

AN OVERVIEW OF VISITORS TO THE
NATIONAL MUSEUM OF AFRICAN ART
IN JUNE 2004



OFFICE OF POLICY AND ANALYSIS

SMITHSONIAN INSTITUTION

SEPTEMBER 2004

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SEPTEMBER 2004

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SUMMARY OF FINDINGS AND CONCLUSIONS

- Respondents to the June 2004 survey of visitors to the National Museum of African Art (NMAfA) largely resembled the typical art museum audience with respect to age, gender, educational level, and visitor group configuration as reported in the Survey of Public Participation in the Arts 2002 (SPPA 2002).
- However, NMAfA visitors residing in the United States included more non-Hispanic African Americans/Blacks² than did the general art museum audience reported in SPPA 2002 (37% compared to 6% non-Hispanic Blacks).
- The majority of visitors to the African Art Museum lived in the United States (87%); 13% were from outside the United States. Of the US residents, 28% were local to the District of Columbia metropolitan area, and 59% were non-local. By comparison, the Freer and Sackler Galleries of Asian Art, located across the Haupt Garden from African Art, had a more local audience in 2000 (of US residents, 39% local vs. 47% non-local, with the remaining 14% from outside the United States).
- One third of the respondents were repeat visitors; they had visited African Art at least once before.
- The top answer given by visitors for where they learned about the Museum was “word of mouth/recommendation” (25%). Local residents were significantly more likely to have learned about the Museum via word of mouth than non-locals. This should be good news to the Museum, since the marketing literature often cites customer loyalty as a key indicator of growth in visitorship.
- The second most common way of learning about NMAfA was “wandered by/caught interest” (21%).
- More visitors came to the Museum seeking an African art experience (48%) than an African culture experience (23%).
- The offerings in the Museum that visitors most enjoyed were traditional African art objects (43%), followed by the exhibition of children’s masquerades, *Playful Performers* (35%). What visitors most enjoyed did not vary significantly by generational group.

² The terms African American and Black are used interchangeably in this report following US federal practice. Race is only used for US residents; international visitors are not included in any racial breakout.

- Two-thirds (65%) of NMAfA visitors came away with what can be described as educational outcomes: their visit taught them something they didn't know before (39%) and/or increased their understanding of African culture (35%).
- Based on the reported satisfying experiences, visits to NMAfA more often resulted in special cultural meaning for African Americans, as compared to the more general museum experience reported by non-African Americans. For example, Blacks were significantly more likely to report having had the experiences of feeling connected to my heritage (35% vs. 3%) and feeling a spiritual connection (30% vs. 9%).
- Just over one third of the visitors said they were surprised by something in the Museum.
- Visitors were quite satisfied with their Museum experience overall: one fifth gave a rating of superior (20%), nearly half said excellent (45%), and close to one third chose the mid-scale value of good (29%).
- African American visitors reported significantly higher overall satisfaction than did other visitors (72% of African American visitors rated their experience as superior or excellent, compared to 59% of other visitors).

THE STUDY

In March 2004, the National Museum of African Art (NMAfA) asked the Office of Policy and Analysis (OP&A) to conduct a study of its audience. By better understanding the motivations and experiences of its visitors, the Museum intends to explore ways to improve the quality of visits and potentially increase the number of visitors.

METHODOLOGY

OP&A developed a two-phase study. The first, a qualitative phase, consisted of in-depth, open-ended interviews with visitors and non-visitors to NMAfA. The interviews explored the motivations of visitors to NMAfA and their experiences in the Museum, as well as reasons why visitors to the Smithsonian chose not to go to the Museum.³

The discussions brought up some unanticipated areas of inquiry, for example, whether visitors thought of NMAfA primarily as a museum of art or of culture. The results of the qualitative interviews and the information that NMAfA asked for about its audience shaped the self-administered survey questionnaire used in the second, quantitative phase of the study. The results of that survey are reported here.

The survey, which included both fixed and several open-ended questions, addressed the following:

1. Who makes up NMAfA's audience (demographic characteristics)?
2. How do visitors learn about the Museum?
3. What motivates visitors to come to the Museum? Are they looking for more of an art or a cultural experience?
4. What Museum offerings attract visitors the most?
5. What experiences do visitors have in the Museum? What are the outcomes of their visits?

³ Office of Policy and Analysis, "A Snapshot of Spring Break at the National Museum of African Art," April 2004, <http://www.si.edu/opanda/Reports/NMAfASnapshot.pdf>.

6. How satisfied are visitors with the Museum, and what, if anything, would they change?

OP&A surveyed visitors in the Pavilion area of the Museum as they exited NMAfA on two weekdays and one weekend day (June 10, 12, and 24). The weather was pleasant on all three days. Respondents were randomly selected to participate in the survey using a variable interval sampling method.⁴ OP&A interviewers intercepted a total of 320 NMAfA visitors aged 12 and over; of those, 253 completed the survey, a cooperation rate of 79%. Typical reasons for refusal were time constraints or language difficulty.

REPORT ORGANIZATION

The next section of the report presents the results of the survey. Appendix A contains the survey questionnaire. Appendix B presents supplementary tables showing visitor responses to the quantitative questions in the survey. The responses to the open-ended questions in the survey appear in Appendix C.

⁴ Office of Policy and Analysis, "A Manual for Interviewers: Introduction, General Procedures and Sample Selection," Smithsonian Institution, Washington, DC, 2004.

SURVEY RESULTS AND ANALYSIS

WHO MAKES UP NMAFA'S AUDIENCE?

