

On the Road with Rock and Soul

**A Study of Visitors to the
Social Roots of Rock and Soul Preview Exhibition**

INSTITUTIONAL STUDIES



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On the Road with Rock and Soul
A Study of Visitors to the
Social Roots of Rock and Soul Preview Exhibition

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Abstract

This paper reports on a study conducted by the Smithsonian Institution's Institutional Studies Office (ISO) for an exhibition team at the National Museum of American History (NMAH). As part of the planning process for a major exhibition, ISO interviewed visitors at a mini-exhibition, "The Social Roots of Rock and Soul," that presented key concepts and images. This exhibition summary, a set of panels, flip-books and a short film, was included in *American Voices*, an area dedicated to music within the Smithsonian's 150th Anniversary traveling exhibition, *America's Smithsonian*. Personal interviews, including a tape-recorded portion in front of the Rock and Soul display about the images and the themes, were conducted at four *America's Smithsonian* locations (Los Angeles, Kansas City, St. Paul, and Houston).

The major finding is the strong regional difference in responses. The study also answered the basic questions of how visitors responded to the images and storyline of the display, and also provided primary research material for the exhibition's curators.

Preface

This study of the *Social Roots of Rock and Soul Preview Exhibition* was undertaken at the request of its exhibition team at the National Museum of American History. As with all background studies of this nature, the results have been shared with our NMAH colleagues ongoing basis, so that it could assist their planning. This paper, presented at the 1997 Visitor Studies Association meeting, summarizes the results for a more general audience.

The study reflects the energy, support and cooperation of several people over the past two years. To NMAH team members -- Camy Clough, Project Manager, Charles McGovern, Curator, Pete Daniel, Curator, Hank Grasso, Designer, and Smita Dutta, Historical Researcher -- we publicly acknowledge our thanks and respect. Their energy, support, and cooperation over the past two years have been extremely rewarding.

Special thanks are due Susan Bradley, Project Manager Coordinator of Corporate Partnership, Office of Membership and Development and Ellen Dorn, Project Manager, *America's Smithsonian*, and Kerry Hamilton, Volunteer Coordinator, *America's Smithsonian*, who facilitated our work at *America's Smithsonian* sites.

In addition to the authors, interviews were conducted by Audrey E. Kindlon and Elizabeth K. Ziebarth, former ISO staff members and Karen Chiang, ISO intern. We also were fortunate in being able to use generous *America's Smithsonian* volunteers and as well as local museum personnel.

Almost 1,200 people took the time, in the midst of a busy visit to *America's Smithsonian* in Los Angeles, CA, Kansas City, MO, St. Paul, MN and Houston, TX to respond to our questions and offer comments. We appreciation their participation; without it, the study could not have been conducted.

Errors in interpretation are the responsibility of the authors.

Zahava D. Doering, Director
Institutional Studies Office

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Background

As part of the planning process for a major exhibition on the social origins of rock and soul music at the National Museum of American History (NMAH), the Institutional Studies Office (ISO) at the Smithsonian Institution interviewed visitors at a mini-exhibition, "The Social Roots of Rock and Soul," that presented key concepts and images. This mini-exhibition, a set of panels, flip-books and a short film, was included in *American Voices*, an area dedicated to music within the Smithsonian's 150th Anniversary traveling exhibition, *America's Smithsonian*.

In proposing the mini-exhibition and the study, the NMAH exhibition team took advantage of a rare opportunity to understand visitors' responses to an exhibition's concepts in different settings and different regions of the country. At the same time, the study supplemented the curatorial fieldwork by gathering first-hand information about visitors' experiences with the subject matter.

Method

ISO staff conducted personal, one-on-one interviews with a representative sample of visitors as they exited the *American Voices* exhibition area at four US cities: Los Angeles, Kansas City, St. Paul and Houston (see Note 1, p. 8). Interviews were conducted with visitors who had stopped at the Rock and Soul (RnS, henceforth) display as well as those who did not. All visitors were administered a structured questionnaire collecting background, demographic and visit-related characteristics. They were also asked to identify exhibition elements they were most interested in seeing in a future exhibition (from an available list) and their familiarity with and interest in a set of rock and soul subjects. In addition, in-depth, tape recorded interviews were conducted with visitors who had stopped at the RnS display. Visitors were encouraged to discuss specific panels within the exhibition, their musical interests, their feelings, and their thoughts about the display. Visitor cooperation was high, with response rates in the four sites ranging from 88% to 98%.

This paper is based on an analysis of both the structured survey data and transcripts of the taped interviews. Our approach is two-fold. First, we examine differences between visitors who paid attention to the RnS display and those who did not. Second, we present the more detailed data from visitors engaged in the display. This information will help shape the final presentation of the full-scale exhibition.

The Exhibition

In all four cities, *American Voices*, sponsored by Discover Card, was located with other corporate sponsored exhibits adjacent to the main *America's Smithsonian* exhibition. The design of *America's Smithsonian* changed from site to site, depending upon the particular layout of the hosting convention center as well as the placement of specific high-volume objects, such as Dorothy's Ruby Slippers and Lincoln's Hat.

At the opening of the *American Voices* exhibition, a circular display of various jukebox cutouts and monitors continuously plays a two-minute introductory video. To the back of the display are two walls, displaying posters and compact disc cases of a variety of musical forms. The walls frame two openings through which visitors enter into a circular exhibition interior divided into three pie-sliced sections. On the left is the *Rock and Soul* presentation, in the middle is *Red, Hot and Blue: the American Musical*, and on the right is *Wade in the Water: African American Gospel Traditions*. Each section contains a video. The three videos play in succession; the inactive monitors display clocks counting down to the video's next showing. In front of each video are two benches for viewers. The RnS display consists of nine 8-foot tall and 3-foot wide backlit transparencies arranged sequentially. A monitor with a six-minute film stands between the seventh and eighth panels. Small flipbooks containing photographs and more information are attached to the side of seven of the panels.

The panel text, photos and the video explore the roots of musical, social and cultural integration and transformation in Memphis in the 1950s and 1960s. In the 1930s, Black and White tenant farmers migrated to Memphis and other cities, driven by sweeping changes in ways of working the land. As they built an urban life, these new arrivals grafted their regional musical traditions of blues, gospel, and country onto urban musical forms. People across the nation ultimately embraced their creation -- rock and soul music. The RnS mini-exhibition raises such subjects as migration, urbanization, racial and class issues and youth culture, by focusing on the story of the rise of rock and soul music in Memphis.

Results and Discussion

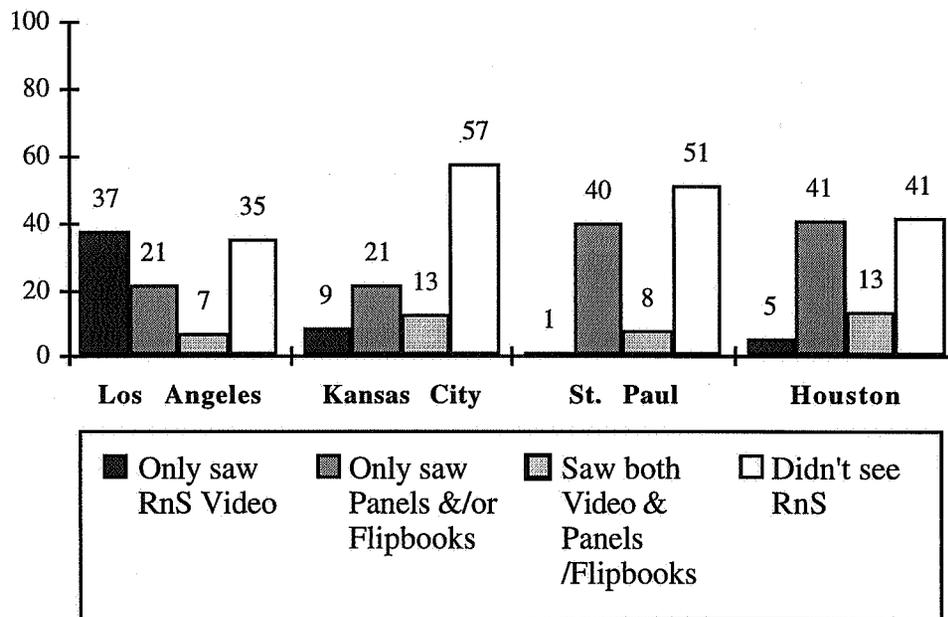
The Visitors

A total of 1,177 people were intercepted in Los Angeles (LA), Kansas City (KC), St. Paul and Houston. They were sampled from over 22,000 visitors who stopped at *American Voices* (see Note 2). As seen in Table 1, each of the four cities had a seemingly different visitor profile, but the only statistically significant differences were in racial/ethnic identification and museum visitation. Los Angeles visitors were the most culturally diverse (28% identified themselves as members of a racial/ethnic minority, compared to 18% in Houston, 10% in Kansas City and 6% in St. Paul.) Residents of LA, St. Paul and Houston were regular museum visitors; those in KC considerably less so.

The Rock and Soul Exhibition

The percentage of visitors to *American Voices* who attended to the RnS panels and video varied from city to city, from 65% in Los Angeles to 43% in Kansas City (see Figure 1). There were clear differences between those who stopped at RnS and those who did not stop at RnS within the *American Voices* area (Table 2). People who were alone were more likely (59%) to view the RnS panels or watch the video and couples were less likely (46%) to stop there. Visitors between the ages of 25 and 64 were somewhat more likely to stop at RnS than not to stop (between 54% and 57% stopped). Those over 65 were considerably more likely to pass by RnS than to stop (62% did not stop). People who visit museums less than once a year were less likely to pay attention to RnS than regular museum visitors (56% of them did not stop). More regular museum visitors, individuals with more formal education and members of racial/ethnic minority groups saw the RnS display.

