

Engaging the Mind, Tickling the Heart

**A Study of Visitors to *Artful Animals*
National Museum of African Art**



Smithsonian Institution
Office of Policy and Analysis

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Report title attributed to NMAfA director Johnneta Betsch Cole

Cover photo: Chameleon and lion on elephant finials, Fante peoples, Ghana, 20th century, wood, paint

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Preface

Artful Animals, an exhibition that opened at the National Museum of African Art (NMAfA) in July 2009, offers the visitor an extraordinary look at the variety, creativity, and beauty of African art involving animals, real and mythic, and how they relate to the cultures from which they came. They appeal wonderfully to both adults and to children, the target audience of the exhibition. It was a great pleasure to have the opportunity to do a visitor survey of *Artful Animals*, and I appreciate NMAfA having asked the Office of Policy and Analysis (OP&A) to do it. Again, this study shows the extent to which NMAfA cares about its visitors and its desire continually to improve their experiences.

I wish to acknowledge three of my staff, who worked as a true team in developing the survey, collecting data, analyzing the results, and preparing the report: Ioana Munteanu, Kathy Ernst, and Whitney Watriss. Ioana once again showed her mastery of data analysis. During the data collection stage these three staff benefited tremendously from the assistance provided by Samantha Grauberger, another staff member; Ikuko Uetani, a research scholar at OP&A; and Eliza Kleintop and Givi Khidesheli, OP&A interns. Givi also entered the open-ended comments into a spreadsheet. My thanks to all of them for their excellent work and commitment to this project, particularly in handling the disruptions caused by the December 2009 snowstorm.

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Introduction

Description of the Exhibition and Purpose of the Study

Artful Animals, a family-friendly exhibition originated by the National Museum of African Art (NMAfA), opened July 1, 2009 and has been extended through July 25, 2010. *Artful Animals* is an unusual exhibition at the Smithsonian because it involves a collaboration across five units – NMAfA, National Zoological Park, National Postal Museum, National Museum of Natural History, and Discovery Theater. Among other things, the collaborating partners have engaged in loans of objects and other resources, some of which appear in the exhibition.

The show of 130 artworks from the museum’s collection includes such captivating objects as a slit gong in the form of a buffalo, pink shark mask, fantasy coffin in the shape of an elephant, hat made of pangolin skin, toy turtle made from a gourd, mask in the shape of a hippo, and teddy bears of mohair. The exhibition is designed to delight, and to challenge assumptions about the depiction of animals in Africa, which often serve as symbols of leadership and metaphors for human traits and the cultural values of their makers and their communities. For example, the snake, rather than being depicted as vicious or threatening, is portrayed as patient because of its ability to wait for its prey.

The exhibition incorporates a range of elements intended to appeal to children and families, including a special room for children with tables and chairs, educational materials, and touchable objects; colorful labels with fun facts; and more of a sensory/sound dimension than is typical, for example, the slit gong and flamingo live cam from the Zoo. There is also an Activity Guide with things for children to do and think about at each of the collaborating units.

In the fall of 2009, NMAfA senior management asked the Office of Policy and Analysis (OP&A) to conduct a study of visitors to *Artful Animals*. The OP&A study team met with the NMAfA exhibition team to determine questions of particular interest to the museum:

- Did visitors come specifically to see *Artful Animals*, or NMAfA collections more generally? Did they come to bring the kids? What percentage of visitors were “repeat” visitors to the *Artful Animals* exhibition?

- How did people find out about the exhibition? Did they use the NMAfA website? Did they find out about the exhibition from social media, e.g., Facebook, Twitter, and/or YouTube?
- Did people like the design approach of using lots of color and object quality that ranges from masterpiece to common or did they find it overwhelming? Were there too many objects? Did visitors like, not like, or have no opinion about the combination of traditional and modern objects?
- Did people realize there were different sections in the exhibition? Did they want more label copy geared to adults or children, or were they happy with the proportion as it was?
- Did visitors like the technique of using stamps and film clips as context? Did they notice/like/not like the background of animal sounds and the flamingo live cam?
- Did people take advantage of the educational space? How did they respond to the hands-on materials? How many visitors found the mystery animal? Did visitors use the Activity Guide in the gallery?
- Were visitors aware of the cross-unit collaboration?
- Did the exhibition change visitors' thinking about Africa?

Methodology

In conducting this study, the OP&A study team reviewed the background literature on the exhibition, interviews with NMAfA staff, and interviews conducted with a small number of visitors to help formulate questions for the survey. The OP&A study team then designed and conducted an exit survey that solicited information about visitors':

- Demographic and background characteristics
- Reasons for visiting and sources of information about *Artful Animals*
- Overall satisfaction with the exhibition
- Views on the exhibition's design

- Views on its educational elements, and
- Knowledge of the collaboration on the *Artful Animal* exhibition with other Smithsonian units.