With the exception of racial/ethnic makeup, the June 2004 NMAfA audience resembled the typical art museum audience reported in SPPA 2002. NMAfA visitors included more women than men. Overall, the visitors were mostly middle-aged adults, with an average age of 39. A majority had college and/or graduate degrees. The NMAfA audience included more non-Hispanic African Americans/Blacks than did the general art museum audience described in the Survey of Public Participation in the Arts 2002 (SPPA 2002)⁵ (37% compared to 6% non-Hispanic blacks).

Age and gender. The age distribution of visitors to NMAfA resembled a bell curve (Figure 1).⁶ The two largest age groups were the middle generational groups: 28-38 year olds, or Generation X (22%); and 39 to 49 year olds, the second wave of Baby Boomers (21%).⁷ The next most prevalent age groups were the next oldest and youngest: 50-58 year olds, the first wave of Baby Boomers (18%), and 22 to 27 year olds, or Generation Y (17%). The youngest group – teens/young adults, aged 12 to 21 – and the oldest group of 59 years old and above made up 11% and 12% of the audience, respectively.

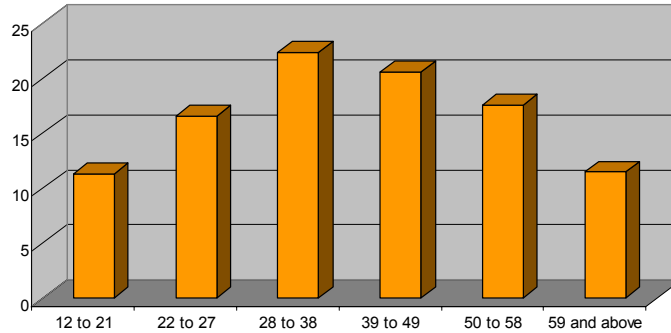
The ratio of female to male visitors at NMAfA was 60% to 40%, a tilt toward female visitors slightly greater than that of the general art museum audience described in SPPA 2002, which gives an average distribution of 55% women and 45% men.

⁵ Nichols, Bonnie, "Demographic Characteristics of Arts Attendance, 2002," National Endowment for the Arts. <http://www.nea.gov/pub/Notes/82.pdf>

⁶ OP&A selected age ranges for the analysis that correspond to approximate generational groups in order to assess possible attitudinal differences between visitors of different generations. The approximate generational groups are: teen/young adult – ages 12 to 21; Generation Y – ages 22 to 27; Generation X – ages 28 to 38; Baby Boomer Wave II – ages 39 to 49; Baby Boomer Wave I – ages 50 to 58; and post-World Wars I and II – ages 59 and older.

⁷ SPPA 2002 shows a similar distribution of ages, with the largest numbers in the two decade groups between 35 and 54.

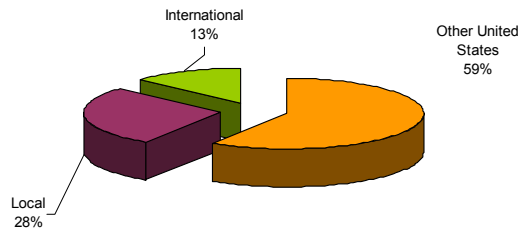
Figure 1 Age of NMAfA Visitors
(In percent)



Where respondents live and were born. The majority of June 2004 visitors to the African Art Museum lived in the United States (87%); the remaining 13% resided in other countries (Figure 2). Of the US residents, 28% were local to the District of Columbia metropolitan area, either residing in the District itself or in the suburbs of Montgomery and Prince Georges Counties, Maryland, and Northern Virginia; 59% were non-local US residents. By comparison, the Freer and Sackler Galleries of Asian Art, located across the Haupt Garden from African Art, had relatively more local visitors in 2000 (39% local vs. 47% non-local US residents).⁸

A smaller number of NMAfA visitors were born in the United States (71%) than currently live in the US. Three percent of all visitors to African Art were born in Africa.

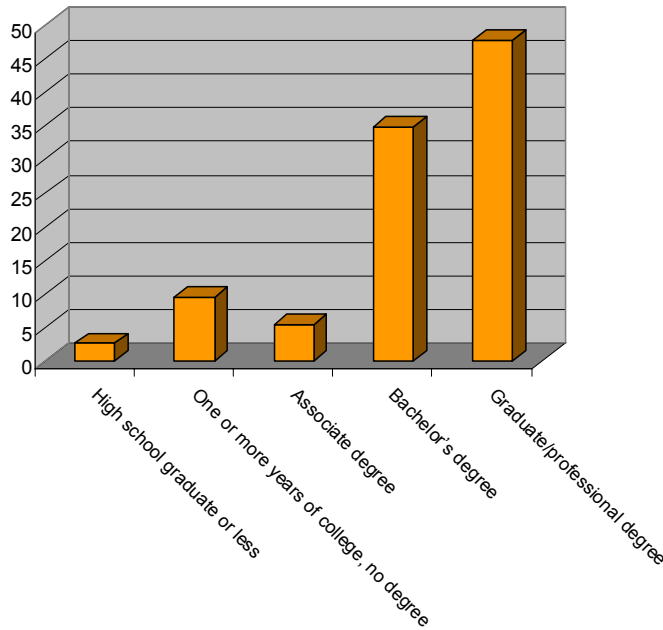
Figure 2 Residence of NMAFA Visitors



⁸ Office of Policy and Analysis, "Music in the Age of Confucius: A Study of Potential and Actual Visitors," September 2000, p.D.9. The numbers are essentially unchanged from the year-long survey at the Freer Gallery of Art and the Arthur M. Sackler Gallery conducted in 1994-95. See Office of Institutional Studies, Smithsonian Institution, "Visitors to the Smithsonian: A Summary of Studies," Report 97-3, April 1997, p. 46, <http://www.si.edu/opanda/Reports/Earlier/97-3-SIVisitors.pdf>.