Figure 1
Behavior in Rock and Soul Portion of American Voices, by Site
(In Percent)



Source: Table 3.

Among visitors who stopped at *American Voices*, about 28 percent overall watched only the RnS video and 17 percent looked at both the RnS panels and the RnS video. Visitors in Los Angeles were particularly inclined to watch only the video (37%) while visitors in Houston and St. Paul were more likely to view only the panels (41% and 40% respectively) (see Note 3).

Display Responses

During the in-depth conversations with visitors, we focused on their experience of the display -- how they understood its messages, how they connected with the subject matter and images, and what kind of ideas and emotions it provoked. The exhibition team hoped that an understanding of how visitors related to the mini-exhibition would assist them in shaping the final product.

Video. Overall, the video seemed to communicate the basic messages of the exhibition more powerfully than did the panels. Many visitors quoted and paraphrased ideas from the video. "It was them talking about what the music really was and like I said, it wasn't just White people listening to Black music. It was the beginning of rock 'n roll music, which is what it was," "I like the idea of when they talked about the fact that people would say that the Black people and White people could not work together and they proved it wrong. They proved that statement wrong."

Panels. Following an introductory panel ("Social Roots of Rock and Soul"), the panels are placed in chronological order within two broad content areas. The rural material is covered in the first three panels: "Rural Culture in the 1930s and '40s," "Rural Music in the 1920s, '30s, and 40s," and "Moving to Memphis in the '40s and 50s." The musical focus is shown in the next five panels: "Memphis Sounds in the 1940s, '50s and '60s," "Youth Culture in the 1950s," "Memphis Soul Stew in the 1960s and '70s," "Soul Brothers and Sisters in the 1960s and '70s" and "The Beat Goes On" (conclusion panel).

Visitors who mentioned that they had seen the RnS video or the panels were asked two open-ended questions as a start to the in-depth conversation: "What did you find most interesting in the RnS video?" and "Which panels in RnS did you find most interesting?" Interviewers encouraged visitors to return to the display and discuss the panels as they faced them.

Based on an analysis of the transcribed interviews, the "Memphis Sounds" and "Youth Culture" panels were found most interesting. Beyond this, there are a few differences in panel mentions.

There were fewer panel mentions in KC compared to the other cities, though their comments had more panel mentions for the "Soul Brothers and Sisters" panel than any of the three other cities. Fewer visitors were interested in "Soul Brothers and Sisters" and "The Beat Goes On" than in any of the other panels, (except at Kansas City where "Soul Stew" was found less interesting than "Soul Brothers and Sisters"). (See Table 4.)

There are a few differences by age (data on file). Of those between the ages of 20 and 24, almost one-third mentioned the introductory "Social Roots of Rock and Soul" panel. This is 12% more than the next highest percentage of mentions by any other age group (25-34 year olds) and more than twice the percentage of all other age groups. The

"Rural Music" panel also had a greater effect on older visitors. Over one-third of those over 65 (35%) mentioned this panel; followed by 22% among 25-34 year olds.

Themes. The transcript analysis identified nine major themes discussed by visitors in response to the panels and the video:

Seeing the past as history ("...the historical parts of the background."),

Recalling the personal past ("When I was 12 years old things like this were going on and so it was important to me at the time."),

Projecting into the past ("What I really liked was all in the photographs, you really want to stop and look at those people and get into their souls and read about them."),

Roots of rock in Black music ("I think it's important that we all remember that rock 'n' roll started through the Black culture and that it's some great, great history, some great starting, some great music. It was starting before we even knew it was there."),

Rural roots of rock music ("We all know about picking cotton. It's kind of interesting that it was incorporated with the music."),

Blacks and Whites working together ("...those issues about the Black and White musicians performing together and crossing a lot of barriers...it was interesting to hear them today say how it's changed their lives and their thinking."),

Racial differences ("I hadn't thought about White people having to sneak around to listen to Black people's music. I kind of knew that was happening, but it had never been said quite like that. I didn't really realize."),

Memphis as center ("We didn't realize that Memphis was so involved in music and I didn't know about STAX Records until I just saw that."), and

Elvis ("...they wanted to find a White man to sing like a Black and Elvis came along").

Visitor reactions varied by city (see Table 5). In LA, KC, and especially Houston, *Elvis* was the most common theme, but in St. Paul, *Recalling the past* was twice as popular a theme as *Elvis*. *Seeing the past* and *Elvis* were mentioned more in Houston than in any other city. *Recalling the past* and *Racial differences* were more frequently raised in St. Paul than elsewhere. *Blacks and Whites working together* was a more common theme in LA and Kansas City than in the other two cities. Conversely, hardly anyone in Houston mentioned either *Projecting into the past*, *Rural roots*, or *Racial differences*, and very few in St. Paul mentioned *Blacks and Whites working together*. Perhaps the most significant result was that *Blacks and Whites working together* was only mentioned by visitors who had seen the video (data on file).

Themes and the Rock and Soul video

The video conveyed three themes: that rock music had its source in Black music, that it brought Black and White musicians together, and that Memphis was the center for this development. Many visitors picked up the first of these messages from the panels as well as the video, but the other two came almost exclusively from the video. Even those who noted that they had seen only a few minutes of the video were able to articulate this content. Approximately one-fifth of all those who saw the video mentioned the theme of Blacks and Whites working together. No visitor who did not see the video mentioned this theme.

The theme of "Black roots" was also communicated strongly through the video. Six of every ten visitors who saw the video mentioned this theme. On the other hand, themes of recalling the past, projecting into the past and rural roots of rock and soul music were more strongly communicated to visitors through the panels.

Some individuals noted that this information was new to them; others pointed out that they were aware of it already (often because of a TV program on the history of rock), but that they enjoyed seeing it presented in such a succinct manner.

The video generated less nostalgia than the panels. While the panels were better at encouraging reminiscence and imaginative projection, the video more effectively delivered specific information. Consider, for example, mentions of Elvis. When visitors mentioned the photograph on the panel, they often said Elvis was familiar, or that they liked him, or they recalled their own past in some way. When visitors mentioned him while discussing the video, they had none of these reactions. Instead they exclusively pointed out Elvis' connection to Black music, a point not made by anyone in connection with the panels.

Specific Exhibition Elements

Visitors were shown a list of nine exhibition elements and asked which two they would most like to see in an expanded exhibition. The nine choices were: a Memphis recording studio, an interactive video with information on songs and musicians, costumes worn by famous performers, environments from the 50's and 60's, interviews with musicians, interviews with producers, jukeboxes, music instruments of great musicians, videos of performances. Visitors made their choices purely on their personal interpretation and visualization of each element.

Visitor choices were fairly consistent across the four cities (Table 6). The most popular answer was video performances (50% of LA visitors mentioned this -- the highest mention across all cities and all exhibition elements). For each city, videos of performances, environments from the 50s and 60s, and interviews with musicians were among the top five elements. Costumes were also in the top five everywhere except in

KC. Musical instruments were in the top five in Kansas City and St. Paul; jukeboxes in the top five in KC and Houston; and interactive video was in the top five only in LA.

At the other end of the spectrum, the Memphis recording studio was chosen second to last and interviews with producers was the least favorite choice in all locations. In contrast, qualitative analysis of visitors' comments revealed that the interviews with music producers in the RnS video were highly effective and clearly impacted those who saw the film. Thus, we are reminded that the effectiveness of communication depends on an engaging presentation, and does not necessarily conform to visitor expectations.

Familiarity and Interest

Visitors were shown a card listing fifteen subjects related to the exhibition: B.B. King, Beale Street, Booker T. and the MG's, Carl Perkins, Carla Thomas, chopping cotton, Elvis, juke joints, Memphis, Otis Redding, sharecropping, Stax records, Sun records, WDIA, and WHER. Visitors were asked which items they were already familiar with and which might attract their interest in an exhibition (Table 7).

Across all cities, whether a visitor paid attention to the RnS display or not, Elvis was the top answer for both what people were familiar with and what would attract them in an exhibition, although familiarity across cities (99% to 84%) far exceeded this element's perceived attraction (45% to 40%). Along with Elvis, BB King and Otis Redding were among the top five both in familiarity and attractiveness at all locations. LA visitors indicated that they would be especially attracted by Booker T. and juke joints. KC visitors would also be drawn to sharecropping and Beale Street. St. Paul visitors would be attracted by juke joints and Memphis, Houston visitors would be attracted by Beale Street and Memphis. Carla Thomas, WDIA, and WHER were fairly unrecognizable and unattractive in terms of an exhibition across all cities.

Implications

While our work on the Rock and Soul project continues to evolve, an analysis of the data we have collected is helping shape the exhibition. In discussing these results, ISO and the exhibition team have come to consensus on some key points.

Content. Originally the team had planned to downplay Elvis in the exhibition, but the results indicate that Elvis should be used as a resource. Elvis is especially important as a way of attracting people to the exhibition who might not otherwise attend. The study results also indicated the need to maintain a storyline throughout the exhibition that addresses "White music." (Although the early country music "goes into self-imposed exile," the story can be continued through White rock groups.) In addition, the exhibition team initially had questioned the attraction of the "Rural history" portion of the RnS story, but interviews with visitors showed a significant level of interest in this subject and the team is developing a larger role for it in the exhibition.

Presentation Matters. The RnS video proved particularly effective in communicating the main theme of Blacks and Whites working together. The interviews with producers had a powerful effect on visitors, and were often quoted in interviews, despite the fact that "interviews with producers" was the least attractive element to visitors when they were asked to choose what they would prefer to see. In the words of one team member, "if we do it right, they will be receptive." The success of the video convinced the team to use it as an introduction to the exhibition, instead of creating a longer (and more expensive) video as they originally intended. From the transcribed interviews, it is clear that visitors responded to the photographs in emotional ways, including projecting into the past of those pictured and self-identification. The team is exploring increased use of photographs.