The survey was administered to 393 visitors exiting the exhibition by the stairs leading from the ground floor during the data collection period of six weekday and weekend days – December 22, 23, and 26 and January 8, 11, and 16. There were two 90-minute survey sessions per day. Only 10% of visitors refused to complete the survey because of language, time, and/or other considerations. The sample survey excluded children under 12 and members of organized groups (such as school groups). The results of this study are representative only of the visitors surveyed during the above-mentioned dates.

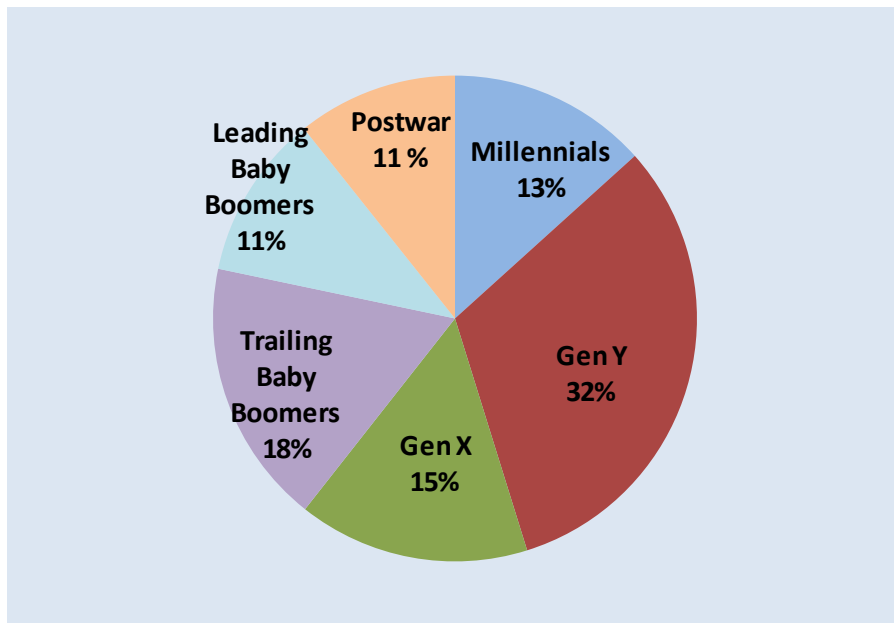
Findings

The *Artful Animals* audience was typical of NMAfA's audiences. With the exception of race, the demographic characteristics of visitors – gender, age, residence, and group composition – were similar to those of visitors exiting NMAfA during the summer of 2004, when OP&A conducted an Institution-wide survey.¹

Gender: Three fifths of visitors (60%) were female, and two fifths were male (40%).

Age: The average age of visitors was 38 years. Figure 1 shows the distribution of visitors by generation. Roughly one third (32%) belonged to Generation Y (21-31 years old) and slightly under one fifth (18%) to the Trailing Baby Boomers generation (43-53 years old). The other generations stood at 15% or less.

Figure 1: Distribution of Visitors by Generation



¹ Results of the 2004 Smithsonian-wide Survey of Museum Visitors, Office of Policy and Analysis, Smithsonian Institution, September 2004, http://www.si.edu/opanda/Reports/Reports/SI2004_Survey_Booklet.pdf.

Race: Six in 10 survey respondents (61%) considered themselves *white*, and three in 10 *African American/Black*.² One in 10 (9%) said they were *Asian American/Asian*, three percent *American Indian or Alaskan Native*, and zero percent *Native Hawaiian or Pacific Islander*.

Residence: Close to eight in 10 visitors said they lived in the United States, and just over two in 10 in other countries. Twenty-one percent of *Artful Animals* survey respondents resided in the wider Washington, DC metropolitan area.

Group composition: Roughly half of survey respondents (52%) said they visited the exhibition in a group of two or more adults. One third came with child[ren], and one sixth visited alone (17%).

The majority of *Artful Animals* visitors were new to both the museum and the exhibition. Just under seven in 10 respondents were *first-time visitors* to the museum, and only eight percent said they had visited *Artful Animals* before.

The most common reasons for coming to the museum were “a general Smithsonian visit (41%) and “wandered by” (22%). Twelve percent came specifically “to see this exhibition, *Artful Animals*” (Table 1).

