios	8	0.54	0.38	1.45
P-Richard's Intro	18	P 05	Richard	6	0.53	0.38	1.07
D-Textiles (P & O)	54	D 04	P & O	7	0.53	0.33	1.47
PH-Rina Portrait	42	PH 4	Rina	1	0.53	0.53	0.53
Apache Hat (Edgar)	68	B 30	Edgar	7	0.53	0.57	0.97
Pan Pipe (H & C)	47	B 21	H & C	16	0.53	0.35	2.63
Pomo Baskets (Susan)	84	B 39	Susan	16	0.51	0.46	0.97
P-Emil's Intro	77	P 20	EMIL	3	0.51	0.47	0.68
D-Beadwork (Emil)	91	D 10	EMIL	4	0.51	0.39	1.07
Food/Basket Mortar (Richard M)	20	B 05	Richard	11	0.50	0.30	1.33
P-Exhibit Intro	11	P 02	Exhibit	5	0.49	0.55	0.75
Weavings (DY)	40	B 10	DY	13	0.48	0.43	1.00
LLoyd & Richard	15	BK01	x-MULTI	1	0.48	0.48	0.48
Gold Jewelry (Rios)	116	B 46	Rios	14	0.48	0.43	1.30
Poncho & Hat (H & C)	45	B 20	H & C	17	0.48	0.30	1.53
Feather Items (P & T)	127	B 54	P & T	9	0.48	0.40	1.02
Rios, P & T, F & H	131	BK12	x-MULTI	1	0.47	0.47	0.47
Heddle/Spindle Whorl (DY)	38	B 08	DY	15	0.47	0.42	0.95
P-H & C Intro	46	P 08	H & C	2	0.47	0.47	0.55
P-Bear Clan Text	6	P 32	CJ	9	0.46	0.37	0.88
P-P & O Subtext	53	P 10	P & O	6	0.46	0.53	0.72

(cont.)

Table B.3 (cont.)	Route		Selector	No. of	<u>Mean</u>	<u>Median</u>	<u>Max.</u>
Descriptive Label	No.	Type/#	Group	Visitors	<u>(In Minutes)</u>		
Dance Bustles (Abe)	66	B 32	Abe	10	0.46	0.39	1.05
Navajo Silver (Conrad)	61	B 25	Conrad	17	0.45	0.32	1.38
Flag Bag (Earl)	89	B 33	Earl	13	0.45	0.42	1.00
P-Wedding Dress Text(Abe)	64	P 15	Abe	6	0.44	0.40	0.93
Bandolier Bags (Earl)	86	B 56	Earl	10	0.44	0.34	1.28
M-Bear Costume (Linda)	107	M 01	Linda	6	0.44	0.41	0.72
M-Wedding Outfit (Abe)	65	M 02	Abe	22	0.43	0.32	1.60
Dough Bowl (Rina)	43	B 19	Rina	8	0.43	0.46	0.72
Loom w/Tools (DY)	41	B 11	DY	16	0.43	0.32	1.55
D-Game Stick/C (Abe)	83	D 09	Abe	3	0.42	0.28	0.70
Mixtec Outfit (P & O)	N/A	B 61	P & O	2	0.42	0.42	0.58
Aymira Items (F & H)	111	B 44	F & H	10	0.41	0.36	0.80
Spindle & Awls (F & H)	119	B 51	F & H	15	0.40	0.37	0.83
Iroquois Items (T.Hill)	28	B 13	Tom Hill	33	0.40	0.35	1.22
P-Exhibit Intro	13	P 04	Exhibit	7	0.40	0.28	1.20
Woven Slings (F & H)	121	B 52	F & H	7	0.39	0.37	0.78
Pomo Basket (Susan)	85	B 40	Susan	10	0.37	0.36	0.63
Stone & Copper Item (Rios)	117	B 47	Rios	5	0.37	0.38	0.47
Bandolier Bags (Earl)	90	B 35	Earl	19	0.36	0.27	1.05
Heddles/Bag (DY)	35	B 07	DY	17	0.36	0.33	0.57
Urns (Rios)	118	B 48	Rios	21	0.36	0.33	0.63
P-P & T Intro	129	P 28	P & T	6	0.36	0.25	0.73
Blouse/Tomahawk (Linda)	105	B 43	Linda	15	0.36	0.33	0.70
P-Emil's Intro	75	P 19	EMIL	6	0.35	0.38	0.53
Medallion (P & T)	128	B 55	P & T	9	0.35	0.22	0.88
Pomo Baskets (Susan)	99	B 41	Susan	8	0.35	0.28	1.05
P-Rios Intro	115	P 26	Rios	2	0.35	0.35	0.38
NW Hats (Lloyd)	9	B 01	Lloyd	11	0.34	0.25	0.62
D-Raw Materials (Edgar)	72	D 07	Edgar	3	0.34	0.38	0.55
PH-Village Market (F & H)	120	PH09	F & H	3	0.34	0.32	0.38
NW Hats (Lloyd)	10	B 02	Lloyd	9	0.34	0.38	0.55
Del./Kiowa Bags (Linda)	104	B 42	Linda	6	0.32	0.34	0.45
Parasol (Emil)	78	B 29	EMIL	4	0.32	0.18	0.73
Wampum Belt (T.Hill)	31	B 15	Tom Hill	11	0.31	0.32	0.45
PH-Navajo Portrait (Conrad)	60	PH05	Conrad	1	0.30	0.30	0.30
Wampum Belt (T.Hill)	30	B 14	Tom Hill	7	0.25	0.18	0.55
PH-Earl Portrait	87	PH07	Earl	1	0.25	0.25	0.25
Mimbres Bowls (Rina)	44	B 18	Rina	8	0.25	0.21	0.55
PH-Joe Hotch	5	PH11	Joe	3	0.22	0.22	0.37
Navajo Pots/Baskets (Conrad)	74	B 27	Conrad	3	0.21	0.17	0.28
Saddle Bag (Edgar)	69	B 31	Edgar	2	0.18	0.18	0.23
PH-Edgar Portrait	70	PH06	Edgar	1	0.17	0.17	0.17
PH-Joe Hotch	4	PH10	Joe	1	0.13	0.13	0.13

Table B.4

Tracking Study Exhibition Elements: In Type of Element Order

[1]	[2]	[3]	[4]	[5]	[6]	[7]	[8]
Descriptive Label	Route No.	Type/#	Selector Group	No. of Visitors	Mean (In Minutes)	Median	Max.
NW Hats (Lloyd)	9	B 01	Lloyd	11	0.34	0.25	0.62
NW Hats (Lloyd)	10	B 02	Lloyd	9	0.34	0.38	0.55
Desert Miscellany (Richard M)	16	B 03	Richard	25	0.58	0.38	4.18
3 Rattles (Richard M)	19	B 04	Richard	18	0.58	0.44	2.02
Food/Basket Mortar (Richard M)	20	B 05	Richard	11	0.50	0.30	1.33
Food/Basket Mortar (Richard M)	22	B 06	Richard	11	0.66	0.37	3.77
Heddles/Bag (DY)	35	B 07	DY	17	0.36	0.33	0.57
Heddle/Spindle Whorl (DY)	38	B 08	DY	15	0.47	0.42	0.95
Weavings (DY)	37	B 09	DY	6	0.57	0.50	1.12
Weavings (DY)	40	B 10	DY	13	0.48	0.43	1.00
Loom w/Tools (DY)	41	B 11	DY	16	0.43	0.32	1.55
Iroquois Items (T.Hill)	28	B 13	Tom Hill	33	0.40	0.35	1.22
Wampum Belt (T.Hill)	30	B 14	Tom Hill	7	0.25	0.18	0.55
Wampum Belt (T.Hill)	31	B 15	Tom Hill	11	0.31	0.32	0.45
Children's Stuff(T.Hill)	32	B 16	Tom Hill	24	0.61	0.34	5.05
Pottery etc. (Rina)	27	B 17	Rina	31	0.74	0.55	5.20
Mimbres Bowls (Rina)	44	B 18	Rina	8	0.25	0.21	0.55
Dough Bowl (Rina)	43	B 19	Rina	8	0.43	0.46	0.72
Poncho & Hat (H & C)	45	B 20	H & C	17	0.48	0.30	1.53
Pan Pipe (H & C)	47	B 21	H & C	16	0.53	0.35	2.63
Weavings (H & C)	49	B 22	H & C	9	0.54	0.23	2.05
Navajo Silver (Conrad)	61	B 25	Conrad	17	0.45	0.32	1.38
Apache Material (Edgar)	71	B 26	Edgar	21	0.69	0.60	2.17
Navajo Pots/Baskets (Conrad)	74	B 27	Conrad	3	0.21	0.17	0.28
Sioux Shirts (Emil)	76	B 28	EMIL	17	0.58	0.47	1.25
Parasol (Emil)	78	B 29	EMIL	4	0.32	0.18	0.73
Apache Hat (Edgar)	68	B 30	Edgar	7	0.53	0.57	0.97
Saddle Bag (Edgar)	69	B 31	Edgar	2	0.18	0.18	0.23
Dance Bustles (Abe)	66	B 32	Abe	10	0.46	0.39	1.05
Flag Bag (Earl)	89	B 33	Earl	13	0.45	0.42	1.00
Ponca/Osage Items (Abe)	81	B 34	Abe	13	0.70	0.68	1.78
Bandolier Bags (Earl)	90	B 35	Earl	19	0.36	0.27	1.05
Beaded Deer Hide (Emil)	92	B 36	EMIL	7	0.66	0.47	2.13
Kiowa Items (Linda)	96	B 37	Linda	33	0.61	0.55	2.63
Bandolier Bags (Earl)	95	B 38	Earl	3	0.75	0.50	1.57
Pomo Baskets (Susan)	84	B 39	Susan	16	0.51	0.46	0.97
Pomo Basket (Susan)	85	B 40	Susan	10	0.37	0.36	0.63
Pomo Baskets (Susan)	99	B 41	Susan	8	0.35	0.28	1.05
Del./Kiowa Bags (Linda)	104	B 42	Linda	6	0.32	0.34	0.45
Blouse/Tomahawk (Linda)	105	B 43	Linda	15	0.36	0.33	0.70

(cont.)