Regional differences confirm the importance of looking at different parts of the country, particularly if this exhibition is going to travel and eventually remain in Memphis, TN, a city which, just as the four cities we studied, is certain to have its own distinctive audience. (As one team member noted, "We need to think carefully where to send this. Not that we want to just preach to the choir, but you don't want to set up a hotdog stand in a vegetarian community.") Background work will be undertaken in Memphis, before the exhibition is permanently displayed there.

Final Thoughts. Apart from the exhibition-specific implications noted above, the study results led the exhibition team to reflect both on the power of the exhibition medium and its limitations. In their words,

The past is a storehouse where people can find themselves.

When working best it [the exhibition] raises questions about attitudes that cannot be resolved in a museum setting. There are limits to what museums and history can do.

Notes

1. Included in a set of Supplementary Notes to this report is additional information about the visitors, extensive quotations from the transcripts, and details of the methodology. These Notes are available from ISO at the address shown on the cover page.

2. While representative of visitors to *American Voices*, these descriptions may not apply to visitors to *America's Smithsonian* overall. Clearly, as in any large museum, there was an element of self-selection into this exhibition area.

3. These differences also mirror video-watching habits in those cities overall. In Los Angeles, for example, one out of ten visitors watched all three *American Voices* videos and 38% watched none, compared to St. Paul where only 3% of visitors watched all three videos and over half of the visitors watched no videos.

Table 1
Demographic Characteristics of American Voices Visitors, by City
(In Percent)

	L A	K C	St. Paul	Houston
<u>Gender</u>				
Male	55.0	43.5	40.2	48.7
Female	<u>45.0</u>	<u>56.5</u>	<u>59.8</u>	<u>51.3</u>
Total	100.0	100.0	100.0	100.0
<u>Age</u>				
12 to 19	1.6	8.6	4.6	5.0
20 to 24	2.3	3.8	6.4	2.4
25 to 34	14.2	20.2	23.5	14.7
35 to 44	29.6	26.5	26.9	21.3
45 to 54	32.3	22.1	19.9	25.4
55 to 64	14.6	10.5	10.3	17.2
65 and older	<u>5.4</u>	<u>8.4</u>	<u>8.4</u>	<u>14.1</u>
Total	100.0	100.0	100.0	100.0
<u>Racial/Ethnic Identification*</u>				
Afr Amer/Black	8.3	6.7	3.4	6.0
Asian Amer	7.6	0.6	2.2	1.6
Caucasian	71.8	89.5	93.8	82.5
Hispanic/Nat Amer/Multiple	<u>12.2</u>	<u>3.2</u>	<u>0.6</u>	<u>9.9</u>
Total	100.0	100.0	100.0	100.0
<u>Educational Attainment: Ages 25 and older</u>				
HS Graduate or less	12.4	21.6	20.4	14.8
AA/Jr. College/Tech/Some College	29.1	25.9	25.8	28.3
Bachelor's/Some Graduate Study	36.7	35.2	38.9	40.7
MA/PhD/Prof. Degree	<u>21.7</u>	<u>17.3</u>	<u>15.0</u>	<u>16.2</u>
Total	100.0	100.0	100.0	100.0
<u>Visit Group^</u>				
Alone		2.2	6.4	6.56
Couple		25.9	40.7	48.53
Group of Adults		29.7	26.0	25.4
Group of Adults and Children		<u>42.2</u>	<u>26.9</u>	<u>19.51</u>
Total		100.0	100.0	100.0
<u>Annual Museum Attendance**</u>				
Less than once a year	17.0	42.0	17.6	17.6
1-2 visits per year	53.8	37.6	50.6	46.3
3-5 visit per year	12.0	11.3	19.1	21.5
6 or more visits per year	<u>17.1</u>	<u>9.1</u>	<u>12.7</u>	<u>14.6</u>
Total	100.0	100.0	100.0	100.0

^Data not available for Los Angeles.

*Chi Sq=107.84, (15,N=1150), p<.01

**Chi Sq=77.21, (9,N=1092), p<.01

Table 2
Comparison of Rock and Soul visitors and non-Rock and Soul visitors
(In Percent)

	Saw RnS	Did not see RnS
<u>Educational Attainment: Ages 25 and older*</u>		
HS Graduate or less	44.6	55.4
AA/Jr. College/Tech/Some College	63.1	36.9
Bachelor's/Some Graduate Study	51.2	48.8
MA/PhD/Prof. Degree	55.0	45.0
*Chi Sq = 13.44, (3,N=987), p<.05		
<u>Racial/Ethnic Identification</u>		
Caucasian	50.9	49.1
Afr Amer/Black	75.1	24.9
Hispanic/Latino	73.4	26.6
Asian Amer	49.9	50.1
Multiple	56.3	43.7
*Chi Sq = 35.00, (5,N=1093), p<.01		
<u>Racial/Ethnic Identification (Minority status)</u>		
Non-minority	50.9	49.1
Minority	67.3	32.7
*Chi Sq = 21.87, (1,N=1093), p<.01		
<u>Visit group</u>		
Alone	58.5	41.5
Couple	45.8	54.2
Group of Adults	49.4	50.6
Group of Adults and Children	50.1	49.9
*n.s. Chi Sq = 4.31, (3, N=840), p=.23		
<u>Annual Museum Attendance</u>		
Less than once a year	44.0	56.0
1-2 visits per year	57.9	42.1
3-5 visits per year	55.4	44.6
6 or more visits per year	53.8	46.2
*Chi Sq = 13.44, (3, N=1091), p<.01		
<u>City</u>		
Los Angeles	64.0	36.0
Kansas City	40.6	59.4
St. Paul	48.9	51.1
Houston	57.6	42.4
*Chi Sq = 26.13, (3,N=1106), p<.01		

Table 3
Behavior in American Voices Exhibition, by Site
(In Percent)

	LA	KC	St. Paul	Houston
<u>Elements of Rock and Soul Seen</u>				
Saw RnS video only	37.4	8.6	1.2	5.0
Saw Panels or Panels and Flipbooks only	21.1	21.5	40.1	40.6
Saw Both Video and Panels/Flipbooks	6.5	12.5	7.6	13.3
None	<u>35.1</u>	<u>57.4</u>	<u>51.1</u>	<u>41.1</u>
Total	100.0	100.0	100.0	100.0
 <u>Number of Videos Watched</u>				
One video only	38.4	26.7	33.7	31.8
Two videos	14.1	10.6	6.0	5.6
All three videos	9.7	6.9	2.6	4.2
None	<u>37.8</u>	<u>55.9</u>	<u>57.7</u>	<u>58.4</u>
Total	100.0	100.0	100.0	100.0
 <u>Specific Video Watched*</u>				
Saw RnS video	43.9	21.0	8.7	18.3
Saw Musical Theater video	27.9	27.3	29.1	23.7
Saw Wade in the Water video	23.9	20.3	15.7	13.6

*Not additive, as individuals could watch more than one video.

Table 4
Which Panels found Most Interesting, Rock and Soul Visitors, by Site*
(In Percent)

	Social Roots Rock & Soul	Rural Culture	Rural Music	Moving to Memphis	Memphis Sounds	Youth Culture	Memphis Soul Stew	Soul Brothers & Sisters	The Beat Goes On
Los Angeles	9.6	14.4	17.5	11.4	28.7	38.4	13.8	5.9	5.4
Kansas City	11.7	24.2	16.0	9.0	27.8	18.2	8.8	10.9	1.5
St. Paul	16.7	15.2	16.5	15.6	33.2	31.6	18.6	5.9	6.3
Houston	13.8	19.2	18.9	9.4	37.2	34.4	16.7	8.3	3.3

*Since some respondents mentioned multiple panels, raw totals for each city exceed 100%.

Table 5
Theme Mentions of Rock and Soul Visitors, by Site*
(In Percent)

	Seeing Past	Recalling Past	Projecting into Past	Black & White together	Black Roots	Rural Roots	Memphis	Elvis	Racial Differences	Other
Los Angeles	11.9	14.4	7.9	16.1	4.0	3.1	7.4	23.2	6.9	5.7
Kansas City	3.2	11.9	7.4	14.0	7.5	3.7	7.3	23.0	9.5	12.5
St. Paul	9.3	34.1	3.6	2.8	4.1	5.0	10.1	17.7	16.2	11.4
Houston	18.8	22.1	0.5	4.7	5.6	1.4	3.7	41.1	1.8	10.4

*Since some respondents mentioned multiple themes, raw total for each city exceed 100%.

Table 6
Elements Visitors Would Like to See in an Exhibition*
(In Percent)

Exhibition Elements	LA	KC	St. Paul**		Houston	
			RnS	All	RnS	All
Videos of performances***	50.1	33.7	33.0	27.1	29.1	29.0
Environments from the 50's and 60's	28.2	23.4	23.5	26.0	28.5	26.6
Interviews with musicians	25.8	38.0	32.6	30.9	33.8	25.4
An interactive video with information on songs & musicians	23.6	17.7	16.2	16.4	24.4	19.4
Costumes worn by famous performers	21.6	17.0	29.0	31.5	18.8	25.1
Jukeboxes	17.5	20.2	17.9	17.6	20.8	25.2
Music instruments of great musicians	15.7	31.7	33.9	33.1	19.4	22.7
A Memphis recording studio	14.5	11.7	14.0	15.1	18.4	15.3
Interviews with producers	2.0	2.0	0.0	1.9	5.3	4.4
Total	199.0	195.4	200.0	199.6	198.5	193.0

* Since each respondent was asked to choose two exhibition elements, percentages total near 200%;
i.e., some respondents only gave one answer.

**In St. Paul and Houston these questions were asked of all visitors, in both Los Angeles and Kansas City
only those who visited the Rock and Soul portion of the exhibition were asked.