Level of education. The educational level of the African Art audience was high, corresponding to that of the general art museum audience of SPPA 2002. Close to half of NMAfA's visitors aged 25 and older (48%) reported having a graduate or a professional degree, and another third (35%) had a bachelor's degree (Figure 3).

Figure 3 Educational Attainment of NMAfA Visitors (Adults Aged 25 and Older)
(In percent)



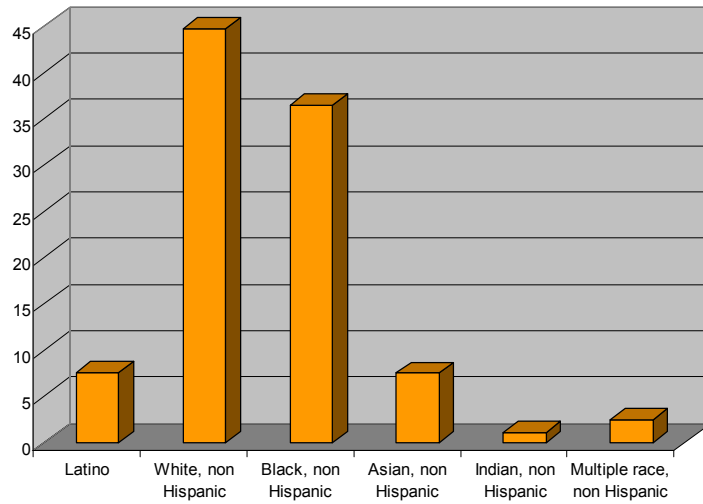
Race and ethnicity.⁹ The racial/ethnic makeup of NMAfA visitors residing in the United States was predominantly White (non-Hispanic) (45%), followed by African American/Black (non-Hispanic) (37%)¹⁰ (Figure 4). Asians (non-Hispanic) made up 8% of the visitors, and 8% identified themselves as being of Latino/Hispanic ethnic origin regardless of race¹¹.

⁹ OP&A follows OMB guidelines for collecting race and ethnicity information. Race and ethnicity data are only reported for US residents; visitors who lived in another country and reported their race (13%) and/or who did not report their race (8%) made up the rest of the visiting population.

¹⁰ 42% of all respondents identified their race as African American/Black (Hispanic and non-Hispanic)

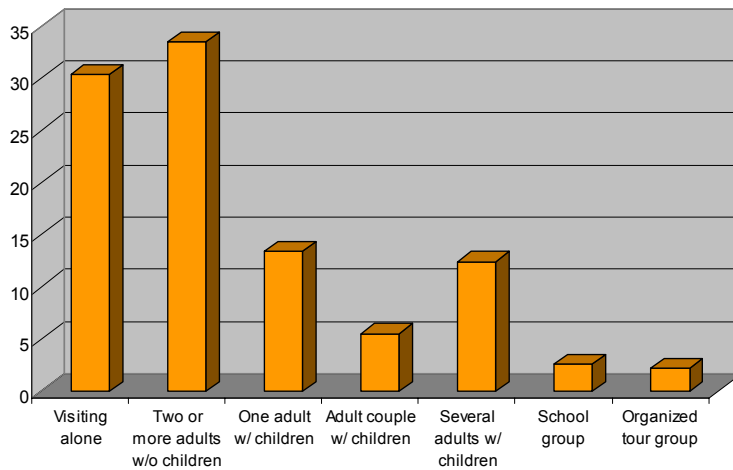
¹¹ Per OMB guidelines, two separate questions were used to determine Latino/Hispanic ethnicity and race. OP&A combined the two questions in the analysis.

Figure 4 Ethnic and Racial Identification of NMAfA Visitors (US residents)
(In percent)



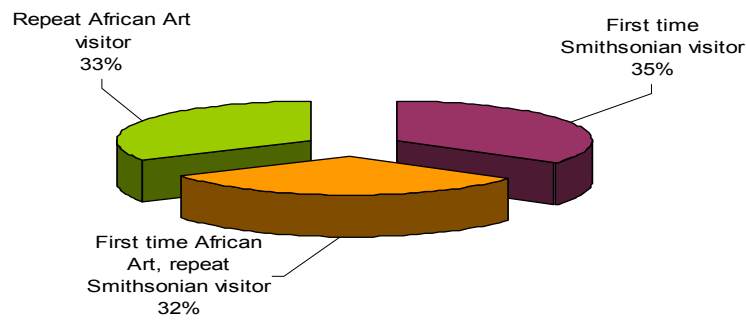
Visitor group composition. Almost two thirds of the NMAfA visitors came by themselves (30%) or with one or more adult(s) (34%) (Figure 5). Close to one third of the visitors came in groups made up of some combination of one or more adults with child(ren) and/or teen(s) (31%). The remainder visited with school or organized tour groups.

Figure 5 Composition of NMAfA Visitor Groups
(In percent)



First-time and repeat visitors. Visitors to the African Art Museum fell almost equally into three categories (Figure 6): those visiting both the Smithsonian and the African Art Museum for the first time (35%); those who had visited the Smithsonian before, but were visiting African Art for the first time (32%); and those who had visited African Art at least one time before (33%), referred to as repeat visitors. Combining the two first-time visitor groups, over two thirds of the visitors to NMAFA had not been there before.