Table B.4 (cont.)	Route	Selector	No. of	<u>Mean</u>	<u>Median</u>	<u>Max.</u>	
Descriptive Label	No.	Type/#	Group	Visitors	(In Minutes)		
Aymira Items (F & H)	111	B 44	F & H	10	0.41	0.36	0.80
Boy's Shirt (Joe)	114	B 45	Joe	2	0.55	0.55	0.57
Gold Jewelry (Rios)	116	B 46	Rios	14	0.48	0.43	1.30
Stone & Copper Item (Rios)	117	B 47	Rios	5	0.37	0.38	0.47
Urns (Rios)	118	B 48	Rios	21	0.36	0.33	0.63
Masks (Rios)	122	B 49	Rios	8	0.54	0.38	1.45
Turquoise (Rios)	125	B 50	Rios	8	0.57	0.29	1.63
Spindle & Awls (F & H)	119	B 51	F & H	15	0.40	0.37	0.83
Woven Slings (F & H)	121	B 52	F & H	7	0.39	0.37	0.78
Shuar Necklaces (P & T)	126	B 53	P & T	8	0.60	0.30	1.28
Feather Items (P & T)	127	B 54	P & T	9	0.48	0.40	1.02
Medallion (P & T)	128	B 55	P & T	9	0.35	0.22	0.88
Bandolier Bags (Earl)	86	B 56	Earl	10	0.44	0.34	1.28
Bear Clan Hat (CJ)	3	B 60	CJ	44	0.55	0.30	4.72
Mixtec Outfit (P & O)	N/A	B 61	P & O	2	0.42	0.42	0.58
LLoyd & Richard	15	BK01	x-MULTI	1	0.48	0.48	0.48
DY, Tom, H & C, Rina	25	BK02	x-MULTI	3	2.75	3.83	4.26
Gerald, P & O, Conrad, Edgar	58	BK05	x-MULTI	1	1.02	1.02	1.02
Linda, Emil, Earl	94	BK06	x-MULTI	1	0.63	0.63	0.63
Rios, P & T, F & H	131	BK12	x-MULTI	1	0.47	0.47	0.47
D-Rattles (Richard)	17	D 01	Richard	4	0.72	0.46	1.67
D-Toys (Tom)	33	D 02	Tom Hill	13	1.18	0.83	5.85
D-Pan Pipes (H & C)	48	D 03	H & C	9	1.07	0.82	2.52
D-Textiles (P & O)	54	D 04	P & O	7	0.53	0.33	1.47
D-Textiles (P & O)	55	D 05	P & O	6	1.03	0.33	4.45
D-Moccasins (Conrad)	63	D 06	Conrad	6	0.57	0.55	1.13
D-Raw Materials (Edgar)	72	D 07	Edgar	3	0.34	0.38	0.55
D-Game Stick/O (Abe)	82	D 08	Abe	3	0.56	0.22	1.33
D-Game Stick/C (Abe)	83	D 09	Abe	3	0.42	0.28	0.70
D-Beadwork (Emil)	91	D 10	EMIL	4	0.51	0.39	1.07
D-Textiles (F & H)	112	D 11	F & H	5	0.56	0.55	1.05
D-Raw Materials (Susan)	100	D 12	Susan	2	1.14	1.14	1.40
H-Lloyd & Richard	14	HT01	x-MULTI	22	1.96	1.71	3.95
H-DY, Tom, H & C, Rina	24	HT02	x-MULTI	17	2.68	1.38	19.23
H-Tom	29	HT03	Tom Hill	16	0.90	0.64	2.62
H-Rina	50	HT04	Rina	13	0.87	0.40	3.17
H-Gerald, P & O, Conrad, Edgar	57	HT05	x-MULTI	20	1.89	1.77	5.20
H-Linda, Emil, Earl	93	HT06	x-MULTI	15	1.44	1.00	4.97
H-Abe	80	HT07	Abe	7	1.91	1.48	4.38
H-Susan	97	HT08	Susan	14	1.22	0.95	4.60
H-Abe, Susan, Joe	101	HT09	x-MULTI	14	2.20	1.84	7.10
H-F & H	113	HT10	F & H	22	0.92	0.82	2.00
H-Rios	123	HT11	Rios	10	1.57	1.59	3.52

(cont.)

Table B.4 (cont.)	Route		Selector	No. of	Mean	Median	Max.
Descriptive Label	No.	Type/#	Group	Visitors	(In Minutes)		
H-Rios, P & T, F & H	130	HT12	x-MULTI	8	1.25	1.35	2.52
M-Bear Costume (Linda)	107	M 01	Linda	6	0.44	0.41	0.72
M-Wedding Outfit (Abe)	65	M 02	Abe	22	0.43	0.32	1.60
P-Lloyd's Intro	7	P 01	Lloyd	9	0.60	0.57	1.22
P-Exhibit Intro	11	P 02	Exhibit	5	0.49	0.55	0.75
P-Exhibit Intro	12	P 03	Exhibit	28	0.65	0.54	1.88
P-Exhibit Intro	13	P 04	Exhibit	7	0.40	0.28	1.20
P-Richard's Intro	18	P 05	Richard	6	0.53	0.38	1.07
P-DY's Intro	36	P 06	DY	17	0.90	0.52	4.41
P-Tom's Intro	34	P 07	Tom Hill	4	0.65	0.36	1.75
P-H & C Intro	46	P 08	H & C	2	0.47	0.47	0.55
P-Rina's Intro	51	P 09	Rina	2	0.69	0.69	1.32
P-P & O Subtext	53	P 10	P & O	6	0.46	0.53	0.72
P-P & O Intro	56	P 11	P & O	13	0.55	0.47	1.68
P-Wedding Dress Text(Abe)	64	P 15	Abe	6	0.44	0.40	0.93
P-Abe's Intro	79	P 16	Abe	1	1.17	1.17	1.17
P-Edgar's Intro	73	P 17	Edgar	2	0.67	0.67	0.92
P-Edgar's Subtext	67	P 18	Edgar	1	1.03	1.03	1.03
P-Emil's Intro	75	P 19	EMIL	6	0.35	0.38	0.53
P-Emil's Intro	77	P 20	EMIL	3	0.51	0.47	0.68
P-Earl's Intro	88	P 21	Earl	5	0.61	0.48	1.01
P-Susan's Intro	98	P 22	Susan	1	0.63	0.63	0.63
P-Linda's Intro	103	P 23	Linda	2	0.57	0.57	0.57
P-Joe's Intro	108	P 24	Joe	1	0.57	0.57	0.57
P-Rios Intro	115	P 26	Rios	2	0.35	0.35	0.38
P-P & T Intro	129	P 28	P & T	6	0.36	0.25	0.73
P-Bear Clan Text	1	P 30	CJ	16	0.61	0.33	2.58
P-Bear Clan Text	2	P 31	CJ	16	0.58	0.57	1.47
P-Bear Clan Text	6	P 32	CJ	9	0.46	0.37	0.88
PH-NW Women (Rina)	26	PH 2	Rina	1	0.60	0.60	0.60
PH-Rina Portrait	42	PH 4	Rina	1	0.53	0.53	0.53
PH-Plants (Richard)	21	PH01	Richard	1	0.83	0.83	0.83
PH-DY Portrait	39	PH03	DY	2	0.66	0.66	0.72
PH-Navajo Portrait (Conrad)	60	PH05	Conrad	1	0.30	0.30	0.30
PH-Edgar Portrait	70	PH06	Edgar	1	0.17	0.17	0.17
PH-Earl Portrait	87	PH07	Earl	1	0.25	0.25	0.25
PH-Village Market (F & H)	120	PH09	F & H	3	0.34	0.32	0.38
PH-Joe Hotch	4	PH10	Joe	1	0.13	0.13	0.13
PH-Joe Hotch	5	PH11	Joe	3	0.22	0.22	0.37
Shields/Audio (Joe)	109	T 01	Joe	31	1.82	0.72	5.92
Moccasins (Gerald)	52	T 02	Gerald	84	1.62	1.02	16.88
Lloyd's Video	8	V 01	Lloyd	29	0.76	0.38	3.78
Intro Video	23	V 02	Exhibit	18	1.16	0.82	4.00

Table B.5

## Tracking Study Exhibition Elements: Selector Group Order

[1]	[2]	[3]	[4]	[5]	[6]	[7]	[8]
Descriptive Label	Route No.	Type/#	Selector Group	No. of Visitors	Mean	Median	Max.
					(In Minutes)		
D-Game Stick/C (Abe)	83	D 09	Abe	3	0.42	0.28	0.70
D-Game Stick/O (Abe)	82	D 08	Abe	3	0.56	0.22	1.33
Dance Bustles (Abe)	66	B 32	Abe	10	0.46	0.39	1.05
H-Abe	80	HT07	Abe	7	1.91	1.48	4.38
M-Wedding Outfit (Abe)	65	M 02	Abe	22	0.43	0.32	1.60
P-Abe's Intro	79	P 16	Abe	1	1.17	1.17	1.17
P-Wedding Dress Text(Abe)	64	P 15	Abe	6	0.44	0.40	0.93
Ponca/Osage Items (Abe)	81	B 34	Abe	13	0.70	0.68	1.78
Bear Clan Hat (CJ)	3	B 60	CJ	44	0.55	0.30	4.72
P-Bear Clan Text	1	P 30	CJ	16	0.61	0.33	2.58
P-Bear Clan Text	2	P 31	CJ	16	0.58	0.57	1.47
P-Bear Clan Text	6	P 32	CJ	9	0.46	0.37	0.88
D-Moccasins (Conrad)	63	D 06	Conrad	6	0.57	0.55	1.13
Navajo Pots/Baskets (Conrad)	74	B 27	Conrad	3	0.21	0.17	0.28
Navajo Silver (Conrad)	61	B 25	Conrad	17	0.45	0.32	1.38
PH-Navajo Portrait (Conrad)	60	PH05	Conrad	1	0.30	0.30	0.30
Heddle/Spindle Whorl (DY)	38	B 08	DY	15	0.47	0.42	0.95
Heddles/Bag (DY)	35	B 07	DY	17	0.36	0.33	0.57
Loom w/Tools (DY)	41	B 11	DY	16	0.43	0.32	1.55
P-DY's Intro	36	P 06	DY	17	0.90	0.52	4.41
PH-DY Portrait	39	PH03	DY	2	0.66	0.66	0.72
Weavings (DY)	37	B 09	DY	6	0.57	0.50	1.12
Weavings (DY)	40	B 10	DY	13	0.48	0.43	1.00
Bandolier Bags (Earl)	95	B 38	Earl	3	0.75	0.50	1.57
Bandolier Bags (Earl)	86	B 56	Earl	10	0.44	0.34	1.28
Bandolier Bags (Earl)	90	B 35	Earl	19	0.36	0.27	1.05
Flag Bag (Earl)	89	B 33	Earl	13	0.45	0.42	1.00
P-Earl's Intro	88	P 21	Earl	5	0.61	0.48	1.01
PH-Earl Portrait	87	PH07	Earl	1	0.25	0.25	0.25
Apache Hat (Edgar)	68	B 30	Edgar	7	0.53	0.57	0.97
Apache Material (Edgar)	71	B 26	Edgar	21	0.69	0.60	2.17
D-Raw Materials (Edgar)	72	D 07	Edgar	3	0.34	0.38	0.55
P-Edgar's Intro	73	P 17	Edgar	2	0.67	0.67	0.92
P-Edgar's Subtext	67	P 18	Edgar	1	1.03	1.03	1.03
PH-Edgar Portrait	70	PH06	Edgar	1	0.17	0.17	0.17
Saddle Bag (Edgar)	69	B 31	Edgar	2	0.18	0.18	0.23
Beaded Deer Hide (Emil)	92	B 36	EMIL	7	0.66	0.47	2.13
D-Beadwork (Emil)	91	D 10	EMIL	4	0.51	0.39	1.07
P-Emil's Intro	77	P 20	EMIL	3	0.51	0.47	0.68
P-Emil's Intro	75	P 19	EMIL	6	0.35	0.38	0.53

(cont.)

Table B.5 (cont.) Descriptive Label	Route No.	Type/#	Selector Group	No. of Visitors	Mean	Median	Max.
					(In Minutes)		
Parasol (Emil)	78	B 29	EMIL	4	0.32	0.18	0.73
Sioux Shirts (Emil)	76	B 28	EMIL	17	0.58	0.47	1.25
Intro Video	23	V 02	Exhibit	18	1.16	0.82	4.00
P-Exhibit Intro	12	P 03	Exhibit	28	0.65	0.54	1.88
P-Exhibit Intro	11	P 02	Exhibit	5	0.49	0.55	0.75
P-Exhibit Intro	13	P 04	Exhibit	7	0.40	0.28	1.20
Aymira Items (F & H)	111	B 44	F & H	10	0.41	0.36	0.80
D-Textiles (F & H)	112	D 11	F & H	5	0.56	0.55	1.05
H-F & H	113	HT10	F & H	22	0.92	0.82	2.00
PH-Village Market (F & H)	120	PH09	F & H	3	0.34	0.32	0.38
Spindle & Awls (F & H)	119	B 51	F & H	15	0.40	0.37	0.83
Woven Slings (F & H)	121	B 52	F & H	7	0.39	0.37	0.78
Moccasins (Gerald)	52	T 02	Gerald	84	1.62	1.02	16.88
D-Pan Pipes (H & C)	48	D 03	H & C	9	1.07	0.82	2.52
P-H & C Intro	46	P 08	H & C	2	0.47	0.47	0.55
Pan Pipe (H & C)	47	B 21	H & C	16	0.53	0.35	2.63
Poncho & Hat (H & C)	45	B 20	H & C	17	0.48	0.30	1.53
Weavings (H & C)	49	B 22	H & C	9	0.54	0.23	2.05
Boy's Shirt (Joe)	114	B 45	Joe	2	0.55	0.55	0.57
P-Joe's Intro	108	P 24	Joe	1	0.57	0.57	0.57
PH-Joe Hotch	5	PH11	Joe	3	0.22	0.22	0.37
PH-Joe Hotch	4	PH10	Joe	1	0.13	0.13	0.13
Shields/Audio (Joe)	109	T 01	Joe	31	1.82	0.72	5.92
Blouse/Tomahawk (Linda)	105	B 43	Linda	15	0.36	0.33	0.70
Del./Kiowa Bags (Linda)	104	B 42	Linda	6	0.32	0.34	0.45
Kiowa Items (Linda)	96	B 37	Linda	33	0.61	0.55	2.63
M-Bear Costume (Linda)	107	M 01	Linda	6	0.44	0.41	0.72
P-Linda's Intro	103	P 23	Linda	2	0.57	0.57	0.57
Lloyd's Video	8	V 01	Lloyd	29	0.76	0.38	3.78
NW Hats (Lloyd)	9	B 01	Lloyd	11	0.34	0.25	0.62
NW Hats (Lloyd)	10	B 02	Lloyd	9	0.34	0.38	0.55
P-Lloyd's Intro	7	P 01	Lloyd	9	0.60	0.57	1.22
D-Textiles (P & O)	55	D 05	P & O	6	1.03	0.33	4.45
D-Textiles (P & O)	54	D 04	P & O	7	0.53	0.33	1.47
Mixtec Outfit (P & O)	N/A	B 61	P & O	2	0.42	0.42	0.58
P-P & O Intro	56	P 11	P & O	13	0.55	0.47	1.68
P-P & O Subtext	53	P 10	P & O	6	0.46	0.53	0.72
Feather Items (P & T)	127	B 54	P & T	9	0.48	0.40	1.02
Medallion (P & T)	128	B 55	P & T	9	0.35	0.22	0.88
P-P & T Intro	129	P 28	P & T	6	0.36	0.25	0.73
Shuar Necklaces (P & T)	126	B 53	P & T	8	0.60	0.30	1.28
3 Rattles (Richard M)	19	B 04	Richard	18	0.58	0.44	2.02
D-Rattles (Richard)	17	D 01	Richard	4	0.72	0.46	1.67

