

Does Size Matter?

A Study of
Visitors to
BIG|small
at the
National Museum
of African Art



Smithsonian Institution
Office of Policy and Analysis

November 2006



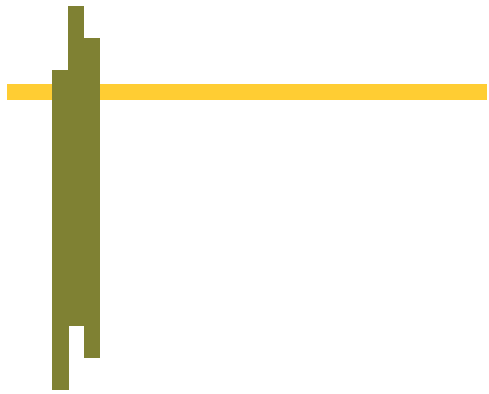
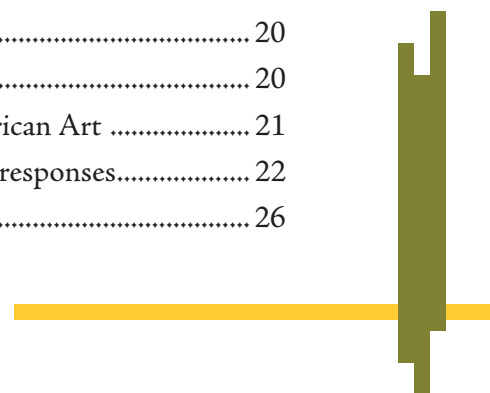
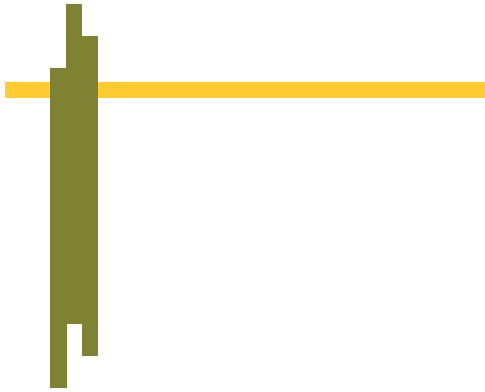




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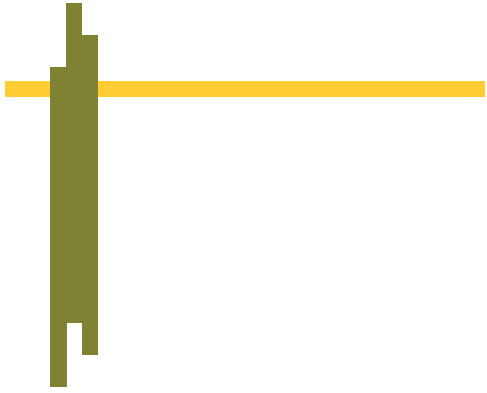


Preface

BIG|small, a 2006 exhibition at the National Museum of African Art (NMAfA), provided the Office of Policy and Analysis (OP&A) with an excellent opportunity to examine whether and how exhibitions affect visitors by offering glimpses of the art, history, and culture of Africa. In addition to raising awareness of size and scale, the exhibit conveyed subtle notions of significance, relevance, and status, often joyfully. The study team owes a great deal to the museum's director Dr. Sharon Patton, who shares OP&A's concerns with visitors as well as its quest to find ways to better interest and educate visitors. I also wish to thank two of my staff: Ioana Munteanu, who collected, analyzed the data, and wrote this report, and Lance Costello who assisted with data collection and report writing. He also designed this report. Whitney Watriss edited it. The hours spent producing this study add up to a considerable amount of time. Their dedication and ability to cope with multiple projects with the highest degree of professionalism and a willingness to support their colleagues fully greatly strengthen OP&A's capacity and sense of community.

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





Introduction

The Smithsonian's National Museum of African Art (NMAfA) displayed the exhibition *BIG|small* in its second level gallery from January 17 through July 23, 2006. Comprised of over 100 objects spanning many contemporary and traditional mediums, the exhibition included paintings, sculptures, photographs, and textiles. In the past, objects in the museum's collections that were too big for its exhibition halls or too small for the cases were not displayed. *BIG|small* was an opportunity to show these pieces to the public. To make the miniatures visible, the exhibition team designed a new case, similar in size to a jewel box, which had the desired effect – to get people to focus on small objects. It was the use of objects that ranged from the very large – such as the 135 foot long Asafo banner – to tiny Akan gold dust weights measuring mere centimeters – that gave the exhibition its title.

While *BIG|small* was intended mainly for families and younger visitors, it was also designed for a general audience. The exhibition team wanted visitors to enjoy the show and have fun while becoming familiar with African art, which the team believed many adults have difficulty understanding. According to the museum's website, *BIG|small* illustrated how African artists use size and scale – literally and metaphorically – to communicate concepts such as status, power, community, and privacy. The exhibition juxtaposes objects of varying sizes to demonstrate those concepts and challenge perceptions. Another message of the exhibition is the diversity of perspectives from which cultures see art: in terms of identification, significance, and relevance in society.

Origin of the study

NMAfA Director Sharon Patton asked the Office of Policy and Analysis (OP&A) to examine *BIG|small* as part of an ongoing series of exhibition studies at the museum aimed at improving visitors' experiences. The OP&A study team met with the exhibition staff to discuss their primary questions. The study solicited visitors' opinions and satisfaction with the exhibition and its various components, including the activities, information labels, family guide, design, and artifacts. It explored visitors' thoughts on the effectiveness of the components and the clarity of the themes and messages of the exhibition. The study team also looked at the demographic characteristics of the visitors.

Methodology

The OP&A study team concluded that a combination of an exit survey and qualitative interviews was the best way to obtain the breadth and depth of information that the museum's exhibition team desired. This study presents the findings from 255 visitor surveys of 294 handed out (an 87% completion rate) and 31 interviews. Because some of the interviews involved more than one person, in total the study team obtained the opinions of 45 visitors, 20 males and 25 females, ranging in age from 4 to over 70 years old.



Audiences and their reasons for visiting

Who visited BIG|small and what is their background? Did the exhibition attract more visitors with children? Why did visitors come to see the exhibition? How did they hear about it? Did they learn about it through word of mouth?

BIG|small audiences were typical of NMAfA's audiences. The demographic characteristics of the visitors with respect to gender, residence, race, and group composition were similar to those of visitors exiting NMAfA during the summer of 2004, when OP&A conducted an Institution-wide survey¹ (IWS) (see Appendix A):

- ✓ **Gender.** Six in ten BIG|small visitors were females (58%), and four in ten were males (42%).
- ✓ **Residence.** Two in ten BIG|small visitors lived in the Washington, DC metropolitan area (18%), seven in ten lived elsewhere in the US (69%), and one in ten reported living outside the United States (13%).
- ✓ **Race.** The percentages of whites and African-Americans were almost equally represented among the visitors to BIG|small (48% and 43%, respectively). Seven percent of survey respondents were Asians, 5 percent were Latino/Hispanic, 2 percent were American Indian/Native Alaskan, and 1 percent were Native Hawaiian/Pacific Islander.²

¹ "Results of the 2004 Smithsonian-Wide Survey of Museum Visitors," Office of Policy and Analysis, Smithsonian Institution, September 2004, www.si.edu/opanda.

² The percentages do not sum up to 100 percent because surveyed visitors could choose more than one race.

✓ **Group composition.** Although the exhibition was targeted for families, only 24% of the visitor groups included children, a typical figure for NMAfA visitors.

✓ **Education³.** Of those visitors to BIG|small who were 25 years of age or older (67% of surveyed visitors), about one in two (47%) reported they had completed graduate or professional studies, one in three (32%) said they had a bachelor's degree, one in ten (10%) had one or more years of college, 4 percent had an associate degree, and 7 percent had a high school education or less.

BIG|small survey respondents were primarily Generation Y. Generation Y (born between 1977-1992) accounted for 38 percent of visitors to BIG|small. One in four belonged to the Trailing Edge Boomers (born between 1955-1965) (25%), and two in ten were members of Generation X (born between 1966-1976) (18%). The least represented generations were the Leading Edge Boomers (born between 1946-1954) (8%) and Post war and older visitors (born in 1945 or before) (10%) (see Figure 1).

The interviews revealed that teenagers came, among other reasons, either as part of a field trip or for a college class related to contemporary Africa or art.

The majority of BIG|small visitors were new to both the museum and the exhibition. Eight in ten survey respondents (84%) who came to see BIG|small reported coming to the NMAfA for the first time. This percentage is slightly higher than the 77% in the 2004

³ The IWS did not contain education data; therefore the BIG|small education figures cannot be compared with any previous study.