Figure 6 History of Smithsonian Museum Visits



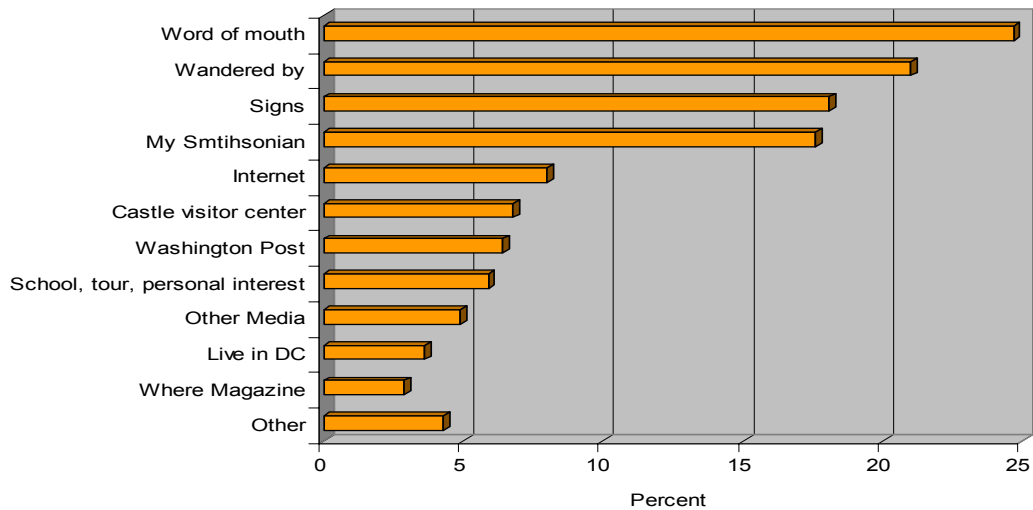
WHERE DO VISITORS LEARN ABOUT THE MUSEUM?

The top answer that visitors gave as the way they learned about the Museum was “word of mouth/recommendation” (25%) (Figure 7). Local residents were significantly more likely to choose word of mouth than were non-locals. This should be good news to the Museum, since the marketing literature often cites customer loyalty as a key indicator of growth in visitorship.¹²

One fifth of NMAfA visitors selected “wandered by/caught interest” (21%) as the way they learned about the Museum. This response echoes the findings in the first phase of the study, where many of the visitors interviewed said they had learned about the Museum by chance – they were, for instance, at the Sackler Gallery and happened to see it, or they were just passing by. Other common ways that visitors learned about the Museum were “signs on the street/museum” (18%) and the visitors’ guide, *My Smithsonian* (18%).

¹² See, for example, Frederick F. Reichheld, “The One Number You Need to Grow,” *Harvard Business Review* (December 2003): 46-54.

Figure 7 Where Visitors Learned about NMAfA



Note: The responses add up to more than 100 percent because visitors were given the option of choosing more than one response.

WHAT MOTIVATES VISITORS TO COME TO THE MUSEUM? ARE THEY LOOKING FOR MORE OF AN ART OR A CULTURAL EXPERIENCE?

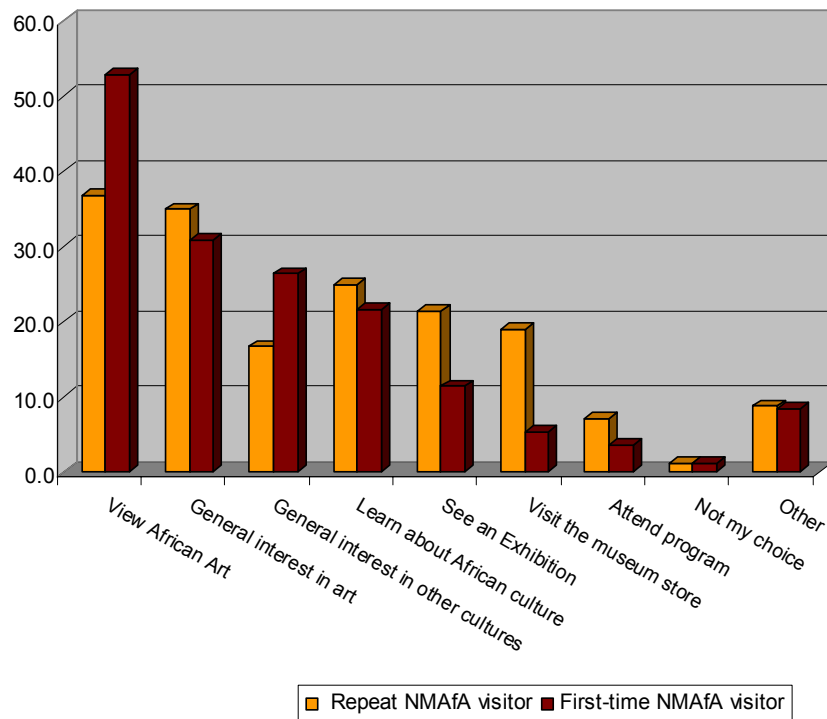
Based on the survey results, more NMAfA visitors came to the Museum seeking an art than a cultural experience. Nearly one half of the visitors said they came to view African art (48%) and one third because of a general interest in art (32%). Comparatively, just under one fourth of the visitors said they came to learn about African culture (23%) and/or because of a general interest in other cultures (23%).