Table 1: Visit reasons

Percent	What led you to visit this museum today?
41%	Came on a general Smithsonian visit
22%	Wandered by
17%	Came to see the NMAfA collections in general
12%	Came to see this exhibition, <i>Artful Animals</i>
8%	Came to see a different NMAfA exhibition
5%	Came in order to bring the kids
2%	Museum shop

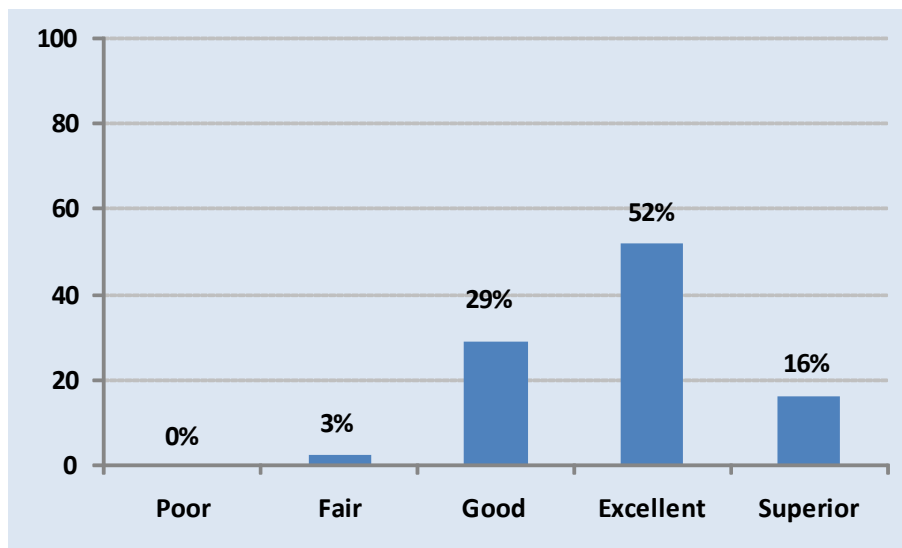
Most visitors found out about the exhibition by visiting the museum. Roughly half (47%) of visitors found out about the exhibition “by accident”; almost a quarter (24%)

² The percentage of *African Americans/Blacks* measured at NMAfA in the 2004 Institution-Wide Survey was 46.

zzfound out from “friends/family/colleagues”; eight percent from the “*Go Smithsonian* booklet”; six percent from a “newspaper article/ad”; four percent from the “NMAfA website”; three percent from a “poster/banner”; and 10 percent from “other” sources. No one said they found out about *Artful Animals* through the media applications “Facebook, Twitter, YouTube.”

Overall, survey respondents were pleased with their visit to the *Artful Animals* exhibition on the day of the survey. Seven in 10 (68%) rated it in the top two categories of the scale, *superior* (16%) and *excellent* (52%); three in 10 rated it *good* (29%); and three percent *fair*. No one rated their overall experience as *poor* (Figure 2).