***In rank order based on Los Angeles' data.

Table 7
Familiarity with and Attractiveness of Exhibition Themes, by Site*
(In Percent)

	<u>Los Angeles</u>		<u>Kansas City</u>		<u>St. Paul**</u> RnS Visitors		<u>St. Paul**</u> Total		<u>Houston**</u> RnS Visitors		<u>Houston**</u> Total	
	Familiar	Attract	Familiar	Attract	Familiar	Attract	Familiar	Attract	Familiar	Attract	Familiar	Attract
Elvis	84.0	39.8	91.6	40.3	98.8	39.5	97.2	43.9	94.4	44.8	93.8	45.4
B.B. King	82.6	38.4	77.3	34.4	86.5	27.5	83.4	30.9	81.7	27.6	73.5	24.5
Otis Redding	68.1	28.2	69.5	21.0	58.9	14.3	57.8	15.7	66.3	22.1	58.3	18.0
Memphis	55.1	16.7	62.0	13.8	70.2	15.7	64.4	15.1	77.5	20.6	63.2	15.5
Booker T. & the MG's	48.3	24.8	40.5	11.7	37.9	6.0	36.1	8.0	38.6	4.0	31.8	3.2
Juke joints	45.6	24.4	38.3	7.3	38.3	20.3	34.5	15.3	44.6	12.2	34.0	9.4
Sun Records	41.3	16.6	50.4	12.0	36.1	15.1	39.3	12.9	44.9	8.3	46.6	5.9
Carl Perkins	40.2	14.6	46.2	12.1	43.1	10.4	40.7	9.0	59.1	11.2	41.9	9.4
Sharecropping	38.1	12.4	29.7	4.9	39.6	5.9	34.4	5.9	44.8	13.4	31.5	8.5
Stax Records	32.5	14.5	31.9	10.3	16.7	9.5	11.5	5.0	21.3	7.8	14.9	4.7
Beale Street	26.6	13.1	42.9	15.3	37.7	13.7	32.5	13.0	43.4	15.8	33.5	12.8
Chopping cotton	18.3	7.7	26.6	6.9	17.0	3.8	12.0	3.3	32.7	8.4	23.0	5.2
Carla Thomas	11.0	9.0	19.7	4.2	8.3	0.7	9.2	1.7	13.0	1.7	9.1	3.0
WDIA	10.6	5.9	7.1	5.7	4.4	2.8	2.4	1.4	3.1	1.6	2.0	1.2
WHER	6.6	9.1	2.2	2.9	2.2	3.3	1.4	2.1	1.4	1.1	1.3	0.9

*In rank order of "familiar" in Los Angeles

** In St. Paul and Houston these questions were asked of all visitors, in both Los Angeles and Kansas City only those who visited the Rock and Soul portion of the exhibition were asked.

SUPPLEMENTARY NOTES
to
ON THE ROAD WITH *ROCK AND SOUL*
A Study of Visitors to
the *Social Roots of Rock and Soul* Preview Exhibition

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July 1997

Institutional Studies Office
Smithsonian Institution

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Upon request, this report can be made available in larger type, Braille, audiocassette, or on disk using Word Perfect. Please contact the office at the above address.

INTRODUCTION

This report contains analyses, tables, and information to supplement Research Note 97-2, the *Social Roots of Rock and Soul* Preview Exhibition study. First, additional information is provided about the visitors, including education, experience with SI and with museums more generally. This is followed by material from the transcribed interviews, illustrating the themes which visitors identified. A section on respondents' musical interests and comments on the design of the exhibition follows. The final section contain details of the methodology.

VISITORS TO AMERICAN VOICES

Educational Attainment

The visitors we interviewed came specifically to see *America's Smithsonian*, an exhibition which celebrates the 150th anniversary of the Smithsonian. The exhibition combines a wide variety of objects from many Smithsonian museums, archives and research departments and may be the largest traveling museum exhibition to tour the country. Objects for the exhibition were selected in an attempt to appeal to popular audiences. The exhibition was shown primarily in convention centers. Thus, for many reasons, *America's Smithsonian* is not a typical museum-going experience. And, as can be expected, the visitorship to *America's Smithsonian* also differs from the traditional museum-going audience in the United States.

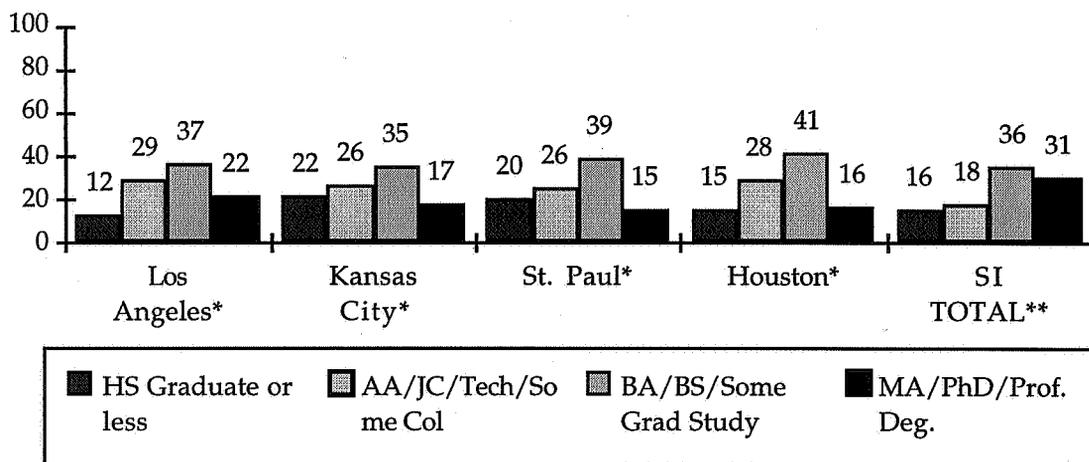
High levels of education characterize museum visitors in the United States. A national study commissioned by the Smithsonian Institution in advance of the 150th anniversary showed that the level of formal education influences attendance to all types of museums, as well as to zoos and aquaria.¹ The data from four year-long museum studies on the National Mall confirm high educational levels at SI. In comparing the SI educational attainment profile to the data collected at *America's Smithsonian*, it is clear that we are dealing with a different audience. The difference is most notable in comparing those visitors with a graduate degree or higher. Thirty percent of visitors to SI include individuals with graduate degrees; at the four *America's Smithsonian* study cities, the percentages of those with graduate degrees ranged from 22 percent to 15 percent (Figure 1, next page). (See Table S-1, page 16.)

Smithsonian Visits (see Table S-2, page 17)

In both Los Angeles and Kansas City, we found that slightly over half of the visitors had never visited the Smithsonian (see Table S-2 and Figure 2). In St. Paul and Houston, two-thirds had not visited. At the other end of the spectrum, frequent visitors (4 or more visits to SI) were most common in Los Angeles (11%) and least common in St. Paul (3%).

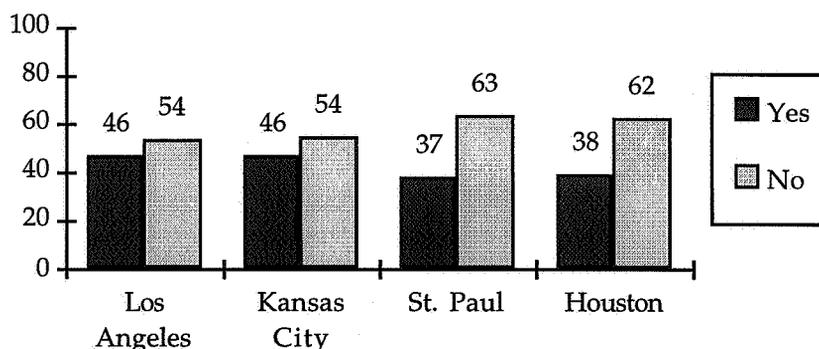
¹ See Doering, Z. D. (1995). *Who Attends Our Cultural Institutions?:* (Research Note No. 95-5). Washington, DC: Smithsonian Institution.

Figure 1
Educational Attainment of Rock and Soul Visitors, by Site
(In Percent)



Source: Table S-1

Figure 2
Prior Visits to Smithsonian Institution, by Site
(In Percent)



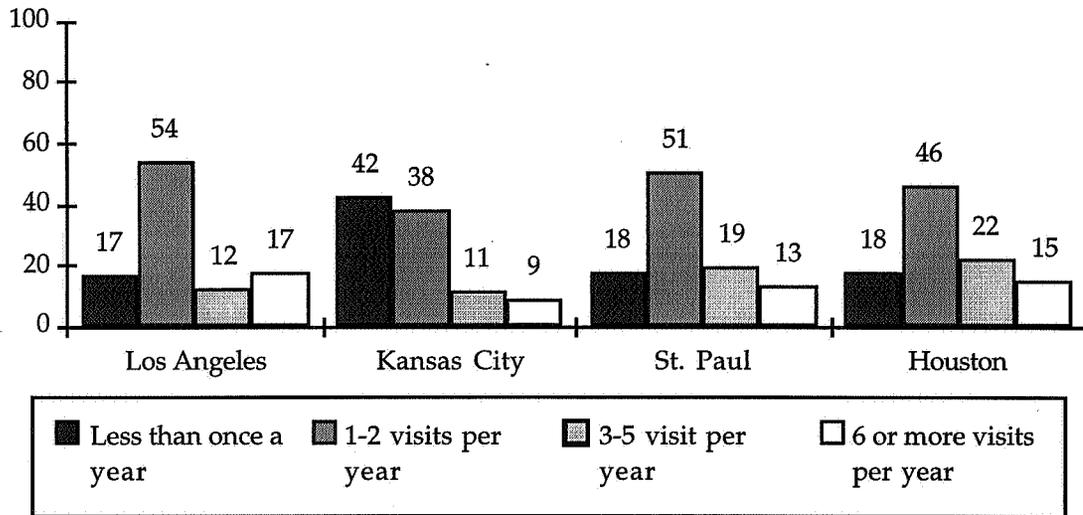
Source: Table S-2.