(cont.)

Table B.5 (cont.) Descriptive Label	Route No.	Type/#	Selector Group	No. of Visitors	Mean (In Minutes)	Median	Max.
Desert Miscellany (Richard M)	16	B 03	Richard	25	0.58	0.38	4.18
Food/Basket Mortar (Richard M)	22	B 06	Richard	11	0.66	0.37	3.77
Food/Basket Mortar (Richard M)	20	B 05	Richard	11	0.50	0.30	1.33
P-Richard's Intro	18	P 05	Richard	6	0.53	0.38	1.07
PH-Plants (Richard)	21	PH01	Richard	1	0.83	0.83	0.83
Dough Bowl (Rina)	43	B 19	Rina	8	0.43	0.46	0.72
H-Rina	50	HT04	Rina	13	0.87	0.40	3.17
Mimbres Bowls (Rina)	44	B 18	Rina	8	0.25	0.21	0.55
P-Rina's Intro	51	P 09	Rina	2	0.69	0.69	1.32
PH-NW Women (Rina)	26	PH 2	Rina	1	0.60	0.60	0.60
PH-Rina Portrait	42	PH 4	Rina	1	0.53	0.53	0.53
Pottery etc. (Rina)	27	B 17	Rina	31	0.74	0.55	5.20
Gold Jewelry (Rios)	116	B 46	Rios	14	0.48	0.43	1.30
H-Rios	123	HT11	Rios	10	1.57	1.59	3.52
Masks (Rios)	122	B 49	Rios	8	0.54	0.38	1.45
P-Rios Intro	115	P 26	Rios	2	0.35	0.35	0.38
Stone & Copper Item (Rios)	117	B 47	Rios	5	0.37	0.38	0.47
Turquoise (Rios)	125	B 50	Rios	8	0.57	0.29	1.63
Urns (Rios)	118	B 48	Rios	21	0.36	0.33	0.63
D-Raw Materials (Susan)	100	D 12	Susan	2	1.14	1.14	1.40
H-Susan	97	HT08	Susan	14	1.22	0.95	4.60
P-Susan's Intro	98	P 22	Susan	1	0.63	0.63	0.63
Pomo Basket (Susan)	85	B 40	Susan	10	0.37	0.36	0.63
Pomo Baskets (Susan)	84	B 39	Susan	16	0.51	0.46	0.97
Pomo Baskets (Susan)	99	B 41	Susan	8	0.35	0.28	1.05
Children's Stuff(T.Hill)	32	B 16	Tom Hill	24	0.61	0.34	5.05
D-Toys (Tom)	33	D 02	Tom Hill	13	1.18	0.83	5.85
H-Tom	29	HT03	Tom Hill	16	0.90	0.64	2.62
Iroquois Items (T.Hill)	28	B 13	Tom Hill	33	0.40	0.35	1.22
P-Tom's Intro	34	P 07	Tom Hill	4	0.65	0.36	1.75
Wampum Belt (T.Hill)	31	B 15	Tom Hill	11	0.31	0.32	0.45
Wampum Belt (T.Hill)	30	B 14	Tom Hill	7	0.25	0.18	0.55
DY, Tom, H & C, Rina	25	BK02	x-MULTI	3	2.75	3.83	4.26
Gerald, P & O, Conrad, Edgar	58	BK05	x-MULTI	1	1.02	1.02	1.02
H-Abe, Susan, Joe	101	HT09	x-MULTI	14	2.20	1.84	7.10
H-DY, Tom, H & C, Rina	24	HT02	x-MULTI	17	2.68	1.38	19.23
H-Gerald, P & O, Conrad, Edgar	57	HT05	x-MULTI	20	1.89	1.77	5.20
H-Linda, Emil, Earl	93	HT06	x-MULTI	15	1.44	1.00	4.97
H-Lloyd & Richard	14	HT01	x-MULTI	22	1.96	1.71	3.95
H-Rios, P & T, F & H	130	HT12	x-MULTI	8	1.25	1.35	2.52
Linda, Emil, Earl	94	BK06	x-MULTI	1	0.63	0.63	0.63
LLoyd & Richard	15	BK01	x-MULTI	1	0.48	0.48	0.48
Rios, P & T, F & H	131	BK12	x-MULTI	1	0.47	0.47	0.47



## Appendix C

### Observation Research

In addition to tracking and interviewing visitors, we spent extended periods of time observing what took place in specific gallery spaces. The museum staff chose eight locations for this study method. Three were in the first exhibition: 1) the entrance gallery, especially the Eskimo tableau, 2) the section on pueblo pottery, and 3) the earth lodge. Three locations were in the exhibition where tracking and interviewing were also being conducted: 4) the Bear Clan Hat, 5) the moccasin circle, and 6) Susan Billy, basket maker. The final two were in the exhibition of contemporary artists, 7) the HUD house, and 8) the school room.

Several researchers participated in this work, including both ISO staff (whose observations were limited to the four days of the main data-gathering activity) and NMAI staff. The central essay in this report incorporates the key results of the observation research. The purpose of this section is to describe in greater detail the prominent patterns of visitor behavior at the target locations.

#### 1. Entrance Gallery

Description of the location. Visitors enter here through glass doors into the first of the three exhibitions. The atmosphere changes instantly from the monumental scale and stone surfaces of the Custom House's grand spaces, to the more intimate environment of a modern museum. The wooden floor of the area just inside the doors softens the abruptness of the change somewhat. The visitor immediately encounters large glass cases with masterpiece art objects, panels of text, and the nearby sounds of several audio displays (see floor plan). Just past the entry section, the floor texture changes to carpet and the space is dominated by a large tableau behind a scrim. This tableau on Inuit life includes several large video monitors, two items of clothing (a man's parka on the left and a woman's jacket on the right) and a kayak stretching across the front. These objects are only dimly visible through the scrim except when selectively lit. The lights are synchronized with the video to highlight the objects as they are mentioned by the narrator. The video combines historical footage with close-ups of the objects on display. The presentation loops continuously. Cases to the right of the tableau include a set of small figurines (this case has a large knob which visitors use to flip the label copy to choose which of four alternative labels they would like to read), a case with a beaded bandolier bag, and a case with moccasins, embroidered purses, and porcupine quill boxes. Three cases to the left of the tableau all include duck decoys excavated from archaeological sites. These cases are outfitted as small dioramas.

Overall impressions. This gallery seems to be functioning very well as an introduction to the museum. Although the tableau narration dominates the space both physically and aurally, visitors did not seem to be drawn to it at the expense of the object displays. Perhaps because the museum experience begins here, visitors seemed especially

attentive, and a number of them even took time to read the funding credits panel to the left of the door.

The first two objects, located immediately opposite the entrance, hold the position of prominence and few people entered without at least pausing in front of them. When museum interpreters positioned themselves at this spot with large groups of children, passage was nearly blocked. Entering visitors then had to thread their way through, usually passing behind the free-standing case with the jaguar cups. Some of these visitors then turned to listen to the interpreter. Nearly every interpreter-led school group that was observed in this area seemed to draw a few voluntary visitors at the edge of the group.

Visitors tended to work their way towards the tableau case by case. A few also read the intervening panels, but the objects were clearly more compelling. In particular, visitors spent time studying the beaded bandolier bag. Virtually no one passed by the Inuit tableau without stopping. Even visitors who were walking quickly and stopped nowhere else in the gallery paused in front of the tableau.

The tableau was treated essentially as any other case in the exhibition. When people came to it, they stopped and gave it some time. Some stayed with it through a complete cycle, but most either moved on after a reasonable period, or else went back and forth from the tableau to the cases to the tableau to the cases, etc.

Most visitors who spent an extended period of time in front of the tableau stood in front of it and, from time to time, looked down at the labels. In general the tableau labels were not as closely read as the case labels. Some adults with children and school groups sat on the floor in front of the tableau.

Specific points. Although the three decoy cases held similar contents, they each seemed to attract a substantial number of visitors for relatively long periods of time. Was this attraction due more to the diorama elements, the circumstances of the finds, the nature of the object, or the appearance of the object? We did not have a chance to investigate this further.

Except for the labels on the first two objects in the gallery, labels seemed to be positioned so that adult visitors tended to bend over to read them. Visitors who touched the knob on the case with alternative labels usually read all four of the labels.

## 2. Pueblo Pottery

Description of the location. About halfway through the first exhibition, the visitor encounters an area dedicated to the Pueblos of the American Southwest. The space is brightly lit with a stucco-like wall and floor. A seat is built into the wall, along with a pedestal for a large ceramic pot. The visitor first encounters the pot immediately to the right and sees straight ahead a large case with pottery. The background of the case is a

very large photograph of a pueblo at dawn in a panorama of desert mountains. Periodically a narrated voice tells of a young girl who asks her grandmother to teach her to be a potter. Since the interval between audio presentations is at least as long as the tape itself (3 minutes), the voice is relatively unexpected. Taped narrations from elsewhere in the exhibition can be heard when the narration is not playing. A large text panel introduces the pot, which sits in a small depression cushioned with sand. The pot can be freely lifted and handled. In the adobe-like wall over the seat, a small panel presents a traditional poetic verse. The case contains a range of pueblo pottery, contemporary and historical, and, at the far right, two prehistoric jewelry objects. A maze-like design is drawn on the center of the floor.

Within the same contiguous space but separated by its carpeted floor surface, is an area dedicated to beadwork. A case of beaded objects is mounted on a wall that is entirely covered with a black and white photograph of a Native American house interior from early in the century. Beaded objects are everywhere in the photograph. Another case of beaded objects is positioned to the left of the photograph, along with a text panel.

The pueblo presentation and the beadwork display share a thematic link. While the texts surrounding the pots stress cultural continuity, the panels discussing the beadwork emphasize cultural change, since the beads and many of the design motives in the beadwork came from the Europeans.

Overall impressions. This area is probably not quite as effective as the designers intended. The pot draws the attention of many visitors as they enter and people seem at ease lifting, handling, or touching it, although very few of them read the text panel that accompanies it.

The taped narration seemed neither to draw nor hold visitors. Relatively few visitors were in the space long enough to hear it in its entirety. There was no visible sign that people were paying much attention to it, except for the people who rose from the bench and left as soon as the narration started. The seat was not immediately obvious to some visitors, and to some it was visibly welcomed as a place to rest (this is the first sitting location within the exhibition). A few people who sat there discovered the jewelry objects in the right-hand corner of the case, but most seemed to miss them.