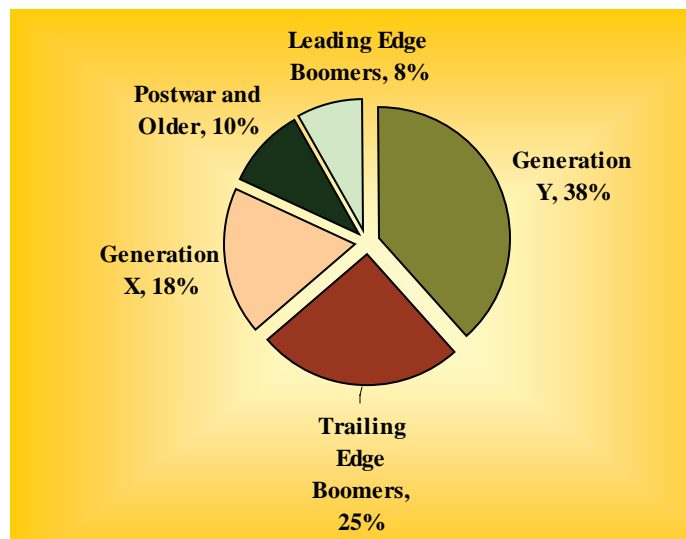
IWS. Nine in ten visitors who had been to the museum before (99% of all visitors) reported coming to *BIG|small* for the first time.

Most visitors found out about the exhibition by visiting the museum. Eight in ten (78%) *BIG|small* visitors said they found about the exhibition when they came to the museum on the day they were surveyed. Only one in ten respondents (9%) had heard about the exhibition from someone or somewhere else.

***BIG|small* visitors came to NMAfA not only because they were interested in art but also because of an interest in culture and history.** About nine in ten survey respondents said they were “very interested” or “interested” in African culture and history (87%) and in culture and history in general (88%). About eight in ten expressed the same level of interest in African art (83%) and art in general (83%) (see Appendix A).

When interviewees were asked why they came to NMAfA, they expressed interests similar to those of survey respondents. Many came for **the art**: “I love African art, and I [own] a lot of [art] pieces,” said one interviewee. Others came because of a broad interest in Africa, including its geography, **culture, and history**: “Everything, the people, the geography, the different things, the whole lifestyle, because, I mean, I haven’t seen it before, so the only way you could learn about it is on Discovery Channel or National Geographic...” was how one interviewee expressed it. Some *BIG|small* visitors said they came to the museum because they wanted to learn about their **heritage**. For example, one African-American commented, “I also wanted to see the African [Art Museum] to see what they have about my heritage because I am [an] African American.” Other visitors listed further reasons.

FIGURE 1. AGE PROFILE OF VISITORS TO *BIG|small*



One African-American woman said, “I just have an aesthetic interest, and I look for ideas and things to put around my home. And I’m an African-American, so I’m interested in its historical value as well.” Several visitors came to NMAfA **as a part of a larger visit to the National Mall.**

SUMMING UP: VISITORS TO *BIG|small* WERE TYPICAL OF NMAfA AUDIENCES. FOR THE VAST MAJORITY, IT WAS NOT THEIR PRIMARY DESTINATION. MOST FOUND OUT ABOUT THE EXHIBITION WHILE VISITING NMAfA OR THE NATIONAL MALL; A FEW OF THEM HEARD ABOUT IT THROUGH WORD OF MOUTH. MOST WANTED TO INCREASE THEIR KNOWLEDGE ABOUT AFRICAN ART, CULTURE, AND HISTORY.



Activities

What percentage of visitors engaged in the activities? Were visitors with children more engaged in the activities as compared with others?

Eight in ten responding visitors engaged in one or more of the eight possible activities offered in the exhibition. The most popular ones involved measuring weight and height. Almost one in two people (48%) marked “I weighed myself,” and over two in five (44%) marked “I measured my height” (see Figure 2).

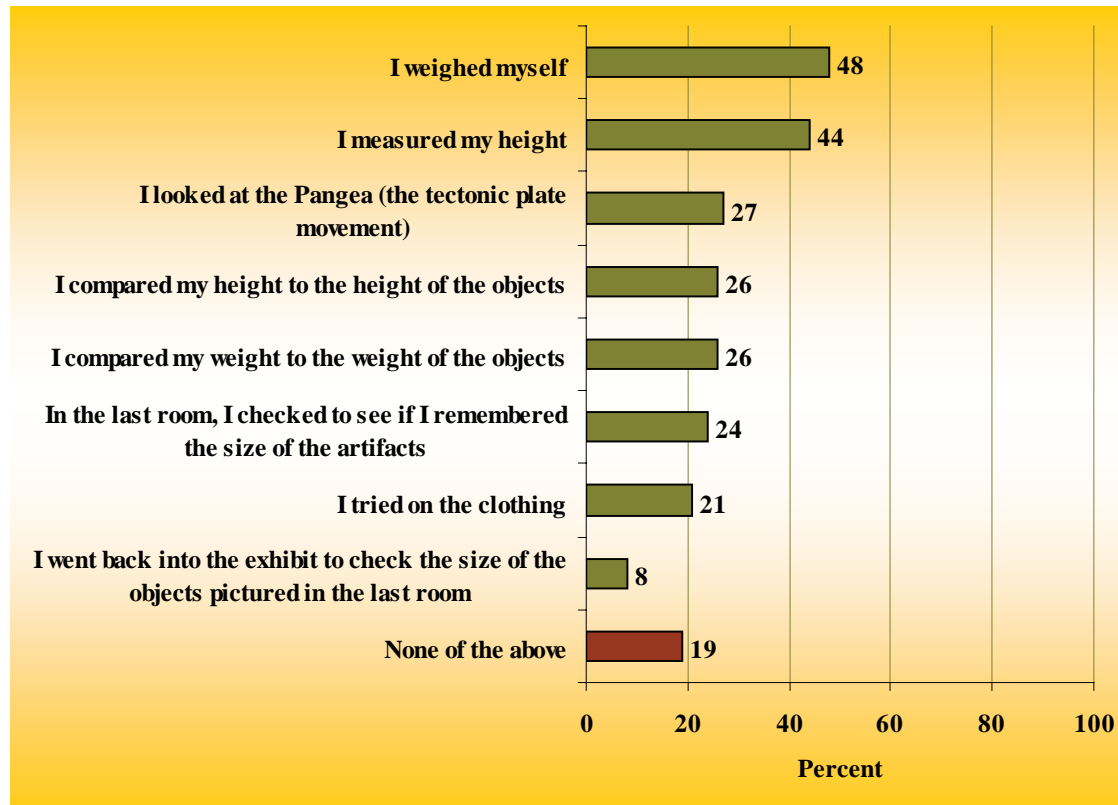
- ✓ **A higher proportion of respondents with children reported completing specific activities as compared with respondents without children.** Those visiting with children were more likely than those without them to say “I weighed myself” (63% vs. 45%); “I measured my height” (56% vs. 41%); and “I tried on the clothing” (37% vs. 17%).
- ✓ **Women completed more activities than men** (3 vs. 2 on average). Thirty-three percent of women vs. 17 percent of men compared their height with the height of the objects; tried on the clothing (29% vs. 13%); and checked if they remembered the objects’ size (29% vs. 18%).
- ✓ **Activities completed differed by race.** African Americans were more likely to try on the clothing (28% vs. 16% of all other visitors), while whites were more likely to have looked at the tectonic plate movement (Pangea) activity (34% vs. 21%).

Almost one in five respondents (19%) said they did not complete any of the activities listed on the questionnaire. Men were almost three times more likely than women to have reported not completing any activities (27% vs. 10%).

When interviewees were asked why they did not complete the activities, some stated “*I have my own clothes to put on*” or “*I know my height*” or “*I know my weight.*” For other interviewees, the activities were not appealing. One male interviewee summed it up by saying, “*There wasn’t anything in particular that stuck out as being especially memorable... it was all, you know, okay.*” Another male interviewee commented, “*No, I wasn’t interested in that; to be honest with you, I wasn’t interested.*” Some interviewees indicated that they did not feel comfortable trying on the clothing: “*[...] some of the things I wouldn’t do because so many people come through here... I wouldn’t try on clothes.*”

SUMMING UP: MOST VISITORS ENGAGED IN THE ACTIVITIES OFFERED IN THE BIG|SMALL EXHIBITION. THE RESPONDENTS VISITING WITH CHILDREN AND FEMALE VISITORS WERE MORE LIKELY TO COMPLETE THE ACTIVITIES. ONE IN FIVE VISITORS, PRIMARILY MALES, DID NOT FIND THE ACTIVITIES APPEALING OR INTERESTING.

FIGURE 2. WHICH OF THE FOLLOWING ACTIVITIES DID YOU DO IN THIS EXHIBITION?



Experiences

What satisfying experiences did visitors have in the BIG|small exhibition? Did they have fun? Did the exhibition generate dialogue? Did they enjoy doing the activities?