Of those who have been to the Smithsonian, visits to Washington ranged from recent (51% in the past 10 years -- 21% overall of *American Voices* visitors) to distant (10% over 30 years ago -- 4% overall). Between 19 and 27 percent of these visitors last came to SI prior to high school graduation.

Museum Visitation

Overall, one-fifth of those who were interviewed were not regular museum visitors. The remaining four-fifths visit museums at least once a year, with approximately 14 percent visiting six or more times a year. Differences in museum visitation may correspond to museum availability in the cities we interviewed. In Los Angeles, where there are many opportunities for museum visitation, 17 percent of those we interviewed visit 6 or more times a year; in Kansas City, which has few museums, 42 percent of those we interviewed visit less than once a year (Figure 3).

Figure 3
Annual Attendance at Museums of Rock and Soul Visitors, by Site
(In Percent)



ANALYSIS NOTES

Theme Definitions and Illustrations

Based on a qualitative analysis of the transcribed conversations with visitors, we identified a number of themes that people touched upon when discussing the *Rock and Soul* (RnS, henceforth) video and panels. This section includes a description of the basic themes, sub-categories within each theme, and specific quotes from visitors illustrating the themes. The nine basic themes are:

1. SEEING THE PAST AS HISTORY
2. RECALLING THE PERSONAL PAST
3. PROJECTING INTO THE PAST
4. BLACK AND WHITE TOGETHER
5. ROOTS OF ROCK IN BLACK MUSIC
6. RURAL ROOTS OF ROCK MUSIC
7. MEMPHIS AS CENTER
8. ELVIS
9. RACIAL DIFFERENCES
10. OTHER MESSAGES

1. SEEING THE PAST AS HISTORY

how things were back then

("what really went on", "seeing people who were there at the time", "the way they dressed back then", "what the times were like and how things were", "how people grew up", "the hard work that people had to go through")

where rock came from

("timeline", "chronology", "where it stemmed from", "background", "the historical parts of the background", "flowed starting from the past", "origins", "roots")

how it changed

("transition", "how everything progressed from the beginnings to the modern day", "how it evolved", "development")

2. RECALLING THE PERSONAL PAST

identifying with past

("I can kind of remember this. This is me.", "This is how we used to dance", "flashback to those days yourself", "I've done that.", "I have actually picked cotton. My dad plowed it with a horse and a plow like that", "I remember this, when that happened", "memories of years gone by", "mind goes back", "It kind of brings all those things back, relive in your mind all those things.")

recalling youth

("growing up", "our 50s and 60s", "it rings a bell when I was a kid", "we looked at the ones from our youth", "it reminds me of my cousins and my brother", "I was still young at that particular time", "When I was 12 years old things like this were going on and so it was important to me at the time.", "it shows young people kind of like what I would have been when I was a teenager doing that fun stuff", "when I was a kid")

nostalgia

("that was a wonderful period for us", "reminiscing", "pleasant memories", "fun times", "it was a simpler society", "that was a good era for me", "slower pace of life", "As we say it's we remember the good days.")

remembering performers, songs, TV programs, record labels

("I remember...", "I watched...", "...was my favorite", "I used to watch him", "Well I remember him. I have some of his records.", "I heard it growing up", "I saw him", "I was at his concerts", "Hearing the music, hearing the music performances, like oh wow I remember that song. I still remember the words.")

reconstructing memory

("I like the old pictures, seeing what the styles were in those days. I can't remember myself wearing any of that, but I guess I did.", "It's the first time I would've seen that one, but it made me go back and remember how I used to see it on TV and concerts or something.", "Just the genre of that era, just being able to go back and see that and I experienced it, but there's a lot of things I didn't -- that I had forgotten that I said, 'Oh yeah I remember that.'", "Just the clothes they wore and the performance style that they had.")

3. PROJECTING INTO THE PAST

a response to old photos

("interesting", "neat", "weird", "authentic")

emotional closeness

("What I really liked was all in the photographs, you really want to stop and look at those people and get into their souls and read about them.", "They looked like they had a lot of fun.", "It makes me think he's identifying with his history and the pain of his race and struggles, that he's gone through and how they're overcoming those struggles.")

immediacy/being there

("The way that they were dancing, it looked like they were almost secretly attending these dances.", "I guess it just puts me in the place where they are imagining what the whole time was like at that time. They really grip you.", "Look at the simple look on the little boy with the guitar. He's having a blast there. The little girl's just kind of like, 'Okay I like this kid. Put up with this.'", "It's the authenticity of it. It's like you're there. You're in it and it's like it's not set up. I like that a lot.")

communicates the true reality

("kids growing up today. They have no idea of this. You can't comprehend something by just being told it, but if you have pictures, it shows you how they lived and just look how different the city is. Kids can't grasp that by being told it.", "It's like weird seeing people actually like that, to think that people actually dressed that way and acted like actually thought the music was cool and stuff.", "I kind of enjoyed the history aspect and actually seeing individuals who were there at that time.")

putting oneself into history

("I was 17 years old when that picture was taken, so that's probably how old they are.", "This picture was taken in 1939. My father is probably the same age as the boy in this picture.", "It kind of gives you an idea of what the times were like and how things were.")

4. BLACK AND WHITE TOGETHER

strong positive reaction

("good", "amazing", "never seen it presented like that before", "nice", "really good", "encouraging")

role of music in integration

("I think music had a helpful hand in integration.", "music bringing all cultures together, because that's with the Whites and the Blacks.", "It was a mixed group, Black and White group We all realized that we all were the same. We all sleep the same, eat the same, get up wash, get ready and everything.", "I thought it was very interesting to see how the Blacks and Whites work together. It was just a period of time when that was something new and a breakthrough in the social.", "Music

started to mesh the races." "The emphasis on the separation between the races and how the music brought them together." "it's really nice about color lines. It just doesn't matter when you start drawing in how it influences. It really does and the guy says, 'We can work together.'" "it was interesting how it came together, how it actually helped the racial situation. That was encouraging." "It was like the beginning of the healing of our culture, even though it's still taking too long. It was kind of like how it all got started. When they started accepting us there, then it was easier to accept it in other places.")

past vs. present

("Unfortunately, things have changed with [inaudible] such as ghetto rap and so forth. I think there's going to be now a widening." "I think it's good to let the young people know today that the Black and Whites came together then." "There were times where everybody worked together, which is much more the real world, not the fictionalized society that everybody tries to say we have.")

merging of music

("The melding of both soul and country into one unified music that turned out to be rock and roll." "I like how they tried to relate the Black and White and trying to get the mixture of music. It was good." "the blending of the music of so many different different cultures." "it was a blend, a slow evolution from blues and country and how it blended into rock." "it was interesting that it was a combination of Black music and the White music together." "Where the African type of music and the European type of music came together, but it was basically country people that started this and they brought with them what they were taught. It just took time to evolve to that.")

Black and White musicians making music together

("I imagined it differently. It required some cooperation, but it hadn't been there before." "What interested me was the combination of the Black and the White people together. I thought that was pretty good. I didn't know all that." "those issues about the Black and White musicians performing together and crossing a lot of barriers....it was interesting to hear them today say how it's changed their lives and their thinking." "the fact that the birth of Rock 'N' Roll was also the start of a lot of Black and White artists getting together and being able to work together. That was nice." "How it brought White and Blacks together. I never realized that." "I thought it was pretty interesting the way they all got together. And it wasn't a matter of race, they just wanted to play music." "the way they integrated the racial issue and how one would support the other and how they came together." "it seems to be okay that the White and the Blacks have learned to get along as far as working together in the music maybe." "I like the idea of when they talked about the fact that people would say that the Black people and White people could not work together and they proved it wrong. They proved that statement wrong.")

cultural interaction

("It showed that we were all, it came from a mixing. It was like a melting pot. We're all different and then culturally we all came together. It was good, it was good." "a recognition of the cross cultural foundation, which I hadn't heard anybody

recognize before. I mean I didn't know. I'm never follow the history of it and you would hear Elvis and a lot of Blacks will say, 'Well obviously what he is doing is he was singing traditional Black music.' And it's the first time I had seen anybody -- ...Come out and say it and that both sides were saying that there was a good thing about this.", "I liked that it brought -- it seemed to try and bring people together instead of saying this was Black music. This was from the north. This was the White music. This was a different genre." "how the cultural backgrounds intermingled and brought this type of music.", "that Rock 'N' Roll had it's roots with Black and White coming together. I particularly liked it.", "I didn't realize the Black and the White blending and that sort of thing.", "it would be the two racial groups coming together, going with the same music, just coming together during the sixties.", "What I liked about it was the sharing of the cultures, of the music was a common denominator between Black and White. People could get along. We didn't have ours, they didn't have theirs. We had ours and that was good.")

5. ROOTS OF ROCK IN BLACK MUSIC

origination

("birthplace", "roots", "grows out of", "evolution", "started", "coming from those sources", "originated")

roots in blues

("the rural music, which is that early blues, that real delicate blues, which was in my mind the birthplace of rock and roll.", "it looked like they were trying to fuse together the blues and the rock and roll.", "it grows out of some of the only true American music, the blues.", " Oh going back to the blues. The blues was also a very interesting time when they all first came out kind of music, very interesting.", "I like the way they presented that it was a blend, a slow evolution from blues and country and how it blended into rock.", "And then it hits you right, the blues. Of course, if you want to know about blues, just look for Memphis.")

roots in Black culture

("I'd heard Rock 'N' Roll originated from African Americans. When I saw Rock and Soul, I thought Rock 'N' Roll, and it's like maybe this is where it all started.", "I think it's important that we all remember that rock 'n' roll started through the Black culture and that it's some great great history, some great starting some great music. It was starting before we even knew it was there." "I didn't realize Blacks had such an influence on rock and roll.", "They talk about having gotten their ideas from the slave and so forth.", "I like the background of African American, the roots of that and I don't know.", "Interesting the fact that they say that a lot of the rock and soul originated with Black people.", "It started with Negro spirituals and things along those lines.")