Figure 2: Overall experience ratings for *Artful Animals*

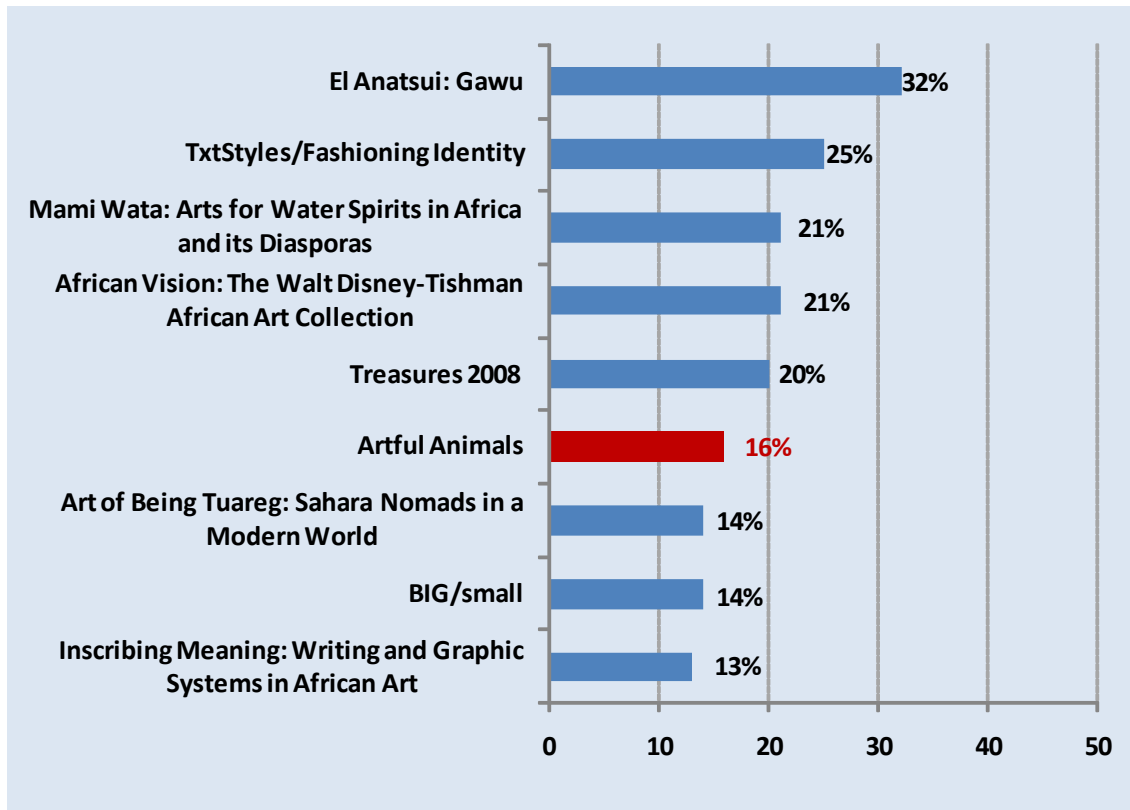


When comparing the *superior* ratings for nine exhibitions that OP&A has studied over the past five years, *Artful Animals* comes in sixth (Figure 3).

The exhibition changed the thinking of almost three in 10 (31%) visitors about Africa. Those who responded in this way were asked to describe how *Artful Animals* changed their thinking. Many commented generally about a new awareness and appreciation of the creativity of African art – its beauty, colorfulness, variety, and expressiveness:

- “*Even more beautiful + talented than [I knew] already existed*”
- “*More high quality art than I was aware of*”

Figure 3: Superior ratings of exhibitions at NMAfA



A number of respondents had not expected to see contemporary art, and the exhibition led them to think of African art in more modern terms:

- *I have related animals to contemporary art in Africa. Before, I used to think the animals were from ancient art*
- *The design and art were just as current looking as today's art form*

The comments also reflected a stronger understanding of the role animals play in African culture:

- *"I always thought animals were more feared than revered in African culture"*
- *I didn't know inspiration for a lot of their art was animals and didn't know the symbolic meanings behind each animal"*
- *"I thought that they just didn't care about animals"*

For some respondents, *Artful Animals* provided insights into the breadth of the African continent; as one said, “There are many more different cultures than I thought.” Other visitors gained personal insights from viewing the exhibition, such as one person who wrote, “Now I realize why as a child our kitchen's motif was the rooster.” (See appendix B for all the responses.)

Responding visitors said that some exhibition design elements enhanced their visit, but they did not notice others. Over seven in 10 survey respondents indicated that “the combination of traditional and modern objects” (81%), “the layout of the space into sections” (78%), “the number of objects” (75%), “the sound effects” (75%), “the range of object quality from masterpiece to common” (74%), and “the wall colors” (72%) *enhanced somewhat or enhanced greatly* their experience (Table 2). About four in 10 responding visitors did not notice “the film clips” (37%), “the use of stamps as context” (37%), and “the flamingo live cam”³ (44%).

Table 2: Influence of exhibition design elements on visitors’ experiences

	<i>Detracted from</i>	<i>Little to no effect</i>	<i>Didn’t notice</i>	<i>Enhanced somewhat</i>	<i>Enhanced</i>	<i>Sum of enhanced</i>
The combination of traditional and modern objects	1%	3%	16%	42%	39%	81%
The layout of the space into sections	2%	2%	17%	52%	26%	78%
The number of objects	2%	6%	18%	44%	31%	75%
The sound effects	3%	5%	17%	45%	30%	75%
The range of object quality from masterpiece to common	2%	3%	22%	41%	33%	74%
The wall colors	1%	2%	26%	42%	30%	72%
The film clips	1%	6%	37%	35%	20%	55%
The use of stamps as context	0%	10%	37%	34%	19%	53%
The flamingo live cam	4%	13%	44%	27%	13%	40%

Responding visitors gave mixed reviews to the educational activities in *Artful Animals*. Over half of visitors indicated that “the educational space with touchable objects” positively influenced their experience (*enhanced greatly* 25% and *enhanced somewhat* 29%) (Appendix A, Question 9). “The family Activity Guide” positively influenced the experience of one in three (*enhanced greatly* 14% and *enhanced somewhat* 16%). Almost

³ The flamingo live cam was not working function during most of the data collection period.

one third (32%) *did not notice* the Activity Guide; one sixth (16%) *did not notice* “the educational space with touchable objects.”

Around six in 10 visitors (57%) said they did not know about the mystery animal activity in the exhibition. Four in 10 (39%) said they did not find the mystery animal; four percent marked that they had identified the mystery animal on their survey form, but of those only a small number actually wrote down the correct animal on the survey form.