Learning and object-related experiences were the most satisfying for visitors to BIG|small. Among the eleven possible satisfying experiences included on the questionnaire, survey respondents frequently mentioned (see Figure 3):

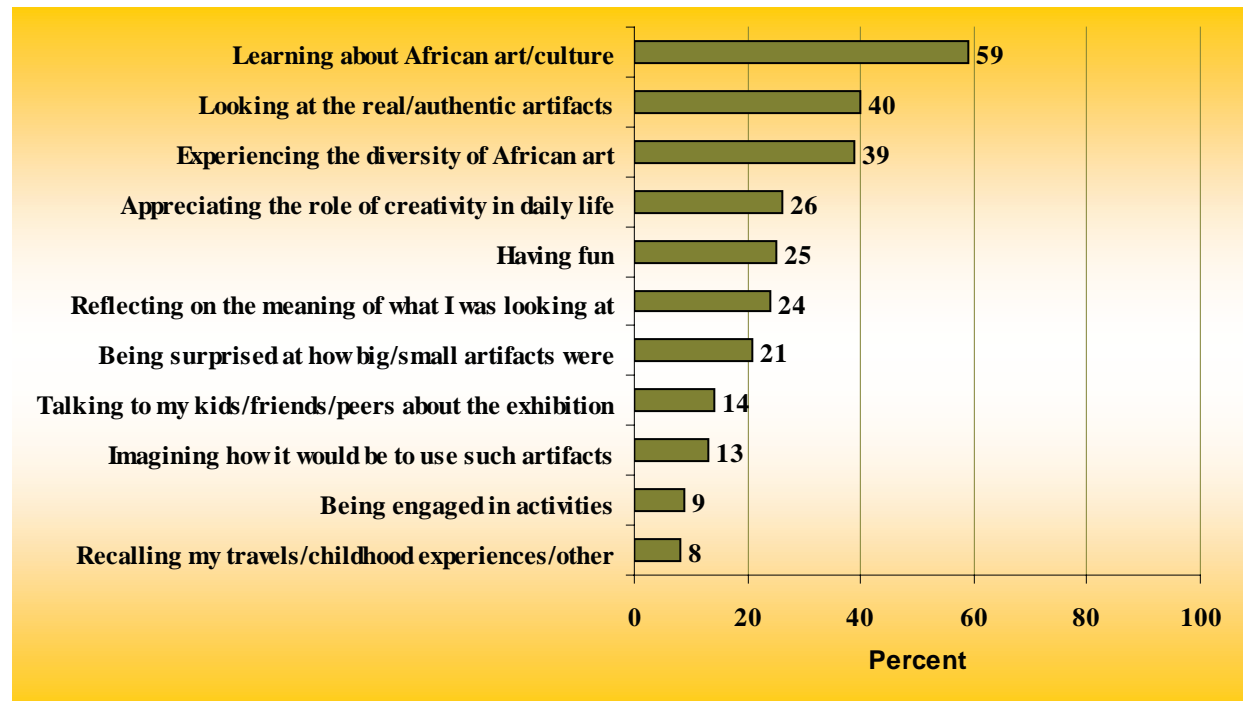
- ✓ “Learning about African art/culture” (59%)
- ✓ “Looking at real/authentic artifacts” (40%)
- ✓ “Experiencing the diversity of African art” (39%)

Having fun. Only one in four respondents (25%) reported “having fun” as a satisfying experience. This proportion holds true across different demographic categories of visitors except gender: twice as many women as men found this experience satisfying (33% vs. 15%).

Talking to my kids, friends, peers. Fourteen percent of respondents indicated that “talking to my kids/friends/peers about the exhibition” was a satisfying experience. Respondents visiting with children were more likely to have found this experience satisfying than those visiting without children (32% vs. 9%).

Being engaged in the activities. Even though eight in ten (81%) visitors completed at least one activity, only one in ten (9%) reported

FIGURE 3. WHAT EXPERIENCES DID YOU FIND SATISFYING IN THE BIG|SMALL EXHIBITION?



that “Being engaged in activities” was a satisfying experience. Interviewees offered several reasons for this point:

✓ Completion of activities was associated with **negative feelings**. For example, one interviewee said, “Well, it was kind of humbling that the enlarged statue in the third room of the exhibition was only one inch shorter than I was. It was not a positive feeling to know that people are carving statues taller than you.”

Another noted, “Well, I was mad because they were cheating! They asked me to compare my height with the one of the male sculptures, but the sculptured man was on a pedestal! I would be just as tall as the statue is if I would be standing on something. And the same happened with the weight. Of course, the mask is going to be different because of the material it is made of...”

✓ Some interviewees just **felt odd** doing some of the activities. As one interviewee stated, “It’s difficult to say. Some of the interactive bits of the exhibit were definitely interesting, especially the ones with the clothing. It was definitely odd experiencing myself in those clothes. It was a strange juxtaposition, I suppose.”

✓ Some interviewees had **difficulty relating the activities with the themes** of the exhibition. One said, for example, “While the clothes were very nice looking and interesting, it seems to me that they had nothing to do with this topic.”

✓ Other interviewees seemed frustrated that the **exhibition did not have the right kind of activities or simply not enough activities**. A 15-year-old girl noted, “Maybe some, I don’t know, maybe like I’ve seen some museums where they have little computers

and then you can like... they have trivia questions on it. A bunch of the kids were playing on them I know. I was playing them.” Yet another women commented, “Or, you know, some video displays or, you know, things, because some people learn visually, some learn by audio, some learn by feel and touch, but you can’t touch anything here.”

On the other hand, some interviewees, especially little kids and women, liked doing the activities, especially trying on the clothing. For example, three 4-year-old girls said:

Interviewer: How did you feel in those clothes?

V2: Good!

V3: Like a princess!

V1: She was pretending she is a princess...and then [with] the next one, the blue dress, she pretended to be an African princess with a different dress on!

SUMMING UP: MOST VISITORS ENJOYED LEARNING ABOUT AFRICAN ART, CULTURE, AND HISTORY AND LOOKING AT THE ARTIFACTS IN THE BIG|SMALL EXHIBITION. WHILE HAVING FUN, CONVERSING WITH OTHER PEOPLE, AND DOING THE ACTIVITIES OVERALL WERE SATISFYING FOR A RELATIVELY SMALL PERCENTAGE OF VISITORS, THESE ACTIVITIES SEEMED TO BE MORE SATISFYING FOR VISITOR GROUPS WITH CHILDREN AND FOR FEMALES. ADDITIONAL ACTIVITIES, AS WELL AS DIFFERENT ACTIVITIES, MIGHT HAVE IMPROVED THE VISITORS’ EXPERIENCES.



Family guide

How many people used the family guide? Who used it? How did visitors use the guide and what experiences did they have? Was it useful in understanding the exhibition themes?

Just outside the entrance to BIG|small was a small bin containing family guides and pencils. A sign announced “free family guide and poster.” Visitors were able to take the guide, use it on their visit, and take it home.

More than six in ten visitors (62%) did not take a family guide. Over one third of all visitors (36%) did not see it, while the rest either were not interested (18%) or had other reasons for not taking it (8%) (see Figure 4).

Interviewees who saw the guide but were not interested in picking it up gave two main reasons:

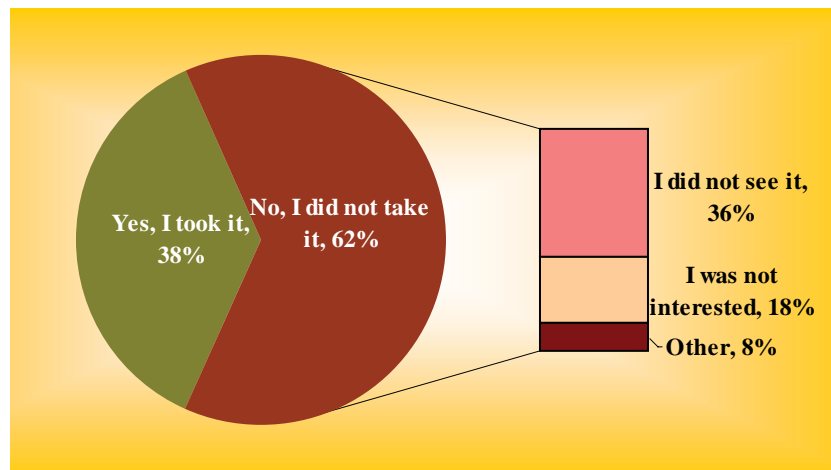
1) Interviewees most often said they did not take the family guide because it seemed more appropriate for families with children. A visitor coming out of the exhibition alone commented, “I just didn’t think it applied to me. I thought it was more [for] children, like geared toward parents with little kids, [rather] than me.” Another male visiting alone said, “I guess I saw it, but I tend not to use them. [Any reason?] No, I walk through, and I see a piece I like, and I stop and look at it. When we used to bring our kids, we would pick those up, but I just tend to mosey through now.”

2) The second reason was more related to visitors’ behavior in exhibitions generally. Some visitors said they picked up such guides based on their level of interest in the subject matter, the complexity of the exhibition, and their willingness to engage in the exhibit. For example, one visitor noted that “occasionally I take guides to the exhibitions. It really depends on what the exhibition was on, whether or not I figured I need the guide in order to be able to navigate my way through the exhibition in the first place. For some things, especially the ones particularly complex, and if there is a lot of going back and forth, and a lot of things that need to be explained, I would be more likely to take a guide.”