Whites playing music rooted in Black culture

("the way White America grabbed onto Black music and made it their own music", "that whole history of the intercultural thing, and I knew that that happened with Elvis. I knew that Elvis came from the Black tradition, but I

didn't realize how much, how many of them did." "I thought of rock 'n' roll being Black music coming only through the White." "just seeing how it transferred to Jerry Lee Lewis and all of them were considered White people singing Black music. I didn't know anything about that."

6. RURAL ROOTS OF ROCK MUSIC

value of rural music

("I thought rural music actually lends a lot to the society." "I think it says more about where American music has come from and developed and it's an evolution and a beginning place of an important musical art form in this country.")

rural migration

("it was the people coming from the country into the city that made the music kind of happen." "people coming from the fields and working into the towns and bringing the music with them." "it was basically country people that started this and they brought with them what they were taught." "it's basically a very rural music. It's done out in the cotton fields and they sing out there. And then I guess gradually, a lot of these people moved into the city where they could earn more money and brought their music with them and so that type of music that they sang out in the fields is brought to the city.")

roots in poverty

("It's from the poor roots to the popular, so it wasn't popularized until it reached out into the wider community.")

roots in field-work songs

("working out in the cotton fields they would be singing and a lot of the songs would be coming out then." "the rural where it started. When they sang in the fields the same thing they sang in rock and roll." "just that they're singing in the fields the songs, a lot of the songs that come from their beginnings, their songs. Like Carl Perkins and he grew up with these folks." "we all know about picking cotton. It's kind of interesting that that was incorporated with the music" "they made the transition from the songs that were sung in the cotton fields to rock 'n' roll." "You have a real good description of what was going on in the rural cultures, with being the labor of cotton, Black and White and things weren't just Black. They were you know and the sharecropper -- death, segregation and faith. And faith you can forget about. And that's very strong in the music.")

7. MEMPHIS AS CENTER

didn't think of Memphis as center before

("didn't know" "I wouldn't assume Memphis. I was thinking more of some other places, but not Memphis." "I just didn't connect Memphis itself." "I had never really thought of Memphis as being the draw city for that kind of music. That surprised me." "Well to tell you the truth, I never knew Memphis actually came from Memphis")

and that it was a workers song almost evolving out of gospel, so I thought that was sort of fascinating." "We didn't realize that Memphis was so involved in music and I didn't know about STAX Records until I just saw that." "I guess just the emphasis on Memphis and Beale Street only because I don't know a lot about that." "I didn't know that Memphis was considered a melting pot town.")

importance of Memphis

("most things came from Memphis." "If you listen to records, everything comes from Memphis." "I focused on Memphis. I mean Memphis was great, but there was a lot more other stuff." "I think a lot of it had to do with place, especially in my experience." "I think a lot of people aren't aware of the importance Memphis had in starting the music and spreading it and still does. You can't get in those places in Beale Street, mostly every night they're packed. I think it's definitely a piece of our culture. Go there at night sometime, go up and down Beale Street. It's almost like New Orleans. They're getting a lot of places that they renovated.")

personal experience with Memphis and music

("I've been down on Beale Street and Front Street, and I've been to the blues clubs down there. It's an extraordinary place." "I've been to Memphis and Beale Street to kind of be able to see that, that that's the roots of this in Memphis sound and a lot of songs came out of that.")

8. ELVIS

like Elvis

("She liked Elvis, so we came to Elvis." "Elvis Presley got my eye, because he was a particular favorite." "Elvis was just a boy then. He was soon to be very popular. And I can remember from the beginning how people, how we liked him and thought he was great." "He's familiar. I did like his music. I still I guess, I still like his music." "I'm a Presley fan." "a man that can really sing. I really liked him.")

Elvis as a White man who could sing Black music

("In Elvis, I think that they said this promoter was looking for a White man to promote rock and soul." "Now something about Elvis came out. Okay, they wanted someone to sing Black music, a White person who could sing Black music. And so Carl Perkins had been doing that a long time before Elvis, so it's what I think. Maybe because I heard him before Elvis, but I've wondered about that. I certainly question that." "Elvis really got his notions from the blues and did his own variation on it." "they said Elvis Presley was trying to sing Black and they tried to ban him." "you would hear Elvis and a lot of Blacks will say, 'Well obviously what he is doing is he was singing traditional Black music.'" "Elvis is the King. He broke the barrier, because he was singing. Up until that time, that type of music was always related to the Black community and when he switched over and became that deal, he really brought it into the White community." "I mean Elvis just didn't appear. He has a long background which traces from other music, which maybe people don't know as much about." "The fact that Elvis Presley was discovered, because they wanted a White boy that could sing Black man's music. I never heard that before." "I

didn't know Elvis first joined and he was suppose to be a Black singer singing Black songs.", "Elvis, how he would go and watch the musicians, the Black musicians and that's where he got a lot of his --", "I knew that Elvis came from the Black tradition, but I didn't realize how much, how many of them did.", "they wanted to find a White man to sing like a Black and Elvis came along")

photo noticed because Elvis is so familiar

("I'm not really an Elvis fan, but I kind of gravitated to him.", "just the one with the Elvis in it", "it had Elvis Presley on it and other things", "the one where it had the picture of Elvis on it", "My best friend has big time Elvis, so he was my roommate for a while, so that's how. He had Elvis everything, so.", "first thing I missed in the exhibit was some Elvis Presley memorabilia, so I immediately went to the panel which pictures him in that era", "picture of Elvis", "That picture of Elvis...brought back memories.", "It's just something I recognized right off.")

studying the photo

("I like the contrast between the upper picture and the Elvis.", "I never saw him actually that young, and he looked kind of interesting.")

nostalgia or past incidents

("We looked at the ones from our youth. Elvis.", "I saw Elvis and I saw him getting ready to go into his studio or something.", "I've been outside Sun Records and seen Elvis like that.", "something I'm getting from my past. As we say it's we remember the good days.")

reflections on Elvis' life

("I've always felt sorry for him.", "He was such a talented young man and it all came about so quickly for him after it got started, but I think he had a rough life.", "He was a good singer.", "I'm a musician and I just wanted to learn a little bit more about Elvis, how he started and what records did he break or what have you, how many records sold.")

9. RACIAL DIFFERENCES

lack of recognition

("it does remind us about some folks who in the past haven't been able to have their music privileged and now it can be. We need to celebrate that.", "It's something that people from other countries have listened to for a long time, and it's not until a lot of times they brought it back to us that we started listening to it say from the Rolling Stones, all of them, they brought back more Black music and we heard it for the first time through them, rather than listening to what was already here.", "If you were Black, you really didn't get the breaks that you deserve. It just kind of gives you an overview of how the business worked back then and how you made it and how life influenced the sounds that came out of the studios.")

segregation

("I remember when I was a girl and they had the separate even restrooms for the Blacks and the Whites. The theaters were segregated, so it's changed a lot.", "I liked the pictures of how Black America was separated in the South....the social dynamics really intrigued me of the situation.", "When I saw the White waiting room there, I was wondering why did that happen like that? And it just kind of went through my mind. I didn't really dwell on it that much, but it was something that --", "Just I mean it's like an era that is gone and it's Black and White and just it's like you just -- I wasn't aware of any of that. I was born later, so it's just cool.", "Probably more struggle for Black Americans, obviously you see White waiting room.", "They couldn't walk up to a White man and talk to him, but they could stand over here and sing and have his undivided attention. And yeah that's kind of fascinating.")

racial consciousness

("Here again it was a White person singing that. I just didn't know that, because most of these pictures all you see is Black people.", "The tyings in of young kids listening to Black music for the first time and that being portrayed across. Young White kids listening to Black music for the first time.", "That White musicians enjoyed playing the Black music.", "one man made a comment about how the Whites, rock and soul became pretty -- the Blacks enjoyed the Whites -- I mean the Whites enjoyed the Blackness about it. But I didn't really find that altogether true.", "I assumed it was primarily African American people. I never knew there were that many White people involved in that. ")

racial marketing

("The record companies and the marketing, how they were trying to market to a wider range of audience based on the [inaudible] and the ethnically based. Only Black is being marketed to Blacks, only White movies, like the Elvis trade over. And he came in from George Meyers. That was a big mix of Blacks and Whites right there. And that I found interesting.", "because a lot of the -- it had to be homogenized in order to get popular a lot of the White singers of the day took what the Black singers had already done and homogenized it to make it more acceptable to the audiences which then gave recognition to the Blacks who originally started this.", "they said Elvis Presley was trying to sing Black and they tried to ban him. And I remember that, because they thought he was Black and when they found out he was White. A lot of his concerts in the beginning were canceled, because they thought he was White and trying to be a Black man, but that wasn't the case. That was the music he grew up with.", "It's one thing, the fact that way back when they wouldn't put Black people on the cover when they sold to the White community. They camouflaged.", "They wouldn't put Black people on the cover, because they said if they did, they might cut the record sales.", "I knew that they had trouble getting it air time, but I didn't know about the first radio station, the WDIA.")