The large pottery case, despite its color background photograph, did not draw as much attention as the cases with beadwork. Visitors also seemed much more attentive to the labels in the beadwork cases than to anything written about the pottery.

Specific points. During the period of observation, every detail of the installation engaged at least one person, even though most visitors overlooked the less-obvious features. For example, a family with mother, father and 12-year-old daughter were especially interested in this area. The father arrived first, lifting the pot, examining the old objects in the case, reading the poem and then sitting on the seat. As soon as the daughter entered she knelt by the floor design and traced it with her finger. The audio started, and the girl sat beside her father and listened to all of it. The mother entered,

read the panel over the pot, and called the girl to it. She said she'd seen the pot already. The mother read the poem and called her daughter there. The father then moved on to the beads, and the mother backtracked to the previous section, as the daughter read the poem on her own and then sat down until her mother returned. Then they both continued on to the beads. This girl was intercepted much later and interviewed.

### 3. Earth lodge

Description of the location. The central feature of this section is an arrangement of mannequins within a glassed wooden structure simulating an earth lodge. Since the wooden pillars and roof extend over the area where visitors can stand to examine the clothing on the figures, one has the sense of sharing the interior space with the mannequins. Label-rails in front of the glass provide information on the objects. An introductory panel is placed on the wall to the right of the display and a buffalo hide hangs on a railing at the left end of the display. The facing wall contains a case with beaded and feather ornaments, two large photo panels, and two text panels discussing "Rites of Passage" and "Refining the Art of being Indian" (see floor plan).

Overall impressions. This space feels closed and intimate. The activities that individuals engaged in within this area seemed to depend upon the placement of visitors who had entered the space before them. If the space near the clothing was occupied, they walked through without stopping, examined the ornaments and text panels on the facing wall, or waited to enter. If the space was empty, they tended to carefully examine the clothing and study the labels. Nowhere else in the exhibition did we observe as much careful label reading as here. The attraction of the objects, the quality of the texts, and the design of the labels all seemed to work well.

All the elements in this section, both objects and texts, seem to attract a substantial number of visitors. Even the buffalo robe, which is not immediately obvious, was noticed and handled by a number of visitors.

The intimacy of the space and the overall attractiveness of the installation seemed to encourage people to talk with one another, especially in the area contained within the earth lodge. Visitors seemed at ease here. Almost all visitors touched the poles.

Specific points. One interviewed visitor was disturbed by the "ghostly" quality of the gray mannequins.

### 4. The Bear Clan Hat

Description of the location. A circular room situated at the end of Creation's Journey contains a clan of the Chilkat Tlingit Bear Clan Hat. The hat is prominently displayed in

a case in the center of the room, and it is visible from the preceding gallery. On either side of the hat are wall photos of the descendant of the man who first wore it. There are three text panels in the room; one located to the left as you enter the space, one on the right, and one above the door just beyond the hat before you exit the exhibition into the first Pause Area.

Overall impressions. The photos of Joe Hotch dancing seem to draw the attention of visitors first and then they concentrate on the hat itself. The photos are very striking and the fact that one can see the hat before entering the room may account for the viewing order. Most visitors read the sign above the exit door. Some visitors read one of the large text panels. Of these, most read the panel on the right, "objects live when used as intended," as you enter the space. Only one observed visitor read both panels. Some visitors read one of the hat labels. Only a very few read two, and no one was observed reading three or four.

Specific points. One visitor was observed hugging the display case for the hat!

## 5. The moccasin circle

Description of the location. This display occupies the middle of the second exhibition. A large, low, circular case contains 113 pairs of moccasins arranged in concentric circles. The left-hand moccasin in almost all pairs is raised a few inches to suggest a circle dance. A metal railing surrounds the case. Transparent Plexiglas panels with abstract designs of people are suspended over the case. A large photograph, a text panel and an overhead video screen are positioned just to the right of the case. A wedge-shaped opening in the space allows the visitor to literally enter the circle. The lower portion of the wedge is lined with mirrors so that the visitor's shoes also can be incorporated into the display. The video, with narration and captioned text, starts to play as soon as it detects an approaching visitor. The touch screen interactive with information on Gerald McMaster and the accompanying "scrapbook" are to the right of the moccasin display as visitors travel through the exhibition. (See floor plan.)

Overall impressions. The display sits in an open area with high ceilings, directly opposite a pair of glass doors that can be used as an alternative exit. The placement makes it virtually impossible to miss. One individual, however, drawn more by the nearby silver belts, passed right by it without a glance.

The video for this display seemed to be particularly effective in holding the attention of visitors. Relatively few individuals turned away from it once they started watching. One mother and son even practiced the circle dance in front of the moccasin case right after the film ended.

Visitors tended to lean on the railing as they examined the moccasins, often talking with one another and pointing. Although the open wedge space drew visitors, they seemed to use it as a way of getting closer to the artifacts, especially the smaller ones, rather than as a way of metaphorically joining the dance. A few even knelt down in this space to get as good a look as possible at the details. The variety of decorations on the moccasins and the large number of them kept visitors looking at this case for relatively long periods. They tended to circle around it (most often in a clockwise direction) looking closely.

Interestingly, no one seemed to mind the absence of labels, as there was no visible attempt to find them. In fact, visitors were so focused on the moccasins that no one seemed to notice the overhead panels.

Few people used the touch screen interactive and book to learn more about the artist and why he chose the objects.

## 6. Susan Billy, Basket maker

Description of the location. From left to right this display consists of a window case with a large basket, a text panel, an interactive video screen, a window case of smaller baskets, and an interactive station with video screen (see floor plan). The video next to the text panel starts as soon as it senses an approaching visitor and shows Susan Billy telling the story of how she inherited her grandmother's basket-making tools from her aunt and learned to make baskets. The video is short but emotional. At the end it offers viewers a choice of hearing Susan Billy talk about one of two baskets that are on display. A photograph in the case showing Susan Billy with her aunt also links the video to the objects on view. A drawer beneath the display of small baskets contains basket-making materials.

Overall Impressions. The strongest draw in this display seemed to be the large basket, perhaps because of its size and its placement at the beginning of the display. The display as a whole probably is not working as intended, primarily because the auto-start signal for the video is too slow. By the time that the video began, many approaching visitors had already passed by it and were looking at the objects in the case. Visitors seemed reasonably interested in the video if they encountered it either as it was starting or as it was playing. A number of visitors used the interactive station video, but hardly anyone opened the drawer and no one was observed touching a scrapbook.

Specific points. By this point in the exhibition, some visitors had become aware of the automatic start function of both lights and videos (one visitor was observed showing his friends how it worked) and seemed comfortable touching screens in response to options. Their ease with interactive stations was reflected in the tendency to lean on them while using them.

## 7. The school room

Description of the location. This installation art piece portrays a classroom in a 1930's boarding school. Six small school desks are set in the center of the room. The main elements around the walls, in clockwise order, are a wash basin, explanatory panel, bookshelf, teacher's desk and blackboard, children's pictures, a discipline desk in the corner, a bulletin board, a chronology, and a door to the HUD room. Several of the desk tops feature texts and photographs describing life at the schools.

Overall impressions. The proximity of the two doors (see floor plan) discouraged people from lingering in the classroom unless they were particularly interested. Most visitors entered the room, stood near the door, looked around, and exited into the HUD room. Some visitors stopped at the bulletin board as they passed. Visitors who became more involved in the installation tended to circle the room in a clockwise direction, taking the longest possible route between the first door and the second.

The bulletin board was the room's strongest attraction, followed by the desks, then the explanatory panel and bookshelf, and then the children's pictures and discipline desk. Very few people read the chronology, although it is right beside the door that most people use to leave the room.

The room was surprisingly quiet. Few people talked here and there was an air of introspection. Those who stayed the longest seemed deeply affected by the installation. They sat at the desks (or in the movable chair at the back of the desks), studied the material on the desks or contemplated.

Of all the items on the bulletin board the one that seemed to be getting the strongest response was the dual photo of the Native American in traditional dress and in clerical garb.

## 8. The HUD house

Description of the location. This installation art work portrays a living room in government-provided reservation housing. In the center of the room is a coffee table with newspapers on it and a sofa facing a television. To the left of the television is an explanatory panel, a bed, and windows. To the right of the television (playing a continuous videotape that pokes fun at Native American issues in a parody of daytime television) is a refrigerator, a kitchen table with chairs and food. The wall at the back of the room, between the entrance and exit doors, is a large case displaying common items, such as toys, household products, sports team logos, etc., that incorporate stereotypical references to American Indians. (See floor plan.)

Overall impressions. As in the classroom visitors tended to enter the first door, look around casually and exit the second door. Since the case was along that route, it

received the most attention, along with the television. Those who stepped deeper into the room were likely to read the explanatory text panel (more so than visitors in the classroom, by comparison). The most interested visitors sat on the sofa and watched the TV program.

Specific points. Although the mood in this space seemed less introspective than in the classroom, and some visitors talked with one another about the objects and the video, very few visitors showed any appreciation of the humor in this installation. One visitor was overheard saying, somewhat sadly, "It's like what they did with Jewish things." The objects that received the most attention were the doll (in particular, the Barbie doll) and sports-team paraphernalia.



## Appendix D

### Select Interview Transcripts

ID 8

*Two women, ages 28 and 38. One from Pennsylvania, one from South Dakota, both on a first visit to the museum. One has a Master's degree and the other a Bachelor's degree. Both are white.*

Int: How did you hear about this museum initially?

R: We read about it in our AAA guidebook, and then we just happened to be walking by it and saw it and went "hey."

Int: What did you hear about it?

R: We just read the description in the AAA book, which said it was the largest Native American, not Native American, American Indian, they included North American and South American, Alaska and Hawaii and it was just the largest collection.

...

Int: Would either of you describe yourselves as museum-goers?

R: Probably not.

R: I'm not.

Int: Have you seen Native American collections like this elsewhere?

R: Not like this, but I've seen Native American collections.

R: I have. In Mexico City, there's a really nice Indian museum that I went to. In South Dakota there are some good -- they're not as big as this one, though it was extensive.

Int: Of what you've seen, are those exhibitions different from what you have seen before?

R: Yeah, I don't know. I mean assume this place, it's like this whole building. Is that what it is?

R: We've only seen this one.

Int: These are the exhibitions. These are it.

R: Okay, I don't think we've seen the whole thing yet, but other museums I've been to have focused a lot more on American Indians like from North American. And have focused on what we as white people have done to them. How we've been oppressive. That's been a big part of the focus. I don't know if I've seen that. I assume that's here too, but I haven't seen that part yet.

R: Ditto.

Int: Do you think your experience here today will influence the way you think about Indians?

R: It always influences me when I see an exhibit or read something.

R: Yeah it influences. All of the stuff. I think for somebody -- if it was your first time seeing an exhibit like this, it would really affect what you think, but because I've studied some before, some of it I knew, but I mean it's always interesting and I think whenever you go to a museum it always affects you. You always learn something.

Int: What did you learn?

R: Well yeah it's hard to remember. I mean I don't read everything you know, but just to see the stuff and see the ornamentation and I'm interested in religion, so I like to religious stuff and see what sort of connections there are between my own religious understandings, you know Christian understandings, and the understandings of Native peoples, the sort of connectedness that we share sometimes.

Int: Did you see any of that here?

R: Mhm.

R: I don't remember that one place it was at, the one about the naming.

R: When they get a --

R: Their blanket.

R: Their [inaudible] to the first pow wow.

R: When they get their first blanket and they also, the head chief or other person gives them a name. And then everybody is supposed to -- each person in the family has a specific function and teaching that young person about what it means to be an adult. And I saw connections with our own ritual, baptism, and giving a name and becoming part of the community. So there's connections there.

Int: If you brought a friend to the museum and only had 10 minutes to show them something, what would you want them to see?

R: I'd bring them to that blanket that we were just talking about in the room with the Indian.

R: Yeah that place in the new part where it's the modern creativity art section, when they had the home place.

R: We were just talking earlier today about how most people don't understand why Native Americans get so upset about being called the Braves or the Indians like sports teams. And we're always trying to explain why that's offensive. And I thought it was good to see that one display where they had all Redskins stuff and they had all the pictures that are sort of dehumanizing to a whole group of people. And I thought that was sort of explained.