Some comparisons by history of visit are of interest. First-time visitors to NMAfA – comprising two thirds of the respondents – were more likely to come to view African art than were repeat visitors (54% vs. 37%) and were more likely to have been motivated to come because of a general interest in other cultures (26% vs. 17%) (Figure 8).

Not surprisingly, the data show that repeat visitors were more “destination driven” than were first-time visitors, who may not know what is available to see. For example, repeat visitors were more likely to come to African Art to see a particular exhibition or attend a program (27% compared with 15% of first-time visitors) and to go to the museum store (19% vs. 5%).

The reason for visiting was significantly associated with the visitor's race. Compared to respondents of other races residing in the United States, African Americans were significantly more likely to have come to learn about African culture (30% compared with 18% of visitors of other races) and to view African Art (61% compared with 41%). Blacks were less likely to have come because of a general interest in other cultures (9% compared with 32% of other visitors residing in the United States).

Figure 8 Why Visitors Come to NMAfA: Repeat and First-Time Visitors
(In percent)



Cross-referencing at the Smithsonian. Visitors were asked if they planned to visit any or all of three other Smithsonian museums, as an indication of their level of interest in (1) other international art/cultures (Freer/Sackler Galleries), (2) contemporary art (Hirshhorn), and/or (3) African culture specifically (the *African Voices* exhibition at the National Museum of Natural History). Responses to this question may inform the Museum on the best places to cross-market within the Smithsonian.

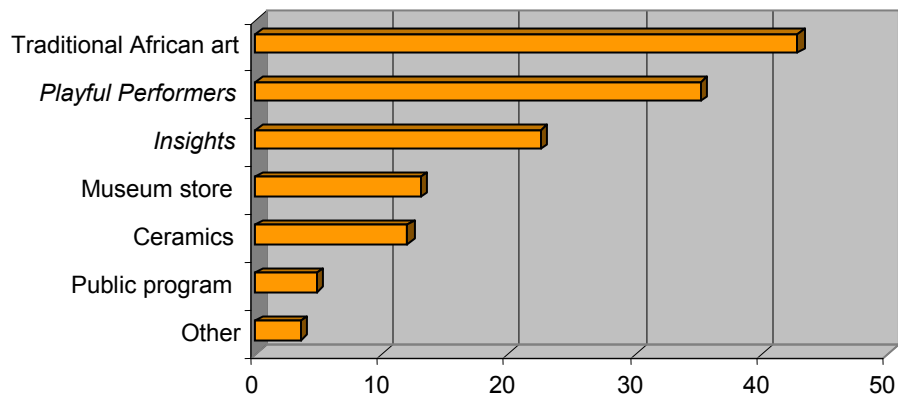
Most African Art visitors selected a combination of other Smithsonian museums that they planned to visit or had already been to on this visit. Either within those combinations or chosen singly, 60% said they had visited or planned to visit the Freer/Sackler Galleries; 52% had visited or planned to visit the Hirshhorn; and 41%

had already or planned to see *African Voices* at Natural History. Only 13% did not plan to visit those other Smithsonian museums. These data reinforce the frequent mention by visitors in the first phase open-ended interviews that they were trying to see as much of the Smithsonian as they could in the time available to them and were including NMAfA as part of a general Smithsonian experience rather than because of specialized interests.

WHAT MUSEUM OFFERINGS ATTRACT VISITORS THE MOST?

To further clarify motivations, interests, and preferences, visitors were asked what in the Museum they had enjoyed the most. Overall, the offering that visitors most enjoyed was traditional African art objects (43%) (Figure 9). Slightly over one third of the audience preferred the exhibition of children’s masquerades, *Playful Performers* (35%), and not quite one fourth most enjoyed the contemporary art exhibition *Insights* (23%).

Figure 9 What Visitors Enjoyed Most
(In percent)



Not surprisingly, differences emerged when looking at preferences by generational group. All age groups most favored traditional African art objects as compared to other offerings, except that the 12 to 21 year-olds most enjoyed *Playful Performers*. That child-friendly exhibition was a close second with the second wave of Baby Boomers, likely explained in part by the fact that the majority of children accompanied that age category (39-49).¹³ For all visitors, those accompanied by children were significantly more likely to select *Playful*

¹³ Fifty-three percent of children 7 and under, 55% of children 7 to 12, and 40% of teens 13 to 18 came with visitors aged 39-49.

Performers or a public program as the most enjoyable and were less likely to prefer *Insights*, as compared with visitors who were not accompanied by a child.

WHAT EXPERIENCES DO VISITORS HAVE IN THE MUSEUM? WHAT ARE THE OUTCOMES OF THEIR VISIT?

Organizations in the public and non-profit sectors are increasingly expected to demonstrate program results, both to the public in general and to funding bodies and other stakeholders in particular. To discern the kinds of experiences that visitors had in the Museum and what they came away with, the questionnaire contained (1) a list of NMAfA-specific visit outcomes mentioned by interviewees in phase one of the study and (2) a list of satisfying museum experiences developed from research conducted by OP&A and its predecessor Office of Institutional Studies.¹⁴ Visitors were asked to indicate which of the items in both lists applied to their visit.

Two-thirds (65%) of NMAfA visitors came away with what can be described as educational outcomes. These visitors said that their visit to African art “taught me something I didn’t know before” (39%) and/or “increased my understanding of African culture” (35%). Visits also resulted in a desire for further exploration of Africa and African art: 29% of all respondents said the visit “made me want to learn more about African art” and 23% that the visit “made me want to visit Africa.”