Four in ten surveyed visitors (38%) took the family guide. It was more popular with **visitors with children** as compared with those without children (53% vs. 32%), and with **women** as compared with men (46% vs. 25%). Those who took the guide were more likely than those who did not to:

- ✓ Have found “talking to my kids/friends/peers” satisfying (59% vs. 33%).
- ✓ Have completed the activities such as measuring their height (46% vs. 29%); comparing their height with the height of the objects (49% vs. 32%); and trying on the clothing (55% vs. 32%).
- ✓ Have said the exhibit would be enhanced by more activities (52% vs. 31%) and wanted sound linked to the objects (47% vs. 33%).

FIGURE 4. DID YOU TAKE A FAMILY GUIDE? IF NOT, WHY NOT?



Three in five visitors who took the guide found it “somewhat” or “very useful” in clarifying the exhibition’s themes and messages (59%). Ten percent found it “not useful” (the remaining 31% marked “did not apply”).

More than nine in ten visitors (94%) who picked up the guide indicated they were going to take it home (or 30% of all visitors). Some interviewees said they would take the guide home as a souvenir – for remembering the exhibition. Others intended to use it to persuade other people to visit the exhibition. For example, one local woman said she took the guide “so that I could show other people so that they would come and visit it as well ... ‘This is what’s going on. This is something you might want to bring your kids to, and here’s a booklet.’” One African American woman from California was taking it for her kids who could not attend the exhibit: “No, I didn’t open it at all. I intended to look over it at home and go over it with my kids.”

SUMMING UP: THE FAMILY GUIDE WAS PICKED UP BY LESS THAN HALF OF SURVEYED VISITORS. AT LEAST ONE THIRD OF RESPONDENTS STATED THEY DID NOT SEE IT, AND MOST VISITORS BELIEVED THE FAMILY GUIDE WAS DIRECTED TO FAMILIES, WHO ACCOUNTED FOR ONE FOURTH OF TOTAL VISITORS. EVEN SO, THE GUIDE WAS USED BY THE EXHIBITION’S TARGET AUDIENCE AND WAS EFFECTIVE, AS IT WAS ASSOCIATED WITH DIALOGUE AND COMPLETION OF ACTIVITIES.



Exhibition messages/themes

What did visitors get out of the exhibition? Did they find the exhibition appealing or dumbed down? Were the themes clear throughout the exhibition? Was any exhibition feature especially useful in understanding the exhibition themes? Were the questions posed in red lettering especially useful?

The vast majority of BIG|small visitors identified at least one overarching theme. The ones selected most frequently – the meaning of size and the diversity of African art – were each marked by at least two in five respondents (44%) (see Appendix A). This finding was reflected in the interviewees' remarks. When talking about the meaning of size in African art objects, one interviewee noted, "*Oh... you know the big tall statue seemed to be very interesting, because you saw an exact picture of it, and then they had something like this, the height, to show how tall it was and to see if you were taller than it, and even just what it was made of, the beading and the importance of that ...and I would have to say, of equal interest, the brass anklets, because they were giant and huge, and I guess the cultural significance to me because that's my cultural background.*"

Referring to the diversity of African art, a female interviewee remarked, "*I would say that it shows a lot of diversity between the different tribes and regions of Africa and that it shows pieces from wealth down to everyday life.*" Yet another interviewee said, "*Just interesting. I found it very interesting. I was just thinking about the culture and the variation between the various different African countries, you know what I mean, and the difference in culture[...]*"

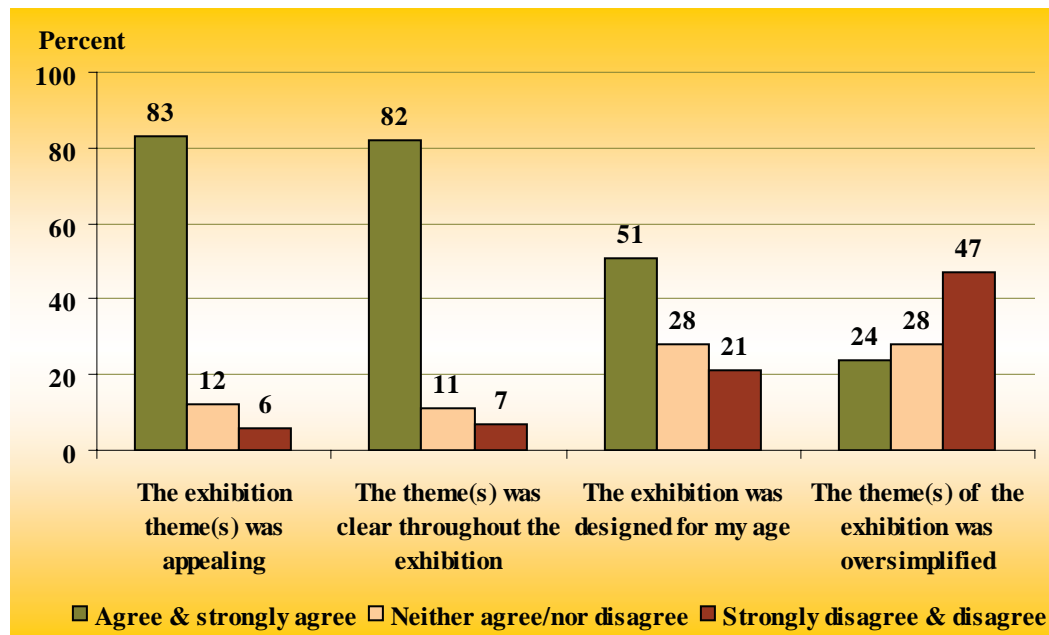
The majority of BIG|small visitors believed the exhibition's themes were clear and appealing (see Figure 5). Eight out of ten surveyed visitors found the exhibition's theme(s) appealing (83%) and clear throughout the exhibition (82%). Two in ten did not, for example:

- ✓ An interviewee who did not find the theme(s) appealing noted: "*Well, the idea of BIG and small is not a thing that would draw me to a museum...but what you've got in there is lots of interesting [artifacts]...you designed it around this idea of BIG and small, and in West Africa you talk about a BIG man and small boy. And a small boy can be tall, but he is just a small boy because he is not important. The idea of a BIG and small is not so relevant. I know something about it!*"
- ✓ Another interviewee thought that the themes of the exhibition were especially unclear in the room with the clothing. As the interviewee eloquently explained, "*The room with the masks, very much so [the themes were clear]. It was clear that the scope of the masks, the weight of all the masks and the fact that people would be wearing them, carrying them for a certain period of time, was pretty clear. Also, the statue in the next room over, the five-foot tall statue, told you something about size...but the room with the clothing did not. While it [the room] was very interesting, the size theme was kind of lost. Similarly, in the last room, as far as the stuff [interactive] on the wall asking you to try and guess what the size was of the various artifacts – that was kind of obvious! But the artifacts themselves didn't really seem to express the whole theme of the meaning of size of various artifacts.*"

One in four respondents believed that the theme of the exhibition was oversimplified. This point also came out in the interviews. When asked if the exhibition was oversimplified or dumbed down, one interviewee said, “No, not most of it. I felt that a little bit in the

first room. OK, having a giant map of Africa and some of the other little things were, but I just ignored them. Looking at the artifacts themselves and the labels, [they] were the same as anywhere so, they were not dumbed down.”

FIGURE 5. FOR EACH OF THE STATEMENTS BELOW PLEASE INDICATE YOUR LEVEL OF AGREEMENT/DISAGREEMENT



Overall, one in five surveyed visitors believed the exhibition was not designed for their age. Female respondents (59% vs. 41% males) and visitors with children (58% vs. 48% without kids) were more likely to see the exhibition as designed for them. Many interviewees had different perceptions. Some simply stated that the exhibition was not designed for their age. Others explained this point in greater detail: “BIG|small...I think it’s a good theme. I think it’s good that children can understand it. You know if you want children to come and understand it, that’s a good thing. But, like I said, maybe for someone of an older age, like my age group, or your age group [it’s not].”

Even when interviewees said the exhibition was not specifically designed for their age, quite a few still found it interesting. One young visitor noted, “I feel like some of these exhibitions were probably designed for someone a little younger than I am, but it was still interesting.”