R: Showed marketed things.

R: Yeah it shows how we've marketed their tradition and made a mockery of their whole system.

Int: Do you feel that Indians have a role in how materials are presented here?

R: I guess I sort of assumed they did.

R: I mean I assumed that they were involved in the planning of it and the -- .

R: Writing down the history of --

Int: Where did you notice Native influence?

R: In the voices of narrators. The names associated, the names printed on everything. It's like it was all from Native Americans or native people, it's not just Americans.

Int: Is there a specific voice or person who stands out for you?

R: No.

Int: Do you think these exhibitions have a central, common message?

R: I think the message I get is that there are difference in Native Americans like there are differences in European Americans. That we're not. We don't assume that Norwegians and Swedes and Finnish people are all the same, just because they're from the same region. But oftentimes, we assume that about Indians. We

always say Indians are all the same. They're a bunch of drunks. That's sort of the common messages and when you come here and you look at stuff, and you see that they're very different in the kind of clothes they wear, and the languages they speak, and their belief systems. So I think it's good to see that they're different.

R: And that their traditions have survived. It's a miracle that anything has survived the way we've oppressed.

Int: How did you see that expressed in the exhibition?

R: I don't know. I can't think of a specific thing.

Int: Was it through the text or the objects?

R: Well from reading the texts and you see that they're from different tribes or from regions. I noticed one time we were looking at some outfits from the northern region, and then turn the corner and there were some outfits from native peoples throughout the Florida area and you could just tell that they were obviously different in the way they looked, because there's different climates and stuff. So just being able to see their clothing. And then if you read the text, you learn that they're from different areas.

Int: Overall, do you think this museum presents a specific point of view?

R: No.

Int: What do you think about the presentation formats used in the exhibitions?

R: They're pretty modern.

Int: Did you use the touch screen interactives?

R: No.

Int: Did you use the drawers with materials to handle?

R: No.

Int: Did you watch Native TV in the HUD house?

R: Yes.

Int: And what was your opinion on that?

R: I didn't watch the whole thing.

R: I didn't enough to [inaudible].

Int: Did you find anything special about the moccasin exhibit in All Roads are Good?

R: I noticed the bare feet.

R: She said, "Look there's bare feet." And I said, well some of them probably went barefoot.

R: But that was cool to see all the different types too there.

Int: Six months from now, what are you most likely to remember about your experience here?

R: Probably the HUD house and the school room.

Int: The Smithsonian will be opening a new National Museum of the American Indian in Washington in the next 10 years. Do you have any recommendations for this new museum?

R: No.

R: No.

ID 16

*White male, alone, age 42, from Maryland, on his first visit to the museum. He has a Master's degree.*

Int: So how did you hear about this museum in the first place?

R: That's a good question. I don't remember where I first heard about it. I live in Baltimore. I work in Washington and I have a real deep and abiding interest in Native arts.

Int: Is this your first visit?

R: And I've been waiting for an opportunity to get up here, so I also. I get National Geographic and Smithsonian magazine. And so somewhere along the way I saw it.

Int: Do you remember any ideas you had in your mind before coming here?

R: About what I might see?

Int: Or what it's going to be like?

R: I guess I thought more of the sorts of galleries that I've seen being in Washington at the Smithsonian, a little more fixed, a little more static. The kind of thing that I've seen as a kid.

...

Int: So you think of yourself as a museum-goer? Do you do this a lot?

R: No not a regular museum goer. I always enjoy them, but I don't find the time very often.

Int: So this is a special interest.

R: This is a special interest.

Int: Have you seen Native American collections in other places?

R: Mhm.

Int: How does this compare to those other places you've seen?

R: Most of the collections I've seen have been very specific. I'm interested in the Southwestern Pueblo cultures. So I've seen -- this is the most global and certainly the most interactive display that I've ever seen. And much more culturally oriented. I find that the personal perspective approach that was taken to this to be very enlightening and stimulating.

Int: So that is different from what you've experienced.

R: Very.

Int: Have you spent time in the Southwest?

R: Oh yeah, yeah, a lot.

Int: But still there were things for you to learn here?

R: Oh yeah very much, and having focused on potters in the Southwest, I've learned a lot from potters and what the clay means to them, but this, there's more about the culture as a whole and religion, story of creation, putting things in a context that I really enjoyed.

Int: Do you think this experience is going to influence the way you think about Indians in the future? Do you have any ideas?

R: It really furthered the excitement for me. I think we lost a lot when we lost these cultures. And if we can regain some of that as part of contemporary culture, I think we will be a healthier, more satisfied people. I find that to be true. I called home this morning and found out that a friend who was very ill had died

yesterday. He had said he would wait for me to die and I was feeling very melancholy when I walked in here this morning. And I have a much clearer sense of the cycle of things. It goes on and the people who worked to put this together, I did some of the video screens and so forth, have a real deep and abiding sense of that. That this is life and everything is a part of it. It's very dynamic. And I think that as much as any museum display I've seen, this seems to create that feeling. It protects the objects simultaneously, but it puts a few things out there for you to touch and be with as well, and that's how that worked.

R: And you can really feel the spirit of some of those individuals.

R: Yeah, very much so. The basket weaver, the woman who told the story about how her basket weaving tools came to her, really touched me.

R: Beautiful.

R: Yeah really touched me. I met a woman who was working in Washington. I don't remember what she was doing. She's an Acama woman and she had been away from the reservation for quite a while and had begun potting unbeknownst to her grandmother. And one day in the mail, she received a color stone.

Int: What's a color stone?

R: It's the stone that's ground to make a pigment to paint pottery. And her grandmother said, "I had a dream and knew it was time to give you this." And she had already begun potting. And she said it was like it flipped her out. And so that story had touched me. And this one in the same way has a sense of continuity and purpose in what we do and what we create.

Int: Across the generations and stuff.

R: Yeah.

Int: You decide to go out and become a potter.

R: Right.

Int: And then that's it.

R: And it seems to me we live in a culture that really separates us from that kind of an understanding of ourselves, so this does change. It reinforces a lot of very powerful things.

Int: If you brought a friend back here and you had just 10 minutes, what one thing would you want them to. Where would you think is the real essence if you will?

R: Will I'm thinking of the specific friend who had problems. He's not fully ambulatory. I think I would probably start over on the other side where we can go through and there's that kind of introduction to the range of cultures, which is where I started. Once I got the flow of it, once I read the things in the first room there and understood where it was going, then I really quite enjoyed that.

Int: Do you mean in that very first gallery with the kayak?

R: Mhm.

Int: And all that.

R: Mhm.

Int: So you felt that that was like an introduction?

R: Yeah it felt like a real good introduction.

Int: One of the messages that you may have gotten there, was it that Indians have a role in how these materials are presented?

R: I think that's very clearly communicated. Their artists and curators, and people involved in their own cultures, telling the story.

Int: Does a spot stand out where it first hit you in the exhibition?  
R: Immediately. I was told immediately that this was going to be true, and so I was looking for it.  
Int: Would you say that these exhibitions have a central, common message that they want to communicate?  
R: Geez let me -- there were a lot of messages. I think one that all the artists and curators seemed to be trying to point to is that we have demeaned and defamed some very fine arts that are profoundly expressive of the cultures that they come from. That in the US especially, we put it aside. We destroyed it. We put it aside and as it is resurrected now and as people take those cultures back, we recognize how really rich and vital it was.  
Int: What do you think is a good example of that?  
R: You mean in terms of which culture?  
Int: I mean which object? Where in the show was that really?  
R: Where did I see that?  
Int: Where was that?  
R: You know it's funny. One place it really stood out for me, there is -- midway through the end of the first section, there is the facade of a lodge house.  
Int: Right, with the little door.  
R: Right. And a row of hats in front of that. And the video of the curator holding the hats up and deciding how they work and how they look, and how he envisions them against that beautiful, old wood, really helped me focus on the finesse of this art, and it's beauty and it's spirit, it's movement, and that worked for me.  
Int: And your reaction to that was?  
R: As he talked and I looked at the pieces, I closed my eyes for a while and I had a sense of the motion that he was trying to express. It was very fine.  
Int: He would be thrilled I think, because he was so successful.  
R: It really worked for me.  
Int: Overall, do you think this museum presents a specific point of view?  
R: Well, I read the goal statement as I came in.  
Int: Outside?  
R: It's a message, right as you walk into the entrance lobby, that talks about --  
Int: Oh out on the rotunda, the message from the director?  
R: From the hall, yeah from the director that talks about the purpose of the museum. In my mind, it certainly fulfills that purpose.  
Int: What part of that stood out?  
Int: I can't remember. Frankly, I don't remember.  
R: First of all, that one can display objects and recognize how fine they are. But until they come alive in the voices of the people, and until we recognize the importance of the cultures from which they come, they are just objects. And as you illuminate each with more context, they really come to light and you can begin to understand why they are so fine and why we appreciate them.  
Int: Did you think anything when you read this? Did it make an impact on you?  
R: My first thought was that the purpose was way PC and so I waited to see if that seemed to work for me. And for a museum, a place where you do lift things out of context and put them back down on the middle of the city, they did it.  
Int: He'd probably be pleased too.

Int: What do you think about the different presentation formats used with the video and the kind of theater type thing? What do you think? What stood out for you? What really worked for you?

R: I liked some of the video. I liked the video select thing.

Int: The one with the circles?

R: Right. Where you can touch what you want to see.

Int: Did you open any of the drawers?

R: I opened some of the drawers, and I was pleased to see a couple of things to touch. After having opened a few drawers where I could touch, I opened on that had glass on the top, and I was surprised to see the glass. I didn't know that was going to happen. So they were fun. I liked the videos. I liked being able to open the drawers. I think I might like to touch some more things. I don't what.

Int: What kind of thing?

R: I don't know. See I love to handle pottery, but you can't have a whole lot of that out. There was one piece. That made me want to touch more, but I have my own collection. A lot of the collection is to touch.

Int: Did you watch the Native TV in the little living room over there?

R: Yes.

Int: What did you think about that?

R: Well first I had a hard time hearing it. That was one critique I have, having just a minor hearing impairment, there are places where it was real hard to position myself to hear what I needed to hear.

Int: Directional speakers.

R: Right. I had to find a spot and there were a couple of places, I can't remember exactly where, something over on the other side where no matter where I placed myself, there was something behind me that was competing that just kept filling the [inaudible].

Int: Was it in the pot section where you can hear the --

R: No that one came through clearly. The man talking about the granddaughter, no this was farther over. I was looking at some shields. I was in a corner. There was a bench. I was looking at the shields. If I sat on the bench, I couldn't hear it at all.

Int: The one where you pushed the button to hear it.

R: Right. And I thought they were really cool. I liked that he was getting a kick out of describing the symbols, but there was something off --

Int: Right there was that dance thing nearby. It was very loud, right.

R: And it made it difficult to hear that particular, it was too close.

Int: Let's go back to that Native TV, the sound.

R: I got a kick out of it's irreverence. I thought it was very irreverent and it surfaced some issues that were interesting and did so in a safe way. Where are people in the culture now? What does it mean? Contemporary Native Indians struggling, what does that mean to them? How does that play itself out in day to day pop culture?

Int: Did you feel like people were [inaudible]?

R: I know there were a couple of people who were laughing. There were a few people who were looking very stone faced.

Int: I've experienced that.

R: I don't know if people feel like it's so irreverent, people are supposed to laugh. Maybe it's like, "Oh my God! I'm so embarrassed." But I figured it was so bad, that it was supposed to be funny. I thought that was pretty obvious actually.

Int: How about the moccasin exhibit back in the middle of the show? Does that stand out for you?

R: It did. I understood it's connection to the theme of the many hats and so forth. And it was pretty and I enjoy beading and quill work and all of that. So I spent some time and looked at them, but it's fairly overwhelming. There are just lots and lots of things to see.

Int: What do you think if we project you into the future six months from now, what would you most remember about this experience today?

R: I guess that I would say that what would stand out would be the cultural context. I get a real strong sense of how the Native cultures see themselves as a people and see themselves as one with everything around them. And there's a peace to that, and a wholeness to that, and a comfort to that that makes a lot of sense to me. And it's something I think we've really lost.