Eleven percent of all respondents said their visit “gave me a sense of belonging.” This selection was more prevalent with African Americans/Blacks than with US residents of other races (20% vs. 6%). Conversely, Blacks were less likely to say that their visit increased their understanding of African culture (27% compared to 40%).

Satisfying Museum experiences. Visitors were asked to indicate on a list of potential satisfying experiences all those that most applied to their visit. Four experiences were the choice of nearly one third to one half of the visitors; three were selected by one fourth of the visitors; and the remaining four were noted by less than one fifth of the visitors:

- Gaining information or insights (45%)
- Being moved by beauty (42%)
- Experiencing a different culture than my own (35%)
- Perceiving the role of creativity in daily life (31%)

- Reflecting on the meaning of what I saw (26%)
- Seeing “the real thing” (25%)
- Spending time with friends/family (24%)

¹⁴ See, for example, Andrew Pekarik, Zahava D. Doering, and David A. Karns, “Exploring Satisfying Experiences in Museums,” *Curator* 42 (2)(April 1999).

- Imagining or recalling "other times or places" (17%)
- Feeling awe and wonder (17%)
- Feeling a spiritual connection (17%)
- Feeling connected to my heritage (14%)

Racial identity played a significant role in the types of satisfying experiences that resonated with respondents. For example, Blacks were significantly more likely to report having had the experience of feeling connected to my heritage (35% vs. 3%), feeling a spiritual connection (30% vs. 9%), spending time with family and friends (38% vs. 17%), and gaining information or insights (56% vs. 38%). Conversely, non-Blacks were significantly more likely to have reported experiencing a culture different from their own (45% vs. 15%). Based on the reported satisfying experiences, African American visitors came away with an experience of special cultural meaning, as compared with a more general museum experience for non-African American visitors.

What visitors found surprising. Based on comments made by people during the phase one interviews, and particularly by those who saw the exhibition *Playful Performers*, their experiences in the African Art Museum dispelled some negative preconceptions of Africa they had before entering the Museum. To get further data on these experiences and to see more generally whether visitors' experiences in the Museum contradicted images they had of Africa before their visit, the survey asked respondents if anything in the Museum surprised them.

Just over one third of the visitors noted that something had surprised them (34%); the remaining respondents said that nothing had surprised them. The responses of those who were surprised by something can be categorized as: (1) general, (2) exhibition-related, and (3) specific object-related. Eighteen percent of those saying they had been surprised mentioned *Playful Performers*. Specifically, they were surprised by the non-traditional masks in the exhibition and the significant role of children in the masquerades. In the specific object-related category, the "statue with moving legs" (Sokari Douglas Camp's kinetic sculpture in *Insights*) was most often mentioned as surprising.

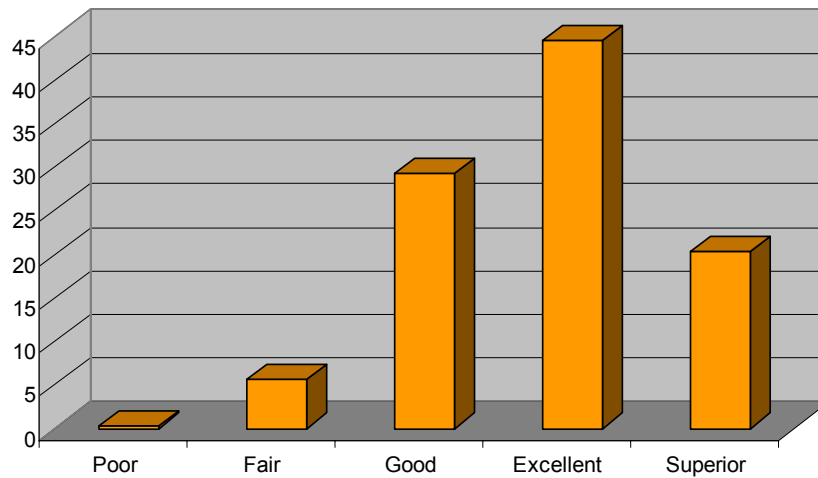
No one noted the kind of perception-changing experiences relating to Africa that came out in the phase one interviews. A small number of visitors – all foreign – were surprised by the cultural similarities or connectedness they found in the Museum displays. For example, one South Korean visitor compared the head rests on display to what is found in his culture; another visitor from northern Spain related the music playing in the exhibition to similar music from his country. (For a complete list of what visitors found surprising, see Appendix C.)

HOW SATISFIED ARE VISITORS WITH THE MUSEUM, AND WHAT, IF ANYTHING, WOULD THEY CHANGE?

Visitors were asked to rate their overall experiences in the Museum on a five-point scale (poor, fair, good, excellent, and superior, respectively.) From their responses, visitors can be described as quite satisfied: one fifth said their overall experience was superior (20%), nearly one half selected excellent (45%), and close to one third chose the mid-scale value of good (29%) (Figure 10). Only 6% rated their experience as fair, and less than 1 percent as poor.

African American visitors expressed significantly higher overall satisfaction than did other visitors (72% chose ratings of superior or excellent compared to 59% for other visitors).

Figure 10 Overall Visitor Satisfaction
(In percent)



Programming changes. One third of NMAfA visitors said the Museum is good the way it is – don't change anything (33%). Slightly over one third wanted the Museum to present more on present-day Africa (35%). Sixteen percent wanted more for kids/ families, and 13% asked for more opportunities to talk with staff.