Most visitors were pleased with the level of information presented in the *Artful Animals* exhibition. Almost three quarters of survey respondents (74%) indicated that they were “happy with the proportion of text for adults and children,” whereas one sixth (17%) felt the level of information was “too simplified – I wanted more text geared for adults.” Only one percent said it was “too detailed – I wanted more text geared for children.” About one in 10 visitors did not read the information panels and marked the inapplicable response option.

Most visitors (94%) were not aware of the collaboration with other Smithsonian units on *Artful Animals*. Most frequently, those who were aware of the collaboration (7%) indicated the National Zoo as a partner.

Analysis

The study team further analyzed the survey data to discern which visitors rated their overall experience with the exhibition high or low.⁴ Also, to better understand NMAfA visitors, the study team analyzed the responses of several categories of visitors of special interest to the museum, such as:

- Visitors with children
- First-time vs. repeat visitors
- African Americans/Blacks
- Local vs. non-local visitors

Satisfaction

By and large, survey respondents gave *Artful Animals* similar ratings regardless of their demographic and background characteristics. However, some specific categories of visitors were more likely to rate their overall experience as *superior*.

- Those who said the exhibition changed their thinking about Africa (25% vs. 12% of those who said it did not)
- Those who were, on average, 44 years old – six years older than the average age of those rating it *excellent* (38 years old) and nine years older than the average age of those rating it *good* or *fair* (35 years old).
- Those who were “happy with the proportion of text for adults and children” (19% vs. 7% of those who said the level of information was “too simplified – I wanted more text geared for adults”)

⁴ In reporting differences between survey respondent groupings, a grouping had to contain more than 50 survey respondents. Only responses differing by at least 10% are reported. Details of the data analysis summarized here are available from OP&A.

- Those who said that the design elements *enhanced greatly* their experience as compared to those who *did not notice* the design elements
 - The layout of the space into sections (34% vs. 9%)
 - The wall colors (26% vs. 12%)
 - Number of objects (36% vs. 8%)
 - The range of object quality from masterpiece to common (28% vs. 8%)
 - The flamingo live cam (32% vs. 14%)
 - The sound effects (26% vs. 14)
 - The use of stamps as context (27% vs. 12%)

As noted, a fair number of visitors did not notice some of the design elements, such as the film clips and the use of stamps as context. Not noticing correlated with a rating of *good*.

- Visitors who indicated that the educational space with touchable objects *enhanced greatly* their experience (25% vs. 13% of those who said they *did not notice* it)

Likewise, a higher percentage of specific categories of visitors were more likely to rate their overall experience with the exhibition as *good* or *fair*.

- Those who said the exhibition did *not* change their thinking about Africa (38% vs. 18% of those who said it did)
- Those who rated the exhibition *good* or *fair* were, on average, 35 years old – nine years younger than the average age of those who rated their experience as *superior* (44 years old)
- Visitors who said that they *did not notice* the following design elements when compared to those who said the elements *enhanced greatly* their experience in *Artful Animals*:
 - The layout of the space into sections (56% vs. 9%)
 - The wall colors (26% vs. 12%)
 - The number of objects (36% vs. 8%)

- The range of object quality from masterpiece to common (28% vs. 8%)
- The flamingo live cam (32% vs. 14%)
- The sound effects (26% vs. 14)
- The use of stamps as context (27% vs. 12%)
- Those who indicated that the level of information was “too simplified – I wanted more text geared for adults” (55% vs. 25% of those who said were “happy with the proportion of text for adults and children”)
- Visitors who indicated that they *did not notice* the educational space with touchable objects (44% vs. 13% and 27%, respectively, of those who said their experience was *enhanced greatly* or *enhanced somewhat* by the educational space with touchable objects)
- Visitors who did not consider their race/ethnicity to be *White* (40% vs. 26%)

Changes in Thinking About Africa

Artful Animals was successful in changing one third of visitors’ thinking about Africa in terms of the quality, creativity, contemporaneousness, and scope of its art, the diversity of its cultures, and the spiritual and symbolic importance of animals to different cultures. When compared to visitors who indicated *Artful Animals* did not change their view of Africa, those who said their thinking had changed were

More likely to

- Have visited NMAfA before (78% vs. 65%)
- Have their experienced *enhanced greatly* by the following design elements
 - The layout of the space into sections (40% vs. 20%)
 - The sound effects (41% vs. 26%)
 - The film clips (30% vs. 16%)

Less likely to:

- Have come to the museum to see the *Artful Animals* exhibition

Visitors with Children

Visitors with children had different reactions to the *Artful Animals* exhibition than those visiting alone or with a group of adults. Visitors with children were *more likely* to:

- Identify themselves as African American/Black (45% of visitor groups with children vs. 18% of those visiting alone and 24% of those visiting with other adults)
- Belong to Generation X (26% vs. 11% and 11%) and Millennials (27% vs. 0% and 10%)
- Have come to the exhibition “in order to bring the kids” (15% vs. 0% and 0%)
- Have heard about the exhibition from “friends/family/colleagues” (31% vs. 16% and 22%)
- Report that their experience was enhanced greatly by exhibition design elements such as the flamingo live cam (19% vs. 2% and 11%); sound effects (39% vs. 29% and 25%); use of stamps as context (26% vs. 12% and 18%); and film clips (29% vs. 15% and 17%)
- Say they did not find the mystery animal (44% vs. 34% and 35%)
- Report that their experience was *enhanced greatly* by the family Activity Guide (28% vs. 6% and 7%) and the educational space with touchable objects (40% vs. 13% and 20%)

Visitors with children were *less likely* to:

- Identify themselves as white (43% of visitors with children vs. 71% of those visiting alone and 69% of those visiting with other adults)
- Reside in other countries (19% vs. 29% of those visiting alone; the percentage for those visiting with other adults was also 19%)

- Belong to Generation Y (17% vs. 46% and 37%)
- Say they “did not know about this activity [mystery animal] in the exhibit” (49% vs. 64% and 77%)

Repeat vs. First-time *Visitors*

Repeat visitors were more likely than first-time visitors to:

- Identify themselves as White (71% vs. 55%)
- Be 10 years older on average (45 years old vs. 35 years old)
- Belong to the Leading Baby Boomers generation (22% vs. 8%)
- Have visited *Artful Animals* before (20% vs. 3%)
- Have come to the museum to visit *Artful Animals* (21% vs. 8%) or to see a different NMAfA exhibition (16% vs. 4%)
- Have found out about the exhibition from a “newspaper article/ad” (17% vs. 1%)
- Say that “the combination of traditional and modern objects” *enhanced greatly* their experience with the exhibition (45% vs. 35%)
- Not to have known about the mystery animal activity (64% vs. 54%)

When compared to *repeat visitors*, *first-time visitors* to the museum were more likely to:

- Belong to Generation Y (39 % vs. 17%)
- Have come to the museum “on a general Smithsonian visit” (45% vs. 35%)
- Have heard about the exhibition from “friends/family/colleagues” (28% vs. 16%)
- Indicate that *Artful Animals* changed their thinking about Africa (35% vs. 22%)
- Indicate that “the wall colors” *enhanced greatly* their experience with the exhibition (34% vs. 22%)

Responses of African Americans/Blacks

Respondents who identified themselves as *African American/Black* were, compared with all other survey respondents:

More likely to:

- Be younger on average (35 years old vs. 40 years old)
- Have come to the museum “on a general Smithsonian visit” (54% vs. 35%)
- Have found out about the exhibition through “friends/family/colleagues” (33% vs. 20%)
- Have visited the museum during the weekend (75% vs. 65%)
- Have said their experience in the exhibition was enhanced greatly by “the sound effects” (42% vs. 26%) and “the film clips” (28% vs. 18%)
- Be “happy with the proportion of text for adults and children” (85% vs. 69%)
- Have said their experience in the exhibition was *enhanced greatly* by “the family Activity Guide” (23% vs. 9%)

Less likely to:

- Have found out about the exhibition “by accident” (40% vs. 51%)
- Describe the level of information as “too simplified – I wanted more text geared for adults” (5% vs. 23%)
- Have visited the exhibition during weekdays (25% vs. 35%)

Responses of Local vs. Non-local Visitors

The responses of *local visitors* (those who lived in the DC metropolitan area) differ in some respects with the responses of *non-local visitors* (those residing outside of the DC metropolitan area). *Local visitors* were

More likely to

- Be repeat visitors (54% of locals vs. 26% of non-locals)
- Have come “to see the NMAfA collections in general” (25% vs. 15%)
- Have found out about the exhibition from a “newspaper article/ad” (14% vs. 4%)
- Have said the exhibition changed their thinking about Africa (42% vs. 30%)

Less likely to:

- Have said they “came on a general Smithsonian visit” (28% vs. 44%)

What Brought People to the Exhibition

Understanding audience segments is useful in developing design elements and marketing strategies for future exhibitions. Knowing what attracts a particular target audience can help determine whether to invest in advertisements in traditional newspaper outlets read by repeat and local visitors or in social media such as *Facebook* and *Twitter* that contribute to word-of-mouth communication channels favored by first-time visitors and African Americans.

- Visitors with children were more likely to have been *African American/Black* and to have found out about the exhibition via word-of-mouth (friends/family/colleagues). (African Americans visitors in general were more likely to have found out about *Artful Animals* through word-of-mouth.) Given the importance of word-of-mouth to this important audience, NMAfA might want to explore other ways of reaching out to the local *African American/Black* communities, e.g., through outreach to schools or churches, to enhance opportunities for word-of-mouth and create more “buzz.”