Usefulness of exhibition features

The information, artifacts, and design were the most useful in understanding the exhibition’s theme(s). Among the eight possible enhancement features included in the questionnaire, survey respondents most frequently mentioned the following as the most useful in understanding the exhibition (see Figure 6):

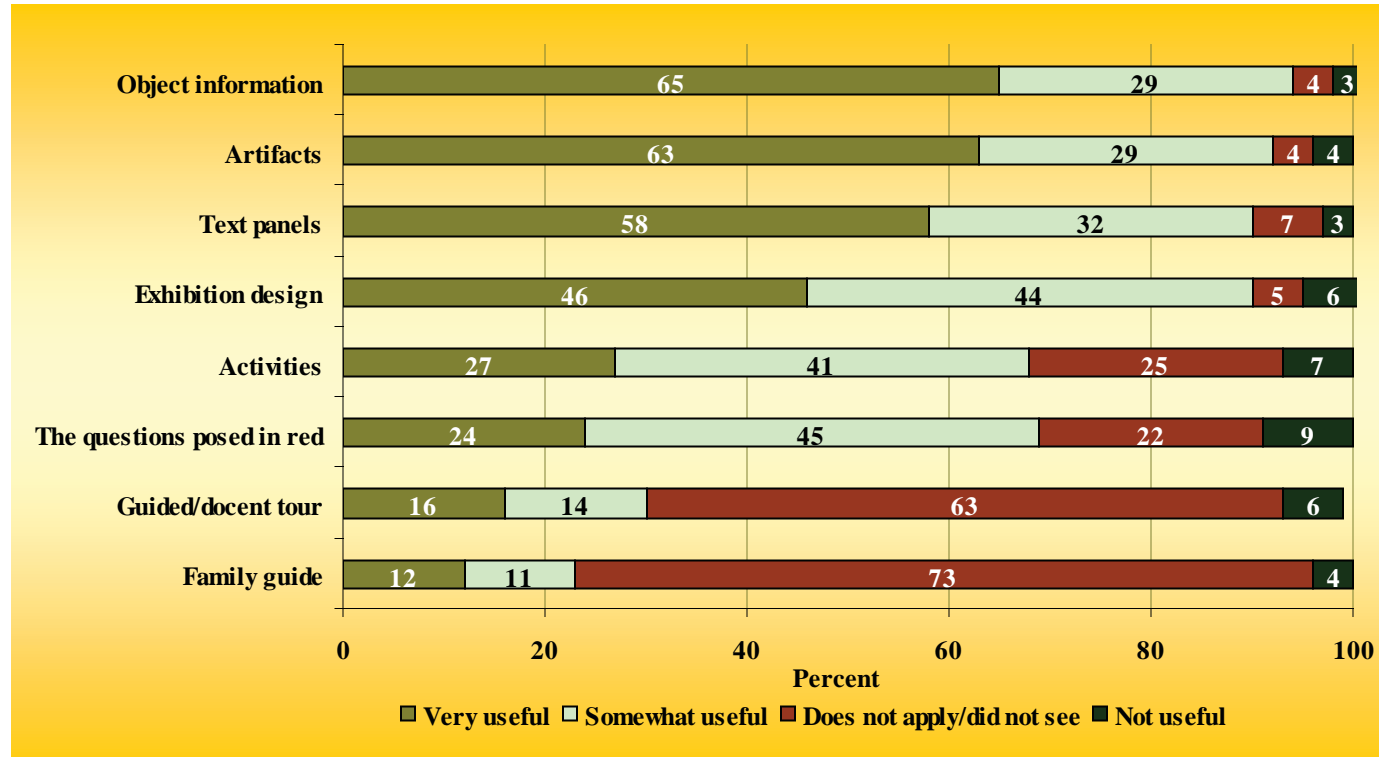
- ✓ Object information (65%)
- ✓ Artifacts (63%)

- ✓ Text panels (58%)
- ✓ Exhibition design (46%)

The questions posed in red

NMAfA staff were particularly interested in visitors’ opinions on the usefulness of the questions appearing in red, which were intended to provoke visitors into thinking about the themes of the exhibition. One in four respondents (24%) found the questions in red very useful, while almost half found them “somewhat useful” (45%) and almost one in four (22%) said “not applicable/did not see.” Women were twice as likely as men to find this presentation feature “very useful” (30% vs. 15%). The findings from the interviews support this finding. A woman said, “I think it’s great, especially when you are working... when you have kids as an audience, give them kind of a purpose for what they are viewing and to make them think about what they are looking at. I think it’s...necessary. I wish they did more stuff like that for adults... [laughter].” This perspective seemed typical of women with children. An interviewee who did not find the questions particularly useful noted, “I think maybe part of it is that since I tend to read all the labels I see anyway, having the red bit over there isn’t doing as much as flagging ‘OK, you really should read this thing’ since I was ready to read it anyway.”

FIGURE 6. HOW USEFUL DID YOU FIND THE FOLLOWING FEATURES OF BIG|SMALL IN CLARIFYING THE EXHIBITION'S THEME(S)/MESSAGE(S)?



SUMMING UP: THE DIVERSITY OF AFRICAN ART AND THE MEANINGS OF AFRICAN ART OBJECTS WERE THE MAIN MESSAGES TAKEN HOME BY MOST VISITORS TO BIG|SMALL. THE VISITORS BELIEVED THAT THE INFORMATION, ARTIFACTS, AND EXHIBIT DESIGN WERE VERY USEFUL IN COMMUNICATING THESE MESSAGES. ALTHOUGH OVERALL THE QUESTIONS POSED IN RED WERE “VERY USEFUL” FOR

A QUARTER OF THE VISITORS, THEY WERE ESPECIALLY USEFUL FOR WOMEN. BUT THE EXHIBITION THEME(S) WAS NOT CLEAR OR APPEALING FOR ALL VISITORS. SOME FELT THE EXHIBITION WAS NOT DESIGNED FOR THEIR AGE OR THAT THE THEME(S) WAS NOT VERY CLEAR; OTHERS THOUGHT THE EXHIBITION WAS OVERSIMPLIFIED.



Overall satisfaction with the exhibition

How satisfied were visitors with the BIG|small exhibition? Were groups with children more satisfied with the exhibition than other visitors? What would have enhanced visitors' experiences in the exhibition?

Sixty percent of respondents rated BIG|small in the top two categories of the rating scale, but only one in six (14%) rated it as "superior." The remaining 40 percent rated it as "good" or "fair" (see Figure 7).⁴ The ratings were similar across all demographic categories. However, certain experiences, activities, and attitudes were associated with higher ratings of the exhibition.

Experiences. The exhibition received higher "excellent" and "superior" ratings from respondents who had satisfying experiences such as having fun (76%), reflecting on the meaning of what they were looking at (73%), appreciating the role of creativity in daily life (71%) and experiencing the diversity of African art (71%).

Activities. Visitors who said they enjoyed looking at the tectonic plate movement (Pangea) (72%) and checked if they remembered the size of objects (70%) were more likely to rate the exhibition higher. Those who said they did not complete any of the activities (43%) gave BIG|small lower overall ratings.

Attitudes. Survey respondents who marked the following presentation features as "very useful" gave the exhibition higher ratings

⁴ The ratings of BIG|small exhibition were similar to those of the *Treasures* exhibition (see "Perception of Treasures," Office of Policy and Analysis, Smithsonian Institution, May 2005, <http://www.si.edu/opanda/Reports/Reports/NMAfA.TREASURES.pdf>) and those received by the NMAfA overall in the IWS.

than those who did not: the questions posed in red (88%), activities (81%), and exhibition design (78%).

Visitors who agreed that the exhibition was designed for their age (78%) and that the exhibition's theme(s) was not oversimplified (72%) gave the exhibition higher ratings than those who did not.

When asked what they thought of the exhibition, interviewees used words such as "nice," "interesting," "enjoyable," "very impressive," and "fun." Those who enjoyed the exhibition said they liked it because:

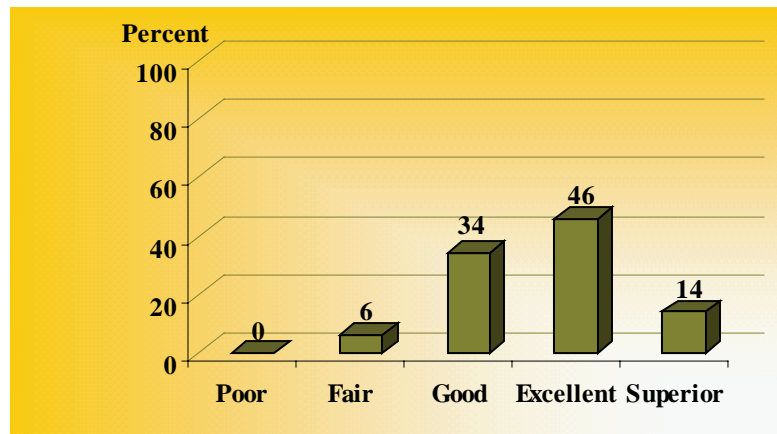
1) **It was aimed at families with children and included activities for family groups.** One man said, "I think it's nice. I mean, you know, I have these two daughters, as you can see, who are 10 and 7, and so seeing something in this museum that was kid friendly was certainly valuable... They get bored during some of the other exhibits, so this was helpful for them. They love [it]... As you can see, they measured themselves about five times in the past half an hour. One woman said, "I'm enjoying the exhibition [...], and I like the fact that there is something down here for the children. In fact, I'm trying to figure out how I can bring this to my children at home. And I'm actually an assistant principal so... things like this for the students that I work with."