Visitors who chose "other" changes (16%) can be summed up as wanting more – more things or more information. This response is not surprising given that much of the permanent collection at the time of the survey was closed to the public for reinstallation.¹⁵ Nevertheless, the desire for more echoes comments from the phase one qualitative interviews, when those exhibition galleries were still open.

¹⁵ Exhibitions closed for reinstallation and maintenance were: *Images of Power and Identity*, *The Ancient West African City of Benin*, and *The Ancient Nubian City of Kerma*.

APPENDIX A
THE QUESTIONNAIRE

APPENDIX B

RESPONSES TO THE QUANTITATIVE SURVEY QUESTIONS AND THEIR FREQUENCY DISTRIBUTIONS

	Number of visitors	Percent	SPPA percent
Respondent Gender (Question 19)			
Female	152	60.5	55.5
Male	99	39.5	44.5
Total	251	100.0	100.0
Missing	2		
 Age categories (Question 18)			
12 to 21	28	11.3	
22 to 27	41	16.6	
28 to 38	56	22.4	
39 to 49	51	20.6	
50 to 58	44	17.6	
59 and above	29	11.5	
Total	248	100.0	
Mean Age	39.4		
Missing	4		
 Residence (Question 12)			
Other United States	141	59.1	
Local	66	27.9	
International	31	13.0	
Total	238	100.0	
Missing	14		
 Where were you born (Question 13)			
United States	175	70.7	
Other country	73	29.3	
Total	248	100.0	
Missing	4		
Other countries			
Asia	19		
Europe	15		
Africa	10		
North America	10		
South America	8		
Middle East	6		
Australia	1		

RESPONSES TO THE QUANTITATIVE SURVEY QUESTIONS (CONTINUED)

	Number of visitors	Percent	SPPA percent
Education* (Question 17)			
High school graduate or less	5	2.6	20.4
One or more years of college, no degree	19	9.5	30.2
Associate degree	10	5.4	**
Bachelor's degree	68	34.8	30.8
Graduate/professional degree	93	47.7	18.7
Total	195	100.0	100.0
Missing	58		

* NMAfA education is restricted to adults over 25 years old. SPPA 2002 refers to adults.

** Included with one or more years of college, no degree.

Ethnicity and Race (Questions 15 & 16)*

Latino/Hispanic+	15	7.6	6.7
Black, non-Hispanic	73	36.5	6.4
Indian, non-Hispanic	2	1.1	
Asian, non-Hispanic	15	7.5	
White, non-Hispanic	89	44.7	81.2
Multiple race, non-Hispanic	5	2.5	
Other races, non-Hispanic			5.7
Total	199	99.9**	100.0
Missing	54		

* US residents only.

+ Per OMB guidelines, two separate questions were used to determine Latino/Hispanic ethnicity and race. OP&A combined the two questions in the analysis.

** Some percentages do not add up to 100% because of rounding.

Race (Question 16)*

Black	84	42.0
Indian	2	1.1
Asian	16	8.1
Native Hawaiian/Pacific Islander	2	0.8
White	100	50.4

*US residents only. Totals add to more than 100% because visitors could mark more than one racial identification.

Composition of Visit Group (Question 14)

Visiting alone	75	30.3
Adult couple	82	33.0
Several adults	1	.5
One adult w/ children and/or teens	33	13.4
Adult couple w/ children and/or teens	14	5.5
Several adults w/ children and/or teens	31	12.4
School group	6	2.6
Organized tour group	6	2.2
Total	248	99.9
Missing	4	

RESPONSES TO THE QUANTITATIVE SURVEY QUESTIONS (CONTINUED)

	Number of visitors	Percent	SPPA percent
Pattern of Visiting Smithsonian Museums (Questions 1 & 2)			
First-time Smithsonian visitor	87	35.0	
First-time African Art, repeat Smithsonian visitor	79	31.6	
Repeat African Art visitor	84	33.4	
Total	250	100.0	
Missing	3		
Where Did You Learn About NMAfA (Question 5)			
Word of mouth	62	24.7	
Wandered by	53	21.0	
Signs	45	18.1	
<i>My Smithsonian</i>	44	17.6	
Internet	20	8.0	
Castle visitor center	17	6.8	
<i>Washington Post</i>	16	6.4	
<i>Where Magazine</i>	7	2.9	
Other			
Live in DC	9	3.6	
School, tour, personal interest	15	5.9	
Other media	12	4.9	
Other	10	4.3	
Why come (Question 4)			
View African Art	121	47.9	
General art interest	82	32.4	
General interest other cultures	59	23.4	
Learn about African culture	57	22.5	
See an exhibition	37	14.8	
Visit the museum store	25	9.9	
Attend program	12	4.8	
Not my choice	3	1.3	
Other	21	8.5	
Planned Smithsonian Museum Visits Today (Question 11)			
FGA/AMSG & HMSG	53	22.3	
All three	41	17.1	
Freer/Sackler	36	15.3	
NMNH	36	15.0	
One art museum & NMNH	21	8.6	
HMSG	20	8.5	
None	32	13.2	
Total	239	100.0	
Missing	14		
What Did You Enjoy Most (Question 6)			
Traditional African Art	106	42.9	
<i>Playful Performers</i>	87	35.2	
<i>Insights</i>	56	22.6	
Museum store	32	13.1	
Ceramics	30	12.0	
Public program	12	4.8	
Other	9	3.5	

RESPONSES TO THE QUANTITATIVE SURVEY QUESTIONS (CONTINUED)