- *African American/Black* visitors with and without children were more likely to have marked that certain design elements such as the use of stamps as context, sound effects, flamingo live cam, and film clips enhanced their experience. A higher percentage of these groups compared with other groups also appreciated the family Activity Guide and the activity room.
- One positive point is that first-time visitors were more likely to be younger, belong to Generation Y and to have found out about the exhibition by word-of-mouth. This finding reinforces the importance of better understanding the word-of-mouth dynamic and how to strengthen it.

Artful Animals received positive media attention, including an interview with the Director of NMAfA on National Public Radio, a favorable review by Michael O'Sullivan in *The Washington Post*, and articles in *Washington Parent* and *Smithsonian* magazines. Still, it did not succeed in generating the type of "buzz" that led people to make the exhibition a specific destination. On the other hand, it seems to have been successful in reaching visitor groups with children, its primary target audience. It got a slightly higher percentage than BIG/small did, another NMAfA exhibition that also targeted families.

Visitor Responses to the Educational Activities

The educational activities received mixed reviews, even among visitors with children, which raises some questions.

- While slightly over half of visitors, particularly those with children, viewed the educational space with touchable objects positively, a significant number of this group of visitors had a less positive experience. Unfortunately, the survey results do not suggest why. If this finding is important to the museum, it might do a follow-up study of the response to that space while the exhibition is still open. Such a study might help determine whether such a room is a good use of limited space.
- The family Activity Guide enhanced the experiences of slightly under one third of visitors, especially (though not all) of those visiting with children. A third of visitors did not notice the guide; it is impossible to tell why.
- The scant number of visitors who found or even knew to look for the mystery animal indicates that this activity did not work as expected. Again, if this element is important to the museum, it might do a follow-up study to determine why the

activity was not more compelling—was it the design, implementation, visibility, level of difficulty for the target audience, some combination of these factors, or something altogether different.

Appendix A: Survey Findings

- 1a. Is this your first visit to this museum, the National Museum of African Art? 69% Yes 31% No
- 1b. Have you visited *Artful Animals* before? 9% Yes 92% No
2. What led you to visit this museum today? [Mark one or more]
- 22% Wandered by
 - 2% Museum shop
 - 12% Came to see this exhibition, *Artful Animals*
 - 8% Came to see a different NMAfA exhibition
 - 5% Came in order to bring the kids
 - 17% Came to see the NMAfA collections in general
 - 41% Came on a general Smithsonian visit
3. How did you find out about this exhibition, *Artful Animals*? [Mark one or more]
- 24% Friends/family/colleagues
 - 4% NMAfA website
 - 0% Facebook, Twitter, YouTube
 - 47% By accident
 - 6% Newspaper article/ad
 - 3% Poster/banner
 - 8% *Go Smithsonian*, booklet
 - 10% Other
4. Please rate your overall experience in *Artful Animals* today.
- 5a. Did this exhibition change your thinking about Africa? 31% Yes 69% No
- 5b. If Yes, please explain in what way it changed your thinking. _____

6. Please rate how these exhibition design elements influenced your experience.	Detracted from	Little to no effect	Didn't notice	Enhanced somewhat	Enhanced greatly
<i>The layout of the space into sections</i>	2%	2%	17%	52%	26%
<i>The wall colors</i>	1%	2%	26%	42%	30%
<i>The number of objects</i>	2%	6%	18%	44%	31%
<i>The range of object quality from masterpiece to common</i>	2%	3%	22%	41%	33%
<i>The combination of traditional and modern objects</i>	1%	3%	16%	42%	39%
<i>The flamingo live cam</i>	4%	13%	44%	27%	13%
<i>The sound effects</i>	3%	5%	17%	45%	30%
<i>The use of stamps as context</i>	0%	10%	37%	34%	19%
<i>The film clips</i>	1%	6%	37%	35%	20%

7. Did you find the mystery animal?
- 4% Yes, it was a[n] _____
 - 39% No, I did not find it.
 - 57% No, I did not know about this activity in the exhibit.
8. Which best describes the level of information in this exhibition?
- 17% Too simplified – I wanted more text geared for adults
 - 1% Too detailed – I wanted more text geared for children
 - 74% Happy with the proportion of text for adults and children
 - 8% Not applicable; I did not read the information panels.