2) **It was well-designed.** One visitor said, "You know, it's just quite interesting... it's well put together, the layout is just attractive to the eye... and beside every single sculpture that they have or every single exhibit, there's a little description, there's an interesting fact. Even the pictures that they have beside it and the cultural background was fascinating, so... Definitely, I would have to say it is my favorite one out of all [NMAfA] exhibits, definitely."

3) The art was “different,” “new,” “unique,” “unusual,” or “amazing.” Visitors most often mentioned the chili pepper coffin, masks, Coca-Cola bottle, “statue of the man,” and miniatures. They liked these objects mainly because they were “different than everything [they’ve] seen.” Some interviewees, especially women, said they liked objects such as the clothes and the anklets, as they could relate to them. As one noted, “Aside from that, the choices of articles in there, particularly the masks, were interesting. That is something that I haven’t seen very much. Partly it’s because they don’t seem to have as much of an analog in other cultural art. Other than that, it was an enjoyable exhibit as far as seeing new things. I haven’t been in this museum before.”

Eight in ten surveyed visitors (81%) suggested at least one improvement. Of the list of six suggested improvements included on the survey, visitors most frequently selected music (44%) and more contextual information (34%) (see Appendix A).

FIGURE 7. OVERALL, HOW WOULD YOU RATE BIG|SMALL?



Visitors we talked to believed that their experience could have been improved by a better presentation of the cultural/environmental context for the objects through the use of more diverse design elements, more and different activities, and more learning opportunities, as detailed in the outcomes section of this report.

One interviewee summed up the issue this way:

...I’m trying to think of what I honestly felt. One of the issues is (since I haven’t been to this particular museum before and since I haven’t experienced so much African art to begin with) the sense of different...differentness...I have definitely seen European art for personal interest and Asian art, and coming here to look at the African art is very different from both of those. That is one of the things that I got out of it. Here are all these artifacts, some of which I couldn’t determine the use of without the written descriptions, some of which I was able to guess the use of, but to some of which I made a wrong guess on, and others for which I couldn’t figure it out what their use was, but the appearance was just very different from what I would have associated with. This [the artifacts and their use] was definitely interesting, and it says various things about the culture.

SUMMING UP: BIG|SMALL RECEIVED SIMILAR RATINGS WITH THOSE OF NMAFA OVERALL AND THE TREASURES EXHIBITION. IT WAS RATED EQUALLY BY ALL DEMOGRAPHIC CATEGORIES OF VISITORS. THE INTERVIEWS SUGGEST THAT THESE RATINGS MIGHT HAVE BEEN IMPROVED BY PROVIDING MORE CONTEXTUAL INFORMATION, EITHER THROUGH ADDITIONAL AND/OR DIFFERENT ACTIVITIES, AN EXHIBITION DESIGN THAT USES A LARGER SET OF TOOLS TO ENHANCE IMMERSION, AND MORE INFORMATION VIA DIVERSE MEDIA.



Exhibition outputs

What do BIG|small visitors think about the exhibition's design and opportunities to learn and have fun?

To find the answer to these questions, the survey asked visitors to rate their satisfaction with the exhibition's design, learning opportunities, and opportunities to have fun (see Figure 8).

Exhibition design

"I think it gets your attention. It's not mellow or laid back. It's kind of heightened, and gets your senses aware, which I think is good."

Two in three survey respondents rated the exhibition design as "excellent" or "superior" (63%), and one in two respondents found it very useful in understanding the theme(s) of the exhibition (48%). The exhibition's design received higher than the average "excellent" and "superior" ratings from surveyed visitors who said they were "very interested" in art in general (73%) and culture in general (73%). Respondents who had the satisfying experiences and attitudes described below were more likely to rate the exhibition design "excellent" and "superior" than were visitors who did not:

1) **Experiences.** Having satisfying experiences such as reflecting on the meaning of the exhibition (80%); appreciating the role of creativity in daily life (75%); and experiencing the diversity of African art (73%).

2) **Attitudes.** Finding the questions posed in red and the activities "very useful" in understanding the theme(s) of the exhibition (78% and 72% respectively); and "agreeing" or "strongly agreeing" that the exhibition's theme(s) was not oversimplified and that the exhibition was designed for their age (74% and 72%).

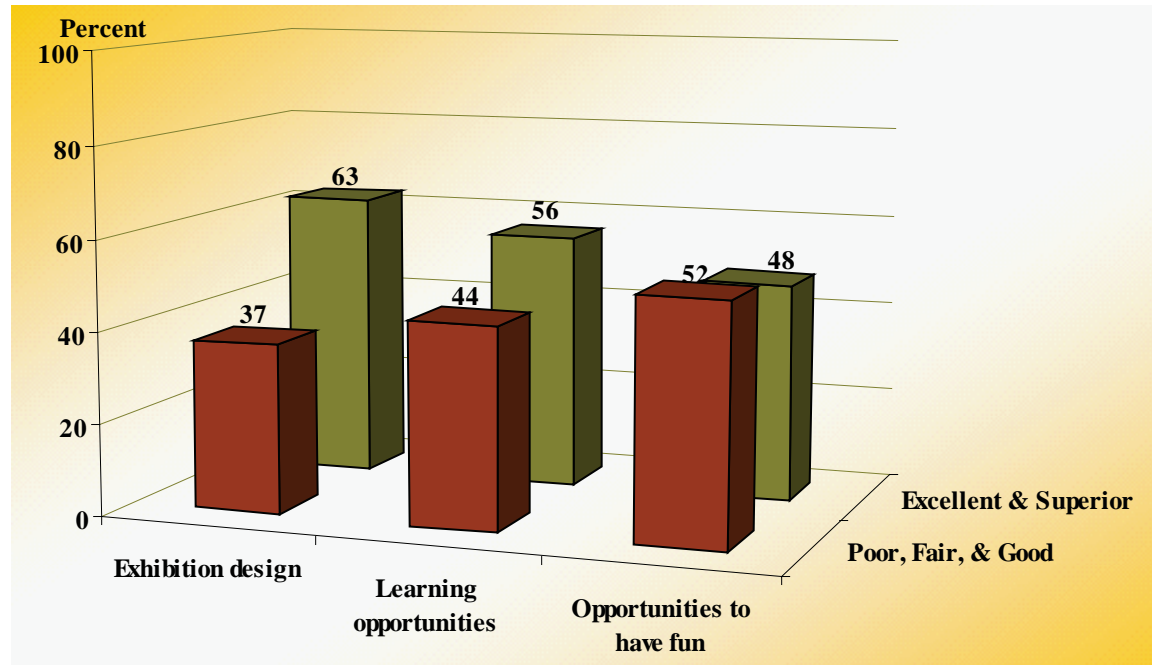
Even though the exhibition's design was the highest rated feature of the exhibition, many visitors expressed the need for more diverse design elements to emphasize the cultural/environmental context of the objects.

✓ **Design that emphasizes immersion.** When asked for suggestions, one interviewee said: *"[I would not change] much, aside for just generally aids for immersion. For anything like this, wherever possible, it's nice to see all the artifacts, but it's even more interesting if, even in a little way, they could convey a sense of what it would have been like when these artifacts were still alive, when they were actually being used, and when they were in their original context, rather than [how they are] now in a museum environment, time and space separated from wherever they were originally intended to have been. It needs a greater sense of what exactly these things mean."*

✓ **Additional media tools.** *"I know that there are some locations which have directed sound, like a hemisphere above the head, and you could only hear what's going on in the space directly beneath it. Head phones are another possibility,"* one visitor noted.

✓ **More photographs of actual people wearing African clothing and masks.** For example, one visitor said: *"Yeah, yeah... That's what I [would] have... photographs, more photographs... I'm always trying to picture the actual people. I always try to stress*

FIGURE 8. HOW WOULD YOU RATE THE FOLLOWING ASPECTS OF THE BIG|SMALL EXHIBITION?



to my kids that there are people who wear traditional African clothing and look like [African] people, and then there are people that just look like you, wearing Western clothing... Africa is not a big jungle, there's all kinds of different... so just something like that with real people. Having photographs gives you more connections [inaudible], that there are real people that are doing this; it's not just some artifact someone dug out of the ground or something. People that look like you, they created these things. I just think that kids, or [inaudible] people in general, are more drawn to real life photographs than just pictures."

SUMMING UP: BIG|SMALL VISITORS FOUND THE DESIGN USEFUL IN UNDERSTANDING THE THEME(S) OF THE EXHIBITION, AND IT WAS HIGHLY RATED, ESPECIALLY BY VISITORS WHO HAD REFLECTING AND OBJECT-RELATED EXPERIENCES AND THOSE WHO FOUND THE EXHIBITION DESIGNED FOR THEIR AGE. STILL, VISITORS SAID THAT A LARGER SET OF DESIGN TOOLS COULD HAVE BEEN USED TO "BRING THE OBJECTS TO LIFE."