White objections

("White parents did not want their children to buy Black music, and Black records, or listen to Black artists. I had no idea, because I knew they didn't want integration, but as far as listening to music, I had no idea.", "Why do you always sound like you're Black?' My mom would always say, 'I guess that's because a lot of the artists

are Black aren't they?"; "Oh Johnny Mathis, that's right, and until they saw he looked Black."; "She had a big collection and when she found out he was Black, she threw it away."; "I found that fascinating, because I that's why they really camouflaged Black artists."; "Because also they did it back then, if you were listening and it was a Black artist, they had the so called "White race records," so that they wouldn't go to any store and so they wouldn't be able to cross over and sell. So if they didn't put it on the cover, then it would go to all the distributors and they'd be distributed everywhere."; "I hadn't thought about White people having to sneak around to listen to Black people's music. I kind of knew that was happening, but it had never been said quite like that. I didn't really realize.")

exploitation of Black artists

("they didn't mention anything about all the White people stealing their music."; "I heard that Blacks weren't really getting the credit that they were due and so I don't think that was quite accurate."; "because a lot of the -- it had to be homogenized in order to get popular. A lot of the White singers of the day took what the Black singers had already done and homogenized it to make it more acceptable to the audiences which then gave recognition to the Blacks who originally started this.")

10. OTHER MESSAGES

roots in poverty

("You've got obviously economic statements in the photos. You see poor Blacks. You see working class Whites."; "the music came out of lot of hardship and struggle."; "how the music came from the people from a real poor background to the people, just that's all they had was music.")

progress

("I took interest in about how times have progressed. How people lived in those days and the things they don't do any more like that like picking cotton. They have machinery picking cotton. They live in better homes nowadays than what they used to live in and things like that."; "It was a change of freedom and dress codes ")

telling social history through music

("showing the history of music and people was interesting"; "moving the culture into integration. I think the music is a formative part of this. A lot of the culture, the activity is based on music as a driving force. It was a driving force in the integration movement."; "it represents such a different section of history than perhaps we don't necessarily learn about, but most people don't want to go and read a textbook on urban life in 1945 or whatever, but they'd love to listen to the music. And it's through the music that you can get people interested in finding out what it was like back then, because the music does reflect what was going on and concerns and that sort of thing.")

Musical Interest

After the Los Angeles and Kansas City data collection, Charlie McGovern, Curator, expressed an interest in the musical interests of visitors to the RnS exhibition. For the St. Paul and Houston data collections, we added a few questions about people's interest in different kinds of music.

Respondents were asked to name their "favorite recording artists" from high school and identify the "kind of music" they most enjoy listening to now. We also showed respondents a card (see appendix) with eight statements describing different levels of music involvement and asked them to pick which statements apply to them.

Finally, we asked respondents to rate their interests in five separate types of music: rock music, soul music, rhythm and blues, pop music, and country music.

Favorite Music: Then and Now. We asked respondents to think back to high school and name some of their favorite recording artists. Almost everyone we interviewed was able to come up with one answer, and many were able to name two or three. Overall, the most popular answers were artists who performed 50s rock, 60s rock, 70s rock and 80s rock.

We also asked people what they consider their favorite kind of music now. Although some respondents were willing to give more than one answer, we asked them to narrow it down to one particular kind of music as their absolute favorite. This time country music dominated the responses, followed by classical, "all types" of music, jazz, and easy listening. Rock from the 50s, 60s, 70s, 80s, and 90s made a strong showing along with big band, gospel and pop.

People who responded with 50s, 60s and 70s rock were particularly inclined to have also paid attention to the RnS exhibition; of those who mentioned these types of music as their favorite 60%, 59% and 65%, respectively, saw RnS. Jazz fans (68%) and Big Band fans (65%) were also particularly inclined to pay attention to RnS. And while those who like 80s rock, 90s rock, country, gospel and "all types" of music showed interest in the RnS exhibition (over 52% visited RnS), classical music fans, easy listening fans, and pop fans were not as interested in RnS (less than 44% visited RnS).

Current Interest. Based on a rating scale of 1 to 10, with a "10" being the highest, we asked visitors to rate their level of interest in rock music, soul music, rhythm and blues, pop music, and country music. In looking at each type of music individually, the relationship between rock interest and whether or not someone paid attention to the exhibition is unclear although those with a particularly low interest (0 or 1) were not attracted to the exhibition (only 36% and 28% respectively saw the exhibition). The relationship between interest in soul music and the exhibition is rather strong. Of those who labeled their interest in soul music a "10", 87% saw the exhibition. And of those who labeled their interest in soul music a "0", only 7% saw the exhibition (see Table S-4, page 19).

Visitor Comments on Exhibition Design

A few visitors specifically noted the effectiveness of using back-lit transparencies. One of them noted that it made the scenes seem more real. The ability of these photographs to transport visitors back to particular moments was specifically mentioned by a photographer as well as by ordinary visitors. A few visitors made complimentary remarks on the overall design, the photo juxtapositions, the effectiveness of a chronological structure and keywords, and the presence of an interactive element (i.e., flipbooks). On the critical side, there were individual requests for interactive videos (to avoid the wait for the main video), flipbooks whose pages would turn more easily, and larger type size.

Only four percent of those who were asked about it said that they used the flipbooks. Several of these visitors seemed to have strong, specific interests that attracted them to the books, such as the visitor who said, "I marched through the South and helped register voters, and so the desegregation book was interesting to me personally. That caught my eye." Unfamiliarity with the medium may have played a major role in their low use. As one visitor said, "Well [I looked at them] after some people started flipping through. That caught my attention that it's something you can actually flip through and read."

Table S-1
Demographic Characteristics of American Voices Visitors, by City
(In Percent)

	L A	K C	St. Paul	Houston
<u>Gender</u>				
Male	55.0	43.5	40.2	48.7
Female	<u>45.0</u>	<u>56.5</u>	<u>59.8</u>	<u>51.3</u>
Total	100.0	100.0	100.0	100.0
<u>Age</u>				
12 to 19	1.6	8.6	4.6	5.0
20 to 24	2.3	3.8	6.4	2.4
25 to 34	14.2	20.2	23.5	14.7
35 to 44	29.6	26.5	26.9	21.3
45 to 54	32.3	22.1	19.9	25.4
55 to 64	14.6	10.5	10.3	17.2
65 and older	<u>5.4</u>	<u>8.4</u>	<u>8.4</u>	<u>14.1</u>
Total	100.0	100.0	100.0	100.0
<u>Racial/Ethnic Identification*</u>				
Afr Amer/Black	8.3	6.7	3.4	6.0
Asian Amer	7.6	0.6	2.2	1.6
Caucasian	71.8	89.5	93.8	82.5
Hispanic/Nat Amer/Multiple	<u>12.2</u>	<u>3.2</u>	<u>0.6</u>	<u>9.9</u>
Total	100.0	100.0	100.0	100.0
<u>Educational Attainment: Ages 25 and older</u>				
HS Graduate or less	12.4	21.6	20.4	14.8
AA/Jr. College/Tech/Some College	29.1	25.9	25.8	28.3
Bachelor's/Some Graduate Study	36.7	35.2	38.9	40.7
MA/PhD/Prof. Degree	<u>21.7</u>	<u>17.3</u>	<u>15.0</u>	<u>16.2</u>
Total	100.0	100.0	100.0	100.0
<u>Visit Group^</u>				
Alone		2.2	6.4	6.56
Couple		25.9	40.7	48.53
Group of Adults		29.7	26.0	25.4
Group of Adults and Children		<u>42.2</u>	<u>26.9</u>	<u>19.51</u>
Total		100.0	100.0	100.0
<u>Annual Museum Attendance**</u>				
Less than once a year	17.0	42.0	17.6	17.6
1-2 visits per year	53.8	37.6	50.6	46.3
3-5 visit per year	12.0	11.3	19.1	21.5
6 or more visits per year	<u>17.1</u>	<u>9.1</u>	<u>12.7</u>	<u>14.6</u>
Total	100.0	100.0	100.0	100.0

^Data not available for Los Angeles.

*Chi Sq=107.84, (15,N=1150), p<.01

**Chi Sq=77.21, (9,N=1092), p<.01

Table S-2
Visitor Experience with Museums and Smithsonian Institution
(In Percent)

	Los Angeles	Kansas City	St. Paul	Houston
<u>Annual Attendance at Museums</u>				
Less than once a year	17.0	42.0	17.6	17.6
1-2 visits per year	53.8	37.6	50.6	46.3
3-5 visit per year	12.0	11.3	19.1	21.5
<u>6 or more visits per year</u>	<u>17.1</u>	<u>9.1</u>	<u>12.7</u>	<u>14.6</u>
Total	100.0	100.0	100.0	100.0
<u>Experience with Smithsonian Institution</u>				
<u>Visited SI?</u>				
Yes	46.4	46.0	37.2	38.2
No	<u>53.6</u>	<u>54.0</u>	<u>62.8</u>	<u>61.8</u>
Total	100.0	100.0	100.0	100.0
<u>Number of Visits to SI</u>				
None	53.6	54.0	62.8	61.8
1-3 visits to SI	35.1	39.6	33.8	31.7
4 or more visits to SI	<u>11.3</u>	<u>6.4</u>	<u>3.4</u>	<u>6.5</u>
Total	100.0	100.0	100.0	100.0
<u>Age at Last SI Visit</u>				
Under 12	8.6	8.6	5.0	2.7
12 to 19	14.8	18.9	19.1	16.7
20 to 24	10.6	7.9	9.6	4.3
25 to 34	20.5	24.0	25.4	18.3
35 to 44	25.2	20.8	14.6	31.4
45 to 54	14.2	12.7	16.2	15.2
55 to 64	3.7	5.7	4.4	8.6
65 and older	<u>2.3</u>	<u>1.5</u>	<u>5.7</u>	<u>2.9</u>
Total	100.0	100.0	100.0	100.0

Table S-3
Favorite Music (Current) of Visitors to American Voices
 St. Paul and Houston Respondents
 (In Percent)