Int: It can make a person down right envious.

R: Yeah it does, it does. It really does.

Int: It's nice to have that kind of sense of community and family and so forth. Our culture sends everybody out there alone.

R: We're so disparate.

Int: You're on your own.

R: That's right. And there is so much connectedness. And it's interesting now that you've got me really talking about it, that a display of objects with words and sounds can convey that sense of connection. It worked for me. As I say, it really did give me that sense of connectedness.

Int: I think a lot of it's because people keep saying that in so many different parts of the exhibit. They express it. You can see it's coming not from a script.

Int: They're planning to build a new museum down on the mall.

R: Right I've heard about it.

Int: You won't have to travel so far.

R: That's right.

Int: Do you have any recommendations?

R: What will happen to this collection?

Int: Oh it stays.

R: It stays?

Int: Oh it's the same collection.

R: This is a huge collection.

Int: Over a million artifacts. I've seen some of the pictures of the selectors at work. There are rows and rows and rows of whatever.

R: I flipped through a couple of books. Was I also seeing things that were not on display? I got a sense that there were lots of things catalogued that were --

Int: You might want to check out -- there might be more information on that in the resource center. There's a room over here to the right of the exit that has some CD ROMS. I think it has a whole data base on the collection.

R: On the whole collection?

Int: Yeah, you might check that out. Ask the resource guide there about questions. It's a huge, huge collection. This will continue, although some of these



exhibitions will change. This last section will change and I think the middle section will change less frequently, but most of the stuff will be sent down to Maryland where there will be a special resource study center build in Maryland, and then there will be the museum on the mall. So usually, most of the objects will be divided between those two places. And what we're really planning for is the display at the mall. The people here at the museum, we're from Washington, asked to come up here to talk to visitors to find out is it working? What should we do on the mall? What should we not do on the mall, because New York did this with a sense of experimenting.

R: Yeah well as I told you, I like a lot of the results and I feel like it worked for me. I think one of the things I would like to see is -- I mean I saw some maps that kind of gave me a general sense of where we were, where these cultures emerged from, but I think if the collection could -- I don't know if there's enough to do it, but to illustrate some specific, like highlight some of the cultures. Like bring them up more on their own. This is a wonderful kind of survey of a lot, but how about a room devoted to a specific culture and really draw out, build on the kinds of things that have been done here so that you look at spirituality, and daily life, and dance and play.

Int: All in one.

R: Right.

Int: In depth.

R: Right, take the same thing and do some in depth work culture by culture or region by region or however it could be done realistically with the collection.

...

Int: I guess that's it. Thank you. [machine off and on] Let's not miss anything.

R: What I really love is the irony of the placement of this museum in this building. As I was coming in thinking about you know, this was a building that was meant to mediate trade, control what entered the country. All of that is kind of -- a customs house. And here we were setting up this grand authority as though we had authority over this whole place. I just think it's great irony.

Int: Did you notice the sculptures on the outside?

R: No I didn't really. I just headed right inside.

Int: If you want the irony to go the whole way, look at the sculpture with the [inaudible]. I don't know who it's supposed to be. It shows you what happens in 100 years.

## ID 18

*One male, one female, both white, ages 55 and 52, from Montana, on their first visit to the museum. One has a Master's degree, one has a Professional degree.*

Int: And where did you hear about the museum?

R: We saw a brochure in the Battery Park and the Statue of Liberty.

Int: What did you hear about it? What were you expecting?

R: We didn't hear anything. We just read this brochure.

...

Int: And do you describe yourself as a museum-goer? Do you go to a lot of museums?

R: Kind of, yeah. We're interested. We live close to the reservations, so we're interested.

Int: Have you seen Native American collections then like this in other places?

R: We're interested in Native Americans I guess, because we live so close, with them.

Int: How does this compare to other exhibitions you've seen of Native American art?

R: Much better than we've ever seen. This is wonderful.

Int: And what do you think is most special about it? What stands out for you?

R: For me the way it's arranged, and the narration and the TV monitors. It's fun to listen to and watch.

R 2: The very special way that it's put together and I like the emphasis that permeated about the need to allow change. We have this stereotypical view of what Native culture should be all about and we don't see -- for the Caucasian perspective to have allowed change to take place, and yet it's very much a part of their culture just like it is in ours.

R: I also like the emphasis on art as not fully valued until it is used in a day to day life kind of experience. This was, seemed to be a big part of all the things in here. And this is what they emphasized it seemed, whereas a non Indian perspective of art is something that we make and it's beautiful, but we kind of put it on a shelf and look at it and we don't really use it.

Int: Do you think this will influence the way you think about Indians? Did it change anything in your thinking?

R 2: I'd say yes, and yet I'm lost at the moment to say why.

R: I don't think so for me. I think -- there's a little bit of confusion in the way I feel about that, because I see a lot of the culture from the reservations kind of going by the wayside, but maybe it's not. This says that maybe the culture is emerging into a different culture. It may.

R 2: Deepening the understanding.

Int: Is there something that stood out in a section of the exhibition or display that you said, "Oh my. I really hadn't thought about it that way before."

R 2: No, I can't really put my finger on it.

R: One of the things, I think it just reinforced a lot of the things I've seen and felt before. I mean like the influence of generations in one place, the importance of that. And we come from an area of the country where they're fighting to keep their place. And there's constant emphasis from the non Indian community to terminate the reservations.

Int: Oh really?

R: Yeah. And all the struggles and complexity of trying to run a culture and political system, and a body of people and keep them together in our world and our country. Talking about the [inaudible], the Northern Cheyenne [inaudible]. It's tough.

Int: Of those individual Indian voices that are here in the exhibition, which of them stood out for you?

R: The one I remember is the lady that put together the bowls, chose the two bowls for the exhibit. She has a doctor, she has an MA something. I forget her name.

Int: An anthropologist I think she is.

R: She's an engineer, an architect.  
Int: An architect.  
R: She was wonderful.  
Int: Do you think the exhibitions have a common, central message?  
R 2: Mhm.  
Int: What do you think that is?  
R: The respect for the differences in people and taking in of people whether or not they're like you. Respecting the culture and the idea. That came out real strong in one spot. I can't remember where it was, but -- .  
Int: Maybe the moccasin exhibit?  
R: Yeah, I think that's where I did hear part of the message.  
Int: You mentioned that and I said put the wedge in here.  
R: Mhm. Where everybody's included and you hold hands. Everybody is included no matter if they're your enemy or you're different.  
Int: What was your reaction to that?  
R: It was good.  
R 2: All the ancient folk dances are in a circle. They just emphasize that feeling of camaraderie and never ending circle of life.  
Int: Do you feel a point of view in the museum as a whole? Would you say the museum has a point of view?  
R: It sure does.  
R 2: Well obviously promoting greater understanding and respect from all sides. I mean for Native Americans that would visit here as well I'm sure to elevate of where they've come from and the traditions behind their way of life.  
Int: What do you think about the new format that they used, the touch screen and the theater arrangements. How about the drawers of materials? Did you pull any of the drawers open?  
R 2: I opened one.  
Int: I didn't even see them.  
R 2: I've seen those in other places, but I think especially for little -- where there were toys in there.  
R: That's a good one.  
R 2: It appeals to so many senses. We've got some touch in there that we can do. We've got the hearing as well as the visual, which we typically think of museums as being primarily a visual experience.  
Int: Did you visit the living room here with the television in it?  
R 2: With the real tacky stuff. Yeah.  
Int: What did you think about that TV program?  
R: That was great, and I really appreciated the two women talking about whether one was Indian or not. One pulls out their identity card and says, "Never leave the res without it." And it's so typical where we are. And we see those houses. We talked about the HUD built houses and everything, and I've never been in one. And now I can say I almost have.  
Int: Six months from now, what do you think will stick in your mind from your visit today?  
R 2: Probably for me, it will just be a general overall sense of what I experienced. I don't think there will be any one particular thing. The voices of the women and

the strength of the women, the spiritual nature of their -- what might of seemed mundane day to day existence -- stands out for me.

R: Yeah it seemed -- you could that into the importance, in the primary importance of women in Indian art. That seems to where it came from. It didn't come too much from the men. Some of them, but the really cool stuff came from the women. I mean the really intricate beadwork and the paintings on the tipis, there were paintings and stuff, they don't attract near as much as the intricate beadwork and hard work of the clothing and stuff.

Int: Well as you know the museum is going to be opening a museum down on the Mall in Washington. This is going to be part. This will become like a branch museum on the Mall. And one of the reasons we're talking to people is to find out what people really think should be done and should not be done when we go big time down in DC. Do you have any feelings about that?

R: You don't have? This is the museum then of --

Int: At the moment, this is all that's open. The collection is huge.

R: And there isn't one down in the Smithsonian?

Int: No, but there's a plan to build one and they're in the planning stages now. They're raising money. They're putting together ideas of -- which of these ideas work. What should we carry forward and develop more?

R: I subscribe to the magazine.

Int: Well then you'll be reading about it.

R: And I always thought since it's from the Smithsonian, I always thought it was from the Smithsonian.

Int: What is?

R: The magazine.

Int: The magazine is.

R: And I just thought, naturally, that this museum was at the Smithsonian in Washington, DC.

Int: No this is where it is at the moment. It will be in Washington and there will be another part in Maryland that will have like a study center sort of thing.

R: I really enjoy the magazine. I'm a dentist and I see a lot of Native American patients. That's the one that they pick up right away.

Int: Oh really.

R: Yeah, they really like it in the reception room.

Int: Do you have any suggestions for DC? Anything you really want them to do?

R 2: You know, the display the experience I really enjoyed was one of the first ones where they had the three Eskimo artifacts behind a screen. And those were highlighted and the story was told. That to me was a real effective educational tool, plus a lot of people can enjoy it at one time. Some of the others are a little harder to gather around and read. I really enjoyed it.

R: I think all the visual aids really help in this day and age. The TV and the screens, the screening rooms and things like that really -- .

R 2: And the flow, just it just flows. It's not that you walk into a room and don't know which way to go.

Int: Like you're trapped.

R 2: Yeah and how am I supposed to experience that? Whatever extra stress that might add to somebody whose experience -- it was a relaxed.

R: And I never got the feeling, did I start at the wrong place?

R 2: Right. I'm supposed to be going in the other direction.  
R: Is somebody going to grab me and throw me out or something. I could just go and --  
R 2: And not miss anything.  
R: It doesn't seem like there was a specific order. Maybe there was, but it was kind of nice not having to go chronologically.

...

## ID 19

*White female with two children, age 41, from Manhattan, on her first visit to the museum. She has a high school degree.*

Int: Okay, your first visit, where did you hear about it?  
R: Oh boy, probably in the paper.  
...  
Int: Are you a museum goer? Do you do a lot of this?  
R: Yeah, average I'd say.  
Int: How about Native American museums? Have you seen other collections of Native American art?  
R: Never. Not that I recall.  
Int: Do you think this experience today is going to influence the way you think about Indians?  
R: More and more, yeah. I mean that has changed already.  
Int: And how do you think it will, how did today effect it?  
R: Gee I don't know. I think it's just further confirmation of all the things that we're learning. When you have children especially, you learn. You're closer to the source of the new information that we have, the new, the rewritten history.  
Int: Things like they're doing in school?  
R: Yeah.  
Int: Give you a new perspective?  
R: Exactly.  
Int: Do you feel that Indians have a role in the materials presented here in the museum?  
R: Yeah you know I did this all without my glasses today, so I had to only use the visual, the TVs and things. I could only walk here more than anything, so I have to just trust what I heard, rather than what I read.  
Int: So where did it really stand out for you, the Indian role?  
R: I think it stands out more in people who are not here anymore, in the spiritual part of this always in this culture stands out for me. The beading is beautiful, but I think the spiritual is the part that always gets me.  
Int: Where did you feel that especially?  
R: Oh, I felt it actually when I watched the first large screen, the kayak and the -- I felt it right away in the few things that I could read, the dancing of course. But that's always the thing that sticks out for me.  
Int: Did anybody's voice stand out for you in particular? Any of R: Yeah, actually, I have to go back to the first one, the Alaskan.  
Int: Kayak.