Learning opportunities

About three in five surveyed visitors found learning about African art/culture to be satisfying (59%) and rated the learning opportunities in the top two categories of the rating scale (56%). Learning opportunities received higher “excellent” and “superior” ratings from women as compared to men (63% vs. 49%); this was also the case with visitors who reported being “very interested” in African art (63%), art in general (64%) and culture in general (64%).

Typically, visitors who were more engaged by the exhibition, i.e., had more satisfying experiences and who completed more activities, gave higher ratings for learning. Especially high percentages of visitors who reported having the experiences and attitudes described below gave “excellent” or “superior” marks for learning opportunities:

- ✓ **Experiences.** Reflecting on meaning (72%), having fun (70%), and appreciating the role of creativity (70%), as well as a greater number of satisfying experiences.
- ✓ **Activities.** Checking if they remembered the objects’ size (68%) and looking at the tectonic plate movement (Pangea) (66%). Visitors who did not complete any of the activities were more likely to give the exhibition lower ratings (41%).
- ✓ **Attitudes.** Finding certain features “very useful” in understanding the theme(s) of the exhibition, such as the questions posed in red (94%), activities (86%), and exhibition design (76%); “agreeing” or “strongly agreeing” that the exhibition was designed for their age (68%) and finding the exhibition’s theme(s) appeal-

ing (60%); and “disagreeing” or “strongly disagreeing” that the exhibition was oversimplified (74%).

Most visitors with whom the OP&A study team talked thought that the information and activities in the exhibition were useful and aided learning about and understanding African art.

One in three visitors (34%) surveyed reported they wanted more contextual information, a finding that was reflected in the interviewees’ comments. For example, one woman explaining her interest in learning about Africa said:

...there are a lot of things that I do know about my cultural background, but being born and raised a Canadian, I guess it would be the same thing as if I was born and raised an American. Your parents will tell you about your cultural heritage, but I guess there are certain things that they may not necessarily remember to tell you [...] and sometimes you ask them about that, and they say, oh yeah... and maybe [what you have been told was] used in ancient times, because I have visited Nigeria once, and it is a lot more Westernized than people realize... A lot of them drive Volvos and BMWs [...] have been back and forth to London or America, and listen to the same music [...] and TV even, so it’s a lot more up to date and with the times...

SUMMING UP: LEARNING WAS ASSOCIATED WITH BEING ENGAGED IN THE EXHIBITION. HAVING SATISFYING EXPERIENCES, BEING ENGAGED IN ACTIVITIES, FINDING THE THEME(S) CLEAR AND APPEALING, AND HAVING THE EXHIBITION DESIGNED FOR ONE’S AGE WERE FACTORS ASSOCIATED WITH HIGHER RATINGS OF LEARNING. HOWEVER, MANY VISITORS WANTED MORE CONTEXT AND CULTURAL INFORMATION.

Opportunities to have fun

Less than half of the visitors reported the opportunities to have fun in BIG|small as “excellent” or “superior” (48%), and only one quarter found having fun as satisfying (25%).

The opportunities to have fun received higher “excellent” or “superior” ratings from visitors who said they were “very interested” in art in general (59%) than from those who were not. Further, respondents who had the experiences and attitudes described below were more likely to rate the opportunities to have fun in the exhibition as “excellent” and “superior” than those who did not:

- ✓ **Reported a larger number of satisfying experiences on average and having satisfying experiences** such as having fun (62%); talking to my peers (76%); and appreciating the role of creativity (69%).
- ✓ **Completed more activities on average and completed activities** such as looking at the tectonic plate movement (Pangea) (64%). Respondents who did not complete any activities were less likely to report “having fun” as a satisfying experience (28%) than those who said they completed at least one activity (53%).
- ✓ **Found certain features “very useful” in understanding the themes of the exhibition** such as the questions posed in red (74%); design (69%); and “agreed” or “strongly agreed” that the exhibition was designed for their age (61%).

Interviewees noted two reasons for not having fun. Some, especially children or families with children, thought that their “fun experiences” would have been enhanced by “more things to touch” or “more activities for kids to aid the connection and their level of understanding.” A 9-year-old boy said he wanted “sports, what [African kids] did, how they did it, school, and then you could take a little quiz on it.”

Some interviewees said they had not come to the museum to have fun or that having fun did not apply to them. An older interviewee commented, “You’re talking about whether or not it was ‘fun.’ Well, a person of my age doesn’t go around and have fun. I found lots of it very interesting, so the word ‘fun’ is a bit tricky for me there, because I don’t think it is fun. But if you were a child, you’re jumping up and down on the weighing machine, and it’s different.”

SUMMING UP: THE PERCENTAGE OF PEOPLE WHO RATED THE OPPORTUNITIES TO HAVE FUN AND MARKED HAVING FUN AS A SATISFYING EXPERIENCE WAS LOW COMPARED TO OTHER OUTPUTS OR SATISFYING EXPERIENCES. HOWEVER, THIS FINDING IS NOT NECESSARILY SURPRISING. WHILE THIS PERCENTAGE MIGHT HAVE BEEN HIGHER IF THE EXHIBITION HAD CONTAINED MORE ACTIVITIES, SOME PEOPLE JUST DO NOT COME TO MUSEUMS TO HAVE FUN, OR THEY WOULD NOT DEFINE THEIR ENJOYMENT IN EXHIBITIONS AS “FUN.”



Miscellaneous findings

The Asafo Banner

Did visitors notice the banner hanging above the exhibition? Were the visitors bothered by the fact that it was a replica?

The exhibition featured an original 135-foot long Asafo banner in one area of the exhibition, and its replica was displayed hanging above the *BIG*|*small* exhibition's rooms. Only a few interviewees noticed the replica banner because, as one visitor offered, "*it was too high up and hard to see.*" Most who saw the banner remarked that they saw it from upstairs. When asked if they were bothered by the use of the flag's replica, most said they were not "as long as you have the original in the exhibition" or because "a replica is the next best thing." When asked for their opinion about the display and use of the banner, two interviewees remarked,

Nothing in particular. It makes sense that it is a lot safer to create an enormous replica, as long as it is accurate to what it was in the original, rather than a fragile original. If something goes wrong with the replica when they are taking it down, it was a replica. It probably was not cheap, but it's still not the original thing. The replica can be replaced, but if the original got damaged, that would be very bad.

I like the fact that I saw the real thing, although, in this case, the hot thing is that if the real object hadn't been there, and there hadn't

been the description mentioning that it was a replica, I do not think I would have known the difference. I doubt that there are many people who are particular connoisseurs of art from Ghana or of enormous, 100-foot long [...] banners.

Slit gong's sound

Did visitors want real sound along with the description of the slit gong's sound?

Interviewees who talked to the study team about the slit gong agreed that being able to hear the sound it makes would have been "interesting" and "useful." One interviewee offered, "*for the slit gong, being able to hear it, would add a lot to the sense of immersion, to a connection with the people who made the artifact and who actually used it rather than the somewhat drier 'this is what it is and this is what it was,' but there is no connection to what it was being used [for]. It's a dead artifact as opposed to a live object.*"

About the National Museum of African Art⁵

What do visitors think NMAfA needs to do to lure them back?

Many visitors were impressed with the art at NMAfA and would recommend it as “unique,” “amazing,” “beautiful,” and “remarkable.” The quotes below are representative of many visitors’ opinions:

Beyond a general recommendation to visit? I would recommend it because it gave me an experience with a particular type of art that I haven’t really seen before. I haven’t been in this museum, and I hadn’t exactly explored as much African art as I had European and Asian art, and I feel it would be like that for a lot of people.

I suppose one thing I’ll probably bring up [in a paper he was working on for class] is that, the sense that, definitely in the Personal Objects Gallery, so much more care and craftsmanship was put into those objects than what you see in any of the personal artifacts today. The artifacts of our present culture are, in comparison, kind of shallow [...] They don’t show the same level of care, skill or artistry.

Interviewees most often suggested that the following four things would lure them back to NMAfA:

1) More African art. As stated, many visitors are passionate about African art. They would most probably return to the museum to nurture this passion.

⁵ OP&A wants to caution the reader about the findings presented in this section as they are representative solely of the opinions of visitors the study team interviewed as they were exiting *BIG|small*. These visitors’ opinions may not be representative of all visitors to NMAfA and might have been influenced by the exhibition they just exited.

2) Exhibits targeting younger audiences. Some visitors, whose opinions may or may not have been influenced by having just seen *BIG|small*, stressed that they appreciate exhibitions containing activities for children. One said, “I like the fact that there is something down here for the children.” Another interviewee, connecting activities for kids with her return to the museum, noted, “I think I read that there are all sorts of programs for children and families, so that would be the main thing that would lure me back ... but you already have that.” Another interviewee, stressing the impact such exhibitions have on kids, said, “but was neat to see them there with the photographs, [having] another comparison. Which I think is very good, especially for the younger [children]... which I think is important to try to get more kids to be interactive, and actually maybe [to be] proactive when it comes to being here with the museum. Which I think is good.”