	Saw RnS	Did not See RnS	Total	N	% of Total
Classical	41.4	58.6	100.0	58	11.3
Big band	65.0	35.0	100.0	20	3.9
Jazz	68.3	31.7	100.0	41	8.0
50s rock	60.0	40.0	100.0	20	3.9
60s rock	59.1	40.9	100.0	22	4.3
70s rock	64.5	35.5	100.0	31	6.0
80s rock	52.0	48.0	100.0	25	4.9
90s rock/alternative	53.9	46.2	100.0	39	7.6
Broadway	44.4	55.6	100.0	9	1.8
RnB/Blues	61.5	38.5	100.0	13	2.5
Country	52.1	48.0	100.0	73	14.2
Easy Listening	43.9	56.1	100.0	41	8.0
Christian/Gospel	56.0	44.0	100.0	25	4.9
New Age	77.8	22.2	100.0	9	1.8
Pop	43.5	56.5	100.0	23	4.5
Everything	52.3	47.7	100.0	44	8.6
Folk	66.7	33.3	100.0	9	1.8
Misc.*	45.5	55.5	100.0	11	2.1
			Total N	513	100.0

*Opera (3), 40's Balladeers (2), Rap (1), Motown (3), Swing (1), & Other (1)

Table S-4
Interest in Music: Rock, Soul, Rythm and Blues, Pop and Country
American Voices Visitors in St. Paul and Houston
Scale: 1(Low) to 10(High)

Music Interest	Scale										Total	
	0	1	2	3	4	5	6	7	8	9		10
<u>Rock Interest</u>												
Did See Rock and Soul	0.8	6.6	7.1	5.2	8.9	11.7	15.3	10.8	15.3	8.3	10.1	100.0
Did Not See Rock and Soul	1.4	18.1	8.2	6.4	5.0	13.8	4.8	9.8	17.5	4.2	10.8	100.0
<u>Soul Interest</u>												
Did See Rock and Soul	0.3	12.6	11.8	11.3	13.3	16.7	8.7	8.3	8.9	4.4	3.8	100.0
Did Not See Rock and Soul	3.7	23.2	14.9	9.9	10.1	14.5	9.3	4.7	5.5	3.6	0.6	100.0
<u>R and B Interest</u>												
Did See Rock and Soul	0.4	12.8	9.4	7.0	7.9	14.5	12.3	10.6	15.0	4.7	5.4	100.0
Did Not See Rock and Soul	3.1	12.2	7.3	12.5	13.2	14.6	11.5	9.8	10.5	3.4	2.0	100.0
<u>Pop Interest</u>												
Did See Rock and Soul	0.5	8.0	6.1	5.3	6.8	15.8	14.4	13.5	17.8	6.4	5.5	100.0
Did Not See Rock and Soul	3.4	6.7	8.1	4.2	8.4	21.6	10.9	11.6	12.3	8.2	4.7	100.0
<u>Country Interest</u>												
Did See Rock and Soul	1.0	18.0	9.1	9.1	5.8	8.4	10.4	9.0	12.6	9.0	7.7	100.0
Did Not See Rock and Soul	3.0	23.2	10.3	8.2	10.5	12.5	6.5	9.3	6.8	4.4	5.3	100.0

STUDY METHODOLOGY: ROCK AND SOUL

Overall Design

ISO staff, supplemented with local museum staff, conducted personal, one-on-one, interviews with visitors as they exited the *America Voices* exhibition at four different *America's Smithsonian* sites: Los Angeles (LA), CA, Kansas City (KC), MO, St. Paul, MN and Houston, TX. *America's Smithsonian* volunteers were used in selecting respondents in Kansas City and Houston. At all sites, each interview consisted of a structured questionnaire as well as in-depth interviews which were tape recorded.

In LA (February 1996), visitors were interviewed as they exited the *American Voices* exhibition, asked a series of demographic questions, and also asked whether or not they had seen the RnS video or read the accompanying panels. Those who did pay attention to either the video or the panels were then asked further questions about the content, their own personal connection to RnS music, and exhibition content preferences.

In Kansas City (May 1996), a similar survey strategy was employed with the addition of a systematic sampling technique, "continuous sampling," which ensured that a truly random sample was selected.² Based on our Los Angeles experience, we designed a precoded questionnaire to simplify data entry. We continued tape recording in-depth interviews with RnS visitors.

In St. Paul (November 1996) and Houston (January 1997), the pre-coded and open-ended questionnaire was expanded to include questions about musical interest and experience, as well as the questions concerning knowledge and attraction of key RnS subjects and specific exhibition elements. These questions were asked of all respondents, whether or not they paid attention to the RnS panels or video. RnS visitors were asked to make further comments specifically on the RnS panels and/or video. These responses were tape recorded.

In all cities, data collection occurred over a three to four day period. The sample was designed to take into account time limitations as well as the known variations in visitor types during different days of the week and times of the day. Interviewing took place in 90-minute sessions. All visitors who were interviewed received an *America's Smithsonian* pin along with a brochure about the planned RnS exhibition in appreciation for their time.

Visitor cooperation with the study was very high. A total of 1,106 interviews were completed out of 1,177 intercepted, i.e. 94% percent. The intercepted individuals represent a population of over 22,000 visitors to the *American Voices* area during the survey periods.

² The procedure and its rationale are described in Doering, Z. D., Kindlon, A. E., & Bickford, A. (1993). *The Power of Maps: A Study of an Exhibition at the Cooper-Hewitt National Museum of Design* (Report No. 93-5). Washington, DC: Smithsonian Institution. This approach allows us to maximize resources by selecting individuals whenever interviewers are available and then adjusting the sampling weights for every fifteen-minute period, according to the number of people who passed the interviewing location during that period.

Questionnaire Development.

The questionnaire went through three changes. The final questionnaire is included in this report; the other versions are on file with ISO. A brief description of the questionnaires and interviewing structure follows.

In Los Angeles, interviewers first recorded some basic demographic and visit information including gender, residence, previous experience with the Smithsonian, annual museum attendance, age, education, race, and which videos and panels were viewed by the visitor. Those visitors who responded that they had seen the RnS video and/or looked at the panels were asked if we could record the rest of the interview.

In this in-depth portion of the interview, we asked questions following an interview outline (to ensure that the same topics were covered with each visitor and in a similar order), sometimes probing respondents to elaborate, and taping the interview for later transcription. Visitors were first asked a series of questions about their high school experiences, specifically those associated with music. Visitors were then asked to choose which exhibition elements they were most interested in seeing (from an available list), which rock and soul subjects they were familiar with and which they find interesting, and finally what they found most interesting in the panels they viewed and the video.

The Kansas City data collection followed a similar format. First, however, the initial information questions were placed on a pre-coded questionnaire to ease in preparing the data for later analysis.³ The questionnaire also included a section for recording administrative information that is necessary for empirical analysis.

This in-depth interviewing portion of data collection in Kansas City focused on two subjects. First, respondents were asked about their experiences in high school, musical interests in high school, as well as current musical tastes. Respondents were then asked exhibition-specific questions: what they found most interesting in the exhibition, what subjects they were familiar with, and what they might like to see in an exhibition. As part of this final portion, respondents were encouraged to accompany the interviewer back into the exhibition to refer to the panels and talk specifically about the subject matter, photographs, and text.

The St. Paul and Houston questionnaires were identical and reflected our preliminary analysis of earlier data. More of the open-ended questions were pre-coded and asked in the structured portion of the interview instead of being tape recorded. These questions include where respondents went to high school, what music they listened to back then, what music they listen to now, as well as which elements people would most like to see in an exhibition and which subjects they are familiar with and would be attracted to in an exhibition. We also asked respondents to rate (on a scale of 1 to 10) their level of interest in five different types of music: rock, soul, rhythm and blues, pop, and country. We then tape recorded the last two in-depth questions: "what did you find most interesting in the RnS video" and "which of the panels did you find most interesting?"

³ See Questionnaire in the Appendix, following the tables.

Sample Implementation.⁴

Within each time interval selected for the survey, a team of either two or three interviewers was assigned to the *American Voices* exhibition Exit. A team leader, or "counter," used a mechanical counter and a stop watch to keep track of the number of persons exiting the exhibition and maintained a record of the number of people exiting within 15-minute periods.⁵ The counter also identified the visitors to be intercepted whenever an interviewer had completed one interview and was ready to begin the next. (This method of selecting a sample keeps the interviewers fully occupied, compared to an equal interval selection method; the counter is essentially incorporating a self-adjusting selection interval.)

Everyone, except those in school groups, was counted and the information recorded on a Sample Selection Form. In addition, when intercepts were made, the number on the mechanical counter ("count number") was recorded on both the Sample Selection Form and by the interviewer on the questionnaire. As part of our procedures, interviewers recorded some data, generally by observation but sometimes through brief discussion, about the visitors who do not participate.

Completion Rates and Response Bias.

Completion rates for the four cities were: Los Angeles, 98.0%; Kansas City, 94.2%; St. Paul, 88.3%; and Houston, 94.2%. Although these completion rates are very high, we nevertheless conducted a bias analysis; i.e., a comparison of the characteristics of those who responded and those who did not participate. Our analysis shows that there is no bias.⁶

Office Procedures.

The questionnaires were reviewed in the office, coded, and scanned into a data file. The data was then weighted to reflect the actual counts of visitors during interviewing periods. In the analysis, these weights were assigned to the four individual records, since respondents were not selected with equal probability throughout the survey.

The taped portions of the questionnaires were transcribed. All of the statements were then coded according to their content, using QSR NUD*IST,⁷ a qualitative analysis program that allows text segments to be assigned freely to codes, and that provides extensive searching and indexing functions.

⁴ The discussion is restricted to the mechanics of sample selection, rather than the rationale. For details, see Doering, Z. D., Kindlon, A. E., & Bickford, A. (1993) cited in footnote #2. The schedule is on file, ISO.

⁵ Do to resource constraints, in Los Angeles visitors were counted within each half hour segment, not fifteen minute segments.

⁶ Data on file, ISO.

⁷ Revision 3.0.5 for Macintosh. The program is developed by Qualitative Solutions and Research Pty Ltd. and distributed by SCOLARI, Sage Publications Software.