9. Please rate how these exhibition activities influenced your experience:	Detracted from	Little to no effect	Didn't notice	Enhanced somewhat	Enhanced greatly	NA
<i>The family Activity Guide</i>	1%	4%	32%	16%	14%	33%
<i>The educational space with touchable objects</i>	0%	7%	16%	29%	25%	23%

10. Were you aware of the collaboration on *Artful Animals* with other Smithsonian units?
- 94% No
 - 7% Yes Which one(s)? _____

<p>11. Are you of Hispanic or Latino origin?</p> <ul style="list-style-type: none"> 8% Yes 92% No <p>12. What race/ethnicity do you consider yourself to be? (Mark one or more)</p> <ul style="list-style-type: none"> 30% African American/Black 3% American Indian or Alaskan Native 9% Asian American/Asian 0% Native Hawaiian or Pacific Islander 61% White 	<p>13. Where do you live?</p> <ul style="list-style-type: none"> 78% United States. Specify zipcode: _____ 22% Other country: Specify: _____ <p>14. What is your age? Mean=38</p> <p>15. What is your sex? 40% Male 60% Female</p> <p>16. How many people are you visiting with today?</p> <ul style="list-style-type: none"> 17% I am alone 83% I am with: Mean=2 Adults 18 and over Mean=2 Youth/children under 18 <p><i>Thank you for your time!</i></p>
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Appendix B: Responses to Question 5b, The Way This Exhibition Changed Your Thinking About Africa

Eighty-eight respondents provided comments on how Artful Animals had changed their thinking about Africa. Following are their comments.

- The different meanings of animals
- Made it more familiar
- We have been to Tanzania twice and would go again primarily to see animals
- Creative-powerful-connected-essential-wise
- Even more beautiful + talented than [I knew] already existed
- Before I think Africa have an incredible art, this means it is an amazing culture
- Because right now thinking that Africa have a beautiful art and culture
- More positive symbol[ic] mean[ing]s of animals
- Variety of art forms
- Symbols assigned to animals
- Stronger understanding of the role animals play in African culture
- How creative the artists are and use of materials and colors – wonderful
- The spiritual importance of animals and their representation in African culture
- It expands the peoples' relation to the natural world as more of a scientific experience [of] observing their world
- There is a lot of culture that I don't know about and would like to learn more about
- A lot of emphasis on a variety of animals
- I am African
- I don't know African culture
- I love the representation my continent has in DC – Great
- They are very creative
- It changed my thinking by how artistic Africans can be
- There are many good arts there
- Didn't know all the "stories" behind the animals
- Culture
- It made me realize mostly the art of African culture [and] their history. It's amazing the way they make those beautiful arts
- The masks
- Very artful – more than I thought
- Colorful, expressive
- Never knew this type of art came out of Africa
- Variety of art forms
- I didn't know about so many beautiful artworks
- Africa always seemed beautiful
- It made me appreciate their culture more
- A lot of sorcery and mystical significance
- Always admired art, but did not know how diverse they are
- Enlightening
- The design and art was just as current looking as today's art form

- It gave me a better understanding about my culture
- I was able to read about the symbols, etc. of each animal
- Better sense of diversity of art forms
- It reminded me of the artistic culture in all societies
- More insight into the roles of animals
- Gives more insight to Africa
- It showed some modern art from Africa
- N/A
- Added appreciation of animal influence
- Their art is really awesome
- It was good before saw soon more beautiful art
- The Africa is great, the African culture is excellent
- Very artful, very skillful
- Interesting animals
- Increased my knowledge of African art
- But now I realize why as a child our kitchen's motif was the rooster
- Had a high thinking of Africa already
- There is a lot of artwork to be seen and they appreciate their environment
- I had never thought of Africa in relation to art
- I did not know they saw animals in a spiritual way
- Because I didn't know that they made stuff out of trash
- Not poor
- Different vision about African lifestyle
- Impressed [by] importance of animals in their spiritual life
- Did not know the specific roles and symbols behind each animal
- The way of life and good teaching for my children
- Didn't know how crafty the people are
- Art, beautiful, interesting
- I always thought animals were more feared than revered in African culture
- It started me thinking about Africa
- I realized that they have quite different idea in viewing animals and nature [than] with other country, with Christianity
- I know that Africa is different from here
- So many art that I even know about
- I didn't know inspiration for a lot of their art was animals and didn't know symbolic meanings behind each animal
- Nothing change
- Been there before. I love it already
- Complexity of symbols
- I thought that they just didn't care about animals
- Realized that the art in Africa has stories behind it. And shows passion for people
- I realized that it is a very artistic place
- I have related animals to contemporary art in Africa. Before, I used to think the animals were from ancient art
- More high quality art than I was aware of
- Protect more natural
- Have been to Africa and found it to wonderful and people friendly; still think so

- Helped me to see and feel hands-on how much animals are used in African Culture
- The values, importance of the culture and way of life, the richness and the environment
- There are many more different cultures than I thought
- Beautiful contrast of time periods and styles of depicting same animals by different groups showing diversity of styles
- I gained a new appreciation of African art
- I learned various religions and cultures in Africa
- Very creative/colorful/fun
- A lot more colorful and modern