R: The kayak, yeah.

Int: What about the exhibition as a whole. Do you think there's a central, common message that they're trying to communicate?

R: Well I'm going to have to pass, because I didn't get to read it. I did find myself thinking that this is North American, this is South America. I thought a-hah, this is how it's going to work, but that's not how it worked. You're back to Florida, then you're in Brazil. So, it's [inaudible].

Int: Overall, do you think this museum presents a specific point of view?

R: I think. I may have come in with this point of view. I'm not sure. I think it would be to properly place it's contribution and it's misuse by those who got here second. That's what that is, but I could of come in with that message. I'm not sure.

Int: So is there a place that you think confirmed it maybe in the exhibition?

R: I was uncomfortable with the home.

Int: Oh really, the living room here?

R: It was very true I'm sure. And I couldn't read everything, so I was uncomfortable with the kids were running around saying, "Look at that. They liked the Indians. And look, the Washington, Redskins." And I thought you know. And for them to say that, that it's not glamorous. It's far from it, although it's still very -- like we are Americans, saying things on the refrigerator and stuff. I was uncomfortable a little bit.

Int: Did you listen to the TV program?

R: I didn't. Sorry. They were breaking up the school, so I had to go next door to look at that. And I didn't get to sit down and watch that all the way.

Int: What do you think about some of these drawers? Did you open any of the drawers?

R: Yeah, my kids actually did. I didn't know that we could, but they knew. They've been here.

Int: Oh they have, with school or something?

R: Yeah.

Int: So they brought you basically today?

R: They brought me.

Int: Oh that's cool.

R: Yeah.

Int: So they've come here with a school group.

R: They've come with camp trips and school trips.

Int: And they liked it a lot?

R: Yeah they did.

Int: So they said --

R: Let's do this.

Int: We've got to go here. So what do you think about their experience here today? Do you think -- what really works for them in this?

R: I think all this big hands on stuff. So getting back to that stuff.

Int: The drawers.

R: That's magical for them. And unfortunately, they can't feel the boots, the moccasins and the boots. That was too bad for them. They couldn't do that, so they could try on the shirt and they could -- and one of the kids said, "Ma look, they have LaCrosse sticks," and I thought of course they don't.

Int: They do.  
R: They do and I was having this -- definitely a snob about l--  
Int: What did they tell you after they first came here, what was their report on the museum?  
R: They didn't process a lot of it actually. They needed to come back and see it.  
Int: They just knew it was cool.  
R: They knew it was very cool.  
Int: And that you've got to come bring them.  
R: Right. And come in trying to teach them about the building. So they did that and I did this.  
Int: What about the moccasin exhibit, did you like that?  
R: Oh I loved it.  
Int: Did the kid?  
R: They loved it.  
Int: What was special about it do you think?  
R: The abundance of it, because lots of other things are more just a sample of this and that and that is a really big one. It catches your eye and you take time with that.  
Int: We're going to be opening a new museum in Washington in the next 10 years. This will continue as a branch museum, but a lot of things we're doing in here are almost like experiments for the Washington. Do you have any suggestions for the staff on what you would really like to see or not see in Washington?  
R: Well it depends how much space you're going to have in Washington.  
Int: A big, much bigger than this.  
R: I think always -- I think things you can get close to. I think houses. I think we went in the front of it, the longhouse. I want to actually do that. Anything that's really physical, big spaces for me, I would like to see. I would like to feel a purpose here that is the sounds and the thunder and the birds and the nature all around me.

## ID 18

*White male, alone, age 60, from Pennsylvania, on his first visit to the museum. He has a professional degree.*

Int: How did you hear about this museum initially?  
R: I think I first heard of it when I first went to an exhibit that was down at the National Gallery of Art. They had an exhibition of artifacts and some of those came from this museum when it was still located at 126th Street, and some came from the Museum in Cody. So, I've wanted to come and see this ever since. And then it all got changed and brought down here.  
Int: What did you hear about it?  
R: Just that it was a source of material that was -- the museum had been around for a long time, but nobody used it. It was kind of an inaccessible place.  
...  
Int: Would you describe yourself as a museum-goer?  
R: Yeah.

Int: And what kind of museums do you like to visit?  
R: Art museums probably, number one, natural history museums, and then I guess I go to ethnological museums.

Int: Have you seen Native American collections like this elsewhere? I know you mentioned the National Gallery.  
R: I've been to one in Jackson Hole. There's one at Moose. One of my ambitions is to [inaudible]. And I've been also to the museum in Victoria, British Columbia and in Toronto.

Int: Are these exhibitions different from what you have seen before?  
R: It's hard to say. They're all somewhat similar. I can't say it's terribly different, but I think it's very well done. They all have their certain attributes. I think the thing that is different about this is the use of the video. I haven't seen that as effectively before, and particularly the interactive videos.

Int: Do you think your experience here today will influence the way you think about Indians?  
R: Sure. I think that is something that goes back to the other museums I have seen as well. It just reinforces the respect that I have for the Indian culture and for their art.

Int: If you brought a friend to the museum and only had 10 minutes to show them something, what would you want them to see?  
R: I think the basket and the moccasins attract me the most. It's a personal preference.

Int: Why is that?  
R: I think it expresses so much of their underlying culture and the deep meaning it has for their own image of their lives.

Int: Do you feel that Indians have a role in how materials are presented here?  
R: Sure.

Int: And where did you notice this?  
R: Well, moccasins. Of course there was a little video there that explained the [inaudible] didn't it? Some of the written materials that are accompanying certain -- otherwise, it's hard for me to say. It's definitely up there in the images I've seen.

Int: Is there a specific voice or person who stands out for you?  
R: Yeah, the one I particularly liked was the woman, something Billy. I forgot her first name who did one of the baskets.

Int: Do you think these exhibitions have a central, common message?  
R: Well I think they certainly build on common themes to everyone. Although they're all different, they all express many of the same emotions.

Int: How is this message expressed?  
R: By the roles that the different artifacts have in people's lives. I think that we can find analogies in all of our cultures that have similar kind of parts. It's utility, that is the usefulness of the objects to the individual, the artistic care that was done in creating the artistic creativity. And the fact that it had meaning beyond just as utility to the individual who created it and to the people who use it, probably more so, and natives in every culture than in our modern culture.

Int: Overall, do you think this museum presents a specific point of view?  
R: I think there's an underlying theme in terms of what I just said, but I don't know that it tries to impose anything on anybody. You just attend. Make up your own



point of view as you go along, which I think is more appropriate. I don't think it's in other words trying to be politically correct. That's a good thing to try and keep away from.

Int: What do you think about the presentation formats used in this exhibition?

R: I think they're very attractive and very contemporary. They're not too cluttered. They're very spread out in a way that doesn't barrage you with too much at one time.

Int: Did you use the touch screen interactives?

R: Yes.

Int: And you liked those?

R: Yeah.

Int: Did you use the drawers with materials to handle?

R: Yeah on occasion.

Int: And what was your opinion of those?

R: Well it always adds to one's understandings when you pick up something and feel it.

Int: What did you find special about the moccasin exhibit in All Roads are Good?

R: I thought it was very colorful, of course it's hard to hone in on individual objects in an exhibit like that, but I was struck by the moccasins when I saw the first exhibit down at the National Gallery too. That seems to have something that appeals to me. I thought of it as the very fine work that these folks did. And the fact that they've survived for so long, maintained their beauty, all that part of it was impressive to me.

Int: Six months from now, what are you most likely to remember about your experience here?

R: Probably certain objects that I remember. The basket full of the folding items, particularly the beading work. It was impressive. I will remember those things. I'm trying also to do some drawings of these things, ones that I've particularly been attracted to. I remember those.

Int: The Smithsonian will be opening a new National Museum of the American Indian in Washington in the next 10 years. Do you have any recommendations for this new museum?

R: I'd like to see, as I have here, Native Americans participating as docents and I like the idea of the exhibits, the woman making Navaho rugs for example. Those kinds of things are very nice, to be able to see individuals are actually continuing traditions from the past and to be able to interpret that in terms of their own history and their aspirations. So I'd like to see more of that. I like the interactive exhibits. I'd like to see special exhibits that will teach certain themes so that when I come back to the museum, there will be something new to see, like there is in the art museums, although there ought to be some core exhibit that hasn't changed so much.

...

## ID 21

*White male, alone, age 27, from California, on his first visit to the museum. He has a Bachelor's degree.*

Int: How did you hear about this museum?

R: I saw it on a map in a youth hostel I'm staying in. It's called the Sugar Hill youth hostel. And then I saw it again in the visitor information center that's on 58th Street, right in that part of Central Park. I asked how to get here on the subway and here I am.

Int: So you mainly had general information about it. It wasn't a review or anything?

R: It doesn't even say it in the guidebook, which is astonishing. It doesn't say it in Let's Go.

Int: I wonder, what year is the Let's Go?

R: It's 1995 and really, really bad.

...

Int: Would you describe yourself as a museum-goer?

R: Yes, absolutely.

Int: And what kind of museums do you like to visit?

R: I like to visit museums that deal with [inaudible] anthropology, paleontology, geology and art. I mean it doesn't take much in a subject to impress me, just how the content of the museum.

Int: So it sounds like you are primarily attracted to natural history types of museums.

R: Yes.

Int: Have you seen Native American collections like this elsewhere?

R: Yes, I have. The closest I can say with the mixture, I mean coming from all these different cultures is International Museum of Folk Art in Taos, New Mexico. I believe it's called -- maybe it's not even in Taos. It may be in Santa Fe. Yeah, it's Santa Fe actually.

Int: Are these exhibitions different from what you have seen before, aside from the collection issue, the way that they're done?

R: I think yes, definitely, especially this part of the museum where everything is chosen on the basis of their spiritual representations I believe. These were all chosen by Native Americans, right?

Int: Right.

R: I've never seen anything like that and I think it's very impressive too.

Int: Do you think your experience here today will influence the way you think about Indians?

R: Yes, absolutely. I just think that it's really bolstered my perception of how they themselves perceive these objects as opposed to in an academic perspective, which I'm usually exposed to.

Int: If you brought a friend to the museum and only had 10 minutes to show them something, what would you want them to see? Was there a particular object that struck you?

R: Have I seen it all yet?

Int: You still have one more exhibition.

R: I would say Crazy Horse's shirt, the Spotted Tail shirt. I just think that it's incredible to see it. They are legendary figures, Native Americans and modern American. It just really caught me by surprise. I didn't expect to see it.

Int: Do you feel that Indians have a role in how materials are presented here? We already talked a little bit about that. It's pretty obvious in this exhibition.

R: Yes it is.

Int: When you went through Creation's Journey, the first exhibition, did you get a sense of that too?

R: Yes I got a sense of it. I think the whole thing has been, has really enriched my understanding of. I mean I'm still not -- I don't completely understand it, but it has enriched my understanding of the perspective of the esoteric perspective of their culture.

Int: Is there a specific voice or person who stands out for you?

R: No, not really.

Int: Do you think these exhibitions have a central, common message?

R: Well let's see. Yes I believe that, especially this one shows that these are not merely objects of curiosity as I read. That they are sacred objects to the people who made them. They have a significantly different meaning to them too, than they do to us as outsiders. So yes, they have a central common message. Especially linking one part of the exhibit as the creation exhibit, and that has a central message. This has a central message. Even though yes, object represent different aspects of the spiritual world or have different spiritual natures. Yeah, I think it has a central message. It's well focused.

Int: Overall, do you think this museum presents a specific point of view, which is a little bit different from the central common message?

R: I think as much as a person or a group could try to present things from a specific perspective, when you have people from even different indigenous cultures explaining that from their own culture's point of view, I don't think it's entirely universal. All Native Americans are not the same. And I think that everything has to be looked at in that context. Everything's not from one perspective. Even Native Americans have significant differences. So I agree that there's like more universal, that it's more similar the Native Americans, but it's not all the same. I mean I guess I've said that three times.

Int: I understand. It can be difficult to put into words, but I know what you're talking about.

Int: What do you think about the presentation formats used in the exhibitions?

R: I was really impressed with the moccasin exhibit. I think that that was really good. Well I think the whole format of this exhibit being chosen by the Native Americans themselves was very unique and something that I think it should be recognized by museum-goers and by our guidebooks too.