3) Art from ancient cultures. Some visitors expected to see more exhibits from ancient African cultures. One visitor stated, “what I noticed, [is that] you have all A.D. stuff. I don’t see a lot of stuff dating back all the way to B.C., before Christ, stuff like that. I would like to see more ancient Egyptian, Nubian, Timbuktu, you know, that old world culture that dated back thousands of years ago, but I don’t see any of that stuff here.”

4) More new exhibitions. Some visitors, especially those who lived in the Washington, D.C. metropolitan area, wanted to see more changing exhibitions at NMAfA. One woman said, “I think what you just stated...the rotation of...permanent exhibits, that’s the same with anything in the Smithsonian galleries, but just keeping it fresh and something new to look at.”



Appendix A: Frequencies of survey responses⁶

***Is this your first visit to the National Museum of African Art? (99% Response Rate (RR))**

84% Yes

16% No

If NO, is this your first visit to the BIG|small exhibition?

92% Yes (99% of all respondents)

***How did you find out about the BIG|small exhibition? (100% RR)**

78% I heard about it by visiting the museum today

9% I heard about it from someone else (from teachers, colleagues, friends/family)

7% I saw a poster/advertisement about it

5% Other

3% From the Internet (NMAfA or Smithsonian website)

***Which of following experiences did you find satisfying in this exhibition today? (99% RR)**

59% Learning about African art/culture

40% Looking at the real/authentic artifacts

39% Experiencing the diversity of African art

26% Appreciating the role of creativity in daily life

25% Having fun

24% Reflecting on the meaning of the artifacts' size and features

21% Being surprised at how BIG|small artifacts were

13% Imagining how it would be to use such artifacts

14% Talking to my kids/friends/peers about the exhibition

9% Being engaged in hands-on activities

8% Recalling my travels/childhood experiences/other memories

***Which of the following hands-on activities did you do in this exhibition? (99% RR)**

48% I weighed myself

44% I measured my height

27% I looked at the Pangea (the tectonic plate movement)

26% I compared my weight to the weight of the objects

26% I compared my height to the height of the objects

24% In the last room, I checked to see if I remembered the size of the artifacts

21% I tried on the clothing

8% I went back into the exhibit to check the size of the objects pictured in the last room

19% None of the above

⁶ The results presented in this report are statistically representative of all visitors exiting BIG|small during the period of June 1 to June 15. The reported percentages have a 95 percent probability of being within a margin of error of plus or minus 6 percent.

Did you take a family guide brochure from the exhibition's entrance? (93% RR)

62% No

Why not?

36% I did not see it (59% of those who did not take it)

18% I was not interested in it (29% of did not take it)

8% Other: _____ (12% of did not take it)

38% Yes

If yes, did you use the guide?

16% Yes (49% of those who took it)

Are you going to take the guide home?

30% Yes (94% of those who took it)

***In your opinion, what were the main message(s)/theme(s) of the exhibition? (92% RR)**

44% In Africa, the size of objects carries various meaning(s)

44% African art artifacts are diverse

37% Size is relative

31% There is a purpose in the making of African art

12% Size is tricky

>1% In Africa, BIG is important in the North

5% The themes/messages were not clear to me

2% Other

How useful did you find the following features of BIG|small in clarifying the exhibition's theme(s)/message(s)? (82% RR)

Features	Does not apply/did not see	Not useful	Some-what useful	Very useful
The questions posed in red	22%	9%	45%	24%
Guided/docent tour	63%	6%	14%	16%
Artifacts	4%	4%	29%	63%
Object information	4%	3%	29%	65%
Text panels	7%	3%	32%	58%
Activities	25%	7%	41%	27%
Exhibition design	5%	6%	44%	46%
Family guide	73%	4%	11%	12%

For each of the following statements please indicate the level of your disagreement or agreement: (93% RR)

	Strongly disagree	Disagree	Neither agree nor disagree	Agree	Strongly agree
The theme(s) of the exhibition was oversimplified	11%	36%	28%	20%	4%
The theme(s) were clear throughout the exhibition	2%	5%	11%	62%	20%
The exhibition was designed for my age	6%	15%	28%	40%	11%
The exhibition theme(s) was appealing	2%	4%	12%	56%	27%

How would you rate the following aspects of the exhibition? (95% RR)

	Poor	Fair	Good	Excellent	Superior
Overall rating (91%RR)	0%	6%	34%	46%	14%
Exhibition design	1%	6%	30%	47%	16%
Learning opportunities	1%	9%	34%	40%	16%
Opportunities to have fun	2%	13%	36%	34%	14%
Personal enjoyment	1%	7%	41%	40%	11%
Personal relevance	4%	17%	40%	30%	10%

*Which of the following would have enhanced your visit to this exhibition? (94% RR)

- 44% Background music
- 34% Additional contextual information (e.g., African culture)
- 28% Sound linked to objects (e.g., slit gong)
- 27% More hands-on activities
- 24% Audio tour
- 20% Maps
- 6% Other: _____
- 13% No changes or additions needed

How interested are you in each of the following? (97% RR)

Percentages	African art	African culture/history	Art in general	Culture/history in general
Very interested	45%	51%	42%	50%
Interested	38%	36%	41%	38%
Somewhat interested	17%	12%	16%	10%
Not interested	0%	1%	1%	1%

Where do you live? (97% RR)

- 18% Metro Washington
- 69% Elsewhere in US
- 13% Outside US

What is your age? (96% RR)

Mean: 37.46
 Median: 37.19
 Mode: 21

- 38% Generation Y (1977-1995)
- 18% Generation X (1966-1976)
- 25% Trailing Edge Boomers (1956-1965)
- 8% Leading Edge Boomers (1946-1955)
- 10% Postwar and older (before 1945)

What is your gender? (97% RR)

- 58% Female
- 42% Male

***Who are you here with today? (97% RR)**

- 4% School group
- 5% Organized group
- 29% I am alone
- 55% Adults (over 18)
- 18% Youth/child[ren] under 18.

Type of visit group

- 76% Visit group without children
- 24% Visit group with children

***What race/ethnicity do you consider yourself to be? (97% RR)**

- 48% White
- 43% African American/Black
- 7% Asian
- 5% Latino/Hispanic
- 1% Native Hawaiian/Pacific Islander
- 2% American Indian/Native Alaskan

What is the highest degree or level of school you have completed?

(Education for visitors over 25 years of age) (98% RR)

- 7% High school graduate or less
- 10% One or more years of college
- 4% Associate degree
- 32% Bachelor's degree
- 47% Graduate/professional degree

***The percentages do not sum up to 100% because surveyed visitors could choose more than one option.**

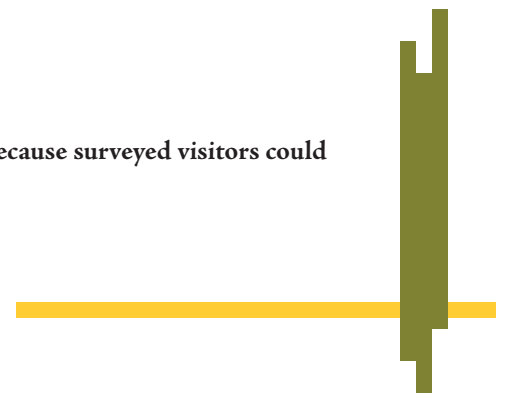




Image credits

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Front cover:

Maskette, Mau peoples, Guinea, Côte d'Ivoire
Late 19th-early 20th century, wood, copper alloy, encrustation
H x W x D: 29.1 x 8.0 x 6.0 cm (11 7/16 x 3 1/8 x 2 3/8 in.)
Gift of Lawrence Gussman in memory of Dr. Albert Schweitzer, 98-15-11

Page i:

Figure, Bangwa peoples, Cameroon
Late 19th-mid 20th century, wood, encrustation
H x W x D: 13.3 x 5.5 x 6.4 cm (5 1/4 x 2 3/16 x 2 1/2 in.)
Gift of Allan Frumkin, 98-26-1

Page iii:

Chair, Asante peoples, Ghana
Late 19th-early 20th century, wood, copper alloy, iron, leather, fur, paint
H x W x D: 76.5 x 42.4 x 48.9 cm (30 1/8 x 16 11/16 x 19 1/4 in.)
Gift of Tom and Rita Bakos, 2000-19-1

Page iv:

Figure with child, Kongo peoples, Democratic Republic of the Congo
Late 19th-early 20th century, ivory, mirror, resin, pigment
H: 13.3 cm (5 1/4 in.)
Museum purchase, 86-2-1

Page 26:

Spoon, Boa peoples, Democratic Republic of the Congo
Early-mid 20th century, ivory
H x W x D: 17.8 x 7.6 x 4.4 cm (7 x 3 x 1 3/4 in.)
Gift of Mr. and Mrs. Herbert Baker, 67-15-10

Back Cover:

Katanga cross, undetermined peoples, Democratic Republic of the Congo
Late 19th-early 20th century, copper alloy
H x W x D: 21.6 x 17.4 x 1.2 cm (8 1/2 x 6 7/8 x 1/2 in.)
Gift of Ellen B. Wells, 94-16-1





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