	Number of visitors	Percent	SPPA percent
Results of My Visit to NMAfA (Question 7)			
Made me want to visit Africa	55	22.5	
Taught me	95	39.2	
Want to learn more about African art	71	29.0	
Increased understanding of African culture	85	35.1	
Gave me a sense of belonging	27	11.0	
Other	22	9.1	
Satisfying Experiences During NMAfA Visit			
Gaining information	109	44.5	
Moved by beauty	103	41.9	
Reflecting on meaning	63	25.5	
Spending time w/ family/friends	60	24.4	
Feeling spiritual connection	41	16.8	
Imagining other places or times	43	17.4	
Seeing the real thing	61	24.9	
Role of creativity in daily life	77	31.3	
Connected to my heritage	34	14.0	
Experiencing different culture	85	34.6	
Feeling awe and wonder	41	16.8	
Did Anything in African Art Surprise You (Question 9)			
Yes	82	34.4	
No	157	65.6	
Total	239	100.0	
Missing	13		
Satisfaction with Overall Experience (Question 3)			
Poor	1	.3	
Fair	14	5.6	
Good	74	29.2	
Excellent	112	44.5	
Superior	51	20.3	
Total	252	100.0	
Missing	1		
What Can be Done to Improve NMAfA (Question 10)			
Present more on present day	87	35.4	
Good the way it is	81	33.2	
Provide more for kids/families	39	15.8	
Offer more talk with staff	31	12.6	
Other	38	15.7	

APPENDIX C

RESPONSES TO THE OPEN-ENDED SURVEY QUESTIONS

**Question 9: Today, did anything in the African Art museum surprise you?
If yes, describe: (N [yes] = 34% of respondents.)**

- Beauty.
- Dance costumes.
- All surprise us.
- Beauty of the art.
- Hair knives.
- Beaded doll, carved letter opener, hot sauce.
- The survey.
- Contemporary arts by Williams, especially.
- The way they dance.
- The beautiful works in wood.
- The dancing exhibit was great.
- The legs moving on an art piece.
- A security guard, Michael Duran, engaged me in a very pleasant conversation about culture.
- Something similar to my culture - Korea (head support).
- The connectedness to other cultures (including mine).
- I love the spaciousness of the exhibits.
- I did not realize the influences of Islam in Spain.
- The quality of the art work.
- All.
- African head rest.
- Large mask in the center of the *Playful Performers* exhibit.
- How kids are big roles of masquerades.
- Details of the masks.
- How little your museum has to represent African art.
- Everything.
- Contemporary art.
- All the beautiful works and people.
- Sophisticated design.
- The head rests, the hair ornaments, the pipes.
- Not enough art.
- HIV mask.
- Children's exhibit is big!
- Sad for the poverty there.
- Handmade from Kenya, not China.
- Everything.
- Teenagers' drawings.
- Diverse personal objects.
- Too much South African art.
- Masks, metal art

RESPONSES TO THE OPEN-ENDED SURVEY QUESTIONS (CONTINUED)

- Craftsman African art.
- Lifestyle in African art.
- Play and dance of children.
- Head supporter.
- The headrests. Very beautiful. Very creative.
- Statue moved.
- Kinetic movement sculpture.
- The masquerades.
- I am a teacher so I am always interested in educational materials I can take with me. Perhaps photographic brochures are a good idea.
- Dances.
- Inferior to Western art.
- Meanings, intense symbolism.
- That sculpture moved!
- The chairs, especially one with the wonderful back rest.
- Dancing.
- Last supper exhibit.
- The black and white paintings shown on the overhead.
- The diversity within African art.
- Didn't know what to expect.
- All the masks.
- Music sounds like in my country (North Spain).
- Some of the masks exhibited at the second floor were a little scary.
- How everything had seasons.
- The role of the child in the culture more adult-like than here.
- Building much nicer than expected! Good architecture.
- The moveable art, but it took too long to wait for it to move!
- This museum has been evolving. I have heard criticism of its exhibition and display practices in past. But I really like how it looks and the methods that seem to be in use.
- Permanent exhibition was closed.
- Children at play.
- Everyday items.
- The sculpture that is in the lobby.
- Similarities to sculpture of the Pacific Northwest.
- I (unreadable lh) many tall sculpture, a mask, not seen before hanging in the central atrium.
- Significance of the masquerades.
- Actually, yes, how hard the headrests must feel!

RESPONSES TO THE OPEN-ENDED SURVEY QUESTIONS (CONTINUED)

Question 10: How can the African Art museum improve its programming for you? (N [Other] = 16% of respondents).

- More contact with objects. Example African chair for sitting.
- Provide more info and background info on tribes, etc. So you know what they mean.
- More films.
- Games.
- Needs more signage for interior directions.
- Let us take pictures.
- The beeping sensors for getting too close were overactive and irritating.
- Broader variety.
- Focus exhibition on topics.
- Purchase more examples.
- More. I never feel that I get enough here.
- More cultural items.
- More guided tours.
- More good art objects.
- More art.
- More traditional art on display. It's closed.
- More stuff to share.
- Provide more textiles.
- Other countries.
- Didn't see much of permanent exhibit.
- Provide show pamphlets for *Insights*.
- Got lost - couldn't find the exit.
- Present more ancient art.
- Overall expansion. Africa is a very large continent.
- Need more old stuff. More discussion of cultural diversity in Africa.
- More.
- All exhibits open.
- More traditional art objects.
- Higher concentration of objects/art.
- Make it more user friendly.
- Don't only show Africans that live in huts. Show today's Africans in cities, etc.
- More activities.
- Exhibits rather limited at this time.
- More talks, speakers, interactive exhibits.
- More older objects and drums!
- Present more pieces of art.