Int: Did you use the touch screen interactives?

R: Well I used that one.

Int: And what do you think about that? Was it a presentation that you liked or something that isn't all that attractive to you when you go through a museum?

R: It's attractive to me, especially this one, since I have been to [sounds like Meetlet]. It was really nice to see the indigenous people of Wohaca, in that setting, which is something that I didn't even really see emphasized. I saw the people outside, they were tourists like myself, I mean not better than this.

Int: What about the drawers with materials to handle? Did you use any of those?

R: Yes, I opened a few of those. I'm going to probably come back tomorrow, so some of the things that I didn't look at, I will.

Int: And we already talked a little bit about the moccasin exhibit. Did you try putting yourself into the circle? When you -- I don't know if you saw the video?

- R: No. Well when I came there was a group of school children, so that was one of the things. I looked at it, but I figured I'd come back and look at the video tomorrow, because I have other things to do today. But Tuesday this museum is easily accessible and it's free, so I'll be back tomorrow for sure.
- Int: Six months from now, what are you most likely to remember about your experience here even though we haven't let you get all the way through the museum?
- R: Well I'll remember certainly the format of this exhibit. I'll remember the Crazy Horse and Spotted Tail garments forever I'm sure. And I think six months from now I'll remember the moccasin exhibit, and then these are really spectacular masks from the Zapotecs. I'll probably remember those, because when I go down to Oaxaca, I hardly see anything.
- Int: Are there museums there that you visit in Oaxaca?
- R: Yeah, there's one called -- oh I can't remember. Well Raffino Tamayo, he has a -- there's a museum of his private collection in the city of Oaxaca. It's really an excellent museum, but most of the stuff are not museum, are of antiquity, older than these masks. But I don't recall seeing anything in the museums, but I've seen things in books before like this. I don't remember anything, even from the Museum of Anthropology in Mexico City of this era.
- Int: The Smithsonian will be opening a new National Museum of the American Indian in Washington in about 10 years. Do you have any recommendations for this new museum?
- R: They seem to be doing things better than -- planning better than I could right now. I mean just I think that using the Native Americans' insight is an important thing. I have no doubt that they'll continue to use that in the new collection.
- Int: That's definitely something that the museum feels strongly about.
- R: I'm looking forward to seeing the opening of that. I'm sure I'll be there. I'm going to Washington in a couple of days, but I'll probably go back in a decade also.
- Int: Let's hope it's open in the next 10 years.

...

## ID 26

*White female, alone, age 45, from the Netherlands, on her first visit to the museum. She has a Ph.D.*

- Int: How did you hear about this museum?
- R: I didn't know at all. I just walked by. I walked in. Actually, this is what I wanted to see, so I'm lucky today.
- Int: Well that's good. Where do you live?
- R: Right now, I'm on a grant from my government. And I'm three months in Iowa City, with the Iowa International [inaudible] program. Actually I'm from Holland. I'm the Dutch part that this year's grant is for.
- ...
- Int: Would you describe yourself as a museum-goer?
- R: Yes.

Int: And what kind of museums do you like to go to?

R: I'm always looking for medieval or modern art. And besides I'm interested being a part in religious attitudes to life, various angle of life. I walked in here, I saw some things that were really powerful.

Int: Have you seen Native American collections like this elsewhere?

R: Not any.

Int: Are these exhibitions different from what you have seen before? Not in terms of collection.

R: It's very well done. And what I like very much about this, part of the exhibition is the comments made by contemporary people upon all objects. And the way they still handle that tradition is something that's alive. It's very important that it should continue. And also for the kids. That's what you do with poetry. You should be aware of your tradition and use it and make people aware of how everything you know [inaudible]. The language is another [inaudible].

Int: Do you think your experience here today will influence the way you think about Indians?

R: Oh that's difficult to answer.

Int: You probably already have a background of --

R: Well not very much. I'm not American. It's all new to me. And of course, I'm not a wild wester. It might make me think a little bit different about the way you can live though combined with my recent feelings and experiences with life.

Int: If you brought a friend to the museum and only had 10 minutes to show them something, what would you want them to see? Is there something particular that struck you?

R: Here you mean?

Int: Yeah, the first two exhibitions that you've seen, is there anything that really struck you that you would want a friend to see if you brought them here?

R: Actually three things out here. The first thing I thought of is a big shield, a man called Apaloosh. That's very powerful. I think I would like to show that to my daughter. I would also like to show my daughter the embroidered cradles for papoose. Because of our Laura Ingalls Wilder stories we say we always wanted to see a papoose. And then of course I would like to show one or two of my poet friends the poem about the white painted woman, actually I think it's an image of the Goddess. It was a poem, in the touch poems, they had a picture, but I wasn't quite sure if I could find it somewhere, a text. They just had a picture of a text. Being a poet, you need a text as well.

Int: That's right. Maybe it's in the exhibition catalogue. Do you feel that Indians have a role in how materials are presented here?

R: Well I guess in this last part they have, because of [inaudible] I think.

Int: Is there a specific voice or person who stands out for you? Particularly in this exhibition, you had the individuals who chose the objects. Was there one person that you particularly liked their message or identified with.

R: The circle with the dancing shoes, the ones who still and the ones who flat. It was great.

Int: Gerald McMaster.

R: It gave me the goose bumps.

Int: Yes.

R: I don't know who it was.

Int: Gerald McMaster. Yeah it's a wonderful exhibition. Do you think these exhibitions have a central, common message?

R: I think I got [inaudible] about the continuation of the tradition and the importance of traditional things not [inaudible] society [inaudible] education [inaudible] like secular thinking. I think that's wrong. You should keep it anyway. It doesn't necessarily have to be in an institution like this one or whatever. You just have to be aware of how important and very strong those feelings are [inaudible] anyway.

Int: And this is a different question, do you think this museum presents a specific point of view?

R: I think this museum more than anywhere else that I've seen tries also to convey this -- the reason to do like this, that you should be aware of it. I was in the Metropolitan Museum and like so many other museums, there is displayed a lot of medieval art that I like very much. And I feel so empty all the time. And afterwards I visited [inaudible] that feeling there still. Most museums are very empty. It's only the objects to play with. Out here it's different. It's something very strange and something very good too.

Int: What do you think about the presentation formats? Specifically, did you use any touch screen interactives where you touch the -- ?

R: I didn't, no, because I was really walking quick, because I don't have much time. The only reason why I didn't do it.

Int: How about the drawers where you can pull them out and handle the objects? Did you use any of those?

R: I didn't even notice.

Int: They're well hidden actually.

R: I didn't notice.

Int: That's okay. We talked about the moccasin exhibit already. I wanted to ask you specifically, in the video, Gerald McMaster talks about how putting yourself into the dance, how the wedge is cut out of the circle and you can put yourself into the dance. Did you try doing that?

R: No. I saw it there actually.

Int: Was it kind of -- I don't know. What stopped you from doing it?

R: Well, I'm not an Indian. I'm not even American. I think it should be respected. I'm not the kind of tourist that wants to butt in everywhere. I am very happy. Maybe I don't look right.

Int: Six months from now, what are you most likely to remember about your experience here today?

R: I think just what I talked about earlier.

Int: The religious aspects?

R: Yes and the continuation with that, because that's the angle of thinking and [inaudible].

...

## ID 27

*African American female, with one child, age 52, from Brooklyn, on a repeat visit to the museum. She has a graduate degree.*

Int: How did you hear about this museum initially?  
R: I'm a Smithsonian Associate, so I awaited your exhibition here in New York so I didn't have to go all the way to DC, because I know there are other museums in New York, but -- .  
Int: So did you hear about it through the magazine?  
R: Yes.  
Int: And was it a review about the exhibitions, or was it more just general information about it?  
R: It is general information about the [inaudible]. Prior to the opening, they probably had a little more extensive information than they usually do in the section where they tell you what is on display and so forth and the time that it was opening.  
...  
Int: Would you describe yourself as a museum-goer?  
R: Yes.  
Int: And what kind of museums do you like to go to?  
R: Virtually all kinds of museums, but specifically, history museums and museums that -- I guess you could say anthropological. They tell about the history of a certain people. But I enjoy them in general, natural history museums, art.  
Int: Have you seen Native American collections like this elsewhere?  
R: No I haven't.  
Int: Are these exhibitions different from what you have seen before, aside from the collections issue, but -- ?  
R: Yes, yes. I would say mostly in the way that they're organized with the set up and I especially appreciate when I'm visiting a museum with a child is having something that they can touch. The drawers would be examples of the different textiles and so forth. When I came here the first time, I found that very very exciting and she loves it. She's my museum going partner in New York.  
Int: Do you think your experience here today will influence the way you think about Indians?  
R: I have a very positive outlook on Native Americans. It reinforces what I already know instinctively, and what I feel and what I've learned.  
Int: If you brought a friend to the museum and only had 10 minutes to show them something, what would you want them to see?  
R: Oh such a difficult question. There are just so many things. I think I would probably walk them through This Path we Travel if I just had 10 minutes. I would like to impress them with the creativity of the Native American. I think that does a very good job.  
Int: Do you feel that Indians have a role in how materials are presented here?  
R: Do I feel that I do? Yes.  
Int: And where did you notice this?  
R: As I said, I did some reading about the museum before it opened, and there were always the commentary from Native Americans about how the exhibitions were put together, the historical background. I noticed this in the resource room, computers for people who are explaining what is on display and the rituals that you see are Native American and it's being told from their perspective. Older

people, all -- the cross generational are involved in telling their story. And so they can feel that they have a lot of influence on it.

Int: That's right. Is there a specific voice or person who stands out for you, particularly in this exhibition where you have the individuals who chose objects. Is there someone in particular?

R: No not really.

Int: Overall, do you think this museum presents a specific point of view?

R: Oh yes I think it presents a very positive point of view for the Native American. I think it acknowledges the role that the Native American in ways that a lot of exhibits and museums have not done before in that acknowledges the fact that they were here and what the people who came here learned from them. And sort of gives them the credit for things that they weren't given credit for before. For the knowledge of the wildlife and how they preserve the environment. And it portrays their philosophy about the earth, which is very important right now, because it's something that we are coming very late to. We are trying to encourage the type of an attitude so that we will leave something here for posterity and they've had that all along. And that is what they were trying to tell the first people who came here, that this land is not yours to take and do with what you will, but it belongs to everyone and we are sort of custodians on it. And we should keep it so that -- see you're getting me to my soap box, but I feel very strongly about -- .

Int: What do you think about the presentation formats used in the exhibitions?

R: I think it's good. You feel close to what's presented. And explanations are detailed. When I'm alone I'll stop in and find out as much as I can. She just wants to know what's this and that's it.

Int: It's a beginning. Did you use the touch screen interactives? Is that something you liked?

R: Yes, very much.

Int: And the drawers with materials to handle you mentioned as something you liked, particularly with the kids.

R: Right.

Int: And did you find anything special about the moccasin exhibit?

R: It's extraordinary. It's colorful. It seems to have examples of just about every type of moccasin that you could imagine. I don't know. I haven't really. I've been here both times with her, so I haven't stopped and studied styles and so forth. I would kind of like going through and when her interest wanes, we just move along.

Int: Six months from now, what are you most likely to remember about your experience here? Since I know you have already been in the building, your experience in coming back again. That makes it a little bit more difficult, but.

R: Overall the experience is positive and it gives you a basis for learning more. It excites your curiosity about certain things. As I watched in the resource room, I found a couple of things I might want to look into more on my own to get more information about, especially historical.

Int: The Smithsonian will be opening a new National Museum of the American Indian in Washington in about 10 years. Do you have any recommendations for this new museum, especially based on your experiences here?



R: Well I think if they sort of just expand upon some of the positive things I mentioned before, especially to get and keep the interest of the young people. More hands on type exhibits. The computers where they can virtually look at what they want to. And they've been doing that with most of the museums. I'm sure in 10 years, technology will allow them to do much more than what they've been doing, understanding that the artifacts that they have collected can't be handled, but the examples of the artifacts, modern creations that children can touch and look at and examine to try to get an idea of what people did before. I think that's really good. Also, a lot of exhibitions, having Native American weavers, basket makers and so forth.